The purpose of the course is to develop a creative approach to musical analysis and research that relates directly to musical performance.

Non-analytical thinking has led to some serious problems with how pieces are played or sung. For instance, pianists will often make decisions about how to play a work based on the pure physicality of the writing, or a kind of generalized notion of tone production and melodic shaping, rather than on musical elements which come from an understanding of how a work is written. In the same way, string players, wind players, and singers will often make interpretive decisions based on their own particular part, rather than on an understanding of the work as a whole. An additional problem is that performers are not usually encouraged to connect what they study in the theory and history classrooms with what actually happens in the concert hall. This course seeks to address these issues by developing the student’s ability to think analytically and critically. The manner in which various analytical and critical approaches may relate to the student’s own repertoire will also be discussed.

The course will be part lecture, part handouts, and part in- and out-of-class listening. Unfortunately, because of the class size, in-class discussion will have to be kept to a minimum. Grades will be broken down as follows:

1) Three short assignments: 30%
2) One paper due by the last day of classes: 30%
3) Final exam: 40%

Because the topic of the assignments will be discussed after they are handed in, except for medical or compassionate reasons, no extensions can be considered.

Office hours: Wednesdays 12:30 – 1:30, MB 316

Statement on academic offenses: “Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following website: http://www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_grad.pdf.”