




5 credits

37.5 h

Q1

This biannual learning is being organized in 2018-2019

Teacher(s)	Van Tiggelen John Philippe ;Van Wymeersch Brigitte ;
Language :	French
Place of the course	Louvain-la-Neuve
Main themes	<ul style="list-style-type: none"> • Acquisition of fundamental notions in sociology of music. • Acquisition of fundamental notions in terms of philosophy and musical aesthetics. • To perceive the big stakes of the mass musical diffusion • Study of the main currents of the philosophy of music, from Antiquity to the present day. • Definition and understanding of key terms in philosophy and sociology of music (notions of beauty, taste, musical pleasure, emotion, style, active listening, time, imitation, etc.). notions of media, broadcasting, social group, etc.)
Aims	<p>The student will have to be able to understand the problems and issues of musical philosophy after having gone through the great historical developments of basic notions in the field.</p> <p>The student will have to master the fundamental notions in terms of sociology of music and perceive the big stakes of the mass musical diffusion.</p> <p>1 This path will allow him to gain a sufficient distance to deepen his own critical approach to the art of music.</p> <p>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled 'Programmes/courses offering this Teaching Unit'.</p> <p>-----</p> <p><i>The contribution of this Teaching Unit to the development and command of the skills and learning outcomes of the programme(s) can be accessed at the end of this sheet, in the section entitled "Programmes/courses offering this Teaching Unit".</i></p>
Evaluation methods	Written exam
Teaching methods	Magistral course. Many sound, visual and textual examples are proposed.
Content	<p>This teaching unit is divided into two parts.</p> <ul style="list-style-type: none"> • The philosophical part approaches a history of the philosophy of music from the texts of philosophers, writers, theoreticians and musicians. The major concepts of aesthetics (ontology, time and space, language, reason-emotion, mimesis ...) will be defined during the presentation and then taken again in synthesis, so that the student can forge his own critical vocabulary. • The sociological part analyzes the major issues of the sociology of music in the 21st century, after some historical markings that describe the emergence of this discipline. Through the relationships between the creator, the performer and the audience, the issues of classical music such as popular music or jazz music will be tackled. Musical cultural practices specific to our Western society will be considered (music as a vector of social values). As part of this analysis, it will act to understand and analyze the contemporary sound and musical environment, through its multiple expressions: recordings, radio, TV, cinema, planned functional music (Muzak), advertising, multimedia, internet (download, podcast), etc. The focus will be on the relationship between music and the mass media.
Bibliography	Des indications bibliographiques sont données lors du cours et mentionnées sur le site Moodle
Other infos	/
Faculty or entity in charge	ARKE

Programmes containing this learning unit (UE)				
Program title	Acronym	Credits	Prerequisite	Aims
Bachelor in History of Art and Archaeology : Musicology	MUSI1BA	5		
	MUSI9CE	5		
Minor in Culture and Creation	LCUCR100I	5		
Minor in Musicology	LMUSI100I	5		