

## **Composition Seminar – Music and Text - Music as Text – Autumn 2019**

### **Spring Term 2019**

#### **Grieg Academy**

Instructor: Dániel Péter Biró ([dpbiro@uib.no](mailto:dpbiro@uib.no))

Class meets on Wednesdays 14:00 – 17:00 in John Lunds pllass 106)

#### **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 20<sup>th</sup> 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) Students are expected to attend all meetings regularly and punctually.
- 2) Please always bring music paper (in notebook form) and a notebook with you.
- 3) 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.
- 4) Assignments are to be submitted in-class on the due date.
- 5) Please refer to university guidelines about sources and citations. See: <https://www.uib.no/en/education/49058/use-sources-written-work>
- 6) Are you a student with a learning disability, ADHD, mental health issue or long-term recurring physical or sensory disability? Do you have chronic health issues? Suggestion: students with special needs should register with the Division of Student Affairs and coordinate accommodations with the supervisor: <https://www.uib.no/en/sa/48887/services-students-disabilities>
- 7) Respectful, honest and open communication is expected to facilitate the successful completion of the course.
- 8) Some changes in course content and schedule may occur.

## **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, 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)**

**Ludwig van Beethoven – *String Quartet op. 130, 1<sup>st</sup> Movement***

**Chaya Czernowin – *String Quartet, Hidden for String Quartet and Live Electronics***

**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*  
Martin Iddon, *Deserts*  
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***

**Ruth Crawford Seeger – *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*  
Joseph Straus, *The Music of Ruth Crawford Seeger*  
Stefan George, "Poems"

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

**Anton Webern – *Symphonie op. 21***

**Gustav Mahler – *Symphony no. 9***

**Galina Ustvolskaya – *Symphonie no. 5***

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*

Kathrine Bailey, *Webern's Opus 21: Creativity in Tradition*