

Project #2: Open the Door Projects on Music/Power/Politics

These are conceived as “opening the door on a subject” (so named because you're opening the door on this topic, not doing something complete or finished)—mini research projects completed in the course of a few hours, with the hopes of finding a few sources, doing a brief bit of research, and coming up with some preliminary ideas and concepts on the topic. As such, by design these projects contain ideas that would need editing or tweaking in another context, would need fuller context, a deeper dive into additional sources, etc.....but as preliminary jumping-off-points for future work, they are invaluable.

Due date:

Friday, Dec 1, 11:59pm

Instructions

Step #1:

- The first step is for you to pick **one topic which connects music with politics somewhere** during the period of **1900-2023**. This can be any musical genre from any part of the world. Can't be pieces we've already covered in class, though (Shostakovich *Symphony No. 5*, for example)—see list.
- It's okay to have some broad topic—just to give some random examples: music and nuclear disarmament, politics in the recording studio, the Cuban Revolution, music in the Cold War, music education reforms of the era—but then as a case study related to that, pick something **VERY SPECIFIC**: a single work, song, performance, or event, etc. If you want to start out with your super specific example, that's perfect too!
- If you're totally drawing a blank, feel free to reach out to me for ways we can sort this out, but please choose something you find interesting, this is your opportunity for self-guided interest and research!

Step #2:

Next, you should locate **two** sources related to your topic. Of these two:

- One** should be a scholarly source—typically that means a book or article published by a university press, such as Oxford University Press, University of Illinois Press, etc.
- If you're discussing a specific piece or performance, you may provide a link as one of your two sources.
- The other sources are up to you—whatever you want to use, whether books, articles, blog posts, newspaper articles, etc.

You can provide more than two sources if you want, but don't make tooooo much extra work for yourself. Rabbit holes are fun, but you already have a fair amount on your plate :)

- How do you find sources?** I've attached a research tips guide to this folder entitled “**Researching Tips**.” Make sure you try the method to find articles. As one additional GREAT resource, you can look at the journal *Music & Politics* which includes tons of articles on all kinds of music and politics topics: <https://quod.lib.umich.edu/m/mp/9460447>.*
- Once you've found your sources, have a skim and make sure to provide citations for all sources used. I'm fairly easy-going about your citation method, but give it your best shot. If you need assistance, I've attached an easy optional cheat sheet for how to use Chicago Manual Citation Methods. And I can answer questions if needed.

Step #3:

- Please tell me and your colleagues what you've learned about your topic so far (remember—you're “opening the door,” this is preliminary stuff, not a final analysis done after weeks!).
- I'm envisioning around **half a page of single-spaced writing**, or circa 350-500 words. (Again, you can write a little more if you're feeling it, but don't make tooooo much extra work for yourself.)

What's in this half page?

- A little bit of context, a wee bit of information about different elements (sound, lyrics, place/site, composer or performer intent, audience reaction) as relevant. Try to offer a good assortment of information without dwelling too much on one particular aspect.
- Depending on your example, sources, and style, your paragraph(s) may be more analytical (feel free to discuss the music!), historical, or critical. Be sure to tie together your single composer/performer/musician/event/etc with the political issue.

Reminder that you **cannot** choose the following 15 pieces:

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| 1) Bob Marley, “Zimbabwe” | 9) “We Shall Overcome” |
| 2) Dmitry Shostakovich, <i>Symphony No. 5</i> | 10) Charles Mingus, “The Original Fables of Faubus” |
| 3) Olivier Messiaen, <i>Quartet for the End of time</i> | 11) Max Roach and Abbey Lincoln, <i>Freedom Now Suite</i> |
| 4) The Shirelles, “Will You Still Love Me Tomorrow?” | 12) John Coltrane, “Alabama” |
| 5) The Ronettes, “Be My Baby” | 13) Bob Dylan, “Blowing in the Wind” and “Only a Pawn in Their Game” |
| 6) Aaron Copland, “Connotations” | 14) Sam Cooke, “A Change is Gonna Come” |
| 7) Krzysztof Penderecki, “Threnody for the Victims of Hiroshima” | 15) Nina Simone, “Mississippi Goddam” |
| 8) Sofia Gubaidulina, “Rejoice,” 5th movement | |

Anything else except these 15 examples is fair game
(as long as it's after 1900!)
Any genre is fine :)