



# *The Hebrew University of Jerusalem*

## *Syllabus*

### *IKEA Dice Games and Replacement Parts: Mechanicism in 18th Century Music - 23950*

*Last update 29-10-2024*

*HU Credits:* 2

*Degree/Cycle:* 2nd degree (Master)

*Responsible Department:* Musicology

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* Hebrew

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Prof. Yoel Greenberg

*Coordinator Email:* [yoel.greenberg@mail.huji.ac.il](mailto:yoel.greenberg@mail.huji.ac.il)

*Coordinator Office Hours:* By appointment

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Teaching Staff:

Prof. Yoel Greenberg

Course/Module description:

We do not usually talk about musical works, which so often connect to the innermost sentiments of human hearts, as a mechanical entity. But the idea of mechanics has a very complex history during the Enlightenment, and this can shed light on music in the eighteenth century. In this course we will examine the most important musical styles from the 1730s to the 1800s, the gallant style and the classical style, as styles of a mechanical nature. We will see how they are characterized by modularity, the possibility of exchanging equivalent parts, even between works, and the possibility of collaboration between composers in writing different parts of a work or even a single movement. Alongside cornerstones of the musical styles, we will also examine some strange and wayward phenomena, such as dice games for composing music, "easy composition methods", and combinatorial composition of music. We will put these in the light of philosophical concepts and scientific discoveries from the period, including the concept of the world or man as a machine (Descartes, Le Matri), the evolution of industrial replacement parts, the development of combinatorics as a branch of mathematics, and more.

Course/Module aims:

The course will introduce the students to the principles of the galant style and the classical style in the context of broader contemporary trends in fields ranging from philosophy, through scientific approaches and up to industrial developments. Through these connections, we will see how the musical style is a fascinating prism for understanding the world as a whole.

Learning outcomes - On successful completion of this module, students should be able to:

Analyze musical works in light of a more general approach to objects

Attendance requirements(%):

90%

Teaching arrangement and method of instruction: Reading and Analysis

Course/Module Content:

1. Introductory lesson: on Organicism (Goethe, Hegel, Schenker)

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2. *Organicism and the Classical Style: Schenker, Haimo, Webster.*
  3. *Detachable & "stolen" movements and replaceable themes (Hoyt)*
  4. *Dice Music and the rise of combinatorics – Jonathan Swift and*
  5. *Kirnberger and easy methods of composition – Honore LeBlanc and replacement parts*
  6. *Musical Schemata (Gjerdingen) – Christopher Polhem's mechanical alphabet*
  7. *Mozart's Pastiche concertos*
  8. *Modular form*
  9. *Koch's mechanical rules of melody - LaMetrie "Man Machine"*
  10. *Koch's "sections"*
  11. *Music for Machines*
  12. *The Alma Deutscher phenomenon and its value (or lack of value)*

Required Reading:

See the course's moodle

Additional Reading Material:

Grading Scheme:

Essay / Project / Final Assignment / Home Exam / Referat 60 %  
Presentation / Poster Presentation / Lecture/ Seminar / Pro-seminar / Research proposal 20 %  
Submission assignments during the semester: Exercises / Essays / Audits / Reports / Forum / Simulation / others 20 %

Additional information: