

Music 9725a: 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 critical essay.

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.

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, as found at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf

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

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.

No electronic devices are permitted.

Plagiarism-checking software. 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 Graduate Instructional Information, 2022-23 licensing agreement, currently between The University of Western Ontario and Turnitin.com, <https://www.turnitin.com/>.