

Course Schedule

(subject to change—see Moodle for the complete reading and listening assignments)

Week 1: Introduction

- **Tuesday, August 29:** Introduction, Course Basics

Readings and listening: none assigned; creation of course timeline, major vocabulary and themes

In-class readings on power & politics, excerpts from Michel Foucault, Gramsci, etc

- **Thursday, August 31: Politics & Power in the 20th Century**

Readings: activity on *Music & Politics* journal

Week 2: World War II

- **Tuesday, September 4: Experiencing the War**

Repertoire: Messiaen, Olivier. *Quartet pour la fin du temps* (1940-1941).

- **Thursday, September 7: Memorializing the War**

Repertoire: Britten, Benjamin. *War Requiem* (1961)

Week 3: Refusing the Political?

- **Tuesday, September 12: Chance & Indeterminacy**

Repertoire: Excerpts from Cage.

- **Thursday, September 14: Serial approaches**

Reading: Ligeti, György. “On Music and Politics.” *Perspectives of New Music* (Spring-Summer 1978): 19-24.

Repertoire: Excerpts from Stockhausen and Boulez

Week 4: The Nuclear Age and the Cold War

- **Tuesday, September 19: Nuclear Responses**

Reading: Schmelz, Peter. “Alfred Schnittke’s *Nagasaki*: Soviet nuclear culture, Radio Moscow, and the global Cold War.” *Journal of the American Musicological Society* 62, no. 2 (2009): 414-474.

Repertoire: Schnittke, Alfred. Excerpt from *Nagasaki* (revised 1958-1959). Penderecki, Krzysztof. *Threnody: To the Victims of Hiroshima* (1960)

- **Thursday, September 21: Soviet Meanings**

Reading: TBA

Repertoire: Shostakovich, Dmitry. *String Quartet No. 8, op. 110* (1960)

Week 5: Electronic Music

- **Tuesday, September 26:**

Repertoire: Gordon Mumma, *Dresden Interleaf 13 February 1945* (1965); TBA

- **Thursday, September 28:**

Repertoire: Stockhausen, *Hymnen* (1966-67); TBA

Week 6: Cataclysms of the 1960s and 1970s: Racial Violence

- **Tuesday, October 3:**

Reading: Biareishyk, Siargei. “Come out to show the split subject: Steve Reich, whiteness, and the avant-garde.” *Current musicology* 93 (Spring 2012): 73-93

Gopinath, Sumanth. “The problem of the political in Steve Reich’s *Come out*.” In *Sound Commitments: Avant-garde music and the sixties*. New York: NY, 2009.

- **Thursday, October 5:**

Repertoire: Reich, Steve. *Come Out* (1966);
Rzewski, Frederic. *Coming Together* (1971)

Week 7: Cataclysms of the 1960s and 1970s: Revolutions

- **Tuesday, October 10: No class (fall recess)**

- **Thursday, October 12: 1968**

Reading: Excerpt from Drott, Eric. *Music and the elusive revolution: Cultural politics and political culture in France, 1968-1981*. Berkeley, CA: University of California Press, 2011.

Repertoire: Husa, Karel. *Music for Prague 1968* (1968)

Week 8: Cataclysms of the 1960s and 1970s: Vietnam

- **Tuesday, October 17: Music and Vietnam**

Reading: Arnold, Ben. "War music and the American composer during the Vietnam Era." *The Musical Quarterly* 75, no. 3 (1991): 316-335.

- **Thursday, October 19: Music and Vietnam, continued**

Repertoire: Crumb, George. *Black Angels: Thirteen Images from the Dark Land*, electric string quartet (1970).

Siegmeister, Elie. *Faces of War* (1968).

- **Midterm Exam: take-home, open-book essay exam**

Week 9: Feminism and Deep Listening

- **Tuesday, October 24: Pauline Oliveros**

Reading: Oliveros, Pauline and Fred Maus. "A Conversation about Feminism and Music." In *Perspectives of New Music* 32, no. 2 (Summer 1994): 174-193.

Taylor, Timothy. "The Gendered Construction of the Musical Self: The Music of Pauline Oliveros." *The Musical Quarterly* 77, no. 3 (Autumn 1993): 385-396.

- **Thursday, October 26:**

Repertoire: Oliveros, Pauline. *Sonic Meditations* (1974); TBA

Week 10: De-colonizing the concert hall

- **Tuesday, October 31: Problems within**

Reading: Corbett, John. "Experimental Oriental: New Music and Other Others." In *Western Music and Its Others: Difference, Representation, and Appropriation in Music*, ed. Georgina Born and David Hesmondhalgh, 163-187. Berkeley, CA: UC Press, 2000.

- **Thursday, November 2: Possibilities**

Repertoire: Ziporyn, Evan. *Kekembangan* (1990)
Yi, Chen. *Ba Ban* (1999).

Week 11: Voices from Composers

- **Tuesday, November 7: Composer Presentations**

- **Thursday, November 9: Composer Presentations**

Week 12: Performance Art

- **Tuesday, November 14: Performance Art and Feminism**

Repertoire: Anderson, Laurie. "O Superman" (1981)
Excerpts from Joan La Barbara and Meredith Monk

- **Thursday, November 16: The Aids Crisis**

Repertoire: Galàs, Diamanda. *Plague Mass* (1991)

Brief discussion of: Meredith Monk, *New York Requiem* (1993), Laurie Anderson, *Love Among the Sailors* (1994), Pauline Oliveros, *Epigraphs in the Time of AIDS* (1994)

Week 13: Controversies of the Opera House

- **Tuesday, November 21: Staging Terrorism?**

Repertoire: Adams, John. *The Death of Klinghoffer* (1991)

- **Thursday, November 23: No class (Thanksgiving recess)**

Week 14: Music and 9/11

- **Tuesday, November 28: Music as Violence**

Reading: Cusick, Suzanne. “You are in a place that is out of the world...”: Music in the detention camps of the ‘global war on terror.’ *Journal of the Society for American Music* 2, no. 1 (2008): 1-26.

- **Thursday, November 30: Music as Memorial?**

Repertoire: Adams, John. “The Transmigration of Souls” (2002)

Week 15: In-class presentations

Tuesday, December 5

Thursday, December 7

Final Paper Due: Exam week, date TBA