• **Course description:** “Any great work of art...revives and readapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world...” Leonard Bernstein. This class will explore the connection between the history of ideas and composing music. Through the use of digital tools for music creation, students will explore the interplay between music, and other arts including but not limited to: painting, writing, poetry, as well as sciences, math, and history. The class will explore music as a form of thought, as a technical practice, as language and as art. We will examine music from diverse eras and styles such as Gregorian chant, electronic dance music, minimalism, twelve-tone, rap, rock and hip-hop. Students will compose musical responses to selected readings that demonstrate how experiences gained in one area can be useful to another. This class will also provide students with a foundation in music theory, music production, notation and composition. Selected readings in the class will include Music, Beauty & the Brain (Part 2): The Golden Mean in Music, American Mathematical Society, Silence, John Cage, Visual and Acoustic Space, Marshall McLuhan, Ambient Music, Brian Eno, The Theory and Practice of Electronic Music, Miller Puckette, Poetics of Music in the Form of Six Lessons, Igor Stravinsky, Rap, Minimalism and Structures of Time in Late Twentieth-Century Culture, Susan McClary, The Sound Studies Reader, Jonathan Sterne.

• **Course objectives/Learning goals:**

In this class students will use technology to analyze, learn, explore and create music. This course provides a means for student musicians and composers to implement the artist/scholar philosophy of education and creation.

**Information**

- Examine styles of music from selected world cultures.
- Attain a working knowledge of tonal systems and elements of modernism.
- Foster knowledge of musical acoustics, recording techniques and sampling and mixing software.

**Imagination**

- Compose with materials of electro-acoustic music.
- Prepare compositions for public presentation.
- Explore aspects of creativity and technology.
- Effectuate the interplay between music, the other arts, science, math, and history.
Musicianship

- Develop skills in aural comprehension, sight singing, and the keyboard.
- Aurally recognize processes of organizing sound.

- **Required texts:** The Sound Studies Reader, Jonathan Sterne. Poetics of Music in the Form of Six Lessons, Igor Stravinsky. Course pack readings (listed in NYU classes resources folder).

- **Required assignments:** papers, projects, presentations (listed in weekly Assignments).

Weekly Assignments

Approximate Class Schedule

Week 1-2
1. Get acquainted; short talk about our vision for this class
2. Review syllabus
3. Listening assignment, Gregorian Chant, Giovanni Da Palestrina ‘s Pope Marcellus Mass,
4. Readings: Euclid's Division of a Monochord, Thomas J. Mathiesen, John Cage Silence, Composition as Process
5. Written response, 1-2 Pages
6. Musical response

Week 3-4
1. Introduction to theories and practices
2. Readings: Simple Composition Paperback, Charles Wuorinen, Chapters 1 & 2

3. Written response, 1-2 Pages
4. Musical response

Week 4-5
1. Discussion of musical forms (vocal and instrumental)
2. Interaction of harmony, melody, rhythm, sound, lyrics and cadence
5. Written response, 1-2 Pages
6. Musical response

**Week 6**
1. Presentations (students discuss, their work, techniques, etc.)
   performances and critique
2. Field Trip to *Dream House Sound and Light Environment*, La Monte Young
4. Written response, 1-2 Pages
5. Musical response

**Week 7-8**
1. Harmonic practice in contemporary music including chord progressions, etc.
2. Exercises in constructing melodies (call and response melodies, short verse and chorus melodies) phrase length, etc.
5. Written response
6. Musical response

**Week 9-10**
1. Popular music
2. Imitation: modeling historic song forms
5. Written response
6. Musical response

**Week 11-12**
1. The Artistic response
2. Exploration of musical responses to historical events such as the Holocaust, 9/11 and the Black Lives Matter activist movement.
4. Listenings, *Different Trains*, Steve Reich, *WTC 9/1*, Steve Reich, "*Hell You Talmbout*," Wondaland
5. Written response
6. Musical response

Week 13-14
1. Submission of music portfolios
2. Critique of student work
3. Culminating class performance and presentation
4. Final paper, 8-10 pages

**Grading Policy:**
Letter grade. Students will be graded according to:
1. Attendance and participation 30%
2. Weekly assignments 20%
2. Research paper 20%
3. Final project 30%
These grades will average out to your final grade.
Attendance, tardiness, and leaving class early will affect final grade.
Attendance policy: Class starts punctually at 3:30PM. Two lates equal an absence; two absences affect your grade.