

Music 9530
Contexts of Music Analysis

Winter 2024

Instructor: Catherine Nolan
cnolan@uwo.ca

Office Hours: by appointment

Course Description

In this course we examine the process of music analysis from several different perspectives or contexts that align with various conceptions by scholars and performers of music. Diverse critical, analytical, philosophical, cultural, and historical contexts engage scholars and performers in their pursuit of music analysis.

The course includes six units, each with a focus on a particular context of music analysis. Each context animates the tension between the abstract and concrete, between the general and specific, and more broadly between musical organization and expression. Interspersed among the six contexts of music analysis are two analysis excursions that shift our attention to the practical application of the various contexts of music analysis.

- Context 1: The Musical Work: Ontology and Autonomy
- Context 2: The Aesthetic Categories of Formalism and Referentialism
 - Analysis Excursion: Structure and Expression in Steve Reich, *Different Trains*
- Context 3: Musical Form and Experience
- Context 4: Music Analysis and Cognition
 - Analysis Excursion: Structure and Narrative in Franz Schubert, Piano Sonata D. 960, 1st movement
- Context 5: Music Analysis and Narrative
- Context 6: Musical Unity and Disunity

Students in all graduate programs in Music are welcome to take this course.

Course materials

Course readings will be provided via OWL.

Learning Outcomes

As a result of their active participation in this course, students will be able to:

- Articulate and expand the role of music analysis in their academic and creative work.
- Develop a critical understanding of the dialectics of musical expression and organization.
- Engage in current philosophical debates on the topic of music analysis and meaning in various musical genres and repertoires.

Course Requirements

- Weekly reading assignments
- Participation in class discussions
- Report on one supplementary reading
- Six reflection postings to online forum in OWL
- Final paper proposal
- Final paper presentation
- Final paper

Evaluation

Active participation in and productive contributions to class discussion are expected. Students must come prepared to discuss the assigned readings. Some of the readings will be challenging; we will take many opportunities to discuss the challenges and rewards of academic reading and writing.

A list of supplementary readings will be provided at the beginning of the course. You will give one presentation (c. 15 minutes) on a supplementary reading from the list.

You will also write a short *reflection* of c. 250-300 words for each of the six contexts of music analysis and post your reflection to the forum on OWL. These reflections provide an opportunity for students to integrate and share their understanding of the readings and class discussions with their individual experiences relating to music analysis. Each reflection post is due before the following class. (See the schedule of readings.)

The remainder of the course requirements revolve around a final paper on an approved topic. You will submit a proposal by Monday, March 11. The proposal should be about 2 pages in length, including a working title, argument, and a preliminary bibliography. You will give a presentation (15-20 minutes) in the last two classes. The final paper (16-20 pages) is due on Friday, April 18.

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

Participation	10%
Supplementary reading report (15 minutes)	10%
6 Reflection postings (c. 250-300 words each)	20%
Final paper proposal	10%
Final paper presentation (15-20 minutes)	10%
Final paper (16-20 pages)	40%

Due Dates

Reflection posting on Context 1 – 11:59 pm Monday, Jan. 22
 Reflection posting on Context 2 – 11:59 pm Monday, Jan. 29
 Reflection posting on Context 3 – 11:59 pm Monday, Feb. 12
 Reflection posting on Context 4 – 11:59 pm Monday, Feb. 26
 Reflection posting on Context 5 – 11:59 pm Monday, Mar. 11
 Reflection posting on Context 6 – 11:59 pm Monday, Mar. 18

Final project proposal: Monday, March 11
 Final project paper: Friday, April 18

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.

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Preliminary schedule

Below is a preliminary schedule of the readings assigned for class discussion each week. A separate list of supplementary readings will be provided at the beginning of the course and added to this schedule.

Meeting Date	Topic and Readings
10 January	<p>Introduction: Setting the Context(s)</p> <p>Cox, Arnie. "On The Subjects and Objects of Music Analysis." In <i>Music Analysis and the Body: Experiments, Explorations, and Embodiments</i>, edited by Nicholas Reyland and Rebecca Thumpson, 15 – 29. Leuven: Peeters, 2018.</p>
17 January	<p>Context 1: The Musical Work – Ontology and Autonomy</p> <p>Ingarden, Roman. "The Musical Work and Its Performances," "The Musical Work and Mental Experiences," and "The Musical Work and The Score." In <i>Ontology of the Work of Art</i>, translated by Raymond Meyer with John T. Goldthwait, 7-26. Athens, Ohio: Ohio University Press, 1989.</p> <p>Samson, Jim. "The Musical Work and Nineteenth-Century History." In <i>The Cambridge History of Nineteenth-Century Music</i>, edited by Jim Samson, 3 – 28. Cambridge: Cambridge University Press, 2002.</p> <p>Treitler, Leo. "History and Ontology of the Musical Work." <i>Journal of Aesthetics and Art Criticism</i> 51.3 (1993): 483 – 97.</p>
Monday, 22 January: Reflection post on Context 1 due in OWL forum (by 11:59 pm)	
24 January	<p>Context 2: Aesthetic Categories of Formalism and Referentialism</p> <p>Ferrara, Nicholas. "Referential Meaning in Music." In <i>Philosophy and the Analysis of Music: Bridges to Musical Sound, Form, and Reference</i>, 3-30. New York: Greenwood Press, 1991.</p> <p>Hepokoski, James. "Program Music." In <i>Aesthetics of Music: Musicological Perspectives</i>, edited by Stephen Downes, 62 – 83. New York: Routledge, 2014.</p>

	Kivy, Peter. "Formalism." In <i>Introduction to a Philosophy of Music</i> , 67 – 87. Oxford: Oxford University Press, 2002.
Monday 29 January: Reflection post on Context 2 due in OWL forum (by 11:59 pm)	
31 January	<p>Analysis Excursion: Structure and Expression in Steve Reich, <i>Different Trains</i></p> <p>Cumming, Naomi. "The Horrors of Identification: Steve Reich's 'Different Trains'." <i>Perspectives of New Music</i> 35.1 (1997): 129 – 52.</p> <p>Wlodarski, Amy Lynn. "The Testimonial Aesthetics of <i>Different Trains</i>." <i>Journal of the American Musicological Society</i> 63.1 (2010): 99 – 141.</p>
7 February	<p>Context 3: Musical Form and Experience</p> <p>Bonds, Mark Evan. "The Spatial Representation of Musical Form." <i>Journal of Musicology</i> 27.3 (2010): 265 – 303.</p> <p>Higgins, Kathleen Marie. "The Many Faces of Form." In <i>The Music of Our Lives</i>, 33-61. Lanham, Maryland: Lexington Books, 2011.</p> <p>Schmalfeldt, Janet. "Introduction: The Idea of Musical Form as Process." In <i>The Process of Becoming: Analytic and Philosophical Perspectives on Form in Early Nineteenth-Century Music</i>, 3-21. Oxford: Oxford University Press, 2011.</p>
Monday 12 February: Reflection post on Context 3 due in OWL forum (by 11:59 pm)	
14 February	<p>Context 4: Music Analysis and Cognition</p> <p>Davis, Stacy. "Stream Segregation and Perceived Syncopation: Analyzing the Rhythmic Effects of Implied Polyphony in Bach's Unaccompanied String Works." <i>Music Theory Online</i> 17.1 (2011).</p> <p>De Souza, Jonathan. "Instrumental Transformations in Heinrich Biber's Mystery Sonatas." <i>Music Theory Online</i> 26.4 (2020).</p> <p>Zbikowski, Laurence M. "Music, Emotion, Analysis." <i>Music Analysis</i> 29: 37 – 60.</p>
17 February – No meeting, Reading Week	
Monday 26 February: Reflection post on Context 4 due in OWL forum (by 11:59 pm)	

28 February	<p>Analysis Excursion: Franz Schubert, Piano Sonata D. 960, 1st movement</p> <p>Cohn, Richard. “As Wonderful as Star Clusters: Instruments for Gazing at Tonality in Schubert.” <i>19th-Century Music</i> 22.3 (1999): 213 – 32.</p> <p>Fisk, Charles. “What Schubert’s Last Sonata Might Hold.” In <i>Music and Meaning</i>, edited by Jenefer Robinson, 179 – 200. Ithaca: Cornell University Press, 1997.</p> <p>Marsten, Nicholas. “Schubert’s Homecoming.” <i>Journal of the Royal Musical Association</i> 125.2 (2000): 248 – 70.</p>
6 March	<p>Context 5: Music Analysis and Narrative</p> <p>Margulis, Elizabeth Hellmuth. “An Exploratory Study of Narrative Experiences in Music.” <i>Music Perception</i> 35.2 (2017): 235 – 48.</p> <p>Maus, Fred Everett. “Music as Narrative.” <i>Indiana Theory Review</i> 12 (1991): 1 – 34.</p> <p>Gopinath, Sumanth. “Britten’s <i>Serenade</i> and the Politico-Moral Crises of the Wartime Conjunction: Hermeneutic and Narrative Notes on the ‘Nocturne’.” In <i>Music and Narrative Since 1900</i>, edited by Michael L. Klein and Nicholas Reyland, 234 – 53. Bloomington: Indiana University Press, 2013.</p> <p>Reyland, Nicholas. “Narrative.” In <i>Aesthetics of Music</i>, edited by Stephen Downes, 203 – 223. New York: Routledge, 2014.</p>
Thursday 5 March: Reflection post on Context 5 due in OWL forum (by 11:59 pm)	
13 March	<p>Context 6: Musical Unity and Disunity</p> <p>Korsyn, Kevin. “The Death of Musical Analysis? The Concept of Unity Revisited.” <i>Music Analysis</i> 23.2/3 (2004): 337 – 51.</p> <p>Kramer, Jonathan. “The Concept of Disunity and Music Analysis.” <i>Music Analysis</i> 23.2-3 (2004): 361 – 72.</p> <p>Leydon, Rebecca. “Debussy’s Late Style and the Devices of the Early Silent Cinema.” <i>Music Theory Spectrum</i> 23.2 (2001): 217 – 41.</p>
Thursday 12 March: Reflection post on Context 6 due in OWL forum (by 11:59 pm)	

20 March	<p>Epilogue: Revisiting the Musical Work</p> <p>Abbate, Carolyn and Roger Parker. “Dismembering Mozart.” <i>Cambridge Opera Journal</i> 2.2 (1990): 187 – 95.</p> <p>Cohen, Albert. “Performance Theory.” In <i>The Cambridge History of Western Music Theory</i>, edited by Thomas Christensen, 534 – 53. Cambridge: Cambridge University Press, 2002.</p> <p>Talbot, Michael. “The Work-Concept and Composer-Centeredness.” In <i>The Musical Work: Reality or Invention?</i> edited by Michael Talbot, 168 – 186. Liverpool: Liverpool University Press, 2000.</p>
27 March	<i>Topic to be announced.</i>
3 April	Student Presentations