

9542B: Winter 2016
MUSIC AND THE COLD WAR
Thursdays, 1:30pm – 4:30pm, TC 310

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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. Focusing on this narrative primarily from the perspective of the United States, but also considering other significant participants in the conflict, we will 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?) and the objectives of the musicians they employed. Classical music, jazz, and popular music will all be assessed in this context. We also consider the impact of the Cold War on music written during this period, particularly focusing on the impact of the opposing ideologies of communism and democratic capitalism on concert music composers and their output in the United States and Europe.

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 skills for a variety of real-world academic contexts.

Readings

All readings are available in pdf form on the course website on WebCT. A blog for the course has also been set up: <http://musiccoldwar2015.blogspot.com>. Here I will post additional online resources. You will need to go the blog each week to contribute to our weekly online conversation and view any additional source materials posted there. All the books from which the weekly readings are drawn and those referred to at the end are on 1-day loan.

Evaluation

Attendance and Participation	20%
Weekly blog contribution	15%
1 in-class presentation	15%
Final project abstract	5%
Final project presentation	15%
Final project paper	30%

Assignment summary

1. Weekly blog contribution. Each week by Tuesday at noon please visit our course blog (<http://musiccoldwar2015.blogspot.com>) to post some thoughts about the readings. Typically I will post by the Friday before class 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.
2. 1 in-class teaching-style presentation, 35-45 minutes. The topics for these presentations are already pre-designated (see course outline below). Please choose a topic 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 didactic 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 intellectual level of the audience
 - ability to engage a large number of individuals with a range of knowledge in a conversation
3. 1 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 will vote on a winning abstract. Before it is due we will discuss tips for a winning abstract. Post on the blog by midnight March 13.
4. 1 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 and 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 field beyond your own training. Primary sources should play a major role in the paper. 15-20 pages, Due April 21.

Course policies

- This course is all about discussion and participation. Please come to each class having done the reading and listening assignments 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.
- Plagiarism: 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. Plagiarism is a major offense (see Scholastic Offense Policy in the Western Academic Calendar). All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between the University of Western Ontario and Turnitin.com (<http://www.turnitin.com>).

Jan 7 – Introductions

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

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

Richard Taruskin, "Preface: Against Utopia," in *The Danger of Music and Other Anti-Utopian Essays* (Berkeley: University of California Press, 2009), xi–xvi.

Robert Buzzanco, "Where's the Beef? Culture without Power in the Study of U.S. Foreign Relations," *Diplomatic History* 24, no. 4 (Fall 2000): 623-632.

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

Jan 14 – American Musicians and The Second Red Scare

J. DeLapp-Birkett: “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

Elizabeth Crist, “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, 485-527.

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

Further reading:

Ellen Schrecker, *Many are the Crimes: McCarthyism in America* (Boston: Little, Brown, 1998).

Jan 21 - American Classical Music and Cultural Diplomacy

Presentation: Music and Pan-American Exchange before the Cold War

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

Emily Abrams Ansari, “Aaron Copland and the Politics of Cultural Diplomacy,” *Journal of the Society for American Music* 5/3 (2011): 335-364.

Danielle Fosler-Lussier, “American Cultural Diplomacy and the Mediation of Avant-garde Music,” in Robert Adlington (ed.), *Sound Commitments: Avant-garde Music and the Sixties* (Oxford: Oxford University Press, 2008), 232-253.

Further reading:

David Cauter, *The Dancer Defects: The Struggle for Cultural Supremacy during the Cold War* (Oxford: Oxford University Press, 2003).

Jan 28 - CIA Involvement and the Congress for Cultural Freedom (CCF)

Presentation topic: The ideological origins of the Congress for Cultural Freedom

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

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

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

Further reading:

P. Coleman: *The Liberal Conspiracy: The Congress for Cultural Freedom and the Struggle for the Mind of Postwar Europe* (New York, 1989)

Feb 4 - The Impact of New Media on Music in Cold War Propaganda

Presentation topic: The propagandistic presentation of US musicians through USIA documentaries

Primary sources: Dayton, Daryl. "Charles Ives in the USIA." *Student Musicologists at Minnesota* 6, (1975): 87-94.

A. L. Heil: *Voice of America: A History* (New York, 2003), 1-5; 288-302.

N. J. Cull: *The Cold War and the United States Information Agency: American Propaganda and Public Diplomacy, 1945-1989* (Cambridge, 2008), 81-115.

Peter Schmelz, "Alfred Schnittke's *Nagasaki*: Soviet Nuclear Culture, Radio Moscow, and the Global Cold War," *Journal of the American Musicological Society* 62 (2009), 413-74. (Listen to *Nagasaki* on Naxos website – search for "Schnittke Nagasaki" in library catalogue)

Feb 11 – Cold War Politics and Musical Style in the United States

Presentation topic: Consider one American composer's rhetoric on tonality vs. serialism in a Cold War context

M. Brody: "'Music for the Masses': Milton Babbitt's Cold War Music Theory," *Musical Quarterly* lxxvii/2 (1993), 161–92.

Richard Taruskin, "Nicht Blutbefleckt?" *The Journal of Musicology* 26/2 (spring 2009), 274-284.

Charles Rosen, "Music and the Cold War," *The New York Review of Books*, 7 April 2011.

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

Feb 18 - READING WEEK – NO CLASS

Feb 25 – Cold War Politics and Musical Style in Europe

Class guest: Anne Shreffler

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

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

Anne C. Shreffler, “Cold War Dissonance: Dahlhaus, Taruskin, and the Critique of the Politically Engaged Avant-garde,” in Ulrich Blomann (ed.), *Kultur und Musik nach 1945: Ästhetik im Zeichen des Kalten Krieges* (Saarbrücken: Pfau-Verlag, 2015), 46-60.

Further reading:

Jessica Gienow-Hecht: “The Cultural Cold War In Europe,” *The Cambridge History of the Cold War*, ed. M. P. Leffler and A. Westad (Cambridge, 2010), 398-419.

Feb 26, 3.30pm – Anne Shreffler Colloquium, please attend

March 3 – The “Democracy” of Jazz: Race and the Cold War

Presentation topic: The associating of jazz with freedom as reflected in the presentation and reception of one State Department-funded jazz tour

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

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

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

March 10 - The Musical Confrontation with the Soviet Union

Discussion of abstracts.

Presentation topic: The US government’s goals of musical exchange with the USSR

Danielle Fosler-Lussier, *Music in America’s Cold War Diplomacy* (Oakland: University of California Press, 2015), 166-204.

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

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

March 17 – After the Cold War: Continuing Cultural Imperialism and Cold War Nostalgia

Presentation topic: The impact of US cultural imperialism in one country during the Cold War (not USSR)—and, if you wish, the intersection of cultural diplomacy with this imperialism

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

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

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

Donna A. Buchanan, “Sonic Nostalgia: Music, Memory, and Mythology in Bulgaria, 1990-2005,” in *Post-Communist Nostalgia* (ed. Maria Todorova and Zuzsa Gille), (New York: Berghahn Books, 2010) 129-154.

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

Further reading:

Richard H. Pells, *Not Like Us: How Europeans have Loved, Hated, and Transformed American Culture since World War II*, (New York: Basic Book, 1997).

March 24 and 31: Presentations

Primary Sources at Western for Research

- Database entitled “The Sixties: Primary Documents and Personal Narratives 1960-1974”
- *Foreign Relations of the United States, The public papers of the Presidents of the United States* and the Congressional record.
- *Black thought and culture* database
- Autobiographies of those involved and first-hand accounts of various programs by government insiders.

Other useful texts on reserve (1-day loan unless otherwise indicated)

Kenneth Osgood, *Total Cold War: Eisenhower's Secret Propaganda Battle at Home and Abroad* (Lawrence: University of Kansas, 2006).

Amy Beal, *New Music, New Allies: American Experimental Music in West Germany from the Zero Hour to Reunification* (Berkeley, 2006)