

Music 1710f: Introduction to Musicology, Fall 2021

Instructor: Edmund J. Goehring

MWF 2:30 – 3:20, TC 141

Office hours: W, F 12:30–2 and by appointment

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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.

Unit 1. Introduction and the elements of music

Week 1. W 8 Sept. 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 10 Sept. The elements of music and the *esprit de finesse*. Timbre, motive. **Mini-quiz 01.01 due by class**

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 13 Sept. Mode, harmony, modulation. **Mini-quiz 01.02**

Listening: Excerpts from Mahler, Shostakovich

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

W 15 Sept. Texture. **Mini-quiz 01.03 TUTORIAL**

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

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

F 17 Sept. Form and meaning. **Mini-quiz 01.04**

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 20 Sept. Emotion and imitation in music. **Mini-quiz 01.05**

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 22, F 24 Sept. 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.) Wednesday's class is a **TUTORIAL**.

Week 4. M 27 Sept. Music in performance. **Mini-quiz 02.01. Mahler/Verdi essay due Tues. 28 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 29 Sept. Introduction to the music library. Guest presentation, Dan Sich, music librarian.

F 1 Oct. The research paper: organization; constructing a thesis. **Guest presentation** by Paul Schmidt, from Writing Support Centre.

Week 5. M 4 Oct. Points of style; constructing a bibliography. **Online bibliography quiz due by 2:20pm**

Reading: Jacques Barzun, *The Modern Researcher*, 315–35

W 6 Oct. On documentation, or, what a text can tell us. **TUTORIAL**

Reading: Jacques Barzun, *The Modern Researcher*, 337–41 (on quoting)

Unit 3. Musical genres

F 8 Oct. On genre; or, What kind of thing is it? **Mini-quiz 03.01**

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

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

Week 6. M 11 Oct. Thanksgiving

W 13 Oct. What’s opera, Jacques? **Mini-quiz 03.02.**

Listening: “Se vuol ballare,” from Mozart’s *Figaro*; “O statua gentilissima,” from Mozart’s *Don Giovanni*.

Reading: Jacques Barzun, “Why Opera?”

F 15 Oct. Instrumental music and sonata form. **Mini-quiz 03.03**

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 7. M 18 Oct. Instrumental music, continued.

W 20 Oct. Song. **Mini-quiz 03.04. TUTORIAL. Performance essay due Thursday, 21 Oct. at 5pm.**

Listening: Schubert, “Der Erlkönig.”

Reading: Cone, “Words into Music.”

F 22 Oct. Sacred music. **Mini-quiz 03.05**

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).

Week 8. M 25 Oct. Review for unit quiz.

W 27 Oct. **Unit quiz #1: Musical elements and musical genres**

Unit 4. The artwork and history

F 29 Oct. A history of *music* that is a *history* of music. **Mini-quiz 04.01**

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.

1–7 Nov. Reading week**Week 9. M 8 Nov. Medieval music. Mini-quiz 04.02.**

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 10 Nov. Renaissance music. Mini-quiz 04.03. TUTORIAL.

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 12 Nov. Baroque music. Mini-quiz 04.04

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 15 Nov. Classical music. Mini-quiz 04.05

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 17, F 19 Nov. Romantic music. Mini-quiz 04.06, Nov. 17

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.

Week 11. M. 22, W 24 Nov. Modernism and music. Mini-quiz 04.07, Nov. 22.

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).

Unit 5. Beethoven’s Ninth and the practice of musicology**F 26 Nov. Form and meaning in Beethoven’s Ninth. Mini-quiz 05.01**

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 29 Nov. Putting Beethoven on the couch: musicology in the postmodern world. Mini-quiz 05.02

Readings: W/T, 168: “Postmodernist Paradigms” (pp. 515–23); W/T, 169, “Feminist Perspectives” (pp. 523–30); Adrienne Rich, “The Ninth Symphony of Beethoven Understood at Last as a Sexual Message.”

W 1 Dec. Music and popular culture. TUTORIAL. Mini-quiz 05.03. Term paper due, Thursday, 2 Dec. at 5pm.

Reading: Scruton, “The Culture of Pop,” in *Music as an Art*, 231–44; Julian Johnson, “Musical Values,” in *Who Needs Classical Music?*, 10–32.

F 3 Dec. Politics and the popular style. Mini-quiz 05.04.

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.

M 6 Dec. Intention in music and art. **Mini-quiz 05.05**

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

W 8 Dec. Conclusions.

Required texts:

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.

Course pack. All of the required reading outside of the Weiss/Taruskin is contained here. Please purchase, and bring to every class. 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, 11%; essay on music in performance, 11%; bibliography quiz, 3%; unit quiz, 8%; term paper, 19%; mini-quizzes, 18%; final exam 30%.

Course Prerequisites: None.

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
and for the Student Medical Certificate (SMC), see:
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

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

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.

Electronic Devices in Exams: Electronic devices of any type will not be permitted during the Midterm Test and/or Final Exam in this course (unless required for accessibility reasons based on an approved accommodation request from Accessible Education).

Electronic Devices in Classrooms: The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

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 2021:

Thu Sept 16 – last day to add a first term half-course or full course
Tue Nov 12 – last day to drop a first term half-course without academic penalty
Tue Nov 30 – last day to drop a full course without academic penalty
Wed Dec 8 – undergraduate classes end
Thu Dec 9 – Study Day (classes excused)
Fri Dec 10 to Tues Dec 21 – Examination period