



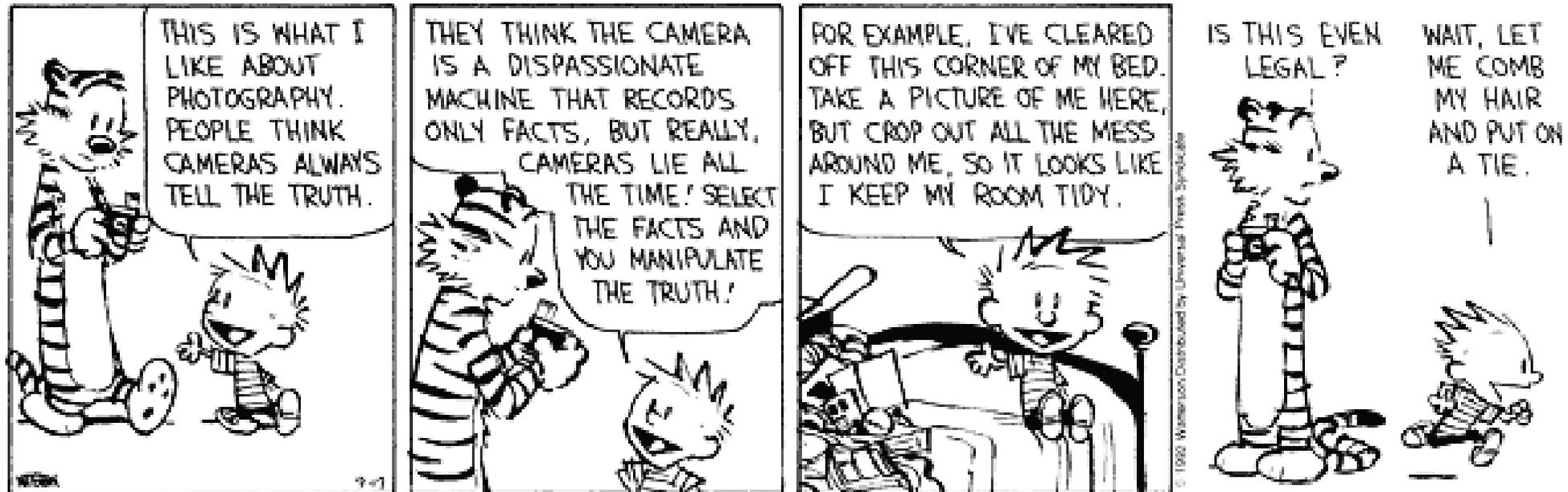
# Mu 101: Introduction to Music

Instructor: Dr. Alice Jones

Queensborough Community College

Fall 2018

Sections F2 (Tu 12:10-3) and J2 (Tu 3:10-6)



# Reading quiz

People who study the sociology of music use which of the following sources/methodologies to understand how music functions in people's lives? Circle all that apply.

- a) Musical analysis
- b) Interviews, questionnaires, and statistical surveys
- c) Memoirs, photographs, advertising materials, press reports, and film footage

# Reading quiz

We can be sure that the pieces of music we hear in a concert hall are the absolute best works by the best composers that ever lived.

- a) True
- b) False

# Reading quiz

A person can describe or critique a piece of music as conveying a particular philosophy without describing the actual sound of the music.

- a) True
- b) False

# Reading quiz

What do the terms “enculturation” and “socialization” refer to, with regard to music?

- a) Germs that are shared in social settings or public spaces
- b) The assumption that all people of a particular gender are the same or ought to be the same
- c) The shaping of group tastes that happens through social structures, family life, and media
- d) The claiming of something for one’s own group, possibly through reinterpreting its established social meaning or symbolism

# Reading quiz

What was the most interesting or surprising thing you learned from the reading(s) this week?

# Recap

- Not all religious music sounds the same, even if many pieces have similar goals
  - Gregorian chant
  - Organum (Pérotin)
  - Music of the Protestant Reformation (Martin Luther)
  - Music of the Counter-Reformation (Giovanni Pierluigi da Palestrina)
- Musical symbolism

# Reaction against the dominance of the Catholic Church: The Protestant Reformation

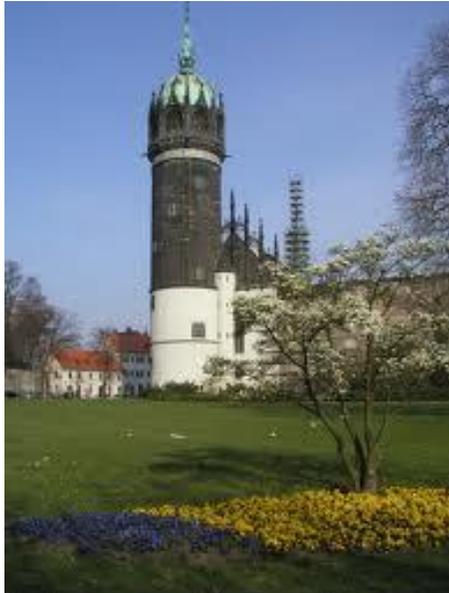
- Arguments in the “real world” play out in music
  - Protestant music sounds different from Catholic music because the religions interpret the world differently
  - Musical culture is a group of people who share particular values that are reflected in the way they make, hear, and use music
- October 31, 1517 – Martin Luther (1483-1546) nailed 95 theses to the door of the Schlosskirche in Wittenberg protesting the Catholic Church
- 1521 translated New Testament into German
- Reorganized worship services around vernacular languages and participatory singing



Music is “the excellent gift of God.”

–Martin Luther

# Martin Luther, *Ein' feste Burg ist unser Gott* (1528)



Wittenburg Schlosskirch, October 2007

# The Reformation and The Counter-Reformation

- Protestant Reformation: establishment of a new Christian denomination by Martin Luther
  - Participatory singing
- Catholic Counter-Reformation: Council of Trent (1545-1563)
  - Musical style focuses on the text
  - Music should be pious and befitting of God
  - Music for the Mass should sound holy, reverent, and appropriate
  - The text (words) should always be clearly heard and understandable
  - No secular elements (instruments, rhythms, melodies)

“[My goal is] to compose ... Masses... [so] that the powerful and sweet sound of the voices should soothe and caress the ears of the listeners in a pious, religious, and holy way.”

–Vincenzo Ruffo (1508-87),  
Church composer

# Giovanni Pierluigi da Palestrina (c.1524-95), *Pope Marcellus Mass, Kyrie (1567)*



- 6 voices *a cappella*
  - Soprano, alto, 2 tenors, 2 basses
  - Sung by an all-male choir in the 16<sup>th</sup> century



Each voice enters timidly  
and tentatively

Brief outpouring  
of passion (tenor)

Homorhythmic  
beginning

Restrained and  
reverent

Loudest section

Feels confident  
and assured

# Common features across many religious musical experiences

- Practitioners' faith
  - Mindset, belief, expectation
- A sense of community or belonging
  - Making music together can be an intense, intimate experience
- The sound of the music
  - Musical symbolism
  - Repetitious, hypnotic, meditative
- Flow

# Flow

Describe a time when you were doing something—anything—and you looked at your clock/watch/phone and realized several hours had passed in what felt like the blink of an eye.

“Peak experience states are rewarding because they enable us to just be. It is not as if they are a means to another end. They are the end. The individual does not feel the need to seek something beyond the experience. There is only the wish to be able to re-experience such a state when it has faded.”

—Frank Putnam and Karen Nesbitt Shanor, “States of Consciousness from Infancy to Nirvana,” in *The Emerging Mind*, ed. Shanor (Los Angeles: Renaissance Books, 1999), p. 71

# Flow

- A mental state described by psychologist Mihalyi Csikszentmihalyi and others (Nirvana, “peak experiences”)
- Features of activities that produce flow:
  - It’s mentally challenging but it’s also not frustrating (it’s not too easy/boring and it’s not too hard)
  - It holds your attention
  - It’s enjoyable and rewarding in and of itself rather than something you do to make someone else happy (autotelic)
  - You no longer feel self-conscious – you’re not thinking about *you*, just the thing you’re doing
  - Time seems to slow down
  - You *feel* different than you do in your day-to-day life

A shakuhachi player  
wearing a *tengai*

# The shakuhachi

- Japanese bamboo flute
- Played both as a musical instrument and as a *hōki* (a religious tool)



- Fuke-shū sect of Zen Buddhism
  - No audience necessary – the player doesn't think about a listener at all!
- *suizen*, or “Zen that comes from blowing”
  - Difficult instrument to play or control – requires clearing the mind and focusing intently



# The shakuhachi

“The biggest joy of all to be found in the shakuhachi, however, is in the actual playing. To describe it to someone who doesn’t play the shakuhachi is almost impossible, even more so when he plays no musical instrument at all. For example, how would a bird explain to a human how it feels to fly? With that in mind, I shall try to describe my feelings while playing any musical instrument. There are times, rare indeed, when I’m playing along, and suddenly it seems that I’m not playing at all. That is, everything seems to go on automatic. My fingers continue to move, my lips adjust themselves properly, but my conscious self seems to be sitting to the side watching it happen, listening to the music with extreme pleasure. And maybe once or twice during the five years I have played the shakuhachi, even the consciousness of the listener seemed to disappear. Everything disappeared. All that remained was the music of the shakuhachi. Pure, timeless and eternal. How does it feel to fly?”

—Riley Lee, “An American looks at the shakuhachi of Japan: 1 April 1986”

# Thinking about religious music like an ethnomusicologist

## **Church bells (Christian)**

- Calls people to prayer
- Can be heard across long distances
- Specific to this faith
- May require special training or practice (e.g., a carillon)
- Not considered “music”—it’s not for entertainment or heard in other spaces where people of this culture listen to music



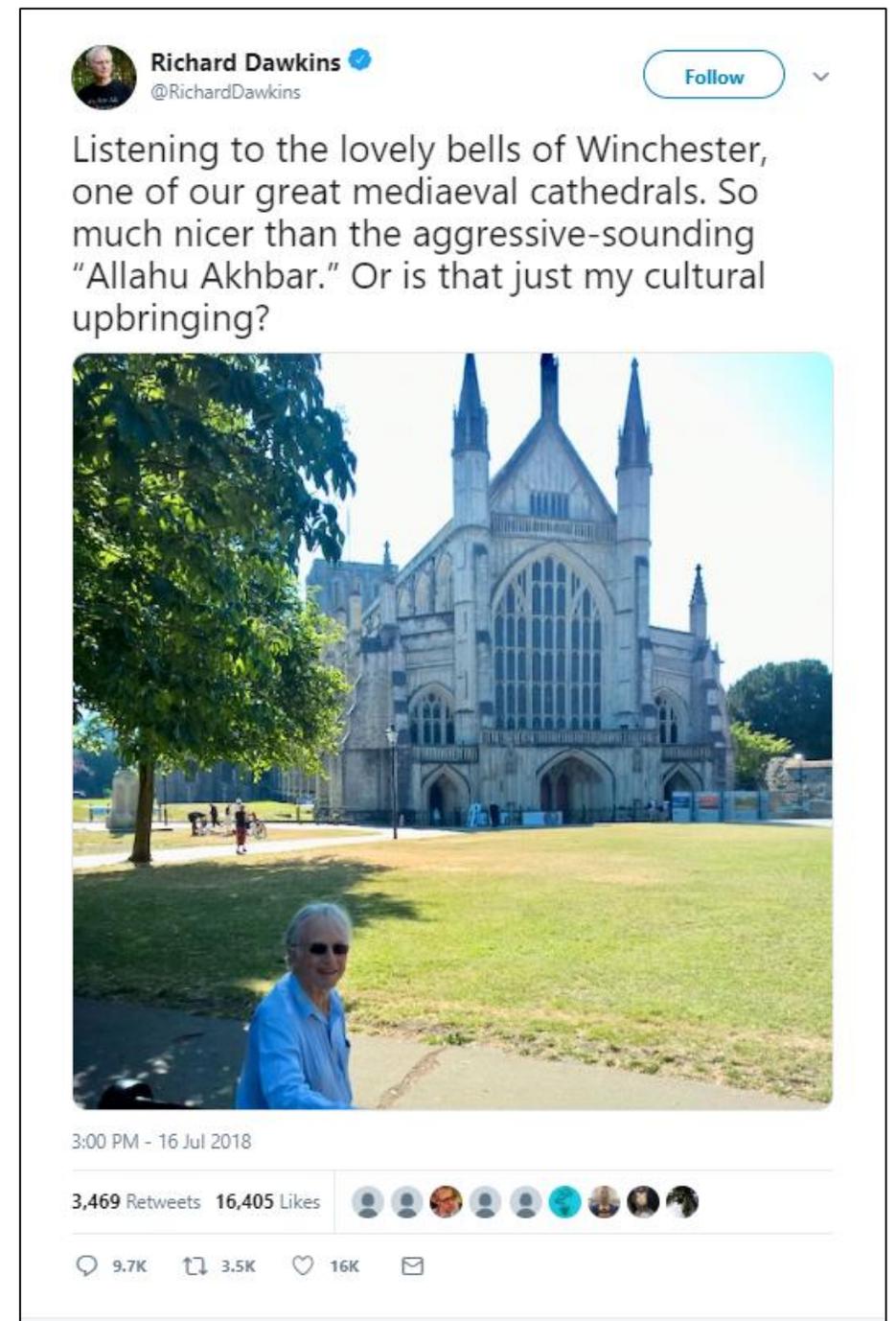
## **Adhan (Muslim)**

- Calls people to prayer
- Can be heard across long distances
- Specific to this faith
- May require special training or practice (a person who does this task is called a muezzin)
- Not considered “music”—this faith doesn’t



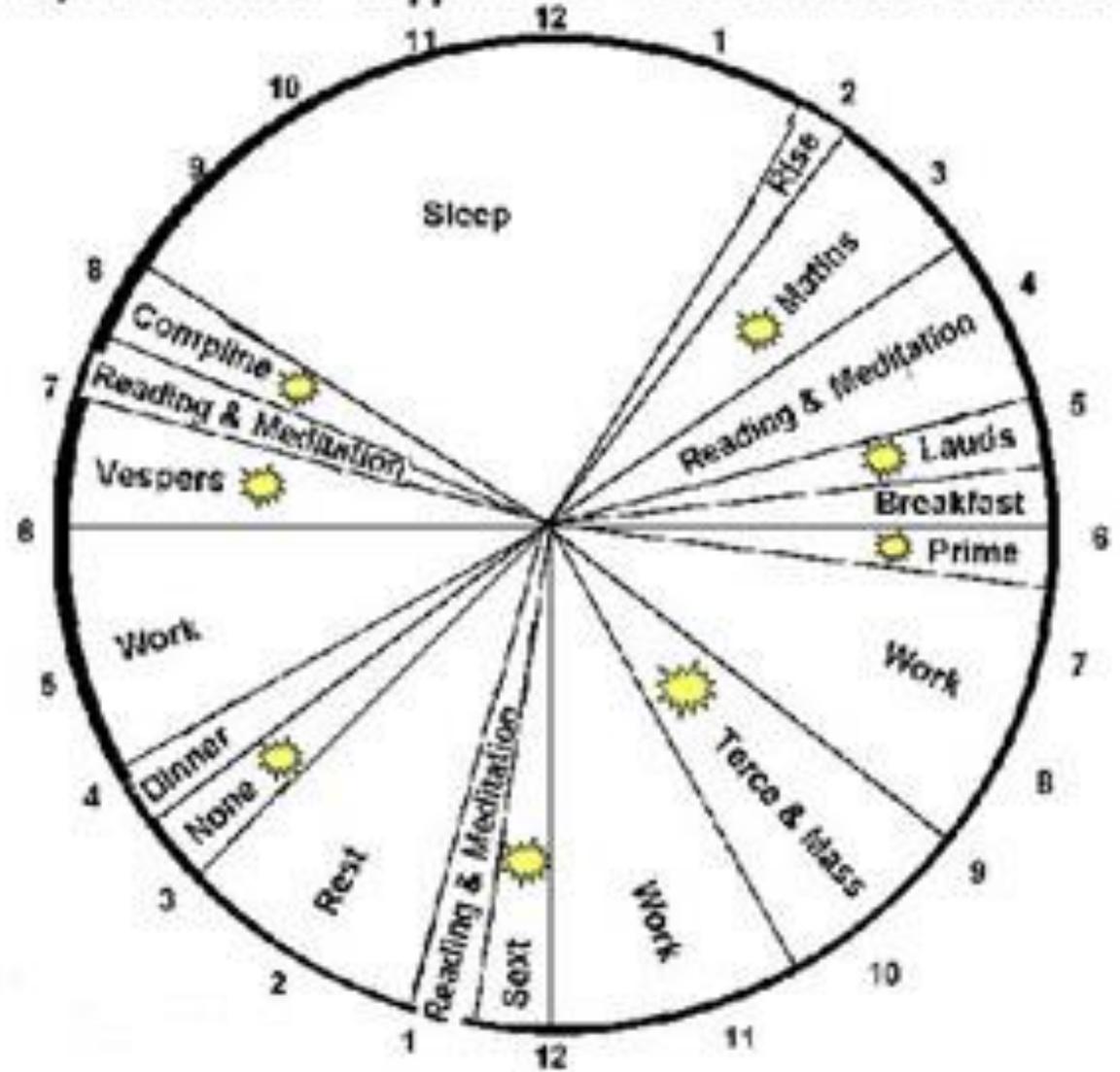
# Religion and aesthetics

- Not everyone thinks like an ethnomusicologist



# The Divine Office or Canonical Hours

Break

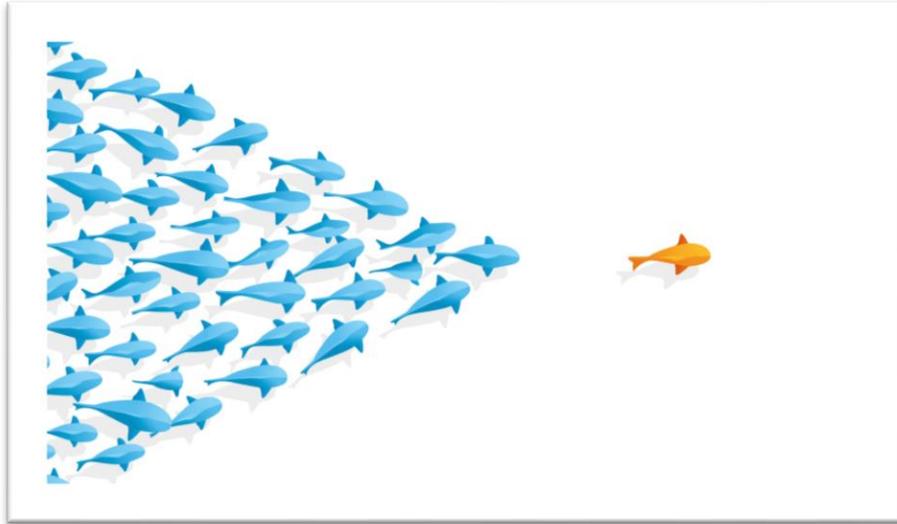


# Group project: Music criticism

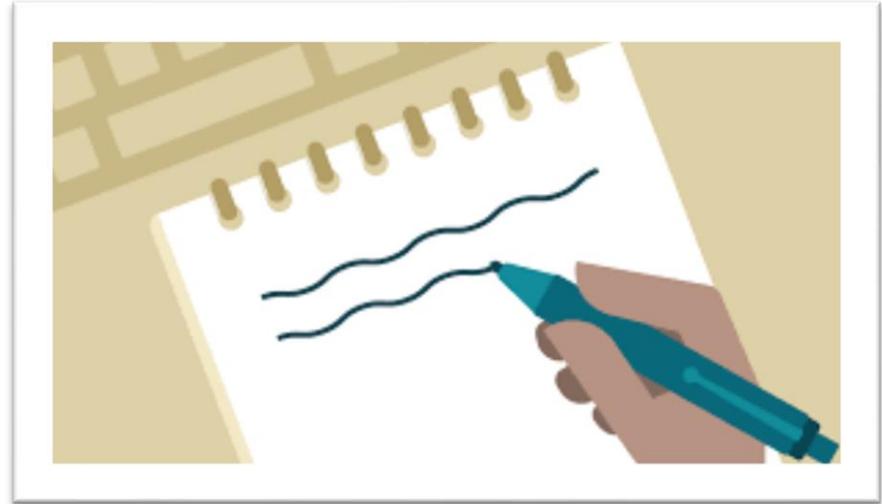
- Why is group work sometimes frustrating or challenging?
- What's the value of group work?

# Four roles in group work

Ogre



Scribe



Challenger



Empath



# Homework and reminders

- Online discussion (ends Sunday): peer criticism of Analysis 1 paragraphs on your section website
  - Next online discussion (Music and disability) begins on Monday
- Next class (October 30)
  - Midterm exam: Factual and listening-based questions
  - Group work, day 2



# End quiz: Listening

The text being  
sung is in Latin.



1. Which of the following best describes the texture of this piece?
  - a) Monophonic
  - b) Homophonic
  - c) Polyphonic
  - d) It has no texture
2. Which style/genre of music best describes this piece?
  - a) Gregorian chant
  - b) organum
  - c) Protestant Reformation
  - d) Catholic Counter-Reformation
3. Of the composers we've studied, who is mostly likely to have composed this piece?
4. How is this piece different from dance music we've listened to in class?