This seminar investigates musical performances of the past in the twentieth century. Ranging from Anton Webern’s famous transcription of a Bach fugue to Lin-Manuel Miranda’s hit musical *Hamilton*, we will seek to explore how compositional practices in the twentieth century drew inspiration from a range of historical sources, and explore how this relationship between the past and the present shapes this century’s cultural politics.

**Requirements**

**Final Paper:** The largest portion of your grade will consist of a research paper, on a topic of your own choosing but within the general framework of the seminar topic. Your grade for this paper will include subsidiary steps such as constructing a bibliography, writing an abstract, and presenting your final paper.

**Response Papers:** For the first five weeks of the semester you will write a weekly 1–2pp response paper to one or more of the week’s readings.

**Discussion Leading:** You will pick one of the major readings listed on the syllabus for which to lead the class discussion. This means being prepared with detailed notes and questions to ask, and in class will take the lead in guiding our discussion of the text.

**Participation:** You must come to class having carefully read (and sometimes re-read!) the assigned texts, and having carefully listened to the assigned music and sounds. We will be discussing both in great detail, and to effectively participate you will need to have considered them ahead of time. *I expect every member of the seminar to contribute to class discussions every week.*

**Grading Breakdown:**

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<th>Component</th>
<th>Points</th>
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<tr>
<td>Response Papers</td>
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<td>Discussion Leading</td>
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<tr>
<td>Final Project</td>
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<td>Topic and Bibliography</td>
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<td>Abstract</td>
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<td>Presentation</td>
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**Logistics**

**Canvas:** Please make sure that you are able to access the course web site on Canvas, and that you check in regularly throughout the semester. This site will contain the supplementary readings and recordings, a copy of the syllabus, and other useful tools. I will also periodically post announcements.
Texts: All readings and musical scores will be made available as PDFs on Canvas. Please make sure that you have access to each week’s central readings and musical works during class, either printed out or on a tablet or similar device. For listening, I will provide Spotify playlists when possible; everything else will be available on reserve in the Music Resource Center.

Consultation: My office is on the top floor of Amy E. DuPont, Room 318. Office hours are Mondays, 10:30 am–12:00 pm, and Tuesdays, 1:00pm–2:30pm, or by appointment. However, please feel free to stop in anytime you see my office door open, and I can also be easily reached by email at pgentry@udel.edu. While I attempt to respond to emails as soon as possible, please give me 24 hours before panicking. After that, feel free to nag.

Policies

Accommodations: Please notify me, or the Office of Disability Student Services, as soon as possible if you need any accommodation for a disability.

Classroom: In this course we will sometimes be discussing topics that might be controversial to many, or at least sensitive to some. While earnest and vigorous discussion is a hallmark of any educational experience, I hope that we will conduct ourselves respectfully and politely at all times. This includes myself; if something about the class is making you uncomfortable, don’t hesitate to bring it to my attention.

Plagiarism: The University of Delaware takes academic integrity very seriously, as do I. Any instances of plagiarism, cheating, fabrication, or general academic misconduct will be investigated according to the University’s Code of Conduct. It is your responsibility to familiarize yourself with these policies. For more information, see: http://www.udel.edu/judicialaffairs/ai.html If you ever have any questions or concerns, do not hesitate to speak to me.

Schedule

Please note: the assigned texts and pieces are merely a skeleton, the central works that will form the heart of our discussion each week. You are also responsible for the various smaller texts found in the Canvas module for each week, intended to provide further context and information for the central works.

Week 1: Introduction
Reading: Kendra James, “Race, Immigration, and Hamilton”

1. Thursday, Sept. 1

Week 2: Historicism and Transcription
  Theodor Adorno, “Bach Defended Against His Devotees”
  Ferruccio Busoni, “On the Transcription of Bach’s Organ Works for the Pianoforte”

Listening: Bach-Busoni, Toccata and Fugue in d minor (1899)
  Webern, Fugue in Six Voices from Bach’s Musical Offering (1935)
  Arnold Schoenberg, Concerto for String Quartet and Orchestra in B-flat Major (1933)

2. Tuesday, Sept. 6  Response Paper No. 1
3. Thursday, Sept. 8
Week 3: Neoclassicism and Ideology
Reading: Tamara Levitz, Modernist Mysteries: Perséphone, “Introduction” and “Faith”
Richard Taruskin, “Neoclassicism as Ideology”

Viewing: Igor Stravinsky, Perséphone (1934)

4. Tuesday, Sept. 13 Response Paper No. 2
5. Thursday, Sept. 15 Topic Due

Week 4: Colonial Williamsburg
Reading: Richard Handler and Eric Gable, “Deep Dirt: Messing up the Past at Colonial Williamsburg”
Carol Oja et al, “Music of Williamsburg Unsung: Remixing Southern Musicians, Alan Lomax, and Historical Film”
Sterling Murray, “The Williamsburg Performance of Love in a Village”

Viewing: The Story of a Patriot (1957)
The Music of Williamsburg (1960)

6. Tuesday, Sept. 20 Response Paper No. 3
7. Thursday, Sept. 22

Week 5: Early Music: Texts
Reading: John Butt, Playing with History, Chapter 1
Robert Fink, “Prisoners of Pachelbel: An Essay in Post-Canonic Musicology”

Listening: Johann Pachelbel, Canon and Gigue in D (c. 1694)

8. Tuesday, Sept. 27 Response Paper No. 4
9. Thursday, Sept. 29

Week 6: Early Music: Communities
Reading: Elizabeth Upton, “Concepts of Authenticity in Early Music and Popular Music Communities”
Jonathan Shull, “Locating the Past in the Present: Living Traditions and the Performance of Early Music”
Kay Kaufman Shelemay, “Towards an Ethnomusicology of the Early Music Movement”


10. Tuesday, Oct. 4 Response Paper No. 5
11. Thursday, Oct. 6

Week 7: Nostalgia
Reading: Timothy Taylor, “Performance and Nostalgia on the Oldies Circuit”
Nicole Eschen, “Embodying the Past: Citing and Circulating Celebrity”

Viewing: Grease (1978)

12. Tuesday, Oct. 11
13. Thursday, Oct. 13 Bibliography Due
Week 8: **Globalization and Heritage**

Reading: Michael Cuthbert, “Free Improvisation: John Zorn and the Construction of Jewish Identity through Music”
Mark Slobin, *Fiddler on the Move*, “Klezmer as Heritage Music”

Steve Reich, *Different Trains* (1988)

Tuesday, Oct. 18
14. Thursday, Oct. 20

Week 9: **Hamilton in Context**

Jack Balkin, “Why Are Americans Constitutionalists?”

Viewing: “Hamilton’s America” [PBS documentary] (2016)

15. Tuesday, Oct. 25
16. Thursday, Oct. 27

Weeks 10/11: **Hamilton in Performance**

Oliver Kautny, “Lyrics and Flow in Rap Music”


17. Tuesday, Nov. 1
18. Thursday, Nov. 3
19. Thursday, Nov. 10 **Abstract Due**

Week 12: **Archives and Repertoires**

Reading: Joseph Roach, *Cities of the Dead*, “Introduction” and “Echoes in the Bone”


20. Tuesday, Nov. 15
21. Thursday, Nov. 17

*Thanksgiving*

Weeks 13 and 14: Presentations

22. Tuesday, Nov. 29 **First Draft Due**
23. Thursday, Dec. 1
24. Tuesday, Dec. 6
25. Thursday, Dec. 8 **Final Draft Due**
Friday, Dec. 16

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