



Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Spring 2019

Sections C3 (W 9:10-12), C5 (F 9:10-12), F5 (F 12:10-3)



Round table #3: Warm-up writing

What are you most looking forward to in today's discussion?

Round table #3

- Jazz: Anne Shaw Faulkner, “Does Jazz Put the ‘Sin’ in Syncopation?”, *Ladies Home Journal* (1921)
- Ethel Smyth, *The Wreckers* (opera, 1906): Holland, “An Opera Shivers Its Timbers”, *The New York Times* (2007); Thompson, “There’s a good reason there are no great female composers”, *Spectator* (2015); Frayer and Milnes, “A Womb in the Country”, blog (2015)
- Modern and avant-garde classical music: Alex Ross, “Why Do We Hate Modern Classical Music?”, *The Guardian* (2010)
- Ludwig van Beethoven, Symphony No. 9 in D minor, Op. 125 (1824): various excerpts, 1810-1899
- Hip-hop: Jonathan D. Williams, “‘Tha Realness’: In Search of Hip-Hop Authenticity” (2007)

Round table #3: Reflection

What have you learned about discussions over the course of this semester?

Break

Jacob Wilhelm Mechau (1745-1808),
Woman at the Spinet, Accompanied by
a Gentleman on Violin (n.d.)



Recap

- Musical meaning
 - The musical sounds themselves
 - How a listener listens – where, with whom, intentions, attitude, attention
 - The listener's background knowledge and experiences
 - The musician's identity and (musical)
- There are many ways to use writing in your education: to prepare, to reflect
- Music is made by people. It doesn't exist independent of the people who make it and listen to it.
 - People are complicated and multifaceted
 - Empathy – understanding how and why someone does something even if it's not your own experience or preference

Recap: Reactions to Wagner

- Modern people who are “Wagnerian”: Kanye West, R. Kelly, Akon, Elton John, Justin Timberlake, Claudio Monteverdi, J. Cole, David Bowie, Michael Jackson, Elvis Presley, Drake, Quavo, Justin Bieber, Chris Brown, Eminem, Cardi B, Tupac Shaku, Notorious BIG, Jay-Z, Puff Daddy, Kendrick Lamar, Adele, Nicki Minaj
- Listening experiences at the end of class
 - The music sounds the same / I separate the music and the person who made it
 - It’s not necessary to know who the musician is as a person if there are no lyrics
 - I have difficulty listening to it / I have less desire to listen to it now
 - I don’t see any problem with Wagner or his views / I agree with him

Opera redux: W. A. Mozart, *Le nozze di Figaro*, K. 492 (1786)

- Libretto: Lorenzo da Ponte
 - Also wrote: *Don Giovanni*, *Così*
- Opera buffa
 - Light (not serious) plot – no one dies!
 - Real people (not gods or mythological creatures) and depicting servants like real people
 - Characters make fun of themselves and each other
- Character, gender, and voice types
 - Women's roles are usually sung by sopranos and altos
 - Men's roles are usually sung by tenors and baritones
 - BUT there are also castrati and trouser roles

Music notation: traditional Western notation

Madrigal

au Docteur BUCQUOY de l'Académie de Médecine

Philippe Gaubert (1879–1941)

Moderato quasi Allegretto (♩ = 90)

3

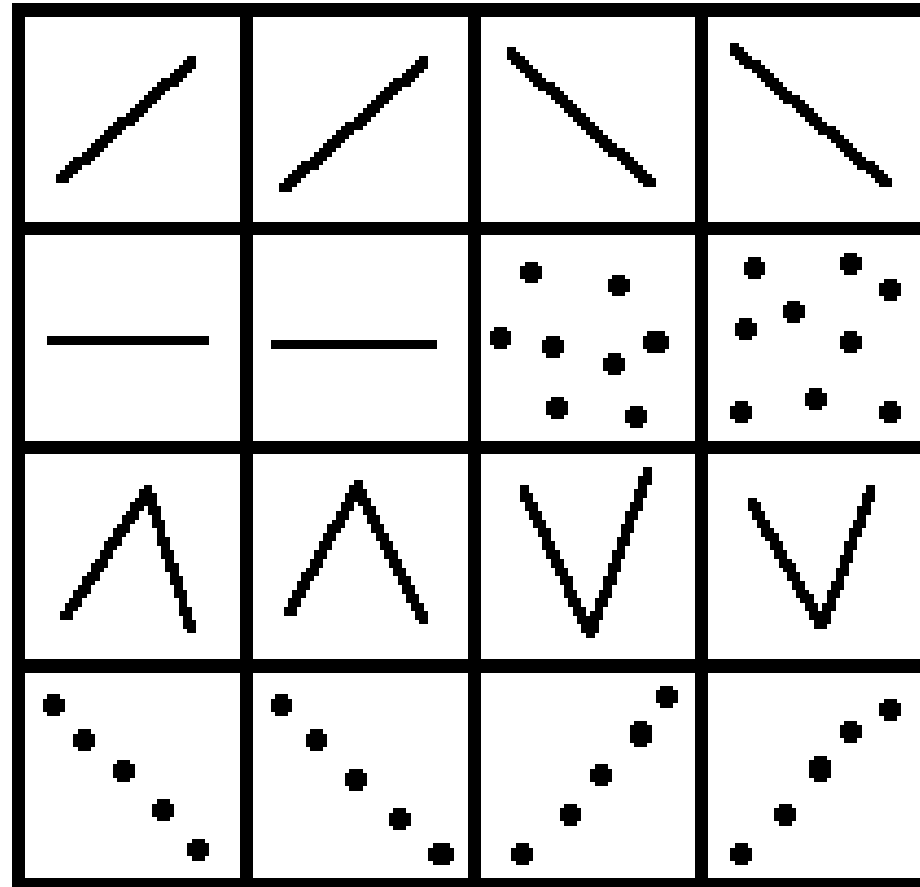
p

7

11

p

Music notation: Graphic notation



Music notation

- Krzysztof Penderecki
(b. 1933)

Krzysztof Penderecki
Threnos
Den Opfern von Hiroshima

The image shows a page from a musical score for Krzysztof Penderecki's 'Threnos' (Den Opfern von Hiroshima). The score is for a string orchestra and is written in a unique, non-standard notation. The instruments are listed on the left: 24 Violini (Violins), 10 Viole (Violas), 10 Violoncelli (Violoncellos), and 8 Contrabbassi (Double Basses). The notation consists of horizontal lines representing staves, with various symbols (triangles, dots, and wavy lines) placed on or between these lines to indicate pitch and dynamics. The dynamics 'sub. f' (subito fortissimo) are marked at the end of several staves. The score is divided into two sections, labeled '15''' and '11''' at the bottom. The notation is highly abstract and non-linear, reflecting Penderecki's experimental approach to music.

Music notation

- Kristin Nordeval (b. 1957)

Full care (in) visibility

For Pauline Oliveros

Kristin Norderval

Find a resonant spot in a public or outdoor space

Ground yourself

Listen to the standing vibrations of the space

Listen for the vibrations of someone you have lost

Sound as quietly as possible to resonate with the space and the person you have lost

Listen and sound so care-fully that you become invisible

Amplify and vary your sound, remaining invisible

When you wish to be visible again, thank the person you have lost and end the piece

Oslo, Nov 25, 2016

Thinking about writing

This sentence has five words. Here are five more words.
Five-word sentences are fine. But several together become monotonous. Listen to what is happening. The writing is getting boring. The sound of it drones. It's like a stuck record. The ear demands some variety.

Now listen. I vary the sentence length, and I create music. Music. The writing sings. It has a pleasant rhythm, a lilt, a harmony. I use short sentences. And I use sentences of medium length. And sometimes when I am certain the reader is rested, I will engage him with a sentence of considerable length, a sentence that burns with energy and builds with all the impetus of a crescendo, the roll of the drums, the crash of the cymbals—sounds that say listen to this, it is important.

So write with a combination of short, medium, and long sentences. Create a sound that pleases the reader's ear. Don't just write words. Write music.

Adapted from Gary Provost

Reminders

- Peer critique #2 ends Sunday
- Next online discussion: Sound Migration (Apr 8-14)
- Reading for next class is available online: Impressionism and Expressionism
- Writing Portfolio due F Apr 12 / W Apr 17
- Concert Response Essay due at the Final Exam