Course Information:

This course explores the idea that analysis is the path to unlocking and understanding musical meaning generally, but with emphasis on the particular case of music of the 19th and early 20th century. An approach influenced by musical semiotics, particularly as exemplified in Kofi Agawu’s *Music as Discourse: Semiotic Adventures in Romantic Music*, will inform our exploration of a representative selection of works. Specifically, we will investigate how analysis can be influenced by our perception of such ‘basic’ musical features (criteria) as Topics; Beginnings, Middles, and Endings; Highpoints; Periodicity, Discontinuity and Parentheses; Modes of Enunciation; and Narrative. This approach will be complemented by a look at how pre-existing structures, including harmonic idioms and form-functional conventions, are manipulated to arrive at a particular work. And ‘paradigmatic analysis’ will provide a means of organizing a comprehensive – if not exhaustive – view of any given work.

Within all of this, we will remain aware that the analysis itself, and particularly its presentation, represents creative work – a kind of performance – and must itself be subject to interpretation and criticism.

By the end of this course, students will:

1. Demonstrate their knowledge of the various ‘criteria for analysis’ through preparatory analysis of a work that will eventually become the subject of a final term paper;
2. Engage critically with existing analyses of individual works and demonstrate the results of that engagement in a short presentation;
3. Develop a comprehensive analysis of a substantial work and present that analysis in the form of an analytical monograph complete with illustrative examples, graphs, and tables as well as prose.

Meeting Times:  
Mondays 2:30PM – 3:30PM TC201  
Thursdays 1:30PM – 3:30PM TC202

Instructor: Dr. Troy Ducharme  
Office: TC231  
E-mail: tducharm@uwo.ca  
Phone: (519)661-2111 x.87716  
Office Hours: Thursdays 11:30AM – 12:30PM and by appointment.

Note: The prerequisite for this course is MUS2650A/B. Unless you have either the prerequisites for this course or written special permission from your Dean to enrol in it, you may 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.
Requirements:

1) Regular participation in classroom discussions, demonstrating knowledge and understanding of the assigned readings and repertoire and completion of preparatory analytical exercises as part of each assignment.

2) Term Paper developed over the course of the entire term, consisting of analysis of a substantial work in terms of the criteria for analysis discussed in the required text. Preparatory work will form a portion of each assignments and apply relevant approaches, in turn, to the chosen work and lead to the completion of the paper.

Textbook:


Scores and additional materials will be circulated in class, posted on OWL, and placed on reserve in the Music Library.

Evaluation (See Outline for Schedule):

<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Participation</td>
<td>5%</td>
</tr>
<tr>
<td>Assignments (7)</td>
<td>45%</td>
</tr>
<tr>
<td>Term Paper</td>
<td>50%</td>
</tr>
</tbody>
</table>

Notes:

1) 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](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf) Remember that plagiarism is a serious academic offense. Proper and thorough citations, consistent with an accepted set of conventions (MLA, APA, or Chicago), are expected in all work completed in this course.

2) Students that are in emotional/mental distress should refer to Mental Health@Western [https://www.uwo.ca/health/mental_wellbeing/](https://www.uwo.ca/health/mental_wellbeing/) for a complete list of options about how to obtain help.

3) Students are responsible for making up any missed classes or assignments as soon as possible. In order to ensure fairness and consistency for all students, academic accommodation for work representing more than 30% of the student’s overall grade in the course shall be granted only in those cases where there is documentation in the form of a completed and appropriately signed Student Medical Certificate (SMC) indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities, or the equivalent documentation for non-medical or compassionate grounds.

Students seeking academic consideration must communicate with their instructors no later than 24 hours after the end of the period covered by either the self-reported absence or SMC, or immediately upon their return following a documented absence, to clarify how they will be expected to fulfill the academic expectations they may have missed during the absence.
Documentation, if required, shall be submitted to the Office of the Associate Dean, Undergraduate (TC210).

Note that the new Self-Reporting Absence Portal may not be used for requesting academic relief for work worth more than 30%, or for Final Exams scheduled during the official examination period. Students are directed to read the full Senate policy on accommodation for medical illness at the following website:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf

A pdf copy of a Senate approved Student Medical Certificate (SMC) may be downloaded here:
https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf

The largest single item of evaluation is the final term project, due on the final day of classes and worth 50% of your grade. Please review your work schedule for this class in combination with those of your other classes: modification of the final project due date in consultation with the instructor and in advance of the due date may be possible. Such requests will be considered on a case-by-case basis.

4) In cases where students miss work that is worth 30% or less of the total course grade due to medical illness or compassionate grounds, if an online absence report is submitted using the new Self-Reporting Absence Portal, or if documentation is voluntarily submitted to the Associate Dean’s office and the Associate Dean deems that accommodation is warranted, then the missed assignment(s) may be discounted in the calculation of the final grade for the course, and/or a modified due date will be chosen for the assignment or a portion thereof. If documentation is not submitted voluntarily then the missed assignment(s) will receive a grade of zero.

5) The use of mobile phones and other electronic communications devices in class is to be limited. Laptops, tablets, and other devices are not normally required during class time and their use is prohibited except when and as required to access course materials on OWL or if used exclusively for note-taking or other class-appropriate purposes. Please turn off all devices that won’t be used before entering the classroom and turn off all notifications on devices that will be used so that disruptions and distractions are avoided. Students whose devices disrupt the class or who are suspected of using devices inappropriately will be asked to leave the class.
Selected Bibliography:


Selected Repertoire:


http://imslp.org/wiki/Preludes,_Op.28_(Chopin,_Frédéric)


http://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav)

http://imslp.org/wiki/Symphony_No.9_(Mahler,_Gustav)


Sibelius, Jean. Violin Concerto, op.47. Berlin: Schlesinger (Lienau), 1905.


http://imslp.org/wiki/Romeo_and_Juliet_(overture-fantasia)_(Tchaikovsky,_Pyotr)


http://imslp.org/wiki/Tristan_und_Isolde,_WWV_90_(Wagner,_Richard)

http://imslp.org/wiki/Tristan_und_Isolde,_WWV_90_(Wagner,_Richard)
Schedule (subject to change):

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading/Repertoire*</th>
<th>Asn Due</th>
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<tbody>
<tr>
<td>Th 5 Sept</td>
<td>Introduction</td>
<td>Agawu, 3-12; Schubert, “Der Greise Kopf” from <em>Winterreisse</em></td>
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<td>M 9 Sept</td>
<td>Music as Language</td>
<td>Schubert, Piano Sonata, D.958: II.</td>
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<tr>
<td>M 16 Sept</td>
<td>Criteria for Analysis 1: Topics</td>
<td>Agawu, 41-50 Schubert, Piano Sonata, D.958: I. (cont’d)</td>
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<tr>
<td>Th 19 Sept</td>
<td>Topics (cont’d)</td>
<td>Dickensheets, “The Topical Vocabulary of the 19th Century” Beethoven, String Quartet op.132</td>
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<tr>
<td>M 23 Sept</td>
<td>Criteria for Analysis 2: Beginnings, Middles, and Endings</td>
<td>Agawu, 51-61 Mendelssohn, <em>Song without Words</em>, op.85 no.4</td>
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<tr>
<td>Th 26 Sept</td>
<td>Beginnings, Middles, and Endings (cont’d) Bridges to Free Composition 1</td>
<td>Agawu, 109-122 Brahms, Symphony no.1: I</td>
<td>2</td>
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<tr>
<td>M 30 Sept</td>
<td>Bridges to Free Composition 2</td>
<td>Agawu, 122-136 Brahms, Symphony no.1: I</td>
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<tr>
<td>M 7 Oct</td>
<td>High Points (cont’d) Bridges to Free Composition 4</td>
<td>Agawu, 153-162 Wagner, <em>Tristan und Isolde</em>, Prelude (cont’d)</td>
<td>3</td>
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<tr>
<td>Th 10 Oct</td>
<td>Criteria for Analysis 4: Periodicity, Discontinuity and Parentheses</td>
<td>Agawu 75-98 Mahler, Symphony no.4 [Excerpt]</td>
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<td>M 14 Oct</td>
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<tr>
<td>Th 17 Oct</td>
<td>Periodicity, Discontinuity and Parentheses (cont’d) Paradigmatic Analysis 1</td>
<td>Agawu 163-184 Schumann, “Ich Grolle Nicht”; Chopin, op.28, no. 13</td>
<td>4</td>
</tr>
</tbody>
</table>

**Thanksgiving Monday: No Class**
| M 21 Oct | Criteria for Analysis 5 and 6: Modes of Enunciation and Narrative | Agawu, 98-107 Schumann, *Dichterliebe* |
| Th 24 Oct | Paradigmatic Analysis 2 | Agawu, 184-207 Brahms, op.43, no.2 “Die Mainacht” |
| Th 31 Oct | Analysis Review and Critique: Brahms, Intermezzo in e minor, op.119 | Agawu, 229-252 Brahms, Intermezzo in e minor, op.119 |

**Fall Reading Week 4 November - 10 November**

| M 11 Nov | Repertoire Study: Tchaikovsky | Tchaikovsky, *Romeo and Juliet Fantasy-Overture* |
| Th 14 Nov | Repertoire Study: Tchaikovsky | Tchaikovsky, *Romeo and Juliet Fantasy-Overture* (cont’d) |
| M 18 Nov | Analysis Review and Critique: Mahler, Symphony no.9, I. | Agawu, 253-279 |
| Th 21 Nov | Analysis Review and Critique: Mahler, Symphony no.9, I. | Agawu, 281-315 [Beethoven, String Quartet op.130, I.] [Stravinsky, *Symphonies of Wind Instruments*] |
| M 25 Nov | Repertoire Study: Sibelius | Sibelius, Violin Concerto |
| Th 28 Nov | Repertoire Study: Sibelius | Sibelius, Violin Concerto (cont’d) [Brahms, Symphony no.1, II. - see Asn 6] |
| M 2 Dec | *Summary: Adventures in Analysis* | Agawu, 3-12, 316-320 |
| Th 5 Dec | **No Class Meeting**  
*Submit Term Paper during class time to TC231* | **Term Paper** |

*Reading and Repertoire list may be subject to revision and supplementation.  
Announcements will be made in class and/or through OWL.*