

Introduction to Music (MUSA1200-07)



Tuesdays/Thursdays 10:30-11:45am Lyons Hall 423

Dr. Michael Goetjen

First Listening Activity

- As you listen choose an adjective (or two) to describe what you hear and be prepared to share it

Second Listen

- As you listen choose the most prominent musical element that you hear (only one)
 - Melody (pitch)
 - Pulse/meter/rhythm
 - Timbre/tone color (instrumentation)
 - Harmony
 - Any other element
- Then choose an adjective to describe your chosen element and be prepared to share

Anonymous, “Agnus Dei” from a Mass for Christmas Day

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
miserere nobis. sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
miserere nobis. sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
dona nobis pacem. sins of the world, grant us peace.

Musical Terminology (Musical Elements)

Melody (Pitch)

Pulse / Meter / Rhythm / Tempo

Timbre / Tone color (Instrumentation)

Texture

Mode / Scale

Harmony

Form

Genre (Category)

Musical Terminology applied to “Agnus Dei”

Melody (Pitch) —> moves mostly by step

Pulse/Meter/Rhythm/Tempo —> free meter or unmetered

Timbre/Tone color (Instrumentation) —> unaccompanied voices

Texture —> monophonic

Musical Terminology applied to “Agnus Dei”

Mode/Scale —> pitches derived from the scale of a Medieval mode

Genre (Category) —> plainchant/chant

Function —> sacred music for a worship service

Harmony —> none

Form —> 3-part

Anonymous, “Agnus Dei” from a Mass for Christmas Day

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
miserere nobis. sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
miserere nobis. sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi, Lamb of God, who takes away the
dona nobis pacem. sins of the world, grant us peace.

Anonymous, “Agnus Dei” from a Mass for Christmas Day

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the
sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the
sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the
sins of the world, grant us peace.

Anonymous, “Agnus Dei” from a Mass for Christmas Day

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the
sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
miserere nobis.

Lamb of God, who takes away the
sins of the world, have mercy on us.

Agnus Dei, qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, who takes away the
sins of the world, grant us peace.

Musical Terminology applied to “Agnus Dei”

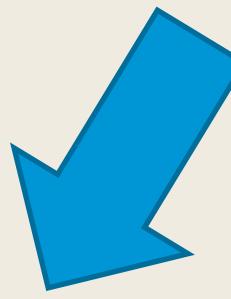
Form

3-part or A B A ...

A = first line of text

B = second line of text

A = third line of text



Form: A Deeper Dive

A musical score for the Agnus Dei. The score consists of four staves of music. The lyrics are written below each staff. The first staff starts with a large capital letter 'A'. The lyrics are:

6. .
Agnus Dé- i, * qui tollis peccáta mundo : mi-se-
ré- re nó- bis. Agnus Dé- i, * qui tollis peccáta mundo :
mi-seré- re nó- bis. Agnus Dé- i, * qui tollis peccáta
mundo : dóna nó- bis pá- cem.

The first and last lines of text are highlighted with a blue box, and the corresponding music is highlighted with a green box. The middle two lines of text are highlighted with a green box, and the corresponding music is highlighted with a blue box.

- The music for the **first line of text** and the **last line of text** is the same!

AND ...

Form: A Deeper Dive

A musical score for the Agnus Dei. The score consists of four staves of music. The lyrics are written below each staff, divided into three-line boxes. The first two staves begin with "Agnus Dé-i, * qui tollis peccáta mundo : mi-se-re-re nó-bis." The third staff begins with "mi-seré-re nó-bis." The fourth staff begins with "mundo : dóna nó-bis pá-cem." The music is in common time, with a key signature of one sharp (F#). The vocal parts are likely for a choir or organ.

6.
Agnus Dé-i, * qui tollis peccáta mundo : mi-se-
ré-re nó-bis. Agnus Dé-i, * qui tollis peccáta mundo :
mi-seré-re nó-bis. Agnus Dé-i, * qui tollis peccáta
mundo : dóna nó-bis pá-cem.

- The music for “miserere nobis” and “dona nobis pacem” is the same!

Musical Terminology applied to “Agnus Dei”

Form

3-part or A B A ...

A = first line of text

a phrase

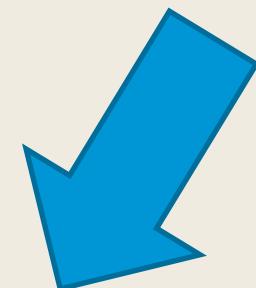
b phrase

B = second line of text

A = first line of text

a phrase

b phrase



The Medieval Period (ca. 400-1400 CE)



Earliest Written Music in Medieval Period

- chanting for use in Christian services, especially in monasteries
- referred to variously as chant, plainchant, plainsong, or Gregorian chant
- Written down starting 750s CE during the Carolingian dynasty (Charlemagne the Great)
- Collaboration between Pope and Carolingians led to extended period of peace and stability
- Dissemination of chant from its origins in Rome to northern Europe
- Carolingian kings conquered pagans in northern Europe, spreading Christianity and with it, chant
- establishment of standards for a liberal arts curriculum at universities including music
- music considered a theoretical art consisting of mathematical measurements of harmonic ratios and rhythmic relationships
- formulation of a coherent theory of music and harmony led to a written tradition of musical practice



Legend of Pope Gregory I

- Legend has it that Pope Gregory I (r. 590-604) is the sole originator of all Roman chant (hence the name Gregorian) and that he received the chant from a dove which whispered in his ear
- This is not true, however, as there was no written tradition of chant at the time and all chant was transmitted orally
- Pope Gregory II (r. 715-731) had more to do with the formation of a written tradition of chant by creating standardized liturgical books (including chant)



Chant: a working description of a genre

The “Agnus Dei” is sacred music

- Part of the daily worship service in the Roman Catholic Church called Mass
- two types of texts are used in the Mass:

- Ordinary - do not change from day to day
- Proper - change according to the celebration (Christmas, etc.)

Chant: a working description of a genre

Grad.
2.

h

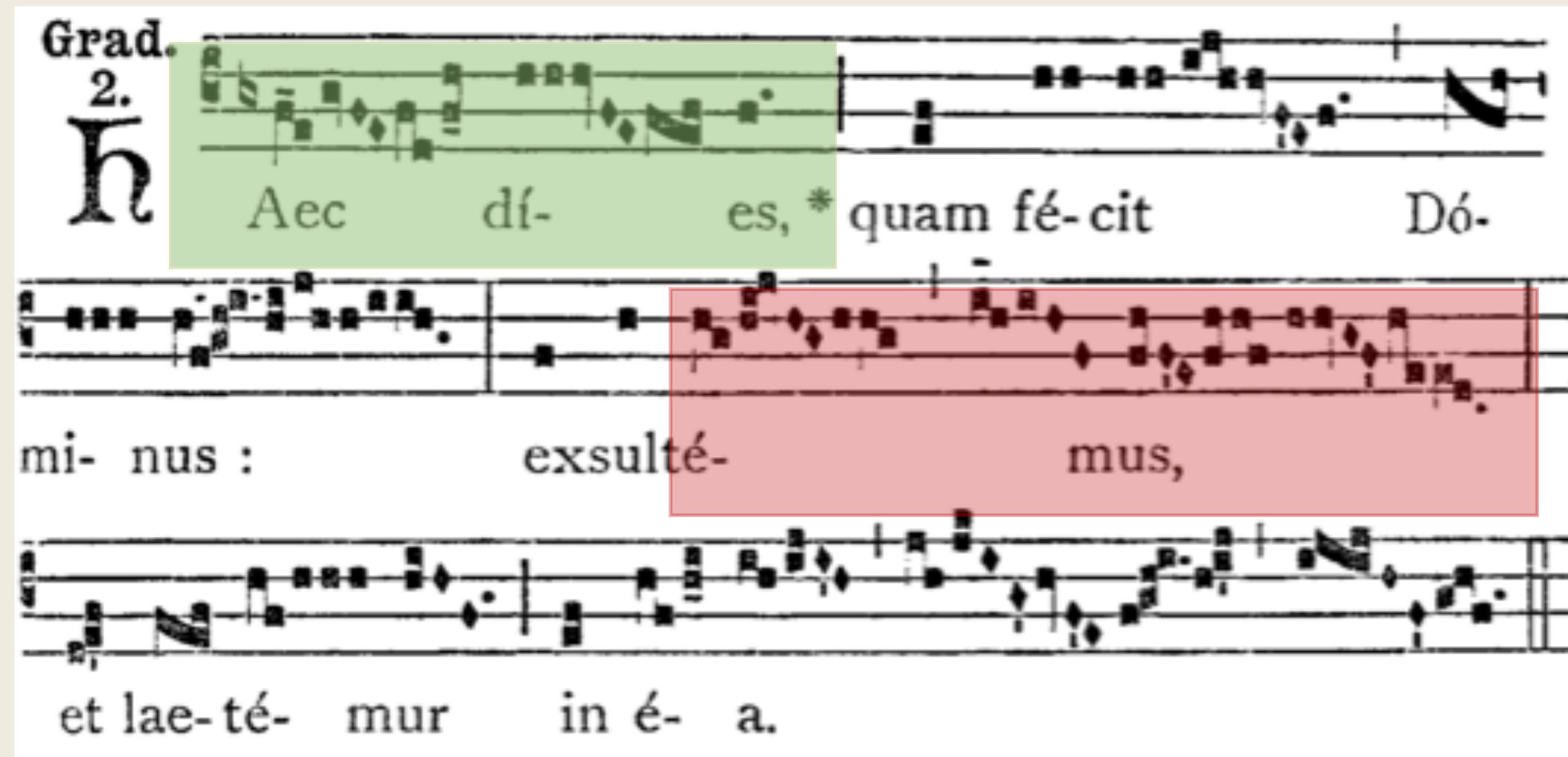
Aec dí- es, * quam fé-cit Dó.

mi- nus : exsulté- mus,

et lae-té- mur in é- a.

- Monophonic texture
- No fixed meter
- No written accompaniment
- Sacred
- Melodies tend to step with a few leaps

Chant: a working description of a genre



- Melodies tend to step rather than leap
- Melodies are a mixture of different text settings:
 - Syllabic (one note to one syllable)
 - Neumatic (a few notes to a syllable)
 - Melismatic (many notes to a syllable)

Chant: Syllabic text setting—Hymns

III

P Ange lingua glo-ri- ó-si Córpo-ris mysté-ri- um,
Sangui-nísque pre-ti- ó-si, Quem in mundi pré- ti- um
Fructus ventris gene-ró-si Rex effú-dit génti- um.

Four-line
staff

Gregorian hymn
“Pange lingua”

Pan-ge lin-gua _ glo-ri- o - si
Cor - po-ris mys-te- ri- um, _
San-gui-nísque pre-ti- o - si,
Quem in mun-di pre-ti- um _
Fruc-tus ven-tris ge-ne-ro-si
Rex ef-fu-dit _ gen - ti- um.

Five-
line
staff

Clefs show the location of the
pitches C (chant notation) and G (modern)

Hildegard von Bingen (c. 1098-1179)

- Visionary, mystic, writer, philosopher, composer
- Earliest woman composer, Catholic saint
- First chant composer identified by name
- Nun, later become abbess of the convent of Bingen in western Germany
- Polymath- natural sciences, medicine, music (of course), and religious mysticism
- Wrote down many of her religious visions that inspired much of her music
- Compiled her music in a beautifully illustrated manuscript



Hildegard von Bingen (c. 1098-1179)

- Antiphon: “O eterne deus”
- As we listen:
 - Consider how this chant compares to the other chants we heard today: What is similar? Are there differences?



Hildegard von Bingen (c. 1098-1179)

O eterne Deus nunc tibi placeat
ut in amore illo ardeas ut membra illa simus
que fecisti in eodem amore
cum Filium tuum genuisti
in prima aurora ante omnem creaturam
et inspice necessitatem hanc que super nos cadit
et abstrahe eam a nobis propter Filium tuum
et perduc nos in leticiam salutis.

*O eternal God, now may it please you
to burn so with love, that we may become the limbs
that you made in that same love
with which you begot your son
in the first dawn, before every other creature;
and consider the need that falls to our lot:
take it from us for your Son's sake,
and lead us into the joy of salvation.*