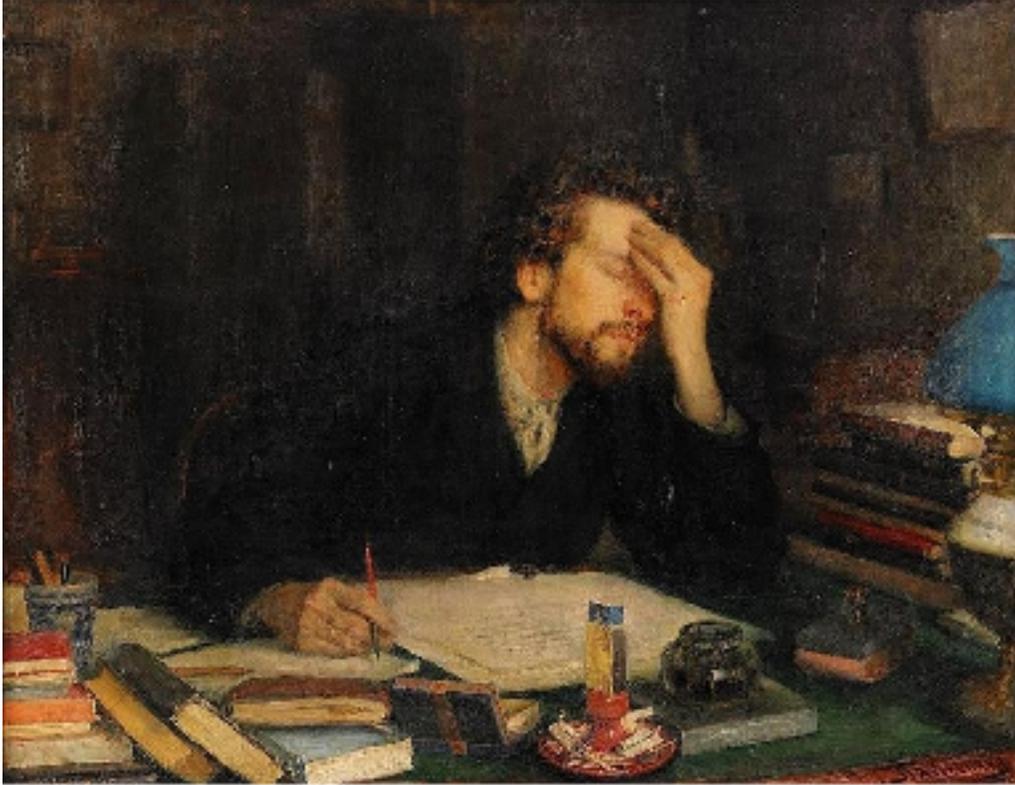


MUS 3133:
Writing for Music



Fall 2018

Oklahoma City University
Wanda L. Bass School of Music

Instructor: Dr. Jake Johnson
jvjohnson@okcu.edu

FA 316

Office Hours: By appointment

Mondays, Wednesdays, Fridays	Section 1	10:00-10:50
	Section 2	11:00-11:50
	Section 3	12:00-12:50

Course Description:

Writing for Music is built upon the premise that the craft of writing may be developed through the auspices of any cultural practice, including the study of music in society. For our purposes, we will be studying the larger trends, ideas, developments, and key figures of Western musical history through the writings of stakeholders in that history—performers, composers, critics, patrons, audience members, fans, and professional scholars. This survey is an opportunity to observe the motions of musical development from 30,000 feet in the air, so to speak, while being grounded in the study and practice of what it means to write about history and the sounds that resonate with that history.

This course therefore speaks to two skills necessary for musicians today: 1) the ability to write clearly and effectively and 2) knowledge of the broader musical tapestry out of which is woven the sounds and styles heard today. The music and composers we will study are not a projection of value (as in, these are the best pieces of music in Western music history) but rather a reflection of current practice and learned patterns in musicology and performance circles. I have tried to choose styles of music and groups of people that make up the canon as well as those who fall outside of it or in other ways antagonize the very idea of a canon.

We will do a fair amount of writing in this class—it *is* a writing seminar, after all—so be prepared to contribute regularly and be a willing part of our writerly community.

Course Objectives:

Students will leave this course with the following skills:

- 1) Knowledge of broad developments in concert, popular, and jazz musical traditions
- 2) Fluency in musical styles from a variety of periods and places
- 3) How to identify and write an argument
- 4) How to write in a variety of styles and for a plurality of audiences
- 5) Practice in revision and proofreading
- 6) How to use writing for self-promotion and marketing
- 7) Practice in the editorial process

Assignments:

Students will be assessed from three categories, as listed below. To pass the course, students must make at least a 70% grade in each of the three categories.

Exams and Quizzes (30%). Two listening quizzes, a midterm, and a final exam will assess your understanding of the historical material discussed throughout the semester. Listening quizzes will test your understanding of musical styles as developed over time, while the midterm and final will gauge your critical thinking about this material.

Small Writing Projects (30%). Students will complete several small writing assignments and participate in class in revising, reviewing, and improving them. These smaller writing projects will be collected in a 3-ring binder and be assessed throughout the term as a portfolio.

- *What I Can't Get Over*: Regularly we will dedicate class sessions to decompressing the information learned over a period of time, sharing with others highlights, questions, ideas, etc.

that deserve more time to understand. To facilitate these sessions, students will be grouped into small panels and assigned days when they will help lead these discussions. The leading prompt for each sessions will be simple: “What I can’t get over is...” Students will be graded for their preparedness as facilitators, which will contribute to their overall grade in Small Writing Projects.

Editorial Workshop (40%). The final weeks of the term will be spent collaborating as a class in producing a digital writing handbook. The project will require content writers, acquisitions editors, web designers, copyeditors, and peer reviewers. Each student will be responsible for drafting three essays of approximately 300 words each and serve as reviewer for two essays. Other responsibilities will be distributed by and decided by the group later in the semester. Each student will submit a short paper reflecting on the process of completing this assignment.

Every unexcused absence after 3 will result in a 4% reduction of your final grade. Repeated tardies may count as an absence.

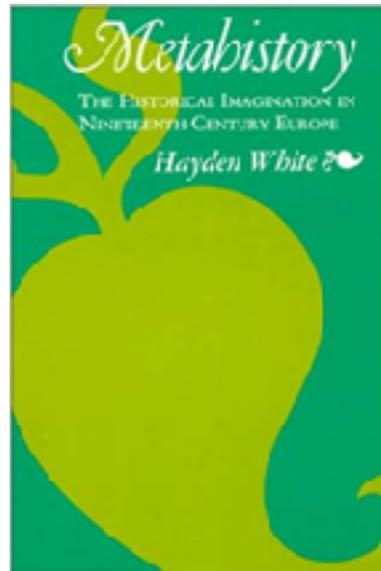
Grading Rubric:

A	94-100	C+	77-79	D-	60-63
A-	90-93	C	74-76	F	59 & below
B+	87-89	C-	70-73		
B	84-86	D+	67-69		
B-	80-83	D	64-66		

Course Schedule
~ *Subject to change*

Writing Stories

- 8/20 Introductions — Syllabus
- 8/22 Woolf, “A Simple Melody”
T.S. Eliot, “The Music of Poetry”
Kafka, “The Sirens”
Berry, “The Stones”
- 8/24 In-Class Writing
- 8/27 White, Introduction to *Metabistory*
- 8/29 In-Class Writing
- 8/31 In-Class Writing



Antiquity and the Middle Ages

9/3 *No Class — Labor Day*

9/5 Plato, “Soul is Prior to Body”
St. Basil, “Homily on the First Psalm”
St. Augustine, “Confessions”

Listen: Anonymous, Epitaph of Seikilos

9/7 In-Class Writing

9/10 Boethius, “Fundamentals of Music”
Hildegard, “Epistle 47: To the Prelates of Mainz”

Listen: Hildegard, Ordo virtutum
Anonymous, Mass for Christmas Day (complete)

9/12 In-Class Writing

9/14 What I Can’t Get Over



Renaissance and Early Modern Era

- 9/17 Du Fay, “Letter to Piero and Giovanni di Medici” (1456)
Tinctoris, “Proportionale musices” (1473/4)
Pope Gregory XIII, “Brief on the Reform of the Chant”
Jean Calvin, “The Geneva Psalter” (1542)
Martin Luther, “Wittenberg Gesangbuch” (1524)

Listen: Du Fay, Kyrie from *Missa l’Homme Armé*
Josquin, Ave Maria
Martin Luther, Ein feste burg
Palestrina, Kyrie from *Missa Papae Marcelli*

9/19 In-Class Writing

9/21 Listening Quiz #1

- 9/24 Monteverdi, “Preface to Madrigali guerrieri amorosi” (1638)
Rameau, “Treatise on Harmony” (1722)
Richard Ligon, “A True and Exact History of the Island of Barbados” (1673)
Charles Fonton, “Essay on Oriental Music Compared to the European” (1751)

Listen: Monteverdi, Pur ti miro from *Poppea*
Monteverdi, Altri canti d’amor, tenero arciero
Rameau, *Les Indes galantes*

9/26 In-Class Writing

9/28 What I Can’t Get Over



The Eighteenth Century

- 10/1 Gluck, “Dedication for *Alceste*” (1769)
W.A. Mozart, “Letters to His Father” (1781)

Listen: J.S. Bach, *Ich habe genug*
W.A. Mozart, Piano Concerto in C Minor (I)
W.A. Mozart,

- 10/3 In-Class Writing

- 10/5 *No Class*

- 10/8 *No Class*

- 10/10 In-Class Writing

- 10/12 Midterm Exam



Romantic Era

- 10/15 *No Class — Fall Break*

- 10/17 Richard Wagner, “The Artwork of the Future” (1850)
E.T.A Hoffman, “Beethoven’s Instrumental Music” (1813)

Listen: Wagner, Prelude to *Tristan und Isolde*
Beethoven, Symphony No. 7

- 10/19 What I Can’t Get Over

- 10/22 François-Joseph Fétis, “The Concert of Monsieur Chopin from Warsaw” (1885)
Frederick Douglass, “My Bondage and My Freedom” (1885)
Erik Satie, “Memoirs of an Amnesiac” (1912-14)
Charles Ives, “Music and Its Future” (1929)

Listen: Satie, Gymnopedies
Chopin, Ballade in G Minor
Ives, Symphony No. 4 (II)

- 10/24 Joseph Goebbels, “Speech for the Düsseldorf Music Festival” (1938)
Wanda Landowska, “The Return to Music of the Past” (1909)
Edgard Varèse, “The Liberation of Sound”

Listen: J.S. Bach, Goldberg Theme and Variations (perf. Wanda Landowska)
Varèse, *Deserts*

Kurt Weill, “There’ll be Trouble” from *Street Scene*
Rodgers, “Pore Jud is Daid” from *Oklahoma!*

10/26 In-Class Writing



The Twentieth Century

10/29 John Cage, “Experimental Music” (1957)
Harry Partch, “Patterns of Music” (1940)
Umberto Eco, “The Poetics of the Open Work” (1962)

Listen: Cage, Sonata No. V
Partch, Li Po
Feldman, Projection 1

10/31 In-Class Writing

11/2 *No Class* — *American Musicological Society Meeting, San Antonio, TX*

11/5 Olly Wilson, “The Black American Composer” (1972)
Leroi Jones, “Jazz and the White Critic” (1963)
Leroi Jones, “Coltrane Live at Birdland” (1964)

Marian Anderson, “My Lord, What a Morning” (1956)

Listen: Coltrane, *Live at Birdland* (whole album)
Monk, “Mysterioso”

11/7 What I Can’t Get Over

11/9 In-Class Writing

Today

11/12 Milton Babbitt, “Who Cares if You Listen?” (1958)
Evan Ziporyn, “Who Listens if You Care?” (1991)

Listen: Babbitt, *Philomel*
Higgins, “I Sing the Body Electric”
Adams, “The People Are the Heroes Now” and “This is Prophetic” from *Nixon in China*

11/14 What I Can’t Get Over

11/16 Listening Quiz #2

11/19 Carl Dalhaus, “Music—or Musics?” (1985)

11/21 *No Class — Thanksgiving Break*

11/23 *No Class — Thanksgiving Break*

Editorial Workshop — *Skills for the 21st-Century Musician*

11/26 TBA

11/28 TBA

11/30 TBA

12/3 TBA

12/5 TBA

12/7 TBA



Final Exam: Section 1 — 12/10, 10am-12pm
Section 2 — 12/12, 10am-12pm
Section 3 — 12/10, 12pm-2pm

About Me:



I am fascinated by the kinds of sounds people make. As a musicologist, I work to understand better how new ways of *sounding* create possibilities for other ways of *living*. My first book, *A Theology of Voice: Mormons, the Musical Stage, and Belonging in America*, will use the peculiar relationship between Mormonism and American musical theater to explore how being American is largely determined by how people sound. I majored in Piano Performance at OCU about a million years ago, did graduate work at the University of Chicago and University of Oklahoma, and completed my PhD in Musicology at UCLA.

Disclaimers

Students are encouraged to utilize Oklahoma City University's internal complaint policies through the Office of the Provost/Vice President for Academic Affairs prior to filing a complaint with any external entity. Students may submit an official Complaint at <http://www.okcu.edu/academics/complaints>. Academic complaints submitted will be received by the Office of the Provost/Vice President for Affairs, and will be investigated by that office for action or further resolution.

Submitting an academic complaint via this form does not initiate a formal appeal process under the student handbook or University catalogue.

For information on submitting a complaint related to the accreditor of your program, please visit <http://www.okcu.edu/admin/academic-affairs/accreditation>.

Cheating/Plagiarism Policy

The University's academic honesty policy is published in the 2017-18 undergraduate catalog (pages 30-31) <http://www.okcu.edu/uploads/academics/docs/OKCU-2016-17-Undergrad-Catalog.pdf>.

We will discuss in class the many forms of plagiarism so everyone is on the same page. Be aware that, upon a first offense, I will refer the matter immediately to the offending student's presiding dean for disciplinary action.

PLEASE DO YOUR OWN WORK!

Statement on Sex and Gender-Based Discrimination

Under Title IX, you have the right to an education free of sex or gender-based discrimination, harassment, and violence. Issues addressed by Title IX include acts of discrimination, sexual harassment, sexual violence, dating violence, domestic violence, stalking, and sex or gender-based

hate crimes. Title IX also addresses acts of discrimination and/or harassment that are based on gender identity, gender expressions, sexual orientation, and pregnancy and/or parenting status. Title IX applies to students, faculty, staff, guests, and anyone accessing OCU programs and services.

As OCU employees, all faculty members are required to report any form of discrimination, harassment, or violence addressed by Title IX to the Title IX Coordinator within 24 hours. After the university receives a report, you will be contacted by one of OCU's Title IX administrators to discuss the report, the support the university can provide, and your options for pursuing a resolution to the issue through the university's established process.

If you would like to make a report or learn more, please contact OCU's Title IX Coordinator by calling (405) 208-5075 or visit <http://www.okcu.edu/admin/hr/titleix>.

That website also contains links to other local resources, OCU's non-discrimination policies and procedures, and contact information for the University's Title IX administrators.

For emergencies, you can contact OCU's police department at (405) 208-5911. For free and confidential support on campus, you can contact University Counseling by calling (405) 208-7901. For medical issues, you can contact the Campus Health Center at (405) 208-5090. They are confidential as well.

ADA/Section 504

If you believe that you need reasonable accommodations for a documented physical, psychiatric, and/or learning disability or attention disorder, please make sure to register with Campus Disability Services by filing out the New Student Application at the following link: <https://andes.accessiblelearning.com/OKCU/>. The Senior Coordinator for Access and Academic Support is responsible for coordinating student disability-related accommodations and, if approved, will issue students a Letter of Accommodation. Reasonable accommodations may require early planning and are not provided retroactively, so please start this process as soon as possible. If you have general questions about reasonable accommodations, you may contact the Senior Coordinator for Access and Academic Support, Jenny Minsberg, at jlminsberg@okcu.edu and in DBL 106C.

Students with approved reasonable accommodations are expected to meet with me during the first two weeks of class so that we can discuss how we can work together to meet your needs in this course.

***The Kirkpatrick Fine Arts Building is designated by the university as an emergency shelter. If for whatever reason we have to evacuate the building, please assemble on the lawn east of Kirkpatrick Fine Arts.*