



Jean-Honoré Fragonard (1770) & Zoë Eckman (2018), *Young Girl with iPhone*

# Classical Music Seminar

## Postmodern Enlightenment

MUH 6673; MUH 4930

Thursday, Periods 9–11 • MUB 146 • Spring 2020

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### Overview

Have you ever wondered about Marie Antoinette's Converse All-Stars as expressions of post-punk adolescence? How about reckoning #MeToo with the apparent glorification of sexual assault in Mozart's *Don Giovanni*? In this Seminar on Classical Music you will hear the Enlightenment with postmodern ears and add your own voice to contemporary debates surrounding eighteenth-century music and culture. Podcasts, films, and political thinkpieces occupy the syllabus alongside academic books and journal articles, nearly all published in the past decade. Following the seminar's theme, the capstone project will take an alternative format of a podcast, video essay, blog, or new media article.

### Expectations

#### ❖ Reading

You're expected to come to class having completed all reading, listening, and viewing on the syllabus for that week. You must be ready to engage with the materials. Have a hard copy or digital copy available. Take thorough notes for each assigned text so you can easily reference arguments, course themes, and striking details.

You can access all course materials without commercial services. While many texts are available digitally through UF's library, some are limited to hard copies. Check at least one week in advance. Use the [VPN service](#) to access library materials off-campus. If

necessary, order books several weeks in advance through U Borrow or Inter-Library-Loan. The instructor will administer a film screening if there is enough interest.

❖ *Writing*

Starting with Week 2, each week you will write a short response paper (500–700 words). This is not a research paper. Its purpose is twofold: (1) to help you organize your thoughts (2) for the instructor to keep tabs on your preparation. You should treat the response paper like a candid reaction to the readings, addressing salient issues as you see fit. Each paper will be assigned a letter grade. The professor may assign alternatives to response papers.

❖ *Discussion*

Our meetings will be devoted to discussion and deep reading/listening/viewing of course material. Each person will take turns leading discussions for half of each weekly meeting. You should supply the class with discussion questions by 5pm on Wednesday, so that we have an idea of what you're planning. The discussions need not follow a specific format. You could play media (recorded or live music, film scenes), ask questions, direct us to passages, or prepare worksheets. The leader is exempted from that week's response paper. Class members not leading the discussion are expected to participate meaningfully. The professor may assign additional activities to aid discussion, such as guiding questions for the readings.

## Evaluation

Weekly response papers: 40%

Capstone project: 25%

Capstone presentation: 10%

Participation and preparation: 25%

## Course Objectives

Students should gain:

- Familiarity with contemporary debates surrounding the Enlightenment
- Skills in critiquing historiographies and historical narratives
- An understanding of critical race theory and its applicability to music and culture
- A perspective on European music and culture in the eighteenth century
- Ability to express critical perspectives in a modern medium

## University & Course Policies

Class attendance and makeup work conforms with [university policy](#).

Accommodations for students with disabilities conforms with [university policy](#). Contact the [Disability Resource Center](#) for more information.

Grading conforms with [university policy](#).

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations [here](#). Summary results of these assessments are available [here](#).

All violations of academic honesty will be referred to the Dean of Students Office for disciplinary action without exception. The Honor Code is available [here](#).

The professor reserves the right to amend the syllabus.

## Reading List

### Week 1: Two Enlightenments

#### ❖ Reading

Aaron Hanlon, "[Steven Pinker's new book](#)," *Vox*, 17 May 2018.

Jonathan Israel, *Democratic Enlightenment: Philosophy, Revolution, and Human Rights 1750–1790*. New York: Oxford University Press, 2011. **Selections from Chapter 1**

### Week 2: Race & Silence

#### ❖ Reading

Jamelle Bouie, "[The Enlightenment's Dark Side](#)," *Slate*, 5 June 2018.

Jill Dolan, "Casual Racism and Stuttering Failures: An Ethics for Classroom Management," *Performance Research* 17, no. 1 (2012): 38–46. On Canvas. **[read this if you feel uncomfortable talking about race in the classroom]**

Bonnie Gordon, "What Mr. Jefferson Didn't Hear," in *Rethinking Difference in Music Scholarship*, ed. Olivia Bloechl, Melanie Lowe, and Jeffrey Kallberg. Cambridge, UK: Cambridge University Press, 2015. **Chapter 4, pp. 108–32** [UF e-book](#)

Ibram X. Kendi, *Stamped from the Beginning: The Definitive History of Racist Ideas in America*. New York: Nation Books, 2016. **Prologue & Chapters 7–12, pp. 1–11 & 79–158** [UF e-book](#), [UF hard copy](#)

Helen Young, "[Where Do the 'White Middle Ages' Come From?](#)" *The Public Medievalist*, 21 March 2017.

#### ❖ Listening

Aven McMaster & Mark Sundaram, "[Us and Them in the Ancient World](#)," Episode 44 of *The Endless Knot Podcast*. 13 October 2017. **0:00 to 25:04**

### Week 3: Enlightenment Orpheus

#### ❖ Reading

Vanessa Agnew, *Enlightenment Orpheus: The Power of Music in Other Worlds*. Oxford, UK: Oxford University Press, 2008. **Read all** [UF e-book](#), [UF hard copy](#)

#### ❖ Listening

Ludwig van Beethoven, Piano Concerto no. 4, movement ii. Recording: [Mitsuko Uchida & Bavarian Radio Symphony Orchestra](#)

### Week 4: Postmodern Musicology

Gary Tomlinson, "Musical Pasts and Postmodern Musicologies: A Response to Lawrence Kramer" and "Tomlinson Responds," *Current Musicology* 53 (1993): 18–24 & 36–40. UF subscription

Lawrence Kramer, "Music Criticism and the Postmodernist Turn: In Contrary Motion with Gary Tomlinson," *Current Musicology* 53 (1993): 25–35. UF subscription

Rose Rosengard Subotnik, *Deconstructive Variations: Music and Reason in Western Society*. Minneapolis: University of Minnesota Press, 1996. **Chapter 3** ares

Robert Fink, "Beethoven Antihero: Sex, Violence, and the Aesthetics of Failure" in *Beyond Structural Listening? Postmodern Modes of Hearing*. Berkeley: University of California Press, 2004. UF ebook

### Week 5: Transatlantic Music

#### ❖ Reading

Olivia Bloechl, *Native American Song at the Frontiers of Early Modern Music*. Cambridge, UK: Cambridge University Press, 2008. **Chapter 1 and Chapter 7** Canvas & ares

David M. Powers, *From Plantation to Paradise: Cultural Politics and Musical Theatre in French Slave Colonies, 1764–1789*. East Lansing, MI: Michigan University Press, 2014. **Selections to be announced** [UF hard copy](#)

#### ❖ Listening

Laurent Dubois, David Garner, & Mary Caton Lingold. [Musical Passage: A Voyage to 1688 Jamaica](#). From Hans Sloane, *Voyage to the Islands of Madera, Barbados, Nieves, S. Christophers and Jamaica* (1707).

### Week 6: Music in the Global Eighteenth Century

#### ❖ Reading

David R. M. Irving, "Ancient Greeks, World Music, and Early Modern Construction of Western Musical Identity," Chapter 2 in *Studies on a Global History of Music: A Balzan Musicology Project*. New York: Routledge, 2018. [UF e-book](#)

Estelle Joubert, "Analytical Encounters: Global Music Criticism and Enlightenment Ethnomusicology," Chapter 3 in *Studies on a Global History of Music: A Balzan Musicology Project*. New York: Routledge, 2018. [UF e-book](#)

Philip V. Bohlman, "Musical Thought in the Global Enlightenments," Chapter 4 in *Studies on a Global History of Music: A Balzan Musicology Project*. New York: Routledge, 2018. [UF e-book](#)

❖ *Listening*

To be decided

### Week 7: Spain's Legacy

Elisabeth Le Guin, *The Tonadilla in Performance: Lyric Comedy in Enlightenment Spain*. Berkeley and Los Angeles: University of California Press, 2014. **Read all** [UF hard copy](#)

### Week 8: Majismo in Madrid

❖ *Reading*

Tara Zanardi, *Framing Majismo: Art and Royal Identity in Eighteenth-Century Spain*. University Park, PA: The Pennsylvania University Press, 2016. **Selected chapters** [UF hard copy](#)

❖ *Listening*

Luigi Boccherini, String Quintet Op. 40, No. 2, G. 341, "Fandango." Several recordings to be shared.

Christoph Gluck, Fandango from *Don Juan*. Any recording.

Antonio Soler, Fandango. Performance by Andreas Staier.

### Week 9: Boccherini

Elisabeth Le Guin, *Boccherini's Body: An Essay in Carnal Musicology*. Berkeley and Los Angeles: University of California Press, 2006. **Read all & listen to accompanying CD** [UF e-book](#), [UF hard copy](#)

### Week 10: The Teen Queen Who Rocked Versailles

❖ FICTION

Sofia Coppola's *Marie Antoinette* (2006) [UF DVD \(2 copies\)](#)

Bruce Sterling and Lewis Shiner, "Mozart in Mirrorshades," in *Mirrorshades: The Cyberpunk Anthology*. New York: Arbor House, 1986. On Canvas and [UF hard copy](#)

❖ NONFICTION

Tim Anderson, "Lost in Transition: Popular Music, Adolescence, and the Melodramatic Mode of Sofia Coppola," in *Popular Music and the New Auteur: Visionary Filmmakers After MTV*. New York: Oxford University Press, 2013. PDF on Canvas

Meredith Martin, *Dairy Queens: The Politics of Pastoral Architecture from Catherine de' Medici to Marie Antoinette*. Cambridge, MA: Harvard University Press, 2011. Chapter 4.

### Week 11: Writing Week

Individual meetings with the professor. Work on developing your capstone project.

### Week 12: *Don Giovanni* in a Postmodern Age

This week's readings and viewings contain sexually explicit material, including references to sexual assault. You are free to propose alternate viewings/readings for yourself without further explanation.

#### ❖ READING

Kristi Brown-Montesano, "[Holding Don Giovanni Accountable](#)," *Musicology Now*. American Musicological Society: 5 December 2017.

Elaine Sisman, "The Marriages of *Don Giovanni*: Persuasion, Impersonation, and Personal Responsibility." In *Mozart Studies*, ed. Simon P. Keefe. New York: Cambridge University Press, 2006, 163–92. [UF hard copy](#)

Richard Will, "Zooming in, Gazing Back: *Don Giovanni* on Television," *Opera Quarterly* 27, no. 1 (2011): 32–65. [UF subscription](#)

#### ❖ VIEWING & LISTENING

View the first ca. 20 minutes of Peter Sellars's production. [YouTube](#)

We will view the following production in full, available by UF subscription through the resource Opera in Video. Will writes about this production in the required reading for this week.

Wolfgang Amadeus Mozart, *Don Giovanni*. Conducted by Ingo Metzmacher; performed by Netherlands Chamber Orchestra, Chorus of the Netherlands Opera, Charlotte Margiono, Mario Luperi, et al. Opus Arte, 2006.

### Week 13: Alternative Formats

Sara Haefeli, "Using Blogs for Better Student Writing Outcomes," *Journal of Music History Pedagogy* 4, no. 1 (2013). [Open source](#)

#### ❖ PODCAST

Jack Hitt & Chenjerai Kumanyika, "[The Song](#)," *Uncivil* Podcast. Gimlet Media: 15 November 2017.

McMaster & Sundaram, above in Week 2.

#### ❖ BLOG

Brown-Montesano, above in week 12

Michael Vincent, "[Musicology and the Arab Origins of Solfege](#)," *Not Another Music History Cliché*. 17 May 2018.

#### ❖ NEW MEDIA ARTICLE

Linda Shaver-Gleason, "[Classical Music Isn't Cool](#)," *VAN Magazine*. 9 February 2017.

Hanlon, Bouie, & Young, above in Weeks 1 & 2.

Week 14: Thanksgiving Break

Week 15: Capstone Projects

In-class presentations