Introduction

F 7 Sept. Why bother writing about music?

Some elements of music

M 10 Sept. The elements of music and the *esprit de finesse*. Timbre, motive.

W 12 Sept. Mode, harmony, modulation

F 14 Sept. Texture. **Tutorial, attendance required.**

M 17 Sept. Writing session. **Due at beginning of class:** draft of writing assignment #1. **Attendance required.**

W 19 Sept. Form and music. **Due at beginning of class:** writing assignment #1.

F 21 Sept. On emotion and imitation in music

M 24 Sept. Introduction to the music library. Guest lecture, Lisa Philpott, music librarian

Musical genres

W 26 Sept. On genre; or, What kind of thing is it?

F 28 Sept. **Tutorial, draft of writing assignment #2 due at beginning of class. Attendance required.**

M 1 Oct. Sacred music. **Due Tuesday 2 Oct. 3pm:** writing assignment #2.

W 3 Oct. What’s opera, Jacques?

F 5 Oct. Song. **Tutorial, attendance required**

8–12 Oct. Reading week

M 15–W 17 Oct. Instrumental music and sonata form

F 19 Oct. How to prepare for a music-history exam

M 22 Oct. **Midterm exam**

Research methods

W 24 Oct. The research paper: organization; constructing a thesis. **Guest presentation,** from Writing Support Centre

F 26 Oct. The research paper: what a text can tell us. **Tutorial, attendance required.**

M 29 Oct. The research paper: documentation
W 31 Oct. Styles of writing: analysis, journalism, and music in performance

F 2 Nov. No class. Musicology conference

The artwork and history

M 5 Nov. A history of music that is a history of music

W 7 Nov. Medieval music

F 9 Nov. Renaissance music. Tutorial, attendance required

M 12 Nov. Baroque music. Last day to drop course without academic penalty


F 16 Nov. Romantic music

M 19 – W 21 Nov. Modernism and music

Beethoven’s Ninth and the practice of musicology

F 23 Nov. Form and meaning in Beethoven’s Ninth

M 26 Nov. Putting Beethoven on the couch: musicology in the postmodern world.

W 28 Nov. What does it mean to be authentic?

F 30 Nov. Thinking about music and popular culture. Tutorial section; attendance required.

M 3 Dec. Politics and the popular style. Term paper due Tuesday 4 Dec. at 3pm.

W 5 Dec. Intention in music and art

F 7 Dec. Conclusion: How (para)science gets things wrong about the arts and humanity

Purpose: This course provides an introduction to the field of musicology and preparation for the history sequence that follows. A premise of musicology is that music, which the philosopher Rousseau regarded as the primary speech of the soul, is a basic human activity and therefore one that engages our minds as well as our hearts. Much of the interest in music history of the West has been generated by the force of particular pieces of music; for this reason, this course will discuss not just larger trends but the individual works that shaped them.

A central part of this course involves training in writing about music. At the beginning, we will build a vocabulary of musical elements for describing and analyzing music; later parts will discuss methods of writing a research paper, including crafting a thesis, preparing a bibliography, and using primary sources to form an argument. The course concludes with a survey of different historical and critical approaches to the study of music, including style analysis, formal analysis, and approaches exploring music in its cultural milieu.

Required texts:

2) **Recommended:** Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations.* 6th ed. Chicago: University of Chicago Press, 1996. The Turabian is a condensed version of the *Chicago Manual of Style,* THE source to consult for stylistic questions in the humanities. [http://www.wisc.edu/writing/Handbook/DocChicago.html](http://www.wisc.edu/writing/Handbook/DocChicago.html) is also another very helpful website, where you can get examples of proper bibliographic formatting.


4) Course pack. Any reading not listed above can be found in the course pack. Bring the course pack to every class.

**Computers may not be used in class. Please keep cell phones switched off.**

**Penalty for late assignments:** Any assignment submitted after the due date for any reason other than an emergency or illness (both require appropriate documentation) will receive a grade of zero.

**Statement on academic offences:** “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:


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 for such checking 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, [http://turnitin.uwo.ca/](http://turnitin.uwo.ca/).

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

**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.

**Grading:** Written assignments, 20% (10% each); essay on music in performance, 15%; term paper, 25%; midterm, 15%; final, 25%. You must be passing the course to take the final.

**On writing:** This is a writing-intensive course focusing on issues specific to writing about music. For assistance with general writing skills, an excellent resource is the Writing Support Centre (UCC 210; 661-3031; [http://www.sdc.uwo.ca/writing/](http://www.sdc.uwo.ca/writing/)).

**N.B.:** On six Fridays designated in the syllabus, you will meet in tutorial sections with your teaching assistant. Attendance is **REQUIRED** at these sessions, and you will lose two points from your grade for EACH unexcused absence. (Excessive tardiness or leaving early also counts as an absence.)

**University policy on accommodation for illness.** Please refer to [http://www.uwo.ca/univsec/academic_policies/index.html](http://www.uwo.ca/univsec/academic_policies/index.html). These guidelines will also refer to work worth less than 10% of the total course grade.