LITHUANIAN ACADEMY OF MUSIC AND THEATRE



PhD SUBJECT DESCRIPTION

**PhD programme:** Art Doctorate, Music

**Name of the subject:** New Musicology and Criticism

**Subject volume in credits (ECTS):** 8

**Language of instruction:** English

**Teacher:** Prof. Dr**.** Rūta Stanevičiūtė-Kelmickienė

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| **Abstract of the subject** |
| The subject introduces students to the evolution of the paradigm of cultural musicology within the period of the end of the 20th century to the 21st century. The subject analyses theoretical and historical assumptions about the shifts of cultural musicology, its key concepts, and theoretical approaches. The aim of this cycle of seminars is to critically analyse the epistemic, historical, and cultural contexts of the evolution of cultural musicology, and apply the theoretical knowledge in scientific research. |
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| **Learning outcomes** |
| General and professional competences | LMTA Art Doctorate learning outcomes  | Subject learning outcomes |
| Knowledge and its application  | The student:* acquires the latest knowledge of systematic activity in the field of scientific or artistic research or in the field of art;
* can apply this knowledge when creating new fundamental knowledge and ideas and solving strategic tasks
 | The student:* acquires knowledge of cultural musicology and develops this knowledge independently;
* is able to apply the knowledge of cultural musicology, its ideas and terminology to set and achieve strategic objectives related to the student’s major field
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| Research skills | * can suggest, analyse, synthesise, systematise, and critically evaluate new and complex ideas when searching for original solutions for scientific and/or artistic research and art creation, and solving complex problems of cultural and scientific development, and problems of artistic activity of the society;
* is able to plan and undertake large-scale fundamental and applied / artistic research or cultural and artistic projects that considerably expand the boundaries of knowledge
 | * is able to suggest, analyse, and critically evaluate the concepts and ideas of cultural musicology when searching for original strategic solutions in the field of art history and cultural development
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| Special skills | * building on the latest knowledge provided by scientific and/or artistic research, can create original measures and tools for research, studies, cultural and artistic activity, and innovation;
* is able to independently engage in intellectual, artistic, and creative work
 | * is able to develop innovative scientific ideas based on the approaches of cultural musicology, as well as measures and tools for their expression
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| Social skills | * can interact with the scientific, creative, and cultural community when launching and developing new projects in research or creative activity;
* develops research / creative activity that promotes cultural progress beneficial for the development of society
 | * develops research activity that is based on the concepts of cultural musicology creating a cultural and social context beneficial for society
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| Personal skills | * is able to independently grow as a professional, critically evaluate his or her own decisions and achievements; is ready to consistently develop his or her lifelong learning skills, and personal creative and intellectual abilities;
* can promptly respond to dynamic changes in society
 | * develops personal scientific self-expression and approaches of critical evaluation building on cultural musicology
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| **The aim of the subject** |
| Skills of independent work skills; analytical, critical, and evaluative thinking; competence of understanding and analysing the concepts and methodologies of modern musicology. |
| **The content of the subject (the topics of the lectures and seminars)** |
| The course introduces the students to the criticism of the paradigms of traditional musicology and the strategies for dealing with these paradigms in the musicology of the cultural shift. The students will study the origins of cultural musicology, its tendencies, major objects of research, theoretical approaches, most prominent concepts by individual musicologists (e.g., J. Kerman, S. McClary, L. Kramer, G. Tomlinson, N. Cook, R. Taruskin, K. Korsyn and others) that impact paradigmatic breakthroughs and renewal in musicology. The subject discusses interaction of the theory and practice of cultural musicology with contemporary philosophy, sociology, anthropology, cultural studies, and other humanitarian and social disciplines. We will primarily focus on the review of research on the interaction between music culture production and reproduction, the critical analysis of changes in music historiography, the theories of meaning and canon, and the concepts of expressing identity in music.The seminars analyse and discuss scientific literature, latest international research and networks built on the ideas and approaches of cultural musicology, and cultural development. The aim is to ensure that the works developed during the course apply the ideas and methodologies of cultural musicology to the development of research conducted by PhD students.The seminars focus on the following topics:* the hypotheses and origins of cultural musicology;
* the concept of canon and its criticism in cultural musicology;
* dissemination of theories of contemporary philosophy in new musicology;
* cultural musicology and the reformation of music historiography;
* cultural musicology and performance studies;
* social research into music;
* the concept of identity and the analysis of popular music;
* the interaction of cultures and the global musicology.
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| **Learning and teaching methods** | Seminars; discussion groups; consultations; independent study of the provided scientific literature and works of art and / or artistic phenomena; preparation for a structured discussion; preparation and presentation of individual research projects; preparation of a written assignment. |
| **Assessment methods** | Oral analysis and presentation of scientific articles at the seminars; discussions based on scientific articles at the seminars; a written assignment (2,000-3,000 words) |

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| **Assessment and evaluation strategy**  |
| Assessment/evaluation | Weight, % | Evaluation criteria |
| Oral analysis and presentation of scientific articles at the seminars  | 30 | 3 points – the analysis of a scientific article is thorough and supported with scientific evidence; it demonstrates originality and justified interpretive and evaluative aspects;2-1 points – the analysis has been completed but is not thorough or adequately supported with scientific evidence;0 points – the analysis is superficial |
| Discussions based on scientific articles at the seminars  | 20% | 2 points – the student has actively participated in the discussions; has answered questions, analysed and contextualized scientific articles and works by other students in the group; has given critical feedback to works by other students1 point– has participated in the discussions and answered questions;0 points – has barely participated in the discussions or has missed more than 1/3 of the seminars. |
| A written assignment (2,000-3,000 words) | 50% | 2 points – the structure and scope of the assignment: the structure of the assignment is clear, logical, and of appropriate scope;2-3 points – the analysis and conclusions: the analysis of scientific problems demonstrates innovation and originality, is comprehensive, is based on empirical and theoretical material, and deploys the acquired knowledge and skills; the conclusion are properly and reasonably formulated;1 point – the analysis has been completed but is not thorough; it lacks empirical and theoretical material; does not fully deploy the acquired knowledge;1 point: the stylistics and culture of the written assignment: the empirical materials and sources have been appropriately deployed; the definitions and the stylistics meet the requirements of a scientific text;0 points – the assignment has not been submitted  |

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| **Compulsory reading materials** |
| *Muzika kaip kultūros tekstas*. Sud. R. Goštautienė. Vilnius: Apostrofa, 2007.Assis, Paulo de. *Logic of Experimentation. Rethinking Music Performance Through Artistic Research*. Leuven: Leuven University Press, 2018.Beard, David; Gloag, Kenneth. *Musicology. The Key Concepts*. London, New York: Routledge, 2005.Bergeron, Katherine; Bohlman, Philip. *Disciplining Music. Musicology and Its Canons*. Chicago, London: University of Chicago Press, 1992.Clayton, Martin, Gerbert, Trevor, Middleton, Richard, eds. *The Cultural Study of Music. A Critical Introduction*. (2nd ed.) New York, London: Routledge, 2012.Cook, Nicholas; Mark Everist, Mark, eds. *Rethinking Music*. Oxford, New York: Oxford University Press, 1999. *Music and Shape*. Eds. Daniel Leech-Wilkinson, Helen M. Prior. Oxford: Oxford University Press, 2017.*Music’s Intellectual History*. Ed. Zdravko Blazekovic. New York: RILM, 2009.Rink, John. *Musical Performance: A Guide to Understanding*. Cambridge: Cambridge University Press, 2002.Solie, Ruth A. ed. *Musicology and Difference: Gender and Sexuality in Music Scholarship*. Berkeley: University of California Press, 1993.Taruskin, Richard. *The Oxford History of Western Music*. Vs. 4–5. Oxford, New York: Oxford University Press, 2010.Williams, Alastair. *Constructing Musicology*. Aldershot: Ashgate, 2001.Tomlinson, Gary. *Music and Historical Critique*. Aldershot, Hampshire: Ashgate, 2007.Virtual Works – Actual Things. *Essays in Music Ontology*. Ed. Paulo de Assis. Leuven : Leuven University Press, 2018. |
| **Additional reading materials** |
| Auslander, Philip. *Liveness. Performance in a Mediatized Culture*. London, New York: Routledge, 1999.Cox, Christoph; Warner, Daniel, eds. *Audio Culture. Readings in Modern Music.* New York, London: Continuum, 2007. Cook, Nicholas; Clarke, Eric; Leech-Wilkinson, Daniel; Rink, John, eds. The Cambridge Companion to Recorded Music. Cambridge: Cambridge University Press, 2011.DeNora, Tia. *Music-in-Action*. London, New York: Routledge, 2011.Frith, Simon. Performing Rites. Evaluating Popular Music. Oxford, New York: Oxford University Press, 1998.Kerman, Joseph*. Contemplating Music: Challenges to Musicology.* Harvard: Harvard University Press, 1985.Korsyn, Kevin. *Decentering Music. A Critique of Contemporary Musical Research*. Oxford: Oxford University Press, 2003.Locke, Ralph P. *Musical Exoticism. Images and Reflections*. Cambridge: Cambridge University Press, 2011.Pasler, Jane. *Writing through Music. Essays on Music, Culture and Politics*. Oxford: Oxford University Press, 2014.*Transformations of Modernism*. Eds. Erling E. Guldbrandsen, Julian Johnson. Cambidge: Cambridge University Press, 2015. |

Approved at the LMTA Doctoral Studies Committee

on 5 September 2018