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);

23 September. On musical works

30 September. On modernism

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;
Listen to “Soave sia il vento,” from *Cosi fan tutte*. Bring in libretto and score.

21 October. Gothic and Deromanticized *Don Giovanni*.
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;

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

18 Nov. Theories of musical expression

25 Nov. Music and popular culture

2 Dec. On men and women as represented in the arts
Virginia Woolf, *A Room of One’s Own*, chapter 6;
Euripides, *Medea*;
Mozart, *Cosi 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**

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<th>Component</th>
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<tbody>
<tr>
<td>Participation</td>
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<td>First essay (c. 1,000 words)</td>
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<tr>
<td>Second essay (c. 1,250 words)</td>
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<td>Third essay (c. 2,000 words)</td>
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**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