1. Discuss the impact of recording technologies on our understanding of the musical work.

2. How might knowledge of a composer’s sexuality influence musicological interpretation?

3. ‘A genuinely critical, which is to say self-critical, musicology must avoid entrenched positions of authority; it must recognize its provisional nature, its own social constructedness.’ (Nicholas Cook, 1998) Is Cook’s ‘genuinely critical musicology’ possible within current academic structures? Evaluate at least TWO examples of existing musicological work to demonstrate.

4. How has music analysis relied upon notions of organicism, and is this necessarily a bad thing?

5. Alex Ross, music critic of The New Yorker, went to the Salzburg Festival in August 2017 and remarked: ‘to hear [La Clemenza di Tito] in Salzburg is to be confronted with multiple representations of power. First, there is the Roman emperor Titus, who in Mozart’s opera assumes an almost saintly profile but is better remembered for his brutal conduct in the Jewish War. Then there is the Austrian emperor Leopold II, for whom Mozart composed the opera, in 1791, and whose benevolent image went hand in hand with anti-revolutionary propaganda. Finally, there are the listeners among whom one sits—a convocation of European élites who have paid up to four hundred and thirty euros for their tickets.’ Interrogate the ways in which musical hermeneutics allows for interpreting different layers of meaning in a single composition.

6. In The Routledge Research Companion to Musical Modernism (2019), J. P. E. Harper-Scott writes, ‘while accepting the basic premise of postmodern historiography, that there is no means of establishing a correspondence between the empirical facts of history and the narrative form of history writing, I suggest that a history with a claim to representing the past accurately can still be written.’ Do you agree? Illuminate your answer with relevant examples from the scholarly literature.

7. Lydia Goehr (1994) characterized the work concept as ‘emergent.’ How might this property change the way we play and write about music? Use
examples from the scholarly literature to justify your answer.

8. What works should music students study, and why?

9. In 1980, Joseph Kerman urged musicologists to ‘look for [an] alternative to analysis.’ How positive was the response? Discuss the work of at least TWO scholars in your answer.