

Cultural Theory and Music

Mus 2621— Spring 2012

Wednesday 930-1150, 302 Music Bldg.

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This seminar is designed to explore the ways in which the concept of culture has emerged as a focal point for interdisciplinary scholarship in music studies in both the humanities and the social sciences. We will explore the ways in which contemporary scholars study culture as social practice, the social relations of knowledge, and the roles of symbolic, subjective, and expressive practices in constituting as well as reflecting social relations. At the same time, we will examine the ways in which contemporary scholars connect cultural texts to social and historical contexts, trace the origins and evolution of cultural practices as social forces, and relate the aesthetic properties and the uses and effects of culture to social structures. Finally, we will address global displacements of social relations in the present era to examine how they affect the past, present, and future of music scholarship.

Required Books (recommended to buy; all books on reserve at the Music library; any edition is fine):

Anderson, Benedict. *Imagined Communities*. Verso.

Barthes, Roland. *Mythologies* [translated into English]. Jonathan Cape Ltd.

Bhaba, Homi. *The Location of Culture*. Routledge.

Clayton, Martin et al, eds. *The Cultural Study of Music*. Routledge.

Foucault, Michel. *The Archeology of Knowledge*. Routledge.

Omi and Winant. *Racial Formation in the United States from the 1960s to the 1990s*. Routledge.

Said, Edward. *Orientalism*. New York: Vintage Books.

Williams, Raymond. *Marxism and Literature*. Oxford.

Supplementary Texts (Introductory)

- Cashmore, Ellis and Chris Rojek. *A Dictionary of Cultural Theorists*. Blackwell.
Hillman Library Reference (Ground Floor) (Non-circulating) [CB430 .D52 1999](#)
- Storey, John. 1993. *An Introductory Guide to Cultural Theory and Popular Culture*.
Athens: The University of Georgia Press.
- During, Simon, ed. 1999. *The Cultural Studies Reader*. Routledge.
- Hall, Stuart, David Held, Don Hubert, and Kenneth Thompson, eds. *Modernity: An Introduction to Modern Societies* Cambridge, MA: Blackwell Publishers Inc.
- Lemert, Charles. 2005. *Social Things: An Introduction to the Sociological Life*. Rowman and Littlefield.
- Hall, Stuart, ed. 1997. *Representation: Cultural Representations and Signifying Practices*. Sage.
- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin, eds. 2001. *The Post-Colonial Studies Reader*. London and New York.
- Stokes, Martin. 2001. "Ethnomusicology (IV): Contemporary Theoretical Issues." In *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie.
<http://www.grovemusic.com/shared/views/article.html?section=music.52178.4>

Topics, Readings, and Assignments

All readings are due on the date for which they are listed.

Schedule changes and additional recommended readings will be announced in class.

9 Jan: Introduction

Overview of the course; What are "keywords"? What is theory and what does it do? How to use theory (examples)

16 Jan: Raymond Williams (culture and ideology)

Marx and Engels. [c. 1846] <i>The German Ideology</i> . [part I]. Williams, Raymond. 1990 (1977). "Base and Superstructure"; "Culture"; "Structures of Feeling"; In <i>Marxism and Literature</i> . Oxford: Oxford University Press. Williams, R. 1961. "The Analysis of Culture." In <i>The Long Revolution</i> . New York: Columbia University Press.	Beverly, John. 1989. "The Ideology of Postmodern Music and Left Politics." <i>Critical Quarterly</i> 31(1): 40-56. Manuel, Peter. 2002. "Modernity and Musical Structure: Neo-Marxist Perspectives on Song Form and Its Successors." In <i>Music and Marx</i> , ed. Regula Burckhardt Qureshi. Routledge, 45-62.
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23 Jan: Michel Foucault (discursive practice)

Foucault, Michel. 1972 [1969]. <i>The Archeology of Knowledge</i> . [selections] Foucault, Michel. 1980. <i>Power/Knowledge</i> .	Grenier, Line and Jocelyne Guilbault. 1997. "Creolite and francophonie in music: Socio-musical repositioning where it
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Brighton, England: Harvester. [selections]	matters.” <i>Cultural Studies</i> 11(2):207-234.
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30 Jan: Edward Said (orientalism)

Said, Edward. 1979. <i>Orientalism</i> . New York: Vintage Books. [pp. 1-110]	Choose and report on an article or book about music that articulates an orientalist mode of discourse. Stokes, Martin. “East, West, and Arabesk” In <i>Western Music and its Others: Difference, Representation, and Appropriation in Music</i> , ed. Born, Georgina and David Hesmondhalgh. Berkeley: UC Press, 213-233.
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6 Feb: Louis Althusser (interpellation)

Althusser, Louis. 1971 [first published 1970] “Ideology and Ideological State Apparatuses: Notes Towards an Investigation.” In <i>Lenin and Philosophy</i> , translated by Ben Brewster, 127-186. London: New Left Books.	Middleton, Richard. 2003. “Locating the People: Music and the Popular.” In <i>The Cultural Study of Music</i> , 251-262. Garofalo, Reebee. 1987. “How Autonomous is Relative: Popular Music, the Social Formation and Cultural Struggle.” <i>Popular Music</i> 7:77-92.
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13 Feb: Antonio Gramsci (hegemony)

Gramsci. Selections from the <i>Prison Notebooks</i> . Williams, R. “Hegemony” In MAL, pp. 108-114.	McLeod, Kembrew. 2001. “A Critique of Rock Criticism in North America.” <i>Popular Music</i> 20 (1):47-60. Buchanan, Donna. 1995. “Metaphors of Power, Metaphors of Truth: The Politics of Music Professionalism in Bulgarian Folk Orchestras.” <i>Ethnomusicology</i> 39 (3):381-416.
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20 Feb: Pierre Bourdieu (habitus)

Bourdieu, Pierre. 1977. <i>Outline of a Theory of Practice</i> . OR 1993: <i>The Field of Cultural Production</i> , ed. Randal Johnson. Columbia University Press.	Turino, Thomas. 1990. “Structure, Context, and Strategy in Musical Ethnography.” <i>Ethnomusicology</i> 34(3):399-412. Lau, Frederick. 1996. “Forever Red: The Invention of Solo <i>dizi</i> Music in Post-1949
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	China.” <i>British Journal of Ethnomusicology</i> , Vol. 5:113-131.
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27 Feb: Roland Barthes (semiotics; mythologies)

Barthes, Roland. <i>Mythologies</i> .	Higgins. 2004. “The Apotheosis of Josquin des Prez and Other Mythologies of Musical Genius.” <i>Journal of the American Musicological Society</i> 57(3):443-510. Toynbee, Jason. 2003. “Music, Culture, and Creativity.” In <i>The Cultural Study of Music</i> , 102-112. New York and London: Routledge.
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6 March: Jacques Derrida (deconstruction)

Derrida, Jacques. <i>On Grammatology</i> [Selections]	Krims, Adam. 1998. “Disciplining Deconstruction (For Music Analysis).” <i>19th-Century Music</i> 21 (3): 297-324. Tomlinson, Gary. 1995. “Ideologies of Aztec Song.” <i>Journal of the American Musicological Society</i> 48(3):343-379. Subotnik, Rose. 1996. <i>Deconstructive Variations. Music and Reason in Western Society</i> . Minneapolis: University of Minnesota Press. [available online through ULS]
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13 March: Spring Break

20 March: TBA

27 March: Benedict Anderson (imagined communities)

Anderson, Benedict. <i>Imagined Communities</i> . [Selections]	Bohlman, Philip. “Music and Culture: Historiographies of Disjuncture” In <i>The Cultural Study of Music</i> , 45-56. New York and London: Routledge. Daughtry, Martin. 2003. “Russia's New Anthem and the Negotiation of National Identity.” <i>Ethnomusicology</i> 47(1):42-67.
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3 April: Jacques Lacan

Lacan. <i>Ecrits</i> [Selections]	Schwarz, David. 1993. “Listening Subjects: Semiotics, Psychoanalysis, and the Music
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	of John Adams and Steve Reich.” <i>Perspectives of New Music</i> 31(2): 24-56.
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10 April: Homi Bhabha (hybridity)

Bhabha, Homi. <i>The Location of Culture</i> . Rutherford, Jonathan. 1990. “The Third Space. Interview with Homi Bhabha.” In: Ders. (Hg): <i>Identity: Community, Culture, Difference</i> . London: Lawrence and Wishart, 207-221. (online pdf) Bhabha, Homi. 1983. “Difference, Discrimination, and the Discourse of Colonialism” In <i>The Politics of Theory</i> , ed. F. Barker et al. Colchester: University of Essex.	Madrid, Alejandro L. 2003. “Navigating Ideologies in “In-between” Cultures: Signifying Practices in Nor-Tec Music.” <i>Latin American Music Review / Revista de Música Latinoamericana</i> 24 (2): 270-286. Taylor, Timothy D. 2007. “Some Versions of Difference: Discourses of Hybridity in Transnational Musics” In <i>Beyond Exoticism: Western Music and the World</i> . Duke University Press, 140-160. [available online through ULS]
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17 April: Judith Butler (gender ideologies and performance)

Butler, Judith. 1990. <i>Gender Trouble</i> . New York and London: Routledge.	Cusick, Suzanne. 1999. “On Musical Performances of Gender and Sex.” In <i>Audible Traces: Gender, Identity, and Music</i> . Ed. Hamessley, Lydia and Elaine Barkin. Rodger, Gillian. 2004. “Drag, camp and gender subversion in the music and videos of Annie Lenox.” <i>Popular Music</i> 23 (1):17-29.
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24 April: Michael Omi and Howard Winant (racial formation)

Omi, Michael, and Howard Winant. 1994. <i>Racial Formation in the United States: From the 1960s to the 1990s</i> . New York and London: Routledge	Garrett, Charles Hiroshi. 2004. “Chinatown, Whose Chinatown? Defining America’s Borders with Musical Orientalism” <i>Journal of the American Musicological Society</i> 57.
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Course Requirements

Students are expected to participate actively in class discussion, submit book reviews, and present oral presentations on selected articles. Students will be assigned to read core articles each week. Each student will also choose (or be assigned) selected articles from

the lists to present in class. The presentations should relate the reading to themes discussed in class.

Critical Reflections

Once every few weeks, at the beginning of class, students will turn in a short paper (at least 2 pages, no more than 5) that responds to some issue in the readings. It does not need to cover all of the readings, though it must cover more than one reading or one chapter of a book. The paper can be about something you found powerful and persuasive or something that challenged your way of thinking. You can write about tensions or connections between readings for the week, and also connections and tensions between readings for the current week and previous weeks. The paper can also be about something you *didn't* understand in the reading. You're also welcome to bring in issues from class discussions, lectures, and etc., but please keep a focus on the readings.

In general, I am pretty open on questions of length, style and content. However, there are three kinds of papers I will actively discourage:

- 1) "Seek and destroy" papers that set out to trash an author's argument. Disagreement is fine, but for the papers I want you to make an effort at positive, constructive, and creative thought. Write about material that excites, interests, or inspires you.
- 2) Papers that are largely about something other than what was contained in one of the readings; for instance, pointing out that an author reminds you of something you read in another class and then expounding on the text from the other class. The point of the paper is to have you reflect on the readings over a couple weeks.
- 3) Summaries of the readings. I read them too; I want a thoughtful reaction.

My comments on these papers will be brief, but you are of course welcome to meet with me about them at any time.

Due Dates for Critical Reflections (turn in one paper on each day):

1. Jan. 30
2. Feb. 13
3. Feb. 27
4. March 20
5. April 10

Etiquette

1. Full and complete attendance, attention, participation, listening and reading. I expect the very best you can give.
2. Good faith and good humor toward your colleagues in the classroom and on the mailing list. Disagreements are expected and encouraged, but please keep nitpicking

to a minimum; personal attacks are not acceptable under any circumstance. Follow the Golden Rule.

Journal of Keywords

Compile a list of theoretical concepts from the readings and class discussion. Define the terms, cite your sources, and note their possible relevance to your work. Make a point to use these concepts and terminology in discussion. I will collect journals periodically.

Grading

1. If your performance on any assignment is not satisfactory, I may ask you to do it again.
2. Late papers will not be accepted.
3. Activities for which you must be present (presentations, helping to lead discussion) cannot be made up. If you know you will be absent on a day for which you are obligated, trade with one of your colleagues.
4. Final grades may be reduced for unsatisfactory performance in any of the categories listed under "requirements."
5. I will not give incompletes except in truly extraordinary personal circumstances that can be documented. Students may, however, elect to take an "F" for the course and have their grades for the course changed upon satisfactory completion of all course requirements.

Attendance, participation, in-class presentations (35%); Journal of Keywords (15%)
weekly reflections (50%).

Reserve List

Althusser, Louis. 1972. *Lenin and Philosophy*, translated by Ben Brewster. London: New Left Books. B4249 L384A69 1972

Anderson, Benedict. 1983. *Imagined Communities*. Verso. JC311 A656 1991

Barthes, Roland. 1957. *Mythologies* [translated into English].
Jonathan Cape Ltd. AC25 B3132 1972b

Bhaba, Homi. 1994. *The Location of Culture*. Routledge.

Bourdieu, Pierre. 1977. *Outline of a Theory of Practice*.
DT298.K2 B6913

Butler, Judith. 1990. *Gender Trouble*. Routledge. HQ1154 B88 1990

Clayton, Martin et al, eds. 2003. *The Cultural Study of Music*. Routledge.
ML3845 .C85 2003 [on reserve for Mus 2131]

Derrida, Jacques. 1976. *Of Grammatology*, P105 D5313 1976

During, Simon, ed. 1999. *The Cultural Studies Reader*.

Foucault, Michel. 1972. *The Archeology of Knowledge and the Discourse on Language*. Pantheon Books.

Foucault, Michel. 1980. *Power/Knowledge*. Briughton, England: Harvester. HM291 F59

Hall, Stuart, David Held, Don Hubert, and Kenneth Thompson, eds. *Modernity: An Introduction to Modern Societies* Cambridge, MA: Blackwell Publishers Inc. HM51 U53 1996

Hamesley, Lydia and Elaine Barkin, eds. *Audible Traces: Gender, Identity, and Music*. CD 2369 Shelved at Music Lib (B-28 Music Building) Sound (restricted circ) ML82 .A93 1999

Omi, Michael and Howard Winant. 1994. *Racial Formation in the United States from the 1960s to the 1990s*. Routledge. E184.A1 O46 1986

Said, Edward. 1978. *Orientalism*. New York: Vintage Books. DS12 .S24 1978

Storey, John. (latest edition). *An Introductory Guide to Cultural Theory and Popular Culture*. CB19 S745 1993

Williams, Raymond. 1977. *Marxism and Literature*. Oxford. PN98.C6 W55

Williams, Raymond. 1961. *The Long Revolution*. New York, Columbia University Press. DA566.4 .W727