This syllabus is designed for an upper-level undergraduate course that meets for 2 hours, twice a week, for the duration of a fifteen-week semester. It may be modified for a ten-week quarter or for holidays, vacations, and/or student presentations/analyses, as needed. Several of the included topics may be adapted as separate courses.

Course Description: Composers who borrow from others’ music have been called unoriginal, derivative, or, worse, thieves and plagiarists. But how just are these accusations? This course will attempt explore the ontology of “musical borrowing” from Aristotle and Cicero up to modern thinkers like Bloom, Deleuze, Lacan, and Foucault. We will re-imagine the field of musical borrowing and discuss its terminology, focusing on the enigmatic “recomposition.” Along the way, we will look at and examine relevant music from the middle ages, the renaissance, and composers like Bach, Handel, Beethoven, Liszt, Busoni, Schoenberg, Webern, Stravinsky, Cage, Boulez, Kagel, Schnebel, Castaldi, and others.

PART I: CONTEXTS

WEEK 1

1. Introduction I: An Attempt to Locate Musical Plagiarism
   - Course introduction and disclaimer (DON’T PLAGIARIZE!)
   - Now, what is plagiarism?
   - The curious case of George Frideric Handel (ongoing accusations of plagiarism)
   - What does the law have to say?
     ○ Labor, intellectual property, and…Marx?
2. Introduction II: Fun with Musical Copyright and Social Attitudes
   • A survey of several prominent court cases
   • Premonitions (Contextualizing attitudes towards ownership): Josquin and Ockeghem, Liszt and Schubert, Schoenberg and Brahms, Guns & Roses and Paul McCartney

WEEK II

1. Borrowing from Rhetoric, Part I
   • What do the ancients say?
     ◦ Aristotle’s Rhetoric
     ◦ Cicero’s De Oratore
     ◦ Quintillian’s Institutes of Oratory

2. Borrowing from Rhetoric, Part II
   • Imitatio and music education
     ◦ Fux ad Parnassum
     ◦ Mattheson
   • Imitatio in composition

WEEK III

1. Growing historical consciousness and artistic autonomy
   • What shifting attitudes meant for plagiarists and borrowers (Bach and the French Suites?)
   • Handel: an unimaginative thief?
   • The conditions for a work-concept, briefly (Lydia Goehr)

PART II: BORROWING AS A FIELD

2. Taxonomy of Borrowing, Part I: Oldies but Goodies
   • Imitation
   • “Parody”
   • Paraphrase
   • Quotation
   • Modeling
   • Allusion
   • Transcription/Translation
   • Quodlibet
WEEK IV

1. Taxonomy of Borrowing, Part II: More Goodies, from J. Peter Burkholder, “All Made of Tunes”
   - Medley
   - Stylistic Allusion
   - Programmatic Quotation
   - Cumulative Setting
   - Collage
   - Patchwork
   - Extended Paraphrase
   - “Parody II”

2. Taxonomy III: Problematics
   - Transcription/Translation vs. Arrangement
     - Burkholder: ‘Setting’ and/or arrangement
   - What about Jazz? Oral traditions?
   - Problems of agency

WEEK V

1. A Deleuzian Interruption: Difference & Repetition
   - Outline of repetition, resemblance, and difference (passive/active)
     - Can we escape resemblance? Creatio ex nihilo?
   - Introduction to intertextuality

2. Re-imagining the Field of Musical Borrowing, Part I
   - What does the term “borrowing” tell us?
   - Further criticisms of borrowing
   - Borrowing as the norm rather than the exception

WEEK VI

1. Re-imagining the Field of Musical Borrowing, Part II
   - Composition as passive and active difference (recomposition?)
   - What would passive or active difference tell us? What wouldn’t passive or active difference tell us?
   - Passive and active difference in music (Three thought experiments as examples)
2. At the Precipice of Plagiarism: Introduction to Recomposition
   • More thought experiments: What is the opposite of a simulacrum or Xerox copy?
     ○ What would it look like?
     ○ How close can we get to plagiarism without plagiarizing?
     ○ What would it look like? What would it tell us?

PART III: RECOMPOSITION

WEEK VII

1. Recomposition, Part I
   • Current (mis)uses of the term “recomposition”: interchangeability of terms
     ○ Similarity and dissimilarity between uses
   • A new definition of recomposition (closest to plagiarism)
     ○ Recompositional properties

2. Recomposition, Part II: “Really, Structuralism?”
   • A proposal of the plagiarism scale and recomposition
   • Why focus on recomposition?

WEEK VIII

1. Recomposition: Part III
   • A brief survey of recompositional stratagems before ca. March 26, 1827
   • A more detailed survey of recompositional stratagems thereafter

2. An abbreviated history of the nineteenth-century piano “transcription” (The fall of aristocracy, rise of the bourgeoisie, industry, and the dissemination of music)
   • Composers who transcribed (Everyone. Including: Mendelssohn, Schumann, Brahms, Godowsky, Tchaikovsky, Mahler, Reger, etc.)
   • Compositional issues concerning piano transcriptions
     ○ Liszt-Beethoven
     ○ Liszt: Opera Fantasies
     ○ Liszt-Schubert
     ○ Liszt-Bach
WEEK IX

1. Ferruccio Busoni
   • Bach-Busoni or Busoni-Bach?
   • Ideen, Einfälle, Bearbeitungen, Übertragungen, Nachdictungen
   • Busoni: Bach Chaconne
   • Busoni (Fantasia Contrappuntistica) and Bach (Die Kunst der Fuge)

PART IV: EXTENSION AND SPECULATION

2. Introduction to Harold Bloom & Belatedness
   • The anxiety of originality (historical awareness, artistic autonomy, and the emergence/solidification of the canon)
   • The Anxiety of Influence
     ○ Romantic belatedness
     ○ Misreading (misprision)
     ○ Intertextuality

WEEK X

1. Harold Bloom & Belatedness: The Six Stages of Misprision
   • Clinamen
   • Tessera
   • Kenosis
   • Daemonization
   • Askesis
   • Apophrades

2. Towards a New Poetics of Musical Influence: The Brahms-Chopin Connection as Described by Kevin Korsyn, Part I (Clinamen to Kenosis)
   • Chopin, Berceuse, Op. 57
   • Brahms, Romanze, Op. 118, No. 5
   • Korsyn on Korsyn

WEEK XI

1. Towards a New Poetics of Musical Influence: The Brahms-Chopin Connection as Described by Kevin Korsyn, Part II (Daemonization to Apophrades)
   • Taruskin on Korsyn

2. Joseph N. Straus, Remaking the Past, Part I: Anxiety in Schoenberg and Webern
   • Schoeneberg, Concerto for String Quartet and Orchestra
   • Handel, Concerto Grosso, Op. 6, No. 7
WEEK XII

- Webern, *Ricercare*
- Bach, *Das Musikalisch Opfer*, BWV 1079
- Taruskin on Straus

WEEK XIII

1 & 2. Freud: the Oedipus Complex in a Nutshell
- The triangle of identity formation
  - Ego, Id, and Superego
- The Oedipus Complex
  - For boys
  - For girls
  - Criticisms (esp. sexism, primordial father)

WEEK XIV

1. Lacan & the Sinthome
   - Re-imagined Oedipus (the early years)
     - The Big O and the Missing Piece (Shel Silverstein)
   - Fabrication of a new problem, which just happens to be the solution: the Sinthome

   - What is an author?
   - Duchamp and the readymade
   - Stravinsky, *Choral-Variationen*

WEEK XV

1. (Cont. from previous) Kagel, Cage, Castaldi, Schnebel, John Oswald: Authors
   - Kagel, *Sankte Bach Passion, Ludwig Van*
   - Cage, 4’33
   - Castaldi, *Elisa*
   - Schnebel, *Re-Visionen* Cycle
   - Oswald: Plunderphonics
2. Reflections
   - Johannes Kreidler, et al.
     - Making music with music
     - Compression sound art
   - Business as usual

GRADING

Grading is based on several aspects: attendance* (20%), preparedness for (20%), and participation in (20%), each discussion/class (for which there is often required reading), and a written analysis (40%) of two related works (the latter of which must borrow in some significant way from the former).

Topics for the written analysis must be approved by Friday of Week VI. 12-15 pages maximum (not including bibliography and supplementary materials). It is due two weeks before the last class (Friday, Week XIII).

*Note: since preparedness and participation is dependent upon attendance, do not miss class.

STUDENTS WITH DOCUMENTED DISABILITIES [will vary from institution to institution]

Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Student Disability Resource Center (SDRC) located within the Office of Accessible Education (OAE). SDRC staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the SDRC as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at XXXXXX (phone: XXX-XXXX).

REQUIRED READING


**SELECTED BIBLIOGRAPHY/SUGGESTED READING**


