

Term Information

Effective Term Autumn 2022

General Information

Course Bulletin Listing/Subject Area Music
Fiscal Unit/Academic Org School Of Music - D0262
College/Academic Group Arts and Sciences
Level/Career Graduate
Course Number/Catalog 6673
Course Title Introduction to Musicology
Transcript Abbreviation Intro to Musicology
Course Description This course is designed as an introduction to the discipline of Musicology; its history, preoccupations and its methods.
Semester Credit Hours/Units Fixed: 2

Offering Information

Length Of Course 7 Week
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus

Prerequisites and Exclusions

Prerequisites/Corequisites none
Exclusions none
Electronically Enforced No

Cross-Listings

Cross-Listings n/a

Subject/CIP Code

Subject/CIP Code 50.0901
Subsidy Level Doctoral Course
Intended Rank Masters, Doctoral

Requirement/Elective Designation

Required for this unit's degrees, majors, and/or minors

Course Details

Course goals or learning objectives/outcomes

- Learn about the disciplinary origins of musicology as an academic field of study
- Understand the range of interests and inquiries which have motivated and preoccupied musicologists historically, through succeeding periods of disciplinary development
- Examine the orientations and interventions of contemporary musicologists, and the impact of their work on conceptions of the aims and scope of current musicology
- Understand recent currents of intra- and inter-disciplinary critique in musicology and its companion disciplines in music studies
- Consider the work of musicology beyond the academy

Content Topic List

- Origins and Practices
- Things Musicologists have done
- What are we doing when we write a history of music
- Musicology and/against its sister or sub-disciplines (1970s to early 2000s)
- Identity, Embodiment, Voice
- Approaches from Critical Theory and Philosophy: Public Musicologies
- Global and decolonial histories and other recent conversations

Sought Concurrence

No

Attachments

- Music 4555.12 6773 11 21 2 28 22.docx: proposed syllabus
(Syllabus. Owner: Banks, Eva-Marie)
- Music 6673_4555.12, _Introduction to Musicology) rationale.pdf: Rationale statement
(Other Supporting Documentation. Owner: Banks, Eva-Marie)

Comments

- It is not clear why the same course is offered under two different numbers. When a course is meant for both U and G, academic units use one 5000-level course. That is why this dual career level exists. Call me if you need to discuss *(by Vankeerbergen, Bernadette Chantal on 03/03/2022 02:49 PM)*
- This course will not be required for any graduate degree programs in the School of Music. *(by Banks, Eva-Marie on 02/28/2022 11:53 AM)*

COURSE REQUEST
6673 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette
Chantal
03/14/2022

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Banks, Eva-Marie	02/28/2022 11:53 AM	Submitted for Approval
Approved	Leasure, Timothy Lee	02/28/2022 12:16 PM	Unit Approval
Revision Requested	Vankeerbergen, Bernadette Chantal	03/03/2022 02:49 PM	College Approval
Submitted	Banks, Eva-Marie	03/08/2022 04:39 PM	Submitted for Approval
Approved	Leasure, Timothy Lee	03/08/2022 08:31 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	03/14/2022 11:35 AM	College Approval
Pending Approval	Cody, Emily Kathryn Jenkins, Mary Ellen Bigler Hanlin, Deborah Kay Hilty, Michael Vankeerbergen, Bernadette Chantal Steele, Rachel Lea	03/14/2022 11:35 AM	ASCCAO Approval

Introduction to Musicology
School of Music, The Ohio State University

Autumn Semester 20XX

7-week course, offered in alternation with Music 4555.07 / 6672

Mode of offering: in-person

MUSIC 4555.12 / 6673 (2 credit hours)

Class meetings: Tues./Thurs., 2:20-3:40pm

Location: Music and Dance Library, Room 205 (18th-Ave. Library, 2nd floor)

Instructor: TBD

Office: Hughes Hall

Email: TBD

Phone: TBD

Office Hours: TBD

COURSE DESCRIPTION

This course is designed as an introduction to the discipline of Musicology: its history, its preoccupations, and its methods. Beginning with origins that elevated European “classical” music in Europe and the United States, the course moves through successive periods of disciplinary methods and cross-disciplinary affiliations. We trace how the study of music became a distinct discipline; how it came to be supported by a variety of academic institutions and scholarly societies; and how the discipline was divided into branches (historical musicology, ethnomusicology, music theory). We examine the kinds of projects that have occupied musicologists, including studies of compositional method and source studies; historical and reception studies; and investigations of music in its social contexts. In the second half of the course, we examine controversies and new ways of thinking that helped to define the discipline: arguments about what musicologists should do; questions about the inclusion of popular music, gender and sexuality studies, and the role of race in music studies; and an explosion of newly defined subfields. We close by examining recent efforts to define colonialism’s impact on musicking and the latest published conversations in the field, including public-facing work. Through this historical survey, this course aims to give students a broad overview of the methods, theories, topics, people, and places that have defined “Musicology” – in all of its various disciplinary guises – over (roughly) the past 100 years.

COURSE OBJECTIVES

In the class, students will:

- Learn about the disciplinary origins of musicology as an academic field of study;
- Understand the range of interests and inquiries which have motivated and preoccupied musicologists historically, through succeeding periods of disciplinary development;
- Examine the orientations and interventions of contemporary musicologists, and the impact of their work on conceptions of the aims and scope of current musicology;

- Understand recent currents of intra- and inter-disciplinary critique in musicology and its companion disciplines in music studies;
- Consider the work of musicology beyond the academy.

COURSE REQUIREMENTS

Work for this course consists of intensive reading and regular and thoughtful writing. Each week, all students will submit a short 1-page response paper (single spaced, 12 pt. font) addressing the assigned texts, and prepare a series of questions and comments to be discussed in class. These papers should be uploaded to the Canvas course website no later than 11:59 pm on the Wednesday preceding each Thursday session. During that session, one student will present the assigned items and lead the class discussion with a 15-minute introductory statement, followed by questions, criticisms, and commentaries that help spur conversation. Students will be expected to present twice during the term. Students should be present at every class meeting, have read the assigned texts in their entirety, and be prepared to engage in thoughtful discussion on the selected topics of the day.

ASSIGNMENTS

In-class presentations:

Students will take turns giving 15-minute presentations that introduce the readings. A successful presentation:

- will highlight key ideas, methods, and topics in the assigned text or texts;
- may include relevant, publicly available information on the author's biography and professional profile;
- will include a set of topical and/or theoretical questions that encourage further discussion during the remainder of the class period

Response papers (length of 1 page) consist of the following parts:

Part 1: "Abstract" paragraph	5-7 sentences	<p>Sketch the assigned texts' major themes, topics, and ideas.</p> <ul style="list-style-type: none"> • If the assigned text is a monograph: What is the purpose of the study? What methods were used to carry out the research? What are some of the keywords and concepts employed? What conclusions does the author draw or make about the chosen topic(s)? • If the assigned text is a collection of articles/chapters: What ideas and issues unify, or are otherwise commonly present in these texts? What range of research methods is employed in the elaboration of this work? What kinds of conceptual language do these texts employ to elaborate their concerns? • For both monographs and collections: What do these texts contribute to our emergent understanding of musicology, as a dynamic, developing discipline over time?
------------------------------------	------------------	--

Part 2: a case study, keyword, or topical concern	5-7 sentences	<ul style="list-style-type: none"> • Highlight issues or concerns that may be especially pertinent to your areas of interest. You may want to point out an aspect of the text that was confusing. • Conclude with at least two questions that you would like to discuss further during class.
--	------------------	---

Note: Undergraduates enrolling under the course number Music 4555.10 will be asked to complete the same assignments as graduate students (enrolled under Music 6673), except as follows:

- they will be assigned a graduate student partner for in-class presentations, so as to have guidance in preparing and giving the presentation;
- their response papers may also be shorter in length (half a single-spaced page, instead of a full single-spaced page);
- they will focus on mastering the “abstract” task (“Part 1” above), such that their papers consisting only of Part 1 will be considered complete. As students progress, or as they are able, they will be encouraged to practice Part 2 as well, but this exceeds the base undergraduate requirements for the course.

ASSESSMENT

10% Attendance and participation

30% Two introductory class presentations

60% Six weekly response papers

Grading Scale

A = Excellent

C = Fair

E = Failing

B = Good

D = Poor

Minuses and Pluses will reflect incremental adjustments (e.g., B+ = Very Good); note that D- and A+ are not used for grading at the Ohio State University.

COPYRIGHT DISCLAIMER

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

COURSE TECHNOLOGY

For help with your password, university e-mail, Carmen, or any other technology issues, questions, or requests, contact the OSU IT Service Desk. Standard support hours are available at <https://ocio.osu.edu/help/hours>, and support for urgent issues is available 24/7.

Self-Service and Chat support: <http://ocio.osu.edu/selfservice>

Phone: 614-688-HELP (4357)

Email: 8help@osu.edu

TDD: 614-688-8743

√ **Baseline technical skills necessary for this course**

Basic computer and web-browsing skills;
ability to navigate the Carmen sites.

√ **Necessary equipment**

Up-to-date Mac (OS X) or PC (Windows 7+) computer, with a high-speed internet connection for accessing course materials.

√ **Necessary software**

Microsoft Office 365 ProPlus: All Ohio State students are now eligible for this software, without cost, through Microsoft's Student Advantage program. Each student can install Office on five PCs or Macs, five tablets (Windows, iPad® and Android™), and five phones.

- Students are able to access Word, Excel, PowerPoint, Outlook and other programs, depending on the platform. Users will also receive 1 TB of OneDrive for Business storage.
- Office 365 is to be installed within your BuckeyeMail account. Full instructions for downloading and installation can be found <https://ocio.osu.edu/kb04733>.

UNIVERSITY POLICIES

LAND ACKNOWLEDGEMENT

The Ohio State University would not exist without the land that we have used to meet for over 150 years. Though we are meeting virtually for this course, the University acknowledges that its campuses have long served as sites of meeting and exchange for Indigenous peoples, including those in historical times known as the Shawnee, Miami, Wyandotte, Delaware, and the People of Fort Ancient, Hopewell, and Adena cultures also known as the earthworks builders, as well as other tribal nations of the region. The Ohio State University honors and respects the diverse Indigenous peoples connected to the land.

DIVERSITY

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

ACADEMIC MISCONDUCT

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. All students are expected to have read and understood the University's Code of Student Conduct, and to complete all academic and scholarly assignments with fairness and honesty.

It is the responsibility of the Committee on Academic Misconduct (COAM) to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

CLASS GRIEVANCES

According to University Policies, if you have a problem with this class, you should seek to resolve the grievance concerning a grade or academic practice by speaking first with the instructor or professor. Then, if necessary, take your case to the department chairperson, college dean or associate dean, and to the provost, in that order. Specific procedures are outlined in Faculty Rule 3335-8-23.

DISABILITY SERVICES

The University strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. SLDS contact information: slds@osu.edu; 614-292- 3307; slds.osu.edu; 098 Baker Hall, 113 W. 12th Avenue.

MENTAL HEALTH

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or someone you know are suffering from any of the aforementioned conditions, you can

learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling 614-292-5766. CCS is located on the 4th Floor of the Younkun Success Center and 10th Floor of Lincoln Tower. You can reach an on call counselor when CCS is closed at 614-292-5766 and 24 hour emergency help is also available through the 24/7 National Suicide Prevention Hotline at 1-800-273-TALK or suicidepreventionlifeline.org

Sexual Misconduct/Relationship Violence (TITLE IX)

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at titleix@osu.edu

Course Calendar: Introduction to Musicology

Frequently used abbreviations:

19CM	19th-Century Music
CMS	College Music Symposium
JAMS	Journal of the American Musicological Society
JM	Journal of Musicology
JSAM	Journal of the Society for American Music
Women & Music	W&M

Week I: Origins and practices

8/23: Course Introduction: Ways of thinking about a field

“Musicology” (*Grove Music Online*, 2010, updated 2020): essay by Vincent Duckles et al. (<https://www-oxfordmusiconline-com.proxy.lib.ohio-state.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo9781561592630-e-0000046710?rskey=nAvZ4d>)

Richard Taruskin, *The Oxford History of Western Music* (Oxford: Oxford University Press, 2005), “Introduction: The History of What?” xiii-xxx. PDF in Carmen.

Suzanne Cusick, “‘Eve...Blowing in Our Ears?’ Toward a History of Music Scholarship on Women in the Twentieth Century,” *W&M* 5 (2001): 125 ff.

<https://www-proquest-com.proxy.lib.ohio-state.edu/docview/1541091/fulltext/54DA1BD0234E4EA4PQ/5?accountid=9783>

8/25: Musicology in the service of... (nation-states; corporations; performers)

Sanna Pederson, “A. B. Marx, Berlin Concert Life, and German National Identity.” *19CM* 18, no. 2 (Autumn, 1994): 87-107. <https://www-jstor-org.proxy.lib.ohio-state.edu/stable/pdf/746354.pdf?refreqid=excelsior%3Afacd14f60cfe7643c6d3d4bfaeb1fa0b>

James Francis Cooke, *Standard History of Music* (Philadelphia: Theodore Presser Company, 1910). (skim) HathiTrust, <https://babel.hathitrust.org/cgi/pt?id=hvd.hw2huy&view=1up&seq=1&skin=2021>

Ana María Ochoa Gautier, “Sonic Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America,” *Social Identities* 12, no. 6 (2006): 803-825. <https://web-a-ebSCOhost-com.proxy.lib.ohio-state.edu/ehost/pdfviewer/pdfviewer?vid=2&sid=2573fb88-1c7c-424a-a95f48474744f5bb%40sessionmgr4008>

Arthur Mendel, "The Services of Musicology to the Practical Musician," in A. Mendel et al., *Some Aspects of Musicology* (Liberal Arts Press, 1957). PDF, Carmen.

Week II: Things musicologists have done

8/30: Source Studies, Compositional Process Studies, Critical Editions

Jessie Ann Owens, *Composers at Work: The Craft of Musical Composition 1450-1600* (New York: Oxford University Press, 1997), excerpt TBD, PDF, Carmen.

Steve Swayne, "Sondheim's Piano Sonata." *Journal of the Royal Musical Association* 127, no. 2 (2002): 258-304. <http://rave.ohiolink.edu/ejournals/journal/249344205>

James Grier, *The Critical Editing of Music: History, Method, and Practice* (Cambridge University Press, 1996), excerpt TBD, PDF, Carmen.

Florence Price, *Symphonies nos. 1 and 3*, edited by Rae Linda Brown and Wayne Shirley (*Music of the United States* vol. 19, A-R Editions, 2008):

Foreword by Richard Crawford, page ix

Acknowledgements by Rae Linda Brown, pp. xi-xiv

Critical Apparatus by Wayne Shirley, pp. 267-292, skim through 293 These sections are available as PDF through the OSU library catalog; the score itself is paper-only, and in our library.

9/1: Analysis and Reception Studies

James Johnson, *Listening in Paris: A Cultural History*, Introduction and Chapters 2-3 (University of California Press, 1995), 1-6, 35-70.

<https://library.ohio-state.edu/record=b5901189~S7>

Wye J. Allanbrook, "Two Threads through the Labyrinth: Topic and Process in the First Movements of K. 332 and K. 333." In Wye J. Allanbrook, Janet M. Levy, and William Mahrt, eds., *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner* (Pendragon Press, 1992), 125-171. PDF, Carmen.

Benjamin R. Levy, *Metamorphosis in Music: The Compositions of György Ligeti in the 1950s and 1960s*, Introduction and Conclusion (Oxford University Press, 2017), 1-8, 256-276. <https://oxford-universitypressscholarship-com.proxy.lib.ohio-state.edu/view/10.1093/oso/9780199381999.001.0001/oso-9780199381999>

Week III: What are we doing when we write a history of music?

9/6: The Nature of Historical Archives

Michel-Rolph Trouillot, *Silencing the Past: Power and the Production of History*, (Boston: Beacon Press, 2015), chapter 1 (“The Power in the Story”).
<https://www.fulcrum-org.proxy.lib.ohio-state.edu/concern/monographs/k643b1517>

Margaret Kartomi, “On the history of the musical arts in Southeast Asia,” in Philip V. Bohlman, ed., *The Cambridge History of World Music*, (Cambridge University Press, 2013), 416-440. PDF, Carmen.

Doris Evans McGinty, “Black Women in the Music of Washington, D.C., 1900-20.” In Josephine Wright, ed. with Samuel A. Floyd, Jr., *New Perspectives on Music: Essays in Honor of Eileen Southern* (Warren Park, MI: Harmonie Park Press, 1992), 409-450. PDF, Carmen.

9/8: How We Tell the Tale (Historiography)

Hayden White, *Tropics of Discourse* (Baltimore, 1978), Ch. 4 (“Historicism, History, and the Figurative Imagination”) and 5 (“The Fictions of Factual Representation”), 101-34. PDF, Carmen.

Carl Dahlhaus, *Nineteenth-Century Music*, trans. J. Bradford Robinson (University of California Press, 1991), Introduction. PDF, Carmen.

Janet Levy, “Covert and Casual Values in Recent Writings About Music,” *JM* 5, no. 1 (1987), 3-27. <https://www.jstor-org.proxy.lib.ohio-state.edu/stable/pdf/763822.pdf?refreqid=excelsior%3A688ecf8ae7ffaec6d50e9222009387ad>

Mary Hunter, “Some Senses of History Among HIP Performers,” in Nancy November, ed., *Performing History: Approaches to History Across Musicology* (Academic Studies Press, 2020): 9-28. PDF, Carmen.

Week IV: Musicology and/against its sister- or sub-disciplines (1970s to early 2000s)

9/13: Ethnomusicology and Historical Musicology

Fredric Lieberman, Eugene Helm, and Claude Palisca, “Should Ethnomusicology Be Abolished?: Position Papers for the Ethnomusicology Interest Group at the 19th Annual Meeting of the College Music Society, Washington D. C., November 1976.” *CMS* 7, no. 2 (Fall, 1977): 198-206.

<https://www-jstor-org.proxy.lib.ohio-state.edu/stable/40373902>

Bruno Nettl, "Paradigms in the History of Ethnomusicology." *CMS* 19, no. 1 (Spring, 1979): 67-77. <https://www-jstor-org.proxy.lib.ohio-state.edu/stable/40351754>

Bruno Nettl, "The Institutionalization of Musicology: Perspectives of a North American Ethnomusicologist," in Nicholas Cook and Mark Everist, eds. *Rethinking Music* (Oxford University Press, 1999), 287-310. PDF, Carmen.

Gary Tomlinson, "Musicology, Anthropology, History." *Il Saggiatore musicale* 8, No. 1 (2001): 21-37. <https://www-jstor-org.proxy.lib.ohio-state.edu/stable/pdf/43030369.pdf?refreqid=excelsior%3Adfd45d78804bc1c1e27ce81ab269c8ce>

9/15: Music Theory and Musicology

Joseph Kerman, "How We Got into Analysis, and How to Get Out," *Critical Inquiry* 7, no. 2 (1980), 311-331. <https://www-journals-uchicago-edu.proxy.lib.ohio-state.edu/doi/pdf/10.1086/448101>

Patrick McCreless, Introduction to the special issue "Contemporary Music Theory and the New Musicology," *JM* 15, no. 3 (1997): 291-306. <https://doi-org.proxy.lib.ohio-state.edu/10.2307/763910>

V. Kofi Agawu, "Analyzing Music under the New Musicological Regime," in the special issue "Contemporary Music Theory and the New Musicology," *JM* 15, no. 3 (1997): 297-307. <https://doi-org.proxy.lib.ohio-state.edu/10.2307/763911>

Richard Taruskin, "Catching Up With Rimsky-Korsakov," *Music Theory Spectrum* 33, no. 2 (2011): 169-85; with 8 Responses:186-228; and counter-response by Taruskin (229). <https://www-jstor-org.proxy.lib.ohio-state.edu/stable/10.1525/mts.2011.33.issue2?refreqid=fastly-default%3A352c7dd22b2a467cf984c0b2dd3d1cd4>

Week V: Identity, Embodiment, Voice

9/20: Performance Studies and Embodiment

Elisabeth Le Guin, "'One Says That One Weeps, but One Does Not Weep': Sensible, Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music," *JAMS* 55, no. 2 (Summer 2002): 207-254. <https://doi-org.proxy.lib.ohio-state.edu/10.1525/jams.2002.55.2.207>

Carolyn Abbate, "Music—Drastic or Gnostic?" *Critical Inquiry* 30, no. 3 (2004): 505– 36.
<https://www-journals-uchicago-edu.proxy.lib.ohio-state.edu/doi/pdf/10.1086/421160>

Maureen Mahon, "Listening for Willie Mae 'Big Mama' Thornton's Voice: The Sound of Race and Gender Transgressions in Rock and Roll." *W&M* 15, (2011): 1-17. <https://muse.jhu.edu/article/457048>

9/22: Race, Gender, Sexuality, and Inclusion in Music Studies

Samuel A. Floyd, Jr., "Diversity and Aligning Canons: The Center for Black Music Research Forum," *CMS* 29 (1989): 151-157. <https://www-jstor-org.proxy.lib.ohio-state.edu/stable/40373957>

Philip Brett and Elizabeth Wood, "Lesbian and Gay Music," *Revista Eletrônica de Musicologia* 7 (2002). <http://www.sidastudi.org/resources/inmagic-img/dd6114.pdf>

Tamara Levitz, "The Musicological Elite," *CM* 102 (2018):
<https://journals.library.columbia.edu/index.php/currentmusicology/article/view/5363>

Week VI: Approaches from Critical Theory and Philosophy; Public Musicologies

9/27: Approaches from Critical Theory and Philosophy

Roland Barthes, "The Death of the Author" and "Musica Practica," trans. Stephen Heath, from *Image, Music, Text* (Hill and Wang, 1977), 142-54.

Daniel Chua, *Absolute Music and the Construction of Meaning*, "On the Preface" and Chapter 1 (Cambridge University Press, 2004), xi-40.

Holly Watkins, *Metaphors of Depth in German Musical Thought: From E.T.A. Hoffmann to Arnold Schoenberg*, Introduction (Cambridge University Press, 2011), 1-21. PDF, Carmen.

Michael Gallope, "Why was this Music Desirable? On A Critical Explanation of the Avant-Garde," *JM* 31, no. 2 (Spring 2014), 199-230.
<https://doi-org.proxy.lib.ohio-state.edu/10.1525/jm.2014.31.2.199>

9/29: Public Musicologies: Podcasts, Press, Performance, Museums, Music Industry

Will Robin with Erika Supria Honisch, *Sound Expertise* (podcast)
<https://soundexpertise.org/episode-101-erika-honisch/>

Doug Shadle, "Did Dvorak's 'New World' Symphony Transform American Music?" *New York Times*, 14 December 2018.
<https://www.nytimes.com/2018/12/14/arts/music/dvorak-new-world-symphony.html>

Marian Wilson Kimber, "In a Woman's Voice,"
<https://www.youtube.com/watch?v=MvVb03t4Cs8&list=PLUBuQZ0S3IhMaoTfpFvxvxiIglZLyyInO>

Aubrey Bergauer, blog: <https://aubreybergauer.medium.com>

Country Music Hall of Fame museum and digital archives:
<https://countrymusichalloffame.org>

"I Care if you Listen," blog: <https://icareifyoulisten.com>

Week VII: Global and decolonial histories and other recent conversations

10/4: Global and Decolonial Histories

Olivia Bloechl and Melinda Latour, "Music in the Early Colonial World," in Iain Fenlon and Richard Wistreich, eds., *The Cambridge History of Sixteenth-Century Music* (New York: Cambridge University Press, 2019), 128-175. [https://www-cambridge-org.proxy.lib.ohio-state.edu/core/services/aop-cambridgecore/content/view/D977C393C698BEA77806E337CBE9FE53/9780521195942c4_128175.pdf/music in the early colonial world.pdf](https://www-cambridge-org.proxy.lib.ohio-state.edu/core/services/aop-cambridgecore/content/view/D977C393C698BEA77806E337CBE9FE53/9780521195942c4_128175.pdf/music%20in%20the%20early%20colonial%20world.pdf)

Solis, Gabriel. "Transpacific Excursions." In Victoria Lindsay Levine and Philip V. Bohlman, eds., *This Thing Called Music: Essays in Honor of Bruno Nettl* (Lanham, MD: Rowman & Littlefield, 2015), 354–65. PDF in Carmen.

Ryan, Maria. "Hearing Power, Sounding Freedom: Black Practices of Listening, EarTraining, and Music-Making in the British Colonial Caribbean" (Ph.D. dissertation, University of Pennsylvania, 2021), vii-viii, 241-254. <https://www-proquest-com.proxy.lib.ohio-state.edu/docview/2543402026/fulltextPDF/3FF7F33F1CA74637PQ/1?accountid=9783>

Inclusive Early Music Project, <https://inclusiveearlymusic.org>

ICTM Study Group on the Global History of Music, mission statement

https://ictmusic.org/group/global-history-music?fbclid=IwAR1rV847SIXSn2y3N5B3IsTbgn3gAmPVFIyTdsxTtqPIw0xgeae_0K_PueQ

IMS, Conference Program, "Music in the Pacific World: Change and Exchange Through Sound and Memory," IMS Study Group on the Global History of Music, Taipei, Taiwan / Online, 14-17 October 2021

<http://www.gim.ntu.edu.tw/ims-study-group-ghm2021-program/>

10/6: Defining musicology today: Recent "Colloquies" (students will choose two and report)

Aaron S. Allen et al., "Colloquy: Ecomusicology" *JAMS* 64, no. 2 (Summer 2011): 391-424.

<http://proxy.lib.ohio-state.edu/login?url=https://www.jstor.org/stable/10.1525/jams.2011.64.2.391>

Tamara Levitz et al., "Colloquy: Musicology Beyond Borders?" *JAMS* 65, no. 3 (Fall 2012): 821-861.

<http://proxy.lib.ohio-state.edu/login?url=https://www.jstor.org/stable/10.1525/jams.2012.65.3.821>

Martha Feldman et al., "Colloquy: Why Voice Now?" *JAMS* 68, no. 3 (2015): 653-685.

<https://doi-org.proxy.lib.ohio-state.edu/10.1525/jams.2015.68.3.653>

Alexander Rehding et al., "Colloquy: Discrete/Continuous: Music and Media Theory after Kittler." *JAMS* 70, no. 1 (2017): 221-256.

<https://www-jstor-org.proxy.lib.ohio-state.edu/stable/26417289>

Christopher Chowrimootoo and Kate Guthrie, et al., "Colloquy: Musicology and the Middlebrow," *JAMS* 73, no. 2 (2020): 327-395.

<http://dx.doi.org.proxy.lib.ohio-state.edu/10.1525/jams.2020.73.2.327>

Naomi André, Denise Von Glahn, et al., "Colloquy: Shadow Culture Narratives: Race, Gender, and American Music Historiography," *JAMS* 73, no. 3 (2020): 711-784.

<http://dx.doi.org.proxy.lib.ohio-state.edu/10.1525/jams.2020.73.3.711>

From: [Skinner, Ryan](#)
To: [Vankeerbergen, Bernadette](#)
Cc: [Ashby, Arved](#); [Banks, Eva-Marie](#)
Subject: Music 6673/4555.12, "Introduction to Musicology"
Date: Monday, March 7, 2022 11:19:18 AM
Attachments: [Music6673syllabusFINAL.pdf](#)
[phd_musicology_postbac_au2022.pdf](#)

Dear Bernadette,

I hope this message finds you well!

I am writing to you with my "Musicology" hat on today (rather than as DUGS in AAAS)—I hold a joint appointment with AAAS and Music.

Yesterday, I learned that our new 7-week course, "Introduction to Musicology," was flagged for concern by your office because of the graduate and undergraduate course numbers it uses: 6673 and 4555.12.

We are hoping to offer "Introduction to Musicology" during the AU22 semester, so I do hope that we can resolve this issue expeditiously, so that the course can move forward for final approval.

For reference, I am attaching the most recent version of 6673/4555.12 I have on file. (Please note: this version of the syllabus says 4555.11, which is not current. The proposed undergraduate course number is 4555.12.)

I would like to strongly argue for the use of these two numbers for this course. Here is why:

1. These proposed numbers parallel the 6672/4555.07 course numbers for "Introduction to Ethnomusicology"—a course we have offered for ***many*** years in this format, without problem. Creating different course numbers for "Introduction to Musicology" (6673/4555.12) at this time would be confusing and have a negative ripple effect on our graduate degree sheets (see attached).
2. At the graduate level, 6672 (Introduction to Ethnomusicology) and 6673 (Introduction to Musicology) form an essential pair, initiating students into the discipline(s) of ethno/musicology, offered in alternating years. Thus, I would be opposed to creating a novel 5000-level number for this course, which would confuse their relationship. It would also unravel much of our graduate curricular work this past year, without any clear benefit to our student or the faculty who advise and teach them.
3. The 4555 numbers are there to make space for the occasional advanced undergraduate who wants to deepen their knowledge of the discipline(s). The guiding principle for the undergraduate option is to ***expose*** these students to graduate-level study and provide an opportunity for advanced undergrads to pursue topics otherwise absent from our undergraduate curriculum: namely, the disciplinary history and practice of (ethno)musicology. Their work is carefully structured throughout, with ample guidance.
4. That said, the workload differs markedly for undergraduates taking the 4555 versions of our two "Intro" courses (6672/6673). This is clearly stated in the syllabus (attached). While the

course is reading intensive for both groups, the writing assignments for undergraduate focus on summative skills, preparing short annotations in lieu of more analytic/critical response papers.

5. Undergraduate work is also carefully structured throughout, with ample guidance to help them learn how to take part in a seminar-style classroom. For example, undergraduate students are partnered with a graduate student on reading presentations.
6. Importantly, I have not had ***any*** problem accommodating these two student populations. And I have taught 6772/4555.07 many times. Just the opposite, in fact: The advanced undergraduate students who enroll contribute and add great value to the in-class community. They are, simply put, a welcome presence in the classroom. We want them there. Thus, I would also opposed removing the 4555 option in favor of the grad course numbers alone.
7. Finally, the 4555 numbers makes the courses visible to advanced undergrads in a way that, for example, independent studies do not. I want this opportunity to be available and accessible to them, few in number as they may be at present.

I hope this line of reasoning is clear and makes sense, and I do hope we can resolve this matter quickly. We are looking forward to introducing this new course, 6673/4555/12, next Fall, becoming a cornerstone of our curriculum in musicology.

Best,

Ryan

[Ryan Skinner](#)

Associate Professor

School of Music

Department of African American and African Studies

The Ohio State University

Director of [Undergraduate Studies](#) (AAAS)

Faculty member of the [University Senate](#)

Affiliated Faculty in French and Italian and Germanic Languages and Literature

Author of [Bamako Sounds: The Afropolitan Ethics of Malian Music](#) (University of Minnesota Press, 2015)