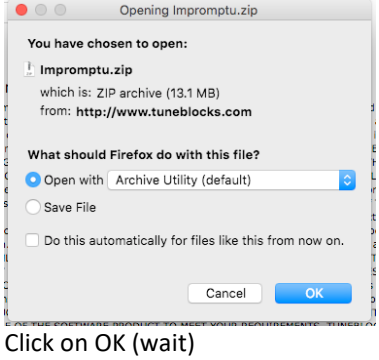
ASSIGNMENTS CALENDAR

LEARNING TO HEAR WHAT THERE IS TO HEAR
THE PAST IS GUIDE TO THE FUTURE
TIME IS ONLY NOW

The text, **Developing Musical Intuitions (DMI)**, is available, used, at Amazon.
Most of the assigned readings and projects are also in **Files** on the course website.

Download the Impromptu App:

To download Impromptu

1. Browser: tuneblocks.com (brings you to the Impromptu web page)
2. Click on Download Impromptu
3. Scroll down to the bottom and click on agree.
4. 

5. Click on OK (wait)
6. Click on app
7. Control-Click on imp.jar
8. Click on open with→ jar launcher
9. Click on open
10. Click on imp.jar (wait)
11. Impromptu opens !!!!!

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Week 0: Aug. 27th
Introduction:
Some questions for thinking

* What is the nature of the knowledge we are using when making sense **of** the music we listen to?
* Why does some music seem **not** to "make sense?" How can we find out what makes the difference?
* How does "musical knowledge" relate to knowledge at work in other domains (sports, math, language)?
* How does musical knowledge develop?
* How is musical development related to cognitive development in other domains? How could you find out?

To Do:

Reading:

Syllabus nice (Files)
Bamberger, pdf

Week 1: Sept 1-3

In class:

Discussion of Syllabus, Bamberger, and Impromptu
Introduction to Projects 1.1 and 1.2

To do:

Reading:
Introduction to Developing Musical Intuitions (Files, DMI)
Introduction to Part I (Files, DMI)

Begin work on Project 1.1

Week 2: Sept 8-10

In class:

Discussion of Readings and work on Project 1.1 including **log keeping**
Discussion of Constructive Analysis

To Do:

Reading: **E**xplorations I (DMI)
Riemann (in Files)
Chapter 6, Brad, DMM (in Files)
Project 1.1 (DMI)

Project 1.1 Constructive Analysis

In reflecting on your process of reconstructing tunes, you are also beginning to make explicit the intuitive knowledge at work when you are making sense of the ordinary music all around you. In re-building given tunes (Project 1.1), you are also analyzing and creating **in action** the musical structures that are described and discussed in Explorations 1 and 2 in DMI.

For example: In reconstructing tunes, make note in your log of the following structures as you hear and actually create them.

* Hierarchical structures -- motive, phrase, section; what generates the boundaries of these structures? How do you know?
* What "germinal motives" do you find?
* Where/when did you find/make sequences?
* Repetition and return: Why is "repetition" never the same? Give an example.
* Antecedent-consequent phrase relationships; how are these phrases related to feelings of tension and resolution?
* Simple forms--e.g. a b a', etc.

Pay attention to if and when these structural functions emerge. Jot down in your log those you hear and also those in the list that you do not find. Are some more cognitively

"complex" than others? What, then, makes for greater complexity?

WEEK 3: Sept 15-17

To Do: Reading: Explorations 2
Project 1.2

Paper 1: Due Sept 22nd

In class: Discussion of Project 1.2, Explorations 2, Editing
Discussion of Paper 1

Paper 1: Due Sept 22nd

The focus of this paper is your work on Project 1.2, while using Project 1.1 as background and for comparison.

Project 1.2 and your paper

Composing tunes with tuneblocks:
Group 1: Do ELI and ENGLISH
Group 2: Choose either PORTALS or AMBROSIAN.

For each of the block-sets you worked with in composing tunes, describe and discuss the following:

I.A. Your process in composing tunes:
* The blocks you tried, what worked, what didn't, and why.
* The strategies you used in making your tune. For instance:
"Cumulating" (going next-next-next)
Finding a good beginning and a good ending and working on the middle.
Building modules that worked and putting them together.
* Surprises you encountered – for instance:
Hearing the same block in a new way as a result of context;
Finding that your pre-built modules didn't always work together.
* Initial attempts at accounting for the decisions you made along the way.

I.B. Completed tunes (Groups 1 and 2):
* The structure of your completed tune, including a diagram (tree structure) showing functions and structural hierarchy.
* A comparison of the structures of your tunes with those in Project 1.1

II.A Block-set Group 2:
* What specific features do you think make these blocks "strange;" in what ways are they different from those in Group 1?
* Why do these differences make the blocks more difficult to work with?
* What does this "strangeness" tell you about the aspects you have come to

expect (take for granted) in more familiar music?

II.B: If you made changes in pitches and/or durations, be sure to consider the following:
* What was the problem you were trying to "fix?" what, specifically did you change?
* How did your changes succeed in solving the problem?

Excerpts from Becky's Paper:
Composing using the French blocks: [Instructor's remarks are included in italics.]
This is just an example, not a prototype to be copied.
Click on French in the Catalog of Tunes to follow Becky's paper.

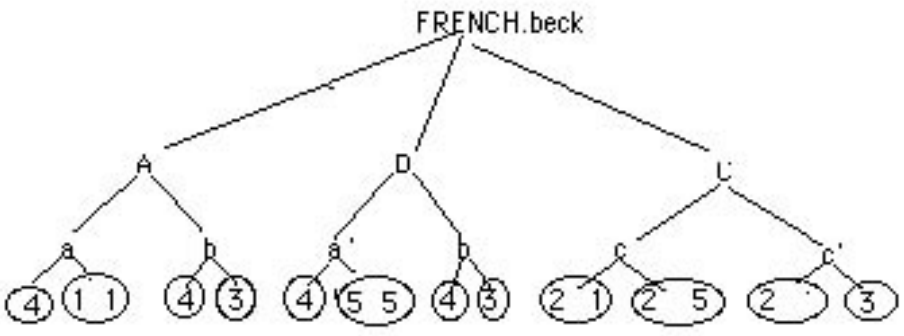
Becky's Paper
Comments (from my log)
Block 1. Sounds like a middle piece; it is short.
Block 2. Unsure--sounds different; too long.
Block 3. Sounds like an ending; goes high to low.
Block 4. Sounds like a beginning.
Block 5. Similar to 1; sounds like a middle piece; it is short.

Building the tune
a. Started with 4 (it was the only one that sounded like a beginning).
b. 4 1 1 (used 1 twice because it was 1/2 as long as 4).
c. 4 1 1 4 3 (used 4 to repeat and 3 to end phrase--varied repetition!) <END OF PHRASE A>
d. 4 5 5 4 3 (repeated phrase using 5 instead of 1, since they are similar.<END OF PHRASE B>
e. 2 5 2 1 2 5 3 (needed to use block 2 - it's longer so I combined it with either 1 or 5 to get the right timing)

[*Actually, it's the same in duration as blocks 1 or 5--more notes makes it sound longer--i.e. more happens.]*

f. Changed e to 2 1 2 5 2 1 3 (now matches previous ordering using 1 then 5) <END OF PHRASE C)

Analysis The tune has 3 main parts of equal length (as measured by tapping my foot). The structure is:



Each of the circles on the bottom represents equal length (2 taps), therefore A, B, and C are 3 phrases of length 8 each. Although this is true, I notice that C seems faster--it speeds up to form the end (development). In addition, the use of 5-5 in B instead of 1-1 in A represents a break from the expectation of the listener. This break seems to give the tune a more ending sound, since 1->5 is high->low. I used that concept again in C.

Comment: A big question in my mind: what makes a certain sequence of notes, blocks--sound like an ending? We see that most people agree on what things have ending sounds, so what makes it that way?

[This is, indeed, a "big question." In fact, it's one that will follow us all through the semester]

GO ON TO READ LINZ'S PAPER (IN DMI FILES)

WEEK 4: SEPT 22-24

TO DO:

Listening 1: Listen to the recorded examples in **Files**

Listen.text.pdf: Follow discussion of Listening in **Files**

Be prepared in class with questions, puzzles, insights as you relate your work on Projects 1.1 and 1.2 to your listening experience.

IN CLASS:

Discussion of listening examples

WEEK 5: Sept 29-Oct 1

TO DO:

Reading: Intro to Part II

Chapter 2-3 Discovering the Musical Mind (DMM):

IN CLASS:

Discussion of Paper 1 and Compositions.
Be prepared to discuss your compositions, your strategies, and
WHAT YOU LEARNED.

THINGS TO THINK ABOUT: HUGO RIEMANN[1]

. . in the case of music hearing we are actually dealing with an *accumulation*. For the musician, listening to a piece of music is by no means *only* something temporally flowing, which is over once the final cadence arrives; rather, if he has listened correctly, it is a whole within a kind of spatial existence that stands before his soul/mind at the end.

Everybody uses the metaphor of construction of a musical piece, speaks of the piling up of motives, etc., and in doing so sets up no mere futile comparison. Rather, the *motives* grasped by the skilled listener are building blocks, nay, the smallest self-enclosed units of the art work, which he does not stack up in his memory one behind another, rather, which after he has understood them as they flow by temporally, he collates one to another.

He actually first constructs as a whole from these parts a number of smaller wholes (thematic patterns), which are collated with one another yet again and that which has come into being temporally finally stands as an actual *spatial thing*, for which the use of the term symmetry applies.

Riemann's music-psychological arguments reflect similar conceptions of the musical mind as a cognitive agent:

Once again I must emphasize the fact that understanding a large complicated composition requires both practice and good will. Both a grasp of detail and a *conscious ability to trace* the way in which the whole work hangs together, i.e., a good memory and synthetic activity of the mind are needed if the work is not to disintegrate into a series of loosely connected single impressions, none of them very powerful, instead of each supporting, highlighting, and intensifying the other either by analogy or by contrast.

WEEK 6: OCT 6-8

TO DO:

Experiment 1: To be announced

IN CLASS:

Discussion: Chapter 2-3, DMM
Discussion: Experiment 1
Discussion: Riemann

[1] (Riemann, 1888, p. 42; Appendix [3])