

Music 1710f: Introduction to Musicology, Fall 2023

Instructor: Edmund J. Goehring

Office hours: M 12:30–1:30, W 11:30–12:20 and by appointment
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This course gives 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 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 sessions will cover 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. F 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 (1e): Orpheus and the Magical Properties of Music (pp. 1–2), 3: Plato's Musical Idealism (pp. 6–7).

M 11 Sept. The elements of music and the *esprit de finesse*. Timbre, motive. **Mini-quiz 1.01 due 2:20pm**

Listening: Excerpts from Beethoven and Brahms, and others (for illustration only; not required).

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

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

Listening: Excerpts from Mahler, Shostakovich (for illustration only; not required)

Reading: W/T, 2 (1e): Pythagoras and Music as Number (pp. 3–6).

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

Listening: Excerpts from Schubert, Brahms, Beethoven, et al. (for illustration only; not required)

Reading: W/T, 36: The Counter Reformation (1e, pp. 135, 37).

Week 2. M 18 Sept. Form and meaning. **Mini-quiz 01.04**

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

Reading: W/T, 80: Side Trip, 1e, 287–288 (excerpt from Rousseau).

W 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: W/T 110, Berlioz (1e pp. 380–81); Malcolm Budd, *Values of Art*, 126–31, 133–35

Week 3. F 22, M 25 Sept. Writing workshops for the Mahler/Verdi essay. **Draft essay due on OWL Friday by 2:20pm.** (You will get a **zero** for the assignment if you do not do this; please see guidelines.) Friday's class is a **TUTORIAL**.

W 27 Sept. Music in performance. **Mini-quiz 02.01. Mahler/Verdi essay due Tues. 26 Sept. at 5pm**
Reading: Charles Rosen, "The Future of Music," *New York Review of Books* (Dec. 20, 2001).

Unit 2. The scholar's method

F 29 Sept. Introduction to the music library. Guest presentation, Dan Sich, music librarian.

Week 4. M 2 Oct. The research paper: organization; constructing a thesis. **Guest presentation** by Paul Schmidt, from Writing Support Centre.

W 4 Oct. Points of style; constructing a bibliography. **Online bibliography quiz due by 2:20pm**
Reading: Jacques Barzun, *The Modern Researcher*, 315–35

F 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

Week 5. M 9 Oct. Thanksgiving

W 11 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."

F 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?"

Week 6. M 16, W 18 Oct. Instrumental music and sonata form. **Mini-quiz 03.03** (M 16 Oct.)
Listening: Mozart, Symphony in G Minor K. 550:I
Reading: W/T, 80: A Side Trip into Aesthetics (1e pp. 295–97 [Adam Smith's entry]).

F 20 Oct. Song. **Mini-quiz 03.04. TUTORIAL. Performance essay due Thursday, 19 Oct. at 5pm.**
Listening: Schubert, "Der Erlkönig."
Reading: Cone, "Words into Music."

Week 7. M 23 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 (in the *Bach Reader*), "'Theatrical' Passion Music"; W/T, 9: The Testimony of Augustine (1e pp. 30–32).

W 25 Oct. Review for Unit quiz

F 27 Oct. **Unit quiz: Musical elements and musical genres**

30 Oct.–5 Nov. Reading week

Unit 4. The artwork and history

Week 8. M 6 Nov. A history of *music* that is a *history* of music. **Mini-quiz 04.01. Tuesday 7 Nov. 5pm: sketch and annotated bibliography of term paper due**
Readings: Carl Dahlhaus "The Significance of Art: Historical or Aesthetic?," pp. 19–33.

W 8 Nov. Medieval music. **Mini-quiz 04.02.**
Listening: De Vitry, "Garrit Gallus"
Readings: W/T, 10: The Transmission of the Classical Legacy (1e pp. 33–36); Tony Hendra, "A Rant against *Chant*."

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

Listening: Josquin, Ave Maria.

Readings: W/T, 21: The “Fount and Origin” (1e pp. 79–81); 26: Josquin des Prez in the Eyes of His Contemporaries (1e, pp. 97–100).

Week 10. M 13 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 (2e pp. 209–10), 72: Bach Remembered by His Son (p. 211)

W 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 (2e pp. 237–40).

F 17, M 20 Nov. Romantic music. **Mini-quiz 04.06, Nov. 15**

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. W 22, F 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

Week 12. M 27 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)

W 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.”

F 1 Dec. Music in popular culture. **TUTORIAL. Mini-quiz 05.03.**

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

M 4 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.

W 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)

F 8 Dec. Conclusions. **Term paper due, 5pm.**

Required texts:

Course pack. All of the required reading, **including** 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, 9%; essay on music in performance, 9%; bibliography quiz, 3%; unit quiz, 5%; term paper, 26% (11% sketch and annotated bibliography; 15% final version); mini-quizzes, 18%; comprehensive 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 & Missing Work (≥10%): Students are responsible for making up any missed classes or assignments as soon as possible. The University recognizes that students' 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. Academic Consideration provides students with consistent, fair, and pedagogically appropriate consideration, without compromising the academic integrity of the course or program, when they have been unable to complete some component of a course due to short-term extenuating circumstances. Students who have long-term or chronic medical conditions (physical or mental) that may impede their ability to complete academic responsibilities are directed to seek Academic Accommodation through Accessible Education ([Academic Accommodation for Students with Disabilities](#)).

Documentation shall be submitted, as soon as possible and no later than 48 hours after the end of the period of absence covered, to the Academic Counselling unit or Office of the Associate Dean, Undergraduate (TC210), of the student's Home Faculty together with a request for relief specifying the nature of the academic consideration being requested. Students are directed to read the Senate Policy on Academic Consideration for Medical Illness at the following website for further details regarding various 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 consideration 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. This course considers the use of AI to generate papers as an 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 Thames Hall room 2170. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in Thames Hall 2170 or to click on the big green "I Need Help Now" button on the Health and Wellness page above.**

Accommodation for Students with Disabilities: Students work with Accessible Education 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 (other than statutory 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. The Diversity Calendar from the Canadian Centre for Diversity and Inclusion provides information on multifaith, multicultural and diversity related holidays and observances and links to resources for more information.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

Contingency Plan: Although the intent is for this course to be delivered in-person, should any university-declared emergency require 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 course will adapt accordingly. The grading scheme will **not** change. Any assessments affected will be conducted online as determined by 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/>).

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 2023:

Fri. 22 Sept. , 2.20pm	Draft of Mahler/Verdi essay
Tues. 26 Sept., 5pm	Mahler/Verdi essay
Thur. 19 Oct., 5pm.	Performance essay
Fri. 27 Oct., 2.20	Unit quiz: Musical elements and musical genres
Tues. 7 Nov., 5pm	Sketch and annotated bibliography of term paper
Mon. Nov 13	Last day to drop a first term half-course without academic penalty
Fri. 8 Dec.	Term paper and classes end
Dec. 10 to Dec. 22	Examination period