

Week	Assigned Readings	Themes
1, Power and Politics from 1945-1960	n/a	Course introduction; brief discussion of politics and power (handout); public transcripts and hidden transcripts; agency; resistance and oppression; music's particularly unique roles in conveying meaning; how to listen to MORE than just lyrics; short case study on Bob Marley's "Zimbabwe"
	Jill M. Sullivan, <i>Bands of Sisters : U. S. Women's Military Bands During World War II</i> , David Radlauer, "The International Sweethearts of Rhythm, 1937-1949: A Brief History of the Premier All-Women Swing Orchestra,"	Introduction to research methods. World War II case studies: music and resistance/solace—Messiaen and the <i>Quartet for the End of Time</i> ; the horror of wartime use of music in concentration camps—music as torture and weapon; wartime labor changes and their impacts—all-girl swing bands.
	Abby Anderton, "'It Was Never a Nazi Orchestra': The American Re-Education of the Berlin Philharmonic."	Additional resources/lecture from me provided on internment in the 1940s; Shostakovich's incredibly complicated history (how do we understand his political stance in works like <i>String Quartet No. 8?</i>); Cold War association of sound with ideology (often, tonal music=Soviet bloc, serialism or jazz=the United States or Western Europe).
2, Power and Politics from 1953-1968		Folk music....complicated. Aaron Copland's particular problems with politics around musical styles, from the folk styles of the 1930s and 1940s to McCarthy investigations to the serialist <i>Connotations</i> ; Music and civil rights and the role of jazz musicians—Mingus, "Fables of Faubus," Freedom Riders and Freedom songs, music at the March on Washington, Coltrane, "Alabama," Dylan, "Blowin in the Wind and Only a Pawn in their Game," Cooke, "A Change is Gonna Come." ; additional in-class info on "lavender panic" and anti-queer politics of McCarthy era; role of classical music institutions in segregation (discussion of Marian Anderson and Metropolitan Opera)
	Monson, Ingrid. <i>Freedom Sounds: Civil Rights Call Out to Jazz and Africa</i> . Oxford: Oxford University Press, 2007. (selected pages from Chapter 5, "Activism and Fundraising from Freedom Now to the Freedom Rides")	In-class discussion and presentation on the cultural role of jazz in 1950s America (issues around race, masculinity, etc). Role of the benefit concert—the good, the bad, the problems. Close listening and class handout to Max Roach's <i>We Insist! Freedom Now suite</i> . Differential treatment of Max Roach and Abby Lincoln's political stances. Nina Simone, "Mississippi Goddam," contrast between musical style or syntax and lyrical content.
		In-class lecture on <i>nueva canción</i> and Chile
	Will Stos, "Bouffants, Beehives, and Breaking Gender Norms: Rethinking "Girl Group" Music of the 1950s and 1960s."	In-class lecture on Race, class, and Gender in Girl Groups of the 1960s. Politics around <i>where</i> you sing (public/private space), what you are supposed to talk about or avoid politically as a girl, the power issues in the music recording studio (example of the Ronettes but also broader class discussions on this topic). Intersectionality differences between girl groups (and expectations based on those). Ending with 1968—the limitations of the civil rights era legislation, divisions in the movement, assassinations, and the revolution year of 1968.
3, Power and Politics from 1968-1991		a case study on South Africa and music's role in activism and resistance; musical artists as resistance voices (Makeba, for example), and two landmark musical groups/projects of the 1980s: Juluka and <i>Grace/land</i> . Much discussion of the many complexities of the Paul Simon project in terms of apartheid, boycotts, credit, etc.

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	* Arnold, Ben. "War Music and the American Composer during the Vietnam Era." <i>The Musical Quarterly</i> 75, no. 3 (Autumn 1991): 316-335.	Musical approaches to Vietnam: lots of protest music, many examples of classical music composers and their often quite literal incorporation of sounds of war into avant-garde (and often very infrequently played) works about Vietnam. How do people reject serialism in the 1960s and beyond? Collage music—George Crumb and <i>Black Angels</i> . Does this piece “succeed” in focusing on the Vietnam War because it is so unclear <i>what</i> it is actually about? Is it better to be vague than specific in political program music? optional resource shared —bibliography on music & disability;
	n/a	Music and the environment (environmental crises and activism of the 1970s); Pauline Oliveros “Alien Bog” and Annea Lockwood, “A Sound of the Hudson River,” John Cage “Child of Tree,” George Crumb, “Vox balanae”
4, Power and Politics from 1991-2008	"Of Rage and Remembrance, Music and Memory: The Work of Mourning in John Corigliano's Symphony No. 1."	Societal background of the AIDS crisis and artistic and musical responses of the 1980s and 1990s; in-class reading and discussion and listening to parts of Corigliano's <i>Symphony No. 1</i> —how is this piece a memorial? How is it <i>specifically</i> about AIDS, or not? How does Corigliano both memorialize specific friends and also keep their names private (see class handout on the symphony); AIDS Quilt Songbook;
	Blim, Daniel. “Meaningful Adjacencies”: Disunity and the Commemoration of 9/11 in John Adams’s On the Transmigration of Souls." <i>Journal of the Society for American Music</i> 7, no. 4 (2013): 382-420.	what is the purpose and history of monuments and memorials? what are the controversies and decisions to be made? What might a musical memorial be? Are there special problems for musical memorials? What kinds of memorial approaches did Adams take in <i>On the Transmigration of Souls</i> , and how did different people at different times respond to these choices? What kinds of specifically musical elements did he include to reflect on 9/11? What were the controversies?
	n/a	In-class lecture on Music, listening and the troops in the wars in Iraq and Afghanistan; harmful sounds in general (music as weapon, music as torture); technology, copyright, lawsuits—the global music industry from 1995-2008 (consolidation & empire, market oligonomy, what is copyright?); the digital age; mp3.com and Napster, legislation and lawsuits, birth of streaming, intellectual property rights and power.
	n/a	
5, Power and Politics from 2008-2024	n/a. Shared optional resource on campaign advertising in 2016 election	music and elections—campaign playlists in the Obama vs. Romney campaigns; music and campaign ads; music at the political conventions; music and protest—sound studies, sonic occupation, analysis of chants, chant types and reuse, significance of place in protest
	Excerpt from Dylan Robinson, <i>Hungry Listening: Resonant Theory for Indigenous Sound Studies</i> (Minneapolis: University of Minnesota Press, 2021). Additional resource given in class: dialogue between Robinson and Dutcher; link to book on <i>Indigenous Pop Music</i>	Indigenous musics. role of ethnographic recordings—saving music and sound for museum collections, and the ethics and concerns and debates about it; "representation" of Indigenous music styles, or "writing about" versus "writing with"; compositional responsibility; inclusionary performance versus Indigenous + art music. what <i>is</i> cultural appropriation? what harm might it cause? what examples can we think of sonically? (in addition to visually or kinetically)? what does the law and intellectual property have to do with this?;
	n/a	reflection questions