

Music and Disability Studies: Midterm Review

1		2 Disability in the Early Modern Era		3 Disability in the Early Modern Era		4 The 18th Century		
Date	T Aug 26	R Aug 29	T Sept 3	R Sept 5	T Sept 10	R Sept 12	T Sept 17	R Sep 19
Topic	Syllabus, Introductory Ideas	Introductory Ideas	Music and the Senses in the late Middle Ages	Sensory Disruption? Music, Madness and Disability	no in-class meeting	17th Century Opera and Disability—Stuttering	Continued work on Cavalli; also Castrati	Melancholy in the 18th Century—C.P.E. Bach and Beethoven
Readings	Blake Howe , blog post, “Disability Studies for Musicians: An Introduction”	Rosemarie Garland-Thomson , “Disability and Representation”; Various authors, “Introduction to Disability Studies,”	Julie Singer , “Playing by Ear” (Landini and Machaut)	James Deaville (in-class handout); Samantha Bassler , “Music and Madness”; Kendra Preston Leonard , “Shakespeare and Madness”	no new readings— submit summaries of Bassler and Leonard	Oster , “Melisma as Malady”	Law , “Cannon-Shaped Man with an Amphibian Voice”	Sisman , “Music and the Labyrinth of Melancholy”
Related pieces of music or viewing	n/a	Stella Young, “I’m Not Your Inspiration, Thank You Very Much” (TEDx talk)	Guillaume de Machaut, “Plourez dames”	n/a	n/a	Cavalli, excerpts from <i>Il Giasone</i> (1649)	none assigned (we talked a bit about da capo arias and opera seria in class, though)	C.P.E. Bach, <i>Trio Sonata in C Minor</i> ; Beethoven, <i>String Quartet Op. 18, no. 6</i> , fourth movement

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5 The Nineteenth Century		6 Disability in the Nineteenth Century United States			7 Madness and Manias in Nineteenth Century Europe	
Date	T Sept 24	R Sept 26	T Oct 1	R Oct 3	T Oct 8	R Oct 10
Topic	Beethoven's Deafness and Late Style	Race and Disability in the United States	Race, Disability, and Minstrelsy	The Civil War, Trauma, and Disability	Monomanias in the 19th Century	Going Mad in Vocal Excess?
Readings	Knittel , "Wagner, Deafness, and the Reception of Beethoven's Late Style"	Jensen-Moulton , "Finding Autism in the Compositions of a 19th-Century Prodigy"	Henderson , "American Minstrelsy"; Murray , "Jump Jim Crow"	Burke , "Good Bye Old Arm: Domestication of Veteran's Disabilities in Civil War Era Popular Song"	Review Deaville on music and madness; Deaville , "Schumann"; Brittan, "Berlioz and the Pathological Fantastic"	Smart , "The Silencing of Lucia"
Related pieces of music	Beethoven, <i>String Quartet No. 15 in A minor, Op. 132</i> , movement 3 (Heiliger Dankgesang)	Thomas "Blind Tom" Wiggins, "Battle of Manassas"	no assigned listening (we listened to some Stephen Foster tunes in class)	Cooper and S.L. Coe's "Old Arm, Good Bye"; Ray, "Dear Wife I'm With You Once Again"; Badger, "The Empty Sleeve"	Berlioz, <i>Symphonie fantastique</i>	<i>Lucia di Lammermoor</i> , "Regnava nel silenzio"; "Mad Scene" (additional viewing in class of different stagings)

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8 Early 20th Century		9 Early 20th Century		10 Early 20th Century		11 Mid 20th Century		
Date	T Oct 15	R Oct 17	T Oct 22	R Sept 5	T Oct 29	R Oct 31	T Nov 5	R Nov 7
Topic	None (no class, Fall Break)	Early 20th Century Song in the United States	Stravinsky's Aesthetics of Disability	Representing Disability in Modernist Opera	Wittgenstein and Piano for the Left Hand	no in-class meeting (AMS conference)	Glenn Gould and Autism	none
Readings	n/a	Daniel Goldmark, "Stuttering in American Popular Song, 1890-1930,"	Joseph Straus, "Stravinsky's Aesthetics of Disability"	Sherry D. Lee, "Modernist Opera's Stigmatized Subjects"	Blake Howe, "Paul Wittgenstein and the Performance of Disability"	project work	Timothy Maloney, "Glenn Gould, Autistic Savant"	in-class meetings about term projects (individual)
Related pieces of music or viewing	n/a	Chas. R McCarron and Carey Morgan, "O Helen!"; "K-K-Katy"	Stravinsky, Three Pieces for String Quartet; "Russian Dance" from <i>Petroushka</i> ; "Dance of the Young Girls" from <i>Rite of Spring</i>	Strauss, excerpt from <i>Die Frau ohne Schatten</i> ; Schreker, excerpt from <i>Der Schatzgräber</i> ; Zemlinsky, excerpt from <i>Der Zwerg</i>	Maurice Ravel, <i>Piano Concerto for Left Hand</i>		Student choice; also Glenn Gould's singing transcription; Bernstein and Gould's 1962 concert; video of Gould playing Bach	

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12 Mid to Late 20th Century		13 Contemporary Questions		14 Contemporary Questions		15 Contemporary Questions		
Date	T Nov 12	R Nov 14	T Nov 20	R Nov 22	T Nov 26	R Nov 28	T Dec 3	R Dec 5
Topic	None (snow day)	Deaf and Hearing Cultures (Moodle)	Stevie Wonder and Compositional Aesthetics	Musical Prosthesis	Disease, Trauma, and the AIDS Epidemic	no in-class meeting (Thanksgiving)	Disability and the Voice	Hip Hop Studies
Readings	n/a	Jeanette DiBernardo Jones , “Imagined Hearing: Music-Making in Deaf Culture”; Anabel Maler , “Musical Expression among Deaf and Hearing Song Signers”	Will Fulton , “Stevie Wonder’s Tactile Keyboard Mediation, Black Key Compositional Development, and the Quest for Creative Autonomy”	Mara Mills , “Media and Prosthesis: The Vocoder, the Artificial Larynx, and the History of Signal Processing”; Laurie Straus , “Subhuman or Superhuman? (Musical Assistive Technology, Performance Enhancement, and the aesthetic/moral debate”	Robert McRuer , Excerpt from “Compulsory Able-Bodiedness and Queer/ Disabled Existence”; Paul Attinello , “Fever/Fragile/ Fatigue: Music, AIDS, Present, and....”	project work	Laurie Straus , “The Organ of the Soul: Voice, Damage, and Affect”	Moya Bailey , “The ‘Illest’: Disability as Metaphor in Hip Hop Music”; in-class handout from Rebecca Adelman, “‘When I Move, You Move’: Thoughts on the Fusion of Hip-Hop and Disability Activism”
Related pieces of music or viewing	n/a	Sean Forbes, “Listen to His Hands”; examples in <i>Oxford Handbook</i> from Maler article	Stevie Wonder, “Superstition”; “I Wish”; “Higher Ground”; “Love Having You Around”	Student choice (bring example of musical prosthesis); in-class video of vocoder	John Musto, “Heartbeats” from <i>AIDS Quilt Songbook</i> ; Ned Rorem, “Ends” from <i>Evidence of Things Not Seen</i> ; Bob Ostertag, “Fear No Love”		Student choice (bring an example of a “damaged” voice and how it is represented)	Black Eyed Peas, “Let’s Get Retarded/ Let’s Get it Started”; Missy Elliott, “Lose Control”; in-class viewing of Ludacris “Stand Up”