

# 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.



# 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

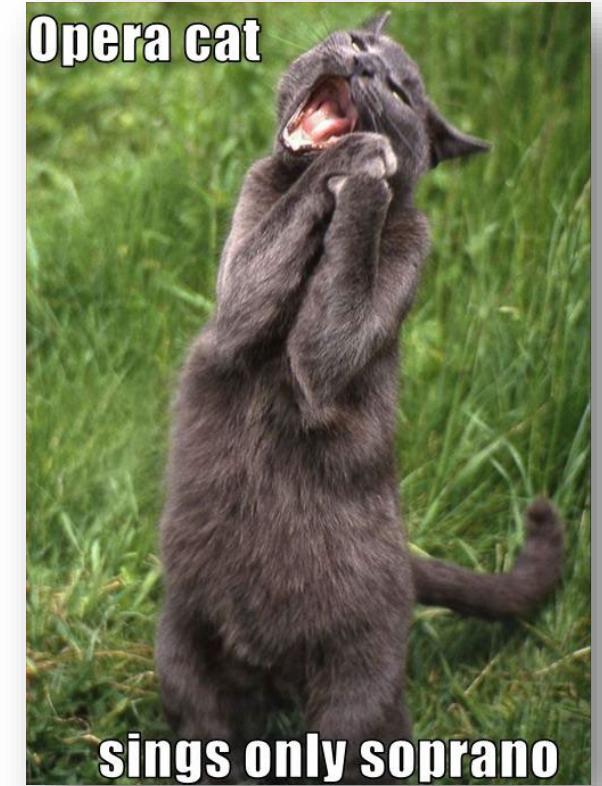


“I believe that education, therefore, is a process of living, and not a preparation for future living.” —John Dewey, “My Pedagogic Creed” (1897)

# Melody

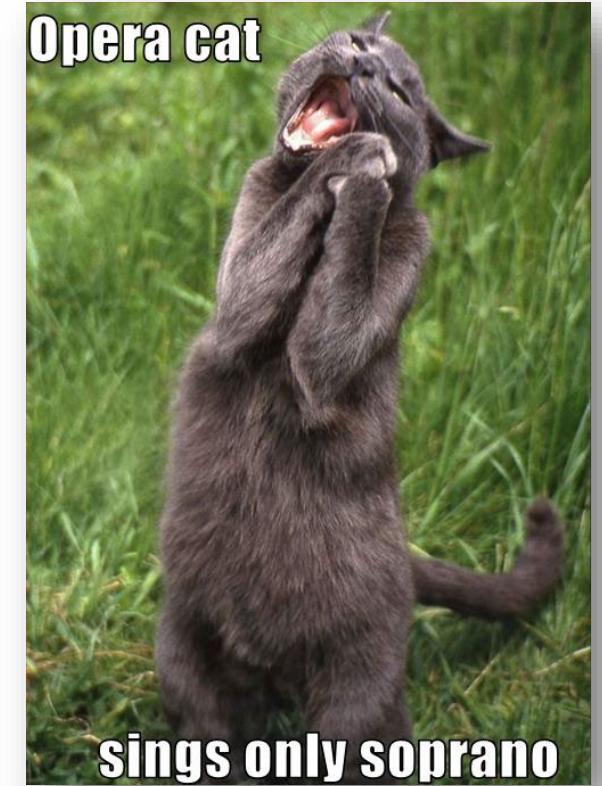
- Line or tune of music
- Often the highest or most prominent line in a musical texture
- Guides a listener through a piece of music like a story

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



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



Homophonic

Ahmet Kuşgöz & Ensemble, *Hasan 'im*



Polyphonic

# 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



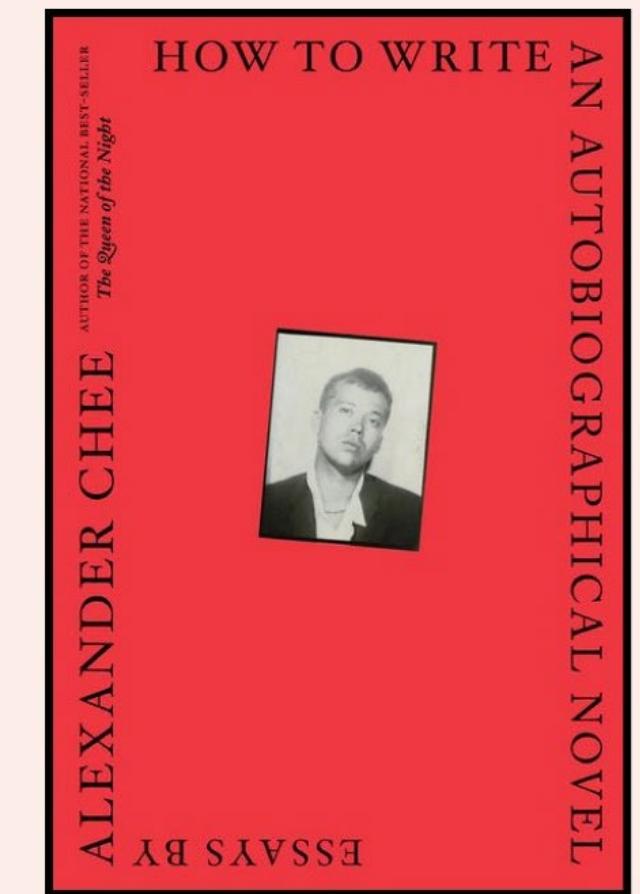
# Writing Portfolio

- 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

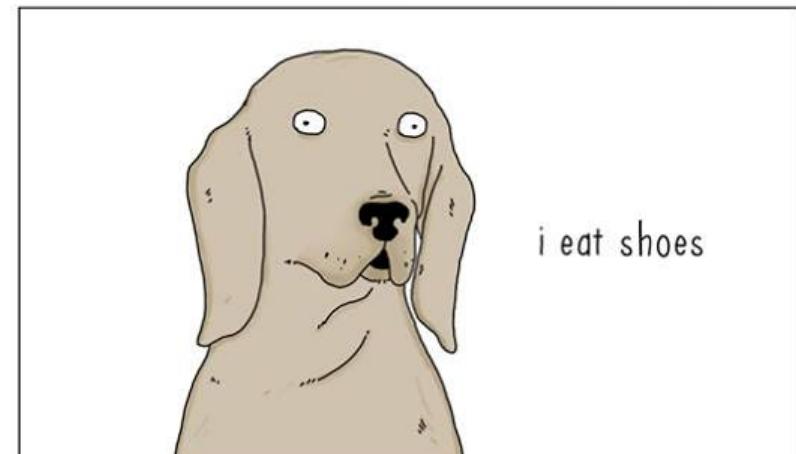
Medieval dancers with  
shawm and bagpipes  
(14<sup>th</sup> century)



# 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. 5<sup>th</sup> 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. 5<sup>th</sup> 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)

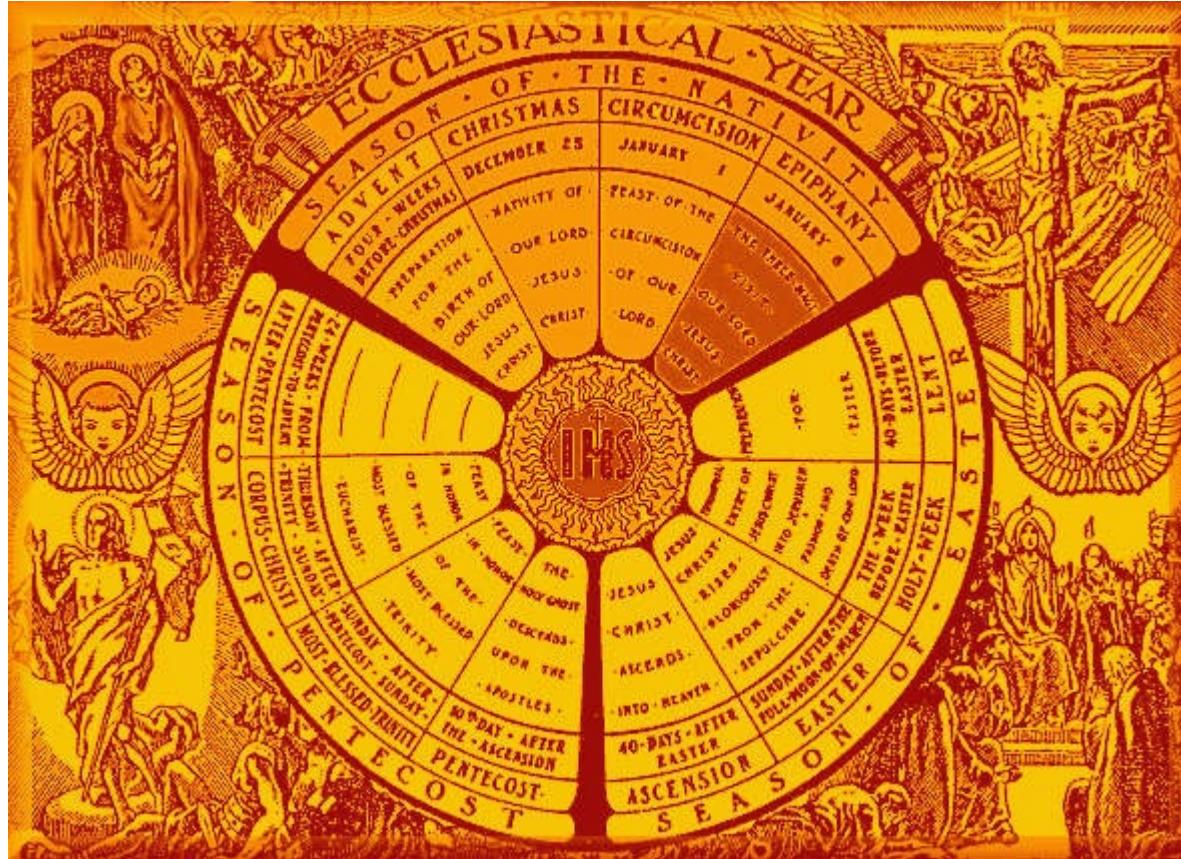
# Thinking like a musicologist, part 3: Sing how?



Understanding “how” can lead to “why”

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

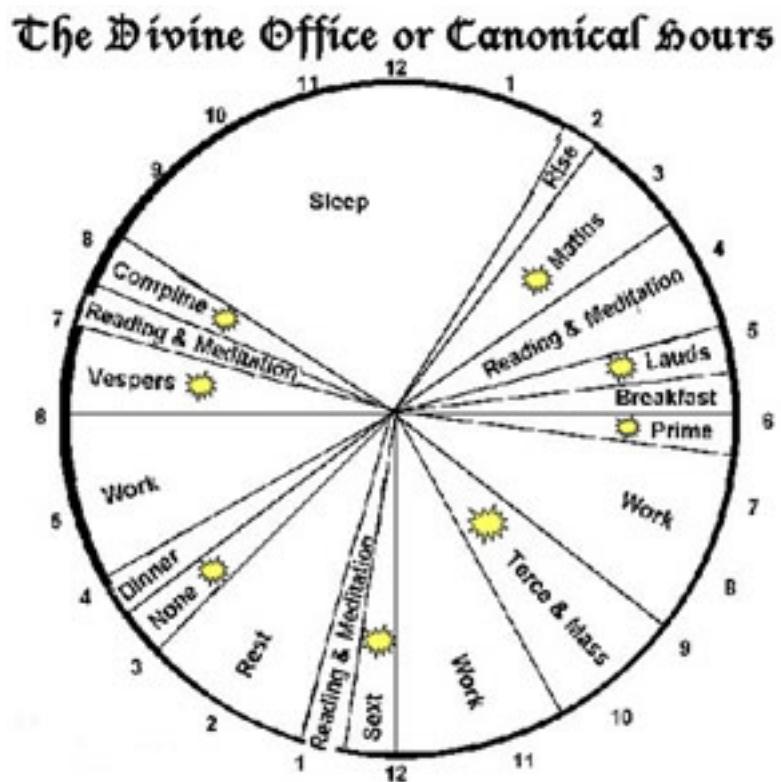
# Thinking like a musicologist, part 3: Sing how?



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?



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?

# Iconography

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



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. 5<sup>th</sup> 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?