

New to class? Pick up a syllabus and info sheet



# Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

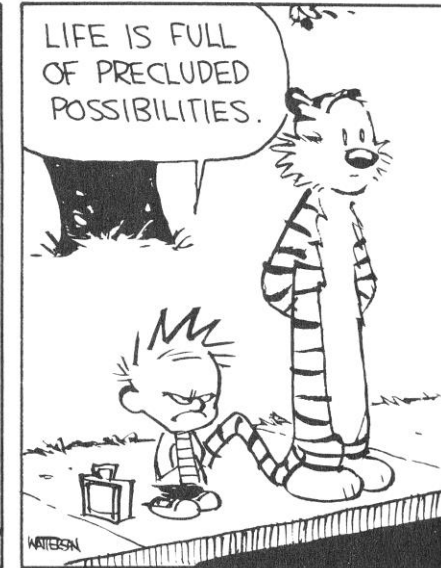
Queensborough Community College

Fall 2019

Sections F2 (T 12:10-3), J4A (Th 3:10-6), M4 (Th 6:10-9)



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!



# Recap

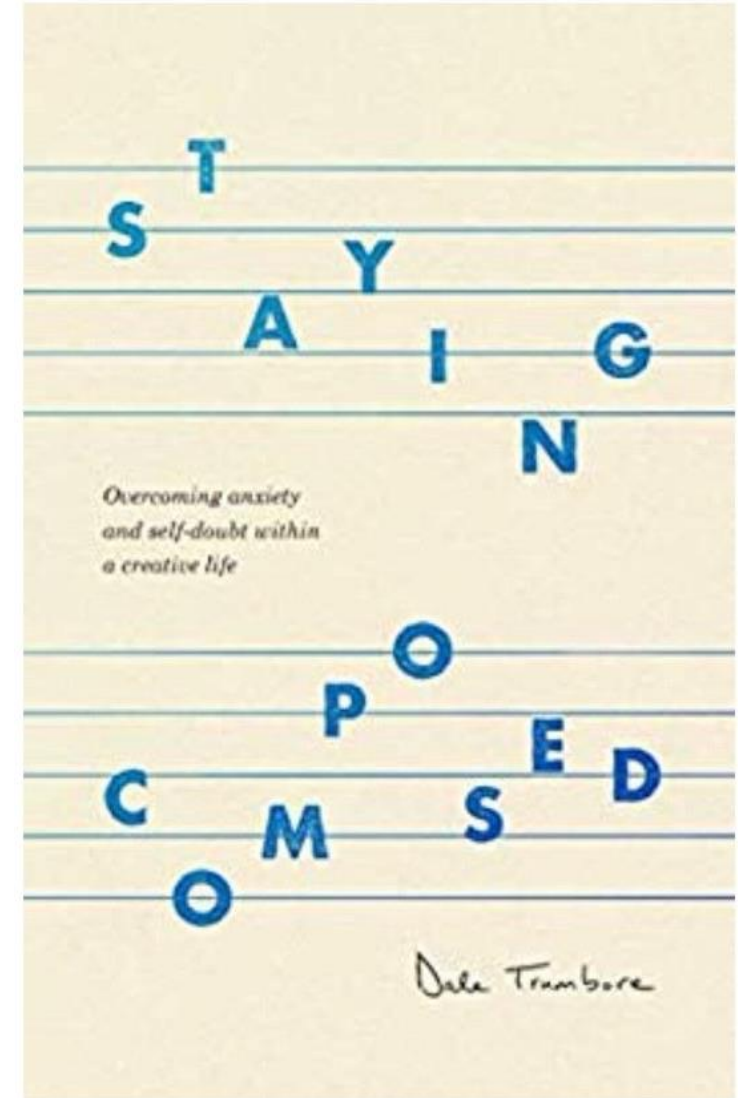
- Soundscape
  - Constantly changing and is full of details we can notice and think about
  - We may be less observant than we thought, but we can all learn to become more observant than we already are
- Texture = all the parts of a piece of music interacting simultaneously
  - Different textures = different listening experiences
- Stereotypes about music
  - Reveal our values, how we listen, and how we think about the world in which we live
  - Associating classical music with upper classes, education, or constraint (i.e., sounds that are boring) is something we've *learned* (and passed down) culturally over a long period of time
- Why don't we all hear in the same way?
  - These same reasons affect how different people make music in different ways, too

# In-class writing

- Who are you as a writer?
- Who do you want to become as a writer?

# Thinking about the work of creating something new

- Dale Trumbore, *Staying Composed* (2019)
- Summarize the main point(s) of your excerpt with your group



# Writing Portfolio

- What kinds of writing do you read?
- Due next class ( T Sep 10 / Th Sep 19): Table of Contents for your Writing Portfolio
  - What do you want to learn this semester? Design your learning pathway through writing.
  - This is just a set of ideas or a plan—nothing is set in stone or permanent



Aaron Copland,  
*What to Listen for in  
Music* (1953)

Aaron Copland: America's Musical Voice	vii
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11. Fundamental Forms—II. Variation Form
12. Fundamental Forms—III. Fugal Form
13. Fundamental Forms—IV. Sonata Form
14. Fundamental Forms—V. Free Forms
15. Opera and Music Drama
16. Contemporary Music
17. Film Music
18. From Composer to Interpreter to Listener
Epilogue: "Since Then"
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Suggested Bibliography for Further Reading
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Tim O'Brien, *The Things They Carried*  
(1990)

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# Virginia Hamilton, *The People Could Fly* (1985)

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### HE LION, BRUH BEAR, AND BRUH RABBIT

*And Other Animal Tales*: 3

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Bruh Alligator and Bruh Deer: 26

Bruh Lizard and Bruh Rabbit: 31

Bruh Alligator Meets Trouble: 35

Wolf and Birds and the Fish-Horse: 43

### THE BEAUTIFUL GIRL OF THE MOON TOWER

*And Other Tales of the Real, Extravagant, and Fanciful*: 51

The Beautiful Girl of the Moon Tower: 53

A Wolf and Little Daughter: 60

Manuel Had a Riddle: 65

Papa John's Tall Tale: 76

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### JOHN AND THE DEVIL'S DAUGHTER

*And Other Tales of the Supernatural*: 105

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The Peculiar Such Thing: 116

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### CARRYING THE RUNNING-AWAYS

*And Other Slave Tales of Freedom*: 139

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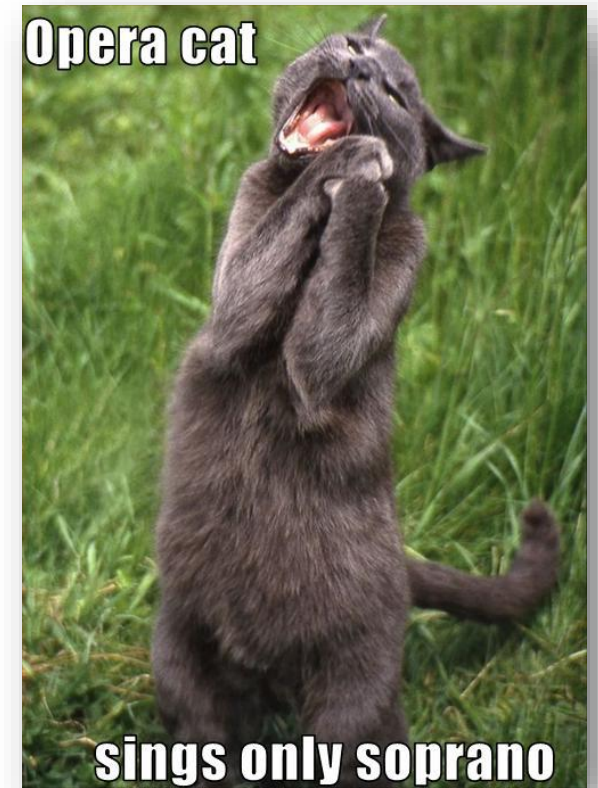
*Bibliography*: 175



# Melody

- Line or tune of music
- Often the highest or most prominent line in a musical texture
- Guides a listener through a piece of music like a story

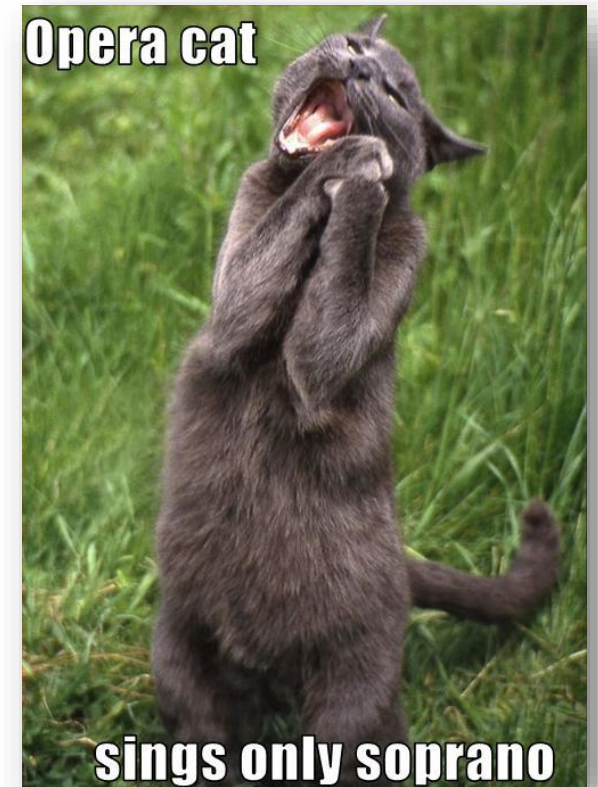
1. Recognize the melody
2. Remember the melody
3. Follow the melody



# Melody



- Solfège – a system of pitch solmization that allows musicians to develop their skills of audation and recognize the sounds they hear more accurately
  - Solmization – a system of associating a note with a syllable
  - Audation – hearing musical notation in your head



1. Recognize the melody
2. Remember the melody
3. Follow the melody

# Melody – listener expectations



# Texture

- Composite musical sound: the “fabric”
- Different layers interacting
  - Melody, inner voices, bass line, countermelody, accompaniment
- Instrumentation – what kind and how many instruments or voices are playing
  - How many instruments (voices) are playing?
  - What kind of instruments (voices) are playing?
  - What is each instrument (voice) doing?
  - With what kind of style are they playing?

Texture: vocabulary words

**Monophonic**

**Homophonic**

**Polyphonic**




# Texture

Monophonic

Homophonic


Polyphonic

Anonymous, *Kyrie eleison* 


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



The Weeknd, *The Hills* (2015)

 Franz Schubert, *Die Forelle*  
(1817)



 Simon and Garfunkel,  
*Scarborough Fair*  
(1966)

# Texture

**Monophonic**

**Homophonic**

**Polyphonic**



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



Ahmet Kuşgöz & Ensemble, *Hasan 'im*



# Describing texture: style of playing

- *Legato* or slurred
  - Notes are played in a smooth and connected manner rather than separated
  - The notes “touch” each other
- *Staccato* – short, detached notes (all instruments, voices)
- *Pizzicato* – plucking technique used by string instruments only



Claude Debussy,  
*Prelude to the  
Afternoon of a  
Faun* (1894)



Niccolò Paganini, *Moto  
perpetuo*, Op. 11  
(1835), played by  
James Galway, flute



# Describing texture: style of playing



Béla Bartók, String Quartet No. 4, IV. Allegro pizzicato (1928), played by the Amadeus Quartet

# Reminders

Study tip: Add our due dates into your day planner or calendar app!

- Assigned reading is available online
  - Medieval and Renaissance periods – Expect a reading-based, open-note quiz
  - Assigned article for Roundtable discussion (sent via email)
- Good weekly habit: Review lecture notes and previous assigned reading the day *after* class
- Participate in Online Discussion #1 “Our best practices” by the end of Sun Sep 8
  - Email me your username (music.drjones@gmail.com)
  - Online Discussion #2 starts M Sep 9
- Soundscape journal and reflective writing due T Sep 10 / Th Sep 12
- Table of Contents due T Sep 10 / Th Sep 19
- Roundtable discussion #1: Aesthetics T Sep 10 / Th Sep 10
- **Oops!** Missing due date from your course calendar: Writing #7 due T Nov 19 / Th Nov 14
- Have a great week!





# End quiz – You don't need to write the questions, just the answers

1. Which of the following describes the contour of a melody whose notes move from higher pitches to lower pitches?
  - a) Ascending
  - b) Descending
  - c) Static
  
2. If you hear an example of popular music, the texture is most likely...
  - a) Monophonic
  - b) Homophonic
  - c) Polyphonic
  
3. What's an idea or technique you learned about writing today?