

art of listening⁰¹

terms: day 01

sound: • divided into noises / pitches

pitch: • sound-producing vibration, beats @ definite / prescribed speed

• 2 pitches designated pitches @ white keys

I. sharp # → raises pitch $\frac{1}{2}$ step

II. flat b → lowers pitch $\frac{1}{2}$ step

III. natural n → neither sharp / flat, for clarity

interval: • distance in frequency between any 2 pitches

specific names for specific sizes:

I. minor second → $\frac{1}{2}$ step

II. major second → whole step

octave: • interval between 2 pitches @ 2:1 frequency

• higher speed vibrates @ 2x/4x/8x etc. than lower

• pitches that are 1+ octave apart = same letter (west)

equal temperament: • man-made division of the octave into 12 equal intervals

↳ each called a "half step" / "minor second"

mode / scale: • small collection of [theoretically-defined] pitches in combo to make music w/ specific sound / function

• organized to emphasize consonance of pitch

↳ agreement

to generate the final

• sounds most restful pitch

• heard @ end / @ important parts of harmonic arr.

• pitches of a mode define a specific network of intervals that give songs their "sound"

- cadence:
- pause in music
 - @ the final of the mode if strong
 - marked by sense of completeness
 - made by manipulation of rhythm/harmony
 - occur @ structural points
 - end of text phrase
 - end of pure instrumental
 - end of major section [large]

composer: ◦ writes music in written [notated] form

- composition:
- piece / work of art
 - song = category of music,
music ≠ category of song

genre: ◦ category defined by composition's stylistic traits

- est. expectation of a piece

* genre definitions change historically

- ∴ knowing stylistic traits → know piece's birth date

score: ◦ piece of music containing ALL piece parts

ie) orchestra performs piece of music w/ only her part, ∴ conductor has score

part: ◦ piece of music containing musical instructions for single instrument/voice @ ensemble

- * common for multiple players to play same part = doubling/tripling
- ∴ # performers + # parts ≠ same

art of listening ^{02 + 03}

plainchants: • sung sacred texts req'd for catholic church
(plainsong) mass / divine office

• determined by function of text

* many plainchants = gregorian, but not all b/c many of those composed later

musical medieval period

• collapse of Roman Empire (c.5) - printing press (c.15)

2 western music features: a) tune (melody)

b) polyphony

2+ independent melodies harmonizing

4 style periods of medieval times:

I.) 5th - 8th century: no notated ♪ survives

II.) 9th - 11th century: 1st extant of notated ♪ (thx Pope Gregory)

III.) 12th - 13th century: musical innovations

• ♪ of Hildegard of Bingen

• 1st extant manuscripts of secular vocal music

• dance music about love, war, etc.

• 1st extant manuscripts of instrumental ♪

• Notre Dame School of Polyphonic music

IV.) 14th - 15th century: Ars Nova Music of Guillaume de Machant

- meaning 'New Art'

- ♡ church + secular

- polyphonic exp.

- founded Ars Nova style

sacred vs. secular

↳ god → all-else → secular

↳ main manuscripts from c.9th & before

anonymous scribes: • prof. copyists/scholars working @ scriptoria

- supported by monasteries + crown for book preservation

* historical record biased towards cultural traditions

important to literate class (AKA clergy)

mass proper: sung after reading of the Epistle, before Allelujah
plainchant: gradual (style of performance) + gradual (function of text)
- part of mass proper
- Viderunt Omnes assoc. w/ Xmas

church modes/medieval modes

◦ basis of medieval harmonic system

→ allows for cadence construction

- @ plainchant, location determined by syntax of sacred text

3 Basic types: text setting

I. syllabic → each syllable of the text set to 1 pitch

II. melismatic → contains melismas

- single syllable of text set to large# of pitches

~~III. neumatic~~

syllabic text

◦ presents plainly + easily

melismatic text

◦ elongates / obscures syllables / text

◦ impedes comprehension in Kyrie of the Mass

Ordinary of the Mass

- Viderunt omnes -

Viderunt omnes fines terrae *all the ends of earth have seen*
salutare Dei nostri *the salvation of our god.*

Jubilare Deo omnis terra *rejoice in the Lord, all lands.*

Notum fecit Dominus salutare suum *the Lord made known his*
ante conspectum gentium *salvation; in the sight of*

revelavit justitiam suam *the heathen. He revealed*
his righteousness.

a) text = latin, function = sacred

b) nonmetrical → no discernible beat/meter

→ rhythmically free

c) church modes d) monophonic texture ⇒ single melody

d) acapella (ensemble) Plainchant traits

plainchant perf. practices

- 3 general manners

I.) direct performance

- solo / multiple ppl @ same time

II.) responsorial singing

- solo/leader: performs text verse

- choir/congregation: replies w/ verse/refrain

III.) antiphonal singing:

- divided into groups → alternation

St. Hildegard von Bingen

- church life w/ convent abbess

- kings/popes/priests sought her advice

- expansive range in musical style, occasional wide intervallic leaps, florid melismas

Alleluia

genre: plainchant, mass proper

◦ performed b4 gospel reading

text: sacred ← function

language: latin

texture: monophonic

◦ single line melody

@ og. manuscripts