

MUM0086 (Autumn 2024) – Introduction to Musicology

Prof. Nathan Seinen (seinen@ntnu.edu.tw)

Fridays 15:30–17:10, Graduate Institute Room V

Aims and Objectives

This course explores the field of musicology and its diverse methods and perspectives. Students are enabled to develop research skills as they pursue topics of individual interest. The course is based on the selection and discussion of scholarly literature, through which students will examine current issues in musicological thought and gain experience in critical reading and research. Topics include music history, theory and analysis, cultural studies, sociology, philosophy and aesthetics. Students will also develop professional skills in writing and presentation.

Method of Assessment

Class contribution: 50%

Bibliography and literature review: 20%

Final term paper and presentation: 30%

Seminars and class contribution

Each week students will select and submit (to the shared Dropbox folder) their own choice of articles and book chapters related to their research projects. These must be published in peer-reviewed journals and (preferably) published more recently than 2000. Students are required to read all specified materials and to contribute to discussions in class.

Literature review (1000 words)

Students will submit a full bibliography and critical review of the literature related to their topic.

Term paper (3000 words)

You must originate your own topic for this essay, and you should feel free to discuss your chosen topic with the instructor at any time. Essays must conform to the guidelines set forth in Turabian's *Manual for Writers of Research Papers* or the *Chicago Manual of Style*. Students will lead seminars throughout the term dealing with their essay topic, and give a formal presentation in the final weeks. The 3000 word limit may include the previously submitted literature review. A more detailed description of the requirements for the paper will be distributed during the term.

Selected readings:

Beard, David, and Kenneth Gloag, *Musicology: The Key Concepts* (London/New York: Routledge, 2005)

Bloechl, Olivia, Melanie Low & Jeffrey Kallberg (eds.), *Rethinking Difference in Music Scholarship* (Cambridge: Cambridge University Press, 2015)

- Born, Georgina, and David Hesmondhalgh (eds.), *Western Music and its Others: Difference, Representation, and Appropriation in music* (Berkeley/London: University of California Press, 2000)
- Clarke, Eric and Nicholas Cook (eds.). *Empirical Musicology: Aims, Methods, Prospects* (Oxford University Press, 2004)
- Clayton, Martin, Trevor Herbert, and Richard Middleton (eds.). *The Cultural Study of Music: A Critical Introduction*, second edition (Taylor & Francis Group, 2011)
- Cook, Nicholas and Mark Everist (eds.). *Rethinking Music* (Oxford: Oxford University Press, 1999)
- Fulcher, Jane F. (ed.), *The Oxford Handbook of the New Cultural History of Music* (Oxford: Oxford University Press, 2011)
- Harper-Scott, J. P. E., and Jim Samson (eds.). *An Introduction to Music Studies* (Cambridge: Cambridge University Press, 2009)
- Herbert, Trevor. *Music in Words: A Guide to Researching and Writing about Music* (Oxford University Press, 2009)
- Kerman, Joseph. *Contemplating Music: Challenges to Musicology* (Cambridge, Mass.: Harvard Univ. Press, 1985)
- Kramer, Lawrence. *Interpreting Music* (University of California Press, 2010)
- Sampsel, Laurie J. *Music Research: A Handbook* (Second edition; Oxford: Oxford University Press, 2009)
- Savage, Roger W. H. *Hermeneutics and Music Criticism* (Taylor & Francis Group, 2009)
- Shepherd, John and Kyle Devine (eds.), *The Routledge Reader on the Sociology of Music* (New York/Abingdon: Routledge, 2015)