Introduction to Historical Musicology

MUH 5684
Tuesday, Period 3 | Thursday, Periods 3–4 • MUB 232 • Spring 2020

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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
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
• Handout to be distributed before class

Week 2: Musik und Wissenschaft
14 – 18 Jan

Week 3: New Musicology
22 – 25 Jan
Margaret Bent, “Fact and Value in Contemporary Scholarship,” The Musical Times 127, no. 1716 (1986): 85–89. UF subscription


**Week 4: Greatness & the Canon**
28 Jan – 1 Feb


**Week 5: Newer Musicology**
4 – 8 Feb


**Week 6: What is a Woman?**
11 – 15 Feb


**Week 7: Gender and Violence**
18 – 22 Feb


**Week 8: Sexuality**
25 Feb – 1 Mar


**Week 9: Spring Break**
4 – 8 Mar

**Week 10: Neoliberalism**
11 – 15 Mar


**Week 11: Career Considerations**
18 – 22 Mar


Week 12: Performance
25 – 29 Mar


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

Week 13: Music & Philosophy
1 – 5 Apr


Week 14: Critical Analysis
8 – 12 Apr


Week 15 & 16: Lab Rat Projects
15 – 24 Apr

In-class presentations