

MUS 501 Seminar - Music and Text - Music as Text - Spring 2017

Instructor: Dr. Dániel Péter Biró (dpbiro@finearts.uvic.ca)

MacLaurin Building A174, 721-7930

Office Hours: by appointment

Thursdays 4:00-7:00 in the Library Seminar Room (051)

Course Description and Objectives: This course will examine the interchange of music and text as well as the ability for music to be a form of textual discourse. Inherent in this study is the presupposition that musical languages have a direct link to spoken and written language including the concept of “Sprachähnlichkeit” (language similarity). The course will first examine the relationship between the “spoken” and “sung” as well as the “read” and “written” word. We will speculate about how music moved from an orally transmitted medium to become notated music. Then we will investigate how procedures of number symbolism were employed to create secondary levels of meaning in the music of the early Renaissance. These numerological procedures will be contrasted with compositional developments in the 20th century, in which composers attempted to “reinvent” music as text by investing musical material and employing musical processes to encode meaning. Important developments in text setting will also be studied. The relationship between compositional production process and listener perception as well as issues of musical semiotics will be underscored in all music studied.

Grading is as follows:

33%: Participation

33%: Presentation

33%: Final Paper

Course Policies

1) Attendance is mandatory. Please advise me ahead of time if you cannot attend a class. Acceptable reasons for not being able to attend are 1) A medical emergency involving you or a member of your family: you are required to provide a medical note, dated, from a physician 2) A car accident or breakdown: provide a note/documentation (dated) from the towing or car repair business that took care of your vehicle 3) Jury duty or other official obligations: provide a note/documentation (dated) from the concerned authorities 4) Death in the family: missing classes due to attendance at a funeral must be accounted for by a published funeral announcement and documentation of your relationship with the deceased. Please note that the calendar states “Students are expected to attend all classes in which they are enrolled.” and “An instructor may refuse a student admission to a lecture or laboratory because of lateness, misconduct, inattention or failure to meet the responsibilities of the course. Students who neglect their academic work, including assignments, may be refused permission to write the final examination in a course.”

<http://web.uvic.ca/calendar2012/FACS/UnIn/UARe/index.html>

- 3) Please bring class materials with you to class.
- 4) Reading and listening assignments should be completed before the relevant class. Success in the course is directly related to regular attendance and timely completion of all requirements.
- 5) Assignments are to be submitted in class on the due date.
- 6) There will be no make-up assignments or examinations. Missed tests or examinations may only be re-scheduled for serious health reasons or in extreme and unavoidable circumstances, and with appropriate documentation. Please remember that the final examination will be scheduled during the regular examination period.
- 7) Cheating and plagiarism are offences subject to serious penalty, and will not be tolerated. Please see the University of Victoria Policy on Academic Integrity for detailed guidelines on these issues:
<http://web.uvic.ca/calendar2016/FACS/UnIn/UARe/PoAcl.html>
- 8) Students with special needs should contact me as soon as possible to discuss accommodations.
- 9) This course sometimes deals with controversial issues (of political, social, religious and sexual nature). By taking this course you are agreeing to study, write about and discuss these issues.

Part One - The Development of Monophony and Notation (Weeks 1-6)

Hungarian Women's Laments

Hebrew Bible Cantillation

Tracts from the Babalonian Talmud

Qur'an Recitation

Gregorian Chant from St. Gall Einsiedeln - Codex 121, Codex 359

In this part of the seminar we will look at the historical and phenomenological relationship between "encoded" musical meaning and "musical exegesis." One point of concentration will be the functionality of notation, while another will be on the relationship between monophony and heterophony. We will also consider what happens to our perception of improvised music when it is transcribed.

Readings:

Jean-Jacques Nattiez, *Music and Discourse*

Hanoch Avenary - *The Ashkenazi Tradition of Biblical Chant Between 1500 and 1900*

Richard L. Crocker – *An Introduction to Gregorian Chant and The Early Medieval Sequence*

Joshua R. Jacobson: *Chanting the Hebrew Bible: the Art of Cantillation*

Peter Jeffery, *Re-Envisioning Past Musical Cultures*

Kenneth Levy, *Gregorian Chant and the Carolingians*

Kristina Nelson, - *The Art of Reciting the Qur'an*

Michael Cook, *Koran, a Very Short Introduction*

Zoltán Kodály, *Folk music of Hungary*

Part Two - Encoding Musical Meaning (Week 7-8)

Hildegard von Bingen – *Ordo Virtutum*

Josquin Des Pres - *Missa Gaudeamus*

Josquin Des Pres – *Missa di Dadi*

Guillaume Dufay - *Nuper Rosarum Flores*

We will examine how number symbolism is employed to create proportions and to structure music-textual meaning. The role of the cantus firmus as well as the relationship between musical syntax and textual/numerological symbolism will be analyzed in each work.

Readings: Willi Apel, *The Notation of Polyphonic Music*

Rolf W. Stoll, Hans Ryschawy, *Die Bedeutung der Zahl in Dufays*

Kompositionsart, Nuper Rosarum Flores

Willem Elders, *Symbolic Scores: Studies in the Music of the Renaissance*

Craig Wright, "Dufay's *Nuper rosarum flores*, King Solomon's Temple, and the Veneration of the Virgin,"

Mosche Idel, "Music and Prophetic Kabbalah"

Ordo Virtutum, Hildegard von Bingen; edited by Audrey Ekdahl Davidson.

Vision : the Life and Music of Hildegard von Bingen, compiled and edited by Jane Bobko; with text by Barbara Newman and commentary by Matthew Fox.

Part Three – Semiotic Analysis of Baroque and Classical Materiality (Week 9)

J.S. Bach – *Gottes Zeit ist die allerbeste Zeit, St. John's passion*

W.A. Mozart – *Prague Symphony*

Beethoven, *Cavatina* from op. 130

This part of the class will deal with the changes in musical material and syntax from the baroque to the classical period. What is the functionality of musical symbolism and allegory in the baroque period? How do topics function in Mozart's *Prague Symphony*?

Readings: Erich Chafe, *Tonal Allegory in the Vocal Music of J.S.Bach*

Allegorical Music: The Symbolism of Tonal Language in Bach's Canons

Kofi Agawu, *Playing With Signs: A Semiotic Interpretation of Classic Music*

Raymond Monelle, *The Sense of Music*

Louis Lockwood, *Beethoven: Studies in the Creative Process*

William Kinderman, *The String Quartets of Beethoven*

Part Four - Dialectical Structuralism - Metaphors of Image and Speech (Week 10)

Beethoven – *String Quartet op. 130, 1st Movement*

Helmut Lachenmann - *Zwei Gefuehle: Musik mit Leonardo*

We will analyze how text is used to create metaphorical meaning in the sense of imitation of both content and sonorous quality of text by means of instrumentation, historical referencing and deconstruction. How are traditional listening categories, topics and form transformed in both pieces?

Readings: Roland Barthes, *Image, Music, Text*

Helmut Lachenmann, *Musik als existentielle Erfahrung*

Lydia Jeschke, *Prometeo: Geschichtskonzeptionen in Luigi Nonos Hörtragödie*
Jean-Luc Nancy, *The Gravity of Thought*
Paul de Mann, *Aesthetic Ideology: The Epistemology of Metaphor*
Daniel Chua, *The Galitzin Quartets*
Carl Dahlhaus *Ludwig van Beethoven - Approaches to his Music*

Part Five - Language Games - Musical Syntax through Musical Process
(Week 11)

Arnold Schoenberg - Second String Quartet

Brian Ferneyhough - Fourth String Quartet

Analysis of Ferneyhough's sketches will be undertaken. The question of foreground and background musical structures and processes will be addressed. How do the processes involved relate to the final composition? How do both composers express their subjectivity in *reaction* to the given textual/musical processes? What is the role of the voice in both "quartets?"

Readings:

Brian Ferneyhough, *Collected Writings*

Klaus Lippe "Pitch Systems in Brian Ferneyhough's Fourth String Quartet"

Catherine Dale, *Tonality and Structure in Schoenberg's Second String Quartet, op. 10*

Stefan George, "Gedichte"

Part Five – Musical Narrative and Poetics in the Symphony (Week 12)

Anton Webern – Symphonie op. 21

Gustav Mahler – Symphony no. 9

How does Mahler create a *Roman-Symphonie* and how does this relate to the poetic structuring of Webern's work. How is the discursive form of the symphony continued/negated?

Readings:

Kazuo Ishiguru, *The Unconsoled*

Adorno, *Mahler*

George Perle, *Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern*