



Carl Dahlhaus

Aufnahme: TU Berlin



Carl Dahlhaus

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'Henry! Our party's total chaos! No one knows when to eat, where to stand, what to ... oh, thank God! Here comes a border coffee!'

GOLAUD

Vous aurez peur, toute seule. Toute la nuit ... , ce n'est pas possible. Mélisande, venez, donnez-moi la main ...

5 MÉLISANDE

Oh! ne me touchez pas! ...

GOLAUD

Ne criez pas ... Je ne vous toucherai plus. Mais venez avec moi. La nuit sera très noire
10 et très froide. Venez avec moi ...

MÉLISANDE

Où allez-vous? ...

GOLAUD

Je ne sais pas ... Je suis perdu aussi ...

15

Ils sortent.

Required Purchases:

Carl Dahlhaus, Foundations of Music History [= Grundlagen der Musikgeschichte, (Cologne: Gerig, 1977)], trans. J. B. Robinson (Cambridge, 1982).

Carl Dahlhaus, Nineteenth-Century Music [= Die Musik des 19. Jahrhunderts (Neues Handbuch der Musikwissenschaft, vol. 6) (Wiesbaden: Akademische Verlagsgesellschaft Athenaion, 1980)], trans. J. B. Robinson (Berkeley, Univ. of California Press, 1989).

Terry Eagleton, Marxism and Literary Criticism (Berkeley, 1976).

Jean-François Lyotard, The Postmodern Condition: A Report on Knowledge [1979], trans. Geoff Bennington and Brian Massumi (Minneapolis, Univ. of Minnesota Press, 1984). [Includes the introduction--critical of Lyotard--by Frederic Jameson]

Recommended Purchase:

Hans Robert Jauss, Toward an Aesthetic of Reception, trans. Timothy Bahti (Minneapolis: Univ. of Minnesota Press, 1982)

In addition to normal class preparation and regular, assigned work (involving analysis and intellectual organization of reading materials), there are two central projects.

1. A five-page (professional-format) summary-critique of all of the reviews that you can find--at least in the "standard" European languages--of Grundlagen der Musikgeschichte and Die Musik des 19. Jahrhunderts, and to their various translations (French, Italian, English) These reviews must not be confined only to the English-language reviews. Due the fifth week of class: probably on Wednesday, 25 April. Much or all of the class will be spent on your reviews. Many (or all?) of you will be asked to read your reviews to the class.
2. Individual Class-Presentation (30 minutes, plus a following question period) that leads to a substantial Paper (professional format) of appropriate length to the subject (due at the end of the quarter). Class presentations will take place in Weeks 6-10..

Topic: Choose any subheading from Chapters 3-6 and submit it to a thorough analysis and critique--both of the subject at hand and Dahlhaus's methods and implied axioms in treating it. This must go beyond mere summary--that is, into what may be called a hermeneutics of the text itself. You will want to consider the methodological underpinnings of the text (correlated with Foundations and other writings of Dahlhaus, if possible), a few of Dahlhaus's other central treatments of the same topic, and a few, carefully selected treatments of the same topic in general histories or the equivalent by three or four other prominent musicologists, preferably (but not necessarily) representing the traditions of at least one other country (and preferably two): these historians need not be all selected from recent times (e.g., you could investigate Bücken as one of your sources; or Knepler; Plantinga; Einstein; Whittall; Lang; New Oxford History; etc.)

Rough Outline of Course (subject to modification)

The core of the course will be to read Foundations and all or most of Nineteenth-Century Music. Note: particularly towards the beginning, these books will be supplemented by several additional readings, to be selected as seems relevant and appropriate from the Provisional Bibliography. As new issues emerge, items may be subtracted or added from the bibliography. At present, the plan is to assign the non-italicized items in the bibliography, but modifications of this plan are bound to ensue as the quarter proceeds.

The main track of the course may be charted via the principal texts: the current plan adopts the following general Gestalt:

<u>Week</u>	<u>Foundations</u>	<u>Nineteenth</u>	<u>Other</u>
1	Ch 8		
2	9, Intro, 1	pp. 1-8?	
3	2, 3	Ch. 1	
→ 4	4	Ch 1-2	
5	5	Ch 2-3	REVIEWS DUE
PRESENTATIONS BEGIN WITH WEEK 6			
6	6	Ch 3-4	
7	7	Ch 4-5	
8		Ch 5-6	LYOTARD DISCUSSED?
9	10	Ch 5-6	
10		Ch. 7	PAPERS DUE AT END OF QUARTER

Provisional Bibliography

- Carl Dahlhaus, Foundations of Music History [= Grundlagen der Musikgeschichte, (Cologne: Gerig, 1977)], trans. J. B. Robinson (Cambridge, 1982).
- Carl Dahlhaus, Nineteenth-Century Music [= Die Musik des 19. Jahrhunderts (Neues Handbuch der Musikwissenschaft, vol. 6) (Wiesbaden: Akademische Verlagsgesellschaft Athenaion, 1980)], trans. J. B. Robinson (Berkeley, 1989).
- Terry Eagleton, Marxism and Literary Criticism (Berkeley, 1976).
- Jean-François Lyotard, The Postmodern Condition: A Report on Knowledge [1979], trans. Geoff Bennington and Brian Massumi (Minneapolis, 1984). [Includes the introduction--critical of Lyotard--by Frederic Jameson]
- Hans Robert Jauss, Toward an Aesthetic of Reception, trans. Timothy Bahti (Minneapolis, 1982). Excerpts include:
- 1) "History of Art and Pragmatic History" [1973], pp. 46-75.
 - 2) "*Literary History as a Challenge to Literary Theory*" [1970], pp. 3-45.
 - 3) "*Theory of Genres and Medieval Literature*" [1972], pp. 76-109.
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- Various extracts, reviews, (obituaries and in memoria), and short pieces by or about Dahlhaus--the product of your own bibliographical research or indicated as we proceed in class. (Several of these will be handed out.) Notice especially--among the most significant are:
- 1) Georg Knepler, "Das Prinzip der Prinzipienlosigkeit" [rev. of Grundlagen der Musikgeschichte], Beiträge zur Musikwissenschaft 21 (1979), 222-28.
 - 2) Georg Knepler, "Über die Nützlichkeit marxistischer Kategorien für die Musikhistoriographie: Reflexionen anlässlich des Erscheinens von Carl Dahlhaus' Die Music des 19. Jahrhunderts," Beiträge zur Musikwissenschaft, 24 (1982), 31-42.

- 3) Christopher Wintle, "Review Article: Issues in Dahlhaus," Music Analysis, 1 (1982), 341-55.
- 4) Philip Gossett, "Carl Dahlhaus and the 'Ideal Type,'" 19th-Century Music 13 (1989), 49-56.
- 5) Philip Gossett, "Up from Beethoven," [rev. of Dahlhaus, Nineteenth-Century Music], The New York Review of Books, 26 October 1989, pp. 21-26.

Other Dahlhaus Writings:

Dahlhaus, Schoenberg and the New Music, trans. Derrick Puffett and Alfred Clayton (Cambridge, 1987). Individual essays (Note especially the date of each):

"Progress and the Avant Garde" [1970], pp. 14-22.

"The Musical Work of Art as a Subject of Sociology" [1974], pp. 234-47.

"Avant garde and Popularity" [1975], pp. 23-31.

Dahlhaus, Realism in Nineteenth-Century Music [1982] trans. Mary Whittall (Cambridge, 1985). Excerpts:

"Introduction," pp. 1-9.

"Conclusion," pp. 120-23.

Dahlhaus, "Ein Plädoyer für den Eklektizismus," Die Musiktheorie in 18. und 19. Jahrhundert. Erster Teil: Grundzüge einer Systematik, Geschichte der Musiktheorie, 10, ed. Frieder Zammer (Darmstadt, 1984), pp. 160-65.

Dahlhaus, rev. of Leon B. Plantinga, Romantic Music [1984], 19th-Century Music 11 (1987), 194-96

Leon B. Plantinga, [reply to Dahlhaus], 19th-Century Music 12 (1988), 190-92.

Special Topics, Contexts, etc.1960s and Early 1970s: Some Sense of a Context

Theodor W. Adorno, ed., The Positivist Dispute in German Sociology [1969], trans. Glyn Adey and David Frisby (London, 1976).
Extracts including at least:

- 1) Karl Popper, "The Logic of the Social Sciences" [1961-62], pp. 87-104.
- 2) Jürgen Habermas, "The Analytical Theory of Science and Dialectics" [1963], pp. 131-62. (Read at least pp. 131-53., and note especially the point about Dezisionismus.)
- 3) Hans Albert, "The Myth of Total Reason: Dialectical Claims in the Light of Undialectical Criticism" [1964], pp. 163-97. (Read at least pp. 163-67, which summarizes Habermas and begins to sharpen the knife to criticize him.)
- 4) Karl Popper, "Reason or Revolution". [1970], pp. 288-300. (Notice especially sections 6 and 7 on "high-sounding language.")
- 5) *Also recommended: David Frisby, "Introduction to the English Translation," pp. ix-xliv.*

*Jürgen Habermas, ed., Observations on 'The Spiritual Situation of the Age' [= Stichworte zur 'Geistige Situation der Zeit', 1979] trans. Andrew Buchwalter (Cambridge, Mass.: 1985).
Individual essays therein:*

*Karl Heins Bohrer, "The Three Cultures" [1979], pp. 125-55.
[Political, social, methodological issues of the German 1960s and 1970s, as viewed by a deeply disgruntled neo-Marxist]*

Peter Bürger, "Literary Criticism in Germany Today" [1979], pp. 207-20. [On Gadamer, Habermas, reception theory, Benjamin]

Hans-Ulrich Wehler, "Historiography in Germany Today" [1979], pp. 207-20.

Andrew Buchwalter, "Translator's Introduction," pp. vii-xxxvii.

Peter Uwe Hohendahl, "Introduction" to The Institution of Criticism (Ithaca, 1982), pp. 11-43.

Note also:

Martin Jay. "Should Intellectual history Take a Linguistic Turn? Reflections on the Habermas-Gadamer Debate." in Modern European Intellectual History, ed. Dominick La Capra and Steven L. Kaplan (Ithaca: Cornell Univ. Press, 1982).

Jürgen Habermas. Legitimation Crisis [1973] Chapter 5. "Complexity and Democracy." trans. Thomas McCarthy (Boston: Beacon, 1975), pp. 130-42. [Habermas's side of the Habermas-Luhmann (Critical Theory--Systems Theory) Controversy]

On Marxism and Marxist Issues

Marx-Engels-Trotsky photocopy-packet (handed out in class: source readings in classic Marxist power theory and literary theory)

Hanns Eisler. "The Builders of a new Music Culture" [1931] and "Our Revolutionary Music" [1932], in A Rebel in Music, trans. Marjorie Meyer, ed. Manfred Grebs (New York, 1978).

Theodor W. Adorno. "Thoughts on a Theory of the Art Work" and excerpts from "Society." in Aesthetic Theory [1970], transl. C. Lenhardt. (London, 1984), pp. 252-84, 320-38.

Raymond Williams. "Base and Superstructure," "Determination," "Productive Forces," and "From Reflection to Mediation," in Marxism and Literature (Oxford, 1977), pp. 75-100.

Jürgen Habermas, excerpts from Legitimation Crisis [1973], trans. Thomas McCarthy (Boston, 1975), pp. 84-86. [on "post-auditory art"]

Peter Uwe Hohendahl. "Introduction: The Institution of Literature" in Building a National Literature: The Case of Germany, 1830-1870 [= Literarische Kultur im Zeitalter des Liberalismus, 1830-1870, 1985], trans. Renate Baron Franciscono (Ithaca: Cornell, 1989)

A provocative, and useful set of exchanges on the value (pro and con) of ideological criticism in the late 1980s.

Edward Pechter: The New Historicism and Its Discontents: Politicizing Renaissance Drama," Publications of the Modern Language Association of America [PMLA] 102 (1987), 292-303.

Oscar Kenshur. "Demystifying the Demystifiers: Metaphysical Snares of Ideological Criticism," Critical Inquiry, 14 (1988), 335-53.

Robert Markley, "What Isn't History: The Snares of Demystifying Ideological Criticism," Critical Inquiry, 15 (1989), 647-57.

Oscar Kenshur, "(Avoidable) Snares and Avoidable Muddles," Critical Inquiry, 15 (1989), 658-68.

Postmodern Challenges (besides Lyotard)

Andreas Huyssen, "Introduction," "Mass Culture as Woman: Modernism's Other," and "Mapping the Postmodern," in After the Great Divide: Modernism, Mass Culture, Postmodernism (Bloomington, 1986), pp. vii-xii, 44-65, 178-221.

Additional Fundamental Source-Readings

Hans-Georg Gadamer, Truth and Method [= Wahrheit und Methode, 1960, 5th ed. rev. and exp. 1986], trans. Joel Weinsheimer and Donald G. Marshall. (New York: Crossroad, 1989). Some relevant excerpts:

[On Bildung as one of the central "guiding concepts of humanism"], I.B.i, pp. 9-19

"The Relation between Historical Study and Hermeneutics in J. G. Droysen," II.1.B.iii, pp. 212-18.

[On the Question-Answer Model / On The Concept of Dialogue (Conversation) / On the importance of R. G. Collingwood] II.3.C and III.1 (before A), pp. 362-79, 383-88.

[On the concept of prejudice, Wirkungsgeschichte, fusion of horizons, finding the proper question to ask] II.1.A., pp. 265-307.

R.G. Collingwood, An Autobiography (Oxford: Oxford Univ. Press). Excerpts.

Johann Gustav Droysen, Outline of the Principles of History [= Grundriss der Historik] trans. E. Benjamin Andrews [1893], (rpt. New York: Howard Fertig, 1967). Excerpts:

- 1) "Outline of the Principles of History," pp. 3-8.
- 2) "Introduction," pp. 9-17.
- 3) "The Doctrine of Method," pp. 17-32.

Some standard discussions of various historians, sociologists, and schools of thought (and, obviously, more specialized, thorough studies exist than these):

H. Stuart Hughes, "Neo-Idealism in History," and "Max Weber" Consciousness and Society: The Reorientation of European Social Thought, 1890-1930, pp. 183-200, 229-248; 278-335 [183-248 mentions Windelband, Rickert, Dilthey and Verstehen, Troeltsch, Meinecke, Geistesgeschichte; the Weber chapter resumes the discussion.]

Gerhard Masur, "The Disenchanted," Prophets of Yesterday: Studies in European Culture, 1890-1914 (New York: Harper and Row, 1961), pp. 159-210. [Dilthey and Verstehen, Windelband, Rickert, Weber]

Georg G. Iggers, "The Annales Tradition--French Historians in Search of a Science of History," New Directions in European Historiography, rev. ed. (Middletown: Wesleyan Univ. Press, 1975, 1984), pp. 43-79. [Compare the Annales sense of structures and structural history with Foucault's concept of epistèmes and his call for an archaeology of knowledge. The general line of tradition, allowing for gross simplification, is Durkheim--Annales--(Lacan)--Foucault]

For Russian Formalism and Iser, Ingarden, and the Geneva School of Phenomenological Criticism:

Frederic Jameson, "The Formalist Projection," The Prison-House of Language: A Critical Account of Structuralism and Russian Formalism (Princeton: Princeton Univ. Press, 1972), pp. 43-98. [a classic account, written by a Marxist critical of these methods]

Peter Steiner, "The Three Metaphors," Russian Formalism: A Metapoetics (Ithaca: Cornell Univ. Press, 1984), pp. 44-137. [somewhat more detailed and less partisan]

William Ray, "Ingarden and Iser: Reading as Concretization," and "Ingarden, Iser, and the Geneva School: Three Versions of Phenomenological Criticism," Literary Meaning: From Phenomenology to Deconstruction (Oxford: Blackwell, 1984), pp. 27-40, 41-59. [There are many such summaries. See also, however, Terry Eagleton's rather predictably hostile summaries of Ingarden and Iser in the ubiquitous Literary Theory: An Introduction]

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	780.9 K738, v.1+2	G. Knepler	Musikgeschichte des 19. Jahrhunderts
	780.9034 D138z E	C. Dahlhaus	Between Romanticism and Modernism
	Quinto ML 160.H527 1987, vols. 3-4	M. Raeburn, A. Kendall	<u>The Heritage of Music (vols. 3+4)</u>
	ML 60.D158, 1987	C. Dahlhaus	Schoenberg and the New Music
	Quinto ML 160.N389 v.5	C. Dahlhaus, ed.	Die Musik des 18. Jahrhunderts
	" v.6	C. Dahlhaus	Die Musik des 19. Jahrhunderts
	" v.7	H. Danuser	Die Musik des 20. Jahrhunderts
	ML 196.D313.1985	C. Dahlhaus	Realism in Nineteenth-Century Music
	ML 196.P6.1984	L. Plantinga	Romantic Music
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	B 3199. A 33 A 813.1984	T. Adorno	Aesthetic Theory
	BD 162. L 913.1984	Jean-Francois Lyotard	The Postmodern Condition
	BD 241. G 313.1989	Hans-Georg Gadamer	Truth and Method
	D 16. D 75.1960	Johann Gustav Droysen	Historik
	NX 456. H 89.1986	Andreas Huyssen	After The Great Divide
	PN 98. F6. S 73.1984	Peter Steiner	Russian Formalism: A Metapoetics