

Music Theory and Media Revolutions

Instructor: Dr. Caleb Mutch

Course description:

The digital revolution is having a profound impact on how music is created, consumed, and studied. This course illuminates our present moment by examining how music-making and music theory have changed at critical points in the development of print and media technologies, largely, but not exclusively, in Western Europe. From medieval music notation to music animation videos on YouTube, from early printed music and treatises to mixtapes, studying the ways in which musicians and scholars have responded to new technological possibilities helps us both to better understand how our musical culture came to be and to question how we, too, can respond to the media revolution which surrounds us.

[* This syllabus largely reflects how I previously taught the course at Indiana University, but I have added selected new readings, marked with an asterisk.*]

Grading: By the end of the course, students should be able to converse knowledgeably about the developments in print and media technologies over the centuries, analyze how music and music theory have been affected by media considerations, and conduct independent research in the field. Course assignments and activities contribute to developing these skills from different angles.

Participation (14%): thorough preparation for class and active participation in discussion are crucial for the cultivation of a rewarding learning environment. All students should ask about matters that would benefit from further clarification and explanation. They should also be prepared to discuss ideas in the readings that fascinated or puzzled them. Needless to say, attendance is vital to learning. If any student is unable a class meeting, she or he should speak with the instructor in advance. In order to retain full participation marks for absences students must submit either documentation of illness from a doctor or a one page response that reflects on that session's readings.

Public-facing writing assignments (36%): Over the course of the semester students will complete three short blog-style writing assignments that call upon them to engage critically with modern musical culture, combining their own insights, experiences, and synthesizing of the course readings.

Presentation (15%): In the last week of the semester students will present a preview of their final project research to the class. Presentations will be approximately 20 minutes long, including time for questions.

Final project (35%): The final project is the capstone of the course, demonstrating students' ability to conduct individual research and to apply their thoughts about new media possibilities in their own work. A brief project description and bibliography of pertinent sources should be proposed and approved by the tenth week of class. The final papers should be 3500-5000 words long, and will be due one week after the final class meeting. Grading considerations will include matters of content, style, and accuracy.

Course materials: All course materials will either be available electronically and/or will be placed on reserve in the library. In addition, the following book is highly valuable, easily acquirable, and quite affordable:

- Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2nd ed. Cambridge: Cambridge University Press, 2012. (\$20)

Bias: As your instructor, one of my responsibilities is to create a positive learning environment for all students. Bias incidents (events or comments that target an individual or group based on age, color, religion, disability, race, ethnicity, national origin, sex, gender, gender identity, sexual orientation, marital status or veteran status) are not appropriate in our classroom or on campus. What should you do if you witness or experience a bias incident? See it? Hear it? Report it by submitting a report online or calling the Dean of Students Office.

Disabilities: Every attempt will be made to accommodate qualified students with disabilities (e.g. mental health, learning, chronic health, physical, hearing, vision neurological, etc.) You must have established your eligibility for support services through the appropriate office that services students with disabilities. Note that services are confidential, may take time to put into place and are not retroactive; Captions and alternate media for print materials may take three or more weeks to get produced. Please contact Disability Services for Students at as soon as possible if accommodations are needed.

Sexual misconduct: As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and the university's policies prohibit sexual misconduct in any form, including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the university can help. If you are seeking help and would like to speak to someone confidentially, you can make an appointment with the university's counseling services. It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct, with the campus's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

Schedule:

N.B. Weekly readings will be approximately 75 pages. When more reading is indicated in the syllabus, the readings will be divided among the students.

Unit One: Orality to "Scribality"

Week 1: Introduction and Antiquity

Primary Sources:

Boethius. *De institutione musica*, trans. Calvin Bower: tables of musical notation.

*Bharata. *Nāṭyaśāstra*, trans. Richard Widdess and Jonathan Katz.

Secondary Sources:

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. London: Routledge, 1982.
Read pp. 31–43, 49–68.

Treitler, Leo. "Homer and Gregory: The Transmission of Epic Poetry and Plainchant." *The Musical Quarterly* 60/3 (1974): 333–72.

*Rowell, Lewis. *Music and Musical Thought in Early India*. University of Chicago Press, 2015.

Week 2: The Carolingian Renaissance

Primary Sources:

Aurelian of Réome, *The Discipline of Music = Musica disciplina*, by Joseph Ponte (Colorado Springs: Colorado College Music Press, 1968): pp. 3–30. Medieval manuscript [here](#).

Anon., *Musica enchiriadis*, trans. w/ commentary in Raymond Erickson (ed.), *Musica and Scolica Enchiriadis*: pp. 1–32. Medieval manuscript [here](#).

Secondary Sources:

McKitterick, Rosamond, ed. *Carolingian Culture: Emulation and Innovation*. Cambridge: Cambridge University Press, 1994.

Read p. 1; 16–22; 274–303.

Ong, Walter. *Orality and Literacy*.

Read pp. 78–103.

Week 3: The Advent of Staff Notation

Primary Sources:

Guido of Arezzo. "Prologus in antiphonarium." Trans. in Treitler (ed.), *Source Readings*, pp. 211–214.

———. "Epistola de ignoto cantu." Trans. in Treitler (ed.), *Source Readings*, pp. 214–218.

Secondary Sources:

McLuhan, Marshall. "The Written Word: An Eye for an Ear." In *Understanding Media*.
Read pp. 81–88.

Unit Two: "Scribality" to the Printing Press

Week 4: The Printing Press

Primary Sources:

*Darwesh 'Ali Changi. *Resāle musiqi*, trans. Sławomira Żerańska-Kominek.

Secondary Sources:

Gaskell, Philip. *A New Introduction to Bibliography*. Winchester and New Castle, DE: St. Paul's Bibliographies & Oak Knoll Press, 2009.

Read pp. pp. 5–12, 40–51, and 78–84.

Krummel, D. W. and Stanley Sadie, ed. *Music Printing and Publishing*. New York: Norton, 1990.

Read pp. 3–28; 40–43.

McLuhan, Marshall. *The Gutenberg Galaxy: The Making of Typographic Man*. Toronto: University of Toronto Press, 1962.

Read pp. 124–133.

*Żerańska-Kominek, Sławomiira. "Writing the History of Unwritten Music: On the Treatise of Darwesh 'Ali Changi (17th Century)." In *The Music Road: Coherence and Diversity in Music from the Mediterranean to India*, ed. Reinhard Strohm. Online edn, British Academy Scholarship Online, 2020.

Week 5: Music Textbooks and Annals

Primary Sources:

Cochlaeus, Johannes. *Tetrachordum musices*, trans. Clement A. Miller.
Skim pp. 16–90.

**Annals of King Sejo* (trans. Rob Provine)

Secondary Sources:

Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2nd ed. Cambridge: Cambridge University Press, 2012.
Read pp. 46–101.

Judd, Cristle Collins. *Reading Renaissance Music Theory: Hearing with the Eyes*.
Read pp. 17–33, 82–108.

Mutch, Caleb. "Pedagogy and Authority in Sixteenth-Century German Music Theory Textbooks." *Theoria* 26 (2020): 25–54.

*Song Hye-jin. "The Music Trend in the 15th century Korea Shown in the Written Materials of Seong Hyeon." *Review of Korean Studies* 22/1 (2019): 99–134.

Week 6: Musical Exemplarity I - Heinrich Glarean

Primary Sources:

Glarean, Heinrich. *Dodecachordon* (Basel, 1547). Trans. Clement Miller. book one: dedication, ch. 11–13, 21; book two: ch. 1–7, 15–27, 36; book three: ch. 13–24.

Secondary Sources:

Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2nd ed. Cambridge: Cambridge University Press, 2012.
Read pp. 123–163.

Judd, Cristle Collins. *Reading Renaissance Music Theory: Hearing with the Eyes*.
Read pp. 117–176.

Week 7: Musical Exemplarity II - Gioseffo Zarlino

Primary Sources:

Zarlino, *Le Istitutioni harmoniche*, Part/Book IV; trans. Vered Cohen as *On the Modes*: Read: Chaps. 9–19 (pp. 35–61); Chaps. 30–33 (pp. 89–99); Chaps. 35–36 (pp. 102–108).

Secondary Sources:

Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2nd ed. Cambridge: Cambridge University Press, 2012.
Read pp. 164–208.

Judd, Cristle Collins. *Reading Renaissance Music Theory: Hearing with the Eyes*.
Read pp. 179–225.

Unit Three: Mass Markets

Week 8: Rameau and Enlightenment Publications

Primary Sources:

Rameau, Jean-Philippe. *Treatise on Harmony*, trans. Philip Gossett. New York: Dover, 1971.

Read: pp. 3, 35–43, 88–93.

Secondary Sources:

Eisenstein, Elizabeth L. *The Printing Revolution in Early Modern Europe*. 2nd ed. Cambridge: Cambridge University Press, 2012.

Read pp. 102–120.

Sgard, Jean. "The Multiplication of Periodicals." In *Histoire de l'édition française*, vol. 2, pp. 198–205.

Read unpublished translation by Caleb Mutch; available on course website.

Martin, Nathan John. "Rameau's Changing Views on Supposition and Suspension." *Journal of Music Theory* 56, no. 2 (Fall 2012): 121–167.

Week 9: East and West in the Eighteenth Century

Primary Sources:

Zaiyu, Zhu. *Lüxue xinshuo* [A New Theory in the Study of Tuning] (trans. Lester Zhuqing Hu).

Secondary Sources:

*Hu, Zhuqing (Lester) S. "Chinese Ears, Delicate or Dull? Toward a Decolonial Comparativism." *Journal of the American Musicological Society* 74/3 (2021): 501–69.

*Jiang, Qingfan. "In Search of the 'Oriental Origin': Rameau, Rousseau and Chinese Music in Eighteenth-Century France." *Eighteenth-Century Music* 19/2 (2022): 125–49.

Week 10: Romantic Music Periodicals

Primary Sources:

Hoffman, E. T. A. Review of Beethoven's 5th Symphony. *Allgemeine musikalische Zeitung* 12, nos. 40–41 (1810). Trans. Ian Bent in MANC, vol. 2, pp. 141–160.

Schumann, Robert. *Schumann on Music: A Selection from the Writings*, trans. and ed. by Henry Pleasants. New York: Dover, 1965.

Read pp. 7–18, 78–87, 91–96, 119–133, 157–162.

Weber, Gottfried. Analysis of Mozart String Quartet in C movement, in Ian Bent (ed.), *Music Analysis in the Nineteenth Century*, Vol. 1, pp. 157–183.

Secondary Sources:

Gaskell, Philip. *A New Introduction to Bibliography*.

Read pp. 189–90, 251–58,

Unit Four: Technological Changes

Week 11: Turning Music into Technology

Secondary Sources:

Katz, Mark. *Capturing Sound: How Technology has changed Music*. Revised ed. Berkeley: University of California Press, 2010.

Read pp. 1–79.

Rehding, Alexander. "Wax Cylinder Revolutions." *The Musical Quarterly* 88, no. 1 (Spring 2005): 123–160.

Week 12: Turning Technology into Music

Primary Sources:

Cage, John. "Imaginary Landscape No. 1."

Stockhausen, Karlheinz. "Studie I."

Secondary Sources:

Sterne, Jonathan. *The Audible Past: Cultural Origins of Sound Production*. Read pp. 179–214.

Raz, Carmel. "From Trinidad to Cyberspace: Reconsidering Toch's Geographical Fugue." *Zeitschrift der Gesellschaft für Musiktheorie* 9/2 (2012): 227–43.

Week 13: Music Theory Online – Digitally Native Analytical Research

Primary Sources:

Lafrance, Marc and Lori Burns. "Finding Love in Hopeless Places: Complex Relationality and Impossible Heterosexuality in Popular Music Videos by Pink and Rihanna." *Music Theory Online*: http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.lafrance_burns.html

Andersen, Drake. "'What can they have to do with one another?': Approaches to Analysis and Performance in John Cage's Four2." *Music Theory Online*: <http://mtosmt.org/issues/mto.17.23.4/mto.17.23.4.andersen.html>

Boone, Christine. "Gendered Power Relationships in Mashups." *Music Theory Online*: <http://mtosmt.org/issues/mto.18.24.1/mto.18.24.1.boone.html>

Hannaford, Marc. "Subjective (Re)positioning in Musical Improvisation: Analyzing the Work of Five Female Improvisers." *Music Theory Online*: <http://mtosmt.org/issues/mto.17.23.2/mto.17.23.2.hannaford.html>

Rodgers, Stephen. "Stephen Rodgers, "Music, Poetry, and Performance in a Song by Maria Schneider." *SMT-V*: <https://vimeo.com/247401988>

Krebs, Harald. "The Influence of Clara Schumann's Lieder on Declamation in Robert Schumann's Late Songs." *SMT-V*: <https://vimeo.com/150344298>

Week 14: Online Music Theory – Music Theorizing for the Online Public

Primary Sources:

<https://www.artofcomposing.com/aoc-013-william-caplin-and-analyzing-classical-form>

<http://songexploder.net/episodes> or <http://www.switchedonpop.com/> – Pick an episode!

http://www.slate.com/articles/arts/culturebox/2014/03/lady_gaga_s_bad_romance_owen_pallett_explains_the_pop_diva_s_genius_using.html

http://www.slate.com/articles/arts/culturebox/2014/03/daft_punk_s_get_lucky_explained_using_music_theory.html

Week 15: Presentations