

Sociology of Music: Social and Historical Perspectives in Sweden

Class hours: Fridays, 1:15-4:15 PM

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Sweden has a distinct and vibrant musical culture that gained international significance in classical and popular genres and more recently with the music streaming service Spotify. In this course, we will study some facets of Swedish musical life and its traditions since the late 18th century in their changing social, economic and political contexts. Topics include Swedish jazz and pop, heavy metal, folk, opera, and the country's rich heritage of choral music. The course includes two study tours to the Swedish archive of traditional music (Svensk Visarkiv) and to the UNESCO world heritage site of Drottningholm with its well-preserved 18th-century theater.

Learning outcomes: The objective of this course is to provide an understanding of Swedish music culture in its historical and social contexts. Students will learn about various repertoires and traditions of music in Sweden from the 18th century until today based on selected case studies.

Requirements:

- Attendance and active participation. Notify your instructor in advance if you have to miss a meeting. Missing class more often than once will lower the grading.
- Written assignment I: One major essay (4000–6000 words). You may choose a topic related to the subject matter of this course but approval from the instructor is required. Your essay will go through 3 stages:
 - 1) A brief sketch including topic (working title), one descriptive paragraph, and a short list of your main sources. Deadline: Sep 28. You will receive a short feedback and suggestions from the instructor.
 - 2) A draft for peer review (at least 3 pages). Deadline: 3 days before the oral presentation of your essay project. You will receive feedback after your presentation in class.
 - 3) The final version. Deadline: Friday, Dec 6.
- Written assignment II: Summary of the assigned readings for one of our meetings except the visits (2–3 pages). Deadline: 3 days after that meeting.
- Oral assignment I: Introduction to one of our meetings (except the visits) based on your written assignment II. Prepare a few questions and ideas to kick off the discussion.
- Oral assignment II: Presentation of your essay project on Nov 8 or Nov 15.
- Oral assignment III: Critical response (peer review) to one essay project based on the draft from your classmate (written assignment I.2) during the meeting Nov 8 or Nov 15.

Grading:

- Essay (only the final version; preparatory stages do not affect the grading): 50%
- Attendance: 10%, written assignment II: 10%, oral assignments I: 10%, II: 10%, III: 10%

All readings and recordings will be available online.

Session 1) Introduction

Introduction: requirements, presentations and peer review procedure, visits, overview of course topics

Session 2) Swedish Folk Music

- Owe Ronström; Krister Malm; Dan Lundberg: "Concerts and festivals: Public performances of folk music in Sweden," *The World of Music* 43.2–3 (2001): 49–64.
- Karin Eriksson: *Sensing traditional music through Sweden's Zorn Badge. Precarious musical value and ritual orientation*, Uppsala 2017, chapter 5. "Conclusion," 198–205.
- David Kaminsky: *Swedish folk music in the twenty-first century. On the nature of tradition in a folkless nation*, Lanham, Md, 2012, ch. 1 "Toward an Insiders' definition of Folk Music, pp. 1-17, 6. "Three Definitions of Folk Music," 129–141.

Session 3) Svensk Visarkiv

Visit to the Folk Music Archive: Torsgatan 19, Stockholm

Session 4) 18th- and 19th-Century Music Culture

- Anna Johnson: "Stockholm in the Gustavian era," in: Neal Zaslaw (eds.): *Man & music. The Classical era : from the 1740s to the end of the 18th century*, London 1989, 327–349.
- Owe Ander: "Aspects concerning the institutionalisation of Swedish musical life in the 19th century and the case of Grand Opéra in Stockholm," in Toomas Siitan, Kristel Pappel, Anu Sööro (eds.): *Musikleben des 19. Jahrhunderts im nördlichen Europa. Strukturen und Prozesse*, Hildesheim 2010, 175–192.
- Inger Mattsson (ed.): *Gustavian opera. An interdisciplinary reader in Swedish opera, dance and theatre 1771-1809*, Stockholm 1991, excerpts.
- Listening examples: Carl Michael Bellman, Johann Gottlieb Naumann etc.

Session 5) Drottningholms Slottsteater

Visit to the historical theatre at Drottningholm, bus 176/177

Session 6) Choral Culture

- Richard Sparks: *The Swedish Choral Miracle. Swedish A Capella Music Since 1945*, ch. 2 "Why the 'Swedish Choral Miracle'?", 17–27.
- Constance DeFotis: "An Interview with Swedish Choral Conductor Eric Ericson," *The Choral Journal* 34. 8 (1994): 21–29.
- Colin Durrant: "Shaping Identity through Choral Activity: Singers' and Conductors' Perceptions," *Research Studies in Education* 24.1 (2005): 88–98.
- Listening examples from *Swedish Tongues (1900–1950)*

Session 7) Music Technology and Industry

- Mark Katz: *Capturing Sound: How Technology has Changed Music*, Berkeley 2010, excerpts

- Robert Burnett; Wikström : “Music Production in Times of Monopoly. The Example of Sweden,” *Popular Music and Society* 29.5 (2006): 575–582.
- Baym, Nancy K.; Burnett, Robert: “Amateur experts: International Fan Labour in Swedish independent music,” *International Journal of Cultural Studies* 12.5 (2009): 433–449.

Session 8) America Listening to Swedish Jazz in the 1950s

- Mischa van Kan: *Swingin' Swedes. The transnational exchange of Swedish jazz in the US*, Göteborg 2016, chapters 2. “Theory and Method”, 23–47 and 4. “Swedish Jazz is Swedish Modern”, 133–198.
- Listening examples: Monika Zetterlund, Bengt Hallberg, Lars Gullin, Sonya Hedenbratt etc.

Session 9) Swedish Pop

- Jansson, Johan; Nilsson, Jimi (2016): “Musicians and temporary spaces: The case of music festivals in Sweden,” in: Brian J. Hraes, Michael Seman, Tarek E. Virani (eds.): *The production and consumption of music in the digital age*, New York 2016, 144–157.
- Philipp Tagg: *Fernando the Flute*, chapters 5. “Behind and Beyond the Music” and 6. “Ideological Critique”.
- Listening examples: ABBA, Roxette etc.

Session 10) Heavy Metal and DJs

- Susanna Nordström: “Contextualizing extreme-metal music. The case of the Swedish metal nursery,” in: Alf Björnberg, Thomas Bossius (eds.): *Made in Sweden: Studies in popular music*, New York 2017, 121–130.
- Thomas Bossius: “Nordik Beats. Swedish Electronic Dance Music—From Underground to Superstardom,” *Made in Sweden: Studies in popular music*, New York 2017, 141–151.
- Listening examples: Meshuggah, Dark Tranquillity, Nordik Beats etc.

Session 11) Presentations

Essay presentations and responses

Session 12) Presentations cont.

Essay presentations and responses