Musical production and aesthetics necessarily exist within evolving institutional structures. Social institutions circumscribe our practices, discourses, and very livelihoods, as performers, composers, scholars, and teachers. This seminar will explore the relationship between music and social institutions within the historical and cultural context of eighteenth-century Paris. Our readings will emphasize the politics among individuals and groups that variably uphold and subvert institutional frameworks, and how these politics of social and cultural practices become institutionalized over time. These examples will demonstrate the myriad scenarios by which social and musical categories evolve through circulation, overlap, and exchange, among institutions.

The seminar will provide a theoretical and methodological framework through which to study the relationship between music and social institutions far beyond the context of eighteenth-century Paris and the Western musical canon. Through archival and primary source documents, little known music repertoires, and diverse secondary sources that address a host of issues from eighteenth-century conceptions of hearing to revolutionary festivals, this seminar will demand that we confront our own professional relationships with institutions as we historicize the relationship between music and social institutions that emerged in Paris from the reign of Louis XIV through the French Revolution.

**Deliverables:**

**Abstract:** Turn in an abstract outlining your final paper’s preliminary argument, the core primary material that will be analyzed, and a short bibliography of theoretical and methodological works you will use to analyze the materials. We will discuss what constitutes a successful abstract during seminar and will meet for individual meetings to discuss your work.

**Research Paper:** An original scholarly paper (at least 5000 words) that combines a research or analytic topic of your choosing in dialogue with a central theme and set of critical readings from the syllabus.

All paper topics must be discussed with me. Turn in an approximately 250-word abstract by **October 15.**

The Paper is due **December 6** by e-mail in Microsoft Word (.doc or .docx), Chicago Manual of Style citation style.

**Grading:**
30% Participation & Preparation (You will receive feedback at your abstract meeting in October)
20% Weekly Discussion Leader (You will receive this grade at the end of your week as leader)
50% Research Paper (You will receive a progress report after both abstract meeting & workshop)

**Writing Resources:**
Visit the UNT Writing Lab for tutoring, workshops, and more: writinglab.unt.edu
You can find more UNT Writing Resources here:
https://tsgs.unt.edu/new-current-students/writing-resources

Course Materials:
Course materials are either on reserve on our course carrel (456) at Willis Library, available as PDFs on Blackboard, or accessible electronically through the UNT library catalog or Google Books. Exceptions are noted in the syllabus. You are not required to purchase books consulted during this course, though you may wish to order books that will expand your personal library.

All required readings and listening should be completed before class on Tuesday to facilitate a productive discussion during both class periods. "Suggested Reading" should be pursued according to your research agenda and interests. These materials provide a deeper historical, theoretical, and/or methodological context to the week's theme. I expect you to pursue recordings and scores that interest you based on the reading. Feel free to bring these to class for discussion.

Participation & Attendance:
This course is structured as a discussion seminar; therefore, your attendance and participation are crucial to both you and your colleagues. Arriving more than 10 minutes late or underprepared to participate (i.e. half-asleep, without having consulted class materials, etc.) qualifies as an absence. Repeated tardy arrivals are disruptive; three late arrivals will count as an absence.

Plan to attend every class meeting. But even with the best of intentions, you may come down sick or find yourself in a no-win scheduling conflict. In such cases, send me a short, explanatory e-mail in advance. It will be your responsibility to catch up, including getting notes and class materials from a classmate. You will be granted a maximum of three absences (or absence equivalents, as described above) for the course—authorized absence cards from Dean of Students and other authorized absences count as part of this maximum. Each further absence will result in the lowering of your final course grade by one increment. Upon your fourth absence, I will contact your Dean. You will be held to UNT's absence policies, so please familiarize yourself with them at http://policy.unt.edu/policy/15-2-5.

Financial Aid & Satisfactory Academic Progress (SAP):
A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit http://financialaid.unt.edu/satisfactory-academic-progress-requirements for more information about financial aid Satisfactory Academic Progress. It is recommended that you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.
Office of Disability Accommodation:
The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at [http://www.unt.edu/oda](http://www.unt.edu/oda). You may also contact them by phone at 940.565.4323.

Academic Integrity & Code of Conduct:
Academic writing is seldom self-contained with respect to its ideas and proof. Quoting and citing sources strengthens your writing by explicitly situating your argument within an ongoing conversation and body of evidence. There are several systems for documenting sources. In this course, we will employ Chicago Manual Style citation.

On occasion, a student attempts to disguise his or her sources, sometimes because he or she feels unprepared to complete an assignment, and sometimes because he or she is under time constraints. Copying without attribution from the work of a classmate, from a printed text, or an electronic text weakens your integrity as a student and writer and prevents you from engaging properly with other scholars through writing. Getting caught carries very serious consequences. If I suspect anyone of plagiarism, I am obligated to report it to the Dean of Students.

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: [http://vpaa.unt.edu/academic-integrity.htm](http://vpaa.unt.edu/academic-integrity.htm).

The UNT Code of Student Conduct and Discipline provides penalties for misconduct by students, including academic dishonesty (cheating/plagiarism.) If you engage in academic dishonesty related to this class, you will receive a failing grade on the abstract or paper and a failing grade in the course. In addition, the case will be referred to the Dean of Students for appropriate disciplinary action. Please refer to [https://deanofstudents.unt.edu/conduct](https://deanofstudents.unt.edu/conduct) for more information.

Course Schedule:
Fall Semester Add/Drop Period:
Information about add/drop dates for the Fall Semester: [http://www.unt.edu/registrar/schedule/fall/withdraw.html](http://www.unt.edu/registrar/schedule/fall/withdraw.html)

General Academic Schedule:
[http://essc.unt.edu/registrar/schedule/fall/calendar.html](http://essc.unt.edu/registrar/schedule/fall/calendar.html)
**Part I: Context**

**Week 1 (8/25–8/27): Defining Institutions**

8/25:  

8/27:  


**Suggested:**

**Institutional Theories of Art**  
Becker with Alain Pessin, "Epilogues to the 25th Anniversary Edition A dialogue on the Ideas of 'World' and 'Field'," in *Art Worlds*.

**Theories of Institutions** *On reserve at Willis First Floor General Reserves*  

**Week 2 (9/1–9/3): Defining the Eighteenth Century and Paris, Musically**

**Discussion Leader** ________________


**Suggested Listening:**  
J. J. Mondonville, *Grands motets*, Chantres de la chapelle ensemble baroque de Limoges, conducted by Christophe Coin, Austrée Avidis AS128614, compact disc. *available through Naxos Music Library*
**Suggested:**


Week 3 (9/8–9/10): Hearing & Listening Across Institutions in Eighteenth-Century Paris
Discussion Leader __________________________


**Suggested Listening:**
Jean-Philippe Rameau, "Overture," *Pygmalion*, Hervé Niquet, Erato-Parlophone 0724356153950, compact disc. *available through Naxos Music Library

**Suggested:**
The **Voice in Eighteenth-Century Paris**

**Sensationism**

**Sentimentalism**

**Sound and Medicine**

**On Ethical Listening**
Institutions and Power  *On reserve at Willis First Floor General Reserves
-------------- The Birth of the Clinic (Oxon: Routledge, 2003).

**Part II: Theory: The French Enlightenment**

Week 4 (9/15–9/17): Music & Language

Discussion Leader ____________________________


**Listening:**

Compare selections from Rameau's *Castor et Pollux* (1754) to Gluck's *Orfée et Eurydice* (1774).

**Suggested:**

**Aesthetics**


**Aesthetics of Imitation**


**Music & Language in Contemporary Contexts**


**Language as Institution**

**Week 5 (9/22–9/24): Music, Writing, & Notation**
Discussion Leader ____________________________


**Suggested:**
**Deconstruction**

**Current Conversations on Writing & Sound**
Daniela Cascella and Salomé Voeglin, *Ora: voyages into listening and writing,* https://ora2013.wordpress.com/

------------------ *En Abîme: Listening, Reading, Writing. An Archival Fiction* (Zer0 Books, 2012). *available as an e-book from UNT catalog*


**Notation & Ethnography**


**Primary Source**

**Week 6 (9/29–10/1): Cultural Politics in Aesthetic Querelles**
Discussion Leader ____________________________


**Listening:**

**Suggested:**
*The Querelles des bouffons*

**Music Criticism**

**Primary Sources**

**Part III: Practice: The Public Sphere**
**Week 7 (10/6–10/8): The Opéra & Its Competition**
Discussion Leader ____________________________


Julia Doe, from JAMS 68, no. 2 (Summer 2015)

**Suggested:**

**Opera under the Old Regime**

**The Public Sphere**

*Sign up for individual meetings to discuss abstracts

**Week 8 (10/13–10/15): Songbooks, Cafés, & Popular Opinion**
**Discussion Leader ____________________________**

*Individual meetings to discuss abstracts this week


**Listening:**

**Suggested:**
**Primary Source**

**Week 9 (10/20–10/22): The Concert Spirituel, an alternative**

Discussion Leader ____________________________


**Listening:** Consult "Work Information"


**Suggested:**


**Primary Source**

See programs in Wilcox and Pierre

**Week 10 (10/27–10/29): Salons & Masonic Lodges**

Discussion Leader ____________________________


Listening:
Choose one of Haydn's "Paris" Symphonies (nos. 82–87)

Joseph Boulogne, Chevalier de Saint-Georges, *Violin Concerto no. 10*, conducted by Kevin Mallon and performed by Zhou Qian with the Toronto Chamber Orchestra, Naxos 8.557322. *available on Naxos Music Library

**Suggested:**

**Salons**

**Freemasonry**

**Musicians and Masonry**

**Equality through New Institutions**

Week 11 (11/3): An Outside Perspective (Oh... and the Church)
Discussion Leader ____________________________


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Part IV: Revolution
Week 12 (11/10–11/12): A Revolution in Musical Institutions…
Discussion Leader ____________________________


**Listening:**
André-Ernest-Modeste Grétry, *La Rosière républicaine*

**Suggested:**


**Revolutionary Festivals:**

Week 13 (11/17–11/19): A Revolution for Musicians?
Discussion Leader ____________________________


Re-consult Attali, "Representing" from Week 2.


**Suggested:**
Howard S. Becker, "Art and the State," "Integrated Professionals, Mavericks, Folk Artists, and Naive Artists," and "Change in Art Worlds," *Art Worlds* (Berkeley:


Week 14: Paper Workshop
T 11/24/15:

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Week 15: Paper Workshop
T 12/1/15:

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R 12/3/15: No Class