From Manuscript to MP3: Topics in Music and Technology

Instructor:
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Office Hours Mondays 5–6 PM and by appointment, Silver 268

Section Leaders:

Beth Snyder
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Recitation 1: 9:30 am–10:45 am, Silver 218
Recitation 2: 11:00 am–12:15 pm, Silver 218

You Nakai
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Recitation 1: 9:30 am–10:45 am, Silver 318
Recitation 2: 11:00 am–12:15 pm, Silver 318

Course dates: Jan 24 – May 9, 2011
No class: 2/21, 3/14, 3/16
Final Exam: May 11, 4:00–5:50 PM.

Course Description

Throughout history, technological innovation has had a tremendous impact on the ways in which we record, disseminate, and experience music. This course explores moments of productive intersection between technology, broadly defined, and Western music from the Middle Ages onwards. There will be an emphasis on technologies of transmission, such as memory, notation, book culture, and audio recording technologies, but we will also see several examples of technology represented in music and becoming its generating force.

Course Format

The course is divided into nine units of two to four classes. Lectures (Mondays, Wednesdays) will be used to introduce new materials. Some will focus on the technologies, and others on the music to which they pertain, including directed listening. Sections (Fridays) will allow time for questions, group discussion, and presentations of projects and assignments.
Learning Objectives

The course has three sets of objectives, two related to content, one to methodology.

History of Technology: Students will study a series of technologies including mnemonic technique, manuscripts and notation, printing, mechanical music making, and recording, and should be able to explain how and should be able to explain how each technology relates to the history of music.

History of Music: Another set of learning objectives has to do with the music studied. Not only will works we study be used as examples of the kind of work transmitted by a given technology (i.e. Gregorian chant was initially transmitted from one singer to another, Tin Pan Alley songs were printed), but we will also study the music for its own sake, taking time to explore it in music-historical terms. By the end of the course, students should be able to identify the works studied in class and other works of similar genres, comment on their formal and stylistic characteristics, and situate them historically and geographically.

Methodology:

Course Policies

Reading All readings and written responses due on the day on which they are listed. There is no textbook or reader for this course. All readings will be available on the course blackboard site. Please print the readings or take notes on them, but do not bring your laptops to lecture, or to recitation unless you are doing a presentation that involves Powerpoint.

Listening In addition to readings, which will be familiar as an element of class, students are expected to do the assigned listening. Links to audio files to be purchased from iTunes or to an online database such as Naxos will be posted on the course website. Please note that listening to music takes TIME and that multiple listenings are absolutely crucial to a mastery of the material. For listening quizzes, you will need to be able to identify the piece and comment on its features. You may also be played an unknown piece that resembles one you have studied. So listen up!

Writing All written assignments should be double-spaced, in size 12 font, with reasonable margins. Length indications for assignments should be respected.

NYPL visit Students are required to attend a two-part exhibition at the New York Public Library which runs until February 27th. They should look at the manuscripts
and early printed books on display at the "Three Faiths: Judaism, Christianity, Islam" exhibit at the New York Public Library's Stephen A. Schwartzman Building (42nd Street and Fifth Avenue, NY, NY) and also attend—and participate in—"Three Faiths: Scriptorium"—a hands-on exhibition in the Gottesman Exhibition Hall. An exhibit brochure and 1–2-page reaction write-up will be due in lecture on February 28.

Extra Credit

For extra credit, students may attend concerts which include music similar to the music we will be studying and hand in two-page reactions connecting this experience with course lectures and readings. Eligible concerts will be announced in class and may also be suggested by the students ahead of time to the instructor or section leaders.

Late Work

Assignments are due on the days they are listed. No extensions will be given after the due-date of an assignment. If you anticipate trouble with a deadline, it is your responsibility to get in touch with your section leader at least 48 hours in advance of the deadline.

Grading

<table>
<thead>
<tr>
<th>Attendance and Participation</th>
<th>20%</th>
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<tbody>
<tr>
<td>10 Written Response Assignments (2–3 double-spaced pages)</td>
<td>3% each; 30%</td>
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<tr>
<td>5 Listening Quizzes</td>
<td>4% each; 20%</td>
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<tr>
<td>Soundscape Project</td>
<td>10%</td>
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<tr>
<td>Midterm Exam</td>
<td>10%</td>
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<tr>
<td>Final Exam</td>
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Meetings and Assignments

M 1/24 **Introduction: The Consequences of Music’s Evanescence**

1. **MUSIC AND MEMORY**
   Memory as Technology

W 1/26

- [Cicero], *Ad Herennium* pp. 205–225 (odd only)
- Mary Carruthers, *The Book of Memory*, Introduction and Chapter 1 (pp. 1–46)
- Eric Jager, *The Book of the Heart*, Chapter 1 (pp. 1–26)

F 1/28 **Recitation**

琶 Written Response #1 Due

Wk 2 **Plainchant and Psalmody**

M 1/31

琶 “Blessed is everyone that feareth the lord” (Antiphon, with Psalm 127)
琶 Iustus ut Palma (B)
琶 Tecum Principium (B)


2. Musical Notation: Pitch

W 2/2

Guido of Arezzo, Ut queant laxis resonare fibris

Rogers & Hammerstein, Do-Re-Mi

Craig Wright, Listening to Music pp. 22–25 (Use a digital piano).

Weiss & Taruskin, “Musical Notation and Its Consequences,” pp. 41–47.


F 2/4

Recitation

Written Response #2 Due

M 2/7

Songs of the Troubadours and Trouvères

Beatriz de Dia, A chantar m’er

Readings, other music TBA

Soundscape project assigned

3. Musical Notation: Rhythm

W 2/9

The Beginnings of Rhythmic Notation

Leonin, Alleluia v/Pascha nostrum

Perotin. Viderunt Omnes (1198)

Steve Reich, Proverb (1995)

Craig Wright, Listening to Music pp. 13–21.

David Hiley, “Plainchant Transfigured: Innovation and Reformation through the Ages” in McKinnon, Antiquity and the Middle Ages, section entitled “Plainchant and Polyphony” pp. 136-139.

F 2/11

Recitation

Wk 4

The “Old art”

M 2/14

TBA

QUIZ#1 (Units 1–2)

Written Response #3 due
The “New Art”

\[\text{Guillaume de Machaut, Maugré mon cuer / De ma dolour / Quia amore langueo (Motet 14)}\]

\[\text{Machaut, Helas! / Corde mesto / Libera me (Motet 12)}\]

Transliteration of texts for both motets

Jacques de Liege, Speculum musice, selections

Recitation

\[\text{SOUNDSCAPE PROJECT DUE} \]

Soundscape Project presentations, Day 1

No class—Presidents’ Day

Musical Notation as an End/The End of Musical Notation?

You Nakai lectures

\[\text{Baude Cordier, “Tout par Compass”}\]

\[\text{Baude Cordier, “Belle, bonne, sage”}\]

Charles Seeger, "Prescriptive and Descriptive Music Writing,” 184–195.

Erdhard Karkoshka, Notation in New Music: A Critical Guide to Interpretation and Realisation, selections.

John Cage, Notations (1969), selections.

Recitations

Soundscape project presentations, Day 2

4. MANUSCRIPTS

Manuscripts and The Codex

Eric Jager, The Book of the Heart, “The Scriptorium of the Heart” pp. 44-64. You may wish to consult the online essay that lays out the broader argument of Jager’s book, linked on Blackboard.

Additional readings tba

Written Response #4 due

Response due to the exhibits "Three Faiths: Judaism, Christianity, Islam" and “Three Faiths: Scriptorium” at the New York Public Library.

Chansonniers and the formes fixes

Beth Snyder Lectures

Robert Morton, “Le souvenir de vous me tue”

Additional listenings TBA

Huizinga, The Autumn of the Middle Ages, Selections

Christopher Page, Discarding Images, 140–88


Recitations
5. **PRINTED MUSIC**
Stanley Boorman, guest lecturer
- Luca Marenzio, “Zefiro torna e ’l bel tempo rimena” [Zephyrus has returned and leads back the fine weather] from his *First Book of Madrigals for Four Voices* (Rome, 1585)
- Luca Marenzio/Thomas Watson, “Zephyrus breathing now calls nymphs from out their bowres” from *The First Sett of Italian Madrigalls Englished* (London, 1590: sheet music only)
- Thomas Morley, “My bonny lass she smileth” from *The First Booke of Ballets to Five Voyces* (Rome, 1595)

M 3/7

W 3/9 **MIDTERM (UNITS 1–4)**

F 3/11 **No recitations**

3/14–16 **No class—spring break**

Wk 8 **Tin Pan Alley**
M 3/21 Beth Snyder lectures
- Gus Edwards (music) and Edward Madden (lyrics), “By the Light of the Silvery Moon” (1909); other listening TBA

W 3/23 **6. AUTOMATING PERFORMANCE**
**The Music Box**
- Prelude, "The Cuckoo and the Nightingale," played by the Engerinhg Organ clock (c. 1770); other music TBA

F 3/25 **Recitation**

Wk 9 **The Player Piano**
- Conlon Nancarrow, Study for Player Piano No. 21
- Pianola demonstration; compare with a live recording of Chopin’s
“Minute Walz”

Familiarize yourself with the process of “re-recording” used by Zenph; see, for example, their home page, and glance through the 41 customer opinions on Amazon.

George Graves, review of Zenph re-performances (PDF under resources)

W 3/30 7. Technology as the Subject of Representation

- Luigi Russolo, “The Art of Noise” (1913)
- Luigi Russolo, “Corale” (1921)
- George Antheil, Piano Sonata #2, “Airplane Sonata” (1921)
- George Antheil, Ballet Mécanique (1924)
  (1. As Fast as Possible / 2. Andante)
- Written Response #7 due

F 4/1 Recitation: QUIZ #3: Units 5–6

M 4/4 8. Recording

- Edison’s recordings from 1888–9 (web link on black board)
- Begin Kittler reading assigned for Wednesday
- David J. Steffen, *From Edison to Marconi,* pp. 23–34

W 4/6 Guest: Michael Gallope

- TBA

F 4/8 Recitation

M 4/11 Recorded technologies and “World Music”

Guest lecturer Corinna Campbell


- Written Response #8 due

F 4/15 Recitation
**M 4/18**  
9. **Music in the Digital Age**  
**Sampling**—guest Joseph G. Schloss  

**W 4/20**  
**Mashup Albums**  
readings & music TBA
- QUIZ #4 (Units 7–8)  
- Written Response #9 due

**F 4/22**  
Recitation

**M 4/25**  
**The mp3**  
You Nakai lectures; readings & music TBA

**W 4/27**  
**Autotune**  
- “Auto-Tune Abuse in Pop Music – 10 Examples,” blog post  
- further readings TBA  
- Cher, “Believe” (1998)  
- Jay-Z, D.O.A. (Death of Autotune, )  
- Antoine Dodson and the Gregory Brothers, “Bed Intruder” (YouTube)

**4/29**  
Recitation

**M 5/2**  
**The Music of Video Games** (guest lecturer, readings, music TBA)

**W 5/4**  
**The Future**  
- Written Response #10 due

**F 5/6**  
Recitation; QUIZ #5 (Units 8–9)

**M 5/9**  
**Concluding Thoughts/Finals Review**

**W 5/11**  
**Final Examination;** 4–5:50 PM; Cumulative; Location TBA
Statement on Academic Integrity
Morse Academic Plan, College of Arts and Science

As a student at New York University, you have been admitted to a community of scholars who value free and open inquiry. Our work depends on honest assessment of ideas and their sources; and we expect you, as a member of our community, likewise to maintain the highest integrity in your academic work. Because of the central importance of these values to our intellectual life together, those who fail to maintain them will be subject to severe sanction, which may include dismissal from the University.

Plagiarism consists in presenting ideas and words without acknowledging their source and is an offense against academic integrity. Any of the following acts constitutes a crime of plagiarism.

- Using a phrase, sentence, or passage from another person’s work without quotation marks and attribution of the source.
- Paraphrasing words or ideas from another’s work without attribution.
- Reporting as your own research or knowledge any data or facts gathered or reported by another person.
- Submitting in your own name papers or reports completed by another.
- Submitting your own original work toward requirements in more than one class without the prior permission of the instructors.

Other offenses against academic integrity include the following.

- Collaborating with other students on assignments without the express permission of the instructor.
- Giving your work to another student to submit as his or her own.
- Copying answers from other students during examinations.
- Using notes or other sources to answer exam questions without the instructor’s permission.
- Secretly or destroying library or reference materials.
- Submitting as your own work a paper or results of research that you have purchased from a commercial firm or another person.

Particular emphasis is placed on the use of papers and other materials to be found on the World-Wide Web, whether purchased or freely available. In addition to having access to the same search engines as students, faculty also have at their disposal a number of special websites devoted to detecting plagiarism from the web.

Plagiarism and other cases of academic fraud are matters of fact, not intention. It is therefore crucial that you be diligent in assuring the integrity of your work.

- Use quotation marks to set off words that are not your own.
- Learn to use proper forms of attribution for source materials.
- Do your own original work in each class, without collaboration, unless otherwise instructed.
- Don’t use published sources, the work of others, or material from the web without attribution.
- For further information, consult the Bulletin of the College of Arts and Science, the CAS Academic Handbook, and the Student’s Guide to NYU.
Academic Guidelines for Students
Morse Academic Plan, College of Arts and Science

To help foster common academic expectations among students and instructors, the following guidelines for MAP courses are offered to students. While these represent minimum expectations across the curriculum, individual faculty members may set additional course requirements. Students should therefore consult the course syllabus for details of policies in each class.

Attendance
Inasmuch as students have voluntarily sought admission to the University, they are expected to attend all class meetings, including all lectures and all meetings of associated recitation, workshop, or laboratory sections. Students may be excused for documented medical or personal emergency and will receive reasonable accommodation for the observance of religious holidays. In these cases, they should contact their instructors in advance or, in cases of emergency, as soon as is practicable. Students are responsible for making up any material or assignments they miss.

Classroom Decorum
The classroom is a space for free and open inquiry and for the critical evaluation of ideas, and it should be free of personal prejudice. Students and instructors alike have an obligation to all members of the class to create an educational atmosphere of mutual trust and respect in which differences of opinion can be subjected to deliberate and reasonable examination without animus.

As a matter of courtesy to their fellow students and instructors, students should arrive at class promptly, prepared and ready to participate. Students are reminded particularly to shut off all cellular telephones and pagers and, except in cases of emergency, to remain in the classroom for the duration of the lecture or section meeting. If it is necessary to leave or enter a room once class has begun, students should do so quietly and with as little disruption as possible. Under University policy, disruptive classroom behavior may be subject to faculty review and disciplinary sanction.

Completion of Assignments
Students are expected to submit course work on time and to retain copies of their work until a final grade has been received for the course. Instructors are not obliged to accept late work and may assign a failing or reduced grade to such assignments.

Students who encounter sudden and incapacitating illness or an other comparably grave circumstance that prevents them from completing the final examination or assignment in a course may request a temporary mark of Incomplete from the course instructor. To receive an Incomplete, students must have completed all other requirements for the course, including satisfactory attendance, and there must be a strong likelihood they will pass the course when all work is completed.

Questions and Concerns
Up-to-date course information is available on the MAP website: www.nyu.edu/cas/map. Questions, concerns, comments, and feedback may be directed to the following members of the MAP staff, located in 903 Silver Center, 212-998-8119. Complaints will remain confidential.

Director: Prof. Joy Connolly morse.plan@nyu.edu
Associate Director for the FCC: Prof. Vincent Renzi map.fcc@nyu.edu
Associate Director for the FSI: Prof. Trace Jordan map.fsi@nyu.edu
Department Administrator: Ms Janet Lebeda morse.plan@nyu.edu

revised 1/2010
Why MAP?
A Guide for Students

What is the MAP?
The Morse Academic Plan is the group of core courses that every student must complete in order to earn a degree from the College of Arts and Science. It represents the considered judgment of the faculty about what every College graduate should know as a part of his or her liberal arts education. In other undergraduate divisions at NYU, faculty of those schools have adopted parts of the MAP to provide a core experience in the liberal arts for their students as well. Because it is shared by students across different schools, majors, and programs, the MAP is also sometimes called the general education curriculum.

What’s “liberal” about the liberal arts?
“Liberal” comes from the Latin word liber, meaning “free.” In ancient Greece and Rome, liberal education was the pursuit of free men, that is, those with the means and leisure to be able to devote themselves to learning, rather than to labor.

Today when we speak of “liberal education,” we mean an education in the “liberal arts,” an education for men and women that frees intellectual capacities and the imagination through the study of human endeavor on a broad scale, from music, art, and philosophy, to encounters with nature and with cultures of other times and places.

What are the “liberal arts”?
Sometimes also called the “arts and sciences” or “liberal arts and sciences,” in the medieval university curriculum they were seven in number: grammar, logic, rhetoric, arithmetic, geometry, astronomy, and music.

Today, the liberal arts encompass all the disciplines of the humanities and social sciences, mathematics, and the natural sciences—all those areas of inquiry that are pursued for the sake of expanding human knowledge, rather than as training for a particular profession.

(over)
What’s the practical value of liberal education?

*Education in the liberal arts builds your critical, analytic, and communications skills,* giving you the preparation you need to flourish in the world of work and to become a productive member of society.

More than this, however, *education in the liberal arts is preparation for life as a responsible, actively engaged citizen,* equipping you with the open-mindedness and soundness of judgment necessary to reason, act, and lead. Indeed, this University—and the whole enterprise of higher education in the United States—was founded on the belief that college graduates have a special opportunity and responsibility to contribute to the common good.

What are the faculty’s specific goals for the MAP?

In designing the MAP, the faculty sought to ensure that students would expand their capacity to communicate effectively, by *improving their writing and gaining proficiency in a foreign language.* This is why every undergraduate must complete *Writing the Essay* or its equivalent, and why the University maintains extensive opportunities for language study both in New York and at the global sites, as well as the non-credit Speaking Freely program.

The faculty also wanted to provide every student with opportunities to build his or her *quantitative skills* and to study *the natural sciences.* These studies give you the knowledge you need to be an independent-minded citizen in a world increasingly shaped by science and technology, where urgent questions of policy require prudent, well-informed judgments. We aim, too, to foster your appreciation of mathematics and the sciences as liberal pursuits.

We likewise believe that students should gain knowledge of *the social sciences,* which study how humans communicate, organize their communities, worship, use language, and engage in trade and diplomacy. Because *the fine and performing arts* connect us in unexpected ways, give pleasure, and reveal new perspectives on the world, the MAP also includes courses in *Expressive Culture.*

Finally, *students should come to think of themselves as citizens of a larger world by gaining the ability to comprehend how people remote from themselves understand, experience, and imagine their lives.* They should also come to know themselves better by engaging critically with the significant ideas that have shaped contemporary culture. For these reasons, all students in the MAP complete a course in *Cultures and Contexts* and a course in *Texts and Ideas.*

Does all this mean that you will take a few courses outside your main interests and comfort zone? That is our intention: Stretching the mind and rethinking old assumptions and beliefs are important preparation for your future. The MAP represents our commitment as a faculty to assuring you an undergraduate education that will equip you for success in your later careers and prepare you for a life of thinking critically and creatively about who you are, who you want to be, and how to better the world we live in.

September, 2010