

# Music 702: Queens College (Spring 2025)

## INSTRUCTOR

Madison Spahn

## EMAIL

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## COURSE INFO

Mondays, 1:40-4:25PM

Music

## OFFICE HOURS

BY APPOINTMENT

Zoom ID: 899 448 0793

## COURSE OVERVIEW

In the past few decades, musicology as a discipline has shifted significantly and has increasingly drawn from work in other humanities disciplines, meaning that music scholars require a greater breadth of research skills outside of traditional analytical methods. The goals of this course are threefold. First, we will gain an understanding of the history of this disciplinary shift and its consequences for musical research, focusing especially on the period since the 1990s. Second, we will survey and discuss current disciplinary trends and subfields, gaining literacy with various critical vocabulary and paradigms. Finally, we will work to hone our musicological writing and research skills and put this newly developed critical vocabulary to work through an individual research project completed in stages throughout the semester.

## REQUIRED TEXTS

All assigned readings will be made available to you via library links or PDFs on Brightspace.

## COURSE POLICIES/EXPECTATIONS

1. **Attendance and active engagement.** Class meets weekly on Mondays from 1:40-4:25PM, and we will typically take a 15-minute break about halfway through. For a graduate-level seminar, attendance and participation is critical. The majority of our class time will be spent discussing readings and music as well as listening to our colleagues' presentations. I understand that things like illness come up, but if there are extenuating circumstances that will prevent you from attending more than one class session, please let me know right away so that we can discuss the best options for your academic success.

Class time is an opportunity to share opinions on the topic at hand, and you will gain much more from the course by actively participating in discussion and debate. **There are no wrong ideas!**

2. **Grading policy and late work.** A breakdown of course grades is provided below. As a rule, I expect assignments to be turned in by 11:59PM on the day they are due, but I understand that circumstances arise that can prevent you from getting work done in a timely manner. If you anticipate needing an extension on an assignment, please contact me **before the assignment's due date** and I will be happy to discuss options with you for completing it.



3. **Academic honesty.** Academic dishonesty is prohibited in the City University of New York. Penalties for academic dishonesty include academic sanctions, such as failing or otherwise reduced grades, and/or disciplinary sanctions, including suspension and/or expulsion. Examples of academic dishonesty include but are not limited to cheating, plagiarism (passing someone else's work off as your own), obtaining unfair advantage, and/or falsification of records and official documents. If you share an assignment with a classmate and they copy your work, with or without your permission, both of you can be penalized. Simply put, academic dishonesty will not be tolerated in this class. If you are unsure whether an action may be academic dishonesty (such as working on an assignment with a classmate), **ask me first.**

## COURSE WEBSITE

Your one-stop shop for all course information is the course website on Brightspace. To access Brightspace, visit <https://brightspace.cuny.edu> and login with your CUNY login credentials (Firstname.Lastname###@login.cuny.edu). Once you click on the course title, the course is arranged by week and day. Under each day you will find PDFs of assigned readings, content links, and places to submit assignments. If you have any problems accessing Brightspace content, please let me know right away as this will be a very important resource for the course.

## ASSIGNMENTS

1. Participation and Class Preparation (30%)
  - a. Weekly readings will be assigned and are expected to be completed before class. Accompanying each reading, we will use the THOMAS note-taking method (see below), and students are expected to bring a copy of their THOMAS outlines to class. In addition, please bring at least one question you had about the readings (something you didn't understand, want to discuss further, disagree with, etc.) to guide our discussions.
    - i. Topic: What is the reading essentially about?
    - ii. Historiography: With what other scholarship is the reading engaging? Who do they cite, or what bodies of work do they base their analyses on? Is it a response to a particular scholar or idea?
    - iii. Organization: How is the reading structured? Is it narrative, or by case study, or perhaps analyses of various pieces of music? How does it lead the reader through the argument?
    - iv. Methodology: What tools does the author use to provide evidence for their argument (musical analysis, archival sources, new interpretations of existing sources, etc.)?
    - v. Argument: What, as you see it, is the author's main argument or thesis?
    - vi. So what: Where does this work fit into the larger field of scholarship? What is its impact, and why do you think the author undertook the work? What is your biggest takeaway from it?
2. Discussion Leading (10%)
  - a. Each student will be selected to lead a class once during the semester (choices will be made during the first weeks of the semester). The student should be prepared to moderate and lead discussion on the assigned readings for at least 45 minutes and should contextualize the readings within the larger field of scholarship as well as provide a hand-out with a bibliography of additional relevant readings for the class.
3. Final Project (60%)
  - a. The majority of your grade will be based on a final project that will culminate in a 20-minute, conference-style research presentation. (In musicology, typically papers are read directly from your written work, so you will turn in a paper version of the presentation.) We will do this work in some stages over the course of the semester, as outlined below (see due dates in the detailed class schedule.)
    - i. Proposal and Bibliography (10%)



1. A one-page proposal of your final project topic and approach. Your topic may be anything that interests you, but it needs to have a definitive argument and a methodology for how you will support it. With your proposal you will submit a bibliography with at least ten secondary sources.
- ii. Musical Analysis (10%)
  1. A 1000-word analysis of a musical piece related to your final project. This does NOT have to be a “traditional” theoretical analysis and may use other strategies that we have looked at in class, but should focus on either a written score or aural performance/recording of a musical piece.
- iii. Final Paper Draft (15%)
  1. This should be a complete draft, in smooth prose with appropriate citations, but may require significant editing. This draft will be read by other students in class during a peer review session, as well as by the professor for feedback.
- iv. Abstract (5%)
  1. A 300-word conference abstract for your paper (we will go over the structure of these and look at examples in class).
- v. Final Paper & Presentation (20%)
  1. Students will give their final presentations on our last day of class. They should be 20-minute presentations, with 10 additional minutes for questions.

## ACCESSIBILITY STATEMENT

Students with disabilities or other conditions requiring academic accommodations should:

1. Register with and provide documentation to the Special Services office (located at Kiely Hall, Room 108) by emailing [QC.SPSV@qc.cuny.edu](mailto:QC.SPSV@qc.cuny.edu) or calling (718) 997-5870.
2. Bring a letter to the instructor during the first week of classes indicating the need for accommodations and what type.

Your success in this class is important to me. If for any reason the format of this course or its assignments is inaccessible to you, please do not hesitate to contact me directly so that we can work together to adapt content so that it both meets your needs and the requirements of the course.

## QUEENS COLLEGE RESOURCES

**Need a laptop to complete your work?** Laptops connected to the campus wireless network can be borrowed from Rosenthal Library for up to five hours at a time. Laptops can be checked out by QC students with a valid ID at the Multimedia Commons Service Desk on Level 1 and must be returned at least one hour before the desk closes.

**Need someone to talk to?** Queens College Counseling Services is located on the first floor of Frese Hall and is open Monday through Friday from 9AM-5PM. Counseling Services offers free and confidential sessions with licensed psychologists, social workers, and counselors, as well as referrals to external resources. Make an initial appointment by emailing [CounselingServices@qc.cuny.edu](mailto:CounselingServices@qc.cuny.edu) or calling 718-997-5420, and find out more at <https://www.qc.cuny.edu/cs/>.

**Need help with writing?** The Writing Center, located at Kiely Hall 229, has tutors who can assist with topic development, structure, grammar, and more. Schedule an appointment by emailing [qc.writing.center@qc.cuny.edu](mailto:qc.writing.center@qc.cuny.edu) or calling 718-997-5676, and find out more at <https://www.qc.cuny.edu/academics/wc/>.



## COURSE SCHEDULE

### Week 1: Introduction (ONLINE)

Jan 27 Skim most recent issue of Journal of the American Musicological Society (Fall 2024).

### Week 2: Music Criticism and “New Musicology”

Feb 3 **REQUIRED:**

Kerman, Joseph. *Contemplating Music: Challenges to Musicology*, Chapters 1, 2, & 4, 1-59 and 113-154. Cambridge, MA: Harvard University Press, 1985.

**Optional further reading:**

Levitz, Tamara. “The Musicological Elite.” *Current Musicology* 102 (2018): 9-287.

David Josephson, “The German Musical Exile and the Course of American Musicology,” *Current Musicology* 79-80 (2005): 9-53.

Berger, Karol. “The Ends of Music History, or: The Old Masters in the Supermarket of Cultures.” *The Journal of Musicology* 31, no. 2 (2014): 186–98.

### Week 3: Canons and Monumental Histories

Feb 10 **REQUIRED:**

Taruskin, Richard. *The Oxford History of Western Music*, volume I. Oxford: Oxford University Press, 2005. (Read the introduction and one chapter of your choice. **Be prepared to discuss it with the class.**)

Tomlinson, Gary. “Monumental Musicology.” *Journal of the Royal Musical Association* 132 (2007): 349-74.

**Optional further reading:**

Goehr, Lydia. *The Imaginary Museum of Musical Works*. Oxford: Oxford University Press, 2007.

Weber, William. “The History of the Musical Canon.” In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 336-355. Oxford: Oxford University Press, 1999.

### Week 4: Musical Analysis and Hermeneutics

Feb 18 **REQUIRED:**

(MONDAY Burnham, Scott. “Theorists and ‘The Music Itself.’” *Music Theory Online* 2, vol. 4 (1996).

SCHEDULE) Agawu, Kofi. “Analyzing Music Under the New Musicological Regime.” *Music Theory Online* 2, vol. 4 (1996).

Kramer, Lawrence. “Hady’s Chaos, Schenker’s Order: or, Hermeneutics and Musical Analysis: Can They Mix?” *19<sup>th</sup>-Century Music* 16, no. 1 (1992): 3-17.

**Optional further reading:**

Kramer, Lawrence. “Postscript: Imagining the Score.” In *The Thought of Music*, 173-180.

Berkeley, CA: University of California Press, 2016.

### Week 5: Current Trends in Music Theory (Special Guest Gilad Rabinovitch)



Feb 24

**REQUIRED:**

Rabinovitch, Gilad. "In Search of Carl Czerny's Schemata: Listening to Early Nineteenth-Century Improvisation." *Music Theory Spectrum* 44, vol 2 (2022): 370–97.

Gjerdingen, Robert and Janet Bourne. "Schema Theory as a Construction Grammar." *Music Theory Online* 21, vol. 2 (2015).

[https://mtosmt.org/issues/mto.15.21.2/mto.15.21.2.gjerdingen\\_bourne.html](https://mtosmt.org/issues/mto.15.21.2/mto.15.21.2.gjerdingen_bourne.html).

**Optional further reading:**

McKee, Eric. "Extended Anacruses in Mozart's Instrumental Music." *Theory and Practice* 29 (2004): 1-37.

Andrew J. Chung, "What Is Musical Meaning? Theorizing Music as Performative Utterance." *Music Theory Online* 25, no. 1 (2019).

<https://mtosmt.org/issues/mto.19.25.1/mto.19.25.1.chung.html#:~:text=A%20performative%20utterance%20concept%20of,ground%20out%20of%20which%20meaning>.

Caplin, William E. "The Classical Cadence: Conceptions and Misconceptions." *Journal of the American Musicological Society* 57, no. 1 (2004): 51-118.

March 3

**REQUIRED:**

McClary, Susan. "Sexual Politics in Classical Music." In *Feminine Endings: Music, Gender, & Sexuality*, 2<sup>nd</sup> edition, 53-79. Minneapolis: University of Minnesota Press, 2002. (originally published 1991)

Citron, Marcia J. "Canonic Issues." In *Gender and the Musical Canon*, 15-43. Champaign: University of Illinois Press, 2000. (originally published 1993)

Solie, Ruth A. "What do Feminists Want? A Reply to Pieter Van den Toorn." *Journal of Musicology* 9 (1991): 399-410.

**Optional further reading:**

Solie, Ruth A. "Introduction: On Difference." In *Musicology and Difference: Gender and Sexuality in Music Scholarship*, edited by Ruth A. Solie, 1-20. Berkeley: University of California Press, 1995.

Cusick, Suzanne G. "Gender, Musicology, Feminism." In *Rethinking Music*, edited by Nicholas Cook and Mark Everist, 471-498. Oxford: Oxford University Press, 1999.

Van den Toorn, Pieter C. "Politics, Feminism, and Contemporary Music Theory." *Journal of Musicology* 9 (1991): 275-299.

**Week 7: Music, Sensation, Phenomenology**

March 10

**REQUIRED:**

Abbate, Carolyn. "Music—Drastic or Gnostic?" *Critical Inquiry* 30 (2004): 505-36.

Berger, Karol. "Musicology According to Don Giovanni or: Should We Get Drastic?" *Journal of Musicology* 22 (2005): 490-501.

**FINAL PAPER  
PROPOSAL  
AND  
BIBLIOGRAPHY  
DUE**



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LeGuin, Elisabeth. "'Cello-and-Bow Thinking': The First Movement of Boccherini's Cello Sonata in Eb Major, Fuori Catalogo." In *Boccherini's Body: An Essay in Carnal Musicology*, 14-37. Berkeley, CA: University of California Press, 2005.

Cusick, Suzanne. "On A Lesbian Relationship with Music: A Serious Effort Not to Think Straight." In *Queering the Pitch*, 2<sup>nd</sup> edition, edited by Philip Brett, Elizabeth Wood, and Gary C. Thomas, 67-83. Oxford: Taylor & Francis Group, 2006.

**Optional further reading:**

Eidsheim, Nina. *Sensing Sound: Singing and Listening as Vibrational Practice*. Durham, NC: Duke University Press, 2015.

Kozak, Mariusz. "Feeling Meter: Kinesthetic Knowledge and the Case of Recent Progressive Metal." *Journal of Music Theory* 65, no. 2 (2021): 185-237.

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### Week 8: Sound and Media Studies

March 17      **REQUIRED:**

Sterne, Jonathan. "Hello!" and "The Social Genesis of Sound Fidelity." In *The Audible Past: Cultural Origins of Sound Reproduction*, 1-29, 216-286. Durham, NC: Duke University Press, 2003.

Eyerly, Sarah J. "Introduction: Sounding New Histories of the Moravian Missions." In *Moravian Soundscapes: A Sonic History of the Moravian Missions in Early Pennsylvania*, 7-48. Indianapolis: Indiana University Press, 2020.

**Optional further reading:**

Rindom, Ditlev. "Gramophone Voices: Puccini and *Madama Butterfly* in New York, ca. 1907." *19<sup>th</sup>-Century Music* 46, no. 1 (2022): 60-87.

Pinch, Trevor and Karin Bijsterveld. "New Keys to the World of Sound." In *The Oxford Book of Sound Studies*, 4-36. Oxford: Oxford University Press, 2011.

Katz, Mark. "The Amateur in the Age of Mechanical Music." In *The Oxford Book of Sound Studies*, 460-479. Oxford: Oxford University Press, 2011.

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### Week 9: Popular Music Studies

March 24      **REQUIRED:**

Mahon, Maureen. "Introduction" and "Rocking and Rolling with Big Mama Thornton." In *Black Diamond Queens: African American Women and Rock and Roll*, 1-51. Durham, NC: Duke University Press, 2020.

Shelley, Braxton. "Analyzing Gospel." *Journal of the American Musicological Society* 72, no. 1 (2019): 181-243.

James, Robin. <https://soundstudiesblog.com/2016/02/15/listening-to-sounds-in-post-feminist-pop-music/>.

**Optional further Reading:**

Provenzano, Catherine. "Making Voices: The Gendering of Pitch Correction and The Auto-Tune Effect in Contemporary Pop Music." *Journal of Popular Music Studies* 31, no. 2 (2019): 63-84.

**FINAL PAPER  
MUSICAL  
ANALYSIS DUE**



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Holmes, Jessica. "Billie Eilish and the Feminist Aesthetics of Depression: White Femininity, Generation Z, and Whisper Singing." *Journal of the American Musicological Society* 76, no. 3 (2023): 785-829.

### Week 10: Music and Critical Race Theory

April 7 (no  
class March  
31)

**REQUIRED:**

Eidsheim, Nina Sun. "Race and the Aesthetics of Vocal Timbre." In *Rethinking Difference in Musical Scholarship*, edited by Olivia Bloechl et al., 338-365. Cambridge: Cambridge University Press, 2014.

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

Wangpaiboonkit, Parkorn. "Voice, Race, and Imperial Ethnology in Colonial Siam: Madama Butterfly at the Court of Chulalongkorn." *Opera Quarterly* 36, no. 3-4 (2020): 123-151.

**Optional further reading:**

Kim, Annie. "Bess Disembodied: Camilla Williams's (Re)Sounding Black Womanhood in *Porgy and Bess*." *Women and Music* 26 (2022): 25-44.

Tsou, Judy. "Composing racial difference in Madama Butterfly: tonal language and the power of Cio-Cio-San." In *Rethinking Difference in Musical Scholarship*, edited by Olivia Bloechl et al., 214-237. Cambridge: Cambridge University Press, 2014.

Bloechl, Olivia. "Race, Empire, and Early Music." In *Rethinking Difference in Musical Scholarship*, edited by Olivia Bloechl et al., 77-107. Cambridge: Cambridge University Press, 2014.

### Week 11: Guest Emily Wilbourne; Paper Draft Peer Reviews

April 21 (no  
class April  
14)

**REQUIRED:**

Wilbourne, Emily. *Voice, Slavery, and Race in Seventeenth-Century Florence*. Oxford University Press, 2023.

**FINAL PAPER  
DRAFT DUE  
(hard copy to  
class)**

### Week 12: Decolonial and Global Musicology

April 28

**REQUIRED:**

Agawu, Kofi. "Tonality as a Colonizing Force in Africa." In *Audible Empire: Music, Global Politics, Critique*, edited by Ronald Radano and Tejumola Olaniyan, 334-359. Durham, NC: Duke University Press.

Chang, Hyun Kyong Hanna and Olivia Bloechl, convenors. "Colloquy: Theorizing Global Music History." *Journal of the American Musicological Society* 76, no. 3 (2023): 831-872.

Hu, Zhuqing (Lester) S. "Chinese Ears, Delicate or Dull? Toward a Decolonial Comparativism." *Journal of the American Musicological Society* 74, no. 3 (2021): 501-569.

**Optional further reading:**

Hunter, David. "Critical Exchanges: Handel and Slave-Trading Companies: Handel, an Investor in Slave-trading Companies: A Response to Ellen Harris." *Music and Letters* 103, no. 3 (2022): 532-540.

Harris, Ellen. "Critical Exchanges: Handel and Slave-Trading Companies: Handel, a Salaried Composer: A Response to David Hunter." *Music and Letters* 103, no. 3 (2022): 541-548.



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Chung, Andrew J. "Songs of the New World and the Breath of the Planet at the Orbis Spike, 1610: Toward a Decolonial Musicology of the Anthropocene." *Journal of the American Musicological Society* 76, no. 1 (2023): 57-112.

### Week 13: Current Trends in Feminist Musicology

May 5

**REQUIRED:**

Newman, Nancy. "#AlmaToo: The Art of Being Believed." *Journal of the American Musicological Society* 75, no. 1 (2022): 39-79.

Arkle, Genevieve Robyn. "Gustav Mahler and the Crisis of Jewish Masculinity." *19<sup>th</sup> Century Music* 47, no. 3 (2024): 157-175.

Freitas, Roger. "Singing Herself: Adelina Patti and the Performance of Femininity." *Journal of the American Musicological Society* 71, no. 2 (2018): 287-369.

**Optional further reading:**

Rodgers, Stephen. "Fanny Hensel's Lied Aesthetic." *Journal of Musicological Research* 30 (2011): 175-201.

Goodman, Glenda. "Bound Together: The Intimacies of Music-Book Collecting in the Early American Republic." *Journal of the Royal Music Association* 145, no. 1 (2020): 1-35.

DeSimone, Alison. "Musical Virtue, Professional Fortune, and Private Trauma in Eighteenth-Century Britain: A Feminist Biography of Elisabetta de Gambarini (1730-65)." *Journal of Musical Research* (2020): 5-38.

Prince, April L. "(Re)Considering the Priestess: Clara Schumann, Historiography, and the Visual." *Women and Music* 21 (2017): 107-140.

### Week 14: Trauma, Violence, and Silence

May 12

**REQUIRED:**

Cusick, Suzanne G. and Monica A. Hershberger, conveners. "Sexual Violence in Opera: Scholarship, Pedagogy, and Production as Resistance." *Journal of the American Musicological Society* 71, no. 1 (2018): 213-253.

Cizmic, Maria and Jillian C. Rogers, conveners. "Music, Sound, and Trauma." *Journal of the American Musicological Society* 77, no. 2 (2024): 511-578.

Hartman, Sadiya. "Venus in Two Acts." *Small Axe* 26 (2008): 1-14.

**Optional further reading:**

McGinn, Claire. "writing rationally after rape: experiencing knowledge production in an academic music context." *Women and Music* (2019)

Cusick, Suzanne G. "Musicology, Torture, Repair." *Radical Musicology* 3 (2008): 24 pars. 17 May 2009, <http://www.radical-musicology.org.uk>.

Meinhart, Michelle. "Contractions, Cries, and COVID: The Traumatic Soundscapes of UK Lockdown Maternity Wards." *Women and Music* 26 (2022): 148-169.

Daughtry, J. Martin. K. *Listening to War: Sound, Music, Trauma, and Survival in Wartime Iraq*, 1-75. Oxford: Oxford University Press, 2015.

### Week 15: Student Presentations



