

MUH 5684 – Introduction to Historical Musicology  
Spring 2024 — T 10:40-11:30a, Th 10:40-12:35p

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**A note about this semester**

Before we get started, *how are you?* These are objectively (**still, god yes still even in 2024**) weird times for all of us and while I am so excited to teach you this semester, I am fully aware of what is before us. Your health (mental, physical, & emotional) and safety are paramount, and I will do my best to place grace, kindness, and understanding at the forefront of this class (I hope you will extend the same to me as well as to your fellow classmates). Prepare for changes, reworkings, and hiccups – do your best to center flexibility in your academic practice. If there are ever any questions or concerns, please do not hesitate to contact me – I can only help with things if I am aware of them. I hope that that our class meetings are a respite from what is the current insanity of the world and give you something to look forward to.

**How to use this syllabus**

This syllabus provides you with information specific to this course, and it also provides information about important university policies. This document should be viewed as a course overview; it is not a contract and is subject to change as the semester evolves. Any changes to the syllabus will be communicated to students via email and new syllabi.

**General course description**

The purpose of this course is to provide an introduction to graduate-level musicological research and scholarship. We will cover critical and historical approaches to musicology from the nineteenth century up to the current day. While this class will not be able to touch on all aspects of the discipline and all musics, it will serve as a foundation necessary to engage with scholarship as well as ground you in becoming critical thinkers and readers.

**Requirements and Grading**

Final grades will be calculated according to the system below. Rubrics and supplemental documents pertaining to the assignments are available on Canvas.

Attendance	10%
Contribution	10%
Discussion Leading	20%
Midterm (book review)	25%
Final Paper	35%

Grading Scale for UF Music History Classes:

94-100	A	74-76	C
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91-93	A-	71-73	C-
87-90	B+	67-70	D+
84-86	B	64-66	D
81-83	B-	61-63	D-
77-80	C+	0-60	F

### **Attendance, Discussion, Papers and Projects**

*Okay, so everything is weird, right? Right.* While it is unlikely that we will move to remote classes, anything is possible. And I understand that there will be illness and other things that may make attendance difficult. As such, I will evaluate attendance as we go along. However, participation is crucial. This is a graduate seminar, and everyone will get the most out of it by participating. There will be a book review for the midterm and a final paper at the end of the semester.

### **Gordon Rule Requirements**

Successful completion of this course (a grade of C or higher) counts toward the Gordon Rule writing requirement. Mandatory course work includes 2,000 words of writing. Gordon Rule procedures adopted summer 2009 (link on this page for complete Writing Requirement Policies):

<https://student.ufl.edu/gordonrule.html>

### **Academic Honesty**

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report and condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TA.

### **Accommodations**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter that must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester. Accommodations are not provided retroactively. Accommodations for other circumstances may be available. Examples include childbirth or care, elder care, grieving, or trauma. Consult with your instructor or the Dean of Students Office for more information.

## Course Schedule

### Week 1: Musicology Reconsidered

- 1/9 Introduction – What is Musicology?
- 1/11 J.P.E. Harper-Scott, “What is a Subject of Music History?” and “The Absolute Nothingness of Music History,” in *The Event of Music History*, 41-109.

### Week 2: The New Musicology

- 1/16 Lawrence Kramer, “The Musicology of the Future,” *Repercussions* 1 (1992), 5-18.  
Gary Tomlinson, “Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer,” *Current Musicology* 53 (1993), 18-40.
- 1/18 Lloyd Hibberd, “Musicology Reconsidered,” *Acta Musicologica* 31 (1959), 25-31  
Gary Tomlinson, “Musicology, Anthropology, History,” *Il Saggiatore musicale* 8 (2001), 21-37  
Susan McClary, “Introduction: A Material Girl in Bluebeard’s Castle,” in *Feminine Endings: Music Gender, and Sexuality* (University of Minnesota Press, 1991), 3-34

### Week 3: Building/Breaking the Canon

- 1/23 William Weber, “The Eighteenth-Century Origins of the Musical Canon,” *Journal of the Royal Musical Association* 114 (1989), 6-17  
Marcia Citron, “Women and the Western Canon: Where Are We Now?,” *Notes* 64:2 (2007), 209-215.
- 1/25 Emma Dillon, “Musicology on the Edge: Reflections on Medieval Borders,” *Journal of the American Musicological Society* 65 (2012), Colloquy: Music Beyond Borders?, 844-849.  
Matthew D. Morrison, “Race, Blacksound, and the (Re)Making of Musicological Discourse,” *Journal of the American Musicological Society* 72 (2019), 781-823.

### Week 4: Historiography

- 1/30 Lawrence Kramer, "Hermeneutics and Music History: A Primer without Rules, an Exercise with Schubert," in *Musical Meaning: Towards a Critical History* (Oxford University Press, 2001), 11-28.  
 Marian Wilson Kimber, "The 'Suppression' of Fanny Mendelssohn: Rethinking Feminist Biography," *19<sup>th</sup>-Century Music* 26 (2002), 113-29  
 Garrett Schumann, "A Black Composer's Legacy Flourishes 500 Years After His Birth," *The New York Times* <https://tinyurl.com/4a675rtb>
- 2/1 **NO CLASS – Yale Graduate Music Colloquium**

**Week 5: Theory, Criticism, and Analysis; Music and Philosophy**

- 2/6 Kofi Agawu, "What Adorno Makes Possible for Music Analysis," *19<sup>th</sup>-Century Music* 29 (2005), 49-55.  
 Kofi Agawu, "Analyzing Music under the New Musicological Regime," *The Journal of Musicology* 15 (1997), 297-307.
- 2/8 Robin James, "Introduction," in *The Sonic Episteme* (Duke University Press, 2019), 1-22.  
 Lydia Goehr, "A Platonist Theory of Musical Works," in *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford University Press, 1992), 44-68.

**Week 6: Sound Studies**

- 2/13 Jonathan Sterne, "Sonic Imaginations," in *The Sound Studies Reader*, ed. Jonathan Sterne (Routledge, 2012), 1-18.
- 2/15 Arman Schwartz, "Musicology, Modernism, Sound Art," *Journal of the Royal Musical Association* 139 (2014), 197-200.

**Week 7: -musicologies**

- 2/20 Aaron Allen, "Ecomusicology: Ecocriticism and Musicology" and Daniel Grimley, "Music, Landscape, Attunement: Listening to Sibelius's *Tapiola*," *Journal of the American Musicological Society* (2011): Colloquy: Ecomusicology: Ecocriticism and Musicology, 391-398.
- 2/22 William Gibbons, "Remixed Metaphors: Manipulating Classical Music and Its Meanings in Video Games," in *Ludomusicology: Approaches to Video Game Music* (Equinox, 2016), 198-222.

**Week 8: -musicologies, cont.**

- 2/27 Mary Caton Lingold, "Guest Editor's Note" and Imani Mosley, "Review of AudibleRVA," *Reviews in Digital Humanities* (2021), "Sound"  
<https://reviewsindh.pubpub.org/pub/editors-note-october-2021/release/2>,  
<https://reviewsindh.pubpub.org/pub/audiblerva/release/2>.

- 2/29 Regina N. Bradley, "Becoming OutKasted: Archiving Contemporary Black Southernness in a Digital Age," in *Digital Sound Studies*, eds. Mary Caton Lingold, Darren Mueller, and Rebecca Geoffroy-Schwinden (Duke University Press: 2018), 120-129.
- Carlos Vaquero, "A Quantitative Study of Seven Historically Informed Performances of Bach's BWV 1007 Prelude," *Early Music* 43 (2015), 611-622.

### **Week 9: Music, Gender and Sexuality**

- 3/5 *Book Review due*; Philip Brett and Elizabeth Wood, "Gay and Lesbian Music," in *Queering the Pitch: The New Gay and Lesbian Musicology*, Second Edition, ed. Philip Brett, Elizabeth Wood, and Gary C. Thomas (Routledge, 2006), 351-90
- 3/7 Philip Brett, "Britten's Dream," in *Musicology and Difference*, ed. Ruth A. Solie (University of California Press, 1993), 259-280
- Elliot H. Powell, "Unmastered: The Queer Black Aesthetics of Unfinished Recordings," *The Black Scholar* 49 (2019), 28-39.

### **Week 10 SPRING BREAK NO CLASS**

### **Week 11: Music, Race, and the Other**

- 3/19 Naomi André, "Engaged Opera," in *Black Opera: History, Power, and Engagement* (University of Illinois Press, 2018), 1-26.
- 3/21 Braxton D. Shelley, "Analyzing Gospel," *Journal of the American Musicological Society* 72 (2019), 181-243; Zhuqing (Lester) S. Hu, "Chinese Ears, Delicate or Dull? Toward a Decolonial Comparativism," *Journal of the American Musicological Society* 74:3 (2021), 501-569

### **Week 12: Music, Nation, and Politics**

- 3/26 Matthew Riley and Anthony D. Smith, "The Canonization of National Music," in *Nation and Classical Music: From Handel to Copland* (Boydell Press, 2016), 192-215.
- 3/28 Imani Danielle Mosley, "Critical Whiteness," in *Musik und Migration: Ein Theorie- und Methodenhandbuch* (Waxman, 2021), 29-33.
- Kira Thurman, "'Singing Lieder, Hearing Race: Debating Blackness, Whiteness, and German Music in Intewar Central Europe," in *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021), 134-158.

### **Week 13: Musical Aesthetics, Musical Semiotics, Narratology**

- 4/2 Roland Barthes, "The Grain of the Voice," in *Image Music Text* (Fontana Press, 1977), 179-189
- 4/4 Jonathan Dunsby, "Music and Semiotics: The Nattiez Phase," *The Musical Quarterly* 69 (1983), 27-43.

Matthew McDonald, "Silent Narration? Elements of Narration in Ives's *The Unanswered Question*," *19<sup>th</sup>-Century Music* 27 (2004), 263-286.

#### **Week 14: Popular Music Studies**

- 4/9 Nadine Hubbs, "Anything But Country," in *Redneckes, Queers, and Country Music* (University of California Press, 2014), 23-50.
- 4/11 Imani Danielle Mosley, "Say Her Name: Invocation, Remembrance, and Gendered Trauma in Black Lives Matter," in *Performing Commemoration: Musical Reenactment and the Politics of Trauma* (University of Michigan Press, 2020), 142-164; Ambre Dromgoole, "'I'm Gonna Dedicate This One to Miss Franklin': Afro-Protestant Performance Pedagogies and Rethinking the Black Woman's Spiritual Voice," *Journal of Popular Music Studies* 34:4 (2022), 19-38.

#### **Week 15: Reception, Society, Culture**

- 4/16 Leon Botstein, "Music in History: The Perils of Method in Reception History," *The Musical Quarterly* 89 (2006), 1-16.
- James H. Johnson, "Introduction" and "Opera as Social Duty," in *Listening in Paris: A Cultural History* (University of California Press, 1995), 1-34.
- 4/18 Joseph Straus, "Musical Narratives of the Fractured Body: Schoenberg, Stravinsky, Bartók, and Copland," in *Extraordinary Measures: Disability in Music* (Oxford University Press, 2011), 82-102.
- Suzanne Cusick, "Being, Doing, and Allegories of Voice," in *Francesca Caccini at the Medici Court: Music and the Circulation of Power* (University of Chicago Press, 2015), 113-154.

#### **Week 16: Musicology ... Where Are We, Now?**

- 4/23 William Cheng, "Misjudgements of Humanity," in *Loving Music Till It Hurts* (Oxford University Press, 2019), 11-32; "Interlude" in *Loving Music Till It Hurts*, 99-104.