

Music 7330: Music, Books, Power

Prof. Glenda Goodman

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Office hours: TKTK

Seminar: Mondays 1:45-4:45

This seminar takes as its objects of study music books. Or rather, “books,” for we will explore all manner of material texts that represent the intersection of inscription and sound. We will focus on the eighteenth-century Atlantic World, a period and place in which mass print ramped up but did not replace prior formats, and a period in which published music was the critical locus for questions of ownership, authorship, creativity, taste, and various forms of power. Students will become conversant with musicological scholarship on music and print, with interdisciplinary scholarship on book history and critical bibliography, as well as work in feminist bibliography, format studies, material culture studies and the study of “things”. Core questions for the course include: how do material artefacts themselves present evidence through which we can assess their musical, cultural, and social impacts on people in the past? How did technology and human agents interact in the making and using of music books? What roles did various actors—performers, composers, audiences, publishers and printers—play in the creation and circulation of music books? And how does the “bookification” of music, its distribution in tangible, material form, bear upon questions of value and meaning in music?

Expectations

1. **Class environment:** each participant in the seminar, including the professor, agrees to abide by the non-discrimination policy outlined in the Graduate Student Handbook.
2. **Preparation:** each member of the seminar comes each week having read the assigned texts.
3. **Weekly presentations and discussion leading:** One of the teaching goals for this course is to facilitate students’ practice with critical reading of individual texts and putting multiple texts together in conversation. To that end:
 - a. For the first half of the semester, one student will present one a single reading each week. The presentation can be written out or extemporaneous, and should include an overview of the reading’s argument, evidence, intervention, and one or two points that the student thinks is useful regarding the class topic.
 - b. In the second half of the semester, each student will lead discussion for part of class, using four to six pre-scripted discussion questions that put the readings for that week in conversation. Questions will be shared with the professor for feedback the day before class. Guidelines for discussion questions will be shared with the class; some basic guidelines: make sure the questions are answerable to start with (i.e. not too vague; doesn’t rely on information the rest of the class doesn’t have) and draw out shared conceptual or topical links between readings.
4. **Mid-semester paper:** write a ten-page paper on one item from Kislak or a digital facsimile chosen in consultation with the professor.
5. **Final paper:** write a 20-25-page research paper. The paper can either expand and deepen the mid-semester essay or develop a new topic. We’ll discuss and workshop the topics in class.
6. **Final presentation:** each class member will present a short version of the final paper in the last class session.

7. **Citation:** all presentations, responses, and papers should be original work and prepared specifically for this seminar. We will all properly acknowledge and cite the work of others in writing and in spoken conversation at the seminar table. Please be consistent and work with a style guide of your choice. I recommend the Chicago Manual of Style, which is available online through Penn Libraries.
8. **Scholarly engagement:** I encourage everyone to attend the weekly Material Texts seminar on Mondays at 5:15. Contact TKTK to get on the email list.

Evaluation

Preparation and participation: 20%
Weekly presentations and discussion leading: 20%
Mid-semester project: 20%
Final presentation: 10%
Final paper: 30%

Note on Reading and note taking

This is a reading-intensive graduate seminar. In general, we will follow the pedagogy of Gayatri Spivak, who advises to engage critically with ideas only after “saying yes to the text” three times:

1. Yes, I read the text.
2. Yes, I can reconstruct the argument.
3. Yes, I can articulate the value of the argument (on its own terms).

Now is a good time to develop note-taking practices that will serve you well in graduate school and beyond. One good approach that is good for the long term is described in Sönke Ahrens, *How to Take Smart Notes*. I am always happy to talk about strategies for reading and note-taking. If there is interest among the entire class members, we can also designate time in seminar for a discussion on this topic.

Schedule (revisions and additions pending)

Wednesday, August 31: Music in book form

Monday, September 12: What is “the History of the Book”?

September 19: Music in print

September 26: Manuscript in the age of print

October 3: Printing press as agent of change? – Pair with visit to Penn’s Common Press

October 10: visit to the Kislak Center for Special Collections, Rare Books and Manuscripts

October 17: Formats

October 24: Reading and playing with music books

October 31: visit to the Kislak Center for Special Collections, Rare Books and Manuscripts

November 7: Authors and ownership

November 14: Circulation and Collecting

November 21: Value

November 28: Materiality

December 5: “Rare” books, lost books, found books

December 12: Final presentations