

Structure: 1 Weekend per Month
Duration: 25 days over 10 Months

FOUNDATION COURSE

Tonalis

The Story of Music



A New History of Music

Go on a Voyage of Musical Discovery
& Re-draw the Horizons of the Map
of our Human Journey in Sound

from the Voices of Ancient History
to the New Music of Our Time

Course Leader: Michael Deason-Barrow

VENUE - Tonalis Music Centre, Stroud, GLOS

Enquiries: Tel. 01666-890460 / info@tonalismusic.co.uk
www.tonalismusic.co.uk

Let's tell the Whole Story of Mankind's Music

We invite you to go on an extraordinary Musical Adventure.

Tonalis' approach to Music History shows the true breadth of music's possibilities.
(Leonard Bernstein called this **'the infinite variety of music'**).

This Journey will include:

- 1st Movement **First Soundscapes** (Music for the Natural and Celestial Worlds)
- 2nd Movement **World and Folk Musics** (from Java, India, Japan & Africa to Celtic Music)
- 3rd Movement **Medieval & Renaissance Music** (from Hildegard of Bingen to Tallis)
- 4th Movement **Classical Music** (from Bach and Mozart to Schubert and Mahler)
- 5th Movement **Contemporary Music** (from Stravinsky, Messiaen & Ligeti to Free Jazz)
- 6th Movement **Visionary Themes for the Future**

The History of Music is the history of humanity's responses to life on earth.
Thus you will find this course is about real history, not just music history
through the way it focusses on the big 'WHY' questions.

It will explore

**The Big Changes in Musical Development i.e. THE CRUCIAL INVENTIONS
and How They Define Our Understanding of Music Today**

- e.g.:
- Music Notation
 - the Piano
 - Electronic Technology in Music
 - Changes in Tuning (e.g. Equal Temperament) and Temporal Awareness
 - the Discovery of the Triad and
 - Major / Minor Scales.

This Course will also introduce you to a Narrative full of Colourful Characters

- from
• MYTH MAKERS (e.g. Apollo and Marsyas)
to
• PHILOSOPHERS, THEOLOGIANS AND SCIENTISTS
(from Plato, Rousseau and Boethius to Einstein)

All the music you will sing, play and study, and hear lecture demonstrations about,
will therefore be explored against vivid philosophical, historical and spiritual backdrops.
e.g. How musical idioms have been influenced by
Religion (e.g. Tallis and the Reformation), Astronomy (e.g. Galileo),
and the Industrial and Electronic Revolutions.

(Anthony Rooley)

'Every Age Sounds a Different Tone and Operates in a Different Scale'.

THE COURSE STRUCTURE - AN OVERVIEW

1st Module: (6 days)	<p>Central Musical Archetypes & Universals</p> <ul style="list-style-type: none"> • The Harmonics Series & its link to different Tuning Systems <p>First Soundscapes</p> <ul style="list-style-type: none"> • Music & Nature • Music as an Expression of Celestial Harmony <p>World Musics</p> <p>from • Javanese Gamelan and • Indian Ragas to • African Drumming + • Different Cultural Attitudes to Sound</p>	Aug. (last Week)
Weekend 2	<p>Early Musics i) - Medieval</p> <ul style="list-style-type: none"> • Gregorian Chant- Music for God • Free vs. Measured Time • Modes • Early Notation • Early Polyphony in Notre Dame • Troubadour Song • Motets & the Intellect • Ars Nova & Machaut 	Sept.
Weekend 3	Folk Musics of England, Scotland & Ireland	Oct.
Weekend 4	<p>Early Musics ii) - Renaissance</p> <ul style="list-style-type: none"> • The Humanists & Josquin • A New Harmony - The Triad comes of Age • Palestrina, Byrd and the Flowering of Imitative Counterpoint 	Nov.
Weekend 5	<p>Baroque Music</p> <ul style="list-style-type: none"> • The Music of Feelings & Monteverdi • Basso Continuo • Tone & Text - a New Relationship • Purcell, Vivaldi, Bach & Handel 	Dec.
Weekend 6	<p>Classical Music</p> <ul style="list-style-type: none"> • The Age of Enlightenment & Rationalism • Sonata Form • Instrumental Music lifts off • Haydn, Mozart & Beethoven 	Jan.
Weekend 7	<p>Romantic & Late Romantic Music</p> <ul style="list-style-type: none"> • The Inner Journey of the Composer from Schubert to Mahler • Romanticism • The Lied • Virtuosi • Harmonic Dissolution 	Feb.
Weekend 8	<p>Early 20th Century Music</p> <ul style="list-style-type: none"> • Impressionism & Debussy • Folk and Nation • Orientalism • Music & the Unconscious • Jazz • Stravinsky & Bartok 	March
Weekends 9 & 10 May module 3 days	<p>New Paradigms in Contemporary Music i) April & ii) May</p> <ul style="list-style-type: none"> • 12 Tone Music • Improvisation • Music & the Electronic Revolution • Minimalism • New Notations • Back to Nature - Music & the Environment • New Instruments • Multicultural influences • A New Spiritual Art of Music 	

SO WHAT ELSE IS DIFFERENT ABOUT TONALIS' MUSIC HISTORY?

Explore How Music Expresses Changes in Consciousness

Conventional music history tends to concentrate more on musical features and composer biographies, etc., as if it's independent from human perception and questions of meaning. Tonalis, however, believes that music history cannot be explained by musical analysis alone.

We will therefore introduce you to

the great historical processes that led to changes in musical style,
through exploring with you how every period of history - and each culture -
has its own way of making sense of life, and how all the different philosophies
(e.g. Feudalism and Democracy) form the basis for different theories of music.

Discover how Music Reflects the Ideologies of Each Age

You will have the exciting opportunity to study how the history of each musical epoch is interwoven with and articulates the influence of non-musical phenomena, for example:

- Aesthetics • Religion • Philosophy • Sociology • Science and • Technology.

We will also look at HOW DIFFERENT FUNCTIONS SHAPE MUSIC, e.g. Bach said,

"Music is to have no other aim than the glory of God and the recreation of the spirit."

All these factors influence each musical style. For instance, Medieval Music expresses God's view, whilst Modern Music is influenced by elements such as technology, mass culture, psychological and inner perspectives (e.g. the influence of Freud on Expressionism).

ABOVE ALL, THIS COURSE WILL HELP YOU UNDERSTAND:

Why different styles of music, instruments, ways of singing, tunings, rhythms & harmonies
have grown up in different parts of the world at particular times,
and mirror changes in consciousness.

Explore Parallel Developments in other Arts

We help you build bridges of understanding towards music
via interdisciplinary approaches that explore e.g.:

- the similarities between the music and the ARCHITECTURE, PAINTING and SCULPTURE of a particular age (e.g. how the realm tonal harmony arose with the advent of perspective in painting and the rise of individual humanistic views of life)
- how DANCE steps from different epochs embody each musical style.

The Study of Music is the Study of the Human Being

Through exploring Western Music History and World Musics from different cultures in all the above ways you will discover that it involves exploring broad questions regarding the nature of humanity so that *Music History is revealed as a key way of learning about OURSELVES, OUR SOCIETY and OUR HISTORY.*

A New History of Music is Needed. Why?

Because the old histories of music
(which 50 years ago was bounded by Monteverdi and Debussy)
no longer explain what happens in

• **World/Folk Musics** • **Medieval** • **Renaissance &** • **Contemporary Musics, etc.**

All these musics form a vibrant part of today's musical life and can be heard alongside music from each **Classical Music** epoch, from Bach and Mozart to Mahler.

Thus the map of music is filling out (e.g. Music from the East is turning up in the West).
It is as if the entire musical development of humanity - made up of musical streams from the past and the present - are coming together as never before. This is creating the most extraordinary contemporary soundscape. Yet some of these musics are marginalised - or left out altogether - in traditional music history surveys.

**So it's time to bring to attention
all the Exciting Discoveries that have Amended the Map of Music.**

**We therefore invite you to participate in a much larger reality
than music history courses and books traditionally speak about.**

Open Doors into Different Musical Styles

Have you ever wanted to explore how different musical idioms work -

e.g. • why do African rhythms, Bulgarian harmonies or Indian scales
sound so different to their western counterparts?

• what are the differences between Renaissance, Baroque and Romantic harmonies?

A central goal of this course is to help you learn to listen to and understand any piece of music, from its compositional principles and stylistic factors to its authentic performance practices (e.g. the use of appropriate voice styles).

Explore a Wider View of Music & an Amazing Array of Musical Idioms
from Indian Ragas, Medieval Troubadour Songs, Cool Jazz and Contemporary Musics
to the main historical periods of Western Music.

You will study all these idioms through entering into:

- *key representative pieces from each age*
- *key elements of musical style, and*
- *key cultural influences on music.*

All this you will find will give you the chance to see

- i) Western Classical Music in perspective, namely to view it as a fundamental and beautiful part of our global soundscape today, yet recognise that it is only one part.
- ii) what has been gained and what has been lost (e.g. free time and pure tuning) through the way different musical elements have been accentuated or repressed in different musics.

The Harmonic Series as a Universal & The Mysteries of Tuning

Beneath the surface differences of today's multiple musical idioms lies the common ground or deep archetypal source of the Harmonic/Overtone Series.

So come and discover:

- how each culture makes its own unique relationship to this inherent factor of all sound, and how all tuning systems are related to the pure intervals found in the archetypal overtone scale
- how the history of consciousness and the way humans have experienced life in different cultures / epochs is vividly illustrated by accompanying changes in tuning systems/scales, (e.g. the change to equal temperament tuning during the Enlightenment).

Thus by listening to, playing and singing in a variety of tuning systems, you will have the chance to awaken to different experiences of time and space.

Changing Soundscapes: Changing Musical Perception

Our earth is a sounding composition where we are simultaneously the audience, the performer and the composer. Throughout our evolution the balance of natural, human and technological sound has changed. So this course offers you the chance to explore:

- i) how the environment of different soundscapes - and the contexts where music takes place (e.g. cathedrals or concert halls) - influence musical forms and human perception
- ii) how changes in the soundscape (e.g. from nature and village, to urban, industrial and electronic sounds) have led to music becoming more and more abstracted from daily life, transformed our way of hearing, and affected the kinds of sound we choose to listen to.

Music in the 21st Century - Where Are We Now?

We cannot explore the new world or the new challenges of today with the musical tools and thinking of yesterday.

Clearly, we don't think, feel, believe, or value the same things as even 50 years ago. During the last century we have witnessed the upsurge of electronic technology; new pluralistic understandings of human beings, globalisation and the rise of secularism, as well as journeys to outer space and into the psychological domains of our inner world; etc.

These huge seismic shifts in human consciousness have led to a radical rethinking of the very foundations of music and have had the effect of evaporating old musical certainties. This means that the old frameworks of music (i.e. the tonic, the triad, tonality, the tempered scale, the downbeat and measured clock time) - namely music's systems of gravity that characterised previous maps of music - no longer fully express the new consciousness of our time.

This has caused a revolution to occur in the language of music that compares with the revisioning of science and painting brought about by pioneers such as Einstein and Picasso.

Consequently, music is now Projecting New Ideals and Embodying New Alternatives
in the form of new visions of:

- *Time* • *Pitch* • *Harmony* • *Tuning and* • *Musical Instruments, etc.*

Yet, in comparison to other art forms (e.g. architecture and sculpture), few people know of these developments, partly because they are prevented from doing so by fixed ideas of music.

Thus it seems in music that *'we are walking backwards into the future'*.

(M. McLuhan)

On the one hand there is an ever growing interest in Early Music, so that the latest steps forward in authentic performance draws the kind of attention previously reserved for new musics. So old musics seem like new music! On the other hand, the sheer multiplicity of musical practices (from World Musics to Jazz, etc.) is creating a montage of polyrhythms and polytonalities where tones - like atoms - are split into microtones.

All this is creating a sense of perspectiveless plurality (i.e. post-modernism), making it difficult to see the unique musical questions of our time and the new narrative that is emerging.

So how can Music Work with the Central Questions of our Time?

To respond to this, we invite you to come and investigate

1) the common nucleus of ideas that express the deepest

- *Spiritual* • *Philosophical* • *Social and* • *Artistic issues*
that stand at the heart of our time - and explore

2) how composers are searching for ways of musicing that resonate with them.

Such new questions include, how can we work with:

- ◆ Music in the Soundscape, i.e. environmental perspectives in music?
- ◆ Multi-cultural and Interfaith imperatives and the way they can inspire new music?
- ◆ Community values inspiring a new art of composition in the Space between I & You?
- ◆ New forms of Improvisation as a powerful musical expression of human freedom?
- ◆ New Acoustic Instruments for our Time (e.g. Choroj)? ◆ New Tunings & Scales, etc.?
- ◆ A New Spiritual Art of Music and the Inner Life of Tone? ◆ New forms of Notation?

What Does the Future Hold in Music?

In Celtic sculptures you can find Janus-like figures who, however, face in three directions. They sing of what was - what is - and what will be. So having explored the past and the present, this course will conclude by asking you to picture composers looking at a blank score and asking themselves, 'what will become of music?'

So come and join tomorrow's composers as they set out on

New Voyages of Discovery to Uncharted Territories

Leading to New Perceptions of the World

and

STAND IN THE SPACE OF NEW POSSIBILITIES

SO THAT YOU CAN SENSE THE EMERGING IMPULSES OF THE FUTURE.

Teaching and Learning with a Wide Range of Methods

There will be frequent **GUIDED LISTENING SESSIONS**, followed by reflection and discussion. e.g. We will ask you to write short descriptions of pieces like a critic reviewing a first performance. We will also help you get inside the musical conflicts underlying music in each age - and how they were embodied in specific pieces - through, for instance, dividing the class into two with each half of the class representing one side of the debate.

On each module you will have the opportunity to:

- **SING/PLAY REPRESENTATIVE PIECES FROM EACH EPOCH**

(Instrumentalists and singers will also be invited to share further works with the class.)

- **STUDY THE WAY THE ELEMENTS OF MUSIC ARE USED IN EACH IDIOM**

- **IMPROVISE IN THE STYLE OF THE MUSIC YOU ARE EXPLORING**

- **INVESTIGATE PARALLEL DEVELOPMENTS IN OTHER ARTS**

& LOOK FOR THE INFLUENCE OF RELIGION AND PHILOSOPHY, etc. ON MUSICAL FORMS.

N.B. Students who would like to **COMPOSE** will also be invited to create their own compositions to help them get inside each style of music.

We will help you become musical researchers, anthropologists and detectives through asking you to research and **PRESENT 2 PROJECTS** to your fellow students on a particular work, composer, style, or musical issue. The 1st will be connected to a Classical Music epoch. The 2nd will be choice between an Early Music, a Contemporary Music, or a World Music.

(N.B. These assignments can also be done as collaborative projects.)

Distance Learning. The aim of all the teaching provided during contact time is that it should act as a springboard to launch you into your own creative research and practice. It also provides you with the chance to:

- *Learn representative Choral Music from different epochs and cultures*
- *Compose Music in Different Styles (optional)*
- *Study via Preparatory Reading*
- *Work on Musicianship Skills (where necessary)*
- *Keep a Research / Listening Journal*

Distance Learning Study Hours. As a guide we advise a minimum of 7 hours/ week.

Resources and Study Materials. Students are asked to: i) Study Course Text books and ii) Listen to a variety of Musics from each period/culture we study.

Musicianship. For those participants with less background in either music theory or music reading, the basics of the elements of musical language(s) and music reading will be taught alongside the music history classes. (N.B. We advise such students to consider participating in our 'Inner Life of Music' foundation course.)

Preparation for Study. Once you have decided to apply for this Course we ask you to reflect on when, where and how you are going to study and practice.

A Certificate of Course Completion is given to students at the end of the course.

Who is the Course For?

THIS COURSE IS FOR MUSICAL EXPLORERS WHO WANT TO:

- discover a new wider and more holistic understanding of music history
- participate in a much greater reality than traditional music history books speak about
- discover how different forms of music tell about being human in different times
- explore music history in relationship to parallel developments in other arts and how it is linked to cultural history and the worldviews that underlie each age.

Our approach is integrated, strongly practical, informed by all the latest research and utterly professional. It is designed to provide you with deep levels of musical understanding in a supportive environment and will benefit everyone, from

- *people who love playing / listening to music* but want to enter more deeply into its secrets
- *professional musicians* who want to expand their knowledge of music through opening doors into different musical idioms, as well as explore the central musical questions of our time.

Testimonial

I was fascinated to hear about the work of Tonalis. It struck an immediate resonance in me. The stretching out to the past and to the extraordinary wealth of the present, the stressing of oral as well as classical traditions, the comparison of the tempered scale with the overtone row. This will all help us to get out of our shells and into contact with what is around us without prejudice.

All of this is very, very close to my heart, *Yehudi Menuhin*

Contributors

Michael Deason-Barrow (Tonalis Director) has always had an intense need to understand the whole world of music. He has built a reputation as a master music teacher and taught at all levels, from universities and conservatoires to community/school contexts. He has studied with great masters like Peter Pears and gained invaluable insights from research into fields such as 'world vocal techniques'. All this has enabled him to extend the boundaries of musical awareness. You will find he has the gift of making deep musical questions clear and utterly fascinating.

Marianne Asjki (Tonalis Teacher) will lead practical musicianship and music reading classes - as well as group voice work - for those students who need it.

Lorin Panny - will help you experience the consciousness behind each musical epoch through teaching you the dance steps connected to different musical idioms.

Tonalis: Centre for the Development of Music

Tonalis expresses a new concept of wholeness in music and stands at the crossing of different musical pathways. With Tonalis you will find there is always 'more to music' than meets the ear - a depth dimension that leads to a richer experience of music. It offers Trainings, Courses, Workshops, In-service Days and Continuing Professional Development.

APPLICATION FORM - The Story of Music

Please complete and send with a non-refundable £40 Deposit/Admin.Fee payable to 'Tonalis' at:-
4 Castle Farm Close, Leighterton, Glos. GL8 8UY, England.

Name: _____

Address: _____

Postcode: _____

Telephone: _____ email: _____

Do you require accommodation? Yes No

If yes: Room with local family Local B&B

*We will send you a list of local hosts or B&B/hotels for you to make your own arrangements.
Prices for local family hosts are approx. £20/person/night. (N.B. Own transport may be necessary for these.)*

Meals: Lunches and Suppers are available at local cafés.

- A QUESTIONNAIRE regarding your reasons for wanting to take this course and your musical background will be sent on receipt of *the Application Form and Deposit/Admin.Fee.*
- A REGISTRATION LETTER with travel Information and registration times, etc. will be sent when the requisite number of participants permit the course to start.



Fees

Tuition Fees:	£ 1,000	£1,045	£1,095
		(i.e. 2 x £523)	(i.e. 3 x £365)
If paying in:	1 instalment	2 instalments	3 instalments

Discounted Fees when booked before May 1st:

£20 deducted from the Fees for *Early Booking*

£45 deducted from the Fees for full-time students, people on income support and OAPs.

Work Scholarship Fee: £90 off the above fees

A LIMITED number of Work Scholarships are available to help with setting up and clearing away, etc.

Priority is given to students and people on Income Support. Please check availability.

Venue

Tonalis Music Centre is housed in the 'Centre for Science and Art' in Stroud (Glos.). Stroud is a lively old mill town situated in the midst of the beautiful Cotswold countryside. Eating out is easy in local cafés which our students find suit all tastes and budgets. Train connections to all parts of the country are excellent.