

MUSIC 4671
INTRODUCTION TO MUSIC RESEARCH

Fall 2023

Instructor: Catherine Nolan (cnolan@uwo.ca)
Office hours: Wednesdays 1:30 – 2:30 on zoom or by appointment

Course Description

This course is an introduction to research in the fields of music theory and musicology. The two fields of scholarly inquiry are closely interrelated by the ongoing recurrence in new forms of critical debates whose origins go back to the nineteenth century. The issues underlying these historical debates have remained helpful in articulating the priorities of both fields and in establishing a space for traditional and new approaches to scholarship. For instance, the nineteenth-century debate about the values of absolute and program music and the related controversies about the music criticism of Eduard Hanslick articulate the roots of disputes that continue to be relevant today. At the University of Vienna in the late nineteenth century, Guido Adler set out a vision of the field of musicology that he divided into two parts: historical and “systematic.” The field of music theory became identified as a discipline independent from musicology in the mid-twentieth century, and over the next three decades or so reflected the positivism of Adler’s “systematic” musicology as well as aspects of legacies of World War II. In the 1980s and 1990s the emergence of the so-called “new musicology” reinvigorated earlier debates about priorities in music research, and it engendered critical self-reflection that in the last thirty years has fundamentally altered the academic landscape of music research in terms of scholarly approach, methodology, and repertoire. Music research today is inclusive in terms of repertoire and intersections with other disciplines, and diverse in terms of topical issues, approaches, and methodologies.

Course Materials

Course readings will be provided via OWL.

Course Learning Outcomes

By the end of this course, students will be acquainted with materials and central topics of research practices in musicology and music theory over the past seventy or so years and will gain an understanding of the interdependence of the two fields. Students will refine their skills in research, critical reading, presentation, and scholarly writing.

Course Requirements

Assigned readings, class participation, synopsis of one class meeting, presentation on a topic of your choice, final paper proposal, final paper presentation, final paper.

Evaluation

This course requires extensive reading, and you are expected to come to each meeting prepared to make productive contributions. You may find some of the readings quite challenging. Remember that you are not expected to have mastered each reading for class discussion. You will need to read carefully and take detailed notes, including compiling relevant questions and observations that you can offer to the class. Participation in class discussion means that you are engaged with the material and that you contribute with your questions and observations from the readings.

You will contribute a *synopsis* of one meeting. A *synopsis* is a written document of 2-4 pages in length that reflects on the in-class discussion at that meeting. It should provide a critical overview of the topic and readings. Your *synopsis* is due one week after class and will be shared via OWL. You will sign up for your *synopsis* at our first meeting.

You will give a presentation (about 15 minutes long) on a topic encountered in the readings that particularly captures your interest. You should include 2 or 3 articles that are not on the assigned reading list in your presentation. You will prepare slides or a handout for your presentation. Presentation dates will be assigned after the first meeting.

The remainder of the course requirements revolve around a final paper on an approved topic. You will submit a proposal by November 10. The proposal should be about 2-3 pages in length, including a working title, argument, preliminary literature that you have reviewed, and a preliminary bibliography. I will return your proposal with feedback by November 17. You will give a presentation on the topic of your final paper (about 15 minutes long) in our final meeting. The final paper (15-20 pages) is due on December 14.

The breakdown of the requirements described above in your final grade is shown below:

Participation	10%
Synopsis	10%
Presentation	15%
Final Paper Proposal (due Nov. 10)	10%
Final Paper Presentation	15%
Final Paper (due Dec. 14)	40%

Statement on Enrolment

Enrolment in this course is restricted to graduate students in the Don Wright Faculty of Music, as well as any student who has obtained special permission to enrol 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 of what constitutes a Scholastic Offence, as found at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf.

Statement on Health and Wellness

Students who are in emotional or mental distress should refer to Mental Health Support for a complete list of options about how to obtain help.

<https://www.uwo.ca/health/psych/index.html>

Statement on Accommodation for Medical Illness

The Graduate Program in Music recognizes that a student's ability to fulfill academic responsibilities may, on occasion, be impaired by illness or injury. To ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's course grade shall be granted only in cases where there is documentation indicating that the student could not reasonably be expected to meet the academic responsibilities.

Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor.

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.

Statement on 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 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.

READINGS

DRAFT SCHEDULE

Meeting	Topic and readings
9 / 12	<p data-bbox="391 306 1305 342">Overview of music research (research in music theory and musicology)</p>
9 / 19	<p data-bbox="391 380 974 415">Origins of ongoing debates in music research</p> <p data-bbox="391 453 1414 562">Mugglestone, Erica, and Guido Adler. "Guido Adler's 'The Scope, Method, and Aim of Musicology' (1885): An English Translation with an Historico-Analytical Commentary." <i>Yearbook for Traditional Music</i> 13 (1981): 1-21.</p> <p data-bbox="391 600 1414 669">Agawu, Kofi. "Does Music Theory Need Musicology?" <i>Current Musicology</i> 53 (1993): 89-98.</p> <p data-bbox="391 707 1292 777">Burkholder, J. Peter. "Music Theory and Musicology." <i>The Journal of Musicology</i> 11.1 (1993): 11-23.</p> <p data-bbox="391 814 1414 961">Deaville, James. "Negotiating the 'Absolute': Hanslick's Path Through Musical History." In <i>Rethinking Hanslick: Music, Formalism, and Expression</i>, edited by Nicole Grimes, Siobán Donovan, and Wolfgang Marx, 15-37. Rochester: University of Rochester Press, 2013.</p>
9 / 26	<p data-bbox="391 1003 626 1039">The musical work</p> <p data-bbox="391 1077 1354 1146">Goehr, Lydia. "Being True to the Work." <i>The Journal of Aesthetics and Art Criticism</i> 47.1 (1989): 55-67.</p> <p data-bbox="391 1184 1386 1293">Rink, John. "The Work of the Performer." In <i>Virtual Works—Actual Things: Essays in Music Ontology</i>, edited by Paolo de Assis, 89-114. Leuven: Leuven University Press, 2018.</p> <p data-bbox="391 1331 1386 1440">Butt, John. "Historical Performance and 'Truth to the Work': History and the Subversion of Platonism." <i>Playing with History: The Historical Approach to Musical Performance</i>, 53-73. Cambridge: Cambridge University Press, 2002.</p>
10 / 3	<p data-bbox="391 1482 626 1518">Limits of analysis</p> <p data-bbox="391 1556 1373 1625">Cone, Edward T. "Beyond Analysis." <i>Perspectives of New Music</i> 6.1 (1967): 33-51.</p> <p data-bbox="391 1663 1284 1732">Lewin, David. "Behind the Beyond: A Response to Edward T. Cone." <i>Perspectives of New Music</i> 7.2 (1969): 59-69.</p> <p data-bbox="391 1770 1382 1839">Cone, Edward T. "Mr. Cone Replies." <i>Perspectives of New Music</i> 7.2 (1969): 70-72.</p>

10 / 10	<p>The so-called “New Musicology”</p> <p>Kerman, Joseph. “How We Got into Analysis, and How to Get Out.” In <i>Write All This Down</i>, 12-32. Berkeley, CA: University of California Press, 1994. (Originally published in <i>Critical Inquiry</i> 7 (1980): 311-31.)</p> <p>Cusick, Suzanne G. “Feminist Theory, Music Theory, and the Mind/Body Problem.” <i>Perspectives of Music Theory</i> 32.1 (1994): 8-27.</p> <p>McClary, Susan. “Paradigm Dissonances: Music Theory, Cultural Studies, Feminist Criticism.” <i>Perspectives of New Music</i> 32.1 (1994): 68-85.</p> <p>Agawu, Kofi. “How We Got Out of Analysis, and How to Get Back In.” <i>Music Analysis</i> 2004 23.2/3 (2004): 267-86.</p>
10 / 17	<p>Analysis in music research</p> <p>Cone, Edward T. “Three Ways of Reading a Detective Story or a Brahms Intermezzo.” <i>The Georgia Review</i> 31.3 (1977): 554-73.</p> <p>Cook, Nicholas. “Analysing Performance and Performing Analysis.” In <i>Rethinking Music</i>, edited by Nicholas Cook and Mark Everist, 239-61. New York: Oxford University Press, 2001.</p> <p>Guck, Marion A. “Analysis as Interpretation: Interaction, Intentionality, Invention.” <i>Music Theory Spectrum</i> 28.2 (2006): 191-209.</p>
10 / 24	<p>Music research and the humanities</p> <p>Cone, Edward T., “Music Theory as a Humanistic Discipline.” In <i>Music: A View from Delft</i>, edited by Robert P. Morgan, 29-37. Chicago: University of Chicago Press, 1989. (Originally published in <i>Juilliard Review</i> 5.2 (1957-58): 3-12.)</p> <p>Cheng, William. “Misjudgments of Humanity.” <i>Loving Music Till It Hurts</i>, Chapter 1, 11-32. New York: Oxford University Press, 2020.</p> <p>Madrid, Alejandro L. “Understanding Music Studies, Well-Being, and the Humanities in Times of Neoliberalism.” In <i>Music and Human Flourishing</i>, edited by Anna Harwell Calenza, 81-95. New York: Oxford University Press, 2023.</p>
<p>Fall Reading Week No class October 31</p>	

11 / 7	<p>The Rite of Spring at 100</p> <p>Garafola, Lynn. "A Century of <i>Rites</i>: The Making of an Avant-Garde Tradition." In <i>The Rite of Spring at 100</i>, edited by Severine Neff, Maureen Carr, and Gretchen Horlacher, with John Reef, 17-28. Bloomington, IA: Indiana University Press (2017).</p> <p>Chua, Daniel. "Rioting with Stravinsky: A Particular Analysis of the Rite of Spring." <i>Music Analysis</i> 26.1/2 (2007): 59-109.</p> <p>Straus, Joseph., "The Melodic Organization of The Rite of Spring." <i>Music Theory Online</i> 28.4 (2022).</p>
11 / 14	<p>Public music research and the digital humanities</p> <p>Svensson, Patrik. "Sorting Out the Digital Humanities." In <i>A New Companion to Digital Humanities</i>, edited by Susan Schreibman, Ray Siemens, and John Unsworth, 558-69. Malden, MA: John Wiley & Sons, 2016.</p> <p>Urberg, Michelle. "Pasts and Futures of Digital Humanities in Musicology: Moving Towards a 'Bigger Tent'." <i>Music Reference Services Quarterly</i> 20.3/4 (2017): 134-50.</p> <p>Jenkins, J. Daniel. "An Introduction to Public Music Theory." In <i>The Oxford Handbook of Public Music Theory</i>, edited by J. Daniel Jenkins. Oxford: Oxford University Press, 2022. [digital, no page numbers]</p> <p>Piilonen, Miriam. "Music Theory and Social Media." In <i>The Oxford Handbook of Public Music Theory</i>, edited by J. Daniel Jenkins. Oxford: Oxford University Press, 2021. [digital, no page numbers]</p>
11 / 21	<p>Social concerns in music research</p> <p>Bohlman, Philip V. "Musicology as a Political Act." <i>The Journal of Musicology</i> 11.4 (1993): 411-36.</p> <p>Lock, Ralph. "Musicology and/as a Social Concern: Imagining the Relevant Musicologist." In <i>Rethinking Music</i>, edited by Nicholas Cook and Mark Everist, 499-530. New York: Oxford University Press, 2001.</p> <p>Ewell, Philip. "Music Theory and the White Racial Frame." <i>Music Theory Online</i> 26.2 (2020).</p>
11 / 28	<p>Reflections</p>

	<p>Cheng, William. <i>Just Vibrations: The Purpose of Sounding Good</i>. Forward by Susan McClary, xvii-xix. University of Michigan Press, 2016.</p> <p>Rings, Steven. "Music's Stubborn Enchantments (and Music Theory's)." <i>Music Theory Online</i> 24.1 (2018).</p> <p>Guck, Marion. "Music Loving, Or the Relationship with the Piece." <i>The Journal of Musicology</i> 15.3 (1997): 343-52.</p>
12 / 5	Student presentations