

Music 9735: Fall 2023
Topics in Musicology:
MUSIC AND THE COLD WAR

Instructor: Dr. Emily Abrams Ansari

emily.ansari@uwo.ca

Office hours: On Zoom, Thursdays, 2-4pm (Meeting ID: 518 306 1463), or in person by appointment

Course Description

What kinds of political purposes can music serve? Is music amenable to political appropriation? How is music affected by political change? In this course we explore these questions through a case study: the Cold War. The course takes as its central case study classical music in the United States, but it also considers a number of other genres, and explores music in the Soviet Union, Western Europe, and other parts of the world. We examine government motivations for using music as a propaganda tool (what could music achieve in a war of ideas that other political tools could not?), the objectives of the musicians they employed, and the line between cultural diplomacy and imperialism. We then consider the effect of the Cold War's binary ideologies, military crises, and political obsessions on music itself.

Objectives/Learning Outcomes

1. Engage in truly multidisciplinary scholarship, considering how cultural history, American studies, diplomatic history, and musicology might inform one another. In the process, gain an understanding of new methodologies to apply to one's own research.
2. Gain a greater understanding of possible modes of interpreting the impact of sociological and political developments on music.
3. Significantly improve presentation and writing skills for a variety of real-world academic contexts.

Readings

Readings will be available in electronic form through the "course readings" section of the library website (linked through our class's Owl page (<https://owl.uwo.ca>)).

A Zotero library with a large list of sources on Cold War sources will also be shared with the class. This will be particularly useful for preparing the in-class presentations.

Evaluation

Attendance and Participation	20%
Weekly forum contribution	15%
Teaching-style presentation	15%
Final project abstract	5%
Final project presentation	15%
Final project paper	30%

Assignment summary

1. Weekly forum contribution (beginning with the readings for our 2nd class). Each week before Friday at noon please visit our OWL forum page to make a post. By noon on the Wednesday before class I will post a question about the readings for you to answer and discuss (1 or 2 paragraphs is sufficient). This is a venue for you to expand your ability to write informally about scholarly issues. Despite this informality, however, please take care to ensure your entry is your best work, just as you should with any publicly viewable writing you post online in a scholarly capacity.
2. In-class teaching-style presentation, 30 minutes. The topics for these presentations are already pre-designated (see course outline below): please sign up for one in the first class. You should present as if you are teaching the material to the class. As such you are free to shape the topic as you see fit – broad or narrow – and incorporate whatever material you think suits your presentation. You are also encouraged to structure your presentation to encourage dialogue and debate within the class at a level appropriate to your audience (a grad class). As such you are encouraged to make use of technology to engage your audience, including powerpoint, recorded sound, and video. Be sure, though, that each technology used serves a specific pedagogical purpose. Your peers will be asked to review your “teaching” and I will incorporate their feedback anonymously into a separate feedback sheet. We all will assess you on the following criteria (although only I will provide a grade):
 - ability of the material to retain my interest
 - ability of the mode of presentation to retain my interest
 - use of technology (did it help or hinder?)
 - sense of clear, learnable, take-homes from the material
 - ability to correctly judge the audience’s level of relevant knowledge
 - ability to draw the class into fruitful discussion
3. Abstract of your final project (see #4 below), written as if you were submitting it for presentation at a conference. Your classmates will review your abstract and vote on a winning abstract. Before it is due we will discuss tips for writing a strong abstract. Deadline to post on the forum: November 16.
4. Final project presentation, 30 minutes, presented in conference paper style during the last 2 weeks of class. This presentation of your final project should be fully written out and spoken to your audience. Again, your classmates will provide peer-review style feedback on the paper as a conference paper. Please remember that conference presentations need to be written in a different style to an article: again, we will discuss these characteristics before the presentations begin.
5. Final project paper. This project should concern some aspect of music and the Cold War and can be approached from any methodological, disciplinary, or interdisciplinary standpoint you choose. I encourage you to step out of your comfort zone and try to incorporate methodologies and scholarship from a (sub)field beyond your own training. Primary sources should play a major role in the paper. It is acceptable for you to expand upon a topic that you began exploring in your teaching-style presentation if you wish, but please avoid excessive duplication. 15-20 pages. Submit by email: deadline December 14.

Course policies

- This course is all about discussion and participation. If you miss classes without notifying me or are silent in class, this grade will be affected. If you cannot attend class for a degree-related or medical reason, please let me know in advance. Please come to each class having carefully considered the material listed in the syllabus and with plenty of critical perspectives to share with your colleagues. I encourage lively debate in class, so a wide variety of viewpoints will be very well received. I am always glad to hear opinions that differ from my own.
- Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic offence, as found at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_grad.pdf
- The Graduate Program in Music recognizes that a student's ability to meet his/her academic responsibilities may, on occasion, be impaired by illness or injury. To ensure fairness and consistency for all students, academic accommodation for work representing 10% or more of the student's overall grade in the course shall be granted only in those cases where there is documentation indicating that the student was seriously affected by illness and could not reasonably be expected to meet his/her academic responsibilities. Documentation shall be submitted, as soon as possible, to the office of the Associate Dean (Graduate Studies), not to the course instructor.
- Western is committed to achieving barrier-free accessibility for all its members, including graduate students. As part of this commitment, Western provides a variety of services devoted to promoting, advocating, and accommodating persons with disabilities in their respective graduate program. Graduate students with disabilities (for example, chronic illness, mental health conditions, mobility impairments) are strongly encouraged to register with Accessible Education Western (AEW), a confidential service designed to support graduate and undergraduate students throughout their academic program. With the appropriate documentation, the student will work with AEW and their graduate programs (normally their Graduate Chair and/or Course instructor) to ensure that appropriate academic accommodations to program requirements are arranged. These accommodations include individual counselling, alternative formatted literature, accessible campus transportation, learning strategy instruction, writing exams and assistive technology instruction.
- Students with special learning needs or other circumstances are asked to inform the instructor as soon as possible so that necessary accommodations can be considered.
- As part of a successful graduate student experience at Western, we encourage students to make their health and wellness a priority. Western provides several on-campus health-related services to help students achieve optimum health and engage in healthy living while pursuing a graduate degree. Students seeking help regarding

mental health concerns are advised to speak to someone in whom they feel comfortable confiding, such as a faculty supervisor, a program advisor, or the Associate Dean (Graduate Studies). Campus mental health resources may be found at http://www.health.uwo.ca/mental_health/resources.html Students who are in emotional or mental distress should refer to Health and Wellness for a complete list of options about how to obtain help.

- Western is committed to reducing incidents of gender-based and sexual violence and providing compassionate support to anyone who has gone through these traumatic events. If you have experienced sexual or gender-based violence, either recently or in the past, you will find information about support for services for survivors, including emergency contacts at https://www.uwo.ca/health/student_support/survivor_support/get-help.html. To connect with a case manager or set up an appointment, please contact support@uwo.ca or call 519-661-3568.

Class Schedule

September 11: Introductions

Leffler, Melvyn P. "National Security in U.S. Foreign Policy." In *Origins of the Cold War: An International History*, 2nd edition, edited by David S. Painter and Melvyn P. Leffler. New York: Routledge, 2004. 15-52.

Ansari, Emily Abrams. "The Cold War." *Grove Dictionary of American Music*, 2nd edition.

Schmelz, Peter J. "Introduction: Music in the Cold War." *Journal of Musicology* xxvi/1 (2009): 3-16.

Osgood, Kenneth and Brian C. Etheridge. "Introduction: The New International History Meets the New Cultural History: Public Diplomacy and U.S. Foreign Relations." In *The United States and Public Diplomacy: New Directions in Cultural and International History*, edited by Kenneth Osgood and Brian C. Etheridge. Boston: Martinus Nijhoff, 2010. 1-25.

September 18: Musicians in the United States and The Second Red Scare

DeLapp-Birkett, J. "Aaron Copland and the Politics of Twelve-Tone Composition in the Early Cold War United States." *Journal of Musicological Research* xxvii/1 (2008): 31-62.

Crist, Elizabeth. "Mutual Responses in the Midst of an Era: Aaron Copland's *The Tender Land* and Leonard Bernstein's *Candide*." *The Journal of Musicology*, 23/4 (2006): 485-527.

Gentry, Philip. "Leonard Bernstein's *The Age of Anxiety*: A Great American Symphony during McCarthyism." *American Music*, 29/3 (Fall 2011): 308-331.

September 25: U.S. Classical Music and Cultural Diplomacy

Presentation: Cold War-era Communist composers in the West

Fosler-Lussier, Danielle. *Music in America's Cold War Diplomacy*. Oakland: University of California Press, 2015. 1-46.

Ansari, Emily Abrams. "Aaron Copland and the Politics of Cultural Diplomacy." *Journal of the Society for American Music* 5/3 (2011): 335-36.

Fosler-Lussier, Danielle. "American Cultural Diplomacy and the Mediation of Avant-garde Music." In *Sound Commitments: Avant-garde Music and the Sixties*, edited by Robert Adlington, 232-253. Oxford: Oxford University Press, 2008.

October 2: CIA Involvement and the CCF

Presentation: Cold War politics and music in one Asian country

Saunders, Frances Stonor. *Who Paid the Piper: The CIA and the Cultural Cold War*. London: Granta Books, 1999. 1-6.

Wellens, Ian. *Music on the Frontline: Nicolas Nabokov's Struggle Against Communism and Middlebrow Culture*. Aldershot: Ashgate, 2002. 115-134.

Wilford, Hugh. *The Mighty Wurlitzer: How the CIA Played America*. Cambridge: Harvard University Press, 2008. 99-122.

October 9: No class – Thanksgiving

October 16: Cold War Politics and Musical Style in North America

Presentation: The record industry and the Cold War

Shreffler, Anne C. "Ideologies of Serialism: Stravinsky's *Threni* and the Congress for Cultural Freedom." *Music and the Aesthetics of Modernity*, edited by K. Berger and A. Newcomb. Cambridge, MA: Harvard University Press, 2005. 217-45.

Ansari, Emily Abrams. *The Sound of a Superpower: Musical Americanism and the Cold War*. New York: Oxford University Press, 2018. 162-99.

Feltham, Sarah Christine. "Middle Power Music: Modernism, Ideology, and Compromise in English Canadian Cold War Composition." PhD thesis: Stony Brook University, 2015. 98-121.

October 23: Cold War Politics and Musical Style in Europe

Presentation: Politics and pop music in the Eastern bloc

Beal, Amy. "Negotiating Cultural Allies: American Music in Darmstadt, 1946-56." *Journal of the American Musicological Society* 53/1 (Spring, 2000): 105-139.

Carroll, Mark. *Music and Ideology in Cold War Europe*. Cambridge: Cambridge University Press, 2003. 1-7; 141-164.

Shreffler, Anne C. "Music Left and Right": A Tale of Two Histories of Progressive Music. In *Red Strains: Music and Communism Outside the Communist Bloc*, edited by Robert Adlington, 67-87. Oxford: Oxford University Press, 2013.

October 30: reading week

November 6: Cold War Politics and Musical Style in the USSR

Presentation: The idea of "freedom" in Soviet music: a case study

Schmelz, Peter J. *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw*. Oxford and New York: Oxford University Press, 2009. 3-25.

Schmelz, Peter J. "'Shostakovich' Fights the Cold War: Reflections from Great to Small." *Journal of Musicological Research* 34: 91-140.

Kelly, Elaine. "Behind the Iron Curtain: Female composers in the Soviet Bloc." In *The Cambridge Companion to Women in Music since 1900*, edited by L. Hamer, 33-47. Cambridge: Cambridge University Press, 2021.

November 13: The Politics of Race

Presentation: Cold War politics and music in one African or Latin American country

Von Eschen, Penny M. *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Cambridge, MA, 2004. 1-26.

Monson, Ingrid T. *Freedom Sounds: Civil Rights Call Out to Jazz and Africa*. Oxford, 2007, 107-151.

Fosler-Lussier, Danielle. *Music in America's Cold War Diplomacy*. Oakland: University of California Press, 2015. 101-122.

November 16: Final project proposal due

November 20: Science, Power, and Electronic Music

Presentation: Popular music and the arms race

Cohen, Brigid. *Musical Migration and Imperial New York: Early Cold War Scenes*. Chicago: University of Chicago Press, 2022. 1-24; 75-118.

Iverson, Jennifer. *Electronic Inspirations: Technologies of the Cold War Musical Avant-Garde*. Oxford: Oxford University Press, 2019. 1-48.

November 27: After the Cold War: Continuing Cultural Imperialism and Cold War Nostalgia

Presentation: The Cold War's effects upon musicology

Pekacz, Jolanta. "Did Rock Smash the Wall? The Role of Rock in Political Transition," *Popular Music* 13/ 1 (1994): 41-49.

Nye, Joseph. *Soft Power: The Means to Success in World Politics*. New York: Public Affairs, 2004. ix-xiii; 33-72.

Fosler-Lussier, Danielle. "Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism." *Diplomatic History* 36/1 (2012): 53-64.

Buchanan, Donna A. "Sonic Nostalgia: Music, Memory, and Mythology in Bulgaria, 1990-200." In *Post-Communist Nostalgia*, edited by Maria Todorova and Zuzsa Gille, 129-154. New York: Berghahn Books, 2010.

Schmelz, Peter. *Such Freedom, If Only Musical: Unofficial Soviet Music During the Thaw*. Oxford and New York: Oxford University Press, 2009. 328-336.

December 4 + extra class if needed: Final project presentations

December 14: Final project paper due