

MS 215 INTRODUCTION TO MUSIC: LEARNING TO LISTEN

IES Abroad Barcelona

DESCRIPTION: This course is a survey of Western musical practice from the Middle Ages to the 21st century. While learning how to develop critical listening skills, the student will explore each different stylistic period, its historical context and certain musical parameters that may be emphasized in the music (pitch, rhythm, counterpoint, harmony, sound, etc). The main goal is to show the student that music has the capacity to codify multiple layers of meaning and how s/he can develop the tools to uncover them. The course is organized in units that pair a musical style or period with particular theoretical or technical concept(s). In addition, these pairs will be discussed in connection to particular historical events or prevalent social currents of the time (in italics).

The list of these units is:

- What is Music? - Properties of Sound – Notation
- Plainchant and Ars Nova – Pitch and Rhythm – *Sacred vs. Secular*
- Renaissance Polyphony – Harmonic Intervals (and Rhythm) – *Rebirth of Man*
- Baroque – Tonality – *Protestant Reformation*
- Classical – Form – *Absolutism and Newtonian Physics*
- Romanticism – Orchestration – *Darwin and Evolution*
- Serialism – Emancipation of the Dissonance - *Relativity*
- Post-serialism and Experimentalism – Emancipation of everything else

This course includes a strong virtual guided element. Students will use Moodle to acquire knowledge and skills ahead of face-to-face participative classroom hours. In this way classroom contact hours can be used to maximise interaction.

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

ADDITIONAL COST: None

METHOD OF PRESENTATION:

- Readings;
- Listenings;
- Class discussions and online forums;
- Lectures;
- Student presentations;

REQUIRED WORK AND FORM OF ASSESSMENT:

- Class participation - 10%
- Weekly assignments - 25%
- Presentation - 15%
- Mid-term exam - 25%
- Final project - 25%

Class Participation:

The way of learning a personal way of talking about music is through discussion. Therefore, both attendance and participation are essential. With the incorporation of more online tools on Moodle, there will be more opportunities to participate in these discussions through the online forums.

Weekly Assignments:

These exercises are of two types: short questions from the assigned readings and listening quizzes. The readings are meant to point the student to related topics or complement the lectures and the listenings are to practice what we read.

Presentation:

There are two mandatory presentations: one is about a composer (selected from a list) and the other on a piece of music of their choice that they either love or hate.

Mid-term exam:

This will be a combination of aural identification of styles/techniques, definitions of keywords and short essay questions. The exam will be online and divided into three independent sections to be completed in any order during the allotted exam period.

Final Project (2500 words):

The final project is an analysis of a piece picked by the instructor. The analysis aims to connect all the different aspects of a piece covered during the course. The tools to do this will be presented especially during the first half of the semester and practiced in class and in the listening exercises.

LEARNING OUTCOMES:

By the end of the course students will be able to:

- Identify the main musical movements from the Middle Ages to the present from a technical, social and philosophical point of view.
- Uncover the main levels of meaning present in music (syntactical, semantic and ontological).
- Demonstrate the importance and delicate balance of the main forces of music (melody, harmony, counterpoint, timbre, etc).
- Connect the conceptual and technical transformation of music to the World in which it exists.
- Analyze different ways of hearing, describing, representing and understanding music.

ATTENDANCE POLICY:

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For this reason, attendance is required for all IES Barcelona classes, including course-related excursions. If a student misses more than three classes in any course without justification, 3 percentage points will be deducted from the final grade for every additional absence. Seven unjustified absences in any course will result in a failing grade. Absences will only be justified, and assessed work, including exams, tests and presentations rescheduled, in cases of documented medical or family emergencies.

CONTENT:

Session	Content	Required Reading and Listening
Session 1	Introductions and administrative details (syllabus, presentation dates, etc.) What is music and how do we listen to it? Problems with music historical reconstruction (sacred and secular).	
Session 2	Listening intentions	<i>Required listening:</i> • watch Mark Applebaum TED talk: https://www.ted.com/talks/mark_applebaum_the_mad_scienc

		tist of music?utm_campaign=tedsread&utm_medium=referal&utm_source=tedcomshare • watch Pierre Schaeffer - <i>musique concrète</i> video: https://youtu.be/c4ea0sBrw6M
Session 3	• identify important aspects of a piece of music. • reductive listening and the parameters of music. • listening to time in music (conducting patterns). • basic vocabulary we use to describe the temporal aspects of music.	• Plato (1980). Republic. In E. Hamilton, & H. Cairns (Eds.), <i>The Collected Dialogues</i> (pp. 623-630, 643-648). Princeton University Press. (12 pages) <i>Required listening:</i> • Ryoji Ikeda - <i>[data matrix]</i>: https://youtu.be/F5hhFMSAuf4
Session 4	• review pulse and meter. • introduce rhythm.	
Session 5	• the relationship between pulse, meter, rhythm and the structure of music. • being conscious of how our attention can focus on different layers of the music and how we group sounds and events into layers.	• Stravinsky, I. (1998). The Phenomenon of Music. <i>Poetics of Music</i> (pp. 23-43). Harvard University Press. (20 pages)
Session 6	• identify pulse and meter in a variety of examples from different styles. • listen to examples where pulse and meter are used in interesting ways: changes in tempo, irregular pulse patterns, odd meters, absent or emerging meters mutating meters, etc.	
Session 7	• determine the important aspects of <i>Mercedes Benz</i> and compare them to <i>[data matrix]</i>. • give tools for transcribing and notating rhythm.	• <i>Required listening:</i> • Janis Joplin - <i>Mercedes Benz</i>: https://youtu.be/Qev-i9-VKIY
Session 8	• finish the rhythmic skeleton of <i>Mercedes Benz</i>. • incorporate pitch to the rhythmic skeleton.	

	register, contour, articulation, syllabic, melismatic.	
Session 9	- review the material in the chapter <u>BEFORE SESSION 9: Introducing Pitch</u> from the course book. - unity (scale/mode) versus variety (direction): pitch to create large scale design.	<u>BEFORE SESSION 9: Introducing Pitch</u> from the course book on Moodle.
Session 10	- musical texture - understanding the use of the terms voice, stream, thread, layer. - differentiate between monophony and polyphony. - identifying homophonic textures. - drawing a form chart.	- Lakoff, G., & Johnson, M. (1980). Concepts we Live By, The Systematicity of Metaphorical Concepts, Metaphorical Systematicity: Highlighting and Hiding. <i>Metaphors We Live By</i> (pp. 3-13). University of Chicago Press. (10 pages) <i>Required listening:</i> - Imogen Heap - <i>Hide and Seek</i>: https://youtu.be/UYIAfiVGluk
Session 11	- understanding the melody and accompaniment musical texture. - seeing how each layer of a texture fits with the others and transforms them.	<u>Homophony example: Imogen Heap - Hide and Seek</u> chapter from the course book on moodle. <u>Melody and Accompaniment example: Mendelssohn - op. 30 no. 1 in E flat major</u> chapter from the course book on moodle. <i>Required listening:</i> - Felix Mendelssohn - <i>Song Without Words op.30 no.1 in E flat major</i>
Session 12	Practice describing a piece of music in terms of Time, Pitch, Musical Texture, Lyrics, Timbre...everything we've done until now with music from different periods and styles. note: this is also a review for the midterm.	McAdams, S. (1989). Psychological Constraints on Form Bearing Dimensions in Music. <i>Contemporary Music Review</i>, 1-13. http://mediatheque.ircam.fr/articles/textes/McAdams89a/ (13 pages)
Session 13	Practice describing a piece of music in terms of Time, Pitch, Musical Texture, Lyrics, Timbre...everything we've done until now with music from different periods and styles. note: this is also a review for the midterm.	

Session 14	Medieval music: • Monophony to Early Polyphony. • Gregorian to Organum. • Chart <i>Alleluia. Diffusa est gratia</i> by Pérotin.	• Grout, D. J. (1980). Appendix: A typical mass. <i>A History of Western Music</i> (3rd ed., pp. 75-78). W.W. Norton & Company, Inc. (3 pages) • Grout, D. J. (1980). Ars Nova in France, Italian Trecento, French Music of the Late Fourteenth Century, Chromaticism and Musica Ficta. <i>A History of Western Music</i> (3rd ed., pp. 118-140). W.W. Norton & Company, Inc. (22 pages) <i>Required listening:</i> • Hildegard von Bingen - <i>Columba Aspexit</i> • Pérotin - <i>Alleluia. Diffusa est gratia</i>.
Session 15	Medieval to Renaissance music: • origin of the motet. • walk through the example of composing a polyphonic piece. • intro to Renaissance music.	• Grout, D. J. (1980). Notre Dame Organum, Polyphonic Conductus, The Motet. <i>A History of Western Music</i> (3rd ed., pp. 88-113). W.W. Norton & Company, Inc. (25 pages) • <u>Composing Polyphonic Music</u> chapter from the course book on Moodle. <i>Required listening:</i> • from the treatise <u>Ad Organum Faciendum</u> - <i>Alleluia: justus ut palma</i> • from the collection <u>Die Organa von Winchester</u> - <i>Alleluia: Angelus domini</i>.
Session 16	Renaissance music: • <i>Nigra sum</i> versions by Jean l'Héritier, Pierluigi da Palestrina and Tomás Luís de Victoria.	• Grout, D. J. (1980). The Age of the Renaissance: Ockeghem to Josquin, Josquin de Prez. <i>A History of Western Music</i> (3rd ed., pp. 169-203). W.W. Norton & Company, Inc. (34 pages) <i>Required listening:</i> • Guillaume de Machaut - <i>Quant en moy</i> • Guillaume DuFay - <i>Ave Maris Stella</i>
Session 17	Renaissance to Baroque music: • divine vs. human expression. • the craft of composition.	• Grout, D. J. (1980). Early Baroque Opera. <i>A History of Western Music</i> (3rd ed., pp. 303-314). W.W. Norton & Company, Inc. (11 pages) <i>Required listening:</i> • Thomas Weelkes - <i>As Vesta Was from Latmos Hill Descending</i>
Session 18	Baroque music: • formal chart of J.S. Bach - <i>Prelude no. 1 in C major well-tempered clavier</i>. • formal functions	• Schumacher, E. F. (1995). Levels of Being. <i>A Guide for the Perplexed</i> (pp. 25-35). Vintage. (10 pages) <i>Required listening:</i> • J.S. Bach - <i>Prelude no. 1 in C major, <u>Well Tempered Clavier</u></i>

	the puzzle aspects of baroque counterpoint (cannon, invention, fugue)	
Session 19	Baroque to Classical music: - similarities and differences between Baroque and Classical music. - see how complexity moves between layers over time.	
Session 20	Classical music: "The World is a Clock". - Classical balance and symmetry: Tonality.	- Barenboim, D., & Said, E. W. (2002). Chapter 2. In A. Guzeliman (Ed.), <i>Parallels and Paradoxes</i> (pp. 28-49). Pantheon Books. (21 pages) - Toch, E. (1977). The bases of Form. <i>The Shaping Forces in Music</i> (pp. 154-160). Dover Publications, Inc. (4 pages)
Session 21	Classical to Romantic music: - similarities and differences between Classical and Romantic music. - the birth of "emotion in music" (and Art).	Hanslick, E. (1986). The Representation of Feeling is not the Content of Music. In G. Payzant (Ed.), <i>On the Musically Beautiful</i> (pp. 8-27). Hackett Publishing Company. (19 pages)
Session 22	Romantic music: - Dyonysus vs. Apollo - the form of 'Evolution'.	- Schumann, R. (1988). Berlioz's Sinfonie Fantastique. In H. Pleasants (Ed.), <i>Schumann on Music</i> (pp. 78-88). Dover Publications, Inc. (10 pages) - Schumann, R. (1988). A monument to Beethoven. In H. Pleasants (Ed.), <i>Schumann on Music</i> (pp. 91-97). Dover Publications, Inc. (6 pages)
Session 23	Romantic to Twentieth century music: - the death of Tonality - a map of the XX music	- Babbitt, M. (1958, February). Who Cares if You Listen? <i>High Fidelity Magazine</i>. - Schoenberg, A. (1984). Schoenberg's Tone Rows, Composition with Twelve Tones. In L. Stein (Ed.), <i>Style and Idea</i> (pp. 213-218). University of California Press. (5 pages)
Session 24	Music and Sound Art	Russolo, L. (1971). Futurist Manifesto: The Art of Noises. In N. Slonimsky (Ed.), <i>Music Since 1900</i>. Stephen Sommervell.

Final Exam

REQUIRED READINGS:

- Babbitt, M. (1958, February). Who Cares if You Listen? *High Fidelity Magazine*.

- Barenboim, D., & Said, E. W. (2002). Chapter 2. In A. Guzeliman (Ed.), *Parallels and Paradoxes* (pp. 28-49). Pantheon Books. (21 pages)
- Grout, D. J. (1980). Appendix: A typical mass. *A History of Western Music* (3rd ed., pp. 75-78). W.W. Norton & Company, Inc. (3 pages)
- Grout, D. J. (1980). Notre Dame Organum, Polyphonic Conductus, The Motet. *A History of Western Music* (3rd ed., pp. 88-113). W.W. Norton & Company, Inc. (25 pages)
- Grout, D. J. (1980). Ars Nova in France, Italian Trecento, French Music of the Late Fourteenth Century, Chromaticism and Musica Ficta. *A History of Western Music* (3rd ed., pp. 118-140). W.W. Norton & Company, Inc. (22 pages)
- Grout, D. J. (1980). The Age of the Renaissance: Ockeghem to Josquin, Josquin de Prez. *A History of Western Music* (3rd ed., pp. 169-203). W.W. Norton & Company, Inc. (34 pages)
- Grout, D. J. (1980). Early Baroque Opera. *A History of Western Music* (3rd ed., pp. 303-314). W.W. Norton & Company, Inc. (11 pages)
- Hanslick, E. (1986). The Representation of Feeling is not the Content of Music. In G. Payzant (Ed.), *On the Musically Beautiful* (pp. 8-27). Hackett Publishing Company. (19 pages)
- Lakoff, G., & Johnson, M. (1980). Concepts we Live By, The Systematicity of Metaphorical Concepts, Metaphorical Systematicity: Highlighting and Hiding. *Metaphors We Live By* (pp. 3-13). University of Chicago Press. (10 pages)
- McAdams, S. (1989). Psychological Constraints on Form Bearing Dimensions in Music. *Contemporary Music Review*, 1-13. <http://mediatheque.ircam.fr/articles/textes/McAdams89a/> (13 pages)
- Plato (1980). Republic. In E. Hamilton, & H. Cairns (Eds.), *The Collected Dialogues* (pp. 623-630, 643-648). Princeton University Press. (12 pages)
- Russolo, L. (1971). Futurist Manifesto: The Art of Noises. In N. Slonimsky (Ed.), *Music Since 1900*. Stephen Sommervell.
- Schoenberg, A. (1984). Schoenberg's Tone Rows, Composition with Twelve Tones. In L. Stein (Ed.), *Style and Idea* (pp. 213-218). University of California Press. (5 pages)
- Schumacher, E. F. (1995). Levels of Being. *A Guide for the Perplexed* (pp. 25-35). Vintage. (10 pages)
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- Stravinsky, I. (1998). The Phenomenon of Music. *Poetics of Music* (pp. 23-43). Harvard University Press. (20 pages)
- Toch, E. (1977). The bases of Form. *The Shaping Forces in Music* (pp. 154-160). Dover Publications, Inc. (4 pages)

RECOMMENDED READINGS:

- Benjamin, W. (1999). The Work of Art in the Age of Mechanical Reproduction. *Illuminations* (pp. 211-244). Pimlico.
- Calvino, I. (1996). *Six Memos for the Next Millennium*. Vintage, 1996.
- Carter, E. (1998). The Composer's Viewpoint. *Collected Essays and Lectures 1937-1995* (pp. 3-5). University of Rochester Press.
- Carter, E. (1998). The Fallacy of the Mechanistic Approach. *Collected Essays and Lectures 1937-1995* (pp. 15-16). University of Rochester Press, 1998.
- Heidegger, M. (1971). *Poetry, Language and Thought*. Harper & Row.
- Kane, B. (2005, February 18th). L'Objet Sonore Maintenant: Reflections on the Philosophical Origins of Musique Concrète. *Spark*.
- Kruse, F. (2005). Emotion in Musical Meaning: A Piercean Solution to Langer's Dualism. *Transactions of Charles S. Pierce Society vol. 41 no. 4*, 762-778.
- Langer, S. K. (1979). *Philosophy in a New Key*. Harvard University Press.
- McLuhan, M. (2001). *Understanding Media. The Extensions of Man*. MIT Press, 2001.