

Who Owns Music? The Practice & Politics of Musical Borrowing (MUS 265)

Cornell College, Term 3 2019-2020, 144 Armstrong Hall

Instructor: Dr. Jama Stilwell, 246 Armstrong Hall
Class Hours: MWF 9:30-12:00; TTh 9:00-11:00
Office Hours: MWF 1:00-2:30; other times by appointment, or any time my door is open!
Contact Info: You can reach me at 895-4229 (office) and 210-7824 (cell – before 10:00 P.M please)
I also check email regularly throughout the day.
After 5 PM, please call or text instead of emailing.

Course Goals

This course will examine the broad concept of musical composition based on pre-existing material. By the end of the course, you will be able to identify and discuss (in both verbal and written forms):

- 1) the many different borrowing techniques that composers have used (such as parody, quotation, allusion, collage, sampling, etc.)
- 2) the many different reasons composers have had for using borrowed material,
- 3) and the many different cultural and historical attitudes toward borrowing – ranging from admiration, to accusations of unoriginality, plagiarism, and even immorality.

This course supports the Educational Priorities and Outcomes of Cornell College with emphases on KNOWLEDGE, INQUIRY, REASONING, and COMMUNICATION.

Texts

Instead of using a textbook for this class, I have chosen 4 to 6 readings per day that correspond with our various topics. All of these readings are posted on “Moodle.” (The use of Moodle will be demonstrated in class.)

Daily Assignments

For each day our course meets, your syllabus lists a series of reading assignments. I will expect you to have completed these readings **before** coming to class on the day that they are listed, since a large part of your grade will come from your participation in class discussions, and from your ability to discuss ideas from the readings on quizzes and exams (see grading overview below). You will also be expected to assume an especially active role during one day of discussion: starting in week 2, everyone will be assigned a day to be a discussion leader. More details about this assignment appear on a separate handout. A final word about reading assignments: it is in your best interest to take thorough hand-written notes on each reading. This is because you will be able to use your notes (but not the readings themselves) on the Midterm and Final. My study questions will guide you as you read and take notes.

Exams

The midterm and final exams for this course will occur on **Friday, November 1st**, and **Wednesday, November 13th**. Exams will include listening identification, short answer questions, and an essay. The specific expectations for each exam will be discussed further in class. There will also be several short reading comprehension quizzes; these are not scheduled on the syllabus, and will be administered randomly. This randomness is not intended to be stressful, but rather is simply designed to ensure that your reading is careful and thoughtful. Quizzes and exams cannot be made up – except in situations cleared with me in advance, or in cases of documentable illnesses or emergencies.

Class Attendance

Attendance is mandatory for each class session – except in situations cleared with me in advance, or in cases of documentable illnesses or emergencies. Participation will play a very large role in the structure, content, and grading of this course (as you'll see below, participation is worth 20% of your overall grade). To receive an excellent score on the discussion part of your grade, you should: come to class having completed the assigned reading, be an active part of discussion in both large and small groups, be respectful of differing views, be on-time, attentive, and curious. Absences from class, and *any interaction with phones or other electronic devices* during class will have a negative impact on your participation grade. (please see daily participation grade point system below.) I will allow one “freebie” absence – an absence that will not impact your participation grade. Finally, be aware that in keeping with Cornell’s 15-day drop policy, withdrawals from the course will be granted only to students who have made “determined” efforts to succeed – i.e. students with good records of attendance, who have completed all assigned work.

Grading

Your grade will be based upon:

- 1) twelve class discussion sessions (20% combined)
- 2) one day as discussion leader – beginning in week 2 (20%)
- 3) short reading comprehension quizzes (20% combined)
- 4) a midterm exam (20%)
- 5) a final exam. (20%)

Point System for Grades in Daily Class Discussions

It is possible to earn a maximum of 3 points for each day of class discussion. Here is a break-down of how I will assign these points:

- 3 = student has done the reading
brings notes to class
is engaged with discussion
pays attention to other speakers
asks questions, makes comments & connections
is on time to class
- 2 = one or more of the items above is problematic – such as
late to class
silent during discussion
not able to refer to specifics from the reading
occasionally distracted, unengaged
- 1 = not meeting the expectations of discussion
talking while others are speaking
interacting with phone or other device (please note: no laptops allowed for this course)
dismissive of others’ points of view
unengaged – distracted, disinterested, sleepy
appears to have not read the assigned material
- 0 = skipped class in excess of the one “freebie” absence

Accommodations for Students with Learning Disabilities

Cornell College makes reasonable accommodations for persons with disabilities. Students should notify the Coordinator of Academic Support and Advising and their course instructor of any disability related accommodations within the first three days of the term for which the accommodations are required, due to the fast pace of the block format. For more information on the documentation required to establish the need for accommodations and the process of requesting the accommodations, see

<http://www.cornellcollege.edu/academic-support-and-advising/disabilities/index.shtml>.

Academic Honesty

Please be sure that you understand the college's policy on honesty in academic work (see below). Violations of this policy will result in some form of academic sanction, such as an F for the assignment, exam, or possibly for the entire course. Please consult with me if you have ANY questions!

“Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty.” The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading “Academic Policies – Honesty in Academic Work.”

Reading & Listening Assignments for MUS 265

M 10/21: Course Overview

Musical Examples:

- 1) Sean “P. Diddy” Combs, “I’ll Be Missing You”
- 2) UB40, “Every Breath You Take”
- 3) Walter Murphy, “A Fifth of Beethoven”
- 4) Charles Ives, mvt. 3 of Concord Sonata, “The Alcotts”
- 5) Bruce Hornsby and the Range, “Every Little Kiss”
- 6) John Oswald, “sfield”

T 10/22: Attitudes Toward Borrowing, Authorship, & Originality – Past & Present (19, plus Grove article w/o page numbers)

Readings:

- 1) George Buelow, “Originality, Genius, and Plagiarism in English [Music] Criticism of the Eighteenth Century,” *IRASM* 21 (1990): 117-125.
- 2) J. Peter Burkholder, “Borrowing 9: Reworkings and Issues of Originality,” from *The New Grove Dictionary of Music and Musicians*
- 3) Excerpts from Richard Taruskin, *Oxford History of Western Music* (2004)
 - a. “What is Art?” pp. 64-67
 - b. “The Beautiful and the Sublime,” pp. 641-644
 - c. “Beethoven and ‘Beethoven’,” pp. 648-651
- 4) Kenneth Gloag, excerpt from *Postmodernism in Music* (2012), pp. 5-6

W 10/23: What’s Legal? (16, plus longish online article w/o page numbers)

Musical Examples:

- 1) Campbell v. Acuff-Rose Music, Inc. (“Pretty Woman” and “Oh, Pretty Woman”)
- 2) Newton v. Diamond (“Pass the Mic” and “Choir”)
- 3) Bridgeport Music, Inc. v. Dimension Films (“100 Miles and Running” and “Get Off Your A** and Jam”)

Readings:

- 1) Gloria Phares, “Appropriation: Historical Overview; Art & Copyright Law,” in *The Encyclopedia of Aesthetics* (2014)
- 2) “Copyright Basics,” U.S. Copyright Office Circular (2017), pp. 1-2, 4, and 6.
- 3) Olufunmilayo B. Arewa, “From J.C. Bach to Hip Hop: Musical Borrowing, Copyright, and Cultural Context,” in *North Carolina Law Review* (January 2006): 1-7.
- 4) Peter Dicola, “An Economic View of Legal Restrictions on Musical Borrowing and Appropriation,” excerpt from chapter in *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective* (2011), 235-240.

Th 10/24: **Terminology – Defining Specific Types of Borrowing (Grove articles)**

Readings:

- 1) J. Peter Burkholder, “Intertextuality,” from *The New Grove Dictionary of Music and Musicians*
- 2) Burkholder, “Quotation,” from *The New Grove Dictionary*
- 3) Burkholder, “Allusion,” from *The New Grove Dictionary*
- 4) Burkholder, “Collage,” from *The New Grove Dictionary*

F 10/25: **Methodology for Studying Musical Borrowing (34 pages)**

Readings:

- 1) David Metzger, introduction to *Quotation and Cultural Meaning in Twentieth-Century Music* (2003): 1-8
 - 2) J. Peter Burkholder, “The Uses of Existing Music: Musical Borrowing as a Field,” in *Notes* 50/3 (March 1994): 851-870
 - 3) Christopher Reynolds, “Definitions,” from *Motives for Allusion: Context and Content in Nineteenth-Century Music* (2003): 1-7
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M 10/28: **Large-Scale Borrowing – Large Amounts of Pre-Existing Material, Relatively Unchanged (46, plus plot description in Grove)**

Musical Examples:

- 1) George Frideric Handel, *Messiah* and *Acis and Galatea*
- 2) Wolfgang Amadeus Mozart, *Don Giovanni*, Act II finale

Readings:

- 1) Richard Taruskin, “Borrowing,” from *Oxford History of Western Music* (2004), pp. 327-336.
- 2) John T. Winemiller, “Recontextualizing Handel’s Borrowings,” in *The Journal of Musicology* xv/4 (Fall 1997): 444-458 and 468-70.
- 3) Plot description of *Don Giovanni* from *The New Grove Dictionary of Opera*
- 4) Thomas Forrest Kelly, excerpt from *First Nights at the Opera* (2004), 107-109.
- 3) Nicholas Chong, “Music for the Last Supper: The Dramatic Significance of Mozart’s Musical Quotations in the *Tafelmusik* of *Don Giovanni*,” in *Current Musicology* 92 (Spring 2011): 7-16 and 25-35.

T 10/29: **Large-Scale Borrowing Continued – Large Amounts of Pre-Existing Material, but Significantly Transformed (20, plus short newspaper article)**

Musical Examples:

- 1) Anonymous, Organum and motet built on Gregorian chant *Haec dies*
- 2) J.S. Bach, Cantata no. 62, *Nun komm, der Heiden Heiland*
- 3) Danger Mouse, excerpts from *The Grey Album*

Readings:

- 1) Edward Lowinsky, "Musical Genius: Evolution and Origins of a Concept II," *Musical Quarterly* 50/4 (1964): 476-478.
- 2) Robin Leaver, excerpts from *Luther's Liturgical Music: Principles and Implications* (2017), 199-203
- 3) Taruskin, "Back to Bach: The Cantatas," excerpt from *Oxford History of Western Music* (2004), pp. 340-342
- 4) Alfred Dürr, excerpts from *The Cantatas of J.S. Bach* (2005), 77-80.
- 5) Kitty Empire, "While My Guitar Gently Downloads," from *The Observer* (3-7-04)
- 6) David Tough, "The Mashup Mindset: Will Pop Eat Itself?" from *Play It Again: Cover Songs in Popular Music*, ed. George Plaskedes (2010), 205-212.

W 10/30: **Small-Scale Borrowing – Short Fragments of Pre-Existing Material, Used as Recognizable "Quotations," Set in Relief (33)**

Musical Examples:

- 1) Charlie Parker, "My Melancholy Baby" and "Relaxin' with Lee"
- 2) The Beatles, "All You Need is Love" and "Glass Onion"
- 3) Robert Schumann, "Florestan," from *Carnaval*; and *Fantasie in C Major*

Readings:

- 1) Krin Gabbard, "The Quoter and His Culture," in *Jazz in Mind*, ed. Buckner and Weiland (1991): 92-95 and 102-107.
- 2) Mark Spicer, "Strategic Intertextuality in Three of John Lennon's Late Beatles Songs," in *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic* 2/1 (2009): 347-365.
- 3) Charles Rosen, "Quotations and Memories," from *The Romantic Generation* (1995): 98-104, and 111-112.

Th 10/31: **Recap and Review for Midterm Exam**

F 11/1: **Midterm Exam**

M 11/4: **Small-Scale Borrowing Continued – Short Fragments of Pre-Existing Material, Permeating the Entire Piece (24, plus two audio radio segments)**

Musical Examples:

- 1) Public Enemy, "Fight the Power"
- 3) Girl Talk (the stage name for DJ Gregg Gillis), excerpts from *Feed the Animals*
- 3) Charles Ives, "The Things Our Fathers Loved"
- 4) Nicki Minaj, "Anaconda"

Readings:

- 1) David Metzger, "Sampling and Thievery," from *Quotation and Cultural Meaning in Twentieth-Century Music* (2003), 160-166.

- 2) Mark Katz, excerpts from “Music in the 1s and Os: The Art and Politics of Digital Sampling,” in *Capturing Sound: How Technology Has Changed Music* (2010), 114-116 and 123-127.
- 3) Lloyd Whitesell, “Reckless Form, Uncertain Audiences: Responding to Ives,” *American Music* 12/3 (Autumn 1994): 304-316
- 4) Robert Christgau, “Sex, Gender Equality in New Girl Talk Album,” review on *All Things Considered*, from NPR radio (10-29-08)
- 5) Madeleine Brand, “Girl Talk Chops Pop Music to Pieces,” interview with Greg Gillis on *Day to Day*, from NPR radio (10-10-08)

T 11/5: **Small-Scale Borrowing Continued – Short Fragments of Pre-Existing Material, Significantly Transformed by Composer’s Own Style (23)**

Musical Examples:

- 1) George Crumb, *Black Angels*
- 2) Igor Stravinsky, *Rite of Spring*

Readings:

- 1) Igor Stravinsky, “What I Wished to Express in *The Rite of Spring*,” in *Music in the Western World* (2008): 438-443.
- 2) Stravinsky, Bela Bartok, and Ralph Vaughn Williams, “The New Folklorism,” in *Music in the Western World* (2008), 378-382.
- 3) Richard Taruskin, excerpts from “Russian Folk Melodies in the *Rite of Spring*,” in *The Journal of the American Musicological Society* 33/3 (Autumn 1980): 511-519 and 541-543.
- 4) George Crumb, preface to *Black Angels*, reprinted in Nils Hilger Petersen, “Quotation and Framing: Recontextualization and Intertextuality as Newness in George Crumb’s *Black Angels*,” in *Contemporary Music Review* 29/3 (June 2010): 314.
- 5) Richard Steinitz, “George Crumb,” in *The Musical Times* 119/1628 (October 1978): 844-845, and 847.

W 11/6: **Borrowing a Style Not One’s Own – Stylistic Allusion (40)**

Musical Examples:

- 1) Mozart and Beethoven’s “Turkish” Music – Mozart, Piano Sonata in A major, K. 331, mvt. 3 and Beethoven, Symphony No. 9 mvt. 4
- 2) African influence in Paul Simon’s *Graceland* (1986)

Readings:

- 1) Timothy Taylor, introduction to *The Voracious Muse: Contemporary Cross-Cultural Musical Borrowings, Culture and Postmodernism*, pp. 1-4 and 10-13
- 2) Mary Hunter, “The *Alla turca* Style in the Late Eighteenth Century: Race and Gender in the Symphony and the Seraglio,” in *The Exotic in Western Music*, ed. Bellman (1998): 43-52.
- 3) Eve Meyer, “*Turquerie* and Eighteenth-Century Music,” in *Eighteenth-Century Studies* 7/4 (Summer 1974): 474-488
- 4) Excerpts from Louise Meintjes, “Paul Simon’s *Graceland*, South Africa, and the Mediation of Musical Meaning,” in *Ethnomusicology* 34/1 (Winter 1990): 43-48
- 5) Charles Hamm, “*Graceland* Revisited,” *Popular Music* 8/3 (October 1989): 299-304

Th 11/7: **Stylistic Allusions Continued (27, plus reviews and Grove)**

Musical Examples:

- 1) African influence in American pop music, continued – Vampire Weekend’s 2008 self-titled album
- 2) “Authentic” Spanish music in Georges Bizet’s *Carmen*

Readings:

- 1) Guy Blackman, “Cultural Copyright,” from *The Age* (2-1-08)
- 2) Alison Stewart, “Vampire Weekend’s African Transfusion,” from *The Washington Post* (1-29-08)
- 3) Charles Mudede, “White Guys Just Wanna Have Fun,” from *The Stranger* (alternative newspaper from Seattle) (3-20-08)
- 4) Hugh Macdonald, Plot summary of *Carmen* from *The New Grove Dictionary of Opera*
- 5) Susan McClary, “Images of Race, Class, and Gender in Nineteenth-Century French Culture,” from *Georges Bizet: Carmen* (1992): 29-43
- 6) Susan McClary, “The Musical Languages of *Carmen*,” from *Georges Bizet: Carmen* (1992): 44-47, and 51-61.

F 11/8: **Adapting the Work of Others – Recontextualizing, Recomposing (24, plus radio documentary)**

Musical Examples:

- 1) John Coltrane, “My Favorite Things”
- 2) Cover Songs
 1. The White Stripes’s cover of Dolly Parton’s “Jolene”
 2. The Byrds’ cover of Bob Dylan’s “Tambourine Man”
 3. The Pet Shop Boys’ cover of U2’s “Where the Streets Have No Name”

Readings:

- 1) Excerpts from Ingrid Monson, “Doubleness and Jazz Improvisation: Irony, Parody, and Ethnomusicology,” in *Critical Inquiry* 20/2 (Winter 1994): 292-300
- 2) Robin Washington, “My Favorite Things at...55!” radio documentary on *Public Radio Exchange* (2010)
- 3) S.S. Fair, “Play It Again, Samurai: You Can’t Judge a Tune by Its Cover. Or Can You?” in *The New York Times Style Magazine* (Holiday 2008): 104
- 4) Deena Weinstein, “Appreciating Cover Songs: Stereophony,” essay in *Play it Again: Cover Songs in Popular Music*, ed. George Plasketes (2010), 243-251.
- 5) Mark Butler, “Taking it Seriously: Intertextuality and Authenticity in Two Covers by the Pet Shop Boys,” in *Popular Music* 22/1 (January 2003): 1-7.

M 11/11: **Adapting, Continued (25 - plus newspaper articles and Grove)**

Musical Examples:

- 1) Classical Music in Commercials
- 2) Peter Sellars’s staging of Mozart’s *Don Giovanni*

Readings:

- 1) Please review the plot summary of *Don Giovanni* that we read on Day 6
- 2) Donal Henahan, "Opera: Sellars's 'Giovanni'," from *The New York Times* (7-17-87).
- 3) *David Littlejohn, "What Peter Sellars Did to Mozart," from *The Ultimate Art* (1992), 141-155.
- 4) Ulrich Müller, "Regietheater / Director's Theatre," in *The Oxford Handbook of Opera* (2014), 582-593.
- 5) Joanne Kaufman, "Selling Products with a Swelling Score," from *The New York Times* (3-25-18).

T 11/12: **Recap & Review for the Final Exam**

W 11/13: **FINAL EXAM**