

The Hebrew University of Jerusalem

Syllabus

MUSIC PEOPLE THE WORLD - 23125

Last update 10-05-2015

HU Credits: 6

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: Musicology

Academic year: 1

Semester: Yearly

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Prof. Edwin Seroussi
Dr. Yossi Maurey

Coordinator Email: yossimaurey@gmail.com; edwin.seroussi@mail.huji.ac.il

Coordinator Office Hours: Dr. Maurey
Tuesdays, 12:00-13:00

Prof. Seroussi
Tuesdays 15:00-16:00

Teaching Staff:

Dr. Yossi Maurey
Prof Edwin Seroussi
Anat Rubinstein

Course/Module description:

"Music, People, the World" will introduce students to ways of examining music in the West from historical, conceptual, and cultural perspectives as well as its interactions with non-Western music. Subject matters include: music as a universal human phenomenon, preservation and dissemination of music orally and in notation since the earliest extant examples, sacred and secular repertoires, 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 a 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 in Musicology. The course will address current issues that are of concern to students of this generation such as the fundamental impact of technology on the ways music is created, appreciated, consumed and distributed today.

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 performances.

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. Music and Migration*
- 14. Music and Memory*
- 15. Music as Commodity*
- 16. Analysis, description and appreciation as critical tools*

Required Reading:

Attali, Jacques, translation by Brian Massumi. "Noise: the political economy of music" in Theory and history of literature; vol. 1) Minneapolis: University of Minnesota Press, 1992, c1985) pp. 51-55.

Dahlhaus, Carl and Ruth Katz, eds. Contemplating Music: Source Readings in the Aesthetics of Music (Stuyvesant: Pendragon Press, 1987-1993) no. 5. vol. 1 pp. 86-89, vol. 2, pp. 32-34, vol. 3, pp. 128-131.

Levy, Janet M. "Covert and Casual Values in Recent Writings about Music". Journal of Musicology 5.1 (1987): 3-27.

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

McDonald, Grantley. "Josquin's musical cricket: El Grillo as humanist parody." Acta Musicologica LXXXI no. 1 (2009): 39-53.

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

Oliver Strunk, editor. *Source Readings in Music History* (New York: Norton, 1998). pp. 137-143, 159-164, 179-183, 211-214, 361-362, 364-367.

Taruskin, Richard and Piero Weiss, eds., *Music in the Western World; A History in Documents* (Schirmer, 1984). pp 2-4.

אוטו, רודולף. הקדושה: על הלא-רציונלי באידיאת האל ויחסו לרציונלי. מגרמנית: מרים רון. ירושלים: כרמל, תשנ"ט, 1999. 81-82.

אפלטון. כתבי אפלטון. מיוונית: יוסף ג. ליבס. ירושלים: שוקן, תשט"ו-תשכ"ו. כרך 3, 534-551.

בארט, רולאן. שיח אהבה: קטעים. מצרפתית: אביבה ברק. הוצאת שוקן, תשמ"ב. 7-11.

גולומב, הרי. "הניגון והשיח" בתוך ליריקה ולהיט בעריכת זיוה בן-פורת, 286-289. ספרות, משמעות, תרבות 18, תל אביב: הקיבוץ המאוחד, 1989.

האוזינחה, יוהאן. סתיו ימי הביניים מהולנדית: קרלה פרלשטיין, המפעל לתרגום ספרי מופת. ירושלים: כרמל תשס"ט, 2009. 169-183, 203-217.

וגנר, נפתלי. הביטלס: שבע השנים הטובות. הוצאת י" מאגנס, האוניברסיטה העברית: ירושלים. תשנ"ט. 16-18.

מאן, תומאס. דוקטור פאוסטוס: חיי המלחין הגרמני אדריאן לוורקין מפי ידידו מגרמנית: יעקב גוטשלק. המפעל לתרגום ספרי מופת. תל אביב: ספרית פועלים, תשנ"ב. 66-72.

צ'וסר, ג'פרי. סיפורי קנטרברי מעובדים ומסופרים מחדש בידי פיטר אקרויד; מאנגלית: מאיר ויזלטיר. אחזת בית, ספרים. תל-אביב: אחזת בית, תשע"ג. 2013. 434-443.

רוזנצוויג, פרנץ. כוכב הגאולה, מגרמנית: יהושע עמיר, ירושלים: מוסד ביאליק והמכון על שם ליאו בק, תש"ל. 380-381.

רוסו, ז'אן-ז'אק. תרגום מצרפתית: עידו בסוק; עריכה מדעית: רות הכהן-פינצ'ובר מסה על מוצא הלשונות: שבה ידובר על המלודיה ועל החיקוי המוזיקלי, לוגוס-הקלסיקה של הפילוסופיה. תל אביב: רסלינג תשס"ח, 2008. 109-113.

Shelemay, Kay K. *Soundscapes: Exploring Music in a Changing World*. New York: W.W. Norton, 2nd edition, 2006. (MT 90 S53 2006), pp. 168-175, 182-191, 214-220, 225-231, 256-262, 282-298.

Nettl, Bruno, "An Ethnomusicologist Contemplates Musical Universals," pp. 468-471; Mache, Francois-Bernard "The Necessity of and Problems with a Universal Musicology," pp. 473-475, both in Wallin, Nils L., Bjorn Merker and Steven Brown, *The Origins of Music*, Cambridge, London: MIT Press, 2000.

Additional Reading Material:

Consult the Moodle web-site of the course

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:

N/A