

MUS 507: Studies in Music History – Gender, Sexuality and Music during the Long 19th -Century
Instructor: Deborah Heckert | Tuesday, 3:30pm – 6:20pm

This seminar will explore how binary categories of man/woman and masculine/feminine influenced theoretical understandings of music and the actual lives of musicians of all types during the Long Nineteenth Century. During the seminar we will examine broad socio-cultural understandings of gender and how these overlapped with contemporary ideologies of race and class during this period. As well, we will explore how these ideologies affected people's lives as they composed, performed, and patronized music. Questions to be considered will be:

- How did the 19th century understand the act of composing and performing music in gendered ways? • How did gendered biases towards musical composition affect women composers and implicitly characterize “feminized” male composers?
- How did attitudes towards public and domestic performance determine the range and the reception of appropriate personas for male and female performers?
- On what terms did women enter the world of musical composition, performance and patronage?
- How did increasing nationalism in music implicate ideas of masculinity and femininity?

We will consider a wide range of composers, performers and patrons and both instrumental and vocal music from the period. Requirements will include weekly reading, listening assignments, and reading responses; a class presentation; and final seminar paper on a topic chosen by the student.

This course is primarily intended for MM and DMA students, for whom it fulfills the Elective Group 1 requirement. MA students in the Composition track must take either MUS 503 or MUS 507 in the first year.

3 credits