

Music 4671a: Introduction to Music Research, Fall 2022

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TC 340: F 9:30–12:20

Office hours: Mondays and Wednesdays, 3:30-5 and by appointment

Purpose: What is a musical work? What is history? In what ways are the two related? What are the aims and boundaries of criticism? What is the relation between music theory and music history? What kinds of statements about music are valid? Most musicological studies do not pose such questions so directly, yet they often (indeed, unavoidably) proceed from certain assumptions about art, history, and criticism. Through reading, listening, and discussion, we will look under the hood, as it were, to inspect some of the machinery that turns inquiry about music. This course will follow a seminar format. To facilitate discussion and to encourage careful reading, students will submit one-page logs prior to most classes. Other requirements include a presentation on a reading, one music/analytic paper, and a final exam covering reading and listening.

F. 9 Sept. Introduction. On Wittgenstein. **(Log due)**

Reading: Wittgenstein, “Blue Book,” from *The Blue and Brown Books*.

F. 16 Sept. Genre; or, what kind of thing is it?

Reading: Jeffrey Kallberg, *Chopin at the Boundaries*, chap. 1, “The Rhetoric of Genre,” 3–29, 231–39; Alasdair Fowler, *Kinds of Literature*, 20–36, 284–87; Laurence Dreyfus, “The Status of a Genre,” chapter 4 of *Bach and the Patterns of Invention*, 103–34, 251–54.

Listening: Bach, Gamba Sonata in G-minor, BWV 1029:I; Chopin, Nocturne in G minor op. 15, no. 3.

F. 23 Sept. Where’s the author?

Reading: Michel Foucault, “What Is an Author?” in *Twentieth-Century Literary Theory*, 124–42; T. S. Eliot, “Tradition and the Individual Talent,” in *The Sacred Wood*; Roland Barthes, “The Death of the Author,” in *Image. Music. Text*, 142–48.

F. 30 Sept. History and the analysis of music

Reading: Scott Burnham, “How Music Matters: Poetic Content Revisited,” in *Rethinking Music*, 193–216; Reinhard Strohm, “Musical Analysis as Part of Musical History,” in *Tendenze e metodi nella ricerca musicologica*, 61–81.

Listening: Haydn, String Quartet Op. 33 no. 2:I; Beethoven, Symphony No. 5:III (Scherzo).

F. 7 Oct. On (Im)perfection

Reading: Fred Everett Maus, “Concepts of Musical Unity,” in *Rethinking Music*, 171–92; Umberto Eco, “The Flaws in the Form,” in *On Literature*, pp. 201–11; Parker/Abbate, “Dismembering Mozart,” *Cambridge Opera Journal* 2/2 (July 1990): 187–95.

Listening: Mozart’s *Marriage of Figaro*, excerpts from the second- and last-act finales; Beethoven, String Quartet Op. 131:I, II, VII

F. 14 Oct. Writing about music. **No logs.** For this session, please bring in a passage (from a paragraph to a page in length) from your analytical essay for the entire class to discuss. You must submit a passage in order to receive credit for the analytical assignment itself.

F. 21 Oct. The limits of theory and analysis. **Analytical paper due MONDAY 24 Oct., 5pm.**

Reading: Edward T. Cone, "Beyond Analysis," *Perspectives of New Music* 6/1 (1967): 33–51; David Lewin, "Behind the Beyond: A Response to Edward T. Cone," *Perspectives of New Music* 7/2 (1969): 59–69; Cone, "Mr. Cone Replies," *Perspectives* 7/2 (1969): 70–72.

Listening: Schoenberg, Klavierstück Op. 33a

F. 28 Oct. History and aesthetics.

Reading: Carl Dahlhaus, "The Value-Judgment: Object or Premise of History?" in *Foundations of Music History*, 85–107; Leo Treitler, "Historiography of Music," in *Rethinking Music*, 356–77.

Listening: Mozart, Piano Concerto in G, K. 453:II.

Nov. 4, Reading week, no class**F. 11 Nov.** On schemata and musical analysis. **This class will have to be rescheduled**

Reading: Vasili Byros, "Meyer's 'Anvil': Revisiting the Schema Concept," *Music Analysis* 31 (2012): 273–305, 325–27; Brian Hyer, "Second Immediacies in the *Eroica*," in *Music Theory in the Age of Romanticism*, ed. Ian Bent, 77–104. New York: Cambridge University Press, 1996.

Listening: Beethoven, *Eroica* Symphony, first movement

F. 18 Nov. On interpretation. (See project below.)

Reading: A. D. Nuttall, "The Two Languages of Criticism," in *A New Mimesis*, 80–98.

Project: Please base the log on a brief piece of music criticism that you have found. Evaluate the commentary against Nuttall's two modes (opaque and transparent). Your evaluation (in the same manner and length as a log) might use the passage 1) as an example of one of Nuttall's two modes, 2) to suggest some problem with Nuttall's typology, or 3) to present some other possibility.

F. 25 Nov. Music and modernism

Reading: Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?*, 180–212; Robert Pippin, *After the Beautiful*, conclusion, 131–44

Listening: Schoenberg, Op. 11 no. 1.

F. 2 Dec. On music as art and number

Reading: Raymond Tallis, *Aping Mankind*, 284–91, 299–306, 359–61; Wilfred Mellers, "The Fugal Universe: Bach and Number," 251–61.

Listening: Bach, *Goldberg Variations*, aria, variations 25 and 29; Mozart, excerpts from *The Magic Flute*, first- and second-act finales.

TEXTS

Wittgenstein, *The Blue Book*, in *The Blue and Brown Books*. ISBN: 0–06–131211–8. Required. Course pack. Required.

EVALUATION

Weekly logs and projects:

33%

Participation:	10%
Presentation on one reading for class:	5%
One music-analytical paper (c. 1,200–1,500 words), due Mon. Oct 24.:	24%
One critical essay (c. 2,000 words), due Wed. Dec. 7:	28%

Analytical assignment. Please take a work (not something that has been or will be discussed in class) and write an analytical essay of approximately 1,000 to 1,200 words on some aspect of it. It could be form, genre, phrasing, program—anything that you think gets us closer to the music. You do not need to discuss the entire piece: one movement or even one part of one movement will do. On 14 October you must bring in a one-page excerpt from your paper for discussion.

Weekly logs. For most weeks (except where indicated in the syllabus), you are required to submit on OWL, by the beginning of class, a log of approximately one page (ca. 300 words, typed, double space, standard font and margin).

Consider a passage or aspect of the reading or listening that struck you, and write a few paragraphs about it: use the log to formulate the questions and hypotheses that you bring to class. The entries need not be formal, but they should be thoughtful, articulate, free of typos, and grounded in particulars from the reading or listening. Feel free to focus your entry as tightly as you like, provided that you find it important to the reading or listening. Resist the temptation to catalog your likes and dislikes. Instead, think about what questions the reading seems to be asking, or trying to answer, and what questions it makes you ask. A really good way of proceeding is by quoting a brief passage from the reading and using the log to explicate it.

None of this is to make you feel that you're supposed to come to class with a definitive reading in hand: the idea is for us to arrive at the kinds of questions that will let us hit the ground running and have a worthwhile discussion about the material.

I will read the entries, mark them, and return them by the beginning of next class. I will not accept logs after class. I will not accept logs for unexcused absences.

Course Prerequisites: Music 1750F/G or the former Music 1711F/G, Music 2750F/G or the former Music 2710F/G and the former Music 2711F/G, Music 2671F/G, and Music 3649A/B. 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 & Missing Work (≥10%): Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that a student's ability to meet their academic responsibilities may, on occasion, be impaired by medical illness. Illness may be acute (short term), or it may be chronic (long term), or chronic with acute episodes. The University further recognizes that medical situations are deeply personal and respects the need for privacy and confidentiality in these matters. However,

in order to ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet their academic responsibilities.

Documentation shall be submitted, as soon as possible, to the Office of the Associate Dean, Undergraduate (TC210), together with a request for relief specifying the nature of the accommodation being requested. Students are directed to read the Senate policy on accommodation for medical illness at the following website for further details regarding requirements and procedures for the supporting documentation:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf

Whenever possible, students who require academic accommodation should provide notification and documentation in advance of due dates, examinations, etc. Students must follow up with their professors and their Academic Counselling office in a timely manner.

Academic Consideration for Missing Work (<10%): In cases where students miss work that is worth less than 10% of the total course grade (ie. two or fewer assignments) due to medical illness or compassionate grounds, if documentation is voluntarily submitted to the Associate Dean's office and the Associate Dean grants an accommodation, then the missed assignment(s) or quiz(zes) will be discounted in the calculation of the final grade for the course. If documentation is not voluntarily submitted then the missed assignment(s) will receive a grade of zero. Students who have been denied accommodation by an instructor may appeal this decision to the Associate Dean's office but will be required to present appropriate documentation.

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: Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered 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 assessments affected will be conducted online as determined by the course instructor.

Examinations & Attendance: Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of registration.

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/>).