

## **Listening to the twentieth century and beyond (MUS 2501/4501)**

**Course leader:** Tanja Orning

### **Description:**

Do we listen differently to different kinds of music? Most people would agree that we do. But why, and why do we seek out new listening experiences? Is it possible to like both Schubert and Radiohead? How do different listening experiences affect one another other?

Music from the 20th century and up to the present day has challenged and changed the way we listen to music. It has also transformed how musicians and composers draw on the listening experience in the creative process. This course explores these issues through listening to a wide variety of genres, from Ligeti to the The Beatles, Mahler to Nordheim, James Brown and jazz standards to Maja Ratkje and Nordic folk music.

The listening experiences will provide points of departure for deeper theoretical discussions from a number of perspectives. Central questions will be how past experiences and associations to music inform new experiences and how the creation of music and its performance might be considered contingent on the experiences of the composer, artist, or performer. At the same time, this course provides critical insight into how modes of listening are in continual flux in response to the cultural, sociological and historical conditions of today. It also examines how different approaches to creating music challenge our listening experiences in new ways.

(The final oral examination will take place in the context of a conference. See 'evaluation' below.)

**Course language:** English

### **What will you learn:**

This module will assist the student in developing critical thought skills, particularly in issues related to listening. The listening-related themes presented during the module build on current research perspectives on listening, musical modernism, music of the twentieth century, music history, music performance, and cultural studies. The course also provides a unique opportunity for students to develop skills in writing and presenting their ideas in preparation for a conference (see 'evaluation' below).

### **Evaluation:**

– The final exam is an oral presentation (trial lecture) in the form of a conference paper. The conference will be held at the Department of Musicology over two days in week **46 (11-12 Nov. with the possibility for further papers 13 Nov. if required)** The autumn semester 2014 is the first time that this form of evaluation will be used at the Department of Musicology. The conference is intended to encourage active

participation and reflection in a genuine and inspiring research context. **Students are required to present a 20-minute paper during the conference (a printed copy is to be handed in following the presentation).** The theme of the paper should be decided in consultation with the

module leader. The conference also features invited keynote speakers – internationally renowned researchers who will present papers on listening. Students are required to attend the entire conference.

– During the course students are required to submit

A 500-word abstract presenting ideas for the final examination (the paper to be presented in the conference). The abstract must be approved by 8 October.

(Students are encouraged to present their final presentation/conference paper in English. However, some students may be permitted to present in Norwegian.)

### **Teaching:**

**Tuesdays 13:15-16:00. Each class is followed by a seminar**

**Week 36 Opening seminar**

**Weeks 37-44 (excluding autumn break week 40) 8 double classes + seminars**

**Conference (exam): Over 3 days. Week 46 (11-13 Nov.)**

### **Themes covered during the course:**

**Astrid Kvalbein: Standards and sound experiments. The voice as an instrument – the singer as composer.** During the 20th century, the art of singing has been transformed in many directions: from interpreting melodic songs to treating the voice as a source of abstract sounds, often in partnership with new technologies. How does this influence the way we listen to the human voice?

**Arnulf Mattes: From Stockhausen to Ambient: Listening to Electronic Music.** How does Stockhausen's *Gesang der Jünglinge* affect the contemporary listener, nearly six decades after its first performance? In this session, we will take on the different surfaces and moods of selected works, as they might challenge traditional modes of listening in a contemporary context.

**Anne Danielsen: 'The experience of time and repetition in groove-based music.'** In this lecture we will investigate the experience of time and repetition in groove-based music. Our main examples will be James Brown's funk grooves from the late 1960s, but we will also touch upon some of Steve Reich's minimalist works for percussion.

**Erling Gulbrandsen: Similarity in an ocean of difference (Mahler – Nordheim – Hagen).** The sounding surfaces in Arne Nordheim's orchestral and electronic music (1970s) are deeply influenced by Gustav Mahler's symphonic world (ca 1900). How do we hear these

musical tapestries today, and what happens when Lars Petter Hagen (2011) takes up similar elements from Mahler and transform them into ruins?

**Tanja Orning: Listening to performance.**

This lecture will explore "the anatomy of sound" and the interface between body and instrument, which is acute in certain contemporary music. In live performance of this music we "listen with our eyes," tracking the correlation between what we see and hear.

**Peter Edwards: Archaeology of Musical Expression.** What does it mean to be influenced by another composer, band or performer? How do we rate the significance of potential influences on the music that we listen to? Is any music truly original? In seeking to answer these seemingly innocuous questions a number of issues arise, challenging fundamental conceptions of how we listen to and discuss music.

**Mats Johansson: Listening to traditional music – modes of attention and entrainment.** Instrumental (mainly fiddle-based) traditional music from Scandinavia and Ireland: We will listen to different versions of “the same” tune, as well as performances that highlight the blurring between time/rhythm and other expressive parameters.

**Erling Guldbrandsen: Into the Labyrinth: Listening to the Sound of Mallarmé (Debussy – Boulez).** The shimmering sensuality and enigmatic meanings of Mallarmé’s poetical world are musically rendered in quite different ways in French orchestral music from Debussy (1894) to Pierre Boulez (1983).

**Detailed listening and reading list for the course Listening to the twentieth century and beyond (MUS 2501/4501)**

**2/9. Arnulf Mattes: From Stockhausen to Ambient: Listening to Electronic Music.**

Music

Karlheinz Stockhausen: *Gesang der Jünglinge* (1955-6).

Kraftwerk: “Mensch-Maschine” (1978).

Biosphere/Deathprod: *Nordheim transformed* (1995).

*Chill out*, The KLF (1990, KLF communications) (available on Youtube)

Reading

Demers, Joanna: “Part III Situation. 5 Site in Ambient, Soundscape, and Field Recordings. 6 Genre, Experimentalism, and the Musical Frame”, in *Listening through the Noise: The Aesthetics of Experimental Electronic Music*, Oxford: Oxford

University Press, 2010, p. 113- 154. (Chapter 5 will be available in FRONTER, Chapter 6 in compendium).

Wörner, Karl H.: "New Music and Society", in *Stockhausen. Life and Work*. California: University of California Press, 1977, pp. 172-222. (In compendium).

Borchgrevink, Hild: 'Diamonds in a Red Volvo - A Conversation with Arne Nordheim', in Ugelstad, Caroline M. (ed.), *Høvikodden Live 1968-2007*, p. 182-4. (In compendium).

### **9/9. Tanja Orning: Listening to performance.**

#### Music

Helmut Lachenmann: *Kontrakadenz* (1970/71)

Helmut Lachenmann: *Pression* (1969)

Simon Steen-Andersen: *Rerendered* (2003)

#### Reading

Clarke, Eric. 'Listening to Performance', in John Rink (ed.), *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002), 185-196. (In compendium).

Heathcote, Abigail. "Sound Structures, Transformations, and Broken Magic : An Interview with Helmut Lachenmann." In *Contemporary Music: Theoretical and Philosophical Perspectives*. Edited by Irène Deliège and Max Paddison, 331–48. Aldershot: Ashgate, 2010. (In compendium).

Orning, Tanja. "The hyper-idiomatic cello—a kinetic game of action and sounds." in *The polyphonic performer. A study of performance practice in music for solo cello by Morton Feldman, Helmut Lachenmann, Klaus K. Hübler and Simon Steen-Andersen*. Avhandling for graden PhD, NMH-publikasjon 2014, p.237-276. (FRONTER)

### **16/9. Mats Johansson Mats Johansson: Listening to traditional music – modes of attention and entrainment.**

#### Music

Scandinavian

Hauk Buen (Hardanger fiddle):

<http://open.spotify.com/track/57oiwyLIqUfm3T57q5bxvn>

<http://open.spotify.com/track/5OcfLN27gkDlwVLTqz2V3h>

Per Gudmundson (fiddle):

<https://www.youtube.com/watch?v=ZuNogMqxNyc&feature=youtu.be>

Vårvindar friska + vanlig version (syttende mai) – eksempel på traditionsskapande...

Leif-Inge Schjøllberg (fiddle):

<https://www.dropbox.com/s/w05mafr00pgtyct/Leif-Inge%20Schj%C3%B8lberg%20-%20Springleik.mp3?dl=0>

<https://www.dropbox.com/s/x2w76xvfin1kb0g/Leif->

[Inge%20Schj%C3%B8lberg%20-](https://www.dropbox.com/s/x2w76xvfin1kb0g/Leif-Inge%20Schj%C3%B8lberg%20-)

[%20Springleik%20after%20Hans%20Holen.mp3?dl=0](https://www.dropbox.com/s/x2w76xvfin1kb0g/Leif-Inge%20Schj%C3%B8lberg%20-%20Springleik%20after%20Hans%20Holen.mp3?dl=0)

Groupa (band):

<http://open.spotify.com/track/580XUsCmPfa2WmwGbRkyM0>

Frifot (band):

<http://open.spotify.com/track/69nysMfIU4ldtLqnpLPawJ>

Irish

Two versions of the reel Farewell to Ireland:

Cathal Hayden:

<https://www.youtube.com/watch?v=wfcqGJBxxSg> (first tune in set)

Frankie Gavin:

<https://www.youtube.com/watch?v=RBNlvkZS2mU> (first tune in set)

Two versions of the reel The Humours Of Lissadell:

Seamus McGuire:

<http://open.spotify.com/track/2yTX8akBiRjGSJKQzCLcDS> (first tune in set)

Oisín Mac Diarmada:

<https://www.dropbox.com/s/3a4ryzn19ellq4v/Ois%C3%ADn%20Mac%20Diarmada%20%E2%80%93%20The%20Humours%20Of%20Lissadell.mp3?dl=0>

Versions of the reel Fermoy Lasses:

Arcady:

<http://open.spotify.com/track/4yc5i6cQyc78XRIYCQIF4v> (from 00:35 to 01:40)

Tommie Potts:

<http://open.spotify.com/track/3OByfSB5kLSRR9ZGGcuhPS>

Séamus Egan (flute):

<https://www.youtube.com/watch?v=lwfrbuobEw8&feature=youtu.be>

Reading

Feld, Steven: "Communication, Music and Speech about Music", in: Feld/Keil: *Music Grooves*. Chicago 1994, p. 77-96. (Available in FRONTER).

Johansson, Mats: Chapter 2.2, "Identifying the core of performance style – the individual- expressive level of the generic framework." pp. 36-49. Chapter 7,

Conclusions and implications, pp. 237-270.

<https://teora.hit.no/bitstream/handle/2282/959/Avhandling%20-%20Mats%20Johansson.pdf?sequence=2>

### **23/9. Erling Guldbrandsen: Similarity in an ocean of difference (Deadmau5 – Mahler – Nordheim – Hagen).**

#### Music

Deadmau5: “Strobe” (2010).

Arne Nordheim, *The Tempest*: “Calm Sea, Storm and Awakening”. (1979).

Gustav Mahler: *Das Lied von der Erde*, last mvt.: "Der Abschied" (beginning). (1908).

Arne Nordheim: *Greening for Orchestra*. (1973).

Lars Petter Hagen: *The Artist's Despair Before the Grandeur of Ancient Ruins*. (2011).

#### *Extras:*

Gustav Mahler, excerpts from:  
*Symphony no 1*, 1st movement (beginning) (1886);

*Symphony no 3*, last mvt. (ending) (1898).

#### Reading

Cook Nicholas: *Music, A Very Short introduction*. Oxford: Oxford University

Guldbrandsen, Erling E.: “Arne Nordheim, Stormen – The Tempest”. In *Music in a free state. Norwegian orchestral music 1905–2005* (ed. Erling Sandmo). Oslo: Press (pp. 110–115). (Will be available in FRONTER).

Supplementary Norwegian reading:

Buene, Eivind: "Posthume pasjoner" i *Dobbeltliv*, Oslo: Cappelen Damm, 2014, p. 115-135. (In compendium).

### **7/10. Astrid Kvalbein: Standards and sound experiments. The voice as an instrument – the singer as composer**

#### Music

Cathy Berberian: *Stripsody* (1966).

Kurt Weill: "Lost in the stars" feat. Lotte Lenya, Todd Duncan, Radka Toneff

Maja Ratkje: *Dance Macabre* (excerpt) (2009)

Franz Schubert: "Erlkönig" (1815) feat. Charles Pantera, Dieter Fischer Diskau, Barbara Sukowa.

Arnold Schönberg: "Der kranke Mond" from *Pierrot Lunaire*, op. 21 (1912).

Kurt Schwitters: *Ursonata* (excerpt) (1922-32).

### Reading

Barthes, Roland: "The grain of the voice", pp. 179-189, in *Image, Music, Text*. (Transl. S. Heath.) London: Fontana Paperbacks, 1977.

Blonk, Jaap, van Peer, René: "Sounding the outer limits", *Leonardo Music Journal* vol 15. 2005, pp. 62-68.

Elliot, Martha: "Working With Living Composers" (Ch. 9) in *Singing in style. A guide to vocal performance practices*, p. 286-306. (In compendium).

Mogharabi, Amir: "On Henri Bergson and Improvisation. Interview with Maja Ratkje", at [www.ratkje.com](http://www.ratkje.com) (5 p.)

Tinker, Benjamin Ethan: "Kineticism and Inclusiveness in the Music of Maja Ratkje", at [www.ratkje.com](http://www.ratkje.com) (3 p.)

Toop, David: "Sound Body: 'The Ghost of a Program'", *Leonardo Music Journal* vol 15. 2005, p. 28-35 (8 p.)

## **14/10. Anne Danielsen: 'The experience of time and repetition in groove-based music.'**

### Music

James Brown: "The Payback" (1973), "Sex Machine" (1970), "I got the feelin'" (1968).

Steve Reich: *Music for pieces of wood* (1973), *Clapping Music* (1972).

### Reading

Danielsen, Anne: "Presence and Pleasure. The Funk Grooves of James Brown and Parliament." Chapter 8, pp. 150-171. (In compendium).

## **21/10. Peter Edwards: Archaeology of Musical Expression.**

### Music

György Ligeti: *Atmosphères* (1961).

Radiohead: "Paranoid Android" (1997).

The Beatles: "Happiness is a warm gun" (1968). David Toop: *Buried Dreams* (excerpt) (1994).

Richard Wagner *Lohengrin* Prelude to Act I (1846-48).

### Reading

Leppert, Richard: "Music 'Pushed to the Edge of Existence' (Adorno, Listening, and the Question of Hope)", in *Cultural Critique* 60, Spring 2005, pp. 110-124.  
<https://wiki.umn.edu/pub/MethodologySeminar8902/WebHome/Leppert.pdf>

## **28/10. Erling Guldbrandsen: Into the Labyrinth: Listening to the Sound of Mallarmé (Debussy – Boulez).**

### Music

Pierre Boulez: *Pli selon pli – portrait de Mallarmé*: 4th mvt.: "A la nue accablante tu" (1983) Deadmaus5: "Raise your weapon" (2011).

Claude Debussy: *Prélude à l'après-midi d'une faune* (1894).

### Reading

Stéphane Mallarmé: "L'Après-midi d'un faune/The Afternoon of a Faun." (1865); "A la nue accablante tu." (1885). In *Mallarmé: Œuvres Complètes* (Paris: Pléiade. 1945) and in *Mallarmé: Selected Poetry and Prose*. New York: New Directions. 1982.

Griffiths, Paul: *Modern Music and After*. (Chapters on Debussy and Boulez) Oxford: Oxford University Press, 2011.

*The Cambridge History of Twentieth-Century Music* (eds. N Cook and A Pople). Cambridge 2004, **the following three chapters:**

Chapter 13: "New Beginnings: the international avant-garde, 1945–62." (David Osmond-Smith), pp. 336–363. (In compendium).

Chapter 17: "Expanding horizons: the international avant-garde, 1962–75." (Richard Toop), pp. 453–477. (In compendium).



Chapter 19: “Ageing of the new: the museum of musical modernism.” (Alastair Williams), pp. 506–538. (In compendium).

Norwegian reading:

Guldbrandsen, Erling E.: *Tradisjon og tradisjonsbrudd. En studie i Pierre Boulez’ Pli selon pli – portrait de Mallarmé*: Kapittel 3, Avsnitt 3.3: “A la nue accablante tu.” (Side 312–320); og Kapittel 5, Avsnitt 1: “Musikalsk form og tekstgjennomgang i ‘Improvisation III’”. (Side 513–547). Oslo: Scandinavian University Press.

### **General reading for the course:**

Barthes, Roland: “The Death of the Author,” pp. 142–48, “From Work to Text” pp. 155–64, in *Image, Music, Text*. (Transl. S. Heath.) London: Fontana Paperbacks, 1977.

Clarke, Eric: *Ways of Listening. An Ecological Approach to the Perception of Musical Meaning*. Oxford: Oxford University Press, 2005, pp. 3–48. (In compendium).

Griffiths, Paul: *Modern Music and After*. Oxford: Oxford University Press, 2011.

Ross, Alex: *The Rest is Noise. Listening to the Twentieth Century*. New York: Picador, 2007.

### **Supplementary literature for Master candidates:**

*The Cambridge History of Twentieth-Century Music* (eds. N Cook and A Pople). Cambridge 2004, Chapter 18: “To the millennium: music as twentieth-century commodity.” (Andrew Blake), pp. 478–505. (In compendium).

Dibben, Nicola: “Musical Materials, Perception, and Listening.” *The Cultural Study of Music*. (Eds. M Clayton et al.) New York: Routledge, 2003, pp. 193–203. (In compendium).

Finnegan, Ruth: “Music, Experience, and the Anthropology of Emotion.” *The Cultural Study of Music*. (Eds. M Clayton et al.) New York: Routledge, 2003, pp. 181–192. (In compendium).