

# MUCP 6465 Topics in Contemporary Music

## *Intertextuality in the European Avant-Garde*

Spring 2016

Time and place: MWF 1:00 – 1:50, MU 1001 (MEIT)  
Instructor: Dr. Andrew May  
Office: MU 1003 Phone #: (940) 891-6816  
E-mail: andrew.may@unt.edu  
Office hours: Mo 10-11 am, Th 8-9 am, or by appointment; MU 1003  
Final paper due: Saturday, May 7, 12:30 pm (end of final exam time)

### Course Overview

In the “Intertextuality in the European Avant-Garde” seminar we will study the burgeoning of theoretical and philosophical approaches to literature in the late 1960’s – 1980’s that focused on the notion of “intertextuality” and attempt to apply some of these approaches to musical “texts.” We will attempt to find meaning in musical works by tracing their interconnection with other works (primarily but not always musical). We will investigate what is involved in translating musical meaning into words, and what limitations or failures can be expected from this (intrinsically intertextual) process. We will explore the political implications of de-privileging the composer in the process of making and understanding music, and situating the work in a liminal space between multiple musical agents of different kinds. We will attempt to use these tools to capture such slippery notions as style, identity, humor, emotion, and communication in musical practice, through investigation of a wide range of recent European repertoire. Our mission will be to find tools and approaches that are useful and beautiful for scholars, performers, and composers alike.

### Course Expectations

This course will begin as a “lecture and reading” type course, owing to the expected unfamiliarity of many of the concepts and contexts discussed. It will rapidly become a group discussion, alternating with presentations on particular works (some by the instructor, most by the seminar participants - expect to make 2 presentations of 20-30 minutes on works of repertoire within the class, one before midterm, and one on your final project topic). There will be several (6-8) short (2-3 page) writing assignments during the course of the term as well as a final project. The final project will be either (a) a substantial research-supported essay (10-15 pages), (b) a composition with an explanatory research-supported essay (5-10 pages), or (c) a lecture-performance with an explanatory research-supported essay (5-10 pages). In each case, the goal will be to convey a distinct and personal (that is, experience-based but not self-indulgent) awareness of the subject work in the context of its connections to other musical texts.

Grading will be structured as follows:

- **Presence** (attendance and class participation) 25%
- **Presentations** on repertoire in class 25%
- **Short essays** on assigned topics 25%
- **Final project** (paper, paper+comp, paper+perf) 25%

## **Course Outline: flow of topics**

Depending on students' background and degree of interest in various of these topic areas, we may work faster or slower through them – so no dates are given, and we may not get to everything. This is the rough flow of topics over the duration of the seminar, though by necessity they will be interwoven into a web of related topics from the start. The first four topics will be the most off-putting for most musicians, so rest assured that the last topic will be the region where we spend the most time!

- **Context:** the purpose and possibilities of reading and writing about music (and what's missing)
- **Identifying the “reader”** – multiple perspectives of musical “productivity”
- **Intertextuality** delimited, not defined (implicit in the performance, composition, and teaching of music)
- **Roots and ramifications:** epistemology, semiotics, structuralism, post-structuralism, deconstruction
- **Existing applications** of semiotics, intertextuality, and literary theory to music (traditional repertoires)
- **Difference and *différance*** in working with contemporary music
- **Style and identity** as the result of intertextual connections
- **Approaches to repertoire;** do modernity or post-modernity inhere in the written score?
- **Presentations on repertoire** (including final projects)

## **Repertoire: works under consideration for score study and listening**

We will cover some, but surely not all, of these works. Some will be presented in a “lecture style” by your instructor; some will be presented in a “lecture style” by students in the seminar; and some will be material for class discussion. Other works may be added – feel free to make suggestions.

Berio, *A-Ronne* (a capella choir of 8 singers)  
Berio, *Laborintus II* (large mixed ensemble with actors, singers, jazz combo, electronics)  
Birtwistle, *Carmen Arcadiae Mechanicae Perpetuum* (large chamber ensemble)  
Bowie, *Love is Lost* (*Hello Steve Reich* remix by James Murphy)  
Boulez, *Derive* (mixed sextet)  
Boulez, *Improvisations sur Mallarmé* (voice and chamber ensemble)  
Donatoni, *Arpege* (mixed sextet)  
Ferneyhough, *Dum Transisset* (string quartet)  
Gubaidulina, *Offertorium*  
Jonathan Harvey, *Mortuos Plango, Vivos Voco* (electroacoustic music)  
Ligeti, *Hungarian Rock* (harpsichord)  
Ligeti, *Piano Concerto*  
Pärt, *Cantus in Memory of Benjamin Britten* (string orchestra and bells)  
Rihm, *Im Innersten* (string quartet)  
Scarlatti/Sciarrino, *Esercisi de tre stili* (saxophone quartet)  
Sciarrino, *Allegoria della Notte* (violin concerto)  
Stockhausen, *Gesang der Junglinge* (electronic music)  
Tavener, *Song for Athene* (a capella choir)

## **Readings**

There will be no primary textbook, but this class will involve a lot of reading nevertheless, including aesthetic and philosophical texts from disciplines outside music. Some of these will be harder to approach than others, but do your best, don't give up, and keep asking questions! Readings will be assigned week by week, will generally be distributed electronically, and will be mostly drawn from the following sources, many of which will be available via UNT Library reserves.

Allen, Graham, *Intertextuality*. New York: Routledge, 2000.

Alperson, Philip (ed), *Musical Worlds: New Directions in the Philosophy of Music*. University Park, PA: Pennsylvania University Press, 1998.

- Attali, Jacques, *Noise: The Political Economy of Music*. Minneapolis: University of Minnesota Press, 1985.
- Boulez, Pierre, *Orientalisms: Collected Writing*. Cambridge, MA: Harvard University Press, 1985.
- Donato, Eugenio, and Richard Macksey (eds), *The Language of Criticism and the Sciences of Man*. Baltimore: Johns Hopkins Press, 1970.
- Du Gay, Paul, Jessica Evans, and Peter Redmans (eds), *Identity: A Reader*. London: Sage, 2000.
- Eagleton, Terry. *The Function of Criticism*. New York: Verso, 1984.
- Eco, Umberto. *The Open Work*. Cambridge, MA: Harvard University Press, 1989.
- Felperin, Howard, *Beyond Deconstruction: The Uses and Abuses of Literary Theory*. Oxford: Clarendon Press, 1985.
- Frascina, Francis, and Jonathan Harris (eds), *Art in Modern Culture*. New York: Harper Collins, 1992.
- Glock, William (ed), *Pierre Boulez: A Symposium*. New York: Da Capo, 1986.
- Hatten, Robert, *Interpreting Musical Gestures, Topics, and Tropes*. Bloomington, IN: Indiana University Press, 2004.
- Hatten, Robert, *Toward a Semiotic Model of Style in Music: Epistemological and Methodological Bases*. Dissertation, University of Michigan, 1982.
- Innis, Robert, *Semiotics: An introductory Anthology*. Bloomington, IN: Indiana University Press, 1985.
- Jencks, Charles (ed), *The Post-modern Reader*. New York: St. Martin's, 1992.
- Juvan, Marko. *History and Poetics of Intertextuality*. West Lafayette, IN: Purdue University Press, 2008.
- Klein, Michael, *Intertextuality in Western Art Music*. Bloomington, IN: Indiana University Press, 2005.
- Kristeva, Julia, *Revolution in Poetic Language*. New York: Columbia University Press, 1984.
- Maconie, Robin, *The Concept of Music*. Oxford: Clarendon Press, 1993.
- McLary, Susan, *Feminine Endings: Music, Gender, and Sexuality*. Minneapolis: University of Minnesota Press, 1991.
- Meyer, Leonard B, *Emotion and Meaning in Music*. Chicago: University of Chicago Press, 1956.
- Monelle, Raymond, *The Sense of Music*. Princeton, NJ: Princeton University Press, 2000.
- Nattiez, Jean-Jacques, *The Battle of Chronos and Orpheus: Essays in Applied Musical Semiology*. Oxford: Oxford University Press, 2004.
- Nattiez, Jean-Jacques, *Music and Discourse: Toward a Semiology of Music*. Princeton, NJ: Princeton University Press, 1990.
- Orr, Mary, *Intertextuality: Debates and Contexts*. Cambridge, UK: Polity Press, 2003.
- Rahn, John, *Music Inside Out: Going Too Far in Musical Essays*. Amsterdam: G+B, 2001.
- Rice, Philip, and Patricia Waugh (eds), *Modern Literary Theory: A Reader (4<sup>th</sup> Edition)*. London: Arnold, 2001.
- Sheinberg, Esti, *Musical Semiotics: A Network of Significations*. Burlington, VT: Ashgate, 2012.
- Steinitz, Richard. *György Ligeti: Music of the Imagination*. Boston: Northeastern University Press, 2003.
- Subotnik, Rose, *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis: University of Minnesota Press, 1996.
- Tarasti, Eero (ed). *Musical Signification: Essays in the Semiotic Theory and Analysis of Music*. Berlin: Mouton de Gruyter, 1995.
- Tarasti, Eero. *Signs of Music: A Guide to Musical Semiotics*. Berlin: Mouton de Gruyter, 2002.
- Wolfreys, Julian, *Introducing Literary Theories: A Guide and Glossary*. Edinburgh, UK: Edinburgh University Press, 2001.

## **Rules and Regulations**

### **Academic Dishonesty**

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students, who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a

paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term “plagiarism” includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

### **Acceptable Student Behavior**

Student behavior that interferes with an instructor’s ability to conduct a class or other students' opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Dean of Students to consider whether the student's conduct violated the Code of Student Conduct. The university's expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at [deanofstudents.unt.edu/conduct](http://deanofstudents.unt.edu/conduct)

### **Access to Information – EagleNet Connect**

Your access point for business and academic services at UNT occurs at [my.unt.edu](http://my.unt.edu). All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect and how to forward your e-mail: [eagleconnect.unt.edu/](http://eagleconnect.unt.edu/)

### **ADA Statement**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [disability.unt.edu](http://disability.unt.edu). You may also contact them by phone at (940) 565-4323.

### **Spring Semester Academic Schedule (with Add/Drop Dates)**

<http://catalog.unt.edu/content.php?catoid=13&navoid=974> - spring 2016

### **Final Exam Schedule**

<http://registrar.unt.edu/exams/final-exam-schedule/spring>

### **Financial Aid and Satisfactory Academic Progress**

#### Undergraduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/sap> for more information about financial aid Satisfactory Academic

Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

### Graduates

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/sap> for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

### **Retention of Student Records**

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Blackboard online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates at the following link: [essc.unt.edu/registrar/ferpa.html](http://essc.unt.edu/registrar/ferpa.html)

### **Student Perceptions of Teaching (SPOT)**

Student feedback is important and an essential part of participation in this course. The student evaluation of instruction is a requirement for all organized classes at UNT. The short SPOT survey will be made available **April 18<sup>th</sup> – May 1st** to provide you with an opportunity to evaluate how this course is taught. For the spring 2016 semester you will receive an email on **April 18th (12:01 a.m.)** from "UNT SPOT Course Evaluations via IASystem Notification" ([no-reply@iasystem.org](mailto:no-reply@iasystem.org)) with the survey link. Please look for the email in your UNT email inbox. Simply click on the link and complete your survey. Once you complete the survey you will receive a confirmation email that the survey has been submitted. For additional information, please visit the spot website at [www.spot.unt.edu](http://www.spot.unt.edu) or email [spot@unt.edu](mailto:spot@unt.edu).