

MT 805: Twentieth-Century Musical Sketches and Autographs

Fridays, 1:00-4:00, Moore 3213

Patricia Hall, Moore 1318

Office hours: by appointment

This course prepares students to work with twentieth-century musical sketches, autographs and other archival materials. Topics of study include: making contact with the director of an archive, locating manuscripts, archival etiquette, recording data, creating a database of autograph documents, the fine art of transcription, photographing and scanning manuscripts, creating digital examples for presentation, detective work with sketchbooks and fragments, compositional process, using sketches for analysis, and creating a critical edition.

There will be weekly readings and assignments. I am not requiring a paper this semester, but I would be happy to look at any written research you are working on involving primary documents.

Text: *A Handbook to Twentieth-Century Musical Sketches*. Patricia Hall and Friedemann Sallis, eds. Cambridge: Cambridge University Press, 2012, and selected articles online.

<https://docs.google.com/document/d/15dkYVQadG63V48pxiNURpAoujQzYA3sUXeK9vC0rpBY/edit>

September 1: A short history of the field; locating manuscripts; contacting the director of an archive; three archival visits.

Assignment: Alma Mahler manuscript. According to the ÖNB, this 12-tone song is by Alma Mahler. What evidence do we need to prove or disprove this?

Explore the Performing Arts Reading Room and digital collections site of the Library of Congress:

<https://www.loc.gov/research-centers/performing-arts/about-this-research-center/using-the-reading-room/>

<https://www.loc.gov/research-centers/performing-arts/about-this-research-center/>

and website of the Paul Sacher Stiftung: <https://paul-sacher-stiftung.ch/en/home.html>

Read this short interview with Felix Meyer, the former director of the Paul Sacher Stiftung:

http://www.compositiontoday.com/interviews/felix_meyer.asp

and "Archival Research in Music: New Materials, Methods, and Arguments by Benjamin R. Levy and Laura Emmery:

<https://mtosmt.org/issues/mto.21.27.3/mto.21.27.3.levyemmary.html>

September 8: Zoom session with Professor Alan Gosman on compositional process and analysis in Beethoven. Deciphering handwriting.

Assignment: create an alphabet of letters for a composer you are studying and practice writing them.

Read: "Beethoven Scholars and Beethoven Sketches" by Douglas Johnson:

<https://www.jstor.org/stable/746188?read-now=1&seq=15>

September 15: Field trip to Special Collections, Hatcher 806. Presentation by Pablo Alvarez, PhD. Read HTMS Chapters 1-2. Discuss handwriting assignment.

September 22: Archival etiquette, photographing manuscripts. Visit to SMTD Music Library and presentation by Jason Imbesi on twentieth-century musical manuscripts in the Music Library. Watch the videos on handling primary documents:

<https://www.youtube.com/watch?v=28w5mHpLiOI>

<https://www.youtube.com/watch?v=UOv0SOQ8B68>

Read HTMS Chapter 3 and <https://www.nytimes.com/2023/03/09/arts/rare-books-white-gloves.html>

Assignment: How many copyists created the parts for "Am Abend auf der Heide" and "Ich bin heute ja so verliebt"? What kinds of markers differentiate their handwriting? Did some of the copyists work on both songs?

September 29: Describing musical manuscripts, recording data. Read HTMS chapters 4-5. Assignment: Visit the Music Library and describe and photograph one of the two manuscripts on reserve. Zoom session with Professor Laura Emmerly on the Paul Sacher Archive, Elliott Carter interview, and preparing a book manuscript on sketches for publication.

October 6: Preparing transcriptions. Read HTMS chapters 6-7. Assignment: transcribe the Eisler sketch (to be handed out in class). How might intervallic patterns help you transcribe the sketch correctly? Zoom session with Dr. Josh DeVries on techniques of transcribing sketches.

October 13: Reconstructing sketchbooks and deciphering handwriting. Read HTMS chapters 8 and 9. Assignment: reconstruct the sketchbook on reserve in the Music Library. Make a diagram of your reconstruction. List evidence that justifies your page order. Zoom session with Dr. Anna Rose Nelson on doing research at the Paul Sacher Stiftung and creating musical examples.

October 20: Writing abstracts and grant proposals that utilize music manuscripts. Zoom session with Professor Danny Jenkins on Bernstein and the AADIG session. Look at the Arnold Schoenberg Center site: <https://www.schoenberg.at/index.php/en/archiv-2/informationen> Choose a work you might (hypothetically) write an abstract or grant proposal on. What are some of the points you would stress in your abstract or proposal?

October 27: Instrumentation in sketches. Read HTMS chapter 10 and Hall, “The Path to *Wozzeck*,” pp. 7-22. Transcribe the Stravinsky sketch from “A Sermon, a Narrative and a Prayer.” What is the analytical significance of the numbers in the sketch? Label the transpositions of the hexachord he is using.

November 3: Using sketches for analysis. Assignment: How does the numerical table in Stockhausen’s sketches for *Klavierstück VIII* relate to the piece? How is the twelve-tone row for the piece utilized? Presentation by Professor Mark Clague on the Gershwin Initiative. Assignment TBD.

November 10: SMT “Lightning talks.” No class.

November 17: Read HTMS chapter 11. Discussion of Lightning Talks. Zoom session with Professor Rachel E. Mann on Roberto Gerhard. Assignment: What is the significance of the numbers in the margin of the *Wozzeck* sketch?

November 24: Holiday

December 1: Final discussion of topics and remaining talks. Read HTMS chapter 12-13. Zoom session with Professor Joseph Salem on Boulez and the “12 Hommages à Paul Sacher.” Choose an article in the AADIG database that is relevant to your research and be ready to talk about it.

<https://docs.google.com/document/d/15dkYVQadG63V48pxiNURpAoujQzYA3sUXeK9vC0rpBY/edit>