

Western University
Don Wright Faculty of Music
Department of Music Research and Composition
Music 3604a – Analysis: Romantic Music
Fall 2023

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 19th and early 20th 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.

Meeting Times: *Information on Meeting Times and Rooms will be available through OWL.*

Instructor: Dr. Troy Ducharme

Office: TC231

E-mail: tducharm@uwo.ca

Phone: (519)661-2111 x.87716

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

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 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 20 of these exercises, of which students will be required to complete 75% (approximately 15). These exercises will be graded for participation only. *These will be due on the day of the corresponding class, but will remain open to be completed for 3 weeks after each initial due date, or until 3 days after the classes of classes, whichever is earlier.*

Notes:

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

*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: reasonable 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.*

- 4) **Academic Consideration for Missing Work (<10%):** In cases where students miss work that is worth less than 10% of the total course grade (assignments) due to medical illness or compassionate grounds, the student may request a reasonable extension of the due date*. 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.

Please note any **two assignments add up to a value greater than 10% of the total grade, and the procedures in note (3) will apply in such cases.*

***Versions of the participation exercises exist for in-person and for online completion, and 'extensions' are already built-in to the design. Further extensions on these exercises will not be made available.*

- 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
- 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 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.
- 7) **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
- 8) **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. <https://www.edi.uwo.ca/resources/2816-2023-Diversity-Calendar-PDF.pdf>

- 9) **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.
- 10) **Gender-Based and Sexual Violence:** Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support services for survivors, including emergency contacts at 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 or call 519 661-3568.
- 11) The use of mobile phones and other electronic communications devices in class is to be limited. Laptops, tablets, and other devices may be used 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
- _____. *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
- 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/t541v/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
- Frisch, Walter. *Brahms: The Four Symphonies*. New Haven: Yale University Press, 2003. ML410.B8F75 2003
- _____. *Brahms and the Principle of Developing Variation*. Berkeley: University of California Press, 1984.
- Hatten, Robert S. Review of *Playing with Signs: A Semiotic Interpretation of Classic Music* by V. Kofi Agawu; *Music and Discourse: Towards a Semiology of Music* by Jean-Jacques Nattiez, *Music Theory Spectrum* 14/1 (1992): 88–98.
- _____. *Musical Meaning in Beethoven: Markedness, Correlation, and Interpretation*. Bloomington, IN: Indiana University Press, 1994.

- Hefling, Stephen E. "The Ninth Symphony," in *The Mahler Companion*, ed. Mitchell and Nicholson. New York: Oxford University Press, 1999: 467-490. ML410.M34 M232 1999
- Kaplan, Richard. "Sonata Form in Orchestral Works of Liszt: The Revolutionary Reconsidered," *19th-Century Music* 8 (1984): 142-152. <http://www.jstor.org.proxy1.lib.uwo.ca/stable/746759>
- Kleinertz, Rainer "Liszt, Wagner, and Unfolding Form: *Orpheus* and the genesis of *Tristan und Isolde*," *Franz Liszt and His World*, ML410.L7F735 2006
- Lidov, David. *Elements of Semiotics*. St. Martin's Press, NYC, 1999.
- _____. *Is Language a Music? and Other Writings on the Semiotics of Music*. Indiana University Press, 2004.
- 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>
- Monelle, Raymond. *The Sense of Music: Semiotic Essays*. Princeton, NJ: Princeton University Press, 2000.
- Nattiez, Jean-Jacques. *Music and Discourse: Toward a Semiology of Music*, trans. Carolyn Abbate. Princeton: Princeton University Press, 1990.
- Newcomb, Anthony. "Narrative archetypes and Mahler's Ninth Symphony" in Steven P. Scher ed., *Music and Text: Critical Inquiries*. (Cambridge: Cambridge University Press, 1992):118- 136. ML3849.M935 1992
- Ratner, Leonard G. *Classic Music: Expression, Form, and Style*. New York: Schirmer books, 1980.
- Sisman, Elaine. "Brahms's Slow Movements: Reinventing the 'Closed' Forms" in *Brahms Studies*, ed. George S. Bozarth. Oxford ; New York : Clarendon Press, 1990. pp. 79-103.
- 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))
- Holmés, Augusta. *Les Heures*. Paris:Heugel & Cie., 1900.
[https://imslp.org/wiki/Les_heures_\(Holmès%2C_Augusta_Mary_Anne\)](https://imslp.org/wiki/Les_heures_(Holmès%2C_Augusta_Mary_Anne))
- Liszt, Franz. *Orpheus*. *Franz Liszt: Musikalische Werke*. Serie I, Band 2. Leipzig: Breitkopf & Härtel, 1908, pp.116-48. [http://imslp.org/wiki/Orpheus,_S.98_\(Liszt,_Franz\)](http://imslp.org/wiki/Orpheus,_S.98_(Liszt,_Franz))
- 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))
- _____. Symphony no. 9. ed. Erwin Ratz. Vienna: Universal Edition, 1968.
[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].
[https://imslp.org/wiki/6_Lieder%2C_Op.13_\(Schumann%2C_Clara\)](https://imslp.org/wiki/6_Lieder%2C_Op.13_(Schumann%2C_Clara))
- 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.
[http://imslp.org/wiki/Violin_Concerto,_Op.47_\(Sibelius,_Jean\)](http://imslp.org/wiki/Violin_Concerto,_Op.47_(Sibelius,_Jean))
- 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 7 Sept	Introduction	Agawu, 3-12; Franz Schubert, "Der Greise Kopf" from <i>Winterreise</i> , D.911	
M 11 Sept	Music as Language	Agawu, 15-39 Franz Schubert, Piano Sonata, D.958: II.	
Th 14 Sept	Music as Language (cont'd)	Louise Farrenc, Nonet op.38: III	1
M 18 Sept	Criteria for Analysis 1: Topics	Agawu, 41-50 Franz Schubert, Piano Sonata, D.958: I.	
Th 21 Sept	Topics (cont'd)	Dickensheets, "The Topical Vocabulary of the 19 th Century" P.I. Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i>	
M 25 Sept	Criteria for Analysis 2: Beginnings, Middles, and Endings	Agawu, 51-61 Fanny Mendelssohn-Hensel, op.8, no.1	
Th 28 Sept	Beginnings, Middles, and Endings (cont'd) Bridges to Free Composition 1	Agawu, 109-122 Johannes Brahms, Symphony no.1: I	2
M 2 Oct	Bridges to Free Composition 2	Agawu, 122-136 Jean Sibelius, Violin Concerto, I.	
Th 5 Oct	Criteria for Analysis 3: High points Bridges to Free Composition 3	Agawu, 61-73; 136-153 Clara Schumann, op.13, no.1	
M 9 Oct	Thanksgiving Monday: No Class		
Th 12 Oct	High Points (cont'd) Bridges to Free Composition 4	Agawu, 153-162 Robert Schumann, <i>Dichterliebe</i> , "Ich Grolle Nicht"	3
M 16 Oct	Criteria for Analysis 4: Periodicity, Discontinuity and Parenthesis	Agawu 75-98 Augusta Holmés, "L'Heure Rose"	
Th 19 Oct	Periodicity (cont'd) Paradigmatic Analysis 1	Agawu 163-184 Frédéric Chopin, op.28, no. 13	

M 23 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 26 Oct	Narrative (cont'd) Paradigmatic Analysis 2	Agawu, 184-207 Robert Schumann, <i>Dichterliebe</i> , IV, IX, XI, XII, XVI	4
Fall Reading Week 30 October - 5 November			
M 6 Nov	Analysis Review and Critique: Liszt	Agawu, 211-228 Franz Liszt, <i>Orpheus</i>	
Th 9 Nov	Summary and Form Tables: Farrenc	Louise Farrenc, Nonet op.38	
M 13 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 16 Nov	Summary and Phrase Graphs: Tchaikovsky	P.I. Tchaikovsky, <i>Romeo and Juliet Fantasy-Overture</i>	5
M 20 Nov	Analysis Review and Critique: Mahler	Agawu, 253-279 Gustav Mahler, Symphony no.9, I.	
Th 23 Nov	Summary and Paradigmatic Analysis: Sibelius	Jean Sibelius, Violin Concerto	
M 27 Nov	Analysis Review and Critique: Mahler	Agawu, 281-315 Gustav Mahler, Symphony no.9, I.	
Th 30 Nov	Study and Writing Day (for this course only!) – Attendance Optional		
M 4 Dec	Summary Discussion: Adventures in Analysis	Agawu, 3-12, 316-320	
Th 7 Dec	No Class Meeting. Submit Final Project online before 11:59PM.		Final