

**Graduate Seminar MUS 561:  
The Production and Perception of Musical Time and Memory**

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Office Hours: Tuesday and Wednesday 12:30-1:30 or by appointment  
Thursdays 1:00-4:30 in B 120

This course will examine how compositions affect listeners' perceptions of musical time and musical memory and how time and memory, in turn, affect the production process of a given piece of music. Questions of musical form will be the main focus of the course but investigations regarding musical material and musical space will also be undertaken. Each student will lead a discussion concerning a work or a part of a work. For example, a student might choose to analyze aspects of harmonic reoccurrence, larger formal strategies, or the function of instrumentation in a particular composition. Although this course will concentrate on musical analysis, additional readings in the fields of literature, art, architecture and history will help to achieve a deeper and more holistic understanding of the works studied.

Each student will do two presentations and write one paper of at least 15 pages. This paper will be due on April 17. In addition, students will be assigned certain questions for each piece. These questions should deal with various issues of temporality and are due five days prior to your presentation. Please prepare detailed examples and have photocopied examples for all at the beginning of class.

Marking is as follows:

33%: Participation  
33%: Presentations  
34%: Final Paper

**Part One: Franz Schubert - *String Quartet in G Major D 887***

**Readings:** Walter Frisch, *You Must Remember This Memory and Structure in Schubert's String Quartet in G Major, D887*

Carl Dahlhaus, *Sonata Form in Schubert the first Movement of the G Major String Quartet op. 161*

T.W. Adorno, *Schubert* (either in original or translation by Biró)

How are sections of trajectory development (relating to sonata form), as well as (relative) stasis or stability (sections of variation) presented? Wherein lies the inter-connection of hierarchies based on various types of *repetition*, *variation* and *reference* within the movement.

**Part Two – Memory in the Works of Morton Feldman and Galina Ustvolskaya**

**Morton Feldman – *Rothko Chapel***

**Morton Feldman – *For Bunita Marcus***

**Galina Ustvolskaya – *Piano Sonatas***

Analyze how pitches in register relate to pitch class sets in Feldman's work. How is rhythm and duration employed to achieve a new sense of time? How does Feldman use memory as a compositional tool (refer to Feldman's Essays)? How does stasis play a role in the work of Ustvolskaya?

**Composition Exercise #1**

**Readings:** Henri Bergson, *Matière et Mémoire; Essai sur la Relation du Corps à l'Esprit*

Morton Feldman: *Essays*

**Part Three - The Music Outside – Musical Memory as Material Object**

**Gustav Mahler- *Symphony no. 2 (movement 3)***

**Luciano Berio – *Sinfonia (movement 3)***

**Robert Schumann - *Symphony no. 2***

Analyze aspects of cyclical and teleological development in Schumann. Compare 1<sup>st</sup> and 4<sup>th</sup> movements. How does a larger recapitulation occur? How does Schumann employ elements of pastiche in the fourth movement? Look at how form differs from traditional sonata form.

How does Mahler refer to time “inside” and “outside” the symphony? Where are there points of coherence and incoherence in terms of periodicity, citation, subjectivity and objectivity in the works of Mahler? How does Berio employ citation and thereby recontextualize and objectify Mahler’s own use of citation?

**Readings:**

Norbert Elias, *A Small Essay on Time*

T.W. Adorno, *Mahler: a Musical Physiognomy*

Alan Janik: *Wittgenstein's Vienna*

**Part Four– Radical Concepts of Memory and Form in String Quartets of Beethoven and Lachenmann**

**Ludwig van Beethoven – *Grosse Fugue***

**Helmut Lachenmann – *Gran Torso* and *Reigen Seliger Geister***

Examine how memory functions in terms of the form. When does Beethoven present his production process to the listener? How does the introduction affect our perception of the rest of the composition? How does Lachenmann’s temporal form in *Gran Torso* relate to the form in Beethoven’s *Grosse Fugue*?

**Composition Exercise #2**

**Readings:**

Scott Burnham, *Beethoven Hero*

Carl Dahlhaus, *Ludwig van Beethoven - Approaches to his Music*

Helmut Lachenmann, *Musik als Existentielle Erfahrung*

**Part Five - Temporality in African Music**

This section will examine how time and rhythm function in African music

**Readings:**

Simha Arom, *The Use of Play-Back Techniques in the Study of Oral Polyphonies*

*Structuration du temps dans les musiques d'Afrique centrale: periodicite, metre, rythmique et polyrythmie*

Gerhard Kubik, *African Tone-Systems: A Reassessment*

Kofi Agawu, *The Invention of African Rhythm*

**Part Six – Constructing Time Anew : Memory as a Compositional Tool**

**Leos Janáček – *String Quartet #2 (Intimate Letters)***

**Scelsi- *4 Pezzi***

**Spahlinger – *Farben der Frühe, Passage/Paysage***

**Luigi Nono – *Framente - Stille, an Diotima***

**Claude Debussy – *Jeux***

**Gerard Grisey – *Vortex Temporum, Prologue***

Compare and contrast how silence is employed and structured in all three compositions as well as how silence affects a listener’s perception of memory. How does Janáček’s use of motivic deconstruction affect the listener’s perception? Analyze how pitches in register relate pitch class sets in Feldman. How does Feldman use memory as a compositional tool (refer to Feldman’s Essays)? Examine how Nono utilizes serial techniques to structure silence. Analyze the form of *Jeux*. How does Debussy construct and deconstruct compositional “objects”? How do larger and smaller patterns exist in dialogue and overlap? How does this affect the listener’s perception of the form? How does harmony function in the piece? What is the connection between proportion and harmony in the work of Grisey?

**Composition Exercise #3**

**Readings:**

Hermann Spree, *Versuch zur Nonos Fragment-Stille, An Diotima*

Vladimir Jankélévitch *Debussy et le Mystère, Music and the Ineffable*

B.A. Zimmermann *Interval und Zeit*

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

Jean Luc Hervé, *Dans le vertige de la durée : Vortex temporum de Gérard Grisey*

## **Part Seven - Deconstructing Cultural Memory and Musical Space**

**Anton Webern** – *Second Kantata, Symphonie op. 21*

**György Kurtág** – *Officium Breve, Quasi Una Fantasia, Stele*

**Chaya Czernowin** – *Afatsim, Dam Sheon Hachol, Zaide Adama*

How does each of these composers recontextualize their musical material? How does each composer employ and deconstruct notions of the historical functionality of instruments and instrumentation. How does this affect the musical form? How does Kurtág create musical space? How does Kurtág's musical space respond to material, regional and historical space? How does gesture and movement define the space of musical memory in the work of Chaya Czernowin?

### **Composition Exercise #5**

#### **Readings:**

Katherine Bailey: *Webern's op. 21: Creativity in Tradition*

Walter Benjamin: *The Arcades Project*

Daniel Libeskind, *Jewish Museum Berlin: Between the Lines*

Steven Kazuo Takasugi, *Chaya Czernowin's »Afatsim« Melodische Resynthisierung und Zeitentstellung*