

Spring 2014

MUSC 103--Post-Music

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Post–Music
Music 103
Spring 2014/Clark University
Class Meetings: T/Th 10:25–11:40am

Instructor: Matt Malsky
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‘Very frequently no one knows that contemporary music is or could be art. He simply thinks it is irritating. Irritating one way or another, that is to say keeping us from ossifying ...’ (John Cage, *Silence*)

Course Description:

This course will explore music–making and listening since World War II from theoretical, musical, and historical perspectives. Through the examination of practices and works from both “art” and “popular” realms, we will consider the interpretive and evaluative strategies demanded by particular aesthetic movements. At the same time, we will investigate how specific musical developments have shaped social and cultural history. Via writings by philosophers, cultural theorists, composers, performers and historians, this class will explore the interconnections among forms such as minimalism, indeterminacy, musique concrète, free improvisation, experimental music, post-rock, mash ups, and EDM. By its nature, this course is neither comprehensive nor exhaustive. Its goal is to engage in critical thinking about contemporary cultural and aesthetic experience.

This course contributes to your study of music in partial completion of several music program learning outcomes. In this course, you will participate in musical activities and study contemporary musical works as a product of human culture. You’ll engage in consideration of cultural and social contexts, biographical, aesthetic, philosophical, musicological, global, political, economic, and critical perspectives. You’ll gain grounding at an introductory level in the technical/theoretical language of Western music, and achieve a heightened understanding and appreciation for its formal and structural dimensions across, as well as within genres and styles. Through class presentations and research papers, you are expected to exercise your competencies in oral and written expression.

Readings: All readings are available as pdf files on the course Moodle site. You are expected to read the assigned article(s) thoroughly before class, and to bring a copy to class annotated with your questions, reactions and responses.

Requirements and Grading:

1. **Attendance is mandatory.** You are allowed 2 absences without questions or penalty, but absences beyond that **will affect your grade adversely**. Repeated tardiness will also be counted as absences. In the event of serious illness or other circumstances that impede your ability to attend class, you should notify the Dean of the College and inform me accordingly.
2. I expect everyone to participate regularly in **class discussion**. You should come every class ready to discuss the readings. I notice (and appreciate it) when students make good contributions to the course in other ways besides speaking up in class. Please note that I distinguish between quantity and quality. If necessary, I will keep a speakers list and call on people. Requirements for class discussion are as follows: good faith, attention to the readings, and relevance to the course. We want to avoid “seek and destroy” sessions. If you have something critical to say, be ready to explain how the piece could be improved. If you disagree with the premise of the piece, then read for what motivates the argument.
3. **Group Presentations & response papers:** Each student is responsible as part of a group for presenting and leading classroom discussion of the assigned readings and musical works three times during the

semester. The groups and assignments will be set up during the first class session. Your mission is threefold: to contextualize, to present an artifact and to provoke a discussion. As Contextualizers, you should do sufficient outside reading/research so that you can concisely describe the world presented through the article. This might include learning about personnel, institutions, a specific body of musical works or an unusual musical practice. As Inquisitors you will bring in discussion questions and topics, and lead the discussion. You should assume that the entire class has read the article; you don't need to present a summary. You should aim to get at the most important issues in the readings, which will also mean prioritizing them, since we will need to each reading each class session. Questions can be oriented around anything from really basic content questions (like "what does the passage on p. 25 mean?") all the way up to "big picture" issues that connect the session's reading with other discussions we've had in the course. As Presenters of Objects you and your group will bring in an object for us to discuss in relation to the readings. If there is a suggested listening or viewing connected to your article, start with that. Otherwise, your object may be an image, a sound recording, a composition to be performed, a device, or anything else you see fit to bring in. I prefer that people bring in objects created by someone other than themselves, but if you made something particularly cool, please consult with me.

If you need audiovisual equipment, please let me know as soon as possible (no later than 5pm the day before your presentation). Your group is required to meet with me either before or after the class session immediately preceding your presentation (or during my office hours, as appropriate. I'll prompt you – but it is your responsibility to get together with me as a group. Audiovisual material should be of short duration – no longer than approximately 5 minutes. Inquisitors and Finders of Objects, please note that class dynamics will vary from week to week and will follow people's particular interests and energies. DO NOT BE DISCOURAGED if you prepared something wonderful and the class went in another direction. This happens to me all the time and is part of the teaching process. It is better to have a good class session than to stick to a plan.

A **4–5 pp. (1000 word) typed** summary and response is due from each member of the group after each presentation. Successful completion of both oral and written parts contributes toward the final grade. **Papers are due one week after presentation.**

4. **Concerts:** You are required to attend several musical events throughout the semester. Please mark these dates on your calendar:

- *Clark 20/21* – Keith Kirchoff & the Electroacoustic Piano: Razzo Hall, Traina Center for the Arts, February 21 @ 7:30pm
- *Clark 20/21* – Glitch & Live Coding: Razzo Hall, Traina Center for the Arts, March 28 @ 7:30pm.
- *The Cage & Cardew Society* – Cardew's Treatise @ Nick's Bar & Restaurant, 124 Milbury Street, Worcester. Date in Wednesday, April 23 @ 7:30pm

This one is highly recommended; extra credit available for attendance + write up

- *Geller Jazz* concert – in honor of Ron Carter, : Razzo Hall, Traina Center for the Arts, March 12 @ 7:30pm. (There is a \$10 admission for this event; I'll provide information about tickets)

There will be a 500 word writing assignment due one week following each of these concerts. Extra credit available for attending a fourth concert.

5. **N.B. Plagiarism is automatic grounds for failing the class.** It is expected that all work submitted for

this course is original and in accord with the University's Standards of Academic Integrity (<http://www.clarku.edu/offices/aac/integrity.cfm>). Violation of these policies will be brought to the attention of the appropriate authorities. If you have questions concerning the definition of plagiarism, both the Library and Writing Center offer assistance. Please see me for further details.

6. Students with recognized physical or learning disabilities are urged to notify me as soon as possible, and every attempt will be made to provide reasonable accommodation for the course requirements.
7. **LEEP & the Music Curriculum:** This course is an extension/content area in the history sequence of the music major. As such, it aims to introduce students to the time period from the end of World War II to the present and prepares students for more advanced work in musicology. The focus of this class is on the first of the Music/LEEP learning outcomes and work produced in this class is suitable to be included in a music major's graduation electronic portfolio: 1.) Students study and participate in musical activities and works as a product of human culture. Students should study both historical and contemporary music, and engage in consideration of cultural and social contexts, biographical, aesthetic, philosophical, musicological, global, political, economic, and critical perspectives. 6.) Students become fluent in the methodological tools necessary for the study of historical & contemporary music, and conduct meaningful scholarly research using these tools. 8.) Students develop substantial competence in oral expression and critical writing about music; and 11. Effective learning involves participation in a network with others who act as resources in different ways. Students should cultivate the capacity to apply knowledge of music with agility and creativity to contexts requiring the participation of multiple collaborators with specialized skills and knowledge. Through these experiences students should test, stretch and share their learning. Please consult with the instructor for more information.

Grading:

3 presentations (@ 10% each)	30%
3 papers (@ 15% each)	45%
3 concerts (with write-up @ 5%)	15%
Participation	10%

Required readings are available through the class moodle site.

Class Sessions & Assignments

1	1/14	Topic: Course Introduction — Music of Changes/Changes of Music
2	1/16	Topic: Modes of Listening Reading: Adorno, T. "Types of Musical Conduct" in <u>Sociology of Music</u> (New York: Seabury Press, 1962). Stockfelt, O. "Adequate Modes of Listening" in <u>Keeping Score: Music, Disciplinarity, Culture</u> (Charlottesville, NC: Univ of Virginia UP, 1997).
3	1/21	Topic: Collage Reading: Christine Boone "Mashing: Toward a Typology of Recycled Music" <i>Society for Music Theory</i> , Vol 19, No 2 (September, 2013), 14 pages Listening <i>Girl Talk "All Day"</i> (2010) Presenters: Zeke Farrel, DJ Jones & Cami Ferreol
4	1/23	Topic: Advertising

- Reading: Tim Taylor "The Changing Shape of the Culture Industry; or, How Did Electronica Music Get into Television Commercials?" *Television New Media* Vol 8 (2007), 235-258.
- Presenters: Abby Moon, James Hines & Akiba Davis
- 5 1/28 Topic: **Open Works**
- Reading: Umberto Eco, "The Poetics of the Open Work," in *The Open Work* (Harvard University Press; Cambridge, MA, 1989) 15 pages.
- Suggested:
Tim Taylor "Moving in Decency: The Music and Radical Politics of Cornelius Cardew." *Music & Letters*, Vol. 79, No. 4 (Nov. 1998), 555-576.
Treatise: An Animated Analysis:
<<http://www.blockmuseum.northwestern.edu/picturesofmusic/pages/anim.html>>
- Listening Cornelius Cardew "Treatise" (1963-1967)
- Presenters: Derek Mederios, Darius Jagminius & Jessica Cusworth
- 6 1/30 Topic: **Violence**
- Reading: Suzanne G. Cusick, "'You are in a place that is out of the world...': Music in the Detention Camps of the 'Global War on Terror.'" *Journal of the Society for American Music* (2008) Vol. 2, No. 1, 1-26.
- Viewing: *Soundtrack to War* (George Gittoes, 2005) available in the Traina RL
- Presenters: Cami Ferreol, Anais DerSimonian & Rachel Orlomonski
- 7 2/4 Topic: **Post-War Rationalism**
- Reading: Milton Babbitt, "Who Cares if You Listen" *High Fidelity*, Vol. VIII, No. 2 (Feb. 1958), 38-40, 126-127.
- Listening Milton Babbitt "Philomel" (1964)
Pierre Boulez "Le Marteau Sans Maître" (1955)
<<http://www.youtube.com/watch?v=x2A30tJAH3s>>
- Presenters: Chris Dibble, Zeke Farrell & Julia Stevens
- 8 2/6 Topic: **Glitch**
- Reading: Kim Cascone, "The Aesthetics of Failure: 'Post-Digital' Tendencies in Contemporary Computer Music" *Computer Music Journal*, Vol. 24, No. 4 (Winter, 2000), 12-18.
- Listening See article's discography
- Presenters: Nick Raymond, Conner Morris & DJ Jones
- 9 2/11 Topic: **Minimalism/Repetition**
- Reading: K Robert Schwarz "Steve Reich: Music as a Gradual Process Part II" *Perspectives of New Music* Vol 20, No ½ (Autumn 1981-Summer 1982) 225-286.
- Listening Reich "Pendulum Music" (1968)
Reich "Four Organs" (1971)
Reich "Drumming" (1971)
Reich "Music for Eighteen Musicians" (1976)

- 10 2/13 Presenters: Darius Jagminus, Arlynn Baer & Derek Medeiros
 Topic: **Compression, Transmission, Piracy**
 Reading: Steve Jones "Music That Moves: Popular Music, Distribution and Network Technologies" *Cultural Studies* Vol 16, No. 2 (2002) 213-232.
- 11 2/18 Presenters: Rachel Orlomonski, Heru Black & Cami Ferreol
 Topic: **Spectralism**
 Reading: Viviana Moscovich, "French Spectral Music: An Introduction," *Tempo New Series*, No. 200 (Apr. 1997), 21-27.
 Julian Anderson & Tristan Murail "In Harmony: Julian Anderson Introduces the Music and Ideas of Tristan Murail" *The Musical Times*, Vol. 134, No. 1804 (Jun 1993) 321-323.
 Ronald Bruce Smith "An Interview with Tristan Murail," *Computer Music Journal*, Vol 24, No. 1 (Spring 2000), 11-19.
 Listening Tristan Murail, "Gondwana" for orchestra (1980)
 G rard Grisey, "Les Chants de l'Amour" (1982/1984)
- 12 2/20 Presenters: Anais DerSimonian, Hung Pham & Arlynn Baer
 Topic: **Sounding Masculine**
 Reading: Robert Walser "Forging Masculinity: Heavy Metal Sounds and Images of Gender" in *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* (Hanover: Wesleyan University Press, 1993)
 CONCERT Clark 20|21 – the Electroacoustic Piano: Razzo Hall, Traina Center for the Arts, February 21 @ 7:30pm
- 13 2/25 Presenters: James Hines, Natalya Specian & Anais DerSimonian,
 Topic: **Silence**
 Reading: Kyle Gann "4'33" at First Listening" in *No Such Things as Silence: John Cage's 4'33"*. (New Haven: Yale University Press, 2011)
 John Cage, "The Future of Music: Credo" in *Silence: Lectures and Writings* (Hanover: Wesleyan University Press, 1961), 3-7.
 Listening John Cage 4'33" (1952)
- 14 2/27 Presenters: Ilanah Taves, Heru Black & Zeke Farrell
 Topic: **Man-made environments**
 Reading: Sterne, "Sounds Like the Mall of America: Programmed Music and the Architectonics of Commercial Space" *Ethnomusicology*, Vol. 41, No. 1 (Winter, 1997), pp. 22-50
- Presenters: Jessica Cusworth, Nick Raymond & Samuel Adera
 CONCERT Clark 20|21 – Glitch & Live Coding: Razzo Hall, Traina Center for the Arts, March 28 @ 7:30pm.
 <Spring Break: March 3-8>
- 15 3/11 Topic: **Punk**
 Reading: Mark Mazullo "The Man Whom the World Sold: Kurt Cobain, Rock's Progressive Aesthetic, and the Challenges of Authenticity" *The Musical Quarterly* Vol 84, No. 4 (Winter, 2000), 713-749.
 Listening: Nirvana "Smells Like Teen Spirit" on *Nevermind* (1991)

- Presenters: Hung Pham, Rachel Orlomoski & Julia Stevens
 CONCERT Geller Jazz Concert: In Honor of Ron Carter
 March 12 @ 7:30pm Razzo Hall, Traina Center for the Arts
- 16 3/13 Topic: **Transduce & record – digital edition**
 Reading: Mark Katz “Music in 1s and 0s: The Art & Politics of Digital Sampling”
 in *Capturing Sound: How Technology Has Changed Music* (Ewing,
 NJ: University of California Press, 2004), 137-157
 Listening Paul Lansky “Notjustmoreidlechat” (1992)
 Camille Yarbrough “Take Yo’ Praise” (1975)
 Fatboy Slim “Praise You” (1999)
 Public Enemy “Fight the Power” (1989)
- Presenters: Heru Black, Julia Stevens & Duncan Hardy
- 17 3/18 Topic: **UltraRationalism & the second modernity (or new complexity)**
 Reading: Richard Toop “Ferneyhough’s Dungeons of Invention”
 Listening Brian Ferneyhough “Funérailles” (1977)
 Claus-Steffen Mahnkopf “La Vision d’ange nouveau” (1990-92)
- Presenters: Abby Moon, Kate Conquest & Hung Pham
- 18 3/20 Topic: **Noise**
 Reading: Garret Keizer “The Unwanted Sound of Everything We Want” in *The
 Unwanted Sound of Everything We Want: A Book About Noise* (New
 York: Public Affairs, 2010), 21-46.
- Presenters: James Hines, Akiba Davis & Nick Raymond
- 19 3/25 Topic: **Bebop & Improvisation**
 Reading: George E. Lewis, “Improvised Music after 1950: Afrological and Eurological
 Perspectives” *Black Music Research Journal*, Vol 16, No. 1 (Spring 1996),
 91-133
 Listening Charlie Parker and Dizzy Gillespie *Savoy and Dial Sessions* (1945-
 48) Miles Davis *Kind of Blue* (1959)
 Thelonius Monk, *Straight, No Chaser* (1967)
- Presenters: Ilanah Taves, Chris Dibble & Natalya Specian
- 20 3/27 Topic: **Improvisation Again**
 Reading: Ronald Radano “Jazzin’ the Classics: The AACM’s Challenge to
 Aesthetics” *Black Music Research Journal*, Vol 12, No. 1 (Spring 1992), 79-
 95.
 Coleman, “Change in the Century”
 Listening Art Ensemble Of Chicago, *Nfamoudou-Boudougou*
 John Coltrane, *Ascension*
 Miles Davis, *Bitches Brew*
- Presenters: Arlynn Baer, Steven Isaacson & Samuel Adera
- 21 4/1 Topic: **Appreciation**
 Reading: Joseph Horowitz “Music Appreciation Movement” in *Understanding
 Toscanini: How He Became an American Culture-God and Helped Create
 a New Audience for Old Music* (New York: Alfred A. Knopf, 1987), 202-
 223.
 Listening Leonard Bernstein “Young People’s Concerts: What Does Music Mean?”

- (1958) Presenters: Conner Morris, Derek Medeiros & Duncan Hardy
- 22 4/3 Topic: **Folk**
 Reading: Robert Cantwell "Ballad for Americans" in *When We Were Good: The Folk Revival* (Cambridge: Harvard University Press, 1996), 82-114.
 Listening The Weavers "Goodnight Irene" (1950)
 Bob Dylan "Blowin' in the Wind" (1962)
 Presenters: Kate Conquest, Abby Moon & Steven Isaacson
- 23 4/8 Topic: **Art/anti-art**
 Reading: Maciunas "Manifesto on Art" *Selections from The Fluxus Reader*, Ken Friedman, ed (Sussex: John Wiley & Co., 1998)
 Owen Smith "Developing a Fluxable Forum: Early Performance and Publishing," 3-21.
 Dick Higgins "Fluxus: Theory & Reception," 217-238.
 Ken Friedman, "Fluxus and Company," 237-256.
 "Fluxus Chronology: Key Moments and Events," 257
 "A List of Selected Fluxus Art Works and Related Primary Source Materials," 283
 Listening Fluxus Anthology
 < <http://www.ubu.com/sound/fluxus.html> >
 Presenters: Samuel Adera, Akiba Davis & Ilanah Taves
- 24 4/10 Topic: **Quotation**
 Reading: James Wierzbicki "Reflections on Rochberg and 'Postmodernism'" *Perspectives of New Music*, Vol 45, No 2 (Summer, 2007), 108-132.
 George W. Flynn "Listening to Berio's Music" *The Musical Quarterly*, Vol 61, No. 3 (July, 1975), 388-421. f
 Listening Berio "Sinfonia" movement 3 (+ all of the compositions quoted) Rochberg "String Quartet No. 3"
 Presenters: Natalya Specian, Jessica Cusworth & Derek Medeiros
- 25 4/15 *No Class – First Day of Passover*
- 26 4/17 Topic: **Video Game Sound**
 Reading: Karen Collins "Grand Theft Audio? Popular Music and Intellectual Property Video Games" *Music and the Moving Image* Vol 1, No. 1 (Spring 2008), 35-48.
 Karen Collins "From Bits to Hits: Video Games Music Changes its Tune" *Film International* Vol 12, (January 2005), pp. 4-19.
 Presenters: Steven Isaacson, DJ Jones & Kate Conquest
 CONCERT *The Cage & Cardew Society*, participatory performance of Cornelius Cardew's epic graphic score, "Treatise" @ Nick's Bar & Restaurant, 124 Milbury Street, Worcester. Date in Wednesday, April 23 @ 7:30pm
- 27 4/24 Topic: **Transduce & record – analog edition** (Nancarrow, Trimpin, Partch)
 Reading: Eric Drott "Conlon Nancarrow and the Technological Sublime" *American*

Music, Vol 22, No 4 (Winter 2004) 533-563.

Ben Johnston "The Corporealism of Harry Partch" *Perspectives of New Music*, Vol 13, No. 2 (Spring-Summer 1975), 85-97.

Sasha Leitman "Trimpin: An Interview" *Computer Music Journal* Vol 35, No. 4 (Winter 2011), 12-27.

Listening Conlon Nancarrow Studies for Player Piano # 5 & #33
Harry Partch "The Bewitched"

Presenters: Duncan Hardy, Conner Morris & Chris Dibble