I. INTRODUCTION

Welcome to LSU (to be completed before our first class meeting on 8/22)

- Carefully read the syllabus (for course policies and procedures, including grading), and explore our Moodle page (for detailed descriptions of daily assignments). Obtain the two required textbooks (Alex Ross's Listen to This and Thomas Turino's Music as Social Life: The Politics of Participation), available for rental and purchase at the campus bookstore, in addition to various online vendors.
- Read the following two texts, and come to class prepared to discuss the questions that accompany them:
  - Walter Mosley, “Patter and Patois,” New York Times (3 August 2015). What is Mosley’s perspective on the value of literature and storytelling, and do you agree with it? Do these values also apply to music? How does Mosley describe the Louisiana, and why is his strong connection to local culture important?
  - Alex Ross, “Listen to This: Crossing the Border from Classical to Pop,” in Listen to This (New York: Picador, 2010), 4–21. (You should listen to the opening few measures of Beethoven’s “Eroica” Symphony, which Ross frequently cites in this essay.) What is “classical” about “classical music”? How has it come to be seen as a form of “high art,” distinct from “popular” musical traditions? What are the consequences of these connotations? What do you think of Ross’s prescription—that “the best kind of classical performance is not a retreat into the past but an intensification of the present” (p. 18)?

Elements of Music (to be completed before our class meeting on 8/24)

- Read Joseph Kerman and Gary Tomlinson, Listen, 7th ed. (Boston: Bedford/St. Martin’s, 2011), 7–45, focusing especially on any terminology that is unfamiliar to you.
- Browse the following online music dictionaries, and save the links so that you can access them easily in the future:
  - OnMusic Dictionary
  - Glossary of Musical Terms (Naxos)
  - Oxford Dictionary of Music (Oxford Music Online; requires myLSU login)
II. THE LISTENER

The Doctrine of Imitation (8/26)

- Watch La tarantola, directed by Gianfranco Mengozzi (1962). Write a brief paragraph in which you imagine yourself as an anthropologist observing the ritual depicted in the film. What do you see? What do you hear? What seems to be happening? What do you think is really going on?
- Read Plato and Aristotle on music, ethos, and imitation, as excerpted from the Poetics (ca. 400 BCE) and Politics (ca. 350 BCE). Write a paragraph that reflects on your own experiences with the way music may (or may not) affect your mind and body. Do you use music to promote virtuous behaviors, in the way that Plato requires? Does listening to music alter the way that you feel, in the way that Aristotle describes?

Music of the Spheres (8/29)

- Read Boethius on the medieval division of music into musica universalis, musica humana, and musica instrumentalis, as excerpted from De institutione musica (ca. 500 CE). As you read, write a brief paragraph that responds to the following questions: What are the properties of these three types of music? Which types of music are audible, and which are inaudible? Why might Boethius want to use the term music to describe something inaudible?
- Read Lorenzo’s monologue from William Shakespeare’s The Merchant of Venice (1598). As you read, write answers to the following questions: What does Lorenzo say about the power of music? How do his thoughts mimic those of Boethius?
- Listen to a few recordings of John Luther Adams’s The Place Where You Go to Listen (2006), available on YouTube (here, here, and here) and on the website of the Museum of the North at the University of Alaska at Fairbanks. Next, learn how this piece of sound art operates by reading the opening few pages (pp. 176–79) of Alex Ross, “Song of the Earth: The Arctic Sound of John Luther Adams,” in Listen to This (New York: Picador, 2010), 176–87. Come to class prepared to discuss the following questions: What do you think were Adams’s goals in creating this artwork? How might you go about listening to it?
- Read “Strange but True: Black Holes Sing,” Scientific American (18 October 2007). Come to class prepared to discuss the following question: What does the Perseus galaxy cluster reveal about the intersections between sound, physics, and the history of the universe?

Deep Listening (8/31)

- Read Alex Ross, “The End of Silence: John Cage,” in Listen to This (New York: Picador, 2010), 265–78. As you read, think about the following questions: Who was John Cage, and what are some of his most famous compositions? How do his compositions blur the boundary between noise and music? How do they challenge audiences to listen in new ways?
- Explore some of the text scores of composer Pauline Oliveros, director of the Deep Listening Institute. Pick one of the following works and try to perform it by yourself or with your fellow students: Breaking Boundaries (1996), Ear Piece (1998), Dissolving Your Ear Plugs (2006). Read the score of Sound Fishes (1992), and watch a performance of it online (here or here). Come to class prepared to discuss the following questions: What do you think are Oliveros’s goals with these compositions? What are their effects on you?
- Read the score of David Dunn’s Purposeful Listening in Complex States of Time (1997–98), pick one of the twenty movements, write out the notation in plain English for yourself
(not for the entire piece, but a representative sample), and attempt your own performance. Be prepared to share your reflections with the class.

Modes of Listening (9/2)

- Read the following essays, all from the blog The Avid Listener:
  - Andrew Dell’Antonio, “Spiritual Listening” (13 October 2014)
  - Andrew Dell’Antonio, “Structural Listening” (20 October 2014)
  - Andrew Dell’Antonio, “Distracted Listening” (27 October 2014)
  - Amy Sequenzia, “Autistic and Epileptic, In a Rock Concert” (26 October 2015)
- Write a brief paragraph answering the discussion questions at the end of at least one of the blog posts. (Be sure to spend time thinking about the questions in the other three posts, too.)
- Read Jason Farago, “Marina Abramovic and Igor Levit’s Variation on ‘Goldberg’ Will Make the Audience Earn Its Bach,” New York Times (2 December 2015). Come to class prepared to discuss the following questions: What modes of listening are Abramovic and Levit attempting to cultivate in their audience? How do you feel about what they are doing?

Music Perception and Cognition (9/7)

- Listen to “Behaves So Strangely,” Radiolab’s segment on the music psychologist Diana Deutsch. Afterwards, experiment with some of the audio illusions that Deutsch has created. In writing, briefly describe some of these illusions and your experiences listening to them. Do they work for you? What do they (attempt to) demonstrate about hearing and perception?
- Watch Elizabeth Hellmuth Margulis, “Why We Love Repetition in Music,” TED-Ed (2 September 2014). As you watch, think about the following questions: Why is repetition such an important part of music? How does it affect the way we listen?
  - Next, play around with this Tonematrix. What does this application demonstrate about musical repetition? Write a brief summary of your findings.
- Read Elizabeth Hellmuth Margulis, “Why Songs Get Stuck in Your Head,” The Atlantic (16 January 2014). Be prepared to discuss the following questions in class: What is an earworm? Have you ever had one? What do scholars of music cognition and music history have to say about the origins of the earworm and its effect on listeners?

Semiotics (9/9)

- Read Thomas Turino, “Introduction: Why Music Matters,” in Music as Social Life: The Politics of Participation (Chicago and London: University of Chicago Press, 2008), 1–23. This is a challenging reading—probably the most difficult of the entire semester—so be patient. Read slowly, and write brief answers to the following questions:
  - Briefly summarize three anthropological theories that explain the ubiquity of music in human societies throughout history and across cultures: music as “central to human evolution” (p. 2), music as “a special form of communication” (p. 3), and music as “a realization of ideal—Possible—human relationships” (p. 19). Which theory do you find most compelling?
  - What is flow (pp. 4–5)? Describe two experiences (non-musical and musical) in which you have entered into this state.
  - What are icons, indices, and symbols (pp. 6–12)? Give an example of each sign type, drawing from your own musical experiences.
• According to Turino, which two signs are most predominant in musical experiences, and how do these signs help to “involve and integrate different parts of the self” (p. 15) and “enhance individual sensitivity and ability to connect” (p. 16)? Do you agree?
III. THE INSTRUMENT-MAKER

Designers (9/12)

- Browse the webpage for the National Music Museum in Vermillion, South Dakota. First, find an unusual instrument that grabs your attention. In writing, describe the instrument, its origins, its construction, and the method by which it is played. Next, investigate your own primary instrument (or, for singers, the piano). In writing, describe what this museum reveals about your instrument’s history.
- Explore the innovative instrument designs of Harry Partch—first, with the high-quality images at Charles Corey’s website devoted to Partch, and then with the interactive application that allows you to “play” these instruments at American Mavericks’s website devoted to Partch. Be prepared to share your observations about these instruments in class.
- Read the following two posts from the blog The Avid Listener, paying special attention to their discussion questions (which you do not need to answer in writing):
  - Tyler K. Cassidy-Heacock, “Hyperlistening” (22 June 2015)
  - Andrew Dell’Antonio, “Adapting Flutes: Authenticity, Ingenuity, and Accessibility” (31 August 2015)

Technicians (9/14)

- Browse Christopher Smit’s website, The Piano Deconstructed, especially the page titled “The Construction of the Piano.” Then go to a practice room and investigate a real piano on your own: by what mechanisms does the instrument produce, sustain, and resonate sound? Be prepared to discuss your findings in class.
- Watch American Grand, directed by Harry Bromley Davenport (2013). (The film is available on Amazon Instant Video [free with Prime] and Fandor [free trial subscription].) After you finish, write answers to the following questions:
  - Who is Richard Davenport, and what kinds of projects does he usually undertake? What are some skills required for this line of work?
  - Early in the film, one of the technicians states that a good instrument maker needs to be an excellent mechanic as well as an excellent musician. Do you agree? Does the film demonstrate this to be true?
  - What can a technician do to adjust a piano’s “personality” (to use Richard Davenport’s term)?

Exam #1 (9/16)
The exam will consist of short-answer and essay questions covering all material from the beginning of the semester (reading, listening, writing assignments; lectures and PowerPoint slides). Answers will be graded on accuracy, depth, insightfulness, and quality of prose. Some questions will involve the identification of a primary source (audio, video, image, or text), in which case students should provide as much identifying information as possible (author, date, region, genre, stylistic features, etc.). To prepare for your exam, you should

- Review all previous reading and listening assignments. Be familiar with the content of each work, and be able to name their author/composer, as well as any other important identifying information.
- Use the guiding questions and topics to focus your studies. Much of the exam will be drawn from these questions.
• Review your lecture notes, including the PowerPoint slides available on Moodle. Be familiar with audio and visual examples contained within these slideshows.
IV. THE PLAYER

Collaboration, Compromise, Connection (9/19):

• Watch the film *High Fidelity: The Adventures of the Guarneri String Quartet*, directed by Allan Miller (1989). (The film is available on Amazon Instant Video [free with Prime].)

  After you finish, write answers to the following questions:

  • What is a string quartet? How do the performers in a string quartet interact with each other during rehearsals and performance?
  • What disagreements do the members of the Guarneri Quartet have? How do they reach a consensus?
  • Given that they are all perfectly capable of having a solo career, why do you think the members of the Guarneri Quartet still play together?

• Read Alex Ross, “Almost Famous: On the Road with the St. Lawrence String Quartet,” in *Listen to This* (New York: Farrar, Straus, and Giroux, 2010), 204–11. As you read, think about the following topics, raised by Ross:

  • the role of the impresario (or “presenter”)
  • the schedule of a touring musician
  • the role of performers in advocating for new music
  • the “act of connection” between performers and audience (p. 211)
  • the “web of money and status” with which classical music is entangled (p. 211)

Virtuosity (9/21)

• Read Travis D. Stimeling, “Musical Virtuosity,” *The Avid Listener* (8 June 2015). In writing, answer the two discussion questions at the end of the post. Also, identify (in writing) a virtuosic performer on your primary instrument whom you admire, as well as a musical composition that showcases this performer’s virtuosity.

• Read a review of a performance by Franz Liszt (May 1838). Be prepared to discuss the following questions in class: What about Liszt most captivates this reviewer? What sort of language and metaphors does the reviewer use to describe him? To get a sense of how technically demanding Liszt’s piano compositions can be, watch Valentina Lisitsa’s performance of Liszt’s *Rondeau fantastique sur un thème espagnol* (1836).

• Finally, take a look at Wilhelm Busch’s comic *Der Virtuose* (1865). Be prepared to discuss the following questions in class: How do these illustrations depict the virtuoso? What about virtuosity does Busch satirize?

Fidelity—to History, the Score, or Yourself? (9/23)


  • After you read, listen to Vladimir Horowitz’s performance of Robert Schumann’s *Träumerei* (Kinderszenen, No. 7 [1838]), while following along with the score. Compare Horowitz’s performance with those of Andreas Staier (who performs at Schumann’s indicated tempo and on a nineteenth-century piano), Martha Argerich, and Lang Lang. Be prepared to discuss these four performances in class. How do they differ in their expression of emotion (honest or feigned) and in their fidelity to Schumann’s notated music?

• Read Phil Ford, “The Doctrine of Performerly Abnegation,” *Dial M for Musicology* (19 August 2015). After you finish, write a brief paragraph in which you respond to Ford’s
argument. Do you agree or disagree with his position? Why? What are some reasons his advice might be both valuable and dangerous for students at a School of Music?

**Participatory and Presentational Performance (9/26)**
- Read Thomas Turino, “Participatory and Presentational Performance,” in *Music as Social Life: The Politics of Participation* (Chicago and London: University of Chicago Press, 2008), 23–65. As you read, think about the following topics, raised by Turino:
  - competing conceptions of music as sound or as an activity
  - examples of participatory and presentational performances, and the differences between them
  - roles, values, and musical features of participatory performance
  - roles, values, and musical features of presentational performance
- Read Christopher Small, “A Separate World,” in *Musicking: The Meanings of Performing and Listening* (Middleton, CT: Wesleyan University Press, 1998), 64–74. As you read, think about the following topics, raised by Small:
  - formality and ritual in the orchestra concert
  - the illusion of “undifferentiated collectivity”
  - amateurism vs. professionalism in the orchestra

**From Ceremony to Concert in Zimbabwe (9/28)**
- Read the case studies (pp. 128–54) in Thomas Turino, “Participatory, Presentation, and High Fidelity Music in Zimbabwe,” in *Music as Social Life: The Politics of Participation* (Chicago and London: University of Chicago Press, 2008), 122–54. As you read, think about the following questions, and be prepared to discuss your answers in class:
  - What is a *bira* (pp. 128–36)? What is the role of music in a *bira*, and in what respects is the performance participatory? What is *interlocking*, and how does it enhance participatory performance?
  - What were the sociopolitical developments that led to “concert” styles of performance in Zimbabwe (pp. 136–42)? How do these performances contrast with rural ceremonies? What is cosmopolitanism, and what are its effects on the spread of musical style?
  - What is semantic snowballing, and how might it apply to the ways in which nationalist leaders staged indigenous music and mass rallies (pp. 142–47)?
  - How does the National Dance Company adapt the *jerusarena* for its professional presentational performances (pp. 149–54)?
V. THE TEACHER

Schools and Conservatories (9/30)

- Learn about the study of music within the medieval university by reading excerpts from *Boethius, De institutione arithmetica* (ca. 500) and the anonymous *Scholia enchiriadis* (ca. 900). In writing, answer the following questions: What four disciplines constituted the *quadrivium*? Why was music studied within it?

- Learn about the earliest independent schools of music by reading excerpts from *Charles Burney, The Present State of Music in France and Italy, 2nd ed.* (London, 1773). (Burney was an English historian who traveled Europe in the late eighteenth century and wrote about the music that he encountered.) In writing, answer the following questions: What kind of musical institutions did Burney find in Venice and Naples? Who attended them? What were their conditions?

- Read *Alex Ross, “Learning the Score: The Crisis in Music Education,” in Listen to This* (New York: Farrar, Straus, and Giroux, 2010), 226–38. As you read, think about the following topics, raised by Ross:
  - benefits (real or imaginary) of early childhood music education
  - strategies for teaching people about classical music
  - the ensemble (orchestra, quartet) as an educational institution

Gurus (10/3)

  - The essay contains much vocabulary; focus only on the following terms: *guru*, *śiṣya*, and *gharānā*. In writing, define those three terms, and answer the following questions: What is the role of the *guru* in Hindustani culture? What is the relationship between *guru* and *śiṣya*? What is the significance of the *gharānā* system, especially in postcolonial India?

- Next, watch examples of a *sitar lesson* with Slawek’s guru, Ravi Shankar. For class, be prepared to discuss the ways in which Shankar teaches his students.

Nadia Boulanger (10/5)

- Use our library’s subscription to *Oxford Music Online* to read the short article *“Boulanger, (Juliette) Nadia”* (by Vivian Perlis and Christopher E. Behrens) in the *Grove Dictionary of American Music*, 2nd ed. (If you want to know more about any music historical topic, I encourage you to begin with this resource.) Be prepared to discuss the following questions in class: Who was Nadia Boulanger? What did she teach? Who were some of her most famous students?

- Read an interview with *Nadia Boulanger*, transcribed in Bálint András Varga, *From Boulanger to Stockhausen: Interviews and a Memoir* (Rochester: University of Rochester Press, 2013), 187–196. Be prepared to discuss the following questions in class: What does this interview reveal about Boulanger’s attitudes toward music, composition, and pedagogy? What does she mean when she says, “We have to respect the growth of a unique plant, the possibly unorthodox way of its development”?

- In class, we will watch excerpts from *Mademoiselle: Portrait de Nadia Boulanger*, directed by Bruno Monsaingeon (1977). You should be able to answer the following questions...
before the next exam (and you should watch the film again if you are unable to do so): From the lessons shown in the film, what was Boulanger’s teaching style? In the film, one of her students states that learning a piece of music from Boulanger allowed him to “penetrate its inner meaning, its very structure.” What methods did she use to achieve this?
VI. THE COMPOSER

The Invention of Genius (10/10)

- Watch the film Amadeus, directed by Miloš Forman (1984). (The original version of the film [rated PG] is available in the music library under the call number VCAS 1020, but you will need to watch it there. You can also stream the director’s cut of the film [rated R] from various vendors online, including Amazon Instant Video. Or check either version out from the Baton Rouge Public Library.) Be prepared to discuss the following questions in class: How does the film portray Mozart’s genius? What does the film ultimately argue about the relationship between genius and mediocrity (as embodied by Antonio Salieri)?

- Read Neal Zaslaw, “Mozart as Working Stiff,” in On Mozart, ed. James M. Morris, 102–12 (New York: Cambridge University Press, 1994). In writing, compare the fictional depiction of Mozart in the film Amadeus to Zaslaw’s historical study of the composer as a “working stiff.” How did Mozart compose (in the film, in reality)? Why did he compose music (in the film, in reality)? For whom did he compose (in the film, in reality)?

- Read Sara Haefeli, “The Problem with Geniuses,” The Avid Listener (6 April 2015). Pick one of the four discussion questions, and write a brief response to it.

For Whom Does a Composer Compose? (10/12)

- For whom does a composer compose? Read these four short excerpts from essays that respond to this question in different ways, then write a brief summary of each. If you are not familiar with the music of these composers, you should seek out recordings of representative works.
  - Franz Liszt, Preface to John Field’s 18 Nocturnes (1859)
  - Milton Babbitt, “The Composer as Specialist” (1958)
  - Benjamin Britten, “On Receiving the First Aspen Award” (1964)
  - Olly Wilson, “The Black American Composer” (1972)

- Next, read Matt Fink, “Willis Earl Beal on Why He’s Leaving His Label and Self-Releasing His New Album,” Under the Radar (10 June 2014). If you are interested, compare Beal’s label recordings (Acousmatic Sorcery [2012] and Nobody Knows [2013]) with his self-released recordings (Experiments in Time [2014] and Noctunes [2015]), which are available online from streaming services like Apple Music, YouTube, and Spotify. Be prepared to discuss the following questions in class: Why did Beal leave his label? How do economic pressures affect his music making? For whom does Beal compose now?

Identity Politics (10/14)

- Read the selected excerpts from Edvard Grieg’s letter to Henry T. Finck (17 July 1900), translated in Edvard Grieg: Letters to Colleagues and Friends, ed. Finn Benestad, trans. William H. Halverson (Columbus: Peer Gynt Press, 2000), 226–28. In this letter, Grieg describes the influence of traditional Norwegian music on his own compositional style. Be prepared to discuss the following questions in class: What are some of these influences? What criticism did Grieg receive for incorporating them into his compositions? According to Grieg, why is it important “to stand, consciously or unconsciously, on national ground” (p. 228)? Do you agree?

- Spend some time learning about the Norwegian hallig, by watching performances of the dance, listening to performances of the music, and reading about the Hardanger fiddle (in Mary Remnant and Chris Goertzen’s short article on the instrument in Grove Music Online, available through our library’s subscription to Oxford Music Online). Next, listen...
to Edvard Grieg’s piano arrangement of “Rotnams-Knut” (1902), and compare it to a performance of the same tune played in a more traditional manner on the Hardanger fiddle. Be prepared to discuss the following questions in class: How successful is Grieg in capturing Norwegian traditional music in his composition? What does he do to make the piano sound more like a fiddle?

**Tradition, Innovation, Synthesis (10/17)**

- Listen to Joel Rose, “Musician Strays from Jazz for Iraqi Musical Tradition,” National Public Radio (7 July 2006). Be prepared to answer the following questions in class: What is Amir ElSaffar’s musical background? What is the maqam, and where did ElSaffar learn it? (Be sure to listen to samples of maqam within the article.)
  - Listen to Amir ElSaffar and the Two Rivers Ensemble perform “Taqsim + El Sha’ab” from their recent album Crisis (2015). Be prepared to discuss the following questions in class: What musical styles does ElSaffar integrate in this work? When is one style more dominant than another, and when are the two styles more tightly integrated? For more information about ElSaffar, the members of his ensemble, and the story behind the creation of the album, you should watch this promotional video. According to ElSaffar, what is Crisis about?
- Read Nicholas Lockey, “Re-thinking Convention and Innovation,” The Avid Listener (16 November 2015). Pick one of the four discussion questions and write a brief response to it.

**Grounds (10/19)**

- Read Alex Ross, “Chacona, Lamento, Walking Blues: Bass Lines of Music History,” in Listen to This (New York: Picador, 2010), 22–54. Be sure to also listen to some of the audio examples that Ross has provided on his website. In writing, answer the following questions: What is a chacona (in all its various spellings—chaconne, ciacona), where did it originate, and how does its character change throughout music history? What is a lament bass, where might it have originated, and what is its character? Know some examples of musical works (and their composers) in both forms. Why do you think these bass patterns continue to be so popular with composers?
- Listen to two works by Claudio Monteverdi, following along with their texts and translations: Lamento della ninfa (1638) and Zefiro torna...soavi accenti (1632). Be prepared to discuss the following questions in class: Which work uses the chacona, and which work uses the lament bass? How do these patterns help to reinforce the meaning of the text?

**Borrowing (10/21)**

- Read Catherine Parsons Smith, William Grant Still: A Study in Contradictions, as excerpted from The George Gershwin Reader, ed. Robert Wyatt and John Andrew Johnson (Oxford: Oxford University Press, 2004), 147–56. Listen to the two works considered by Smith, and decide for yourselves whether Gershwin borrowed from Still, Still borrowed from Gershwin, or the similarity of the two themes is merely coincidental:
  - William Grant Still, Afro-American Symphony (1930): Third movement, Animato
  - George Gershwin, “I Got Rhythm,” from Girl Crazy (1930), as performed by Ethel Merman
playing its chord progressions at a keyboard), listen to two jazz contrafacts (what’s a contrafact?) on Gershwin’s song:

- George Gershwin, “I Got Rhythm,” as performed by the composer at the Manhattan Theater (1931)
- Duke Ellington, Cotton Tail (1940)
- Charlie Parker and Dizzy Gillespie, Anthropology (1945)

Exam #2 (10/24)
The exam will consist of short-answer and essay questions covering all material since the previous exam (reading, listening, writing assignments; lectures and PowerPoint slides). Answers will be graded on accuracy, depth, insightfulness, and quality of prose. Some questions will involve the identification of a primary source (audio, video, image, or text), in which case students should provide as much identifying information as possible (author, date, region, genre, stylistic features, etc.). To prepare for your exam, you should

- Review all previous reading and listening assignments. Be familiar with the content of each work, and be able to name their author/composer, as well as any other important identifying information.
- Use the guiding questions and topics to focus your studies. Much of the exam will be drawn from these questions.
- Review your lecture notes, including the PowerPoint slides available on Moodle. Be familiar with audio and visual examples contained within these slideshows.
VII. THE PATRON

Systems of Patronage (10/26)

- Watch *Ad Tempo Tacii*, directed by Anne MacNeil (2015), about music written for the early sixteenth-century court of Isabella d’Este. Be prepared to answer the following questions in class: Who was Isabella d’Este? What did her patronage support? What kind of music was written for her? Did she participate in the composition of this music?
- Read Rebecca Cypress, “Silence from the Salon: In Search of Sara Levy.” The Avid Listener (7 September 2015). Be prepared to answer the following questions in class: Who was Sara Levy? What did her patronage support? What is her significance to the history of music?
- Read William Deresiewicz, “The Death of the Artist—and the Birth of the Creative Entrepreneur,” The Atlantic (January–February 2015). As you read, think about the following questions, addressed by Deresiewicz: What institutions, if any, supported and funded the three types of artists that Deresiewicz identifies (artisan, genius, professional)? What are the qualities of Deresiewicz’s fourth type of artist, the entrepreneur? How does the entrepreneur differ from earlier artists? What are the advantages and disadvantages of this model, as argued by Deresiewicz?
  - Write a brief essay in the form of a letter to the editor that responds to Deresiewicz’s arguments. Feel free to agree or disagree with his opinions, but be sure to also offer your own perspective.

Music and Capitalism on Tin Pan Alley (10/28)

- Read Daniel Goldmark, “Creating Desire on Tin Pan Alley,” The Musical Quarterly 90, no. 2 (2007): 197–229. Be prepared to answer the following questions in class: How was popular sheet music of the early twentieth century music marketed? How did this marketing “create desire” among consumers for more music? How did publishers compete with each other in this marketplace?
- Explore early twentieth-century sheet music using the Sheet Music Consortium (UCLA Digital Library Program). This database consolidates the digital sheet music collections of dozens of libraries. You can browse by subject (“canoes,” “guardian angel,” “Navy,” “valentine,” etc.) and time period (1900–1910 is the heyday of Tin Pan Alley, so start there), or just search for terms and keywords that interest you. Limit your search to “digitized content only,” so that you can view the entire publication. There are some interesting songs buried in here—and, trigger warning, more than a few racist ones. Find a title that interests you, print out the cover, and bring it to class to share with your fellow students.
VIII. THE IMPRESARIO

The Opera Impresario (10/31)

- Listen to Wolfgang Amadeus Mozart, Der Schauspieldirektor (1786), an opera about an impresario that interweaves spoken dialogue with musical numbers. Use the English translation of the libretto to read the dialogue, then switch to the audio recording when you reach the musical numbers. As you enjoy this amusing work, write answers to the following questions: What are the responsibilities of Frank, the opera impresario? What are some of the difficulties of the profession? What aspects of opera production does Mozart satirize?

P. T. Barnum (11/2)

- Use our library’s subscription to Oxford Music Online to find and read the short entries on “Barnum, P. T.” (by William Brooks and Deniz Ertan) and “Lind, Jenny” (by Elizabeth Forbes) in Grove Music Online.
- Read the following two primary sources to learn about P. T. Barnum’s role as manager of Jenny Lind’s tour of the United States, ca. 1850:
  - For Barnum’s perspective, read his autobiography Struggles and Triumphs, or, Forty Years’ Recollections of P. T. Barnum (1869), as excerpted in Judith Tick, Music in the USA: A Documentary Companion (Oxford: Oxford University Press, 2008), 185–89.
  - For a snapshot of a city under the spells of Lindomania, study an issue of the Daily Picayune (New Orleans’s main newspaper) for February 8, 1851. (I have marked all references to Jenny Lind using a red arrow.) Be sure to read the most substantial article, “The Arrival of Jenny Lind” (p. 2), in full. Some of the text is difficult to read, but that’s part of the fun of dealing with primary sources. Do your best.
- Be prepared to answer the following questions in class: Who was P. T. Barnum, and why did he want to bring Jenny Lind to the United States? What was risky about his plan? How did he promote Lind’s tour to the American public? What was their reaction? What souvenirs were available for fans to purchase?

Leading an Orchestra (11/7)

  - After reading, write answers to the following questions: Who is Deborah Borda? What is her musical background, what is her business background, and what are her responsibilities at the Los Angeles Philharmonic? What are some problems facing American orchestras today, and what has Borda done to address them?
- Read Alex Ross, “The Anti-Maestro: Esa-Pekka Salonen at the Los Angeles Philharmonic,” in Listen to This (New York: Picador, 2010), 102–23.
  - Be prepared to answer the following questions in class: Who is Esa-Pekka Salonen, and what were some of his accomplishments during his tenure at the Los Angeles Philharmonic? What is the “ultimate mystery of the orchestra business” (p. 114), and how is the Los Angeles Philharmonic attempting to solve it? Describe some successful initiatives undertaken by Salonen and Borda.
IX. THE DISSEMINATOR

Inside the Scriptorium (11/9)

- Read Thomas Forrest Kelly, Capturing Music: The Story of Notation (New York and London: W. W. Norton, 2014), 1–23, and listen to the two examples of plainchant that Kelly discusses: \( Ad te levavi \) and \( Resurrexi \). In writing, briefly answer the following questions: What does music notation record? What are some ways we might be able to learn about music that was never notated? What is the connection between early medieval notational systems and written language? Be familiar with the four kinds of notation (signs for actions, notes, motion, and formulas), and name an example of each practice.

- Browse the following music manuscripts. Come to class prepared to discuss the following questions: How are the manuscripts structured? What does the music notation look like? How are the manuscripts decorated? What kind of training do you think would be required to produce them?
  - St. Gallen (Switzerland), Stiftsbibliothek Codex Sang. 339
  - Wiesbaden (Germany), Hessische Landesbibliothek Hs.2 (“Riesencodex”) [music begins on f. 466r]
  - Vatican, Vatican Library Chigiana C. VIII. 234

The Printed Page (11/11)

- Browse Rosendo Reyna’s website Music Printing History, which gives descriptions, pictures, and examples of a variety of printing methods used since the sixteenth century. Then, focus your attention on the following videos, each showcasing a major innovation in printing technology. Be prepared to discuss the advantages and disadvantages of each system:
  - the printing press and moveable type
  - engraving
  - photolithography
  - computer engraving software

- Today we will meet in the Hill Memorial Library (Special Collections) to look at examples of music manuscripts and prints. Be sure to arrive a few minutes early, try to avoid carrying a bag (if you can), and bring a pencil (not pen).

High Fidelity and Studio Audio Art (11/14)

- Read Thomas Turino, “The Recording Fields: High Fidelity and Sound Studio Art,” in Music as Social Life: The Politics of Participation (Chicago and London: University of Chicago Press, 2008), 66–92. As you read, think about the following topics, raised by Turino:
  - high fidelity’s “ideology of authenticity” in field and studio recordings
  - concealed sound manipulation in high fidelity
  - characteristics of studio audio art and its uses by academic and popular musicians
  - intersections between participatory and presentational performances and high fidelity and studio audio art (esp. pp. 90–91)

University Press, 2009). Savage is a record producer and engineer; think about how his perspective intersects with Turino’s.

**Inside the Recording Studio (11/16)**

- Read Travis D. Stimeling, “Recording: A Team Process,” The Avid Listener (20 April 2015). In a brief essay, describe the roles of session musicians, record producers, and recording engineers. What are their responsibilities? What creative licenses are they afforded?
- Read Alex Ross, “Infernal Machines: How Recordings Changed Music,” in *Listen to This* (New York: Farrar, Straus, and Giroux, 2010), 55–68. As you read, think about the following topics, raised by Ross:
  - musical life before and after the advent of recording technology
  - recording technology since the late nineteenth century and the goal of verisimilitude (i.e., sounding lifelike)
  - changes in performance style since the advent of recording technology (e.g., the “phonograph effect”)
  - dissemination of musical recordings, including online dissemination
- Watch Paul Leim explain a recording session in Nashville. Be prepared to discuss the video in class. What surprised you about Leim’s description and demonstration?

**The Fifth Beatle (11/18)**

- Read two retrospectives on George Martin: “Sir George Martin: Obituary,” *The Telegraph* (9 March 2016) and Ben Sisario, “How George Martin Changed Pop Music Production,” *New York Times* (9 March 2016). Be prepared to answer the following questions in class: Who was Martin, and why is he important to the history of twentieth-century popular music? Before Martin, did record producers do, and how did he change that role? What are some musical choices in the songs of the Beatles that can be attributed to Martin? In what ways does he merit the title of “Fifth Beatle”?
- Listen to “A Day in the Life” (The Beatles, Sgt. Pepper’s Lonely Hearts Club Band, 1967). In writing, record your impressions of this song. What do you hear? What is the song’s form? What elements are conventional, and what elements are surprising? What do you think the song is about? Why do you think it ends the way that it does?
X. THE MUSICIAN IN SOCIETY

Habits of the Self, Identity, and Culture (11/21)

- Read Thomas Turino, “Habits of the Self, Identity, and Culture,” in Music as Social Life: The Politics of Participation (Chicago and London: University of Chicago Press, 2008), 93–121. As you read, pay attention to Turino’s definitions of important terminology, think about how they apply to your own experiences (musical or otherwise), and write out answers to the following questions:
  - What is the self? What is identity? What is culture? How does Turino distinguish among these three terms?
  - What is a habit? Why are habits useful ways to study the self, identity, and culture?
  - What is essentialism? What are the potential advantages and disadvantages of “strategic essentialism”?
  - What is a cultural cohort? What is a cultural formation? How does Turino distinguish these two terms from each other?
  - Turino writes, “the arts are key rallying points for identity groups and central to representations of identity” (p. 106). Using your own musical experiences, give some examples of how this may (or may not) be true.

Music and Storytelling (11/23)

- Read W. C. Handy, Father of the Blues: An Autobiography (New York: Da Capo, 1969), 71–88. In this chapter, Handy recalls his travels through Mississippi, where he first encountered the blues. (Handy would later spend much of his career performing, composing, publishing, and popularizing blues music in the United States.) Be prepared to discuss the following questions in class: What styles of black popular music did Handy encounter in Mississippi? What did he find distinctive about these performances? Pay special attention to Handy’s musical epiphany: “That night a composer was born, an American composer” (p. 77). What did Handy discover?
- Listen to Sippie Wallace’s performance of “Have You Ever Been Down?” (1927). Be prepared to discuss the song in class: What is this song about? What happens during the final verse? What are some musical features from Handy’s description of early blues performance that you hear in Wallace’s recording?

Music and Totalitarianism (11/28)

- Read about music in Nazi Germany (pp. 189–210) in Thomas Turino, “Music and Political Movements,” in Music as Social Life: The Politics of Participation (Chicago and London: University of Chicago Press, 2008), 189–224. As you read, think about the following questions, and come to class prepared to discuss them: What opinions did the Nazis hold toward different genres of music? Why and how did the Nazis use “nonverbal signs,” “indexical imagery,” ritual, and participatory performance to build support for their cause? What might be the effects of cognitive dissonance and redundancy (pp. 195–97) on people who were not predisposed to support Nazism?
- Watch the performance of “Tomorrow Belongs to Me” from the film Cabaret, directed by Bob Fosse (1972). The film takes place in Germany in the 1920s, and (among other things) chronicles the rise of Nazism during the Weimar Republic. Write a brief analysis of this scene, examining the way that it reflects some of the “semiotics of the Nazi movement” described by Turino.
Music and Civil Rights (11/30)

- Read Alex Ross, “Voice of the Century: Marian Anderson,” in *Listen to This* (New York: Picador, 2010), 239–45. As you read, write a response to Ross’s essay, addressing some of the following questions: Who was Marian Anderson, and what was the significance of her performance at the Lincoln Memorial in 1939? What problems did black musicians of Anderson’s generation face? What, according to Ross, are some explanations for the still small representation of black musicians in classical music institutions today? Do you agree with his assessment?

- Read about music and the civil rights movement in (pp. 210–224) in Thomas Turino, “Music and Political Movements,” in *Music as Social Life: The Politics of Participation* (Chicago and London: University of Chicago Press, 2008), 189–224. Be prepared to discuss the following questions in class: What was the role of “mass singing” (p. 215) in the civil rights movement? What does Turino mean when he writes that “songs have the capacity to condense huge realms of meaning in an economical form” (p. 218)? Why would this be useful to political movements?

  - Turino focuses on the history of the song “We Shall Overcome,” which “economically crystallized the ideas of fortitude and bravery, patience, unity, Christian faith, faith in justice, and racial reconciliation and partnership” (p. 219). For more on this song, with many excerpts from various performances, listen to Noah Adams, “The History of ‘We Shall Overcome,’” National Public Radio (15 January 1999). (The full twenty-minute story is really worth a listen, but if you don’t have time, the eight-minute abridged version will suffice.)

Music and Diplomacy (12/2)

- Read the following series of posts by Felicia Miyakawa on the blog The Avid Listener.
  - “Hip-Hop Diplomacy, Part 1” (4 November 2014)
  - “Hip-Hop Diplomacy, Part 2” (10 November 2014)
  - “Hip-Hop Diplomacy, Part 3” (17 November 2014)
  - “Hip-Hop Diplomacy, Part 4” (24 November 2014)

- Write a brief paragraph answering the discussion questions at the end of at least one of the blog posts. (Be sure to spend time thinking about the other questions in the other three posts, too.)

- Read Marie Zawisza, “How Music Is the Real Language of Political Diplomacy,” *The Guardian* (31 October 2015). Be familiar with some of Zawisza’s examples of musical diplomacy in the twentieth and twenty-first centuries, and think about the potential strengths and limitations of these initiatives.

Final Exam (12/5 at 12:30)
The exam will consist of short-answer and essay questions covering all material since the previous exam (reading, listening, writing assignments; lectures and PowerPoint slides). Answers will be graded on accuracy, depth, insightfulness, and quality of prose. Some questions will involve the identification of a primary source (audio, video, image, or text), in which case students should provide as much identifying information as possible (author, date, region, genre, stylistic features, etc.). To prepare for your exam, you should

- Review all previous reading and listening assignments. Be familiar with the content of each work, and be able to name their author/composer, as well as any other important identifying information.
• Use the guiding questions and topics to focus your studies. Much of the exam will be drawn from these questions.
• Review your lecture notes, including the PowerPoint slides available on Moodle. Be familiar with audio and visual examples contained within these slideshows.