Syllabus

MUSIC PEOPLE THE WORLD - 23125

Last update 26-02-2014

**HU Credits:** 6

**Degree/Cycle:** 1st degree (Bachelor)

**Responsible Department:** Musicology

**Academic year:** 0

**Semester:** Yearly

**Teaching Languages:** Hebrew

**Campus:** Mt. Scopus

**Course/Module Coordinator:** Prof. Ruth HaCohen
Dr. Yossi Maurey

**Coordinator Email:** yossimaurey@gmail.com

**Coordinator Office Hours:** Tuesdays, 12:30-13:30

**Teaching Staff:**
Prof Ruth HaCohen
Dr. Yossi Maurey

**Course/Module description:**
"Music, People, the World" will introduce students to ways of examining music in the West from historical, conceptual, and cultural perspectives. Subject matters include: notation, preservation and dissemination of music since the earliest extant examples, sacred and secular repertories, composers, performers, patrons, audiences, women, and other "others" in western music, the acoustic and social spaces in which music has been performed, musical encounters between East and West since the Middle Ages, the musical Mission in the colonies, fundamental issues in the philosophical discourse about music, the political prowess of music, music and drama from opera to cinema. Excursions to pertinent sites will take place during the academic year. A take-home exam will be given every semester, and students will also be required to write several short essays and take listening quizzes.

**Course/Module aims:**
To expose the students to a wide array of fundamental issues in the interface of music with the human world in variety of periods and cultural contexts, with an emphasis on the western tradition. This includes an acquaintance with a variety of learning tools and encounter with different disciplinary approaches while envaging them in problems that are part of their own world today. musicological

**Learning outcomes - On successful completion of this module, students should be able to:**
- Recognize and describe a good number of musical works, intelligently discuss several basic issues in the musicological world, recognize stylistic elements, connect events and phenomena to a historical continuum, analyze basic musical structures, write short academic papers.

**Attendance requirements(%):**
- 90

**Teaching arrangement and method of instruction:** discussions, reading and analysis of music texts, various games and other experimental methods, tours, live performance

**Course/Module Content:**
- 1. The musicological view on music, or history of music now
- 2. notation, recording, preservation
3. music between the cosmos and the globe
4. metamorphoses of an ancient tune, or apocalypse now
5. music in the service of God: psalms in ritual
6. The song of love
7. A servant of two masters: music in the service of rulers
8. print and distribution
9. the chorale as the builder of community
10. the musical brush
11. obstinate tones - the principle of immediate repetition.
12. the ascendance of women on the musical stage
13. analysis, description and appreciation as critical tools

Required Reading:


McClary, Susan. Feminine Endings: Music, Gender and Sexuality (Minnesota: University of Minnesota Press, 1996) pp. 3-34


Rosand, Ellen. The Descending Tetrachord: An Emblem of Lament, Musical Quarterly 65 :( 1979) 346-359


Additional Reading Material:

Course/Module evaluation:
End of year written/oral examination 60 %
Presentation 0 %
Participation in Tutorials 20 %
Project work 0 %
Assignments 0 %
Reports 0 %
Research project 0 %
Quizzes 20 %
Other 0 %

Additional information: