



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 2019

[Dr. Michael Vincent](#) • michaelvincent@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. Outside of office hours, I will host a 1-hour writing group every week. We can work on assignments for this class or personal projects in a supportive environment.

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

A full reading list will be available during week 1. Schedule subject to change.

Week 1: What is Musicology?

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](#)

H. Wiley Hitchcock and James Deaville, "Musicology," *Grove Music Online* [UF subscription](#)

James Currie, "Music After All," *Journal of the American Musicological Society* 62, no. 1 (2009): 145–203. [UF subscription](#)

Week 2: Musik und Wissenschaft

Week 3: New Musicology I

Week 4: New Musicology II

Week 5: Great Men & the Canon

Week 6: Gender I

Week 7: Gender II

Week 8: Identity | Intersectionality | Disability

Week 9: Spring Break

Week 10: Performance | Writing Week

Week 11: Sound Studies | Historical Ethnography

Week 12: Analysis

Week 13: Historiography

Week 14: Textual Criticism

Week 15 & 16: Lab Rat Projects

In-class presentations