

New to class? Pick up a syllabus and info sheet.



Mu 102: Principles of Music

Instructor: Dr. Alice Jones

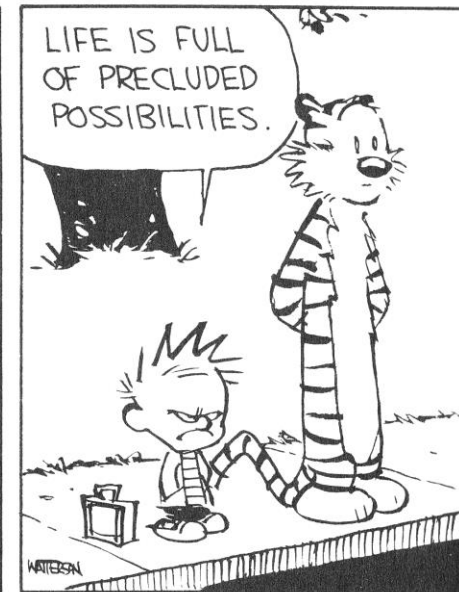
Borough of Manhattan Community College

Fall 2019

Section 0701 (MW 7:30-8:45a)

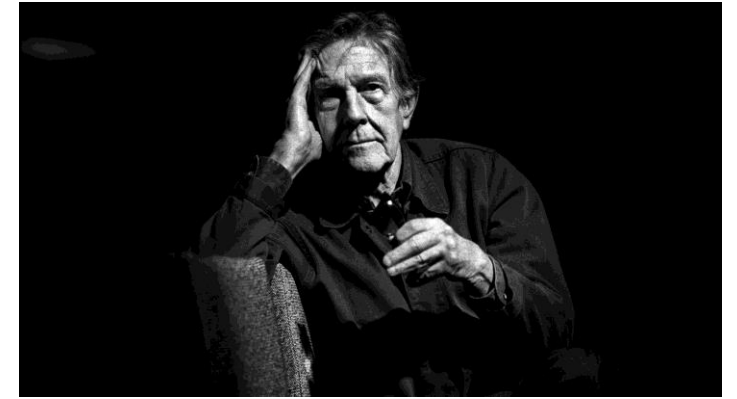


FOR EXAMPLE, RIGHT NOW, INSTEAD OF WAITING FOR THE SCHOOL BUS, I COULD STICK OUT MY THUMB, HITCH A RIDE, AND SPEND THE REST OF MY LIFE IN THE SERENGETI, MIGRATING WITH THE WILDEBEESTS!



Getting the most out of our learning

- What was your favorite of the Cage/Kent rules?
- What helps you maximize the value you get from a learning experience?
- What minimizes the value you get from a learning experience?
- Community asks

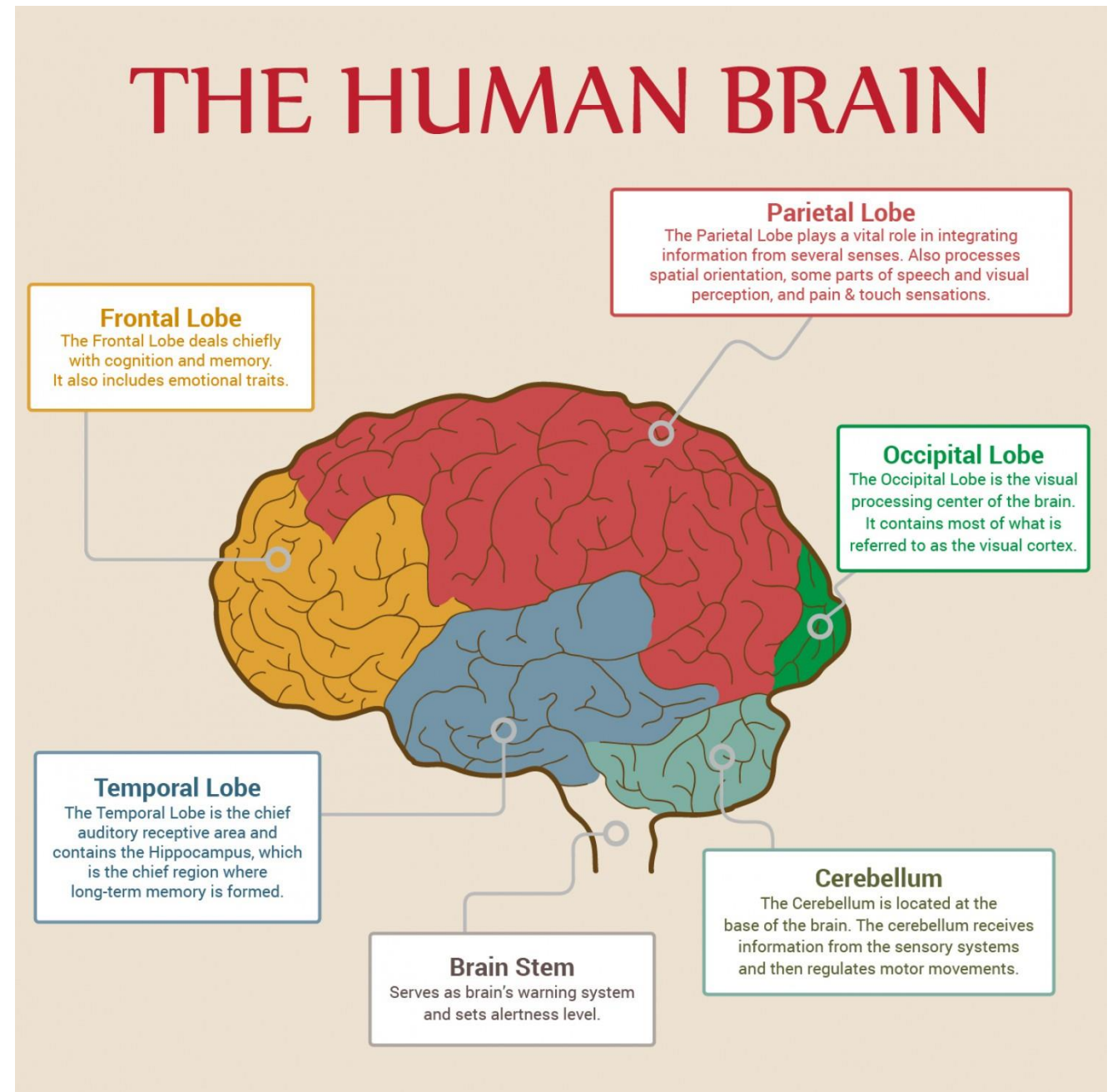
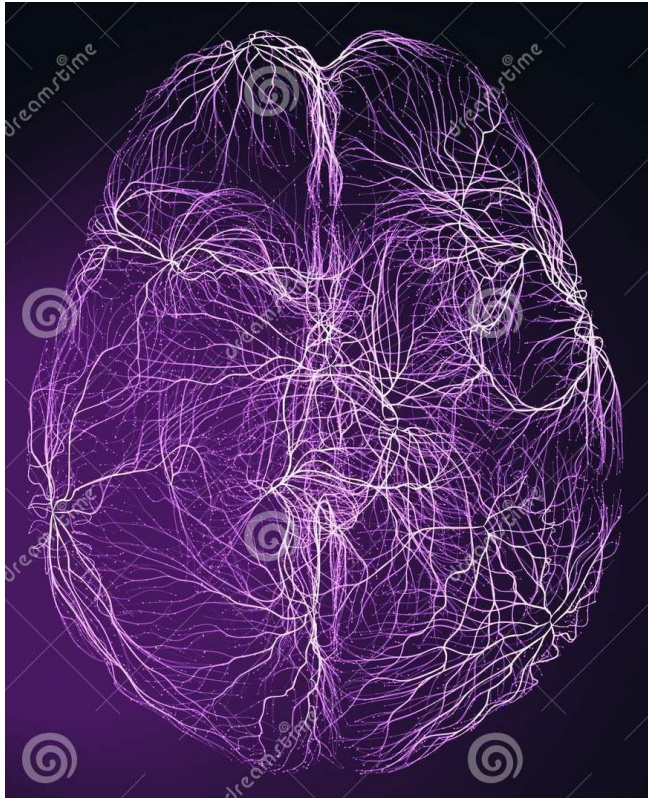


John Cage (1912-92),
composer, pianist, teacher

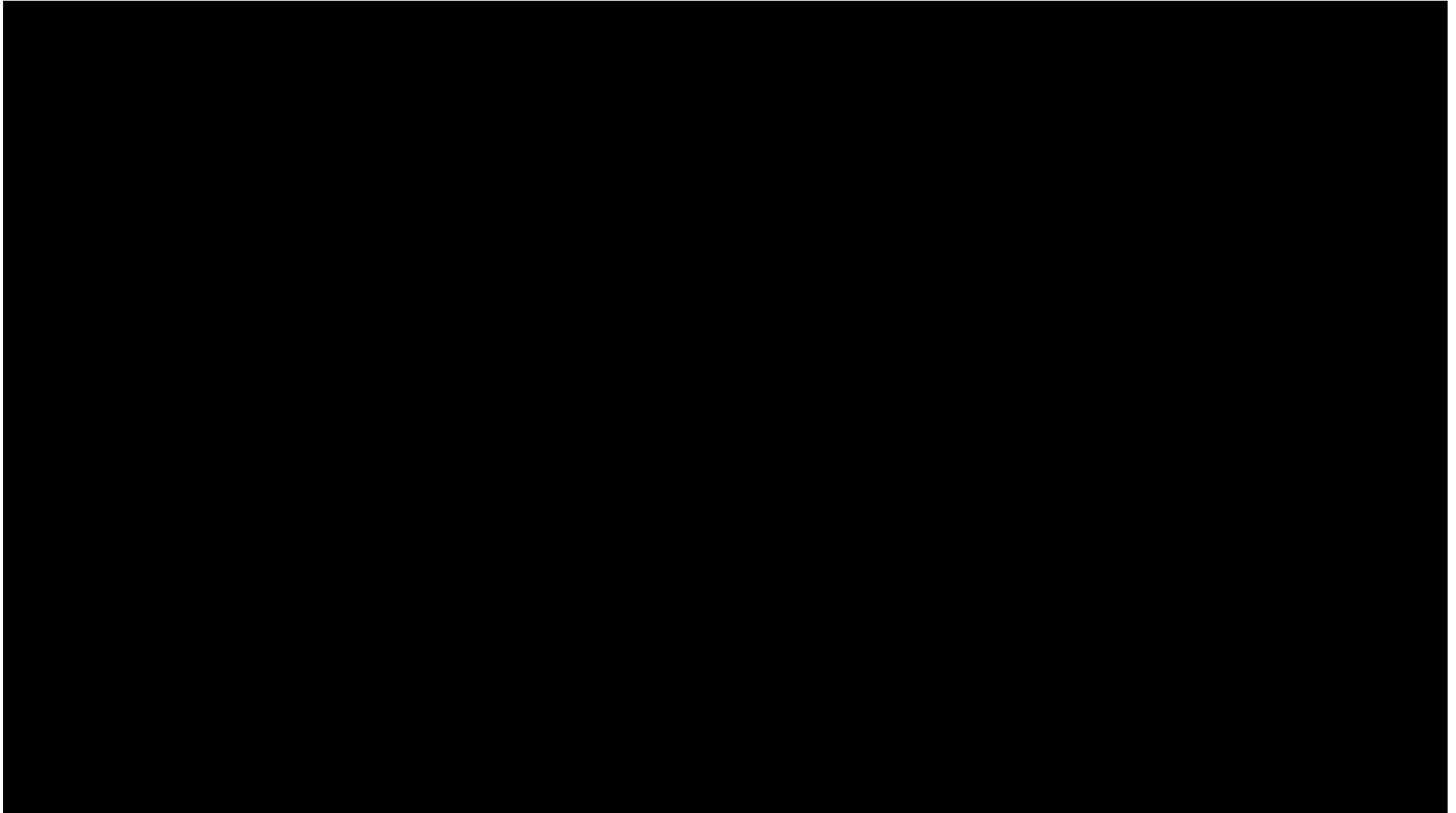
Sister Corita Kent (1918-86),
nun, visual artist, educator



Music and the brain



How playing an instrument affects the brain



How listening to music affects the brain


- We have physiological reactions to music
 - Involuntary
 - Our eyes dilate, our pulse changes, our body releases dopamine
- We seek out enjoyable experiences over and over—the more we do something the more easily we're able to do it again
- We condition our brains to react to the music we hear
 - Enjoyment
 - Expectations
 - Social behaviors associated with music

Interested in learning more?

- Gerald Edelman, *Bright Air, Brilliant Fire: On the Matter of the Mind* (1992) and *Neural Darwinism* (1987) – “neural Darwinism,” or the strengthening of different neural pathways in the brain over others through use and disuse
- Antonio Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (1999) – “core consciousness” and people’s (including musicians) ability to consciously enter special mental states by training their brains to do so
- Judith Becker, *Deep Listeners: Music, Emotion, and Trancing* (2004) – studies people who actively and deeply listen to music and tap into their core consciousness (trancing), leaving their personalities behind

Listening for differences and details




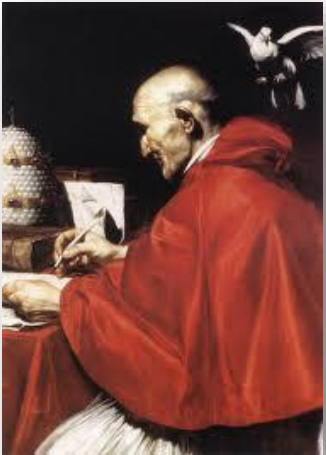
 Ke\$ha, *We R Who We R* (2010)




 The Weeknd, *The Hills* (2015)



 Franz Schubert, *Die Forelle* (1817)




 Anonymous, *Kyrie eleison*



 Orlando di Lasso, *Kyrie eleison* from *Missa Bell' Amfitrit, altera* (1610)



 Simon and Garfunkel, *Scarborough Fair* (1966)

Listening for differences and details



Wolfgang Amadeus Mozart, Duets for Flute and Oboe, “Der Volgelfanger bin ich ja” (1791)



Wolfgang Amadeus Mozart, *Eine Kleine Nachtmusik*, I. Allegro (1787)



John Philip Sousa, *Stars and Stripes Forever* March (1896)



Lil Wayne and Drake, *Right Above It* (2010)



Philip Glass, *Einstein on the Beach*, “Knee-Play 1” (1975)

Elements of music

Melody

Rhythm

Harmony

Texture

Form

Dynamics

Tempo

Present in all musics of the world:
pop, classical, folk musics

“Style” refers to how they are
used

In-class writing: One way to think about musical meaning



Musicology – the study (-ology) of music, what it is, and what it means

- What are some stereotypes you hold about classical music? What comes to mind for you when classical music is played or when someone mentions “classical music”?
- What’s your favorite kind of music? What are some stereotypes that *other people* hold about your favorite kind of music?

Homework and reminders

- Assigned reading is available online
 - Musical elements, soundscape
 - Expect a reading-based, open-note quiz on today's and tomorrow's readings on Thursday
- Good weekly habit: Review lecture notes and previous assigned reading the day *after* class
- New students: Look for Quickfire #1 in your email today (due by 5pm F Sep 6)
- Soundscape journal and reflective writing due W Sep 11
- See you tomorrow!