"An idea is not only bruised by the intentions that brought it into being; it also shimmers with, in Kant's sense, freedom. . . . The inherent ethical agency of an idea then is perhaps relatively small in comparison with the value and force that idea can accrue retroactively as a result of having been strategically appropriated." (James Currie, "Music After All." *Journal of the American Musicological Society* 62, no. 1 (2009): 145-204; p. 156)

COURSE DESCRIPTION: MUH 7938 – Shared Music and Community

What is an original idea? How do thoughts enter human brains? What spark sets off a reaction, and what does that reaction look like? What can music show us about originality, interdependence, community, reading, perception, memory, tradition, innovation, and expression? Why do composers incorporate pre-existing music into new works, how do they do it, and what does it mean when they do?

From nearly the beginning of musical notation, new music often incorporated music already familiar, or at least in existence. What does its re-use signify? We often use the terms "borrowing" or *imitatio*, both of which seem to me to indicate something much more intentional and calculated than many of the works that the term has been used to describe. The pre-existing music may be an ancient chant, a popular and pointed song, a simple musical exercise, a motet full of ideas ripe for development, or a newly composed work – perhaps created with the intention of building upon it. The embedded music may provide the new work with a musical foundation, an alternate meaning, a web of musical ideas, richly developed motives.

We will begin with the earliest polyphony to review how the music has been adopted, adapted, understood, transmitted, and discussed. The first part of the semester will focus on how early polyphony develops relationships among new and pre-existing music. We will then move to a special project involving a brand new song cycle by a wonderful local composer, Nansi Carroll. She shared this work with me in early June, and I have not been able to stop thinking about it. She began with five texts by Kenyan-American poet Alamin Mazrui (https://amesall.rutgers.edu/core-faculty/102-dr-alamin-mazrui) and paired each of them with an African-American spiritual as the inspiration for each song — though not necessarily in a recognizable way. Studying her work in conjunction with early modern polyphony allows us to explore ideas of historicity, how musical meaning is created, compositional imagination, and how music creates community. In addition to having her visit our class for in-depth discussion and exploration, we may also be able to bring the poet to campus (or to Zoom) and (fingers crossed) enable a performance of the work. Our study of Carroll's work will launch your own independent projects, which may explore the relationships between new and pre-existing musics of any period.

Methodologies from other disciplines, especially the history of reading, offer insights not yet absorbed into musicological thinking – we will seek out and explore these as well as music theory treatises, musicological and theoretical analyses, explanations of rhetoric and how it was understood in the Renaissance, and whatever else is pertinent. Weekly, we will study and listen to

music and discuss what we observe. We will grapple with how to express the ways music is reused and what it means. In the later part of the semester, the focus will be on individual projects, the methodologies you use to analyze and interpret these works, readings that inform your thinking, and your interpretations.

My thinking about the phenomenon of musical sharing has evolved as I have contemplated all the ways I have encountered it. Over the past 30 years, I have studied the most widely-circulated works of the 16th century and their near-relatives; many of these works became the foundation for new works, and many of them are built upon existing plainchant. This topic relates intimately to my research:

- Current book project, *Alexander Agricola's Miniature Motet and Late Medieval Communities of Practice*.
- Long term research on the core-repertory motets, particularly the complexes surrounding Josquin de Prez's *Benedicta es caelorum* (Blessed is the queen of heaven) and Jean Richafort's *Quem dicunt homines* (Whom do men say that I am? – a title that may propose a musical riddle as well as a scriptural quotation).
- Adrian Willaert's motets and personal webs of community, teaching, intellect, and influence.
- The music of Nansi Carroll based on African-American spirituals.

EXPLORING KEY CONCEPTS

What is shared? Why?
What is original? How? Why?
What meaning does the pre-existing music carry? How does it leaven the new work?
Language and discourse – how does our vocabulary and associated concepts and connotations affect our perception of music? What sorts of problems arise in discourse around music?
How do composers choose and work with pre-existing materials?

Week	Topic and concepts
Sept 1	Introduction Sampling; brainstorming; musical re-use and meaning
Sept 8	Earliest polyphony *Viderunt* complex – from chant to polyphony
Sept 15	Portfolio submission *L'homme armé* complex Intention; meaning; technique; longevity/tradition; prestige; competition; technique and transmission
Sept 22	*L'homme armé* complex Analysis; stye; technique
Sept 29	*L'homme armé* complex Analysis; stye; technique
Oct 6	Portfolio submission *Si dedero* complex Agricola and Josquin Parent chant; two-voice framework and grammar; comparison with other works of similar scope; Chant sources and variants Sources – chansonniers Si tricinia and text
Oct 13	*Si dedero* Liturgical motets Function; style; national traditions; resemblances and relationships
Oct 20	*Si dedero* Masses Development of the original material; creating large-scale forms
Oct 27	Portfolio submission Nansi Carroll: *Chembe Cha Moyo* (Arrow in my Heart) Contemporary applications and interpretations of re-use; the composers' imagination, art, and craft; text, music, migration, meaning
Nov 3	Nansi Carroll: *Chembe Cha Moyo* (Arrow in my Heart) Analysis; Observation; process; discovery
Nov 10	Carroll conclusions; Transition Analysis; Observation; process; discovery
	Portfolio submission

Nov 17   Independent work
             Application and discovery; relevant reading
             What theories support your work?

Nov 24   Independent work
             Work in progress reports; methodologies; theories and underpinnings of thought
             and process

Dec 1   Theories of re-use; interpretation; meaning; language
             What have you noticed, learned, and thought?
             What are the ways of using pre-existing music?
             How does musical practice create community, and how does community create
             musical practice?
             What meanings does music convey within a community of users?
             What does/can the same music mean/ convey to outsiders?

Exam week   Final presentations

READING AND STUDY
Readings will be assigned weekly from scholarly literature in journals and essay collections.
Most journal articles will be available on JSTOR/CANVAS/COURSE RESERVES

SUPPORTING TEXTS:
Required
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations.* 8th or
  9th ed. Chicago: University of Chicago Press, 2007, 2018.

Other **recommended** books on writing:
- Pinker, Steven. *The Sense of Style.* New York: Penguin, 2015.
- Strunk, William Jr. and E. B. White. *The Elements of Style.* New York:
  Macmillan. Any edition after the 3rd.
- Sword, Helen. *Stylish Academic Writing.* Cambridge, MA: Harvard, 2012.

ASSIGNMENTS AND EVALUATION:
Weekly assignments will consist of readings,
preparation for discussion, periodic short writing assignments, musical listening and score
analysis, and relevant short projects.
Each student will
- prepare questions for weekly class discussion.
- keep an annotated bibliography of all readings for the course, both assigned and
  independently chosen (e.g., reading in preparation for your final project).
  Annotations will be brief – about 100 words, and will summarize the significant
  elements of the reading.
- submit a portfolio of all work completed at the end of each subject unit. Portfolios
  will contain the annotated bibliographies, a unit essay of 3-6 pages, and any other
  work from the unit, such as musical analysis, listening responses,
- complete a final project or paper on a topic chosen in consultation with the
  instructor.

Weekly assignments will be the basis for class discussion. It is essential that readings be completed fully and on time so that you can fully participate in discussion each week. All seminar members will create discussion questions based on the readings for the week; these questions will be submitted to the members of the seminar by 8:00 Monday evening via Canvas. Each member of the seminar is responsible to consider the questions and the issues and implications they raise. The questions will be the basis for class discussion.

Writing assignments will consist of brief unit essays, one major paper or project, and other activities as appropriate for the class content. Areas to be evaluated as a part of the final grade: attendance, participation, quality of group and individual work, both oral and written. Evaluation of quality will take into account accuracy, logic, organization, clarity, pertinence to the general topic, writing, citation practices, and overall effectiveness.

CANVAS
The syllabus and pertinent course information and materials will be available on Canvas.

GRADE DISTRIBUTION: Weekly participation: 30%   Portfolios: 35%   Final project: 35%

Grading Scale: 94-100% = A ; 91-93% = A– ; 87-90% = B+ ; 84-86% = B ; 81-83% = B– ; 77-80% = C+ ; 74-76% = C ; 71-73% = C- ; 67-70% = D+ ; 64-66% = D ; 61-63% = D– ; 60 and below = E.

IMPORTANT DATES:
Porfolio submissions:
Final written and oral project/presentation due: Exam week

LEARNING SUPPORT
OFFICE HOURS: As above or by appointment. Please see me before or after class or contact me by email or telephone to schedule appointments outside regular office hours.

PROFESSIONALISM
Attendance: Attendance is required and essential for your success in the class. Come on time, every time, and stay the whole time.

Classroom Policies: As graduate scholars, members of the seminar will naturally show respect and courtesy to the members of the seminar by being on time, participating fully in the process of the seminar, and refraining from distracting behaviors, such as eating, inappropriate use of technology, private conversations, etc.

ACADEMIC HONESTY: No academic dishonesty will be tolerated. Plagiarism is presenting the work of another as your own. Cheating on exams and using someone else's ideas in a written paper without providing proper recognition of the source (plagiarizing) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: *"I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up*

to and including expulsion for the University." The instructor of this course fully endorses this statement and will not tolerate academic dishonesty.

UF POLICIES:
Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/

STUDENTS WITH DISABILITIES are strongly encouraged to use the resources offered by the University of Florida Dean of Students Office to assist anyone who qualifies. Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester. Accommodations are not retroactive, therefore, students should contact the office as soon as possible in the term for which they are seeking accommodations

CAMPUS RESOURCES
Resources are available on campus to make your life easier:
- Counseling and Wellness Center for personal and group counseling: (352) 392-1575
- Mind and Body Center for reducing stress and improving well-being
- Field and Fork Pantry for food insecurity
- Writing Studio (https://writing.ufl.edu/writing-studio/) for help brainstorming, formatting, and writing papers
- UF Police Department: 392-1111 or 9-1-1 for emergencies