

Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Spring 2020

Sections M1 (M 6:10-9p), C3A (W 9:10-12p), H3A (W 2:10-5p)

THIS IS THE FINEST
SNOWBALL EVER MADE!



PAINSTAKINGLY HAND-
CRAFTED INTO A PERFECT
SPHERE FROM A SECRET
MIXTURE OF SLUSH, ICE,
DIRT, DEBRIS AND FINE
POWDER SNOW, THIS IS
THE ULTIMATE WINTER WEAPON!



YES, THIS MARVEL OF
CRYSTALLINE ENGINEERING WI-



ANOTHER CASUALTY
OF THE SEDUCTION
OF ART.



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Recap

- Online discussion #2 (Music and the brain)
- Community Asks
 - This week's online discussion: Musical educations – check out “rules” from John Cage
- Texture = noticing everything that's happening in a piece of music and how we make sense of how those sounds relate to each other
- Portraits: Johann Sebastian Bach, Ludwig van Beethoven, Clara Schumann, Julius Eastman

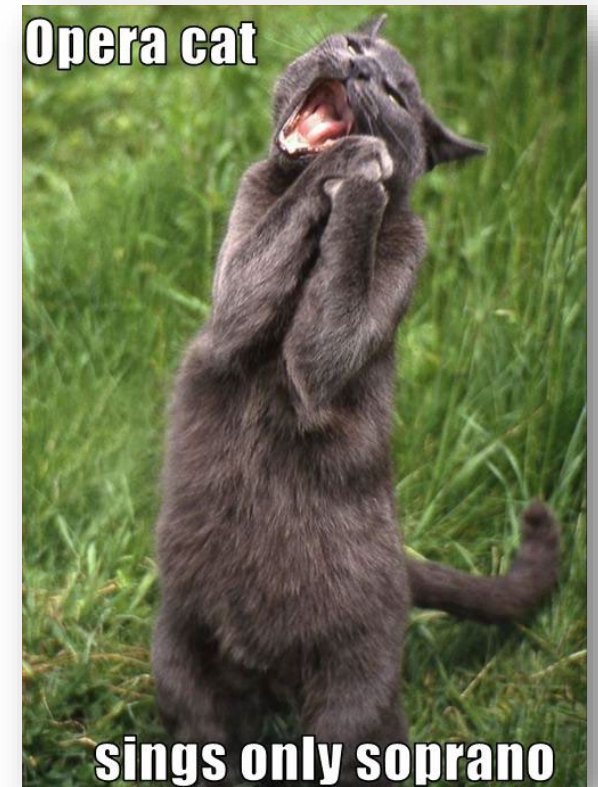


“I believe that education, therefore, is a process of living, and not a preparation for future living.” —John Dewey, “My Pedagogic Creed” (1897)

Melody

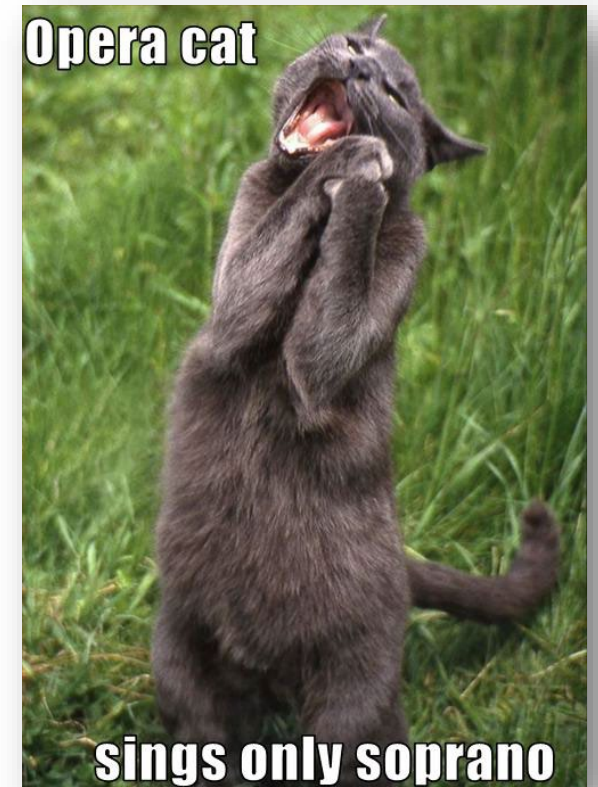
- Line or tune of music
- Often the highest or most prominent line in a musical texture
- Guides a listener through a piece of music like a story

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

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

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



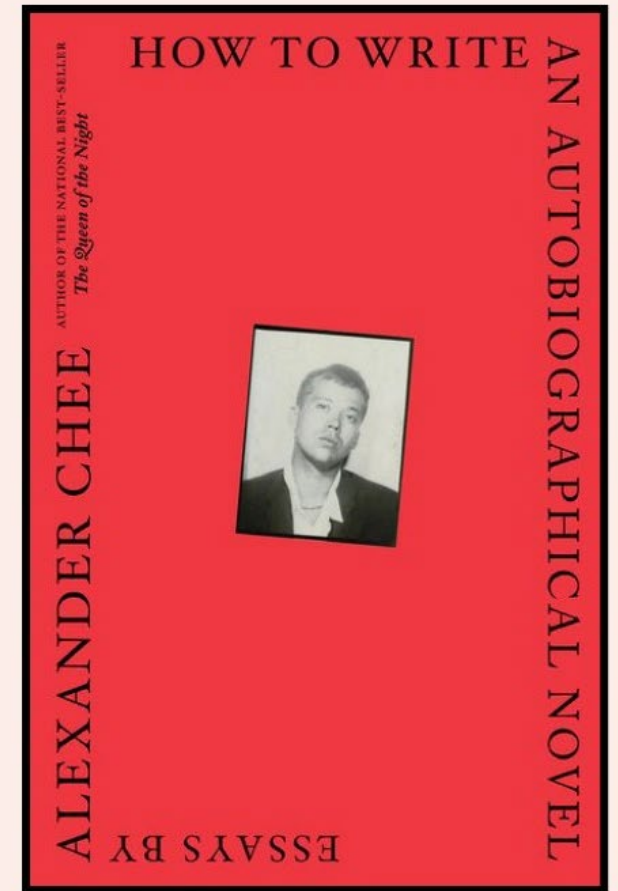
Writing Portfolio

- What kinds of writing do you read?
- Writing #2 and #6 can be any kind of writing you like



Good writing: Why write?

Alexander Chee, “On becoming an American writer” from *How to Write an Autobiographical Novel* (2018)



Warm-up writing: Medieval and Renaissance periods

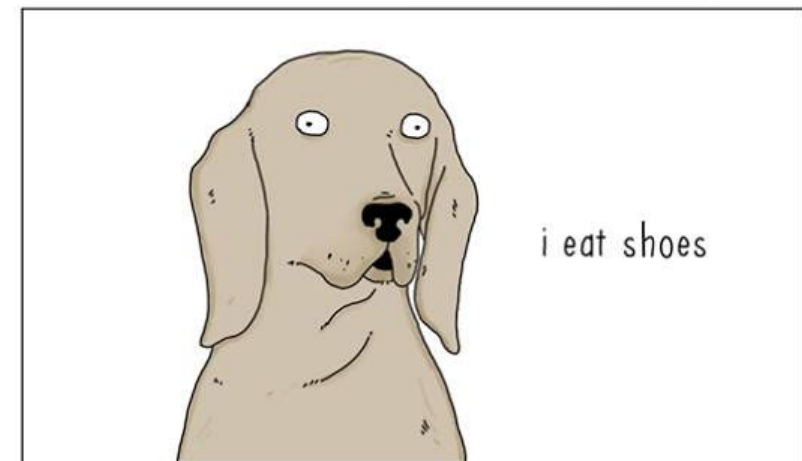
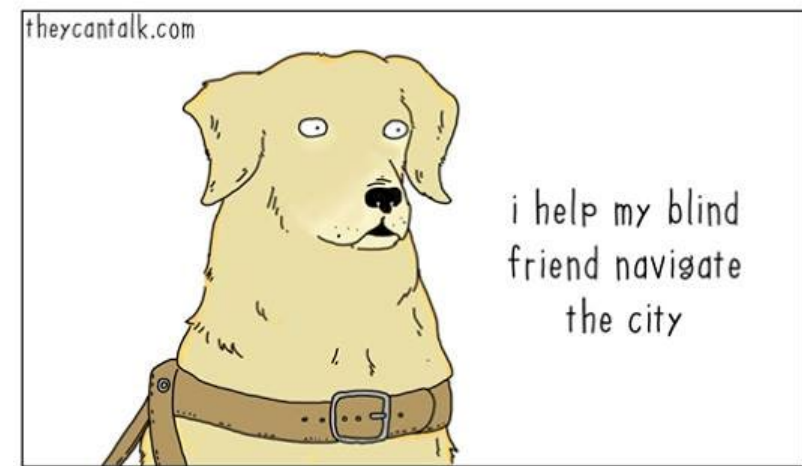
Medieval dancers with
shawm and bagpipes
(14th century)



Musicology

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

A person who studies music professionally is a *musicologist*.



Noticing differences and details

Anonymous, *Kyrie eleison* (c. 5th century)



Monophonic texture
Call-and-response
Text is clear
Repetitious

Pérotin (1160-1230),
Viderunt omnes



Polyphonic texture
Requires professional singers
Text is lost (we stop listening to the words)

Giovanni Pierluigi da
Palestrina (1525-94), *Jesu, Rex
Admirabilis*



Homorhythmic and polyphonic textures
**Easier to understand the text than in
Pérotin, longer text in less time**

***“We know by experience that song has great force and vigor to move and inflame the hearts
of men to invoke and praise God with a more vehement and ardent zeal.”***

–John Calvin (1509-64)

Thinking like a musicologist, part 1: Details have significance and implications

Anonymous, *Kyrie eleison* (c. 5th century)



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What happened over the course of 1,000 years?
What can music tell us about how the world changed?

Thinking like a musicologist, part 2: Why sing?

- Singing feels good
- Singing creates a sense of community
- Singing is a demonstration or expression of religious faith

Praise ye the LORD. Praise God in his sanctuary: praise him in the firmament of his power. Praise him for his mighty acts: praise him according to his excellent greatness. Praise him with the sound of the trumpet: praise him with the psaltery and harp. Praise him with the timbrel and dance: praise him with stringed instruments and organs. Praise him upon the loud cymbals: praise him upon the high sounding cymbals. Let every thing that hath breath praise the LORD. Praise ye the LORD. (King James Bible, Psalm 150:1-6)

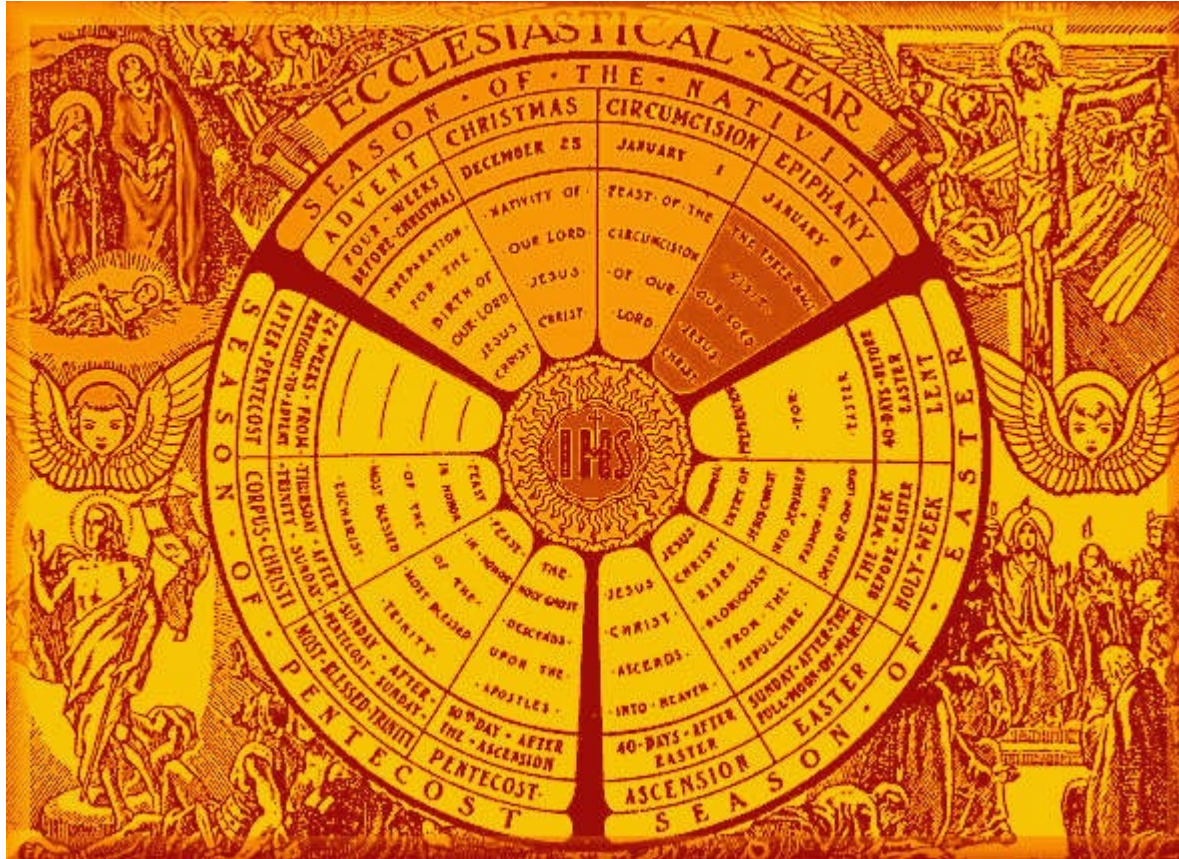
Thinking like a musicologist, part 3: Sing how?



Understanding “how” can lead to “why”

- Prayers during the Medieval period were sung by members of a monastery or convent

Thinking like a musicologist, part 3: Sing how?

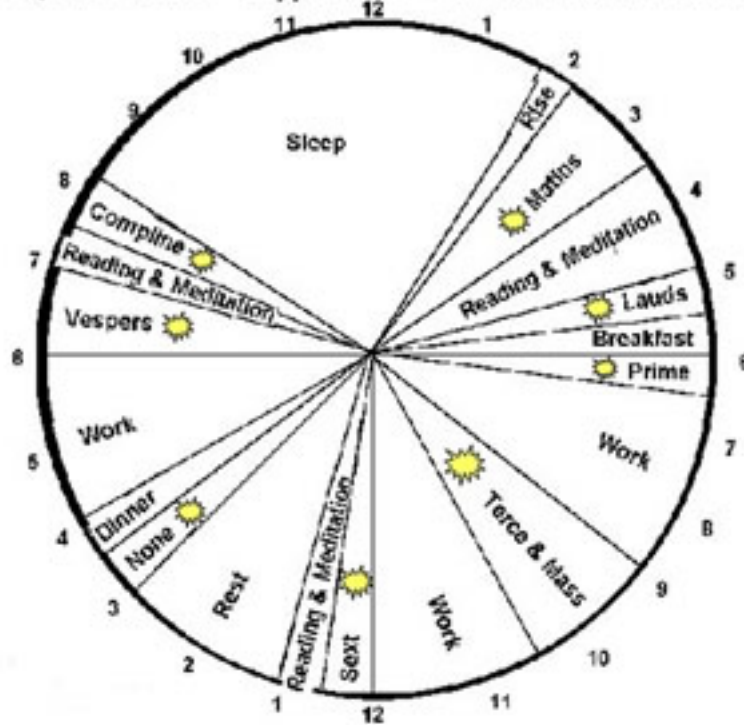


Understanding “how” can lead to “why”

- Prayers during the Medieval period were sung by members of a monastery or convent
- Different prayers were sung at different times in the liturgical (year) calendar

Thinking like a musicologist, part 3: Sing how?

The Divine Office or Canonical Hours



Understanding “how” can lead to “why”

- Prayers during the Medieval period were sung by members of a monastery or convent
- Different prayers were sung at different times in the liturgical (year) calendar
- Different prayers were sung at different canonical hours (times of day)

Thinking like a musicologist, part 3: Sing how?

Understanding “how” can lead to “why”:

- Prayers during the Medieval period were sung by members of a monastery or convent
- Singing is a way to remember many prayers (mnemonic device)

Proper – text changes according to the liturgical calendar (Easter, Christmas, etc.)

Ordinary – text stays the same at every mass

Parts of the Catholic mass

Introit

KYRIE

GLORIA

Gradual

Alleluia

CREDO

Offertory

SANCTUS

AGNUS DEI

Communion

Next: Thinking like a musicologist, part 4: How did people think about music? How can we know what they thought?

Hildegard of Bingen (1098-1179) in *Liber Scivias* (1152)

Iconography



Pope Gregory I (c. 540-604) in *Hartker Antiphonary* (997)



Palestrina and Pope Julius III (1554)

Thinking like a musicologist, part 5: Categorizing music / Telling stories

How can we group these pieces of music together to better understand how they relate? Which are most similar to each other? What details are meaningful?

Anonymous, *Kyrie eleison*
(c. 5th century, Milan)



Pérotin (1160-1230),
Viderunt omnes (Paris)

Giovanni Pierluigi da Palestrina (1525-94),
Jesu, Rex Admirabilis (Rome)



William Byrd (1543-1623),
Fantasia for five viols (London)



The Medieval and Renaissance periods

- The music we've listened to today is the music that's available to us now, not all the music that was created or that existed during those periods
- What other kinds of music might have been made that we didn't listen to?

Reminders

- Assigned reading is available online
 - Musical elements (melody, rhythm, meter, harmony, form), Baroque period, going to concerts
- Good weekly habit: Review lecture notes and previous assigned reading the day *after* class
- Participate in Online Discussion #3 (Musical educations and the education of music) by the end of Sun Feb 16
 - Email me your username (music.drjones@gmail.com)
 - Online Discussion #4 starts M Feb 117
- Writing 1 due M Feb 24 / W Feb 26
- Exam 1 due M Mar 16 / W Mar 18
- College is closed M Feb 17
- Have a great week (or two)!



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. How is listening to music the way a musicologist does different from how you typically listen to music?