

Western University  
Don Wright Faculty of Music  
Department of Music Research and Composition  
Music 3604a – Analysis: Romantic Music  
Fall 2021

**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 19<sup>th</sup> and early 20<sup>th</sup> 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 as: Topics; Beginnings, Middles, and Endings; Highpoints; Periodicity, Discontinuity and Parentheses; Modes of Enunciation; and Narrative. Criteria for analysis will be developed around each of these features. 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. Paradigmatic analysis, form tables, and phrase graphs, in combination with well-written and thoughtful text, 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;
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.

<b>Meeting Times:</b>	Mondays	2:30PM – 3:30PM	TC202
	Thursdays	1:30PM – 3:30PM	TC201

Instructor: Dr. Troy Ducharme

Office: TC231

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Phone: (519)661-2111 x.87716

Office Hours: By appointment, in-person and virtual.

**Note: The prerequisite for this course is Music 2651A/B or the former Music 2650A/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.

### **Course Requirements:**

- 1) Completion of assigned readings and study of selected scores, attendance at and participation in classroom discussions, and demonstration of knowledge and understanding of all materials through regular in-class and/or online participation exercises.
- 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 and based on application of tools of harmonic and formal analysis familiar from earlier course work.
- 3) Preparatory work toward the Term Paper will form a significant portion of each of 5 assignments and apply relevant approaches, in turn, to the chosen work and lead to the completion of the paper.

### **Required Textbook and Materials:**

Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music*, Oxford Studies in Music Theory. New York: Oxford University Press, 2009.

Scores and additional materials will be posted on OWL. Students must bring either electronic devices capable of and appropriate for viewing and annotating scores or must print copies of relevant scores prior to class (see class schedule as well as online Lesson modules).

### **Evaluation:**

Term Paper	50%
Assignments (5)	35%
Participation Exercises	15%

**Term Paper:** Early in the term, students will choose a substantial work, movement(s) from a substantial work, or a selection of pieces from a larger collection – totalling 10 to 20 minutes in duration – on which to complete their analysis. The resulting paper will provide a comprehensive analysis of the work including some sort of graphic summary as well as explanatory prose. A separate document will detail the requirements for length, content, and style.

**Assignments:** Each of the five (5) assignments in the class will consist of two parts. In one part, a section of the work will be assessed for its harmonic content as well as for its phrase and thematic organization. In the other part, the work will be explored in terms of specific criteria for analysis, and/or other research tasks will be completed. These assignments are to be considered as stages of preparation toward completion of the final project, but are assessed separately.

**Participation Exercises:** These will be short exercises completed in-class or online to assess understanding of the readings and knowledge of the repertoire, to encourage reflection, to collect questions about the material, or to work out the consequences of ideas discussed in class and in readings. There will be approximately 25 of these exercises, of which students will be required to complete approximately 20. These exercises will be graded for participation only.

## Notes:

- 1) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.
- 2) 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.
- 3) **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)

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, students are advised to not self-determine when to self-isolate. Unless directed by the MLHU students should go about their business as usual. But if a student chooses to self-isolate due to a suspected Covid-19-related situation while waiting to receive direction from the MLHU then the student is directed to contact the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

*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.*

*Versions of the participation exercises will exist for in-person and for online completion. If you are feeling unwell, please do not attend class.*

- 4) **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.
- 5) **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)
- 6) **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.**
- 7) **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)
- 8) **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>
- 9) **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.
- 10) 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:

- Agawu, V. Kofi. "Structural 'Highpoints' in Schumann's 'Dichterliebe'," *Music Analysis*, Vol. 3, No. 2 (Jul., 1984), pp. 159-180. <http://www.jstor.org/stable/854315>
- \_\_\_\_\_. *Music as Discourse: Semiotic Adventures in Romantic Music*, Oxford Studies in Music Theory. New York: Oxford University Press, 2009. [https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL\\_UWO/roc2m8/alma991044665188705163](https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL_UWO/roc2m8/alma991044665188705163)
- \_\_\_\_\_. *Playing with Signs: a semiotic interpretation of classic music*. Princeton, N.J. : Princeton University Press, c1991. [https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL\\_UWO/roc2m8/alma991044897957405163](https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL_UWO/roc2m8/alma991044897957405163)
- Braus, Ira. "An Unwritten Metrical Modulation in Brahms's Intermezzo in E minor, op.119, no.2" *Brahms Studies* 1 (1994): 161-169
- Brodbeck, Dave. *Brahms, Symphony no.1*. Cambridge ; New York : Cambridge University Press, 1997. ML410.B8B73135 1997
- Cadwallader, Allen and William Pastille. "Schenker's unpublished work with the music of Johannes Brahms," *Schenker Studies* 2 (1999):26-48 MT6.S275 1999
- Caplin, William. *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press, 1998.
- \_\_\_\_\_. "On the Relation of Musical Topoi to Formal Function." *Eighteenth-Century Music* 2/1 (2005): 113–24.
- Chua, Daniel K.L. "Doubles and Parallels: The First Movement of op.130 and *The Grosse Fugue*, op.133" in *The "Galitzin" Quartets of Beethoven*. Princeton, N.J.: Princeton University Press, 1995:201-244 MT145.B425C56 1995
- Cook, Nicholas. "Putting the Meaning Back into Music, or Semiotics Revisited." Review of *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation* by Robert Hatten; *A Theory of Musical Semiotics* by Eero Tarasti. *Music Theory Spectrum* 18/1 (1996): 106–23.
- Cumming, Naomi. "Semiotics". *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed May 12, 2017, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/49388>
- Dickensheets, Janice. "The Topical Vocabulary of the Nineteenth Century", *Journal of Musicological Research* 31 (2012) :2-3, 97-137, DOI: 10.1080/01411896.2012.682887. [https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL\\_UWO/t5412v/cdi\\_crossref\\_primary\\_10\\_1080\\_01411896\\_2012\\_682887](https://ocul-uwo.primo.exlibrisgroup.com/permalink/01OCUL_UWO/t5412v/cdi_crossref_primary_10_1080_01411896_2012_682887)
- Floros, Constantin. *Gustav Mahler: The Symphonies*, Trans. Vernon Wicker. (Portland: Amadeus Press, 1993). ML410.M34 F5513 1993
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- \_\_\_\_\_. *Brahms and the Principle of Developing Variation*. Berkeley: University of California Press, 1984.
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- \_\_\_\_\_. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington, IN: Indiana University Press, 1994.

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- Kleinertz, Rainer "Liszt, Wagner, and Unfolding Form: *Orpheus* and the genesis of *Tristan und Isolde*," *Franz Liszt and His World*, ML410.L7F735 2006
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- Maus, Fred Everett. "Narratology, narrativity." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 11, 2017, <http://www.oxfordmusiconline.com.proxy1.lib.uwo.ca/subscriber/article/grove/music/40607>
- McKay, Nicholas. "On Topics Today," *Zeitschrift der Gesellschaft für Musiktheorie* 4/1-2 (2007) Hildesheim u.a.: Olms.
- Mirka, Danuta ed. *The Oxford Handbook of Topic Theory*. *Oxford Handbooks Online*. Oxford University Press, 2013. <http://www.oxfordhandbooks.com.proxy1.lib.uwo.ca/view/10.1093/oxfordhb/9780199841578.001.0001/oxfordhb-9780199841578>
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- Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate. Princeton: Princeton University Press, 1990.
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- Tarasti, Eero. *A Theory of Musical Semiotics*. Bloomington : Indiana University Press, c1994.

## Selected Repertoire:

- Bellini, Vincenzo. *Norma*. [Vocal Score]. Milan: G. Ricordi, n.d.  
[https://imslp.org/wiki/Norma\\_\(Bellini%2C\\_Vincenzo\)](https://imslp.org/wiki/Norma_(Bellini%2C_Vincenzo))
- Brahms, Johannes. Symphony no.1, op.68. *Johannes Brahms: Sämtliche Werke*, Band 1. Leipzig: Breitkopf & Härtel, 1926-27. [http://imslp.org/wiki/Symphony\\_No.1,\\_Op.68\\_\(Brahms,\\_Johannes\)](http://imslp.org/wiki/Symphony_No.1,_Op.68_(Brahms,_Johannes))
- \_\_\_\_\_. Intermezzo, op.119, no. 2. *Johannes Brahms: Sämtliche Werke*, Band 14. Leipzig: Breitkopf & Härtel, 1926-27. [http://imslp.org/wiki/4\\_Klavierstücke,\\_Op.119\\_\(Brahms,\\_Johannes\)](http://imslp.org/wiki/4_Klavierstücke,_Op.119_(Brahms,_Johannes))
- Chopin, François Frédéric. Preludes, op.28. Leipzig: Breitkopf & Härtel, n.d.(ca.1839).  
[http://imslp.org/wiki/Preludes,\\_Op.28\\_\(Chopin,\\_Frédéric\)](http://imslp.org/wiki/Preludes,_Op.28_(Chopin,_Frédéric))
- Farrenc, Louise. Nonet op. 38. [Edition TBA] [https://imslp.org/wiki/Nonet,\\_Op.38\\_\(Farrenc,\\_Louise\)](https://imslp.org/wiki/Nonet,_Op.38_(Farrenc,_Louise))
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- Mahler, Gustav. Symphony no.4. Vienna: Ludwig Doblinger, n.d.[1902].  
[http://imslp.org/wiki/Symphony\\_No.4\\_\(Mahler,\\_Gustav\)](http://imslp.org/wiki/Symphony_No.4_(Mahler,_Gustav))
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[http://imslp.org/wiki/Symphony\\_No.9\\_\(Mahler,\\_Gustav\)](http://imslp.org/wiki/Symphony_No.9_(Mahler,_Gustav))
- Mendelssohn-Hensel, Fanny. 4 Lieder for Piano, op.8. Leipzig: Breitkopf & Härtel, n.d. [1850].  
[https://imslp.org/wiki/4\\_Lieder\\_for\\_Piano%2C\\_Op.8\\_\(Hensel%2C\\_Fanny\)](https://imslp.org/wiki/4_Lieder_for_Piano%2C_Op.8_(Hensel%2C_Fanny))
- Mendelssohn, Felix. *Lieder ohne Worte*, op.85, no.4. *Felix Mendelssohn-Bartholdys Werke*, Serie 11. Leipzig: Breitkopf & Härtel, 1874-82. [http://imslp.org/wiki/Lieder\\_ohne\\_Worte,\\_Op.85\\_\(Mendelssohn,\\_Felix\)](http://imslp.org/wiki/Lieder_ohne_Worte,_Op.85_(Mendelssohn,_Felix))
- Schubert, Franz. *Winterreise in Franz Schubert's Werke*, ed. Eusebius Mandyczewski. Serie XX: No.517-540. Leipzig: Breitkopf & Härtel, 1894-95. [http://imslp.org/wiki/Winterreise,\\_D.911\\_\(Schubert,\\_Franz\)](http://imslp.org/wiki/Winterreise,_D.911_(Schubert,_Franz))
- \_\_\_\_\_. Piano Sonata in C minor [d.958] in *Franz Schubert's Werke*, ed. Julius Epstein. Serie X: No.13. Leipzig: Breitkopf & Härtel, 1888.  
[https://imslp.org/wiki/Piano\\_Sonata\\_in\\_C\\_minor%2C\\_D.958\\_\(Schubert%2C\\_Franz\)](https://imslp.org/wiki/Piano_Sonata_in_C_minor%2C_D.958_(Schubert%2C_Franz))
- Schumann, Clara. *Sechs Lieder*, op.13. Leipzig: Breitkopf und Härtel, n.d. [1844].  
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- Schumann, Robert. *Dichterliebe*, op.48 in *Robert Schumanns Werke*. Herausgegeben von Clara Schumann. Serie XIII, No.13. Leipzig: Breitkopf und Härtel, 1879-1893, 1912.  
[http://imslp.org/wiki/Dichterliebe,\\_Op.48\\_\(Schumann,\\_Robert\)](http://imslp.org/wiki/Dichterliebe,_Op.48_(Schumann,_Robert))
- Sibelius, Jean. Violin Concerto, op.47. Berlin: Schlesinger (Lienau), 1905.  
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- Tchaikovsky, Pyotr Ilyich. *Romeo and Juliet Fantasy-Overture*. Leipzig: Eulenburg, [n.d.]  
[http://imslp.org/wiki/Romeo\\_and\\_Juliet\\_\(overture-fantasia\)\\_\\_\(Tchaikovsky,\\_Pyotr\)](http://imslp.org/wiki/Romeo_and_Juliet_(overture-fantasia)__(Tchaikovsky,_Pyotr))
- \_\_\_\_\_. *Romeo and Juliet Fantasy-Overture*. arr. Carl Bial. Berlin: Bote & Bock, n.d.(ca.1871).  
[http://imslp.org/wiki/Romeo\\_and\\_Juliet\\_\(overture-fantasia\)\\_\\_\(Tchaikovsky,\\_Pyotr\)](http://imslp.org/wiki/Romeo_and_Juliet_(overture-fantasia)__(Tchaikovsky,_Pyotr))

**Schedule (subject to change):**

Date	Topic	Reading/Repertoire	Asn Due
Th 9 Sept	Introduction	Agawu, 3-12; Franz Schubert, "Der Greise Kopf" from <i>Wintereisse</i> , D.911	
M 13 Sept	Music as Language	Agawu, 15-39 Franz Schubert, Piano Sonata, D.958: II.	
Th 16 Sept	Music as Language (cont'd)	Louise Farrenc, Nonet op.38: III	1
M 20 Sept	Criteria for Analysis 1: Topics	Agawu, 41-50 Franz Schubert, Piano Sonata, D.958: I.	
Th 23 Sept	Topics (cont'd)	Dickensheets, "The Topical Vocabulary of the 19 <sup>th</sup> Century" P.I. Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i>	
M 27 Sept	Criteria for Analysis 2: Beginnings, Middles, and Endings	Agawu, 51-61 Fanny Mendelssohn-Hensel, op.8, no.1	
Th 30 Sept	Beginnings, Middles, and Endings (cont'd) Bridges to Free Composition 1	Agawu, 109-122 Johannes Brahms, Symphony no.1: I	2
M 4 Oct	Bridges to Free Composition 2	Agawu, 122-136 Jean Sibelius, Violin Concerto, I.	
Th 7 Oct	Criteria for Analysis 3: High points Bridges to Free Composition 3	Agawu, 61-73; 136-153 Clara Schumann, op.13, no.1	
M 11 Oct	<b>Thanksgiving Monday: No Class</b>		
Th 14 Oct	High Points (cont'd) Bridges to Free Composition 4	Agawu, 153-162 Robert Schumann, <i>Dichterliebe</i> , "Ich Grolle Nicht"	3
M 18 Oct	Criteria for Analysis 4: Periodicity, Discontinuity and Parenthesis	Agawu 75-98 Augusta Holmés, "L'Heure Rose"	
Th 21 Oct	Periodicity (cont'd) Paradigmatic Analysis 1	Agawu 163-184 Frédéric Chopin, op.28, no. 13	



M 25 Oct	Criteria for Analysis 5 and 6: Modes of Enunciation and Narrative	Agawu, 98-107 Vincenzo Bellini, <i>Norma</i> , Act I, Scene 4.	
Th 28 Oct	Narrative (cont'd) Paradigmatic Analysis 2	Agawu, 184-207 Robert Schumann, <i>Dichterliebe</i> , IV, IX, XI, XII, XVI	4
<b>Fall Reading Week 1 November - 7 November</b>			
M 8 Nov	Analysis Review and Critique: Liszt	Agawu, 211-228 Franz Liszt, <i>Orpheus</i>	
Th 11 Nov	Summary and Form Tables: Farrenc	Louise Farrenc, Nonet op.38	
M 15 Nov	Analysis Review and Critique: Brahms	Agawu, 229-252 Johannes Brahms, Symphony no.1, II. and/or Brahms, Intermezzo in e minor, op.119	
Th 18 Nov	Summary and Phrase Graphs: Tchaikovsky	P.I. Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i>	5
M 22 Nov	Analysis Review and Critique: Mahler	Agawu, 253-279 Gustav Mahler, Symphony no.9, I.	
Th 25 Nov	Summary and Paradigmatic Analysis: Sibelius	Jean Sibelius, Violin Concerto	
M 29 Nov	Analysis Review and Critique: Mahler	Agawu, 281-315 Gustav Mahler, Symphony no.9, I.	
Th 2 Dec	Study and Writing Day (for this course only!) – Attendance Optional		
M 6 Dec	Summary Discussion: Adventures in Analysis	Agawu, 3-12, 316-320	<b>Final</b>