Music 3703B, Topics in Classical Music:  
At the Margins of the Classical Style

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Office Hours: TC 224, W 3:30–5:00 and by appointment

This course will look at the Classical style (which ran from about 1780 to 1825) from its mar- 
gins. Some of those margins are temporal: how do we weigh and describe the music of Haydn 
and Mozart (and Beethoven?) against that of predecessors like Bach and followers like Schubert 
or Schumann, or even Brahms? Some boundaries are more overtly stylistic. What do we make of 
the incursion of polyphony into the putatively homophonic, so-called galant style of the time? 
The boundaries could also be topical. Generally, Mozart is thought of as belonging to and help-
ing advance a secular, worldly vision of things, but we will look at some examples where sacred 
music makes its way in from the periphery. He was also thought to be guided primarily by a 
comic muse, but what to say of a work like *Don Giovanni*? And then there is Beethoven. He is 
conventionally regarded as a paragon of (or, unflatteringly, as a bridge to) Romanticism, but we 
will consider an argument that holds that, the older Beethoven got, the more Classical his style 
became. There is no one-size-fits-all definition of the Classical style, but looking at these epi-
sodes will give a richer sense of what it means to call someone a Classical composer.

Requirements will include brief logs most Wednesdays, fifteen-minute student pre-
sentations on specific pieces most Fridays, an interpretive essay, and a take-home final exam.

Outline

Introduction

**F 8 Sept.** On listening to Mozart
*Listening:* Mozart, String Quartet in G, K. 387, last movement. Please listen to this movement in 
advance of class and come prepared to talk about it.

**W 13 Sept.** What is history? **Log due (and every Wednesday except where noted)**
*Reading:* Jacques Barzun, “The Search for Truths,” and “History as Counter-Method”; John 

*Before the Classical Style*

**F 15 Sept.** The new dramatic style
*Listening:* Bach, Fugue in C# Minor from WTC Book 2; Mozart, “Voi che sapete,” from *Figaro*

**W 20, F 22 Sept.** Counterpoint and the Classical style
*Reading:* Edward Lowinsky, “On Mozart’s Rhythm”
*Listening:* Mozart, Piano Concerto in F K. 459:III; *Eine kleine Nachtusik*:I; **Friday:** Clarinet 
Concerto:I

**W 27, F 29 Sept.** Archaism and the Classical style
*Reading:* Christoph Wolff, “‘The Higher Pathetic Style of Church Music’ and the Requiem,” 
chap. 5 of *Mozart at the Gateway to His Fortune*, 134–58, 215–17; Rosen, *The Classical 
Style*, 366–75.
Listening: *The Magic Flute*, Priest’s March from beginning of second act, excerpts from the second-act finale; Requiem: Introitus, Kyrie, Recordare; **Friday**: Haydn, “Representation of Chaos,” from *The Creation*

**W 4 Oct.** Reason, passion, and the Classical style (No class Friday)


Listening: C. P. E. Bach; *Hamlet* Fantasy; Mozart, String Quartet in F K. 168:II; String Quintet in G-minor, K. 516:III

9–14 Oct. Fall break

**W 18 Oct. Paper workshop.** Please bring in a one-page excerpt from your interpretive assignment that includes your introductory paragraph. Make enough copies for the entire class (you may remove your name if you wish), and we will discuss them. You will lose two points from your grade for an unexcused absence for this session.

**F 20 Oct.** Please attend the first hour (or more, if you can) of the concurrent session from the conference Mozart and Modernity. Details to follow.

**W 25, F 27 Oct.** Tragedy, Comedy, and Sublimity. **Paper due Monday 23 Oct. at 5pm**


Listening: *Don Giovanni*, act 1: introduction; The “Jupiter” Symphony, K. 551:IV; **Friday**: *Don Giovanni*, act 2: Graveyard scene “O statua gentilissima”

**W 1, F 3 Nov.** The popular style

Reading: Rosen, 329–41.

Listening: Haydn, String Quartet in G op. 54, no. 1:IV, Quartet in G op. 76 no. 1:I; Gluck, *Furies*’ scene from *Orfeo*; **Friday**: Mozart, Sonata in F K. 332:I

After the Classical style

**W 8 Nov.** Beethoven: a Classical composer? (No class Friday). **M 13 Nov. Last day to drop without penalty**

Reading: Rosen, 379–403; 445.

Listening: String Quartet in C#-minor, Op. 131, movements 1, 2, 7

**W 15, F 17 Nov.** Missa Solemnis


Listening: Kyrie, Gloria; **Friday**: Credo

**W 22 Nov.** Schubert and Schumann

Reading: Rosen, 512–22.
Listening: Beethoven, Sonata in G Op. 31 no. 1:III; Schubert, Sonata in A D. 959:IV; Friday: Schumann, Fantasy Op. 17

W 29, F 31 Nov. Mozart and Posterity
Reading: Pushkin, The Stone Guest, and Mozart and Salieri
Listening: Friday: Mozart, Don Giovanni, Damnation scene (penultimate scene of act 2)

W 6 Dec. Brahms
Listening: Brahms, String Quartet in A minor: I, III

F 8 Dec. Who needs classical music?
Take-home final distributed. Exam will be due by the official exam time for this class.
No computers or cell phones may be used in class.

Materials.
Coursepack. Please purchase the coursepack for this course from the bookstore. It is very important to have copies of the readings with you in class, as we will look in detail over specific claims they make.
Beethoven, Missa Solemnis. Any edition, including piano/vocal score, will do.
Recordings. Please listen to the works to be discussed in advance of class. CDs are on reserve.

Evaluation
Participation (may include pop quizzes), 10%; logs, 40%; interpretive essay, 20%; final exam, 30%

Logs
On most Wednesdays (see syllabus), you will submit a log (both a hard-copy and an electronic one on OWL) before the start of class. It should be approximately one page (ca. 250–300 words, typed, double spaced, standard font and margin). At least a week before the due date, I will post guidelines for each log. Here, however, are some general ones.
The purpose of these logs is to promote careful reading and to guide class discussion. Unless otherwise directed, consider a passage or aspect of the reading or listening that struck you, and write a few paragraphs about it: use the log to formulate questions and hypotheses that you want to bring to class. The entries need not be formal, but they should be thoughtful, articulate, free of typos, and grounded in particulars from the reading or listening. Feel free to focus your entry as tightly as you like, provided that you find it important to the reading or listening. Try to resist the temptation to catalog your likes and dislikes. Instead, think about what questions the reading or listening seems to be asking, or trying to answer, and what questions it prompts in you.
None of this is to make you feel that you’re supposed to come to class with a definitive reading in hand: the idea is for us to arrive at the kinds of questions that will let us hit the ground running and have a worthwhile discussion about the material.
I will read the entries, mark them, and return them by the beginning of next class. Please note: I will not accept logs after class. I will not accept logs for unexcused absences.
The interpretive essay

Please choose a piece relevant to this course (but not on the syllabus) and write an interpretive of approximately 750 to 1,000 words on some feature of it. It could concern form, text-setting, genre, style, or other issues we have considered in class, and anything that you think gets us closer to the music. You do not need to discuss the entire piece: one movement, or even one part of one movement will do. On 18 October you must bring in a one-page excerpt from your paper for discussion.

Penalty for late assignments: Any assignment (including logs) submitted after the due date for any reason other than a documented emergency or illness will receive a grade of 0%.

Statement on plagiarism: Students must write their essays and assignments in their own words. Whenever students take an idea or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes and citations. Plagiarism is a major academic offense (see Scholastic Offense Policy in the Western Academic Calendar). All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com. Plagiarism includes recycling work submitted earlier or for another class. It is your responsibility to familiarize yourself with all of the policies regarding academic honesty.

Who can take this course: This course is for music majors and minors ONLY. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

Please note the following academic policies:

1. A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
2. Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of Registration. Although *any* unexcused absence will affect your grade, I will consider petitioning for debarment after two unexcused absences.

Statement on mental health. Students who are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

Accommodation for illness. Please see the Policy on Accommodation for Illness found under “Rights and Responsibilities” at: http://www.uwo.ca/univsec/academic_policies/index.html. Please note that logs for this course will also require documentation if they are not submitted for reasons of illness.