

Music in Ancient Greek Literature and Culture (190:507)

Tuesday 5:00-7:40 PM, RAB 003, Douglass Campus

Seminar Leader: Tim Power
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Office Hours: T 2-4, or by appt.

Course description

In this seminar, we will consider ancient Greek music (*mousikê*) from the perspective of three (broadly defined) ancient literary genres: poetry, philosophy, and cultural-historical prose. Primary texts to be read include the *Homeric Hymn to Hermes*, Pindar's *Pythian 12*, Aristophanes' *Frogs*, and Timotheus' *Persians*; excerpts from Plato's *Republic* and *Laws* and Aristotle's *Politics*; the pseudo-Plutarchean *On Music*, and selections from Pausanias, Plutarch, and Athenaeus.

We will study these texts with a view both to the practical aspects and socio-historical contexts of musical education, performance, and reception, and to the varied symbolic and ideological contributions of music to political and cultural thought and structure in early Greece. Selected works of recent scholarship will complement our reading of the ancient sources.

The seminar is open to students both with and without reading knowledge of ancient Greek. The former will read the original sources (or significant parts thereof) in Greek; the latter will read them in translation, and will be asked to complete supplementary reading and writing assignments as well. All students will offer in-class presentations and write a final paper.

Textbook

There is only one required textbook for the course: Andrew Barker's sourcebook in translation, *Greek Musical Writings: I. The Musician and his Art* (CUP 1984).

I will share photocopies of Greek texts with the graduate students as needed. Secondary scholarship will be distributed as PDFs over e-mail.

Copies of reference works and handbooks, including M.L. West's *Ancient Greek Music* (OUP 1992), will be made available in the Classics library.

Requirements and How Things Work

Most importantly, come to class and, of course, do the assigned readings! We will spend the entirety of every class *discussing the readings*, so, if you have not done them, you will not be able to participate in the discussions.

All students, both graduate and undergraduate, are required to offer *two* presentations to the class, each one on an assigned piece of secondary scholarship. These presentations should run between 20 and 30 minutes. They should include not only a detailed summary of the author's arguments and observations, but also some points of criticism and questions for further discussion.

There will be midterm and a final exam, both take-home. For both, you will be asked to provide brief but incisive commentaries on selected passages from our readings. For the graduate students, the exams will also have a translation component.

There is a required final paper (around 12-15 pp.) on a topic you will begin formulating in the last three weeks of course meetings. I require that you present me with a preliminary title by the last week of class.

Week 1: Introduction: What was *mousikê*?

Week 2: *Mousikê* in Homer and Hesiod

- Readings: 1. Barker, *GMW* pp. 18-37
2. Book 8 of the *Odyssey* [in Greek for grad students]
3. K. Bartol, "The Voice of Tradition: Representations of Homeric Singers in Athenaeus 1.14a-d," *CQ* 57 (2007), 231-43
4. J. Franklin, "Music," in M. Finkelberg (ed.), *The Homer Encyclopedia*
5. S. Olsen, "The Fantastic Phaeacians: Dance and Expression in the *Odyssey*," from her UC Berkeley dissertation (2016)
6. A. Ford, "The Poet: Tradition, Transmission, and Time," in *Homer: Poetry of the Past* (1992), 90-130

Week 3: The rhapsodic *hymnos* as *mousikê* and music in the *Homeric Hymns*

- Readings: 1. Barker, *GMW* pp. 38-46
2. The *Homeric Hymn to Hermes* [in Greek for grad students]
3. J. Franklin, "The Language of Musical Technique in Greek Epic Diction," *Gaia. Revue interdisciplinaire sur la Grèce archaïque* 7 (2003), 295-307
4. G. Nagy, "The Earliest Phases in the Reception of the Homeric Hymns," in A. Faulkner (ed.), *The Homeric Hymns: Interpretative Essays*, 280-333 [available online here: <http://chs.harvard.edu/CHS/article/display/5008>]

Week 4: Sappho and sympotic *mousikê*

Readings: 1. Selected fragments of Archaic lyric by Sappho and others [in Greek for grad students]

2. Excerpts from Old Comedy relating to sympotic performance [in Greek for grads]

3. A. Ford, "Table Talk and Symposium," Ch. 1 of *The Origins of Criticism: Literary Culture and Poetic Theory in Classical Greece*

4. F. Budelmann and T. Power, "The Inbetweenness of Sympotic Elegy," *JHS* 113 (2013), 1–19

5. A. Hardie, "Sappho, the Muses, and Life After Death," *ZPE* 154 (2005), 13–32

6. G. Jones, "Voice of the People: Popular Symposia and the Non-Elite Origins of the Attic Skolia," *TAPA* 144 (2014), 229–62

Week 5: Pindar, the *aulos*, and its controversies

Readings: 1. Pindar, *Pythian* 12; fr. 140B; Dithyramb II [in Greek for grads]; *Olympian* 1 and *Pythian* 1 (entire, in English)

2. Barker, *GMW* pp. 54–61

3. L. Prauscello, "Epinician Sounds. Pindar and Musical Innovation," in *Reading the Victory Ode*, eds. Peter Agócs, Chris Carey and Richard Rawles, 58–82

4. R. Martin, "The Pipes are Brawling. Conceptualizing Musical Performance in Athens," in *The Cultures within Ancient Greek Culture. Contact, Conflict, Collaboration*, eds. Carol Dougherty and Leslie Kurke, 153–81

5. R. Wallace, "An early fifth-century Athenian revolution in aulos music," *HSCP* 101 (2003), 73–92

6. D. Steiner, "The Gorgons' lament: auletics, poetics, and chorality in Pindar's *Pythian* 12." *AJP* 134 (2013), 173–208

7. P. Wilson, (1999). 'The *Aulos* in Athens', in *Performance Culture and Athenian Democracy*, eds. S. Goldhill and R. Osborne. Cambridge: 58–95

Weeks 6-7: "Metamusical" discourse in Athenian Tragedy and Satyr Play

Readings: 1. Barker *GMW*, pp. 62–92

2. Sophocles' *Ichneutai* and shorter satyric fragments [in Greek for grads]

3. Euripides' *Troïades* [in Greek for grads]; half for Week 6, half for Week 7

4. P. Wilson, "Music," in *A Companion to Greek Tragedy*, ed. J. Gregory, 183–93

5. S. Murnaghan, "*Choroi achoroi*: the Athenian politics of tragic choral identity," in *Why Athens? A Reappraisal of Tragic Politics*, ed. D. Carter (2011), 245–67

6. T. Power, "'New Music' in Sophocles' *Ichneutai*"

7. P. Wilson, "Euripides' tragic muse," *ICS* 24-25 (1999-2000), 427–449

Week 8: The “New Music” in Athens: dithyramb and *kitharôidia*

Readings 1. Barker *GMW*, pp. 93–98

2. Timotheus, *Persai* and other “new music” fragments [in Greek for grads]

3. E. Csapo, “The Politics of the New Music,” in P. Murray and P. Wilson, eds., *Music and the Muses: the Culture of Mousike in the Classical Athenian City* (2004), 207–48

4. P. LeVen, excerpt from *The Many-Headed Muse: Tradition and Innovation in Late Classical Greek Lyric Poetry* (2013)

5. A. D’Angour, “The New Music—so what’s new?” in *Rethinking Revolutions through Ancient Greece*, eds. S. Goldhill and R. Osborne. (2006), 264-283

>>take home midterm distributed during this week<<

Week 9: break

Week 10: Comic critiques

Readings: 1. Barker *GMW* pp. 99-116, with other fragments of Old Comedy [Greek for grads]

2. Aristophanes *Frogs* (entire, in English)

3. other readings TBA

Weeks 11-12: Platonic views on *mousikê*

Week 11 Readings: 1. Barker, *GMW* pp. 124–69; 183–85

2. Plato, *Republic* III, IV, X [mostly in Greek for grads]

3. R. Wallace, chapters 2 and 3 from *Reconstructing Damon* (2015)

4. F. Pelosi, chapter 1 from *Plato on Music, Soul, and Body* (2012)

Week 12 Readings: 1. Plato *Laws* II, VII [in Greek for grads]

2. E. Rocconi, “Music in Plato’s *Laws*”

3. M. Folch, “Engendering Harmony: Performance and the Status of Women in Plato’s *Laws*,” forthcoming in *CA*

4. L. Prauscello, “Choral persuasions in Plato’s *Laws*,” in *Choral Mediations in Greek Tragedy*, ed. Renaud Gagné and Marianne Govers Hopman (2013), 257-258

5. B. Kowalzig, “Broken Rhythms in Plato’s *Laws*,” in *Performance and Culture in Plato’s Laws*, ed. A-E. Peponi (2013), 171-211

Week 13: Aristotle’s politics of *mousikê*

Readings: 1. Barker *GMW*, pp. 170-82 [selections in Greek for grads], 183–204

2. A. Ford, “Catharsis: The Power of Music in Aristotle’s *Politics*,” in *Music and the Muses* (2004), pp. 309–36

3. E. Jones, “Allocating Musical Pleasure: Performance, Pleasure, and Value in Aristotle’s *Politics*,” in *Aesthetic Value in Classical Antiquity*, eds. I. Sluiter and R. Rosen (2012), 159–82

Weeks 14-15: The Pseudo-Plutarchean *De Musica* and musical antiquarianism

Readings: 1. Barker *GMW*, pp. 205–57 (Ps-Plutarch); 258–300 (Athenaeus selections)
Secondary readings TBA

>>Preliminary paper titles due last week of class<<