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

CREDITS: 3 credits

CONTACT HOURS: 45 hours

LANGUAGE OF INSTRUCTION: English

PREREQUISITES: None

METHOD OF PRESENTATION:
- Readings;
- Listenings;
- Class discussions;
- Lectures;
- Student presentations;
- Guided concert attendance;
- Visits to emblematic music venues in Barcelona.

REQUIRED WORK AND FORM OF ASSESSMENT:
- Class participation (15%);
- Weekly assignments (25%);
- Presentation (10%);
- 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; the lecture should provide a framework and starting point for this discussion.
- Weekly Assignments: These will be mostly précis of articles that are relevant to each unit. These readings are meant to point the student to related topics or complement the lectures.
• **Presentation**: Each student will present two pieces: one they like and one they dislike. They will describe them in as much detail as possible incorporating the materials from the lectures, and present reasons for their preference. Each student will make one presentation during the course.

• **Mid-term exam**: This will be a combination of aural identification of styles/techniques, definitions of keywords and a choice between two short essay questions. Depending on the material covered, the exam might be split between in-class and take-home.

• **Final Project**: The final project is an analysis of a piece picked by the student and approved by myself. The analysis aims to present the syntactical, semantic and ontological meanings of the piece. These levels will be uncovered through a series of steps including a phenomenological description, a formal analysis, a map and a visual representation of the sound. These steps will be introduced during the lectures and as weekly assignments.

**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:**

Attendance is mandatory for all IES Abroad classes, including course-related trips. Any exams, tests, presentations, or other work missed due to student absences can only be rescheduled in cases of documented medical or family emergencies. If a student misses more than three classes in any course 3 percentage points will be deducted from the final grade for every additional absence. Seven absences in any course will result in a failing grade.

**CONTENT:**

<table>
<thead>
<tr>
<th>Session</th>
<th>Content</th>
<th>Required Reading and Listening</th>
</tr>
</thead>
</table>
*Required listening:*  
- Gregorian chant – *Vere dignum*  
- Hildegard of Bingen – *Columbia aspexit* |
*Required listening:*  
Perotin – *Alleluia. Difusa est gratia* |
<table>
<thead>
<tr>
<th>Session 4</th>
<th>Notre Dame school (Leonin and Perotin). Conductus, motet, rhythmic modes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Required reading:</td>
<td>Perotin – <em>Alleluia. Difusa est gratia</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Session 5</th>
<th>Polyphony – Ars Nova. Introduction to the necessary balance between creativity and control. Crisis in the Church and its effects on music and composers. Escolania de Montserrat (XIV).</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Session 6</th>
<th>Discussion of music history as an asymmetrical oscillation between simplicity and complexity in different dimensions. Ars Nova, with its isorhythms and hockets, marks the end of a wave. Review of the Middle Ages.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Session 7</th>
<th>What is different from the music of the middle ages? Homophony, sonority, clarity, etc. What does this respond to? If Man is the center of the world, music should be for him and therefore be understandable and address his emotions. Expression in music (open question...) Extract, from the observations, the characteristics of Renaissance music.</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Session 8</th>
<th>Harmonic intervals (verticality) vs. counterpoint. Expression (freedom) vs. consistency (imitation). Discussion of the listenings: similarities (based on the same chant) and differences. Compare the change of style from l’Heritier to Gesualdo; the pattern of change present in all periods.</th>
</tr>
</thead>
</table>

IES Abroad is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Abroad Barcelona.
<table>
<thead>
<tr>
<th>Session</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Discuss the listenings and extract similarities and differences (if any). Discuss balance, contour, rhythm, imitation, etc. What does this balance tell us about the time? “The world is a clock”.</td>
<td>Barenboim, Daniel and Said, Eduard W., Parallels and Paradoxes, pg.38-49, Edited by Ara Guzelian, New York, NY: Pantheon Books, 2002. Required listening: • Mozart – Nocturnes for Clarinet • Haydn – piano sonata in C major op. 60</td>
</tr>
</tbody>
</table>
| Session 15 | Classical vs. Romantic – expression of emotion vs. imposition of emotion. Discussion of the Romantic myth and its effects on music (the conductor, the virtuoso, the composition as a world in linear evolution, etc), relate this to the Beethoven listening (growth, construction, etc.) Student presentations | Kruse, Felicia E. “Emotion in Musical Meaning: a Piercean Solution to Langer’s Dualism” from *Transactions of Charles S. Pierce Society* vol. 41 no. 4 (2005). 

**Required listening:**
- Berlioz – *Fantastic Symphony*
- Wagner – Excerpts from the *Ring Cycle*


**Required listening:**
- Schoenberg – *Variations for Orchestra*
- Berg Lyric Suite excerpt
- Webern - *Paisacaglia*

| Session 17 | The 20th century. Explosion and crisis in music... and the world. Second Viennese School (Schoenberg, Berg and Webern). Discussion of the listening to point out that music hasn’t changed that much; only the material has been transformed. Point out the emphasis on the motive and construction of the piece. Brief discussion of the neo-classicists (Stravinsky). | Schoenberg, Arnold. “Schoenberg’s Tone Rows”, “Composition With Twelve Tones” from *Style and Idea*, ed. Leonard Stein, Berkeley, CA: University of California Press, 1984. 

**Required listening:**
- Felipe Pedrell – *Los Pirineos*
- Albéniz - *Iberia*
- Manuel de Falla – *El Amor Brujo*
- Boulez *Marteau sans maître*

| Session 18 | Consequences of 12-tone thinking. When the system becomes the piece; notes as atoms, phrases as molecules and pieces like minerals. What does this tell us about the world? Discussion of the readings. In-class listenings of Soler. | Babbitt, Milton. “Who Cares if You Listen?” *High Fidelity Magazine*, February 1958. 

**Required listening:**
- Debussy *Nouages*


**Required listening:**
- Schaeffer *Etude aux chemins de fer*
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Session 23</td>
<td>Project Q&amp;A. Jazz as the real melting pot: East meets West, flamenco-Jazz, Fusion, Mediterranean, etc. The Barcelona Sound. Work on project</td>
<td></td>
</tr>
<tr>
<td>Session 24</td>
<td>Project Q&amp;A. Film scoring. Experimentalism and minimalism. Why doesn’t Spain have any? Work on project</td>
<td></td>
</tr>
</tbody>
</table>

**Final Exam**

**REQUIRED READINGS:**


IES Abroad is compliant with international and US copyright laws. It obtains permission from publishers to reproduce materials in electronic format or in course readers. Please, note that the copyright for this syllabus is retained both by the instructor and IES Abroad Barcelona.

RECOMMENDED READINGS: