

## Music 1710f: Introduction to Musicology, Fall 2020

Instructor: Edmund J. Goehring

Lectures available MWF 2:30pm, online

Office hours: Wednesdays, 3:30-4:45pm and by appointment

Office: TC 224

Contact through owl.uwo.ca

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 called the primary speech of the soul, is a basic human activity and 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.

Writing about music is an important component of this course. 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 evaluating sources. The course concludes by looking at Beethoven's Ninth Symphony through the lenses of form, gender, and politics and the popular style.

This class will mostly meet asynchronously. Nonetheless, please keep the regularly scheduled times (MWF 2:30) available for live sessions, tutorials, and guest presentations. Any live presentation will be recorded in case you cannot attend. See OWL and the documentation under the Syllabus tab for more information.

### Unit 1. Introduction and the elements of music

**Week 1.** W 9 Sept. Unit 01.01. Why write about music?

Listening: Soave sia il vento, from Mozart, *Così fan tutte*

Reading: W/T (Weiss and Taruskin—unit, then page numbers), 1: Orpheus and the Magical Properties of Music (pp. 1–2), 3: Plato's Musical Idealism (pp. 5–8).

F 11 Sept. Unit 01.02. The elements of music and the *esprit de finesse*. Timbre, motive.

Listening: Excerpts from Beethoven and Brahms, and others.

Reading: Barzun, "History as Counter-Method and Anti-Abstraction," 19–24; Scruton, *The Aesthetics of Music*, 16–18, 77–78.

**Week 2.** M 14 Sept. Unit 01.03. Texture

Listening: Excerpts from Schubert, Brahms, Beethoven, et al.

Reading: W/T, 36: The Counter Reformation (pp. 113–14).

W 16 Sept. Unit 01.04. Mode, harmony, modulation

Listening: Excerpts from Mahler, Shostakovich

Reading: W/T, 2: Pythagoras and Music as Number (pp. 2–5).

F 18 Sept. Unit 01.05. Form and music

Listening: Verdi, "Beva con me," from *Otello*; Haydn, Symphony no. 88, last movement.

Reading: W/T 243–middle of 244 (excerpt from Rousseau).

**Week 3.** M 21 Sept. Unit 01.06. On emotion and imitation in music

Listening: Richard Strauss, excerpts from *Don Quixote*; Benjamin Britten, "The Splendor Falls," from *Serenade for Tenor, Horns, and Strings*

Reading: Malcolm Budd, *Values of Art*, 126–31, 133–35

W 23, F 25 Sept. Live writing workshops for the Mahler/Verdi essay. **Draft essay due on OWL**

**Wednesday by 2:20pm.** (You will get a **zero** for the assignment if you do not do this; please see guidelines under the Syllabus tab.)

**Week 4.** M 28 Sept. Unit 01.07. Music in performance. **Mahler/Verdi essay due Tues. 29 September at 5pm**

Reading: Charles Rosen, "The Future of Music," *New York Review of Books* (Dec. 20, 2001).

### Unit 2. The scholar's method

W 30 Sept. Unit 02.01. Introduction to the music library. Guest presentation, Dan Sich, music librarian. Live Q&A at 2:30pm

F 2 Oct. Unit 02.02. The research paper: organization; constructing a thesis. **Guest presentation** by Paul Schmidt, from Writing Support Centre. Live Q&A at 2:30.

**Week 5.** M 5 Oct. Constructing a bibliography. (**Bibliography quiz due by 3:20pm on Monday**)

W 7 Oct. Tutorial on documentation, or, what a text can tell us.

F 9 Oct. Q&A on performance essays.

### Unit 3. Musical genres

**Week 6.** M. 12 Oct. Thanksgiving.

W 14 Oct. Unit 03.01. On genre; or, What kind of thing is it?

Listening: Beethoven Op. 131, Scherzo; Haydn, Symphony No. 104:IV

Readings: Dubrow, *Genre*, pp. 1–14; Allanbrook, "To Serve the Private Pleasure."

F 16 Oct. Unit 03.02. What's opera, Jacques?

Listening: "Se vuol ballare," from Mozart's *Figaro*; "O statua gentilissima," from Mozart's *Don Giovanni*.

Reading: Jacques Barzun, "Why Opera?"

**Week 7.** M 19 Oct. Unit 03.03. Sacred music.

Listening: Bach, *Saint Matthew Passion*: No. 62, Chorale, "Wenn ich einmal soll scheiden"; No. 11, The Last Supper; No. 19, recitative with chorale ("O Schmerz"); No. 38, Peter's Denial

Reading: Christian Gerber, "'Theatrical' Passion Music"; W/T, 9: The Testimony of Augustine (pp. 24–27).

W 21 Oct. Unit 03.04. Song. **Performance essay due Thursday, 22 Oct. at 5pm**

Listening: Schubert, "Der Erlkönig."

Reading: Cone, "Words into Music."

F 23 Oct. Unit 03.05. Instrumental music and sonata form

Listening: Mozart, Symphony in G Minor K. 550:I

Reading: W/T, 81: A Sidetrip into Aesthetics (pp. 249–51 [Adam Smith's entry]).

**Week 8.** M 26 Oct. Review for unit quiz. This will be a live Q-and-A session

W 28 Oct. **Unit quiz #1: Musical elements and musical genres**

### Unit 4. The artwork and history

F 30 Oct. Unit 04.01. A history of *music* that is a *history* of music.

Readings: Charles Rosen, *The Classical Style*, pp. 7–8; Carl Dahlhaus "The Significance of Art: Historical or Aesthetic?," in *Foundations of Music History*, pp. 19–33.

**2–8 Nov. Reading week**

**Week 9.** M 9 Nov. Unit 04.02. Medieval music

Listening: De Vitry, “Garrit Gallus”

Readings: W/T, 10: The Transmission of the Classical Legacy (pp. 27–31); Tony Hendra, “A Rant against *Chant*.”

W 11 Nov. Unit 04.03. Renaissance music. **Thurs. Nov. 12, last day to drop without penalty**

Listening: Josquin, Ave Maria.

Readings: W/T, 21: The “Fount and Origin” (pp. 67–68); 26: Josquin des Prez in the Eyes of His Contemporaries (82–85).

F 13 Nov. Unit 04.04. Baroque music.

Listening: Bach, Brandenburg Concerto No. 5:I

Readings: W/T, 71: Bach’s Duties and Obligations at Leipzig (pp. 209–10), 72: Bach Remembered by His Son (p. 211)

**Week 10.** M 16 Nov. Unit 04.05. Classical music.

Listening: Haydn, Quartet op. 64, no. 5:IV; Mozart, Quartet K. 387:IV

Readings: W/T, 79: The Rise of the Italian Comic Opera Style (pp. 237–40).

W 18 Nov. Unit 04.06. Romantic music.

Listening: Chopin, Prelude in E minor; Wagner, Prelude and Liebestod from *Tristan und Isolde*

Readings: W/T, 105: From the Writings of Schumann (pp. 306–7), 108: Glimpses of Chopin . . . (313–15); Charles Rosen, *The Romantic Generation*, “Ruins,” 92–94, and “Disorders,” 95–98.

F 20 Nov. Unit 04.07. Modernism and music

Listening: Debussy, *Prelude to “The Afternoon of a Faun;”* Steve Reich, *Violin Phase*.

Readings: W/T, 125: Debussy and Musical Impressionism (pp. 356–58); Mallarmé, *The Afternoon of a Faun* (trans. Weinfield).

**Week 11.** M 23 Nov. Review for unit quiz #2

W 25 Nov. **Unit quiz #2**

**Unit 5. Beethoven’s Ninth and the practice of musicology**

F 27 Nov. Unit 05.01. Form and meaning in Beethoven’s Ninth

Listening: Beethoven’s 9th Symphony, all movements.

Readings: W/T, 96: The First Performance of Beethoven’s Ninth Symphony (pp. 282–84)

**Week 12.** M 30 Nov. Unit 05.02. Putting Beethoven on the couch: musicology in the postmodern world

Readings: W/T, 168: “Postmodernist Paradigms” (pp. 515–23); W/T, 169, “Feminist Perspectives” (pp. 523–530); Adrienne Rich, “The Ninth Symphony of Beethoven Understood at Last as a Sexual Message.”

W 2 Dec. Unit 05.03. Politics and the popular style. **Term paper due, Thursday, 3 Dec. at 5pm.**

Listening: Beethoven’s Ninth.

Readings: W/T, 84: “Folk Song” (pp. 255–57); Esteban Buch, *Beethoven’s Ninth: A Political History*, pp. 93–108; Rosen, *The Classical Style*, pp. 329–37.

F 4 December Unit 05.04. Intention in music and art.

Reading: Stanley Cavell, "A Matter of Meaning It" (section III, pp. 225–37, only)

M 7 December. Review for unit quiz #3.

W 9 Dec. **Unit quiz #3.** Conclusions.

**Required text:**

Weiss/Taruskin. *Music in the Western World: A History in Documents*. 2d ed. New York: Schirmer, 2008. An excellent anthology of primary readings in music history. It's a great resource for papers; this text will also be used in subsequent history courses. You can purchase a print copy (recommended) or an electronic one. Also, the individual required readings will be available on OWL. Course pack. All of the required reading will be digitized and available under the appropriate Weekly Lessons tab in OWL. However, the bookstore is also making available paper copies for purchase. I highly recommend this, although it's not required. See the bookstore for information for purchasing.

**Recommended texts:**

Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*. 9th ed. Chicago: University of Chicago Press, 2018. 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> is also another very helpful website, where you can get examples of proper bibliographic formatting. This course and all subsequent history survey courses use Chicago style for written assignments.

Strunk, William. *The Elements of Style*. 4th ed. Boston: Allyn and Bacon, 1999. A gem. Keep going back to it when you feel your writing is getting off track.

**Grading:** Essay on Mahler/Verdi, 15%; essay on music in performance, 15%; term paper, 30%; quizzes 40%.

**Compulsory First-Year Exam Exemption:** The Dean's office has granted this course an exemption from the Senate policy that requires each first year course (1000-1999) to administer a common, compulsory, final examination scheduled during the examination period worth not less than 30% of the final grade.

**Course Prerequisites: None.** Unless you have either the prerequisites for this course or written special permission from your Dean to enroll 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.

**Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

**Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

for exams scheduled by the Office of the Registrar (e.g., December and April exams)  
absence of a duration greater than 48 hours,

assessments worth more than 30% of the student's final grade,  
if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical, or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic\\_Consideration\\_for\\_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)  
and for the Student Medical Certificate (SMC), see:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

**Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

**Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. 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)

**Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

**Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

**Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.  
<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

**Contingency Plan:** In the event of a COVID-19 resurgence during the course that necessitates the course delivery moving away from face-to-face interaction, all remaining course content will be delivered

entirely online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any remaining assessments will also be conducted online at the discretion of the course instructor.

**Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

**Online Etiquette:** Some components of this course may involve synchronous online interactions. Please honour the following rules:

- Use your computer and/or laptop if possible (as opposed to a cell phone or tablet)

- “Arrive” to class on time

- Ensure that you are in a private location to protect the confidentiality of discussions in the event that a class discussion deals with sensitive or personal material

- To minimize background noise, kindly mute your microphone for the entire class until you are invited to speak, unless directed otherwise

- Unless invited by your instructor, do not share your screen in the meeting

- In order to give us optimum bandwidth and web quality, please turn off your video camera for the entire class unless you are invited to speak

- Be prepared to turn your video camera off at the instructor’s request if the internet connection becomes unstable

The course instructor will act as moderator for the class and will deal with any questions from participants. To participate please consider the following:

- If you wish to speak, select the blue “raise hand” function and wait for the instructor to acknowledge you before beginning your comment or question.

- Kindly remember to unmute your microphone and turn on your video camera before speaking.

- Identify yourself when speaking.

- Kindly remember to select the “raise hand” function again to lower your hand, mute your mic and turn off your video camera after speaking (unless directed otherwise).

Nuance gets lost in email, so at a minimum please observe basic formalities and use proper spelling and grammar. That said, I want the class to feel free to test out ideas and would rather err on the side of too much liberality than too much censoriousness.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

This course has received an exemption from the requirement in the Senate Policy on Evaluation of Undergraduate Academic Performance that stipulates “At least three days prior to the deadline for withdrawal from a 1000- or 2000-level course without academic penalty, students will receive assessment of work accounting for at least 15% of their final grade.”

**Plagiarism Detection Software Usage:** 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 (<https://www.turnitin.com/>).

**Computer-marked Multiple-choice Tests or Exams:** These may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating.

**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/>).

**Important Dates for Fall 2020:**

Wed Sept 9 – undergraduate classes begin

Thu Sept 17 – last day to add a first term half-course or full course

Mon Oct 12 – Thanksgiving Day Holiday (classes excused)

Mon Nov 2 to Sun Nov 8 – Fall Reading Week (classes excused)

Thu Nov 12 – last day to drop a first term half-course without academic penalty

Mon Nov 30 – last day to drop a full course without academic penalty

Wed Dec 9 – undergraduate classes end

Thu Dec 10 – Study Day (classes excused)

Fri Dec 11 to Tues Dec 22 – Examination period