

Liberal Arts H (European Society & Culture1)

MODULE HANDBOOK

Dr Sawako Takeuchi

Term: Spring Semester

Numbering HLA302

Credits 2

CONTENTS

This handbook provides information about the module and its operation. Please study it carefully.

Section

- 1 INTRODUCTION / WELCOME**
- 2 MODULE DESCRIPTION**
 - 2.1 Overall Module aims
 - 2.2. Subject Specific Module Aims
 - 2.3 Skills and Abilities
 - 2.4 Applied Learning
- 3 LEARNING OUTCOMES**
 - 3.1 Learning Outcomes - overall
 - 3.2 Learning Outcomes - specific
- 4 THE MODULE TEAM**
- 5 INDICATIVE SYLLABUS**
- 6 DELIVERY INFORMATION**
- 7 INDEPENDENT STUDY – PREPARATION FOR LECTURE**
- 8 ASSESSMENT AND PRACTICAL TASKS**
- 9 FURTHER READING SOURCES**

1. Introduction / welcome

Welcome to our cross-culture and cross-field course. Music is the best reference to understand the other culture which is not their proper one. We can trace every culture, past and present, different places through music. Music is also influenced by all other aspects, including social and economic organization and experience, and access to technology. In this module, we consider the music as medium to integrate different players and composers. We can learn music development by training our cross-culture skills.

2.0. Module Description

We will learn how the music methods were created and changed, looking back different phases of musical and social development. Music development has never been isolated from other social factors. In this course, we will trace some characteristics of relationship between music, literature, arts, political system and patronage. After we learn interface between music and societies, we will try to develop case studies and innovative projects to relate music to other activities.

2.1 Overall Module aims:

Music forms are one of the most important example of innovation in each period.

- to understand how music forms were transformed, pushed by social and scientific development
- to understand changes of social status of major players, such as churches, kings and royal class, capitalist, citizens, and managers etc. and those impacts on musical development
- to explore rich background of music development in terms of interaction among different fields such as science, arts, literature, finance, management.

The target of this course is to learn how to interpret music pieces, taking into consideration virtues of each period and capacity of technologies.

2.2 Subject Specific Module aims:

- to deepen cross-field and cross-regional approaches
- to develop a program to connect music output with business people who do not have music background
- to explore different sounds according to each period
- to increase presentation skills using linkage between literature, philosophies, arts and music
- to elevate entrepreneur skills through creating projects

- to expand human network across the fields

2.3 Skills and abilities

Cross culture and cross-field training, presentation, project development, and communication.

2.4 Applied learning

We expect the module will assist in the process of applying your learning by helping you to build:

- A deep understanding of social science, such as political system, sociologies, industrial development
- An ability to compare different cultures and impact on music development and composers.
- An ability to integrate larger audiences of music such as business people to appreciate potential power of music
- An ability of cross-culture skills to be able to understand global trends

3.0. Learning outcomes

3.1. Learning outcomes – overall

Students who successfully complete this module are expected to :

- Increase the capacity of understanding of linkage between music and other disciplines
- Compare different sounds and nuances according to development of music instruments
- Increase presentation skills in terms of interpretation of music pieces with historical background
- Increase project management skills to manage group work with different expertise

3.2. Learning Outcomes - Specific

Students who successfully complete this module will have:

- Higher motivation of studying abroad
- Developed knowledge of key areas of social sciences, including philosophies, political economics, sociologies.
- Developed skills of application of music knowledge
- Developed ability of cross-culture communication
- Development of project based upon group learning
- Demonstrated ability to discuss different approaches to music development

4.0 The module team

The address for the Department within which your module is situated is:

Tokyo College of Music

1-9-1 Kamimeguro,

Meguroku, Tokyo,

Staff involved in the organisation and delivery of this module are as follows:

Sawako Takeuchi *Module Leader*

Mail: tokyo@sawakotakeuchi.com

Module Leader

The Module tutor has the overall responsibility for organising, delivering and assessing a module. It is the Module Leader who you should see with any queries or problems related to a specific module, if the Course administrative officer cannot help.

Nahoko Sakiya

*Course
administrator*

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nahoko_sakiya@tokyo-ondai.ac.jp

Course administrator

The Course Assistant has responsibility for providing a full and responsive administrative service in support of the processes and procedures associated with student and course administration.

5.0 Indicative Syllabus

This module syllabus will introduce students to:

- learn how the music methods were created and transformed, looking back different phases of western civilization and social factors in each period.
- explore rich background of music development in terms of interaction among different fields such as science, arts, literature, finance, management.
- understand changes of social status of major players, such as churches, kings and royal class, capitalist, citizens, and managers etc. and those impacts on musical development
- increase performance level, taking into consideration social values of each period and capacity of technologies.

6.0. Delivery Information:

Week	Title	Synopsis
1	1-1 Ancient Greek and the Romans: myths and its influence on European culture	Greek Mythology is the body of myths, concerning their gods and heroes, the nature of the world. Myths are preserved in the Homeric Hymns, in lyric poems. To keep its heritage, they invented theatre to repeat them in front of audiences
2	1-2 Ancient Greek and the Romans:	myths and its influence on European culture Greek and Roman and the Italian Renaissance.
3	2-1 Medieval era (500–1400): church music and secular (non-religious) music	This era is characterized by the fall of Rome and subsequent rise of the Western church. The church became a patron of the arts. Medieval music consists of liturgical music, such as Gregorian chant, and secular music. During this period the music theory started to take shape.
4	2-1 Medieval era (500–1400): church music and secular (non-religious) music	How music norms and writing practices of this era reached to the Baroque music composers (e.i J.S. Bach , W.A. Mozart). How humanism was developed by secular music.
5	3-1 Renaissance era (1400–1600): Invention of music instruments	Before the Renaissance, many compositions were meant to be sung, a capella. In this period, many instruments were invented. The rise of printed media helped music move to the forefront of musical development. Music notation allowed instrumental music to shift from just memory to being recorded on paper and distributed to the higher class. With the rise of wealthy aristocrats, music patronage started shifting away from church to royal courts.
6	3-2 Art patronage of the Medici's families	This revolutionary family played the role of

	at Florence (1434-1737)	music patrons, under the rulers of Florence for the period 1434-1737. They were renowned for their patronage of learning, literature, the arts and science. Duke Cosimo I (ruled 1537-74) began the practice of retaining musicians and dancers at court. He was also the first to commission musical festivities and state occasions. Prince Ferdinando (1663-1713), patronized Alessandro and Domenico Scarlatti, Handel and others.
7	4-1 Classical period (1730 -1820): Viennese School	European people often look back to Ancient Greek and Roman civilizations to inspire the art. In this period, we can see a lot of connection between philosophies (enlightenment), neoclassical arts (Greco-Roman art) and music. The harpsichord was replaced by the piano (or fortepiano), followed by development of keyboard instruments.
8	4-2 Classical period: the best-known composers from classic period	Haydn, Mozart, Beethoven, and Franz Schubert. This golden age created a common grounds of European tradition.
9	5-1 Romantic era (1730–1820): more human and individualistic	This movement began as a reaction to the neoclassical thoughts. Remarkably different from the preceded one and the music became emotional, dynamic melodies which attracted wealthy patrons. Music institutions pushed middle class to learn music. Main composers: Schubert, Franz Liszt, Frederic Chopin, Schumann, Brahms and Tchaikovsky
10	5-2 Romantic era, nationalism and folk tune	Music was influenced also by nationalism leading to inspire patriotic sentiments. This period is known for its subliminal aspects which focused on the quality of greatness. Another trend was folk tune element, such as Slavonic folk dances. -Main composers:

		Schubert, Franz Liszt, Frederic Chopin, Schumann, Brahms and Tchaikovsky
11	6-1 French Impressionism (1875–1925): music and arts	The Impressionists were painters who used colours to capture the feeling of a passing moment in time and the nature. Claude Debussy, a late-Romantic composer appears with close links with Impressionists and Symbolism. His compositions were created to evoke the impression of a mood, emotion, or atmosphere. This was synchronised with Japanese art styles in Europe.
12	6-2 French Impressionism (1875–1925): music and diplomacies	Debussy heavily experimented with exotic chords from Asia and Africa, bringing non-European motifs. This was partly a reflection of French foreign policies and diplomacy at the time. We can discuss advantages and disadvantages of their policies.
13	7-1 Pan-European identities and European integration	The concept Europeanism means that the people of Europe have a distinctive set of political, economic and social norms and values. It arises from the historical sense of Western Europe having the common history of Latin Christendom, the Carolingian Empire and the early modern Habsburg Empire.
14	8-1 Modern era (1890–1975): Transition Romantic to Modern times	Composers were obsessed with pushing the limits and constraints of the past. It pushed the transition from Romantic to Modernism which is characterized by freedom and experimentation. Look a new world in the new century. Majors composers: Gustav Mahler (an Austrian composer) and Béla Bartók (a Hungarian composer)
15	8-2 Changes of geopolitics in Europe and democratization of music	

7.0 Independent study – Preparation for lecture

Students are required to implement this module through three main tasks: music performances (with any music instruments), research and project based learning.

Students are requested to complete some home tasks every week. Some topics are listed below

- “Philosophers and music”: preparation of key words extracted from texts of philosophers in classic period : William Shakespeare, John Locke, Johan Wolfgang von Goethe, Immanuel Kant, Jean-Jacques Rousseau, Charles-Louis Montesquieu, Thomas Jefferson, René Descartes, Denis Diderot
- “Scientific research” on music and color sense to understand texture of sound
- “Personal history of composers” :prepare a 'Who's Who' of Romantic era composers
- “Project creation” : “Music weekly menu”
- “Piano performances taking into consideration mechanism of piano”

8.0 Assessment and practical tasks:

Assignment:

Evaluation will be effectuated based on completion of the following portfolio: Class participation 25%, Presentation 25%, Report assignments 25% Project assignment 25 %

Module Grading Bands		
A+	90% +	Excellent performances / critical understanding of development of music instruments •Deep understanding of social background of composers • Participation of project creation •Good research work on relevant topics • Communication skills with wide range of audiences
A	80-89%	Excellent performances / critical understanding of subject area and knowledge •Modest participation of project creation •Good research work on relevant topics •Communication skills with wide range of audiences

B	70-79%	Excellent performances / critical understanding of subject area and knowledge <ul style="list-style-type: none"> •Average level of outputs and presentation •Modest interpretation of sounds and music instruments • Average level of project creation • Intellectual work on a wide range of appropriate sources
C	60-69%	Excellent performances / critical understanding of subject area and knowledge <ul style="list-style-type: none"> •Average level of outputs and presentation •Modest interpretation of sounds and music instruments • Average level of project creation • Intellectual work on a wide range of appropriate sources
F Fail	40-59%	Limited demonstration skills of research work and performances <ul style="list-style-type: none"> • Poor assignment results • Limited description on coverage of the content • Inaccurate references
F Fail	10-39%	Poor demonstration of knowledge and performances / not enough understanding of subject area and knowledge <ul style="list-style-type: none"> • Inadequate coverage and understanding of the content • Research sources are very limited • Poor communication
F Fail	0-9%	Very poorly structured assignment, the poor outcomes of the specific criteria for the module

9.0 Further Reading Sources

- Isaac Newton and the mystery of the major sixth: a transcription of his manuscript 'Of Musick' with commentary, *Interdisciplinary Science Reviews* Volume 31, 2006 - Issue 4: The sound of science

- Physics and music in nineteenth-century Prussia: Wilhelm Eduard Weber and precision measurement, Myles W. Jackson, *Interdisciplinary Science Reviews* Volume 31, 2006 - Issue 4: The sound of science

- Three Centuries of Patronage: The Medici Musical Legacy, DAVID MCCORMICK, 2018

-Traité de l'harmonie réduite à ses principes naturels, Jean-Philippe Rameau. 1772
