**Course Description:** In this seminar we will consider how the category of “nature” has been constructed in 19C musical discourses and in critical rhetoric about music of the long 19C, including contemporary and more recent aesthetic, theoretical, interpretive and analytical writings. “Nature” is an exceedingly complex term, pertaining not only to the phenomena of the physical world – typically conceptualised as a given entity and *a priori* defined as “wilderness” – but also to broader concepts of essentiality, including the fundamental character and disposition of individuals. This seminar, then, considers the idea of nature in relation to 19C music not only in programmatic and mimetic-musical senses – wherein the reflection of a 19C consciousness, crucially shaped by the sense of a severed relationship with nature in the shadow of the Industrial Revolution, resonates with present-day contexts of heightened global-environmental concern – but via a broader critical understanding of the ways in which the term “nature” accrues ideological meanings in discourses about music. Such ideologies extend from the assumed primacy of the overtone series as a foundation for harmonic language and “organic” theoretical discourse through the representation of place, identity, degeneration and beyond, defining what is “natural” and what is not, and underlying the meanings and judgments implied where the “natural” is used to invoke correctness, legitimacy, and even morality.

**Course Materials:** Most required materials are available online, whether on the course Quercus site, or via the University of Toronto Library. Some items will be placed on course reserve in the Music Library.

**Expectations:** Enrolment in this seminar entails a commitment to attend every class; unexcused absences will result in a lowering of your grade. Please come to each meeting having completed the assigned reading (and listening or viewing if applicable), ready with critical perspectives to share with your colleagues. This seminar absolutely depends on discussion and participation, and open, respectful, and lively debate is encouraged. My goal throughout the course is to encourage and assist each student to excel within a welcoming environment that is conducive to learning. If there is something I can do to make the class more hospitable, please let me know.

Details of required coursework are given below. Written assignments should be carefully prepared and edited, and submitted on time; any sources consulted for completion of assignments must be duly acknowledged with quotations, foot/endnotes, and properly-formatted bibliographies.

**Evaluation:**
- Seminar Participation: 15%
- Reading Responses: 25%
- Seminar Presentation: 20%
- Final Paper: 40%

All students should visit the website of the School of Graduate Studies to familiarize themselves with *policies regarding academic conduct* and on *graduate grading and evaluation*. 
Course Schedule: Please note that this outline is flexible and subject to change.

Weekly reading assignments are detailed below; listening assignments may be added as appropriate. Reading items are online or on reserve in the Music Library.

**Week 1**
**INTRODUCTION**
10 January  scope and contexts

**Weeks 2-3**
**DISCOURSES, NOW AND THEN**
17 January  
- *JAMS* colloquy on “Ecomusicology,” *JAMS* 64/2 (Summer 2011): 391-419.

24 January  

**Week 4**
**PASTORAL TO SUBLIME**
31 January  
- Greg Garrard “Pastoral,” Ch.3 in *Ecocriticism* [UTL e-book]
Week 5  MUSICAL LANDSCAPES
7 February

Week 6  MUSIC, NATURE, AND GENDER
14 February
• Kate Soper, “Nature and Sexual Politics,” Ch. 4 in What is Nature?, 119-48 [scan]

21 February  Reading Break – no seminar meeting

Week 7  MUSIC AND ‘OTHER’ NATURE(S)
28 February
• Jeffrey Kallberg, “Chopin’s Music Box,” in Chopin’s Musical Worlds: The 1840s (Warsaw, 2008), 189-202 [scan].

Week 8  SCHUBERT IDYLL
7 March
• Max Paddison, “Reading History in the Ruins of Nature: Images of Truth, Mortality and Reconciliation in Adorno’s Schubert Interpretation,” in Expression, Truth, and
**S. D. Lee 4**


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### Week 9

**MAHLER: NATURE, TIME, LOSS**

14 March

- Peattie, “Alpine Journeys,” Ch.3 in *Mahler’s Symphonic Landscapes*, 81-115 [e-book].

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### Week 10

**WAGNER, NATURALLY**

21 March

- Friedrich Nietzsche, “The Case of Wagner,” parts 1–3 [pdf pp.18-25]
- John Deathridge, “Siegfried Hero,” Ch.6 in *Wagner Beyond Good and Evil* (University of California Press, 2008), 61-67 [online via UofT library]

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### Week 11

**MUSIC AND THE UNNATURAL: ABNORMS, MONSTERS, DECADENCE, DEGENERACY**

28 March


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### Week 12

**flex day — paper draft peer discussion**

4 April

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*TBD* *Final Papers Due* dates will differ between students graduating in June, and all others
DETAILED ASSIGNMENTS AND EXPECTATIONS:

Weekly expectations include the preparation of assigned readings for active involvement in class discussion. Reading, writing, and discussion are all ways in which to gain knowledge and develop your skills and thinking processes; typically, they function most effectively in combination. In order to practice and develop your skills in all these areas, you will complete short weekly reading responses, which are expected to inform your in-class contributions. In addition to these regular participation components, you will complete one article-length research paper, and will participate in peer commentary on your colleagues’ work.

(1) IN-CLASS PARTICIPATION: regular and informed participation in discussion is a fundamental requirement for graduate seminars, and in this class I expect the best that you can give. The intention in this course is to foster a lively, interactive environment in which all students are comfortable in sharing their ideas. This requires an approach to discussion that is actively engaged, respectful and tolerant of differing positions — indeed, disagreements are natural and welcomed in scholarly discussion.

Good discussion involves active listening and questioning, in addition to offering ideas and comments, and building upon what others have said. Discussions of texts are intended to build your knowledge and develop your perspectives, as well as sharpening your critical insights and your skills in scholarly interaction: do your part to keep a constructive conversation going!

(2) WEEKLY READING RESPONSES: each week you will write and submit a short critical response (~200-300 words) to one or more of the assigned readings. Writing should accompany reading here: take notes or mark and annotate important passages or those about which you have questions, and refer to them as you write your response, and also during in-class discussions.

“Critical” here means thoughtfully reflective. Keep in mind questions such as what the author may have been trying to accomplish with the piece as a whole, what contexts you are aware of or can reasonably extrapolate that may have shaped their ideas, why the topic is important and what the main points are that the author tries to convey. Your response may address ideas from the reading(s), considering the strengths and weaknesses of the author(s)’ arguments, the values underlying the presentation of ideas, their merits and limitations, the usefulness of examples, issues and implications of methodology, and where relevant, connections to other readings or topics dealt with during our course. Responses may also raise questions! This exercise in critique is about engaging with authors and ideas in constructive and productive ways, while honing your own written and analytical skills.

Please submit your response on the Quercus discussion board by 8:00 p.m. on the Wednesday evening before each class meeting. I suggest that you also print a hard copy of your response and bring it with you to class, to refer to in discussion as appropriate; I may ask you to share some of your response in class. I will grade your responses lightly on a scale roughly as follows:

3 = an outstanding response, beyond expectations in terms of argument, insight, writing excellence;
2.5 = a very good response, very well written, develops interesting points/creative ideas/connections;
2 = a good response, demonstrates an acceptable understanding of the text and solid writing;
1 = a minimal response, doesn’t demonstrate much effort, or exhibits some failure of understanding of the text and/or writing problems;
0 = a failure to submit a response.

I will drop your lowest response mark at the end of the course.
(3) **ORAL PRESENTATION** on a musical work: prepare and present a 15-minute discussion of your choice of a piece of music from the “long nineteenth century,” in a manner that intersects with (one or more of) the theme(s) of the seminar. Please submit a written outline (it need not be a formal paper) to the instructor when you deliver your report. Presentations will be spread throughout the term; individual presentation dates will be determined during the first classes.

(4) **FINAL RESEARCH PAPER**: an article-length paper (~5,500-7,000 words in length, exclusive of bibliography, notes, and any musical examples or figures) on a topic involving ideas/ideologies of “nature” and music of the “long nineteenth century,” as approved by the instructor. You should identify a relatively concise research topic by about the middle of the term: you will prepare an abstract, accompanied by provisional bibliography for peer circulation, discussion, and instructor approval. Please note that your topic must be approved no later than Thursday, 14 March 2019 – papers will not be accepted unless their topics have been approved. You will then prepare a draft of your final paper for circulation and in-class peer discussion and feedback during our last meeting.

Provisional deadlines: Papers from students planning to graduate in June 2019 will be due Thursday, 11 April 2019, by 6:00 p.m., as final grades for these students must be submitted online via e-marks not later than Monday, 15 April 2019. Papers from all other students will be due Thursday, 18 April 2019, by 11:59 p.m.

**MUSIC LIBRARY RESERVE LIST**

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<thead>
<tr>
<th>Call No.</th>
<th>Author</th>
<th>Title</th>
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<tbody>
<tr>
<td>ML410.B5 A543 1994</td>
<td>Berlioz, Hector</td>
<td>The Art of Music and Other Essays</td>
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<td>ML410.W15 B58 2006</td>
<td>Berry, Mark</td>
<td>Treacherous Bonds &amp; Laughing Fire: Politics &amp; Religion in Wagner’s Ring</td>
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<td>ML3800.M885 2001</td>
<td>Clark, Suzannah &amp; Rehding,</td>
<td>Music Theory and Natural Order</td>
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<td></td>
<td>Alexander, eds.</td>
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<td>Dahlhaus, Carl</td>
<td>Realism in Nineteenth-Century Music</td>
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<td>Downes, Stephen</td>
<td>Music and Decadence in European Modernism</td>
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<td>ML3847.H36 1986</td>
<td>Hanslick, Eduard</td>
<td>On the Musically Beautiful</td>
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