

MUH 5684

Introduction to Historical Musicology

Spring Semester 2026
Tuesdays, 10:40-11:30am & Thursdays, 10:40am-12:35pm
MUB 146

Instructor:
Dr. Jill Rogers

Office Hours (407 Yon Hall):
Wednesdays, 1-3pm; or by appointment

Course Description

This course will introduce students to key texts, figures, trends, and methodologies within the field of musicology, with an emphasis on Anglophone musicology of the last century. Students will develop their music research toolboxes through engagement with some of the methodologies that have been and continue to be popular within musicology, such as score analysis, feminist and queer theory, critical race theory, postcolonial theory, film/media studies, affect theory, sound studies, archival research, critical music editing, hermeneutics, and cultural history. Through close engagement with musicological literature, students will become familiar with past and current debates in the field, including discussions regarding the relationship between musicology and other music subdisciplines, and the emergent interest in music and/as cultural history. In addition, students will have the opportunity to practice writing in different genres central to musicology, including book reviews, journalistic writing, argument-driven research papers, and close readings of musical texts.

Learning Objectives

- 1) Students will be able to demonstrate close engagement with music in socio-historical contexts
- 2) Students will be able to display familiarity with past and present methodologies within the field of musicology
- 3) Students will develop critical thinking, research, writing, music analytical, and presentation skills.
- 4) Students will become familiar with the history of and debates within the field of musicology.
- 5) Students will become familiar with recent theoretical perspectives within sound studies, as well as the potential political implications of studying sound and its effects in history and the contemporary world.
- 6) Students will become familiar with archival research methods, and questions surrounding the applicability of different research methods and sources to the study of music.
- 7) Students will improve and expand writing, argumentation, presentation, and digital media skills through the creation of a paper and a podcast project, demonstrating their ability to complete a term-long research project involving detailed, well-researched arguments.

****This syllabus is subject to change at the discretion of the instructor****

Assignments and Grading

Participation & Preparedness	25%
Weekly Blog Posts (10)	15%
Short Analytical Papers (5)	15%
Book Review (1000-1500 words)	10%
Original Research Paper (5000 words)	25%
In-Class Research Presentation (10-20 minutes, depending on time)	10%

PARTICIPATION & PRESENTATIONS

Required Materials

Seminar discussions will be focused on the assigned reading and listening. In order to do well in this course, you will need to keep up with the reading and listening assigned throughout the semester. All readings can be found on the course website (through Canvas). Your ability to access the course website on Canvas is essential to your success in this seminar; therefore, if you have questions about using this, you should let me know as soon as possible so that I can support you.

In instances where I assign a piece of music or a piece of music is discussed in a reading, you should have already listened to this piece of music (with the score when applicable) **BEFORE** coming to class, and you should come to class with the score for the piece(s) of music assigned for a given day (again, when applicable). Many scores can be legally downloaded on the IMSLP website (<http://imslp.org/>), but I will also post these on our module website on Canvas as necessary.

In-Classroom Structure: The Importance of Participation and Preparation

I will run this course as a seminar. In general, seminars are only as good as the effort that the participants put into them. The time that we meet each week is a time for thinking through the concepts introduced in assigned reading and listening together, as a group. This means that you must come to class having thoroughly processed the assigned materials, and equipped with thoughtful questions and concerns. Your weekly blog posts are meant to jumpstart this process. Your success in this module will largely be determined through what you bring to our class discussions, especially in terms of how well prepared you are to discuss the assigned reading, listening, and viewing, as well as your participation in group presentations. Your participation and preparation marks for this course will therefore include your ability to come to our class meetings with the materials required (articles in hard or electronic copy, scores, notes, notebook, recordings, etc.), as well as any collaborative work I ask you to undertake through Google Docs or in other formats.

Because I am running this module like a seminar, your participation in class is essential to your ability to succeed in this course, accounting for 25% of your grade. For this reason, **attendance is required**. If you must miss a class and would like to have your absence excused, you will need to e-mail me in advance of the class. Likewise, if you know you are going to be late you should e-mail me to let me know ahead of a seminar meeting.

PORTFOLIO OF SHORT ASSIGNMENTS

Weekly Blog Posts

The majority of our in-class time will be spent discussing the reading and listening assigned each week. Prior to each class period, you will submit a blog-style response to the materials assigned for that week. Although these responses can be somewhat informal, they should still be thoughtful and well written. Unless I give you a specific question or topic to discuss (which may happen from time to time), your response should involve some combination of summarizing authors' arguments; analysis and/or critique of their arguments; analysis and/or reflection on the assigned listening; and consideration of how the assigned reading and the listening might shed light on one another.

Your pre-class responses are **due by 9am on Tuesdays or Thursdays**. Please complete only one blog post per week. Your blog responses should be approximately 300-500 words in length, and should be submitted on Canvas in the appropriate forum thread. Taken together, these ten responses will constitute 15% of your grade for this course.

Some tips for composing effective blog posts:

When summarizing you should clearly and succinctly detail the author's argument, including what evidence and bodies of knowledge s/he used to make their argument and the implications of their argument. In your response, you should engage *critically* with the author's argument. Saying that you like the essay is not enough; rather, you should express an *informed* opinion. What about the author's argument seemed well-reasoned? What might s/he have forgotten to mention? What kinds of evidence would have been helpful to their argument, or would have undermined the validity of their claims? Do you have a counterargument you might offer?

When you are discussing the assigned listening or viewing, you should go beyond whether or not you liked a piece, although this could very well be a starting point for further consideration/discussion/analysis. For example, if you don't like a piece or recording, it might be helpful for you to contemplate why you don't like it—what musical or textual features are problematic to you and why? Whenever possible, you should go into detail about what you hear or notice in the score. You don't have to do a full harmonic analysis for each piece, but you should be able to comment in your response on the musical features that are interesting or meaningful to you and talk about why they are meaningful or interesting. It will often be helpful for you to draw on a piece's context to assist you with these responses. Because this is a music history course, much of your focus should be on understanding each piece in its historical and socio-cultural context; however, I would also encourage you to pay close attention to possible considerations of the performers, listeners, or composers of the assigned pieces.

Short Analytical Papers

In weeks 3, 5, 7, 9, and 11, you will submit a short analytical paper of c. 800-1000 words. Each of these will be based on your analysis of some sort of musical text – a song, piece of music, album, video, or film that we will decide upon together. You may use whatever analytical approach(es) you find suitable, but be prepared to defend that approach, even if your reason is that you wanted to try something new, or you were trying to be creative. These assignments are designed to help you strengthen your music/sound-analytical muscles, but also your writing about music/sound muscles. You will send your short papers **to me and the rest of your classmates** on each of the due dates—**11:59pm on January 28, February 11, February 25, March 11, and April 1**—so that we all have time to read your papers before we meet. This will give us the best chance of having an

enriching discussion of your papers and your experience of analyzing the assigned music and writing your papers together in seminar. Together, these five short analytical papers constitute 15% of your total grade for this course.

ORIGINAL RESEARCH PAPER

For this course, you will propose and write a research paper of approximately 3000 words (not including footnotes) on a topic of your choice. After submitting two well thought out possible paper ideas to me in the first three weeks, you will consult with me in a one-on-one meeting and decide on a paper topic. You must then submit a formal paper proposal in **Week 4 (Friday, February 6)** of this class that will be worth 10% of your total grade for the research paper. The final draft of this paper will be due **via e-mail by 11:59pm on Friday, May 1**, and will account for 25% of your grade for this course.

Peer Review

Although your final draft is due **Friday, May 1**, you will turn in a completed draft of your paper to me and two of your classmates in **Week 13 (Sunday, April 12, by 11:59pm)**. By the beginning of **Week 14 (Sunday, April 19)**, you need to have read and given feedback to your classmates on their work. You will return your work to them via email and copy me.

BOOK REVIEW

You will write a *Journal of the American Musicological Society* (JAMS) style review (1000-1500 words) of a book published in the last two years. I will provide you with the recent LPRs (Lists of Publications Received) published in JAMS and/or you can come to my office in Yon Hall to choose a book. You should consult with me and receive my approval of your selected book by the end of Week 4 (Friday, February 6). Although we will discuss this assignment in class before it is due, I recommend that you look at other book reviews in order to get a sense of the range of approaches and tones that scholars have taken in writing book reviews. Your completed book review will be due via e-mail by **11:59pm on Wednesday, March 25 (Week 10)**. This book review constitutes 10% of your grade for this course.

Assignment Formatting

Unless otherwise specified, you should format all assignments (except blog posts) as follows: Times New Roman, 12-point font, double-spaced, with 1-inch margins all around. When submitting assignments electronically, you should title your assignments as follows:

First Name.Last Name.Assignment Title.YYYY.MM.DD.docx.

Example: Jill.Rogers.Final Research Paper.2026.05.01.docx

All assignments that you turn in should exhibit thoughtful, well-written, original, and polished work that is thoroughly researched and properly cited (when necessary). These citations should be in Chicago Style. For a “quick guide” to this citation style, see http://www.chicagomanualofstyle.org/tools_citationguide.html.

Your blog-style responses do not need to be formatted in the manner above since you will submit them on Canvas. Moreover, you do not need to provide citations for your blog-style responses (however, noting the author and page number of a particular article might help you to keep everyone on the same page regarding to what you’re referring).

On Workload

I realize that I am assigning a lot of reading, listening/viewing, and writing in this course. There are several reasons for this. First, there is so much terrific stuff out there that I want you to read. Second, one of the key skills that all of you will learn as graduate students is how to prioritize your work when you have too much work to do. Unfortunately, this is usually the way that life/work works, and so I have designed this module as a means of helping you to practice prioritization. When I speak of prioritization, one of the things that I'm talking about is the fact that you likely won't be able to read every word of every article/chapter/book I assign. **THIS IS OKAY**. My hope is that this class will teach you what I like to call "the art of skimming": figuring out the basic argument of an article through skimming it for important content. This is something that ALL scholars do, and we'll be training you to do this as well, in this course and throughout your graduate program at UF. Third, I wanted to make sure that you developed skills in different kinds of research and writing. And fourth, even if you're not a strong writer now, you will be by the end of this semester. The more you write, the better you get at writing. So just go with it and see what happens. I know it's a lot of work, but I also know that you can do it, and I will be here to support you as we do all of this work together. ☺ The reading is also negotiable throughout the semester and we can discuss together ways of managing the workload between students (e.g. splitting up certain readings amongst students).

Course Policies

For attendance and late policies, see above (under "Class Participation & Preparedness").

Class Environment:

One of the most crucial aspects of our classroom is that it provides a *safe and respectful environment* where everyone can feel comfortable both asking questions and voicing their ideas. This being said, I also think that discomfort is often necessary as part of the learning process. There will be moments when we discuss difficult issues that you may not have addressed in previous courses. However, I expect each of you to come to class with empathy, an open mind, and the recognition that you have an ethical responsibility to those with whom you share our classroom space. If *for any reason*, you feel that your classroom is not providing you with the environment you need, please e-mail me or schedule a meeting to see me immediately.

Accommodations for Students with Disabilities

If you know or think that you may have any kind of disability feel free to come and speak with me about this, and to avail yourself of the resources available to you here at UF. There are absolutely no penalties for seeking accommodations with Disability Support Services.

Here is UF's policy regarding disability accommodations: "Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the Disability Resource Center by visiting our [Get Started page](#). It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester."

On Sexual Misconduct

As your instructor, one of my responsibilities is to create a positive learning environment for all students. Title IX and UF's Sexual Misconduct Policy prohibit sexual misconduct in any form,

including sexual harassment, sexual assault, stalking, and dating and domestic violence. If you have experienced sexual misconduct, or know someone who has, the University can help. I encourage you to visit <https://titleix.ufl.edu/> to learn more.

It is also important that you know that Title IX and University policy require me to share any information brought to my attention about potential sexual misconduct with the campus Deputy Title IX Coordinator or UF's Title IX Coordinator. In that event, those individuals will work to ensure that appropriate measures are taken and resources are made available. Protecting student privacy is of utmost concern, and information will only be shared with those that need to know to ensure the University can respond and assist.

Academic Honesty

University of Florida students are bound by the Honor Pledge. On all work submitted for credit by a student, the following pledge is required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Student Honor Code and Conduct Code (Regulation 4.040) specifies a number of behaviors that are in violation of this code, as well as the process for reported allegations and sanctions that may be implemented. All potential violations of the code will be reported to Student Conduct and Conflict Resolution. If a student is found responsible for an Honor Code violation in this course, the instructor will enter a Grade Adjustment sanction which may be up to or including failure of the course.

Office Hours

These will take place between 1 and 3pm on Wednesdays, or by appointment, either in my office (Yon Hall 407) or via Zoom, depending on availability and comfort level. I love discussing music, concepts, ideas, practices – all of the things! – with students, so please, indulge me! I hope to get to know each of you this semester not only through our course, but also through working one-on-one with you in office hours.

E-mail Policy

I will always do my best to get back to you as soon as possible. However, I try not to respond to e-mails after 7pm for my own well-being; therefore, if you have questions about assignments before they are due, be sure to e-mail me well in advance. I reserve the right to request 24 hours to get back to you. If you have not heard from me within this amount of time, please resend your e-mail.

Late Submission Policy

I am generally willing to negotiate regarding late assignments. This being said, please plan ahead in order to account for possible issues (technological issues, scheduling conflicts, etc.) in the days just prior to the deadline (and there are a lot of them in this seminar, so you will need to be very organized). If you believe you will have difficulty meeting a particular deadline, you must request an extension in writing (this could be via e-mail) as soon as possible. If you request a last-minute or after-the-due-date extension for one of the above reasons, you must provide me with the appropriate form of documentation. I strongly recommend that you begin all of your assignments well in advance of their deadlines and communicate with me throughout the semester if you are having difficulty keeping up with assignments.

If you are going to be late in submitting an assignment or know that you will need an extension, please e-mail me as soon as possible. In most instances, I will grant you an extension, but you must communicate with me first.

If you have missed assignments throughout the semester without communicating with me, I may be willing to give you a chance to submit some of these assignments substantially late at reduced credit. Once again, this requires you to e-mail me to discuss the particularities of the situation.

Course Evaluations Policy

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at <https://gatorevals.aa.ufl.edu/students/>. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under 2 GatorEvals, or via <https://ufl.bluera.com/ufl/>. Summaries of course evaluation results are available to students at <https://gatorevals.aa.ufl.edu/public-results/>.

For other UF policies and resources (some of which are provided above), please see: <https://syllabus.ufl.edu/syllabus-policy/uf-syllabus-policy-links/>.

Schedule of Classes & Assignments

Week 1, Tuesday, January 13: Introductions & What Is/Has Been Musicology, Part I

Syllabus

Carl Dahlhaus, "What is a fact of music history?" in *Foundations of Music History*, trans. by J.B. Robinson (Cambridge: Cambridge University Press, 1983), 33-44.
Anne C. Schreffler, "Berlin Walls: Dahlhaus, Knepler, and Ideologies of Music History," *The Journal of Musicology* 20, no. 4 (Fall 2003): 498-525.

Podcast Listening:

Jad Adumrad et al, "Detective Stories," *Radiolab*, Season 2, Episode 1:
<http://www.radiolab.org/story/91516-detective-stories/>.

Week 1, Thursday, January 15: What Is/Has Been Musicology, Part II

Gary Tomlinson, "The Web of Culture: A Context for Musicology," *19th-Century Music* 7, no. 3 (1984): 350-362.
Philip Bohlman, "Musicology as a Political Act," *The Journal of Musicology* 11, no. 4 (Autumn 1993): 411-436.
Suzanne Cusick, "Gender, Musicology, and Feminism," *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 2001), 471-498.
Guthrie P. Ramsey Jr., "Who Hears Here? Black Music, Critical Bias, and the Musicological Skin Trade," *The Musical Quarterly* 85, no. 1 (Spring 2001): 1-52.

Pre-Class Assignments:

Blog Post: This week's readings, in content, span more than 100 years of the history of musicology. In authorship, they span only about the last 60 or so years (tip: pay attention to who was writing when!). For your first blog post, I would like you to discuss what your conception is of musicology

as a field. Using the assigned reading and listening as a means to consider some of the critical discourses within the field and about its history, write a post in which you address how your ideas concerning what musicologists do and how they do it might have changed in reading these articles and listening to the assigned podcasts. I would also like to ask you to articulate what kind of musicology you would like to do, why you're interested in this kind of musicology (and/or musicology in general), and how you plan to achieve your musicological goals during and after this MA/PhD program. I realize that many of you are just at the beginning of thinking about the field of musicology and your role within it, so I'm not expecting fully fleshed out or definitive answers – just tell me what you're thinking at the moment.

Music selection: As the syllabus details above, all of you will be writing 5 short assignments detailing/analyzing the same four pieces of music in their socio-cultural contexts. I would like each of you to have a say in the pieces on which you will write, and so, with this in mind, please bring in 2-3 pieces of music (this could be a song, album, music video, film score, opera, symphony, chamber music/sonata movement, etc.) that you think you might like us to write about during this course.

Week 2, Tuesday, January 20: The Cultural Turn I: Articulating & Debating “New Musicology”

Joseph Kerman, “Introduction,” in *Contemplating Music: Challenges to Musicology* (Cambridge, MA: Harvard University Press, 1985).

Susan McClary, “Introduction: A Material Girl in Bluebeard’s Castle” and “Chapter 3: Sexual Politics in Classical Music,” in *Feminine Endings: Music, Gender, Sexuality* (Minnesota: University of Minnesota Press, 1991).

Pieter Van den Toorn, “Politics, Feminism, and Music Theory,” *The Journal of Musicology* 9, no. 3 (Summer 1991): 275-299.

Week 2, Thursday, January 22: The Cultural Turn II: Musicology as Cultural History

Timothy Taylor, “Peopling the Stage: Opera, Otherness, and New Musical Representations in the Eighteenth Century,” *Cultural Critique* 36 (1997): 55-88.

Lawrence Kramer, “Chopin at the Funeral: Episodes in the History of Modern Death,” *Journal of the American Musicological Society* 54, no. 1 (2001): 97-125.

Anna Maria Busse Berger, “Compositional Process and the Transmission of Notre Dame Polyphony,” in *Medieval Music and the Art of Memory* (University of California Press, 2005).

Robert Fink, “‘A Pox on Manfredini’: The Long-Playing Record, the Baroque Revival, and the Birth of Ambient Music,” in *Repeating Ourselves: American Minimal Music as Cultural Practice* (University of California Press, 2005), 169-207.

Week 3, Tuesday, January 27: Canon Formation

William Weber, “Mass Culture and the Reshaping of European Musical Taste, 1770-1870,” *International Review of the Aesthetics and Sociology of Music* 8, no. 1 (June 1977): 5-22.

Lydia Goehr, “After 1800: The Beethoven Paradigm,” in *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford: Clarendon Press, 1992).

Marcia Citron, “Gender, Professionalism, and the Musical Canon,” *The Journal of Musicology* 8, no. 1 (Winter 1990): 102-117.

Week 3, Thursday, January 29: Analysis & Expression of Canonic Politics

*****Short Music Response 1 Due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, January 28*****

Katherine Bergeron, "Prologue: Disciplining Music," in *Disciplining Music: Musicology and its Canons*, eds. Katherine Bergeron and Philip V. Bohlman (Chicago: University of Chicago Press, 1992).

Susan McClary & Robert Walser, "Start Making Sense! Musicology Wrestles with Rock," in *On Record: Rock, Pop, and the Written Word*, eds. Simon Frith and Andrew Goodwin (Routledge: 1990).

Bruno Nettl, "Mozart and the Ethnomusicological study of Western Culture (An Essay in Four Movements)," *Yearbook for Traditional Music* 21 (1989): 1-16.

Benjamin Ory, "Edward Lowinsky and the Divisive Politics of the New Josquin Edition," *Journal of the American Musicological Society* 78, no. 2 (2025): 477-515.

Week 4, Tuesday, February 3: Historiography as Method

Michel Foucault, "Foreword to the English Edition" and "Preface," in *The Order of Things: An Archaeology of the Human Sciences* (Routledge, reprint of Tavistock Publications Limited, 1970), ix-xxiv.

Gary Tomlinson, "Approaching Others (Thoughts Before Writing)," in *Music and Renaissance Magic* (Chicago: The University of Chicago Press, 1993), 1-43.

DRM Irving, "Introduction," in *The Making of European Music in the Long Eighteenth Century* (Oxford University Press, 2024).

Week 4, Thursday, February 5: Musical-Historiographical Case Studies

*****Paper Proposal & Bibliography Due at 11:59pm on Friday, February 6*****

Kyra Gaunt, "Introduction" and "Slide," in *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-Hop* (New York University Press, 2006).

Christina Bashford, "Historiography and Invisible Musics: Domestic Chamber Music in Nineteenth-Century Britain," *Journal of the American Musicological Society* 63, no. 2 (2010): 291-360.

Marian Kimber-Wilson, "The 'suppression' of Fanny Mendelssohn: Rethinking Feminist Biography," *Nineteenth Century Music* 26, no. 2 (2002): 113-129. [skim]

Marcia Citron, "Feminist Waves and Classical Music: Pedagogy, Performance, Research," *Women and Music* 8 (2004): 47-60.

Week 5, Tuesday, February 12: Introduction to Archival Research

*****Book Selection for Book Review Assignment due via Email to Dr. Rogers by 11:59pm on Tuesday, February 12*****

Reading: TBA

Week 5, Thursday, February 14: Musicological Engagement with Archives

*****Short Music Response 2 Due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, February 13*****

Suzanne Cusick, “‘Thinking from Women’s Lives’: Francesca Caccini after 1627,” *The Musical Quarterly* 77, no. 3 (1993): 484-507.

Julia Doe, “Musical Sociability, Atlantic Slavery, and the Portraiture of Carmontelle,” *Journal of Musicology* 41, no. 1 (2024): 1-40.

Lucy Caplan, “Open Doors and Shadow Archives,” in *Dreaming in Ensemble: How Black Artists Transformed American Opera* (Harvard University Press, 2025).

Week 6, Tuesday, February 17: Ways of Listening to Music

Jillian C. Rogers, “Soothing Movements: The Consolatory Potential of Musique dépouillée’s Rhythm and Repetition,” in *Resonant Recoveries: French Music and Trauma Between the World Wars* (Oxford University Press, 2021).

Daniel Villegas Vélez, “The Matter of Timbre: Listening, Genealogy, Sound,” in *The Oxford Handbook of Timbre*, eds. Emily Dolan and Alexander Rehding (Oxford University Press, 2019).

Nadine Hubbs, “The Imagination of Pop-Rock Criticism,” in *Expression in Pop-Rock Music* (2000).

Week 6, Thursday, February 19: Music and Gender

Ruth Solie, “‘Girling’ at the Parlor Piano,” in *Music in Other Words: Victorian Conversations* (Berkeley: University of California Press, 2004), 85-117.

Maryann Smart, “The Silencing of Lucia,” *Cambridge Opera Journal* 4, no. 2 (1992): 119-141.

Katie Kapurch, “Crying, Waiting, Hoping: The Beatles, Girl Culture, and the Melodramatic Mode,” in *New Critical Perspectives on the Beatles*, eds. Kenneth Womack and Katie Kapurch (Palgrave Macmillan, 2016), 199-220.

Daphne Brooks, “Toward a Black Feminist Intellectual Tradition in Sound,” in *Liner Notes for the Revolution: The Intellectual Life of Black Feminist Sound* (The Bellknap Press of Harvard University Press, 2021), 65-124.

Week 7, Tuesday, February 24: Writing About Music & Sound

Reading: TBA. Each of you (and me as well) will assign a favorite chapter or article that features an example of the writing that you appreciate most, that you’re most drawn to, that you find interesting, or that you just love. What do you consider “good,” “evocative,” “beautiful,” or “creative” writing about music/sound?

Week 7, Thursday, February 26: Music and Sexuality

*****Short Music Response 3 Due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, February 25*****

Fred Everett Maus, “Introduction,” in *The Oxford Handbook of Music and Queerness*, eds. Fred Everett Maus, Sheila Whiteley, Tavia Nyong’o, and Zoe Sherinian (Oxford University Press, 2022).

Suzanne Cusick, “On a Lesbian Relationship with Music: A Serious Effort Not to Think Straight,” in *Queering the Pitch: The New Gay and Lesbian Musicology* (Routledge, 1994).

Philip Brett, "Piano Four-Hands: Schubert and the Performance of Gay Male Desire," *19th-Century Music* 21, no. 2 (Autumn 1997): 149-176.

Lauron J. Kehler, "Hip Hop's Queer Roots: Disco, House, and Early Hip Hop," in *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (University of Michigan Press, 2022), 18-41.

Nadine Hubbs, "Country Music in Dangerous Times: IASPM-US Keynote, Cleveland, February 24, 2017," *Journal of Popular Music Studies* 30, nos. 1-2 (2018): 15-26. [optional, if you have time].

Week 8, Tuesday, March 5: Music, Sound, and Race

Nina Eidsheim, "Race and the Aesthetics of Vocal Timbre," in *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015), 338-365.

Kira Thurman, "Singing Lieder, Hearing Race: Debating Blackness, Whiteness, and German Music in Interwar Central Europe," in *Singing Like Germans: Black Musicians in the Land of Bach, Beethoven, and Brahms* (Cornell University Press, 2021).

Matthew Morrison, "Race, Blacksound, and the (Re)Making of Musicological Discourse," *Journal of the American Musicological Society* 72, no. 3 (2019): 781-823.

Week 8, Thursday, March 7: Music and Postcolonial Theory

Olivia Bloechl, "On colonial difference and musical frontiers: directions for a postcolonial musicology," in *Native American Song at the Frontiers of Early Modern Music* (Cambridge University Press, 2008).

Ana Maria Ochoa Gaultier, "Introduction" and "On Howls and Pitches," in *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Duke University Press, 2014).

Dylan Robinson, "Introduction," in *Hungry Listening: Resonant Theory for Indigenous Sound Studies* (University of Minnesota Press, 2020).

Week 9, Tuesday, March 10: Embodied Modes of Music Scholarship

Elisabeth LeGuin, "Cello and Bow Thinking," in *Boccherini's Body: An Essay in Carnal Musicology* (Berkeley: University of California Press, 2006).

Elizabeth Morgan, "Combat at the Keys, Women and Battle Pieces for the Piano During the American Civil War," *19th-Century Music* 40, no. 1 (Summer 2016): 7-19.

Carolyn Abbate, "Drastic or Gnostic?" *Critical Inquiry* 30 (Spring 2004): 505-536.

Week 9, Thursday, March 12: Considering Musical Performance and Reception

*****Short Music Response 4 Due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, March 11*****

José Munoz, "Introduction," in *Disidentifications: Queers of Color and the Performance of Politics* (1999).

Richard Taruskin, "Last Thoughts First: Wherein the Author Gently Replies to a Few of His Critics and Takes Tender Leave of the Topic," in *Text and Act* (New York: Oxford University Press, 1995), 3-50.

José Bowen, "Finding the Music in Musicology: Performance History and Musical Works," in *Rethinking Music* (Oxford: Oxford University Press, 1999).

Christi Jay Wells, "'A Dreadful Bit of Silliness': Feminine Frivolity and Ella Fitzgerald's Early Critical Reception," *Women and Music* 21 (2017): 43-65.

Listening/Viewing:

Beethoven, Symphony No. 5, mvmt. 1: choose 3 recordings and be prepared to discuss them

Week 10, Tuesday, March 24: Sound Studies & Materiality

Nina Eidsheim, "Introduction," *Sensing Sound: Singing and Listening as Vibrational Practice* (Duke University Press, 2015).

Jonathan Sterne, "Machines to Hear for Them," in *The Audible Past: Cultural Origins of Sound Reproduction* (Duke University Press, 2010).

You will each choose an additional reading from my sound studies course syllabus to read; you will create a 5-minute presentation on your chosen reading selection

Week 10, Thursday, March 26: Music & Disability Studies

*****Book Review due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, March 25*****

Laurie Stras, "The Organ of the Soul: Voice, Damage and Affect," in *Sounding Off: Theorizing Disability in Music*, ed. Joseph Straus (UK: Routledge, 2006).

Joseph N. Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59, no. 1 (Spring 2006): 113-184.

"Colloquy: Music and Disability Studies," *Journal of the American Musicological Society*

William Cheng, "Feeling Overcome," in *Loving Music Till It Hurts* (Oxford University Press, 2020).

Week 11, Tuesday, March 31: Transnational, Diasporic, and Global Music Histories

Brigid Cohen, "Limits of National History: Yoko Ono, Stefan Wolpe, and Dilemmas of Cosmopolitanism," *The Musical Quarterly* 97, no. 2 (2014): 181-237.

Hyun Kyong Hannah Chang, "Exilic Suffering: Music, Nation, and Protestantism in Cold War South Korea," *Music & Politics* 8, no. 1 (Winter 2014).

Hedy Law (convenor), "Forum—Centering Discomfort in Global Music History," *Journal of Musicology* 40, no. 3 (2023): 249-307.

Week 11, Thursday, April 2: Ecomusicology

*****Short Music Response 5 Due via e-mail to Dr. Rogers & your colleagues by 11:59pm on Wednesday, Wednesday, April 1*****

Kate Galloway, "Music, Sound, and the Aurality of the Environment in the Anthropocene: Spiritual and Religious Perspectives," *Yale Journal of Music and Religion* 5, no. 2 (2019): 2-6.

Chris Gibson, "A Sound Track to the Ecological Crisis: Tracing Guitars All the Way Back to the Tree," *Popular Music* 38, no. 2 (2019): 183-203.

Julianne Graper, "Bat City Limits: Music in the Human-Animal Borderlands," in *Sounds, Musics, Ecologies*, eds. Aaron S. Allen and Jeffrey Todd Titon (Oxford University Press, 2023).

Kyle Devine, "Data (2000-present)," in *Decomposed: The Political Ecology of Music* (MIT Press, 2019).

Week 12, Tuesday, April 7: Music & Media Studies

Tim Summers, chapter from *The Oxford Handbook of Video Game Music*, eds. William Gibbons and Mark Grimshaw (Oxford University Press, 2024).

Anahid Kassabian (convenor), “Roundtable: Current Perspectives on Music, Sound, and Narrative in Screen Media,” in *Routledge Companion to Screen Music and Sound*, eds. Miguel Mera, Ronald Sadoff, and Ben Winters (Routledge, 2017), 108-124.

Paula Clare Harper, “Viral Musicking: Aesthetics and Iteration in Online Contagion,” *Selected Papers of #AoIR2020* (2020).

Week 12, Thursday, April 9: Music, Capitalism, and Neoliberalism

Andrea Moore, “Neoliberalism and the Musical Entrepreneur,” *Journal of the Society for American Music* 10, no. 1 (February 2016): 33-53.

Marie Thompson, “Sounding the Arcane: Contemporary Music, Gender and Reproduction,” *Contemporary Music Review* 39, no. 2 (2020): 273-292.

Marianna Ritchey, “Introduction: Music and Neoliberalism,” in *Composing Capital: Classical Music in the Neoliberal Era* (The University of Chicago Press, 2019).

Eric Drott, “Introduction,” in *Streaming Music, Streaming Capital* (Duke University Press, 2024), 1-21.

Week 13, Tuesday, April 14: Musicology, Trauma Studies, Disaster Studies

*****Paper Drafty Draft Due via e-mail to Dr. Rogers and 2 colleagues by 11:59pm on Sunday, April 12*****

Maria Cizmic, “Hammering Hands,” in *Performing Pain: Music and Trauma in Eastern Europe* (Oxford University Press, 2012).

Maria Cizmic & Jillian C. Rogers (convenors), “Colloquy: Music, Sound, and Trauma,” *Journal of the American Musicological Society* 77, no. 2 (Summer 2024).

Diane Oliva, “Sonic Decency: Music in the Aftermath of Guatemala’s 1773 Santa Marta Earthquake,” *Journal of the American Musicological Society* 76, no. 1 (2023): 169-221.

Week 13, Thursday, April 16: Musicology and/as Ethics

Suzanne G. Cusick, “‘You are in a place out of the world...’: Music in the Detention Camps of the ‘Global War on Terror,’” *Journal of the Society for American Music* 2, no. 1 (2008): 1-26.

William Cheng, *Just Vibrations: The Purpose of Sounding Good*, Foreword by Susan McClary (Ann Arbor: University of Michigan Press, 2016); introduction & chapter 1.

Jillian C. Rogers, *On the Harm in Harmony*, chapter 5 [draft, not to be shared].

Week 14, Tuesday, April 21: Presentations

*****Peer Reviews of Paper Drafty Drafts Due via e-mail to Dr. Rogers and 2 colleagues by 11:59pm on Sunday, April 19*****

****We may need to schedule an additional class meeting to complete presentations, depending on course enrollment.****

****Final Papers and all other graded materials are due via e-mail by 11:59pm on Friday, May 1****

Schedule at a Glance: Important Due Dates

Date	Assignment Due
Weeks 1-3	<ul style="list-style-type: none">Three paper ideas (just a few sentences to bring to your meeting with Dr. Rogers)Meeting with Dr. Rogers re: project possibilities
Week 3: Wednesday, January 28, 11:59pm	Short Music Response 1
Week 4: Friday, February 6, 11:59pm	Project Proposal & 10-Item Bibliography
Week 5: Wednesday, February 11, 11:59pm	Short Music Response 2
Week 7: Wednesday, February 25, 11:59pm	Short Music Response 3
Week 9: Wednesday, March 11, 11:59pm	Short Music Response 4
Week 10: Wednesday, March 25 11:59pm	Book Review
Week 11: Wednesday, November 17, 11:59pm	Short Music Response 5
Week 13: Sunday, April 12, 11:59pm	Paper Drafty Draft Due to Dr. R and two peer reviewers
Week 14: Sunday, April 19, 11:59pm	Peer Reviews Due (+ In-Class Presentations on Tuesday)
Finals Week: Friday, May 1, 11:59pm	Final Paper Due