The point of departure for this course is music of Bach’s last decade, among the most monumental body of compositions in the repertory. Our inquiry will extend from thinking about the properties of Bach’s music to the inspiration that posterity found in it: in Mozart, some new paths to polyphony; in Brahms, a voice at once of melancholy and consolation; in Webern and Stravinsky, a herald of modernism. We will make one significant detour in a study of two one-act operas from leading Baroque composers: Charpentier’s *Actéon* and Rameau’s *Pigmalion*. Both will be performed by Toronto’s Opera Atelier, one of the world’s most imaginative and talented companies, and we will arrange a visit to hear a performance of the double billing. Finally, Professor Leslie Kinton has graciously agreed to give a lecture/recital on performance practice in Bach’s music.

The course will begin with an overview of the beginnings of the Baroque and its terminus in Bach before turning to specific works. Requirements will include one-page logs most weeks, twenty-minute student presentations most Fridays, an analytical/interpretive essay, and a take-home final exam. This class will be conducted as a seminar, which calls for active student involvement based on careful preparation.

**Toward the High Baroque Style**

**F 7 Sept.** The High Baroque style; on history. (**log due**)


**W 12 Sept.** Once more on the Ancients and Moderns

Reading: Excerpts from Plato, Caccini, Artusi, and Monteverdi (Strunk, 4–6; Weiss/Taruskin, 143–44; Strunk, 393–95, 408–11)


**F 14 Sept.** On Bach’s Style (**log due**)


Listening: Bach, Prelude and Fugue in B-minor from *The Well-Tempered Clavier* book 1 (BWV 869); *The Art of the Fugue* (BWV 1080), Contrapunctus 1 and 14.

**W 19–F 21 Sept.** *The Musical Offering* (BWV 1079) (**log due Friday**)

Reading: Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, 417–31, 505–6; 

Listening: Six-voice ricercar. Friday: Trio: Largo and perpetual canon; canon in contrary motion (3), in augmentation and contrary motion (4)

W 26–28 Sept. A theological Bach (log due Friday)
Listening: Chorale “Wenn wir in höchsten Nöten sein” (BWV 641); Chorale Prelude “Wenn wir in höchsten Nöten sein” (BWV 668). Friday: B-minor Mass: “Et incarnatus” (from Credo), Agnus Dei

W 3–5 Oct. No log. Paper workshop. Please bring in a one-page excerpt from your interpretive essay. 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. If you do not turn in an excerpt at all, you will receive a grade of zero on the paper itself.

8–12 Oct. Reading week. Analytical/interpretative essay due Tuesday 16 Oct., 12pm

Listening: *Actaeon*: sc. 1, Chorus of Hunters; sc. 2, Chorus of Nymphs. Friday: Sc. 3, dialogue; sc. 4, Plainte; sc. 6.

Listening: *Pigmalion*, sc. 1. For Friday: sc. 3, 4, 5.

Sunday 28 Oct., 3pm, performance at Opera Atelier

W 31 Oct. An Enlightenment Bach? (log due)
Listening: French Overture (BWV 831): Sarabande, Bourrée 1, Echo (on p. 228 of Dreyfus).

F 2 Nov. Musicology conference, no class

W 7 Nov. The reaction against Bach. (log due)
Listening: Bach, Mass in B-minor, Kyrie and Domine Deus

After Bach

F 9 Nov. Performing Bach: Guest lecture performance from Dr. Leslie Kinton.
Listening: Bach, *Goldberg Variations* (BWV 988), aria, variation 10 (Fughetta)

M 12 Nov. Last day to drop without penalty
W 14–F 16 Nov. A Baroque Mozart (log due Wednesday)

W 21–F 23 Nov. Beethoven and fugue (log due Friday)

W 28–F 30 Nov. Brahms (log due Wednesday)
Listening: Brahms, Motet op. 74 no. 1. Friday: Motet op. 74 no. 2

W 5–F 7 Dec. Bach and Modernism (log due Wednesday)
Listening: Webern, Orchestration of six-voice ricercar (1935). Friday: Stravinsky: Chorale Variations on “Vom Himmel Hoch da komm ich her”; Little and Great Chorales from *L’histoire du soldat*

No computers or cell phones may be used in class.

Materials

Coursepack. Required. Please purchase the coursepack for this course from the bookstore. It contains all of the readings and all of the scores, and you will need to bring it to every class.

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, 36%; presentation, 10%; interpretive essay, 20%; take-home final exam, 24%

Logs

On most weeks (see syllabus), you will submit a log (electronically, on OWL) before the start of class. It should be approximately one page (ca. 250–300 words, typed, double spaced, standard font and margin).

The purpose of these logs is to facilitate 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 discussed in class) 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 3 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 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: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

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/.

**Statement on mental health:** Students who are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uvwcom/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.

**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.

**University policy on accommodation for illness** Please refer to 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.