

## Music 9552A: Methods and Approaches in Musicology

Fall 2015

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Office hours: W 3:30–5:00 and by appointment

W 9:30am–12:20pm, TC 345

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This course examines some ideas at the forefront of or foundational in musicology, especially two of the discipline's persisting questions—what is history? and, what is a work of art? (and, beyond that, why or in what way those questions matter). The readings will combine secondary literature with a few seminal primary works (knowledge of the latter being especially helpful for fostering rigor and originality). Classes will be oriented around discussion, on the idea that art criticism and historical inquiry function more like conversations that one enters into than objects that one stands above and outside of.

Along with preparing the readings and contributing to the discussion, students will be required to choose a musical composition, written before 1900, and write three brief essays on it: one on the material status of the work (its sketches or manuscripts, or later editions), one having to do with analysis, and one having to do with reception. That last essay will include a very brief translation of some relevant primary document in a foreign language.

### Outline

16 September. Starting at the beginning, more or less

Plato, *Republic*, books, 2, 3, 10 (any edition is okay, but I will be using the Bloom translation)

Aristotle, *Poetics* (from *Basic Works of Aristotle*);

Daniel Mendelsohn, "New Television," *Harper's Magazine* (July 2015): 88–90.

23 September. On musical works

James Davies, "Julia's Gift: The Social Life of Scores, c. 1830," *Journal of the Royal Musical Association* 131/2 (2006): 287–309;

Reinhard Strohm, "Looking Back at Ourselves: The Problem with the Musical Work-Concept," in *The Musical Work: Reality or Invention?* ed. Talbot (Liverpool, 2000), 128–52.

30 September. On modernism

Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?* (New York, 1969), 180–212.

Robert Pippin, "Concluding Remarks," in *After the Beautiful: Hegel and the Philosophy of Pictorial Modernism* (Chicago, 2013), 131–44.

7 October. Projects on the material status of works. **First essay due Monday 12 October.**

For this class, please bring in a page or so from your first essay. Also, please read the following: Meg Bent, "Fact and Value in Contemporary Music Scholarship"; Richard Kramer, "The Sketch Itself," in Kindermann, *Beethoven's Compositional Process*, 3–5.

14 October. On beauty

Robert Pippin, "'The Force of Felt Necessity': Literature, Ethical Knowledge, and Law," in *The Persistence of Subjectivity*, 261–78;

Scott Burnham, *Mozart's Grace* (Princeton, 2013), "Beauty and Grace," 7–36, 172–3; "Knowing Innocence," 165–69, 181–2.

Listen to "Soave sia il vento," from *Così fan tutte*. Bring in libretto and score.

21 October. Gothic and Deromanticized *Don Giovanni*.

Thomas S. Grey, "The Gothic Libertine: The Shadow of Don Giovanni in Romantic Music and Culture," in *The Don Giovanni Moment* (New York, 2006), 75–106;

Carol Lazzaro-Weis, "Parody and Farce in the Don Juan Myth in the Eighteenth Century," *Eighteenth-Century Life* 8, no. 3 (May 1983): 35–48;

Listen to "Là ci darem la mano," the "Champagne" Aria, the graveyard scene; Liszt, *Réminiscences de Don Juan*.

28 October. On critique.

Kant, *Critique of Pure Reason*, prefaces to first and second editions (pp. 99–124 of Cambridge Edition of the Works of Immanuel Kant);

Rita Felski, "'Context Stinks!'," *New Literary History* 42, no. 4 (Autumn 2011): 573–91;

Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern," *Critical Inquiry* 30 (Winter 2004): 225–48.

4 Nov. On writing musical analysis. Bring copies of the score, a recording, and copies of a paragraph or two of your paper for discussion and commentary. **Analytical essay due 9 November.**

11 Nov. On history and art

Nicholas Mathew, "The Tangled Woof," *Journal of the Royal Musical Association* 134, no. 1, 133–47;

Carl Dahlhaus, "The Significance of Art: Historical or Aesthetic?," in *Foundations of Music History*, trans. J. B. Robinson, 19–33;

Jacques Barzun, "History as Counter-Method and Anti-Abstraction," in *Clio and the Doctors* (Chicago, 1974), 89–99.

18 Nov. Theories of musical expression

Malcolm Budd, "Music as an Abstract Art," chap. 4 of *Values of Art: Pictures, Poetry and Music* (New York, 1995), 124–71, 202–13.

25 Nov. Music and popular culture

Julian Johnson, *Who Needs Classical Music*, chapters 1 ("Musical Values"), 5 ("The Old, the New, and the Contemporary"), and 6 ("Cultural Choices").

2 Dec. On men and women as represented in the arts

Virginia Woolf, *A Room of One's Own*, chapter 6;

Euripides, *Medea*;

Mozart, *Così fan tutte*, "Per pietà." Bring in score and text of this number.

9 Dec. Presentations. You will each give a ten-minute presentation of the topic for your paper on reception, with ten minutes for discussion. Please bring in the original of the passage you chose to translate, as well as the translation. **Complete draft of critical papers due.** Marked up drafts will be returned within three days. The revised, final copy is due 20 December.

#### Evaluation

Participation	20%
First essay (c. 1,000 words)	20%
Second essay (c. 1,250 words)	25%
Third essay (c. 2,000 words)	30%
Presentation	5%

**N.B.** “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following Web site: [http://www.uwo.ca/univsec/handbook/appeals/scholastic\\_discipline\\_grad.pdf](http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf) Academic Handbook, Exam, Course Outlines Page 4 Issued: 2011 02