



Faculty of Fine Arts and Music
Victorian College of the Arts
Melbourne Conservatorium of Music

Subject:
Western Music History 2: The Long 19th Century
(MUSI20198)

Subject Guide
2023

Subject Coordinator:
John Gabriel

Tutors:
Ross Chapman
Madeline Roycroft
Maurice Windleburn

The website for this subject is available through the Learning Management System (LMS) at:
<http://www.lms.unimelb.edu.au/login/>

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1. WELCOME TO THE SUBJECT

Welcome to Western Music History 2: The Long Nineteenth Century! As we continue our historical progression from Western Music History 1 to 3, we are now entering the core of the canonic repertoire of Western art music, with two of the Three B's (Beethoven and Brahms), both of the Two Schu's (Schubert and Schumann), and any number of other beloved composers with less-allerative names. As we will explore, the nineteenth century also originated many of the key ways in which we understand classical music, including the image of the tormented genius, the conventions of performance etiquette, and the idea of a "canon" of old masterworks that get performed again and again.

Our guiding question this semester will be: What makes this music meaningful? Or in other words, why do we hear this music and think it means something, as opposed to thinking it is just a series of random sounds? We will approach this question from two perspectives. The first is historical: What made this music meaningful in the past? And the second relates to the present day: Why do we find this music meaningful today? The latter is especially pressing for anyone concerned with the fate of classical music. For while almost everyone enrolled in this subject will agree that we are going to study some exceptionally beautiful music, beauty alone has proven insufficient to keep orchestras afloat, seats sold in opera houses, and musicians paid.

While we will certainly concern ourselves with the canon of Western art music, we will also necessarily need to consider who and what has been excluded from the canon and why. The legacy of nineteenth century includes the origins of our modern distinction between art and popular music, with the associated de-valuation of the latter, as well as deep-seated prejudices against women, Jews, the peoples and cultures of the Global South, and many others. The nineteenth century was also a time when Western art music came into greater contact than ever before with non-Western cultures. Sometimes this contact was violent (and sometimes music was a tool of violence), but other times this contact led to productive cultural exchange. By exploring these issues, we gain new appreciation for forgotten or overlooked music from the past and discover new meanings in "old" music for today.

2. STAFF INFORMATION

Subject Coordinator:	John Gabriel Lecturer in Music (Musicology)
Office Location:	Music Building (862), Office 242
Email:	john.gabriel@unimelb.edu.au I do my best to respond to emails within 24 hours, or 48 hours if received on the weekend or university holidays.
Consultation hour:	Monday, 1:00-2:00pm or by appointment

Tutors:

Ross Chapman
rchapman@unimelb.edu.au
Consult: Monday, 8:30-9:30am
Ian Potter Southbank Centre (IPSC) 724

Madeline Roycroft
madeline.roycroft@unimelb.edu.au
Consult: Tuesday, 12:00-1:00pm, IPSC 724

Maurice Windleburn
maurice.windleburn@unimelb.edu.au
Consult: Thursday, 11:00;12:00, IPSC 724

3. SUBJECT INFORMATION

DESCRIPTION

This subject examines music in the European art music tradition during the long nineteenth century in its social, cultural and historical contexts. By examining musical works, historical documents, and modern scholarship, students explore not only how musical styles developed within this historical context, but also how the concept of “Western art music” came to be constructed.

In-class discussions, quizzes, and exercises support students as they examine the meanings of this music for listeners both past and present, as well as how these meanings were shaped by issues including gender, race, class, nationalism, colonialism, technology, and cross-cultural contact.

Students complete an original research project on a topic of their choice, which may take the form of an academic research paper, a lecture-recital script, a pre-concert talk or a grant application.

Assessment tasks and research methods workshops in tutorials support students as they plan, research, and complete their project.

CREDIT POINTS

12.5 over one semester

LEARNING OUTCOMES

On completion of this subject, students should be able to:

- interpret nineteenth-century music in relation to social, cultural and political contexts;
- distinguish both aurally and conceptually between major music genres and styles from the long 19th century;
- communicate persuasively about musical styles or practices of the long nineteenth century in professionally relevant contexts;
- undertake academic research on a musical topic using appropriate sources and historiographical methods;
- discuss music convincingly using technical vocabulary appropriate to the subject level.

CONTACT HOURS AND TIME COMMITMENT

Weekly: Two lectures of one hour each, given one after the other, and a one-hour tutorial.

You are expected to complete the required preparation for lecture and tutorial each week before the class meeting.

Please consider carefully whether you have sufficient time to commit to this subject. You need to have available about 7–8 hours each week, in a regular schedule as follows:

- 3 hours per week for class contact.
- 2 hours per week for required reading, note taking, listening, and consultation with staff or other students as required.
- 2–3 hours for research and preparation of written assignments.

LECTURE AND TUTORIAL TIMES AND VENUE

This subject will be conducted synchronously and in-person. Attendance is expected at all class meetings (lecture and tutorial), and there are hurdle requirements regarding attendance.

Lecture:

Mondays, 9:30-11:30am

Dr Tony Gould Room, Music Building (862), Room 216

Tutorials:

Monday

12:00-1:00 IPSC (Ian Potter Southbank Centre) 701

12:00-1:00 IPSC 722

1:15-2:15 IPSC 722

Tuesday

10:00-11:00 IPSC 722

11:00-12:00 IPSC 722

Thursday

9:00-10:00 IPSC 708

12:00-1:00 IPSC 708

1:15-2:15 IPSC 708

LECTURE SLIDES

Lecture slides and recordings will be posted to the course website (see below). These are available for revision or to help students who had an excusable reason to miss lecture (e.g. illness) to catch up. Watching lecture recordings is not a substitute for attendance and participation.

PREVIOUS STUDENT EVALUATION OF THIS SUBJECT:

2022 results available on request. No evaluation was conducted in 2021 or 2020 due to pandemic-related disruptions to teaching.

PRESCRIBED TEXTS

Burkholder, J. Peter, et. al. *A History of Western Music*, 10th International Student Edition. New York and London: W. W. Norton, 2019.

Please note: This is now the prescribed text for the entire Music History sequence.

REQUIRED LISTENING

Most of the required listening for this subject will be interactive activities posted to the course website. These should be completed before lecture.

Any other required listening will be posted to the course website with a link to a streaming service for which the university has a subscription or to a publicly accessible site (e.g. Youtube).

ADDITIONAL READING AND MATERIALS

Any required reading not in the textbook will be posted to the course website, either as a scan or a link to service for which the university has a subscription (e.g. Jstor).

4. SUBJECT SCHEDULE

The following is the weekly schedule of lecture topics and required preparation (listening and reading). “Recommended readings” are not required, but provide additional background (they are often primary sources) to topics and information covered in lecture. Further reading, primarily sources used in the preparation of the day’s lecture, are included on the course website for students interested in pursuing topics further.

Topics for tutorial will generally build on the topic of weekly lectures, with additional content designed to help you prepare your assessments (research skills, etc.). Specific content may vary from one tutorial to the other. Required preparation for tutorial will be posted to Canvas; look for the links with your tutor’s name.

Please note that topics may change for reasons as mundane as last minute changes in a guest lecturer’s availability or as dramatic as a new global pandemic. For up-to-date information always check the course website.

OVERVIEW OF TOPICS AND DEADLINES:

Topics	Assessment due at the end of the week
Week 1	
The Century of Beethoven and Rossini	
Week 2	
Interiority and Virtuosity	
Week 3	
Folk and Nature / Commercialism and Cosmopolitanism	Listening Quiz 1
Week 4	
Early Music and Popular Music (1)	

Week 5	
Ballet and Wagner	Annotated Bibliography
Week 6	
War of the Romantics and the Origins of Musicology	Listening Quiz 2
Easter Break	
Week 7	
Nationalism and Industrialisation	Proposal
Week 8	
Colonialism and Exoticism	
Week 9	
Music in 19 th -century Settler Colonial Societies	
Week 10	
Racialised aesthetics – Antisemitism and African American Music	Polished First Draft
Week 11	
Gendered aesthetics and the Crisis of Mediation	Listening Quiz 3
Week 12	
Popular music (2) and Art and Culture in <i>fin-de-siècle</i> Paris	Peer Review

Note: The University's weeks run from Monday to Sunday, i.e. Week 1 begins on Monday 27 February and ends on Sunday 5 March.

WEEK 1: INTRODUCTION & THE CENTURY OF BEETHOVEN AND ROSSINI

Required Reading:

Burkholder, 554-71 (Revolution and Change - Other Works of the Middle Period)

Burkholder, 646-659 (Romantic Opera and the Musical Theater to Midcentury - Classics of Italian Opera)

Required Listening:

Ludwig van Beethoven, Symphony no. 3 in E-flat major op. 55, "Eroica," mvt. 1

Gioachino Rossini, Overture to *Barber of Seville*

Vincenzo Bellini, "Casta Diva," Act 1 Scene 4 from *Norma*

Recommended Reading:

Bowersox, Jeff. "Beethoven Performs With His Friend George Bridgetower, The 'Great Mulatto Composer And Lunatic' (1803)." *Black Central Europe*.

<https://blackcentraleurope.com/sources/1750-1850/beethoven-performs-with-his-friend-george-bridgetower-the-great-mulatto-composer-and-lunatic-1803/>

Dahlhaus, Carl. "The Twin Styles." In *Nineteenth-Century Music*, 8-15. Translated by J. Bradford Robinson. Berkeley: University of California Press, 1989.

Hoffmann, E.T.A. "Beethoven's Instrumental Music." In *Readings in Music History*, vol. 6, *The Nineteenth Century*, edited by Ruth Solie, 151-56. New York: Norton, 1998.

WEEK 2: INTERIORITY AND VIRTUOSITY

Required Reading:

Burkholder, 571-79 (Circumstances in the late period - Beethoven's centrality)

Burkholder, 580-90 (skip 584-5 for now), 600-17 (The Romantic Generation - Romanticism; Music for Piano - The Romantic Legacy)

Required Listening:

Ludwig van Beethoven, String Quartet no. 14 in c# minor, op. 131, mvt. 1

Fanny Mendelssohn Hensel, *Sechs Lieder*, op. 1, no. 1, "Schwanenlied"

Franz Liszt, *Trois études de concert*: No. 3, *Un Sospiro*

Louise Farrenc, Piano Quintet no. 1, op. 3, mvt. 1

Recommended Reading:

Friedland, Bea. "Louise Farrenc." In *Women Composers: Music through the Ages*, vol. 6, ed. Martha Furman Schleifer and Sylvia Glickman, 1-4. New York: G.K. Hall, 1996.

Frisch, Walter. "Romantic Irony." In *Music in the Nineteenth Century*, 26-28. New York: W. W. Norton, 2013.

Burdet, Emmeline. "Beethoven: Challenging Prejudice about the Composers' Deafness as Personal Tragedy." *Disability Arts Online*, 8 January 2015.

<https://disabilityarts.online/magazine/opinion/beethoven-challenging-prejudice-about-the-composers-deafness-as-personal-tragedy/>

Frank, Gabriela Lena. "I Think Beethoven Encoded His Deafness in His Music." *New York Times*, 27 December 2020.

<https://www.nytimes.com/2020/12/27/arts/music/beethoven-hearing-loss-deafness.html>

WEEK 3: FOLK AND NATURE / COMMERCIALISM AND COSMOPOLITANISM

Required Reading:

Burkholder, 590-98 (Song - R. and C. Schumann)

Burkholder, 659-65 (France - Germany)

You may also wish to remind yourself of middle paragraph for Burkholder, p. 573, for *song cycle*, and pp. 646-49 for opera and nationalism.

Required Listening:

Franz Schubert, *Erlkönig*, D. 328

Carl Maria von Weber, "Wolf's Glen," Act II finale from *Der Freischütz*

Giacomo Meyerbeer, "Blessing of the Swords" and Grand Duo, from Act IV of *Les Huguenots*

Louise Bertin, "Bell Song" from *La Esmeralda*

Recommended Reading:

Rousseau, Jean-Jacques. "Essay on the Origin of Languages," chapters 2 (pp. 293-4), 4 (pp. 295-6), 12 and 13 (pp. 312-21). In *Jean-Jacques Rousseau: Essay on the Origin of Languages and Writings Related to Music*, trans. and ed. By John T. Scott. Hanover: University Press of New England, 1998.

Explore this digital exhibition by the Opera Paris on Grand opéra featuring lots of fantastic historical images:

<https://www.operaparis.fr/en/visits/exhibitions/grand-opera-1828-1867-history-made-spectacular>

WEEK 4: EARLY MUSIC AND POPULAR MUSIC (1)

plus a Guest Workshop with Southbank Library Team!

Required Reading:

Burkholder, 598-600 (British and North American Song), 618-27 (Romanticism in Classical Forms - The tradition of choral music), 698-99 (Lighter Fare), 708-9 (Operetta - The Variety of Musical Theater)

Required Listening:

Clara Schumann, 3 Preludes and Fugues, op. 16

Felix Mendelssohn, Nos. 13-16 in *St. Paul*

Johann Strauss, Jr. *An der schönen, blauen Donau*, op. 314

Arthur Sullivan, "When the Foeman Bares his Steel," from *Pirates of Penzance*, Act II, no. 17

Recommended Reading:

Charosh, Paul. "'Popular' and 'Classical' in the Mid-Nineteenth Century." *American Music* 10, no. 2 (Summer 1992): 117-135.

Forkel, Johann Nikolaus. "Bach the Composer" and "The Genius of Bach." In *German Essays of Music*, ed. Jost Hermand and Michael Gilbert, 51-58. New York: Continuum, 1994.

WEEK 5: BALLET AND WAGNER

Required Reading:

Burkholder, 671-88 (Opera and Musical Theater - Wagner's Influence)

The Cambridge Companion to Ballet, chapters 12 and 13 (Marian E. Smith, "The Orchestra as Translator: French Nineteenth-century Ballet," 138-150; Lynn Garafola, "Russian Ballet in the Age of Petipa," 151-163)

You may also wish to review: Burkholder, 658-59 (for *reminiscence motive*), 662-3 (Ballet), and 610 (for dances).

Required Listening:

Adolphe Adam, *Giselle*, excerpts

Piotr Tchaikovsky, *Swan Lake*, excerpts

Wagner, *Tristan und Isolde*, Prelude and Liebestod

Wagner, *Rheingold* excerpts

Recommended Reading

Ivanov, Mikhail Mikhailovich. "Marius Ivanovich Petipa." In *A Century of Russian Ballet: Documents and Accounts 1810-1910*, ed. Roland John Wiley, 350-56. Oxford: Oxford University Press, 1990.

Schopenhauer, Arthur. "From *The World as Will and Representation* (1819)." In *German Essays of Music*, ed. Jost Hermand and Michael Gilbert, 65-69. New York: Continuum, 1994.

WEEK 6: WAR OF THE ROMANTICS AND ORIGINS OF MUSICOLOGY

Required Reading:

Burkholder, 627-45 (Chamber music - Romanticism and the Classical Tradition), 711-25 (Late Romanticism - Franz Liszt), 731-6 (France)

Programme to *Symphonie Fantastique*, available here:

<http://www.hberlioz.com/Scores/fantas.htm>

Required Listening:

Hector Berlioz, *Symphonie Fantastique*, mvt. 5 “Dream of a Witches’ Sabbath”

Franz Liszt, *Les préludes*, Symphonic Poem no. 3

Augusta Holmès, *Pologne*

Johannes Brahms, Quintet for Piano and Strings in f minor, op. 34, mvt. 1

Recommended Reading

Extracts from Berlioz’s *Memoirs*, available here: <http://www.hberlioz.com/Scores/fantas.htm>

“The ‘Music of the Future’ Controversy.” In *Music in the Western World: A History in Documents*, 2nd ed., ed. Piero Weiss and Richard Taruskin, 355-58. Belmont: Thomson Schirmer, 2008.

Hanslick, Eduard. “From *Vom Musikalisch-Schönen*.” In *Readings in Music History*, vol. 6, *The Nineteenth Century*, ed. Ruth Solie, 160–69. New York: Norton, 1998.

Hanslick, Eduard. “‘Content’ and ‘Form’ in Music.” In *German Essays of Music*, ed. Jost Hermand and Michael Gilbert, 81-89. New York: Continuum, 1994.

WEEK 7: NATIONALISM AND INDUSTRIALISATION

Guest Lecture by Madeline Roycroft

Guest Workshop with Academic Skills

Required Reading:

Burkholder, 584-85, 671–674 (until subheading 'exoticism'); 700–707

Required Listening:

Smetana, *Vltava* (The Moldau) from *Má vlast*

Dvořák, Slavonic Dances op. 46, no. 7 in C minor (*Skočná*)

Dvořák, Symphony No. 9, “From the new world,” mvt I (Adagio–Allegro molto)

Gulak-Artemovskiy, “Andriy's Prayer” from *A Cossack Beyond the Danube*

Mussorgsky, *Boris Godunov*: Act I scene 1, Pimen's monologue

WEEK 8: COLONIALISM AND EXOTICISM

Required Reading:

Burkholder, 694-698 (Later Italian Opera - French Exoticism)

Review Burkholder, 674 on Exoticism

Mehl, Margaret. "Western Art Music in Japan: A Success Story?" *Nineteenth-Century Music Review* 10, no. 2 (2013): 211–22. Focus on 211-18.

Required Listening:

Georges Bizet, "L'amour est un oiseau rebelle," from Act 1, no. 5 of *Carmen*

Giacomo Puccini, excerpt from Act I of *Madama Butterfly*

Rentarō Taki, *Kōjō no Tsuki*

Nobu Koda, Violin Sonata in E-flat

Recommended Reading:

Davidann, Jon. "The Myth of Westernisation." *Aeon*, 9 February 2021.

<https://aeon.co/essays/is-westernisation-fact-or-fiction-the-case-of-japan-and-the-us>.

McClary, Susan. "Images of Race, Class and Gender in Nineteenth-Century French Culture." Chapter 3 in *Georges Bizet: Carmen*, 29-43. Cambridge: Cambridge University Press, 1992.

WEEK 9: MUSIC IN SETTLER COLONIAL SOCIETIES

Required Reading:

Burkholder, 666-67 (The United States - American Opera), 741 (middle paragraph on Dvorak in USA), 745-7 (The United States)

Remind yourself of Burkholder, 598-600 (North American Song), 615-17 (Gottschalk)
Preview Burkholder, 668-70 (Minstrel Shows), 766-69 (African American Traditions).

Required Listening

Louis Moreau Gottschalk, *Souvenir de Porto Rico* (Marche des Gibaros), op. 31

Amy Beach, *Symphony in E minor*, “Gaelic,” mvt. 2

Alfred Hill, *String Quartet no. 1 “Maori,”* mvts. 2 and 3

GWL Marshall-Hall, *Symphony in E-flat*, mvt. 1

Recommended Reading:

“55. American Classical Music Goes to the Paris World’s Fair of 1889,” “56. George Chadwick’s Ideals for Composing Classical Concert Music,” and “57. Late Nineteenth-Century Cultural Nationalism: The Paradigm of Dvorak,” in *Music in the USA: A Documentary Companion*, ed. Judith Tick, 301-15. New York: Oxford University Press, 2008.

Irving, David R.M. and Alan Maddox. “Towards a Reflexive Paradigm for the Study of Musics in Australian Colonial Societies (1788–1900).” *Context* 46 (2020): 51-73.

Veracini, Lorenzo. “Introduction” to *Settler Colonialism: A Theoretical Overview*, 1-15 [focus 1-12]. London: Palgrave MacMillan, 2010.

WEEK 10: RACIALISED AESTHETICS IN THE 19TH CENTURY

Required Reading:

Grey, Thomas S. "The Jewish Question." In *The Cambridge Companion to Wagner*, ed. Thomas S. Grey, 203-18. Cambridge: Cambridge University Press, 2008.

Burkholder, 666-70 (Minstrel Shows), 751-2 (Music of African Americans), 766-69 (African American Traditions)

Review 615-17 (Gottschalk)

Required Listening:

Richard Wagner, excerpts from *Die Meistersinger von Nurnberg*

Fromental Halévy, excerpts from *La Juive*

Fisk Jubilee Singers, *Swing Low, Sweet Chariot*, historical recording from 1909

Samuel Coleridge-Taylor, *24 Negro Melodies*, op. 59, nos. 7 ("Oloba") and 10 ("Deep River")

Scott Joplin, *Maple Leaf Rag*

Recommended Reading:

Douglass, Frederick. "From *My Bondage and My Freedom* (1885)." In *Readings in Music History*, vol. 6, *The Nineteenth Century*, edited by Ruth Solie, 216-19. New York: Norton, 1998.

Kettle, Martin. "Die Meistersinger von Nürnberg review – riveting restaging puts Wagner on trial." *The Guardian*, 28 July 2017. <https://www.theguardian.com/music/2017/jul/27/die-meistersinger-von-nurnberg-bayreuth-wagner-antisemitism>

Potter, Pamela M. "Wagner and the Third Reich: Myths and Realities." In *The Cambridge Companion to Wagner*, ed. Thomas S. Grey, 235-45. Cambridge: Cambridge University Press, 2008.

WEEK 11: GENDER/SEXUALITY AND THE CRISIS OF MEDIATION

Required Reading:

Scott, Derek B. "The Sexual Politics of Victorian Musical Aesthetics." *Journal of the Royal Musical Association* 119, no. 1 (1994): 91-114.

Burkholder, 727-30 (Hugo Wolf - Richard Strauss), 756-63 (The Early Twentieth Century - Modernism in Art), 804-12 (Radical Modernists - Atonal Music).

Sine, Nadine. "Alma Maria Schindler-Mahler." In *Women Composers: Music through the Ages*, vol. 7, ed. Martha Furman Schleifer and Sylvia Glickman, 640-43. New York: G.K. Hall, 1996.

Required Listening:

Franz Schubert, Symphony no. 8 "Unfinished," mvt. 2

Ethel Smyth, Excerpt from *The Wreckers*

May Aufderheide, *The Thriller!*

Peter Tchaikovsky, Symphony no. 6, op. 74, mvt. 4

Gustav Mahler, Symphony no. 1 in D major, mvt. 3

Richard Strauss, Conclusion of Scene 4 from *Salome*, op. 54

Alma Schindler-Mahler, "Ansturm"

Recommended Reading:

McClary, Susan. "Constructions of Subjectivity in Schubert's Music." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, Gary C. Thomas, 205-233. London: Routledge, 1994.

Oltermann, Philip and Shaun Walker. "Chopin's interest in men airbrushed from history, programme claims." *The Guardian*, 25 November 2020.
<https://www.theguardian.com/music/2020/nov/25/chopins-interest-in-men-airbrushed-from-history-programme-claims>

von Hofmannsthal, Hugo. *Lord Chandos Letter*. 1902.

"Two letters from Gustav Mahler." In *Composers on Music: An Anthology of Composers' Writings from Palestrina to Copland*, 2nd ed., ed. Sam Morgenstern, 306-12. New York: Pantheon, 1956.

Schoenberg, Arnold. "Two Letters to Ferruccio Busoni," in *Source Readings in Music History*, vol. 7, *The Twentieth Century*, ed. Robert P. Morgan, 13-19. New York: Norton, 1998.

WEEK 12: THE CRISIS OF MEDIATION AT THE *FIN-DE-SIÈCLE*

Guest Lectures by Ross Chapman and Maurice Windleburn Additional Readings and Listening TBA

Required Reading:

"Patrick S. Gilmore and the Golden Age of Bands" and "John Philip Sousa: Excerpts from His Autobiography," nos. 49 and 51 in *Music in the USA : A Documentary Companion*, edited by Judith Tick, 266-69 and 281-84. Oxford: Oxford University Press, 2008.

Burkholder, 770-87 (The Early Twentieth Century: The Classical Tradition - Claude Debussy).

Required Listening:

Alexander Lithgow, *Invercargill*

John Philip Sousa, *The Federal*

Claude Debussy, *Voiles*

Recommended Reading:

Whiteoak, John. "Popular Music, Militarism, Women, and the Early 'Brass Band' in Australia." *Australasian Music Research* 6 (January 2001).

"Debussy and Musical Impressionism." In *Music in the Western World: A History in Documents*, 2nd ed., ed. Piero Weiss and Richard Taruskin, 355-58. Belmont: Thomson Schirmer, 2008.

TUTORIAL SCHEDULE AND PREPARATION

Tutorials in this subject are based on participation, discussion and interaction. Each tutorial will have required preparation (readings, listening, videos, etc.) that should be completed beforehand in order for everyone to fully participate.

Additionally, most tutorials will have two topics. The first will relate to the subject content (Western music in the long nineteenth century), and the second will focus on the academic skills necessary to complete the assessment in this subject, whether the research project or the final listening test.

Tutorial Week 1: Introduction / What is Music History?

This week's tutorial has one additional topic. First and foremost, we'll be introducing ourselves and getting to know each other!

We'll then turn our attention to a discussion of the question: What is this thing — "Music History" — that we are studying?

In preparation for this discussion, please read this article by the musicologist Susan McClary: "The World According to Taruskin," *Music & Letters* 87, no. 3 (August 2006): 408-415. [Link on Canvas]

As you'll see, this is a Review Article (in effect, an extended book review) of the multi-volume *Oxford History of Western Music*. We're less interested in McClary's specific comments on the *OHWM*, than we are in how she uses this review as an opportunity to reflect on what it means to write music history: what topics need to be included, what methodologies need to be used, and so forth.

Here are some questions to reflect on while you read to prepare for the discussion:

1. McClary notes that Taruskin defines his project as a history of "literate" music, that is, notated music. Since the publication of the *OHWM*, this has remained one of the most controversial aspects of Taruskin's approach. What does such an approach leave out, and why would this be controversial?
2. McClary praises Taruskin for featuring less-canonical figures, like Glinka, alongside more-canonical ones, like Beethoven. What are the benefits of such an approach? What are the shortcomings? How does a music historian writing something shorter than Taruskin's 6,000-page tome strike this balance?
3. McClary references debates in the field about balancing a focus on social history or context with what she calls "the music itself." What does she mean by this latter term? How would you explain these two different approaches to music history? Is one approach better than the other?
4. McClary notes that while Taruskin tries not to take a side in the historical debates he writes about, sometimes his opinion is clear. What is the role of the historian when writing about historical controversies? Should one take a side, or should one remain an impartial observer?
5. McClary praises Taruskin for the inclusion of women (in fact, this was a big part of the "New Musicology" she references), but criticises him for leaving out people of colour, especially African Americans, and their musics. As she notes, Taruskin may justify this as maintaining a focus on Western "art" music (which relates to the idea of "literate" music above), but as McClary argues, these musics hardly exist in vacuums

with clear-cut borders between them. How does the music historian navigate this terrain?

6. McClary often refers to “Grout” as a negative example. In fact, this is an earlier version of our textbook. Although the textbook has been substantially improved since J. Peter Burkholder was brought in to overhaul Grout’s earlier work, McClary makes some valuable critiques of music history textbooks generally. What issues does she suggest we should keep in mind while reading the Burkholder textbook this semester? But we can also push back a bit: What are the benefits of a textbook like the Burkholder?

Finally, we’ll take some time at the end of the tutorial to go over the instructions for the final research project. Before the tutorial, look over the description of the project in the Subject Guide or on Canvas (the information is identical, just laid out a bit differently). Have a think about which of the three options you might be interested in, and bring any questions you may have about the three stages of the project!

Week 2 Tutorial: Gender and the Lied / Intro to Grant Writing

Tutorial this week will have two interrelated topics.

- First we will examine the conditions that prompted women to write Lieder in the first half of the nineteenth century and do some research into some female composers you may or may not have heard of.
- Then, we will have a workshop on grant writing, both as a general skill anyone working in the arts today needs and as one of the assessment options in this subject. We’ll ground our discussion of grant writing in the concrete example of organising a concert that features music by some of the female composers discussed in the first part of tutorial.

Gender and the Lied

In preparation for the first part of the tutorial, please read the first ten pages of the following essay:

Marcia J. Citron, “Women and the Lied, 1775–1850,” in *Women Making Music: The Western Art Tradition*, ed. Jane M. Bowers and Judith Tick (Illinois: UIP, 1987): 224–48. [Link on Canvas]

In preparation for discussion in tutorial:

1. Consider the opinions on women’s work and education that Jean-Jacques Rousseau expressed in the mid-eighteenth century (pp. 225–26). What were his biggest criticisms, and how do these differ from any criticisms of women’s work you have heard in your lifetime?
2. Why was singing initially added to the female education curriculum in Germany? What effect did this have on the relative number of professional and amateur female singers?
3. Few nineteenth-century women composed in public genres like the symphony or concerto. Why was this the case, and how did Lieder provide a solution to this issue?
4. What do all the women composers discussed in this article have in common? How much of an advantage did this give them in attaining a professional status? In what domain did this advantage fall short?
5. Consider Felix Mendelssohn’s opinions on his sister Fanny publishing her compositions (p. 231). What strategies did women composers adopt to have their

music published? What were the positive and negative outcomes of these strategies? What impact did this have on their professional success and legacy?

We will also do some group activities related to this article.

Grant Writing

Before tutorial, spend some time familiarising yourself with the Handout on Grant Writing [Link on Canvas], which is full of practical information, advice and resources for grant writing applicable well beyond the final project.

You may also wish to check out other resources for the grant application option of the final project, including the Ignite Lab Information Pack and examples of previous grant application final projects [Links on Canvas].

Week 3 Tutorial: Performance Practice / Programme Notes

This week in tutorial, we have two topics:

- First, our major topic will be issues in performance practice of nineteenth-century music, especially in relation to the Lied.
- Second, we'll discuss writing programme notes in preparation for the Listening Quiz due on Sunday.

Performance Practice

In preparation to discuss performance practice, please watch the following video, which David Greco recorded for us. David is a professional singer who completed his PhD here at the MCM in 2020, and this video draws from his PhD research.

[Video on Canvas]

Then, please read this interview with David that gets into some of the practical issues his research raises in the performance of the 19th-century Lied repertoire.
<https://www.cutcommonmag.com/could-we-be-approaching-lieder-all-wrong/>

Finally, please watch the following videos:

The first is a performance of Schubert's "Der Lindenbaum" by the tenor Ian Bostridge, who is known for his very precise realisation of the score.
https://www.youtube.com/watch?v=ON6Y_V3SJMET

The second is a performance of the same Lied by David Greco. In addition to differences of accompanying instrument and voice-type, you'll also notice as the Lied progresses, David adds more of the interpretive gestures (portamenti, other ornamentation, tempo variation, etc.) that he discusses in his video.
David Greco and Erin Helyard: Schubert - Der Lindenbaum (from Winterreise) - Studio performance

In preparation for class discussion, please reflect on the following questions

1. What kinds of evidence does Greco draw on to make his argument? Do you find the evidence he uses appropriate to the repertoire he performs? Are there other kinds of evidence you might look for if you were researching this topic?
2. Do you find his argument convincing? Why or why not?

3. Which of the two performances do you prefer, and why? How does your perception/opinion of the historical accuracy of the recordings affect your preference?
4. Are you aware of similar debates about nineteenth-century performance practice for your instrument? Do you know of any treatises or similar written guides to performance on your instrument from the nineteenth century? What is the earliest recording of someone performing on your instrument that you are aware of?
5. A challenge for any performer trying to follow historical practices of musical interpretation is how often historical sources tell the performer to rely on their own “good taste” to know when or how much to add ornamentation or rubato. How might one investigate what constituted “good taste” in the past? To what extent might a performer be justified in following their own modern “good taste” in applying ornamentation or rubato? What happens when historical “good taste” sounds bad to modern ears?

If you'd like to read more of David's research, his PhD is available on Minerva Access (the online repository of theses completed at the Unimelb). [Link on Canvas] The video he created above is based primarily on material from Chapters 2 and 3.

Programme Notes

We'll be discussing some examples of programme notes (what works, what doesn't, etc.). We've got a few prepared, but free to bring in some examples (good or bad) from concerts/performances you've attended.

Week 4 Tutorial: Finding Sources / Chicago-style Citations

Tutorial this week will have two major topics, both focused on your research projects and the Annotated Bibliography assignment due this week.

- First, we'll discuss finding scholarly/appropriate sources.
- Second, we'll review Chicago-style bibliographic formatting and some of the resources to help with formatting your bibliographies.

Research

In tutorial we'll be workshopping research strategies using some of the resources provided by the library on Canvas. If you haven't already, take some time to review the Assessment Support [Link on Canvas] resources from the library, especially “How to Find Resources,” “How to Navigate Musical Editions,” and “How to Evaluate Resources.”

This tutorial will give you a chance to practice using these different research tools, get help if you're having trouble with some of their features, and to evaluate the relative strengths and weaknesses of each. It's also a chance to get started searching for resources on topics you're interested in for your final project.

Come to tutorial with your ideas for your final project. This can still be something quite broad (e.g. “I'm interested in women performers”) or something already quite specific (e.g. “I'm interested in women performers in Gilbert and Sullivan operettas in nineteenth-century Australia.”).

Bibliographies

Spend some time reviewing the library's resource re:Cite (Chicago A) and the online Chicago Manual of Style (Footnote-Bibliography). [Links on Canvas] Try writing up some

bibliographic entries for things you've read (whether or not you might include them in your bibliography) and bring them to tutorial. If you use a citation management program (Endnote, Zotero), you can also bring some entries that it has generated to check for common mistakes these programs generate.

Week 5 Tutorials: Leitmotifs in Film / Formulating a Thesis Statement

This week we have two main topics in tutorial.

- First, we'll think more about Leitmotifs beyond Wagner's operas.
- Then, we'll review bibliography formatting and discuss the process of formulating a thesis (argument for research essays), original perspective (for preconcert talks), and compelling, concise description of your project (for grant proposals).

Leitmotifs

As I gesture towards in lecture this week, Leitmotifs have a long afterlife after Wagner's operas, especially in film music. Try and think of some films you are familiar with that use musical Leitmotifs. Then, read the following excerpts from Matthew Bribitzer-Stull, *Understanding the Leitmotif: From Wagner to Hollywood Film Music* (Cambridge: Cambridge University Press, 2015), 269-75 and 279-83. [Link on Canvas]

In preparation for discussion, reflect on the following questions:

- According to Bribitzer-Stull, how do and don't film themes function like Leitmotifs? How does that affect how they shape the audience's understanding of the film?
- Compare films you are familiar with and Wagner's music to the extent you are familiar with it: Is the leitmotivic work more or less obvious in film music?
- How aware are you of these themes and the way they shape your understanding of films?
- While watching films, do you experience these themes as Leitmotifs (that is, functioning as Wagner intended his Leitmotifs to function), or some other way? If some other way, how?
- To what extent are Wagner's ideas and techniques embedded in the way we assume film music functions?
- What other examples can you think of of films that use leitmotifs? Can you think of examples from other media (for example, video games) where Leitmotifs function in a similar way?

You may also enjoy checking out music theorist Frank Lehman's catalogue of Star Wars Leitmotifs [Link on Canvas] (note how he distinguishes between Leitmotifs and other kinds of themes in these film scores).

Bibliography and Thesis, etc.

Our review of bibliography will be brief. We'll look at a few common mistakes or points of confusion from the annotated bibliographies (any examples we discuss will of course be anonymous!).

Then we'll workshop how to refine general topics, works, or areas of interest into compelling thesis statements (or their equivalent for other assessment formats). Bring your own research topic (either the statement from your Annotated Bibliography or a more up-to-date topic reflecting developments in your research over the last few weeks)!

Week 6 Tutorials: Facsimiles and Editions / Writing an Abstract

Tutorial this week will have two major topics:

- First, we'll be discussing using facsimiles, critical editions, modern performance editions and related musical sources.
- Second, we'll discuss how to write a good project proposal or abstract.

Facsimiles Activity

Tutorials this week will meet in the Southbank library.

In preparation for tutorial this week, go to the Southbank Library and check out some of the facsimiles of music manuscripts the library owns. (NB: Most facsimiles can only be used in the library, so you'll need to plan to physically go to the library.)

To get started looking for facsimiles you can simply type "music facsimile" into a library catalogue search and browse the results. You can also do a catalogue search for "Garland Early Romantic Opera" (this is a great series of facsimiles that the library owns). Or you can browse the library shelves in the "Collected Editions" section on Level 1. Facsimiles are mixed in with printed editions, which are all organized by composer's name.

If you are unfamiliar with facsimiles, you can find some background information from Jane Gottlieb's *Music Library and Research Skills* here [Scan on Canvas].

Select a facsimile of a work that appeals to you. It could be a piece you might perform, or by a composer you admire, or maybe its title just caught your eye. It should be a work that falls within the scope of this subject: music in the long nineteenth century. (While lecture only covers 1803 to 1911, you can push it to roughly 1780 to 1920.)

After you have found your facsimile, locate a modern edition of the score for the same work and spend some time comparing the two. The following are some questions to get you started:

- How does the layout of the manuscript differ from the layout of the printed score?
- What differences might arise preparing this music for performance based on the manuscript as opposed to a printed score (historically and/or today)?
- What can the manuscript tell us that a printed score cannot?
- Are there major divergences between the manuscript and the printed score? If so, what might these divergences tell us about the composer's compositional process? What might they tell us about the evolution of the work after the initial composition was completed?
- Do you notice any minor divergences? What might their significance be?
- Based on this preliminary engagement with the manuscript, what questions arise that could be topic for future research, either academic research or as background research for performance?
- Are any sections of your facsimile scratched out or otherwise "cut"? What was cut? Why do you think it might have been?
- In this day and age, is it important for musicians to look at original manuscripts of scores? Is this more or less important now than it may have been in the past?

N.B.: Most facsimile includes an introduction that provides useful background information on the manuscript.

Bring your facsimile and modern score with you to tutorial this week (this is why we are meeting in the library) and be prepared to spend a couple minutes sharing some of your observations and discussing them with your peers.

Week 7 Tutorials: Verdi / Programme Notes (2)

Tutorial this week has two main topics:

- First, we'll be discussing the composer Giuseppe Verdi, looking at both his relationship to Italian Nationalism and his use of the *Scena* form.
- Second, we'll review writing programme notes.

Verdi

In preparation for our discussion of Verdi and nationalism, please read Burkholder, 688–94, and the following article:

Roger Parker, “Verdi politico: A Wounded Cliché Regroups,” *Journal of Modern Italian Studies* 17, no. 4 (2012): 427-436. [Link on Canvas]

(Another Roger Parker article on Verdi, from *The Guardian*, may also be of interest: “Verdi the revolutionary? Let's separate fact from fiction,” *The Guardian*, 8 October 2013. [Link on Canvas])

Please also watch “Va, pensiero” from Verdi's *Nabucco*. You can stream it via a University subscription [Link on Canvas]. “Va, pensiero” starts at about 1:29, or is Track 29 in the video.

In preparation for class discussion, reflect on the following questions:

- What role did Verdi and his music play in the Italian Risorgimento? How and when did his operas come to be associated with this movement?
- Can you think of any other music written for political purposes, or co-opted for political ends? How do other examples resemble/differ from the case of Verdi's operas?
- Is there something about opera that makes it more appropriate for political messages or co-option? Is purely instrumental music as easily used in this way?
- In his journal article, Parker mentions that Verdi's 'Va pensiero' was popular with the Italian Fascists, but was also the first thing sung at La Scala after the war, and that it has recently been used by British Airways and the Lega Nord (a current far-right party in Italy). How is it that the same music can be used for different political/ideological ends? (You might also like to look at this short video of philosopher Slavoj Žižek discussing Beethoven's 'Ode to Joy' as a similar case [Link on Canvas])

To review the *Scena* form, you can re-read Burkholder, 651–56, and re-watch the interactive listening on Bellini's “Casta Diva” [Link on Canvas]. We'll be looking at Verdi's use of this form in Act III of *La traviata*. Please watch the scene beforehand and start thinking about where the formal sections fall. You can view it via university subscription [Link on Canvas], the *Scena* we're interested in starts a little after 1:51 when the maid comes in singing “Signora...”.

Programme Notes

We'll be workshopping programme notes, but if you have any questions about your own that you'd like to go over, please bring them with you!

Week 8 Tutorials: Decolonising Music History / Using Figures and Examples

This week's tutorial has two main topics.

- First, building on the topic of the last few weeks' lectures, we'll talk about extending an analysis of race, exoticism, (settler-)colonialism and global encounters in music to a critique of how we teach and research music history - a project that is generally referred to as "decolonising" or "decentering Europe/the West" in musicology.
- Second, we'll spend some time discussing the practicalities of incorporating images, figures, tables, and musical examples into your drafts (due at the end of next week).

Decolonisation

In preparation for the first portion of tutorial, please watch the following short video, created by Prof Melanie Plesch:

[Video on Canvas]

Then read this series of blog posts (don't worry, each one is short!) in which Prof Alexander Rehding of Harvard University reflects on decentering Europe in teaching the history of music theory.

1. <https://historyofmusictheory.wordpress.com/2020/04/03/can-the-history-of-theory-be-decentered-part-i-prequel-five-classics/>
2. <https://historyofmusictheory.wordpress.com/2020/04/03/can-the-history-of-theory-be-decentered-part-ii-five-different-classics/>
3. <https://historyofmusictheory.wordpress.com/2020/04/03/can-the-history-of-theory-be-decentered-part-iii-some-consequences/>
4. <https://historyofmusictheory.wordpress.com/2020/04/03/can-the-history-of-theory-be-decentered-part-iv/>
5. <https://historyofmusictheory.wordpress.com/2020/04/03/can-the-history-of-theory-be-decentered-part-v-some-faqs-and-not-so-faqs/>

Finally, check out the essay "The Politics of Knowledge" by the critic Edward Said. [Link on Canvas] Although written in 1991, this piece still speaks to many of the debates raging in contemporary society, and while his focus is literature, he also addresses many issues at stake in the decolonisation of musicology. (If you're pressed for time, focus on the portion from the bottom of page 25 to the end.)

To prepare for discussion in tutorial, here are some questions you might reflect on:

- What are the reasons to decolonise or decenter music history?
- What is "tokenism," and why is it not an adequate strategy to decolonise music history?

From Melanie Plesch's video:

- Should we replace Beethoven's 9th with Justina Isla's Valsa or Remigio Navarro's Minuet?
- Wouldn't we then risk replacing one regime with another?
- Can we make room for them without it being a tokenistic gesture?

- What value judgements are at play in our minds when we place Beethoven over Justina or Remigio?
- Can you think of comparable examples from other countries/cultures/regions you are familiar with?

From Alexander Rehding's posts:

- What do you think of this approach to structuring a music history (or in this case, history of music theory) subject?
- Does Rehding's approach succeed in de-centering Europe? Does it go too far?
- Would you describe Rehding's approach as tokenism?
- In the FAQ, he admits the approach might end up being a bit superficial in its coverage of five cultures in one semester? Do you think this is inevitable such an approach?
- Should the Music History sequence at the University of Melbourne be decolonised? What would a decolonised Music History look like?

From Edward Said's essay:

- Said recounts an anecdote of another essay of his that was criticised for centering dead white men and only marginally discussing also-dead male POCs. How does he defend his essay?
- Said argues against an approach to decolonisation of humanistic inquiry that seeks "to supplant Eurocentrism with, for instance, Afrocentric or Islamocentric approaches" (26). How does he propose to de-centre Europe and the West instead?
- Said's focus is mostly on literature. How might his ideas be translated to the study of music?

Using Images, Figures, Musical Examples, etc.

If you're planning to use any of these in your final project, bring them along! Otherwise we'll be looking at some examples from published scholarship.

- Incorporating Musical Examples handout [Scan on Canvas]
- Musical examples slides [PDF on Canvas]

Week 9 Tutorial: Working with Archives and Special Collections

The plan for the tutorials this week is to gain experience in working with different sorts of archival and other primary sources from the University's Rare Music Collection first-hand.

We'll be joined in our discussions by Jen Hill, Music Curator at the University Library's Special Collections.

We'll also be meeting in the Southbank library again this week at the **tables in the back corner of level 1, by the windows overlooking the Willin Garden.**

In the tutes we'll look at aspects of the first performance—plus the broader context—of the *Centennial Cantata* by Henry John King, a musical work chosen for the ceremony that opened the six month-long Melbourne Centennial Exhibition of 1888-89. There'll be photographs, music manuscripts and orchestral parts, a scrapbook and illustrated newspapers to examine in the Southbank Library (please note the change of venue) each dating from 1888. We'll reflect on ways in which archival resources of different sorts—including the

purely visual—can contribute to a fuller understanding of an event. We’ll also consider settler colonialism in the context of the cantata and the exhibition’s opening ceremony.

Reading these two newspaper articles—available online in *Trove*—before your tute will help you get more out of the session:

- *The Launcester Examiner*, Thursday 2 August 1888, p. 3 (link below) gives a good description of the entire opening ceremony.
<https://trove.nla.gov.au/newspaper/article/38318994>
- *The Leader, Melbourne*, Saturday 4 August 1888, p. 31 (link below) talks about the musical part of the ceremony in detail.
<https://trove.nla.gov.au/newspaper/article/196423414>

Week 10 Tutorial: Casting and Reception of Puccini’s *Madama Butterfly*

This week in tutorial, we’ll be expanding on our primary source research skills to explore how decisions in casting and staging have shaped the reception of 19th-century exoticist opera and to think about how (if at all) these works should be performed today.

CW: Period-typical racism and misogyny. These materials may be difficult to discuss or provoke strong reactions. Do get in touch with me or another staff member if you want to discuss anything raised in tute.

Our archive this week is Proquest, an online repository to which our library subscribes. Proquest provides access to historical newspaper records from around the world; this week, we’ll focus on the *New York Times* and the *New York Amsterdam News*, a leading African American newspaper. (Proquest also maintains a large online repository of – mostly North American – dissertations and theses [Link on Canvas].)

We’ll use these newspapers to explore the reception of *Madama Butterfly* and particularly how the identity of the soprano singing the role of Cio-Cio-San intersected with the exoticism of the opera. We’ll be looking for and discussing reviews of productions featuring the white soprano Geraldine Farrar (1882–1967), who premiered the role at the Met in 1907, the Japanese soprano Tamaki Miura (1884-1946), who made an international career primarily singing this role, and the African American soprano Leontyne Price (b. 1927), who performed the role at the Met in 1960s.

To prepare for tute:

- Access the Proquest Historical Newspapers database. [Link on Canvas]
- On the home page, over the search bar, click the link for “Change Databases”
- You’ll be taken to a page that lists all the historical newspapers on Proquest. Unselect all, and then scroll down and click “New York Times” and “New York Amsterdam News.” Scroll down and click the button “Use selected databases.”
- Using strategies from last week, search for articles combining “Madama Butterfly” with the sopranos “Geraldine Farrar,” “Tamaki Miura” and “Leontyne Price.” (When the results come up, I recommend you change the option for “Sorted by” on the left to “Oldest First.”)
- Bring any articles you find that you think are relevant to the discussion questions below or our topic this week. Below, you’ll also find some suggested articles you can search for directly if you’re not finding many results on your own.

As you read, here are some questions to consider in preparation for discussion in the tutorial:

1. How did the reviewers write about the singers' national, ethnic, or racial backgrounds?
2. How did the reviewers write about the challenges of performing the role of a Japanese geisha for non-Japanese singers? How do they write about Miura in this regard?
3. Do the reviews include any assumptions about national, ethnic, or racial stereotypes? If so, how do they impact the way they evaluate the singers' performances?
4. Did the reviewers focus on the singers' voices or their physical attributes? If so, or if not, please provide an example.
5. Do you recognize a difference between the way the *New York Times* and the *New York Amsterdam News* review Leontyne Price's performances?

Finally, we should also consider how this kind of historical research can inform debates over how and whether to perform nineteenth-century exoticist operas today. Here are two articles that lay out some of the issues. The first is by a journalist who interviewed some leading musicological experts on these topics, and the second is by an opera blogger reacting to controversial casting and costuming choices at a regional US opera company.

- Gwynn Guilford, "It's time to stop using 'exoticism' as an excuse for opera's racism," *Quartz*, 23 July 2014. [Link on Canvas]
- Christ Peterson, "Knoxville Opera forgets it's 2019 and opts for Yellowface for 'Madame Butterfly,'" *OnStage Blog*, 11 November 2019. [Link on Canvas]

Here are some recommended articles to search for regarding...

...Geraldine Farrar:

- "'Mme. Butterfly' Sung in Italian: Puccini's Latest Opera Given at the Metropolitan for the First Time: A Fine Performance." *New York Times*. February 12, 1907.
- "'Madama Butterfly' at the Metropolitan: Puccini's Latest Opera Given in a Performance of Much Beauty." *New York Times*. November 20, 1908.

...Tamaki Miura:

- "Japanese Soprano Sings Butterfly: Tiny Tamaki Miura Makes Her New York Debut with Boston Opera Company." *New York Times*. October 29, 1915.
- "Miura Sings Butterfly: Japanese Receives an Ovation in Chicago Opera's Performance." *New York Times*. January 30, 1919.
- Huneker, James Gibbons. "'Madam Butterfly' Repeated." *New York Times*, February 23, 1919.

... and Leontyne Price:

- Duncan, Perdita E. "Leontyne Price in 'Madama Butterfly.'" *New York Amsterdam News*. March 11, 1961.
- "Leontyne Price Scores: Hailed for Performance of Cio-Cio-San at La Scala." *New York Times*. May 24, 1961.
- Coleman, Emily. "Girl of the Golden Voice." *New York Times*. October 15, 1961.
- "Leontyne Price Sings Butterfly for the Second Time at the Met." *New York Times*. November 22, 1961.

Week 11 Tutorial: Sexuality and Schubert / Post-Draft Check In

This week in tutorial, we'll turn our attention to issues of gender and sexuality, specifically in the music of Franz Schubert.

We will also have some time at the end to discuss/workshop any practical problems that came up preparing your polished first drafts (footnotes, incorporating images or musical examples, organisation, etc.). (We'll discuss Peer Reviews in tutorial next week, as it may take a couple days for John to anonymise and send out the Drafts for review, and it will be more productive to discuss Peer Reviews after you've received your Draft for review.)

We'll start by reviewing a long-running debate over Schubert's sexual orientation, and whether his queerness (if he was indeed queer) is reflected in his compositions. While many of our modern ideas about sexual orientation as an identity (as opposed to a practice) originated in the late nineteenth century, these ideas were hardly widespread or universally accepted at the time, to say nothing of how ideas about sexual orientation (and especially gender identity) have changed since then. This poses numerous challenges for the historian trying to navigate between historical and modern understandings of sexuality when discussing the past. How would a historical figure have understood their sexuality? Would they have given it the same label as we would today? Is it valid to ascribe contemporary terminology on historical figures?

For the music historian, we can add further questions: How did a historical musician's sexual orientation affect their music-making, if at all? Did composers somehow encode their sexual orientation in their music? What difference should a composer's sexual orientation make in how we understand their music today?

These questions came to the fore in musicology in the early 1990s in a major debate surrounding the music and sexual orientation of Franz Schubert. This week in tutorial, we'll read and discuss an essay on the topic by Susan McClary that appeared near the end of the debate. She summarises much of the controversy and makes her own argument in analytical comments on the form of the second movement of Schubert's 8th Symphony ("Unfinished"). This is by no means to imply that these questions were resolved in the 1990s or not still pressing today. Check out the article in the Further Reading from the Guardian about new controversy around Chopin's sexual orientation.

Required Reading:

McClary, Susan. "Constructions of Subjectivity in Schubert's Music." In *Queering the Pitch: The New Gay and Lesbian Musicology*, edited by Philip Brett, Elizabeth Wood, Gary C. Thomas, 205-233. New York: Routledge, 1994. Focus on pp. 209-25. [Link on Canvas]

Recommended Listening:

Franz Schubert, Symphony no. 8 in b minor ("Unfinished"), D. 759, mvmt. 2. [Link on Canvas]

To prepare for discussion, here are some questions to consider:

- Based on your own experience, how much has the classical musical world (performers, audiences, academics) changed in their comfort discussing composers' sexualities compared to the situation McClary describes in the early 1990s?
- How does McClary relate immanent musical elements (like Sonata form) to early 19th-century ideologies of gender and sexuality? Do you find her claims convincing?
- McClary describes how both Beethoven and Schubert's biographies are ambiguous regarding their sexualities. How then did Beethoven's music come to be associated with expression of masculine heterosexuality and Schubert's with femininity and male homosexuality?

- How does McClary balance between historical and contemporary constructions of gender and sexuality? Does she do so successfully? How should we balance between them?
- Does McClary ultimately come down on one side or the other on the questions: was Schubert gay and if so, can we hear it in his music? How does she answer these questions? Based on the information presented here, how would you answer them?

Further Reading:

Oltermann, Philip and Shaun Walker. "Chopin's interest in men airbrushed from history, programme claims." *The Guardian*, 25 November 2020. [Link on Canvas]

Taruskin, Richard. "Pathetic Symphonist: Chaikovsky, Russia, Sexuality, and the Study of Music." In *On Russian Music*, 76-104. Berkeley: University of California Press, 2009. Originally published *New Republic*, 6 February 1995. [Link on Canvas]

Wood, Elizabeth. "Lesbian Fugue: Ethel Smyth's Contrapuntal Arts." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, ed. Ruth A. Solie, 164-83. Berkeley: University of California Press, 1993. [Link on Canvas]

Wiley, Christopher. "'When a Woman Speaks the Truth about Her Body': Ethel Smyth, Virginia Woolf, and the Challenges of Lesbian Auto/Biography." *Music & Letters* 85, no. 3 (August 2004): 388-414. [Link on Canvas]

Week 12 Tutorial: Sibelius and Musical "Progress" / Peer Review

This week in tute, we have two topics.

- First, we'll wrap up our content for the semester by thinking about composers who continued to write tonal music at the end of the long nineteenth century. Was this approach still valid after the 'liberation of dissonance'? How do we fit them into historical narratives about music and the canon? And so on.
- Second, we'll discuss how to approach the peer review assignment, both writing a peer review and responding to one.

Part 1: Tonality at the end of the 19th Century

For this portion of tute, we'll focus our discussion on the example of Jean Sibelius,

In preparation, please read:

1. Burkholder, 791-4 (Britain - Russia: Rachmaninoff), 797-99 (Jean Sibelius), 801-3 (Late Romantic or Modern?)
2. "Introduction: Sibelius and the problem of 'modernism'" in James Hepokoski, *Sibelius, Symphony no. 5* (Cambridge: Cambridge University Press, 1993). [Link on Canvas] (Don't worry, this is only 8.5 pages!)

You might also want to listen to the examples discussed in the textbook and reading:

1. Sibelius, Symphony no. 4, mvt. 3
2. Sibelius, Symphony no. 5, mvt. 1

You can listen to any recording of your choice, or here is one that's available to stream on Naxos via the library subscription. [Link on Canvas]

Some questions to consider:

1. What about his music did Sibelius think was innovative and new? What do modern scholars think about his music was innovative and new?
2. What about his music did others in Sibelius's time think was old-fashioned and conservative? What do modern scholars think about his music was old-fashioned and conservative?
3. Does it matter if Sibelius's music was innovative or old-fashioned? What place to these qualities (newness, oldness, etc.) have in how we value music? Does it matter that Sibelius's music has remained relatively popular (in the repertoire) in Nordic and English-speaking countries, even if it is not generally considered canonic?
4. Western music history generally (and in our textbook specifically) is often told as a teleological narrative, from tonality to chromaticism to atonality. In such a narrative, composers like Beethoven, Wagner, and Schoenberg become the central figures, and composers like Sibelius or Elgar are relegated to a short paragraph or two. What are the pros and cons of this approach to writing Western music history? What might a narrative that centres on Sibelius look like?

Part 2: Writing and Responding to a Peer Review

Before tute, please have a read of your assigned draft for peer review and bring some initial ideas/questions with you.

5. ASSESSMENT INFORMATION

Assessment in this subject consists of four types of activity: three writing assignments due during the teaching period, three listening quizzes conducted during the teaching period, a research project due during the examination period, and class participation throughout the teaching period. There are also two hurdle requirements related to attendance and attempting all assignments. The table below is taken from the handbook and summarises these assessments and their weighting.

Description	Timing	Percentage
Three 400-word tutorial assignments (10% each) 1200 words	During the teaching period	30%
Three 400-word quizzes (10% each) 1200 words	During the teaching period	30%
Research Project 2000 words (equivalent)	During the examination period	30%
Class participation and active contribution to all class discussions 10 hours (of work required)	Throughout the teaching period	10%
Hurdle requirement: Students must attend a minimum of 80% of all scheduled classes.		N/A
Hurdle requirement: Students must submit all elements of assessment to be eligible for a pass in this subject. For the purposes of meeting this hurdle requirement, each submitted assessment must be complete and constitute a genuine attempt to address the requirements of the task. Submitting only part of an assessment (e.g. only the title page) or an assessment on an irrelevant topic will not meet this hurdle requirement.		N/A

The three writing assignments due during the teaching period are designed as stages in the process of completing the final research project. In what follows, assessment will be discussed in three areas: In-semester writing + final research project, listening quizzes, and participation.

WRITTEN ASSESSMENT

The written assignments are designed as a step-wise progression to completing a final research project. The topic and/or repertoire of your project must relate to the content of this subject.

There are three options for the form of the final research project, and some corresponding variation in the steps along the way:

- 1) A traditional musicological research paper (essay)
- 2) A script for a pre-concert talk
- 3) A grant application for a musical project

More information on specific options below.

The three in-semester writing assignments are steps towards the completion of the final research project:

- 1) An **Annotated Bibliography** of five (5) scholarly secondary sources of ca. 400 words (=80 per source), not including the words in the citations themselves. For the grant proposal, these sources do not necessarily need to be scholarly secondary sources, but must be reliable and appropriate sources to the project. **Due 2 April (end of Week 5)**
- 2) A **Project Proposal** of ca. 400 words. **Due 23 April (end of Week 7)**
- 3) A **Polished First Draft and Peer Review** of another student's draft. This component has two parts:
 - a. A *polished* first draft of your final project (ca. 1750 words). **Due 14 May (end of Week 10)** – note: this draft will not be marked, but timely submission is part of the hurdle requirement to submit all elements of assessment.
 - b. A ca. 400 word peer review of another student's first draft. **Due 28 May (end of Week 12)**

The final project has two parts, to be submitted together:

- 1) The text of the project itself, plus any figures, examples, images, etc.: ca. 1750 words
- 2) A brief response to the peer review of your draft, including how you incorporated the reviewer's advice and justification of any suggestions you chose to ignore: ca. 250 words

The final project is due **7 June (Wednesday of first week of the examination period)**.

Throughout the semester, tutorial activities will focus on specific aspects of the written assessment tasks, such as locating scholarly sources, proper bibliography formatting, or writing a grant application.

The Three Formats

Option 1: Traditional Musicological Research Paper

In this option, you write an original research paper of ca. 1750 words on a topic of your choice. Your paper should present an **original thesis** (argument) supported by evidence drawn from primary and secondary sources. You should include musical examples and quotations as appropriate in the text of your essay, and all sources must be properly cited. The topic of your paper must relate to the content of this subject, and you must cite at least five (5) scholarly secondary sources.

Unsure what original argument you could make?

Developing a research question and answer (i.e., a thesis) can seem a daunting task. As we begin the subject, I encourage you to look ahead at everything we will be covering and to reflect on your own tastes and interests. What topics, issues, people, pieces, or genres in the long nineteenth century interest you? Start doing some preliminary reading. You might start on Wikipedia or Grove to get a handle of basic background information: Where was a certain musician born, who were his or her teachers, what year was a specific work composed. Reading ahead in the Burkholder textbook and consulting general histories like Richard Taruskin's *Oxford History of Western Music* or the multi-author *Cambridge History of Nineteenth-Century Music* provides context.

Now you're ready to start looking at more specific scholarship. I like to start by looking for relevant books or chapters in the *Cambridge Companion* series, which is designed as an introduction to scholarship on topics, and for relevant topics in the *Oxford Bibliographies Online*, an annotated bibliography prepared by an expert in the field. You might even try a preliminary *RILM* search and see if any titles catch your interest.

I find it helpful to think of scholarship as a conversation. As you begin reading more scholarly sources, it's like you've just joined the conversation and you're getting a sense of what everyone is talking about. The more you read, think about what you'd like to add to the conversation: Are there ideas you disagree with? Does an article seem to raise an issue that is important to you, but the author does not address it? Are you interested in a topic or an issue, but no matter how hard you look, you just can't seem to find any scholarship that addresses it? The annotated bibliography assignment is intended, in part, to help you with this process.

Developing a research question and a thesis can be one of the hardest parts of a research project. Please feel free to reach out to your tutor or subject coordinator if you're having trouble or if you just want to talk through your ideas!

Option 2: Preconcert Talk

In this option, you write a ca. 1750-word script (word for word) for a preconcert talk (this corresponds to roughly 15 minutes of speaking). Your repertoire should be appropriate to the scope of this subject, focusing either on a single piece or a coherent collection of shorter works likely to be programmed together (for example, a song cycle or a selection of Chopin études). You may wish to imagine this piece as part of a longer programme (for instance, a full orchestral concert) but your talk should remain focused on one specific piece. You should include a programme of the hypothetical concert your talk precedes.

Your script should have a coherent topic and present an original *perspective* on the repertoire. That is, you may not necessarily be advancing an original argument about your repertoire, but you should demonstrate that you have synthesized a variety of research and opinions on it and come to your own conclusions (i.e. not just summarizing other scholars'/musicians' ideas). If you are struggling to get started, I recommend starting with the question: What made this music meaningful in the past and what makes it meaningful today? ("It's beautiful" or some variation thereof is not enough.)

Your talk should be lively and engaging. A good preconcert talk includes brief musical examples. You should include properly cited musical examples (i.e. from the score) in your text to indicate these. Many preconcert talks include power point presentations, so that the speaker can project a score excerpt or an image for detailed discussion. In these cases, you should include the image as a properly cited figure in your script.

For the purpose of this assignment, your script must include proper citations for all the sources you use. You may also find footnotes an effective space to provide critical comments on your sources. You should cite at least five (5) scholarly sources.

Option 3: Grant Application

In this option, you write a **hypothetical** grant application for a musical project of your design for the 2023 Ignite Lab Creativity Fund. Your project should be relevant to the repertoire and/or topic this subject: music in the long nineteenth century.

The Ignite Lab Creativity Fund application consists of two parts. The first is a form with basic details about the project, and the second is a presentation ("pitch") on the proposed project. This is reflected in the structure of this project. These two parts are reflected in different stages of the written assessment.

The first part (an application form with short-answer questions) are the basis of the **project proposal** due during the semester. More below.

The second part (pitch and further details) are the basis of the final research project, including:

- 1) a preliminary budget and timeline (no more than 500 words) like you would include with the application form, and
- 2) a script for the presentation (no less than 1250 words, for a total of ca. 1750 words).

For the purpose of this assessment, your materials (budget and script) should include footnotes that demonstrate the research behind them. Grant-giving organizations want to see that you've done your research, so you may also wish to cite relevant research (for example, related to how the project benefits your target audience or to the feasibility of your project) in the text of your presentation. For this project, you will be drawing on a wide range of sources, not all of which will necessarily be scholarly, but you must cite at least five relevant, reputable (i.e., not Wikipedia) sources.

Every grant application process and program is unique, and it is important to tailor your application to the requirements and goals of the grant-giving organization. A copy of the Creativity Fund application guidelines for 2021 is on the LMS.

Your project may be purely hypothetical, or it may be a project you wish to pursue in real life. The timeline for the Creativity Fund application does not align with the deadlines for this assessment; however, if you wish to apply for the fund in a future semester, you will have the basis for a strong application. (Additionally, the Creativity Fund application is based on the application for the VicArts grants program, so you will also have the basis of an application for that program.)

The script for your presentation will require a clear, logical organization, and it should be lively and engaging. Your presentation will likely need to include visual examples to illustrate key points. You should include these images as appropriate in your script.

Grant-writing is an essential skill for anyone working in the arts sector today, but may be new to you. We'll do a workshop on grant writing for all students in tutorial Week 2. (In the past we've also done a special workshop for students writing grant proposals with staff from IgniteLab during Week 7 or 8. There's been some staff turnover in the IgniteLab over the summer, but I hope to hold a similar workshop this year with the new team.)

Components of the Written Assessment

Step 1: Annotated Bibliography

Due via Turn-it-in on Canvas by **Sunday 2 April, 11:59pm.**

Students should prepare an annotated bibliography of five (5) scholarly secondary sources with ca. 80 words of annotation per source (for a total of ca. 400 words). Submissions should begin with a concise statement of the prospective/preliminary *topic* of research (pre-concert talks should include repertoire) or the grant project.

Students pursuing option 3 (grant application) may include non-scholarly sources if they are reliable and relevant to their project. For the purpose of this bibliography:

- 1) You may include up to 2 sources (websites, journalistic coverage, etc.) related to similar projects on which you might want to model your own.
- 2) You should not include any sources/websites provided in the handout on grant writing. (You should, however, cite these sources in your final project - they just don't count for the preliminary bibliography or towards your required total of five in the final project.)

Bibliographies should follow the Chicago Manual of Style 17th edition, footnote and bibliography style ("Chicago A" on re:cite). Annotations should be *critical* with a focus on the relevance of the source to the student's research. Summary of the source should be kept to a minimum.

The goals of this assignment are twofold. First, students demonstrate the ability to locate appropriate sources for their research project and mastery of bibliographic formatting. Second, writing critical annotations facilitates the transition from preliminary research on a *topic* to formulating an *argument* or from an initial grant idea to a well-formulated proposal. The word limits are an exercise in clear and concise writing.

Notes on Sources

Researching and writing your final project, you will need to make use of primary, secondary, and tertiary sources.

What primary sources are relevant to your project will depend on your topic. There is no quantitative requirement for primary sources, but you are expected to use primary sources **as appropriate** to your project. For example, if you are writing a research paper on the overlap between absolute and program music in the symphonies of Gustav Mahler, you should consult the scores to the symphonies and his published correspondence. Or, if you are writing a preconcert talk about a Bellini opera, you should consult the facsimiles of the first editions of his scores.

Secondary sources can be scholarly or non-scholarly. For the research paper and preconcert talks, you are required to cite at least five scholarly secondary sources. Keep in mind, you will definitely read more than just five scholarly secondary sources, but not everything you read will end up in your citations, only those sources from which you take specific information or ideas. You are welcome to also consult non-scholarly secondary sources – and you should cite them when appropriate – but they do not count towards your five *scholarly* secondary sources.

Tertiary sources (like *Grove*) are valuable resources at all stages of a research project, but they do not count as one of your five scholarly *secondary* sources.

Students writing grant proposals will need to draw on a wider range of scholarly and non-scholarly literature to contextualise your issue and to justify the need for your project and how it benefits your target audience. Your sources must, however, be reputable (i.e. not Wikipedia). For some claims, like psychological benefits of music or the value of music in community building, you should try to find scholarly sources. For other claims, like the needs of specific communities, you may find blogs or online message boards a valuable resource.

Regardless of primary, secondary or tertiary, all sources must be properly cited. The *Chicago Manual of Style* (CMS) provides extended descriptions, rationales, and examples for virtually any kind of source you may use, and is available online, see especially chapter 14. The University Library has also reCite, a “quick guide” to Chicago-style citations. Please be aware that as a “quick guide,” reCite does not necessarily capture all the nuance, explanation, or unusual cases covered in the CMS.

N.B.: The annotated bibliography covers the reading and research you’ve completed in the first four weeks of the semester. Do not feel like you have to include all (or any) of the sources from your annotated bibliography in your final project. In fact, as you do more research, you should expect your topic and the relevant sources to evolve, or you may decide to change your focus entirely. Because we are still in the preliminary stages of research, there

is no problem if you end up changing your topic substantially after submitting your annotated bibliography.

Step 2: Project Proposal

Due via Turn-it-in on Course Website by **Sunday 23 April, 11:59pm**.

The proposal should be an overview of your final project as you currently conceive it.

If you are writing a traditional research paper, it should include the topic and repertoire you will discuss, as well as a preliminary thesis based on the current state of your research, preliminary points in your argument or evidence you might use, and your methodology (e.g. will you be conducting musical analysis, are you using a theoretical framework like feminism or postcolonial studies, what primary sources are you using, etc.).

If you are writing a script, it should include the repertoire you will discuss, the main point or focus of your talk, and outline a preliminary logical structure. You should describe how you plan to use musical examples, primary sources, images, etc., to illustrate your points and liven up your talk.

If you are writing a grant proposal, your “proposal” will take the form of short answers to the following three questions (questions and word limits taken from the IgniteLab application):

- 1) Project Description (250 words max.)
- 2) How will this project positively impact stakeholders involved; and what contribution does it make to those other than yourself? (100 words max.)
- 3) What is the future sustainability of this project? (50 words max.)

N.B.: The proposal provides a snapshot of the project as you currently conceive it. Do not feel like you have to stick to the outline of your project in your proposal. We are, however, beyond the preliminary stages of research, and you should speak with your tutor if you want to make substantial changes in the topic or repertoire of your project after submitting the proposal. If you are in doubt whether the changes in your topic count as “substantial,” just ask!

Step 3: Peer Review

There are two part to peer review.

Part 1: A polished first draft of your final project, due via TurnItIn on Canvas by **Sunday 14 May, 11:59pm**.

Following the instructions for the format you have chosen (research paper, preconcert talk, grant application), write a first draft of your final project. This is **not a “rough” draft**, but rather a **polished first draft**. “Polished” refers both to language (spelling, grammar, idiomatic use, etc.) and content (strong thesis, clear structure, well-researched, etc.). **It should be ca. 1750 words** with all citations, examples, etc. done and a completed bibliography.

This draft will not be marked, but timely submission is part of the hurdle requirement to submit all elements of assessment. You will not receive a draft to peer review until you submit your own draft.

Part 2: Peer review of another student’s draft, due via TurnItIn on Canvas by **Sunday 28 May, 11:59pm**.

Peer review is “double blind.” All documents are anonymized so that you do not know whose draft you are reviewing, and you do not know who reviewed your draft.

Shortly after submitting your draft, you will receive an anonymized version of another student’s draft. Using the rubric (available on Canvas) as a starting point, you should then write a prose report of ca. 400 words that lays out what you thought was successful about the draft and what concrete changes you think would improve it. Your suggestions for improvements should be as specific as possible. For example, “the organization of the essay is unclear,” is not particularly useful. Instead, you might say “I don’t follow the logical progression between paragraphs 5 and 6,” or “your essay covers topics A, B, C, and D, but you only introduce topics A, B, and D in your introduction.” Disparaging or insulting comments are unacceptable.

Your role as a peer reviewer is to comment on the content of the draft, not to proofread it. If there are significant issues with spelling, grammar, or language, simply make a note that additional proofreading is necessary; you do not need to correct every single error. If there are only one or two minor spelling or grammar errors, you might choose to point them out.

Your peer review will be anonymized. The author of the draft will not know who you are. But remember, you will also be receiving feedback your draft. Before submitting your response, re-read it and ask yourself how you would respond if you received these comments on your draft. If you received these comments, would you want to say “thank you” or would you want to say something rude?

Final Step: Final Project and Response to Peer Review

Submit your final project and your response to your peer review via Turn-it-in by **Wednesday 7 June, 11:59pm**.

As soon as possible after submitting your peer review report, you will receive the report on your own draft. Carefully review the comments. You will probably find that some of the suggestions are helpful and others are not. If a suggestion seems unhelpful, take a moment and try to see it from your reviewer’s perspective. Perhaps your reviewer’s unhelpful comment stems from their misunderstanding what you were trying to say. In that case, you might need to adjust how you introduce or frame the paragraph in question.

Based on your reviewer’s comments, revise your project (ca. 1750 words) and write a short prose response to your review (ca. 250 words) in which you explain what changes you made and justifying any of the reviewer’s comments you chose to ignore. Your reviewer will not see your response, but you should nevertheless be respectful. Insulting comments are unacceptable.

Your final project and response to peer review will be submitted as two separate documents.

LISTENING QUIZES

Over the course of the semester, there will be three open book, take home listening quizzes. You will be asked to listen to a piece of music that we did not study in class and provided an incomplete programme note for it, as well as a prompt to complete the note. The prompt will ask you to connect what you hear to key concepts from class in **ca. 400 words** of engaging prose and language accessible to a general concert-going audience. The provided incomplete programme note will include all the necessary background information about the composer and general information about the piece; your writing should focus on the topics raised by the prompt.

You should be able to complete the programme note using only information from class (lectures, tutorials, readings) and without conducting any additional research. The quiz is open book, and you are welcome to consult your notes, lecture recordings, class readings, and so forth.

These quizzes are intended to foster both a deeper understanding of key concepts from class by applying them to new repertoire and the ability to communicate important aspects of musical meaning (beyond mere biographical detail) to a broad audience. Before the first quiz is distributed, a tutorial will focus on how to write an effective programme note. Interactive listenings in preparation for lecture are also intended to prepare you for these listening quizzes.

Quiz materials will be available on Canvas on Thursdays at 2:15 pm, and the completed programme notes will be due via TurnItIn on Canvas by the following Sunday at 11:59 pm. Quizzes will take place:

Week 3	Available 16 March	Due 19 March
Week 6	Available 13 April	Due 16 April
Week 11	Available 19 May	Due 21 May

ATTENDANCE AND PARTICIPATION

Most lectures will include an in-class activity to be completed on the LMS. These assignments will be marked complete/incomplete for the purpose of attendance/participation.

Tutors will maintain records of students' attendance and participation in tutorial. Evaluation of participation will emphasise quality of engagement over quantity. If you are concerned about or would like feedback on the level of your participation, please speak with your tutor.

* * *

SUBMITTING YOUR ASSIGNMENTS

All assignments are to be submitted in the Assignments area on the LMS. Once your assignment has been marked, you will be able to access your feedback by clicking on the Submit/view link for your assignment.

HURDLE REQUIREMENTS

Students must attend at least 80% of all classes and attempt all assessments in order to pass this subject. See table above for more detail.

THE LMS

The subject LMS is at: <https://canvas.lms.unimelb.edu.au/courses/152073>

The LMS is an important source of information for this subject. Useful resources and essential subject announcements will be available through the website. It is your responsibility to regularly check in with the LMS for subject announcements and updates.

If you are unsure how to use the LMS, student guides can be found here:
<https://lms.unimelb.edu.au/students>

If you have trouble accessing the LMS site, you must report it immediately by submitting an online help request at <https://lms.unimelb.edu.au/support/request#students>

TURNITIN

Upon successful submission a digital receipt number is generated and displayed on screen. Please make a note of this number. If you cannot see a receipt number, this means you have not successfully uploaded your file. You should also receive an email confirmation of your submission. To avoid disputes over submissions it is recommended that you keep the digital receipt number and the email until semester is over and final results are known.

If you have not submitted an assignment using Turnitin before, this animated guide will show you how to do it:
<https://lms.unimelb.edu.au/support/guides/blackboard-student-guides/turnitin-assignments>

If you have not accessed feedback on an assignment via Turnitin before, you may want to consult this guide:
<https://lms.unimelb.edu.au/support/guides/student-guides/turnitin-feedback-studio-and-similarity-reports>

OTHER USEFUL LINKS

Library Resource Guide: <https://unimelb.libguides.com/musicology>

Academic Skills Unit: <https://services.unimelb.edu.au/academicskills>

Additional Resources for Researching Music:
<https://canvas.lms.unimelb.edu.au/courses/90430>

GRADING SCHEME

For a full list of grading and results codes, see the University's [Assessment and Results Policy](#).

EXTENSIONS

Under Statute 12.4, applications for extensions will generally be considered only on medical or other serious grounds. Applications made on the grounds of workload, external commitments, crashed computers, etc., will not be approved.

Any application for extension of the due date for an assignment should be completed on the extension form available from: <http://www.formstack.com/forms/?1546441-0yZAmA7MKU> and submitted to the Faculty Office at least three days before the due date of the assignment. Medical certificates or other supporting documentation must be included with your application form. You will be notified via your University email account within 36 hours of the outcome of your application. Until you have been advised of the outcome, you should assume that your application has not been successful. If your application for an extension is successful, submit your assignment by the new submission date. Please take a moment to read the Faculty's extension policy below.

6. FACULTY OF FINE ARTS AND MUSIC EXTENSION POLICY

Students may be granted extensions of up to two weeks (10 working days) to accommodate unforeseen extenuating circumstances, where a student's capacity to complete required work by the due date has been affected by significant factors beyond their control.

Students requesting Assignment Extensions longer than two weeks (10 working days) should apply for Special Consideration (unexpected circumstances) instead.

Applications for extensions must be submitted before the due date of the assignment, unless exceptional circumstances prevent the student from submitting a timely application. Applications for extensions after the due date of an assignment should be submitted via Special Consideration (unexpected circumstances) instead.

Students are expected to provide supporting documentation for their circumstances and explain the impact of the circumstances on their ability to complete the assessment task. An application may not be approved if appropriate supporting documentation is not provided, or if it doesn't verify that the dates of impact cover the assessment due date. If you're unsure about what kind of supporting documentation to provide, please contact fineartsmusic-specialcon@unimelb.edu.au.

Submission of an application does not mean automatic approval of the requested extension. Students should continue to complete work by the due date until advised of the outcome of their request.

Access the Assignment Extension Application Form [here](#).

ELIGIBLE CIRCUMSTANCES

Extensions may be granted in circumstances including, but not limited to, the following:

- Registration for Ongoing Support with the University, for students with an Academic Adjustment Plan (AAP) that includes a recommended adjustment of assignment extensions of up to 10 working days.
- illness or a medical condition, supported by a medical certificate.
- injury or physical or psychological trauma, impairment or incapacity arising from an event (eg as a result of a car accident), supported by a medical certificate and other related documentation (eg police report).
- the death or diagnosis of a serious illness of a close family member or friend, supported by documentary evidence (eg death/funeral notice), and an explanation of the nature of the relationship.
- illness of a child, parent/guardian, or spouse, for whom the student is the primary caregiver, supported by documentary evidence.
- an unforeseen event that substantially impacts on the preparation of an assignment, such as family breakdown or substantial change to economic circumstances (e.g.: bankruptcy), supported by documentary evidence.
- legal commitments, where a student is called for jury duty or is subpoenaed to attend a court, tribunal or hearing, supported by documentary evidence.

INELIGIBLE CIRCUMSTANCES

Students are expected to plan around:

- regular, normal life events, such as family life, work, sporting activities, social and other commitments, and;
- minor interruptions and disruption to routine that might result from minor illness, mishap or other minor adversity

Extensions will not be granted for the following circumstances:

- Computer failure: Software crashes, disk failures and printing difficulties are an unavoidable aspect of using a computer and should be anticipated and planned for, eg by routinely backing up work.
- Assessment tasks in other subjects: Students are given fair notice of assessment due dates and are expected to manage their time in order to meet the set deadlines. This includes assessment resulting from an approved enrolment overload.
- Employment responsibilities & routine financial support needs: Only in very exceptional circumstances would students be eligible for extensions for work commitments (for example, an unplanned, urgent and unavoidable overseas work task for a professional full-time worker studying part-time).
- Social activities and commitments: Social activities (for example, recreational travel or planned events such as weddings, or participation in an external performance) are expected to be undertaken and managed by students without interfering with their ability to fulfill assessment tasks.
- Stress or “normal” anxiety: the stress or anxiety normally associated with the completion of required assessment tasks or any aspect of course work is not considered. A medically diagnosed anxiety disorder, however, may be grounds for extension.
- Study difficulties: Difficulties adjusting to university life, to the self discipline needed to study effectively, and to the demands of academic work, or resulting from a lack of knowledge of the requirements of academic work and failing to anticipate correctly the time required to complete a specific task, will not be considered. The University provides specific support programs (for example, learning skills programs offered by the Academic Skills Unit) and students should consult with a Student Advisor about these options.
- Language difficulties: difficulties with English language will not be considered (students should consult with a Student Advisor about ESL support options, such as those offered by the Academic Skills Unit).
- Minor inconvenience: Extensions will not be granted for inconvenience rather than disadvantage. For example, experiencing a minor illness or mishap over several days is a fact of life, and unless the assignment has a short deadline (i.e. so that the illness occurred for the majority of the time allotted for the task), would not be considered to have sufficient impact.
- Performance-related commitments if a student does not have Registration for Ongoing Assistance as an Elite Performer. For students with Elite Performer status, extensions will not be granted for participation in activities unrelated to the organisation/s they have received registration for.

7. ACADEMIC INTEGRITY

ACADEMIC MISCONDUCT

“The work of each individual reflects on the academic and professional standing of the University as an institution that upholds ethical practice in research, learning, and teaching. Academic work submitted for assessment or publication must be the original work of the author or authors. If the ideas or words of others have been drawn upon, this must be thoroughly and clearly acknowledged using agreed scholarly conventions”

Professor Richard James, Deputy Vice-Chancellor and Deputy Provost (Academic and Undergraduate)

The Faculty of Fine Arts and Music expects all students to conduct themselves in a manner which is fair, honest and consistent with the principles of academic integrity.

The principles relating to student academic integrity and honesty are clearly described within the following resources:

- Student Academic Integrity Policy (MPF1310): <https://policy.unimelb.edu.au/MPF1310>
- Academic Board Regulation, Part 8. Division 2, Sections 42 and 43 – Student academic misconduct & plagiarism: <http://www.unimelb.edu.au/governance/statutes>

PLAGIARISM AND COLLUSION

Additional resources specifically relating to plagiarism and collusion include:

- The Academic Integrity Module (AIM), which can be accessed on the LMS: <https://lms.unimelb.edu.au/>
- The University Academic Integrity website: <http://academicintegrity.unimelb.edu.au/>

The University’s Academic Board regulations, section 42, describes plagiarism as follows.

- A student engages in plagiarism if the student uses another person’s work as though it is the student’s own
- Without limiting sub-section (1), a student uses another person’s work as though it is the student’s own work if the student, without appropriate attribution:
 - when writing a computer program and presenting it as owned by the student, incorporates the coding of a computer program written by another person;
 - uses work from any source other than the student’s own work, including a book, journal, newspaper article, set of lecture notes, current or past student’s work or any other person’s work;
 - uses a musical composition, audio, visual, design, graphic or photographic work created by another person; and/or
 - uses an object created by another person, including an artefact, costume or
- Without limiting sub-section (1), it is plagiarism if a student produces and submits or presents as the student’s own independent work an assessment item which has been prepared in conjunction with another person.

OTHER FORMS OF ACADEMIC MISCONDUCT

Plagiarism and collusion are two forms of student academic misconduct, but there are additional acts that fall within the University’s definition of academic misconduct.

Make sure you understand the acts that fall within the definition of academic misconduct. All forms of academic misconducts are serious offences and will be managed according to the Student Academic Integrity Policy (MPF1310).

According to the University's Academic Board regulations, section 42, a person commits student academic misconduct if he, or she, is a student and:

1. by act or omission does anything which is intended to or is likely to have the effect of obtaining for that student or any other person an advantage in the performance of assessment, by unauthorised, unscholarly or unfair means whether or not the advantage was obtained; or
2. in relation to an examination or assessment, includes but is not limited to, a student who:
 - a. engages in cheating;
 - b. engages in plagiarism;
 - c. resubmits in whole or in part one's own work for another assessment item;
 - d. gives or provides one's own work to someone else;
 - e. falsifies or misrepresents data or results;
 - f. improperly colludes with another person or persons;
 - g. fails to comply with examination or assessment rules or directions;
 - h. engages in other conduct with a view to gaining unfair or unjustified advantage;
 - i. uses or possesses any unauthorised or prohibited information, books, notes, paper or other materials;
 - j. directly or indirectly assists any other student or accept assistance from any other person;
 - k. copies from or otherwise uses the answer of any other person engaged in the performance of the same or comparable component of assessment or permits any other person to copy from or otherwise use the student's answer;
 - l. forges or falsifies documents to gain for the student, or for any other person, any academic advantage or advancement to which the student or that other person is not entitled;
 - m. purchases or obtains assessment materials from commercial services or other individuals;
 - n. sells assessment materials to entities or individuals; or
 - o. in relation to research, commits research misconduct.

STATEMENT ON THE USE OF ARTIFICIAL INTELLIGENCE SOFTWARE IN THE PREPARATION OF MATERIAL FOR ASSESSMENT

Taken from <https://academicintegrity.unimelb.edu.au/plagiarism-and-collusion/artificial-intelligence-tools-and-technologies>.

Last updated 14 February 2023. May be subject to further updates.

The process of preparing material for assessment is an important part of students' learning experience. It allows students to demonstrate their understanding of concepts and apply what they have learnt in different domains and settings. Assessment supports students in their development of analytical skills, evaluative judgement, communication skills, and presentation skills. These are essential capabilities for graduates.

The University of Melbourne's [Student Academic Integrity Policy \(MPF1310\)](#) makes clear that all work submitted by an individual student must be their own. In the case of group work, the individual contribution of each student must be their own work.

If a student uses artificial intelligence software such as ChatGPT or QuillBot to generate material for assessment that they represent as their own ideas, research and/or analysis, they

are **NOT** submitting their own work. Knowingly having a third party, including artificial intelligence technologies, write or produce any work (paid or unpaid) that a student submits as their own work for assessment is deliberate cheating and is academic misconduct. If a student uses AI generated material in the preparation of their assessment submission, this must be appropriately acknowledged and cited in accordance with the [Assessment and Results Policy \(MPF1326\)](#).

Any student who commits academic misconduct is subject to the penalties outlined in the [Schedule of Student Academic Misconduct Penalties](#).

The penalties for submitting work that is not a student's own include failure of the subject, suspension and expulsion , depending on the severity of the case and/or any prior offences.

8. FACULTY OF FINE ARTS AND MUSIC LATE SUBMISSION REGULATION

Assessment tasks will be considered late if they are submitted after the original due date without an extension, or after the new due date if an extension has been granted.

Assessment tasks submitted 1-4 working days late will be subject to a penalty of 10% of the total possible marks per day. However, such penalties will only result in a reduction to a minimum mark of 50%, and they are not applied to work originally marked with a failing grade.

Assessment tasks submitted 5-9 working days late will receive a mark of 50% if originally assessed at a pass mark or above. Work originally marked with a failing grade will continue to receive the original mark.

Assessment tasks submitted 10 or more working days late will not be marked, and will receive a grade of zero.

Please note that ‘working day’ means any weekday on which the University is open, including gazetted Public Holidays that the university does not recognise (for example, Labour Day).

9. OTHER FORMS OF ACADEMIC MISCONDUCT

When submitting any material for assessment, you need to be aware of key University of Melbourne rules and the consequences for breaching any of these rules for your ongoing study and possible future career.

As a University of Melbourne student, you are required to abide by the terms of the [Student Academic Integrity Policy](#) and the [Academic Board Regulation](#). Failure to do so may result in an academic integrity allegation, which may then lead to the issuing of an educative response or referral to a Student Academic Misconduct Committee. In the latter case, a finding of a breach of the University’s [Student Academic Integrity Policy](#) or the [Academic Board Regulation](#) may result in penalties being imposed. Both educative responses and referrals to a Committee are recorded in a Student Conduct Report which then becomes part of your student record.

It is important that you carefully read and ensure you understand the following provisions of the [Academic Board Regulation](#) which relate to selling, purchasing or sharing notes containing assessment materials, and copying from such notes:

According to the University’s Academic Board regulations, section 42, a person commits student academic misconduct if he, or she, is a student and:

1. by act or omission does anything which is intended to or is likely to have the effect of obtaining for that student or any other person an advantage in the performance of assessment, by unauthorised, unscholarly or unfair means whether or not the advantage was obtained; or
2. in relation to an examination or assessment, includes but is not limited to, a student who:
 - a. engages in cheating;

- b. engages in plagiarism;
- c. resubmits in whole or in part one's own work for another assessment item;
- d. gives or provides one's own work to someone else;
- e. falsifies or misrepresents data or results;
- f. improperly colludes with another person or persons;
- g. fails to comply with examination or assessment rules or directions;
- h. engages in other conduct with a view to gaining unfair or unjustified advantage;
- i. uses or possesses any unauthorised or prohibited information, books, notes, paper or other materials;
- j. directly or indirectly assists any other student or accept assistance from any other person;
- k. copies from or otherwise uses the answer of any other person engaged in the performance of the same or comparable component of assessment or permits any other person to copy from or otherwise use the student's answer;
- l. forges or falsifies documents to gain for the student, or for any other person, any academic advantage or advancement to which the student or that other person is not entitled;
- m. purchases or obtains assessment materials from commercial services or other individuals;
- n. sells assessment materials to entities or individuals; or
- o. in relation to research, commits research misconduct.

The Assessment & Results Policy defines 'assessment materials' as 'any resources that support any part of the assessment process'. If you **sell, purchase or share** assignments, parts of assignments, or notes containing 'templates' that might be inserted into an essay, assignment or exam answer, you would be in breach of the Academic Board Regulation. Notes that include sections designed to be incorporated into an answer to a possible question may also be considered 'assessment materials' that would trigger application of the provisions in the Academic Board Regulation.

Finally, remember that developing your own notes based on your reading and classes is an important part of your learning. If you rely on work other than your own, which may be outdated or incorrect, you are denying yourself an important learning opportunity and potentially putting yourself at risk of losing marks or other penalties arising out of the academic integrity issues outlined above.