

Music 9725a: Introduction to Music Research, Fall 2024

Edmund J. Goehring (egoehrin@uwo.ca)

TC 340: Tu 1:30–4:20

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 critical essay.

T. 10 Sept. Introduction. On Wittgenstein. **(Log due)**

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

T. 17 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.

T. 24 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.

T. 1 Oct. 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).

T. 8 Oct. Writing about music. **No log.** 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.

T. 15 Oct. Reading week

T. 22 Oct. On (Im)perfection. **Analytical paper due Thursday 24 Oct. at 5pm.**

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

T. 29 Oct. The limits of theory and analysis.

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

T. 5 Nov. 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.

T. 12 Nov. On schemata and musical analysis.

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

T. 19 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.

T. 26 Nov. Music and modernism; or, what is improvisation?

Reading: Stanley Cavell, "Music Discomposed," in *Must We Mean What We Say?*, 180–212; Robert Pippin, *After the Beautiful*, conclusion, 131–44; Richard Kramer, "Improvisatori. Improvisiren. Improviser...," *Archiv für Musikwissenschaft*, 73, no. 1 (2016): 2–8.

Listening: Schoenberg, Op. 11, no. 1.

T. 3 Dec. Can music be metaphysical? **Critical Essay due Friday, 6 Dec. at 5pm.**

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

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

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:	12%
Presentation on one reading for class:	10%
One music-analytical paper (c. 1,200 words):	20%
Critical essay (c. 1,700 words):	25%

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.

Analytical assignment. Please take a work (not something that has been or will be discussed in class) and write an analytical essay of approximately 1,200 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 11 October February you must bring in a one-page excerpt from your paper for discussion.

Critical essay. Please take up some topic covered in class (or one not covered and that you think should have been), and, in 1,700 words or so, dive into it. That is, go into a careful, detailed explication of your topic by way of some reading not assigned in class. The aim is not for an overview or an editorial but the clarification or enlargement of an issue you care to write about.

Grading scale: A 80 – 100%; B 70 – 79%; C 60 – 69%; F 00 – 59%

Enrollment restrictions. Enrollment in this course is restricted to graduate students in Music, as well as any student that has obtained special permission to enroll in this course from the course instructor as well as the Graduate Chair (or equivalent) from the student's home program.

Statement on academic offences. Scholastic offences are taken seriously, and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic

Offence, at the following Web site:

http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

Statement on Gender-Based and Sexual Violence. Western is committed to reducing incidents of gender-based and sexual violence (GBSV) and providing compassionate support to anyone who is going through or has gone through these traumatic events. If you are experiencing or have experienced GBSV (either recently or in the past), you will find information about support services for survivors, including emergency contacts at the following website:

https://www.uwo.ca/health/student_support/survivor_support/get-help.html To connect with a case manager or set up an appointment, please contact support@uwo.ca.

Accessible Education Western. Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illnesses, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students through their academic program. With the appropriate documentation, the student will work with both AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.

The use of AI is unacceptable for this course.

Mental Health & Wellness: Students who are in emotional/mental distress should refer to Mental Health Support at <https://www.uwo.ca/health/psych/index.html> for a complete list of options about how to obtain help.