

## Music 208r: Musical Publics

Spring 2013  
Tues 4-6pm  
Davison Room

Wayne Marshall  
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Music Building 202 S  
Office Hours: Mon & Wed, 11am-12pm

### INTRODUCTION

In the age of technological reproducibility and mass media, and especially since the advent of the Internet, the Web, and social media, the notion of the public is an ever shifting but paramount concern. Thanks to its special affordances and remarkable ubiquity, music offers a powerful lens into questions of publicness and public spheres. How do musicians and musical texts—never mind musicologists—address particular publics, and how has this changed over time?

To better understand music's role in public culture, this course examines the idea of the public sphere in historical and theoretical perspective. From philosophy to the social sciences to more recent theoretical propositions and ethnographic work, we will consider a variety of publics, the (musical) media that bring them into being, and the implications for acknowledging music as part and parcel of collective experience. Our study will span the rise of print culture, the broadcast era, and the more recent development of what have been dubbed networked publics.

### REQUIRED TEXTS

Warner, Michael. *Publics and Counterpublics*. Zone Books / MIT Press, 2005.

Sterne, Jonathan, ed. *The Sound Studies Reader*. Routledge, 2012.

These books are available at the Coop or various online retailers, as well as on reserve at the Loeb Library. All other readings and media will be accessible via the course website. Readings should be completed in advance of the class for which they are listed.

### ASSIGNMENTS / GRADING

1) Preparation, Attendance & Class Participation	20%
2) Response Papers (due by noon each Tuesday)	30%
3) Class Presentation (April 30)	20%
4) Final Paper	30%

Additional instructions will be provided for the response papers and final projects. Please submit all written assignments to wayne\_marshall@post.harvard.edu.

## WEEKLY TOPICS & READINGS

### Week 1 / Jan 29

#### **Introduction**

Syllabus review, preliminary discussion

### Week 2 / Feb 5

#### **Foundational Texts**

Arendt, Hannah. *The Human Condition*. Chicago: University of Chicago Press, 1958. (p. 1-78)

Habermas, Jurgen. *The Structural Transformation of the Public Sphere*. Cambridge: MIT Press, 1991 [1962]. (browse all, but esp: 1-56, 159-243)

### Week 3 / Feb 12

#### **Critique & Elaboration**

Calhoun, "Introduction." In *Habermas and the Public Sphere*, 1-42. Cambridge: MIT Press, 1992.

Fraser, Nancy. "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy." *Social Text* 25/26 (1990): 56-80.

Hansen, Miriam. "Unstable Mixtures, Dilated Spheres: Negt and Kluge's *The Public Sphere and Experience*, Twenty Years Later." *Public Culture* Vol. 5, No. 2 (1993): 179-212.

### Week 4 / Feb 19

#### **Print Cultures & Imagined Communities**

Anderson, Benedict. "Imagined Communities." In *Nations and Nationalism, a Reader*, eds. Philip Spencer & Howard Wollman, 48-59. Edinburgh: Edinburgh University Press, 2005.

Bohlman, Philip V. "Composing the Cantorate: Westernizing Europe's Other Within." In *Western Music and Its Others*, eds. Georgina Born and David Hesmondhalgh, 187-212.

Kay Kaufman Shelemay. "Musical Communities: Rethinking the Collective in Music." *Journal of the American Musicological Society*, Vol. 64, No. 2 (Summer 2011): 349- 390.

## Week 5 / Feb 26

### Mass Culture's New Musical Publics

Middleton, Richard. "Roll Over Beethoven': Sites and Soundings on the Music-Historical Map." In *Studying Popular Music*, 3-33 (esp 3-16). Philadelphia: Open University Press, 1990.

Suisman, David. "Prologue," "When Songs Became a Business," and "The Musical Soundscape of Modernity." In *Selling Sounds: The Commercial Revolution in American Music*, 1-54, 240-72. Cambridge, MA: Harvard University Press, 2009.

Gitelman, "The Phonograph's New Media Publics." In *The Sound Studies Reader*, ed. Jonathan Sterne, 283-303. New York: Routledge, 2012.

Hilmes, "Radio and the Imagined Community" In *The Sound Studies Reader*, ed. Jonathan Sterne, 351-62. New York: Routledge, 2012.

## Week 6 / March 5

### Aural Public Spheres

Hirshkind, Charles. "Cassette Sermons, Aural Modernities, and the Islamic Revival in Cairo." In *The Sound Studies Reader*, ed. Jonathan Sterne, 54-69. New York: Routledge, 2012.

Ochoa Gautier, Ana María. "Social Transculturation, Epistemologies of Purification and the Aural Public Sphere in Latin America." In *The Sound Studies Reader*, ed. Jonathan Sterne, 388-404. New York: Routledge, 2012.

Byron Dueck. "Public and Intimate Sociability in First Nations and Métis Fiddling." *Ethnomusicology* Vol. 51, No. 1 (Winter 2007): 30-63.

## Week 7 / March 12

### Racial Authenticity as Public Form

Radano, Ronald. "Music, Race, and the Fields of Public Culture." In *The Cultural Study of Music: A Critical Introduction*, eds. Clayton, Herbert, and Middleton, 308-316. New York: Routledge, 2012.

Gilroy, Paul. "'After the Love Has Gone': Bio-Politics and Etho-Politics in the Black Public Sphere." In *The Black Public Sphere*, ed. The Black Public Sphere Collective, 53-80. Univ. of Chicago Press, 1995.

Diawara, Manthia. "Homeboy Cosmopolitan." In *In Search of Africa*, 237-78. Cambridge, MA: Harvard University Press, 1999.

Novak, David. "Cosmopolitanism, Remediation, and the Ghost World of Bollywood." *Cultural Anthropology* 25:1 (2010): 40-72.

**Week 8 / March 19**

(No class – Spring Recess)

**Week 9 / March 26**

**Counterpublics**

Warner, Michael. *Publics and Counterpublics*. Brooklyn: Zone Books, 2002. (p. 1-188)

Bickford, Tyler. "The New 'Tween' Music Industry: The Disney Channel, Kidz Bop and an Emerging Childhood Counterpublic." *Popular Music* 31/3 (October 2012): 417-36.

**Week 10 / April 2**

**Networked Publics (part 1)**

Castells, Manuel. "Communication, Power and Counterpower in the Network Society." *International Journal of Communication* 1 (2007): 238-266.

Ito, Mizuko. "Introduction." In *Networked Publics*, ed. Varnelis, 1-14. Cambridge: MIT Press, 2008.  
<http://networkedpublics.org/book/introduction>

Varnelis, Kazys. "The Meaning of Network Culture." In *Networked Publics*, ed. Varnelis, 145-64. Cambridge: MIT Press, 2008.  
<http://www.eurozine.com/articles/2010-01-14-varnelis-en.html>

**Week 11 / April 9**

**Networked Publics (part 2)**

Benkler, Yochai. "Emergence of the Networked Public Sphere." In *The Wealth of Networks: How Social Production Transforms Markets and Freedom*, 212-72. New Haven: Yale University Press, 2006.

boyd, danah, "Social Network Sites as Networked Publics: Affordances, Dynamics, and Implications." In *A Networked Self*, ed. Papacharissi, 39-58. New York: Routledge, 2011.

**Week 12 / April 16**

**Publics & Social Media**

Baym, Nancy & danah boyd. "Socially Mediated Publicness." *Journal of Broadcasting & Electronic Media* 56:3(2012): 320-329.

Marwick, Alice and danah boyd. "I Tweet Honestly, I Tweet Passionately: Twitter Users, Context Collapse, and the Imagined Audience." *New Media & Society*, 7 July 2010: 1-20.

Crawford, Kate. "Following You: Disciplines of Listening in Social Media." In *The Sound Studies Reader*, ed. Jonathan Sterne, 79-90. New York: Routledge, 2012.

Sterne, Jonathan. "The MP3 as Cultural Artifact." *New Media & Society* 8:5 (2006): 825-842.

**Week 13 / April 23**

**Precarious Publics & Platform Politricks**

Dean, Jodi. "Why the Net is not a Public Sphere." *Constellations* Vol. 10, No. 1 (2003): 95-112.

Gillespie, Tarleton. "The Politics of 'Platforms.'" *New Media & Society* Vol. 12, No. 3 (2010): 347-64.

Kelty, Christopher. "Preface: Crowds and Clouds." *LIMN* 2 (March 2012).  
<http://limn.it/preface-crowds-and-clouds/>

Gillespie, Tarleton. "Can an Algorithm be Wrong?" *LIMN* 2 (March 2012).  
<http://limn.it/can-an-algorithm-be-wrong/>

Droitcour, Brian. "Public Spaces." *The New Inquiry*, October 29, 2012.  
<http://thenewinquiry.com/essays/public-spaces/>

**Week 14 / April 30**

**Class presentations**