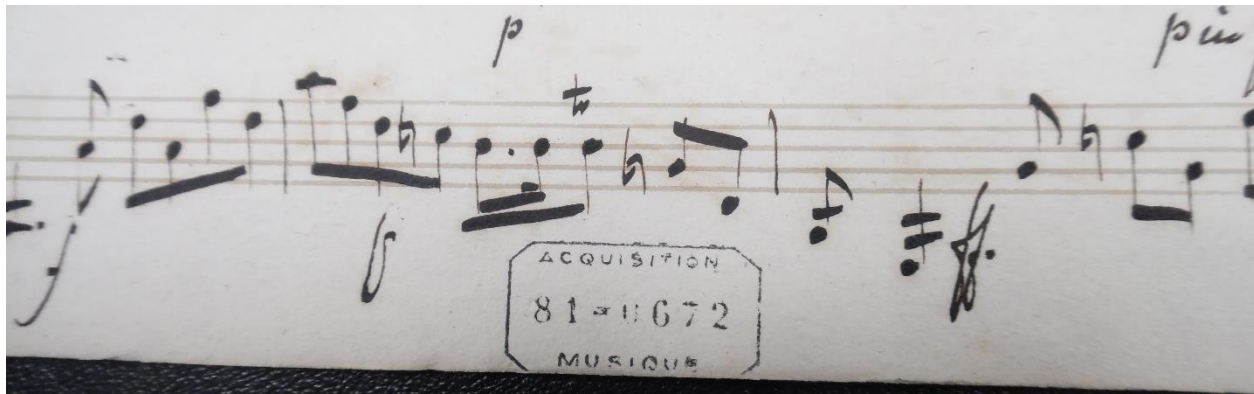




detail from F-Pn vma ms 1068 | hand of violinist Pierre Baillot | photo by Michael Vincent

Introduction to Historical Musicology

MUH 5684

Tuesday, Period 3 | Thursday, Periods 3–4 • MUB 232 • Spring 2020

[Dr. Michael Vincent](#) • michaelsvincent@ufl.edu • MUB 351 • Thursday & Friday period 5

Please visit me during my office hours. I'm available to discuss our course or issues of professional development.

Overview

We explore critical approaches to the history of musicology as an academic discipline. The readings provide an overview of fundamental concepts and methodologies, and significant musicological writings representing style periods and conceptual issues. While musicologists traditionally focus on European music in the classical tradition, we will sample scholarship that focuses on a broad range of repertoires. Students will be encouraged to approach the discipline and its history critically. This critical approach will inform your personal work, giving you the tools to investigate your own topic in novel and insightful ways.

Each student will choose a “lab rat” at the beginning of the semester: an artistic period, repertoire, performer, social movement, or composer. You will investigate your lab rat using the weekly methodology, diversifying your knowledge of your chosen subject. Your lab rat may grow in unexpected ways as the semester progresses.

This course has prerequisites: successful completion of the complete undergraduate music history sequence; graduate student status; and successful completion of the music history entrance exam or the review course.

Expectations

❖ *Reading*

You're expected to come to class having completed all reading on the syllabus for that week. You must be ready to engage with the materials. Have a hard copy or digital copy available. Take thorough notes for each assigned text so you can easily reference

arguments, course themes, and striking details.

You can access all course materials without commercial services. While many texts are available digitally through UF's library, some are limited to hard copies. Check at least one week in advance. Use the [VPN service](#) to access library materials off-campus. Some materials will be available on [ares](#), the automated reserve system. If necessary, order books several weeks in advance through UBorrow or Inter-Library-Loan.

❖ *Writing*

Starting with Week 2, each week you will write a short response paper (500–700 words). It will be due before class on Tuesday. This is not a research paper. Its purpose is twofold: (1) to help you organize your thoughts (2) for the instructor to keep tabs on your preparation. You should treat the response paper like a candid reaction to the readings, addressing salient issues as you see fit. Each paper will be assigned a letter grade. The professor may occasionally assign alternatives to response papers.

You will keep a journal on your lab rat throughout the semester. You should write at least 100 words per week, relating your subject to the weekly theme. We will occasionally share our journals in class. In the final week, members will share a 10-minute presentation about their lab rat. This project will result in a final paper approximately 10–15 pages long.

❖ *Class meetings*

Our meetings will be devoted to discussion and deep reading of course material. Each person will take turns leading discussions for weekly meetings. The leader is exempted from that week's response paper.

On **Tuesdays**, the leader will prepare a presentation. You must make a supplemental aid to share with the class: PowerPoint, handout, list of terms, annotated bibliography, musical performance, visual art, or any other aid as your creativity guides you.

On **Thursdays**, the time will be discussion based. The leader and the professor will collaborate to make class time meaningful on these days. The discussions need not follow a specific format. You could play media (recorded or live music, film scenes), ask questions, direct us to passages, or prepare worksheets. Class members not leading the discussion are expected to participate meaningfully.

Evaluation

Weekly response papers: 40%

Lab rat project: 25%

Lab rat presentation: 10%

Participation and preparation: 25%

Course Objectives

Students should gain:

- Familiarity with contemporary issues in musicology and academia
- Ability to express critical perspectives in a longform essay
- Knowledge of various methodologies commonly deployed in musicological scholarship
- A piece of scholarship that they can deploy in another venue: their master's or doctoral thesis, a conference paper, book chapter, or article

University & Course Policies

The course will deal with issues of identity, gender, race, and politics. Students are expected to be respectful of each other when divergent opinions arise. If the student expects that course material will agitate trauma, PTSD, or an unwanted psychological state, the student may propose alternate readings for themselves that week.

Class attendance and makeup work conforms with [university policy](#).

Accommodations for students with disabilities conforms with [university policy](#). Contact the [Disability Resource Center](#) for more information. If your disability impedes your access to course material, the professor will make alternate arrangements.

Students with obligations such as child care, elderly care, or infirm loved ones are invited to work with the professor on balancing course objectives with personal life.

Grading conforms with [university policy](#).

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations [here](#). Summary results of these assessments are available [here](#).

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. The Honor Code is available [here](#).

The professor reserves the right to amend the syllabus.

Campus Resources

Resources are available on campus to make your life easier:

- [Counseling and Wellness Center](#) for personal and group counseling: (352) 392-1575
- [Mind and Body Center](#) for reducing stress and improving well-being
- [BAM! Best Allyship Movement](#) for social justice and multicultural competency
- [Field and Fork Pantry](#) for food insecurity
- [Writing Studio](#) for help brainstorming, formatting, and writing papers

- [UF Police Department](#): 392-1111 or 9-1-1 for emergencies

Course Schedule

Schedule subject to change.

Week 1: What is Musicology?

7 – 11 Jan

American Musicological Society, "[What is Musicology?](#)" & "[About the AMS](#)" & "[Guidelines for Ethical Conduct](#)"

Society for Ethnomusicology, "[About Ethnomusicology](#)"

Vincent Duckles, Jann Pasler et al., "Musicology," *Grove Music Online* [UF subscription](#)

Tony Hoagland, "Among the Intellectuals," *New Yorker*, 2 September 2019. [link](#)

Danna Agmon. Twitter post. April 11, 2018, 5:16pm.

<https://twitter.com/DannaAgmon/status/984087841813811200?s=20>

- Handout to be distributed before class

William Cheng, *Just Vibrations: The Purpose of Sounding Good*. Ann Arbor: University of Michigan Press, 2016. Introduction: "Dare We Care?" [open access](#)

Week 2: Musik und Wissenschaft

14 – 18 Jan

Eduard Hanslick, excerpt from *Vom Musikalisch-Schönen*. [1854] Trans. Geoffrey Payzant, in *Source Readings in Music History*, ed. Oliver Strunk. Copies in musicology grad office & on reserve at the Architecture and Fine Arts Library

Bruno Nettl, "Institutionalization of Musicology: Perspectives of a North American Ethnomusicologist," in *Rethinking Music*, ed. Nicholas Cook and Mark Everist. New York: Oxford University Press, 1999. ares

Kevin C. Karnes, *Music, Criticism, and the Challenge of History: Shaping Modern Musical Thought in Late Nineteenth-Century Vienna*. New York: Oxford University Press, 2008. Introduction & Part III "Guido Adler and the Problem of Science" On 2-hour reserve. Ch. 5 in ares.

Week 3: New Musicology

22 – 25 Jan

Joseph Kerman, *Contemplating Music*. Cambridge, MA: Harvard University Press, 1985. ch. 4: "Musicology and Criticism" UF e-book

Margaret Bent, "Fact and Value in Contemporary Scholarship," *The Musical Times* 127, no. 1716 (1986): 85–89. UF subscription

Susan McClary, "The Blasphemy of Talking Politics During a Bach Year," in *Music and Society: The Politics of Composition, Performance, and Reception*. Cambridge UP, 1987. 13–62. ares

Gary Tomlinson, "Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer" and "Tomlinson Responds," *Current Musicology* 53 (1993): 18–24 & 36–40. UF subscription

Lawrence Kramer, "Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson," *Current Musicology* 53 (1993): 25–35. UF subscription

Week 4: Greatness & the Canon

28 Jan – 1 Feb

William Weber, "The History of the Musical Canon," in Cook, Nicholas & Mark Everist, ed. *Rethinking Music*. New York: Oxford University Press, 1999. ares

Lydia Goehr, "In the Shadow of the Canon," *Musical Quarterly* 86, no. 2 (2002): 307–28. UF subscription

Paula Higgins, "The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius," *Journal of the American Musicological Society* 57, no. 3 (2005): 443–510. UF subscription

Week 5: Newer Musicology

4 – 8 Feb

Richard Taruskin, "Agents and Causes and Ends, Oh My," *The Journal of Musicology* 31, no. 2 (2014): 272–293. UF subscription

William Cheng, *Just Vibrations: The Purpose of Sounding Good*. Ann Arbor: University of Michigan Press, 2016. ch. 2: "Sing the Ivory Tower Blues" [open access](#)

David Blake, "Musicological Omnivory in the Neoliberal University," *The Journal of Musicology* 34, no. 3 (2017): 319–53.

Week 6: What is a Woman?

11 – 15 Feb

Simone de Beauvoir, *The Second Sex*. [1949] Trans. Constance Borde and Sheila Malovany-Chevallier. New York: Alfred A. Knopf, 2010. "Introduction" pp. 23–39. ares

Susan McClary, *Feminine Endings: Music, Gender, and Sexuality*. [1991] Minneapolis: University of Minnesota Press, 2002. Ch. 1 "A Material Girl in Bluebeard's Castle" UF ebook

Suzanne Cusick, "Gendering Modern Music: Thoughts on the Monteverdi-Artusi Controversy," *Journal of the American Musicological Society* 46, no. 1 (1993): 1–25. UF subscription

Anne Carson, "The Gender of Sound," in *Glass, Irony and God*. New York: New Directions Books, 1995. ares

Week 7: Gender and Violence

18 – 22 Feb

Catherine Clément, *Opera, or the Undoing of Women*. Trans. Betsy Wing. Minneapolis: University of Minnesota Press, 1988. Ch 2: "Dead Women" ares

Kimberlé Crenshaw, "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color," *Stanford Law Review* 43, no. 6 (1991): 1241–1299. UF subscription

Suzanne G. Cusick and Monica A. Hershberger, convenors. "Colloquy: Sexual Violence in Opera: Scholarship, Pedagogy, and Production as Resistance," *Journal of the American Musicological Society* 71, no. 1 (2018): 213–53.

Week 8: Sexuality

25 Feb – 1 Mar

Philip Brett, "Musicality, Essentialism, and the Closet," in *Queering the Pitch: The New Gay and Lesbian Musicology*, ed. Brett et al. New York: Routledge, 1994. ares

Angela Davis, "I Used to be Your Sweet Mama: Ideology, Sexuality, and Domesticity," in *Blues Legacies and Black Feminism*. New York: Pantheon Books, 1998. ares

John Paul Edward Harper-Scott, "Wagner, Sex, and Capitalism," *The Wagner Journal* 5, no. 2 (2011): 46–62.

Week 9: Spring Break

4 – 8 Mar

Week 10: Neoliberalism

11 – 15 Mar

Robin James, *Resilience and Melancholy: Pop Music, Feminism, Neoliberalism*. Alresford, Hants, UK: Zero Books, 2015. "Introduction" & Ch. 3 "Look, I Overcame!" UF ebook

Dale Chapman, *The Jazz Bubble: Neoclassical Jazz in Neoliberal Culture*. Oakland, CA: University of California Press, 2018. "Introduction" & Ch. 1 "Controlled Freedom: Jazz, Risk and Political Economy" UF ebook

Marianna Ritchey, *Composing Capital: Classical Music in the Neoliberal Era*. Chicago: University of Chicago Press, 2019. "Introduction" & Ch. 4 "Intel Beethoven"

Week 11: Career Considerations

18 – 22 Mar

Karen Kelsky, *The Professor is In: The Essential Guide to Turning your Ph.D. into a Job*. New York: Three Rivers Press, 2015. Ch. 7: "Building a Competitive Record" ares

Suzanne Cusick, "Let's Face the Music and Dance (or, Challenges to Contemporary Musicology)," in *AMS at 75*, ed. Jane Bernstein (Brunswick, ME: American Musicological Society, 2011), 25–32.

Tamara Levitz, "The Musicological Elite," *Current Musicology* 102 (2018): 9–80. UF subscription

Week 12: Performance

25 – 29 Mar

Judith Butler, “Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory,” *Theatre Journal* 40, no. 4 (1988): 519–31. UF subscription

Richard Taruskin, “The Modern Sound of Early Music,” in *Text and Act*. Oxford University Press, 1995. pp. 164–172. UF ebook

Carolyn Abbate, “Music—Drastic or Gnostic?” *Critical Inquiry* 30, no. 3 (Spring 2004): 505–536. UF subscription

Week 13: Music & Philosophy

1 – 5 Apr

Karl Marx, *Capital*, vol. 1 [1867]. Trans. Ben Fowkes. London: Penguin Books, 1976. Ch. 1 §4: “The Fetishism of the Commodity and its Secret” ares

Theodor Adorno, “On the Fetish-Character in Music and the Regression of Listening,” in *Essays on Music*, ed. Richard Leppert. Berkeley: University of California Press, 2002. Ares

Richard Leppert, “Music ‘Pushed to the Edge of Existence’ (Adorno, Listening, and the Question of Hope),” *Cultural Critique* 60 (2005): 92–133. UF subscription

Week 14: Critical Analysis

8 – 12 Apr

James Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late-Eighteenth Century Sonata*. New York: Oxford University Press, 2006. Ch. 2: “Sonata Form as a Whole: Foundational Considerations” ares

Naomi Waltham-Smith, *Music and Belonging between Revolution and Restoration*. New York: Oxford University Press, 2017. Ch. 2: “Mozart’s Uselessness” ares

Week 15 & 16: Lab Rat Projects

15 – 24 Apr

In-class presentations