Purpose: What is a 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 and 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 final exam covering reading and listening.


W. 16 Jan. Genre; or, what kind of thing is it?
Listening: Bach, Musical Offering, trio, allegro 1; Chopin, Nocturne in G minor op. 15, no. 3.

W. 23 Jan. Where’s the author?

W. 30 Jan. History and the analysis of music
Listening: Haydn, String Quartet Op. 33 no. 2:I; Beethoven, Symphony No. 5:III (Scherzo).

W. 6 Feb. On (Im)perfection
Listening: Mozart’s Marriage of Figaro, excerpts from the second- and last-act finales; Beethoven, String Quartet Op. 131:I, II, VII

W. 13 Feb. 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.

W. 20 Feb. Reading Week

Listening: Schoenberg, Klavierstück Op. 33a
W. 6 Mar.  History and aesthetics. 7 March, last day to drop without penalty.


Listening: Mozart, Piano Concerto in G, K. 453:II.


Listening: Beethoven, Eroica Symphony, first movement.

W. 20 Mar.  On interpretation. (See project below.)


Project: In lieu of the log, please bring in a brief piece of music criticism and evaluate it 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.


Reading: Stanley Cavell, “Music Discomposed,” in Must We Mean What We Say?, 180–212; Robert Pippin, After the Beautiful, conclusion, 131–44.


W. 3 Apr.  On music as art and number.


Listening: Bach, Goldberg Variations, aria, variations 25 and 29; Mozart, excerpts from The Magic Flute, first- and second-act finales.

No computers may be used in class, and cell phones must be turned off.

TEXTS
Course pack. Required.

EVALUATION
Weekly logs and projects: 33%
Participation: 10%
Presentation of one reading for class: 10%
One music-analytical paper (c. 1,200–1,500 words), due 5 March: 20%
Final exam: 27%

Analytical assignment. Please take a work (not something that has been or will be discussed in class) and write an analytical essay of approximately 1,200 to 1,500 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 13 February 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.

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.

**Penalty for late assignments.** Any assignment submitted after the due date for any reason other than an emergency or illness (both require appropriate documentation) will received a grade of 0%.

**Attendance policy.** This class is conducted as a seminar, and its success turns on committed student participation. Skipping seminars is not acceptable. For the first unexcused absence, five points will be deducted from your final grade. For the second unexcused absence, please see the university policies below, by which you can be barred from taking the final exam.

1. A student may be debarred from writing the final examination for failure to maintain satisfactory academic standing throughout the year.
2. Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course. The Dean of the Faculty offering the course will communicate that decision to the Dean of the Faculty of Registration. Although *any* unexcused absence will affect your grade, I will consider petitioning for debarment after two 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: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

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, http://turnitin.uwo.ca/.

**Statement on mental health:** Students who are in emotional/mental distress should refer to Mental Health@Western http://www.uwo.ca/uwocom/mentalhealth/ for a complete list of options about how to obtain help.

**Who can take this course:** This course is for music majors and minors ONLY. Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will 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.

**University policy on accommodation for illness.** Please refer to http://www.uwo.ca/univsec/academic_policies/index.html. These guidelines will also refer to work worth less than 10% of the total course grade.