
Open the Door Projects on Music/Power/Politics A Collaborative Source Guide

Music/Power/Politics, post-1945 / summer 2021
Brooks / Crane School of Music

A small explanation:

What follows are more than 200 introductory topics (a paragraph or two, plus a few sources) connecting music, power, and politics after 1945.

These were 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.

They are arranged in the following six groups:

1. 1945-1960
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Open the Door Projects—Week 1: 1945-1960

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Rodgers and Hammerstein, "You've Got to Be Carefully Taught." *South Pacific*
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Paul Robeson, Blacklisting, and the Peace Conference
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Aaron Copland and the Cold War
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U.S. Civil Rights Movement and the marriage of Rosetta Tharpe at Griffith Stadium
- 1953**
Dimitri Shostakovich's *Tenth Symphony* (1953) and His Coded Message Against Stalinist Censorship
- 1953**
Aaron Copland, McCarthyism, and President Eisenhower's Inauguration
- 1953**
Bill Haley, rock and roll, and "Rock Around the Clock"
- 1953**
Johnny Cash, prison reform, and "Folsom Prison Blues"
- 1953**
Music Education Reform and the Cold War, foundation of US Dept of Health, Education, and Welfare
- 1955**
Chuck Berry, rock and roll, and the song "Maybellene"
- 1955**
Pete Seeger, folk music, and the song "Where Have All the Flowers Gone?"
- 1956**
The Confederate Barbershop Quartet; barbershop music and the confederate flag in the 1950s
- 1956**
Dizzy Gillespie and Jazz Diplomacy
- 1956**
Bobby Gonzales, "Hahabol-habol," and Colonial Influences on Filipino Popular Music
- 1956**
Nat King Cole, Racist Violence, and the Birmingham Concert
- 1956**
Rodgers and Hammerstein, *The King and I*
- 1957**
Elvis Presley and the Ed Sullivan Show
- 1957**
Music and the Space Race
- 1957**
Changes in jazz; cool jazz and Miles Davis
- 1958-59**
Alfred Schnittke and the oratorio *Nagasaki*
- 1958**
Jazz diplomacy in general; also Dave Brunbeck's jazz diplomacy tours
- 1959**
Founding of Motown Records
- 1960**
Krzysztof Penderecki' and "Threnody for the Victims of Hiroshima"
- 1960-61**
Louis Armstrong and Jazz Diplomacy; see also concerts in East Berlin and Budapest (1965)

1939

Marian Anderson's performance at the Lincoln Memorial

Marian Anderson was an American contralto, and a symbolic figure for anti segregation laws in the United States during the 20th century. After being denied from the Philadelphia Music Academy and several educational opportunities based on her race, Anderson won a singing competition hosted by the New York Philharmonic. Anderson gained acclaim and praise on her European tour where she met Sibelius after he was struck by her performances. While racism in Europe was not nonexistent, Europe did not have the same history with the enslavement of Black individuals as the United States did. Many black musicians, including Louis Armstrong and Josephine Baker found success in Europe before gaining critical praise in their home country. After returning to the United States, Anderson went on a 4 year tour of the United States. Although her tour was successful, Anderson was denied entry to many hotels and establishments due to "white performers only" rules. In 1939, the Daughters of the American Revolution denied Anderson permission to sing at Constitution Hall based on her race. The media vilified this decision, and pressured Washington D.C., a segregated city, to allow her to perform. While the Civil Rights Movement would not gain traction for another 20 years, there seemed to have been exceptions to Jim Crow policies if the black individual was an exceptional talent, or performer. The controversial decision resulted in thousands of DAR members quitting, including First Lady Eleanor Roosevelt. Eleanor Roosevelt encouraged FDR to arrange a concert on the steps of the Lincoln Memorial on Easter Sunday, April 9th. The image of her performing in front of the Lincoln Memorial, a man who had freed her grandmother from slavery, is a powerful testament to her triumph over discriminatory laws. Anderson, while not a political activist, appeared to accept her role as a symbolic victory for black americans. She opened the performance with "My Country, 'Tis of Thee", attracting an audience of more than 75,000. A black woman, singing "My country, 'tis of thee, sweet land of liberty", is a sharp contrast to the fact that she had difficulty finding a performance venue due to her race. She made one change to the song - instead of singing "of thee I sing", "of thee we sing". Anderson also closed out her program with three gospels: Gospel Train, Trampin, and My Soul is Anchored in the Lord. After performing more traditional works like Ave Maria, her choice to sing gospel, a traditionally black musical artform, is especially poignant considering the circumstances of her performance. After her performance, Anderson enjoyed a successful singing and diplomatic career, breaking barriers again in 1955 when she became the first black woman to sing at the Met Opera.

Sources:

<https://youtu.be/XF9Quk0QhSE>

Susan Stamberg, "Denied a Stage, She Sang for a Nation", Morning Edition, Northeast Public Radio, April 9 2014

Reece, Dwandayln. "Marian Anderson and the Concert at the Lincoln Memorial". Smithsonian Music, March 2016

O'Dell, Cary. "NBC Radio Coverage of Marian Anderson's Recital at the Lincoln Memorial (April 9, 1939)", National Registry, 2008.

New World Encyclopedia contributors, "Marian Anderson," New World Encyclopedia, , https://www.newworldencyclopedia.org/p/index.php?title=Marian_Anderson&oldid=1013765 (accessed June 30, 2021).

1941-44

Music in Japanese Internment Camps in the US

I chose to learn about music in Japanese internment camps. These camps were set up by the United States after the bombing of Pearl Harbor in 1945 because of increasing distrust of Japanese-American citizens. Similarly to music in German concentration camps, music in the internment camps was used as both propaganda for the United States in hopes of "American-izing" the Japanese, but also as a means of comfort and entertainment for those in the camps. Minako Waseda, an Asian-American author who has done extensive research on this topic, finds that rather than have their culture eliminated, "the practice of no Japanese performance art was discontinued because of the internment; every art that had been practiced in Japanese American communities before the war continued on in many, if not all, of the camps." (Waseda 182) I believe this has something to do with the atmosphere of the camps they were kept in. While German concentration camps were horrible and dangerous work camps, Japanese internment camps were described as more of under-funded suburbs, and internees lived in apartment buildings with access to laundromats, grocery stores, and more. I find that this makes sense when thinking about how Japanese culture was not snuffed out, like Jewish culture was in German concentration camps. One of the biggest forms of entertainment in the internment camps was big band performances. As an attempt to "American-ize" these camps, as I mentioned earlier, these big bands would perform music by American composers or popular music in the United States. Internees from Hawaii spent a lot of their time writing music as well, which is what I want to focus most of my efforts on. Unfortunately, I couldn't find any performances of these songs, but they wrote songs like "Gila Relocation Center Song", "The Song of Topaz", and "Tule Lake". The general theme of these songs were hoping to eventually be able to return home, recognizing the camps as their temporary homes, and asking for help from God.

Sources:

Waseda, Minako. "Extraordinary Circumstances, Exceptional Practices: Music in Japanese American Concentration Camps." Essay. In *Journal of Asian American Studies* 8, 8:171–209. The Johns Hopkins University Press, 2005. <https://history.msu.edu/files/2010/04/Minako-Waseda1.pdf>

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Minako Waseda. "Music in camp," Densho Encyclopedia <https://encyclopedia.densho.org/Music%20in%20camp> (accessed Jun 30 2021).

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1944

Woody Guthrie, "This Land is Your Land"

Woody Guthrie, a folk singer-songwriter from Oklahoma, was an influential voice of anti-fascism, anti-capitalism, and communism throughout the 1940's, 50's, and 60's. He used folk music and the image of the average working american to bring radical political messages to a widespread audience of the american working class. Sonically, his music features folk style guitar and voice with frequent additions of instruments such as harmonica, fiddle, and mandolin to name a few. Often his songs would borrow partially or wholly from preexisting folk melodies such as "frog went a-courtin'" or "Oh, my loving brother." These sonic elements as well lyrical content concerning the plight of the working class, served to make the music unpretentious and accessible to those outside of the wealthy and powerful.

One song in particular that sought to criticize the american status quo was "This Land is Your Land," written in 1940 and recorded in 1944. This was written in part as a response to Irving Berlin's brazenly patriotic song, "God Bless America" and emphasized the idea that America should be a place where all people ideally deserve to be prosperous. Guthrie conveys this message by being both proud of the land's wonders and possibilities, as well as providing specific critiques of the american experience. Two verses in particular offer specific critiques about private property and hunger. The end of the latter verse goes, "I saw my people as they stood hungry, I stood there wondering if god blessed America for me." In this line, Guthrie is asking if blind patriotism is truly warranted in a capitalist system where some are subjected to poverty and hunger. Guthrie's experience with dust bowl refugees, oil economy collapses of the great depression, and World War II made him grow disillusioned with the capitalist system. Though these radical verses were omitted in most

famous recordings due to McCarthyism, the original lyrics have been revived at times by Pete Seeger, Arlo Guthrie and many others. Woody Guthrie's music of radical political messages for common working people may have played a part in the expansion of labor unions in the 1950's and heavily influenced musicians of the future to politicize their art.

Sources:

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Jackson, Mark Allan. "Is This Song Your Song Anymore?: Revisioning Woody Guthrie's 'This Land Is Your Land.'" *American Music* 20, no. 3 (Fall 2002): 249–76. doi:10.2307/1350126.

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Carlin, Richard. "Prophet Singer: The Voice and Vision of Woody Guthrie." *The Bulletin of the Society for American Music* 35, no. 3 (Fall, 2009): 48. <http://potsdam.idm.oclc.org/login?url=https://www-proquest-com.potsdam.idm.oclc.org/scholarly-journals/prophet-singer-voice-vision-woody-guthrie/docview/197342116/se-2?accountid=14170>

Guthrie, Woody. This land is your land, 1944. <https://youtu.be/wxiMrvDbq3s>

1945

The German National Anthem, *Das Deutschland Lied* (including events in 1950-1952)

At the start of my research, I set out to find something involving German music, culture, and politics post World War II. This led me to the Music & Politics journal, where I stumbled upon a very interesting article entitled, "German National Song in the Third Reich: A Tale of Two Anthems" by Josef Hanson. Hanson's work set me on a journey of discovery in understanding the becoming, transformation, and eventual readoption of what is still deemed the German National Anthem: Das Deutschland Lied. Das Deutschland Lied went on a journey of its own before being readopted as the version we now know. Interestingly enough, I found that the German National Anthem's melody is actually Austrian, having been originally composed by Haydn. The original poem set to Haydn's melody was written by Hoffmann in 1841, but the meaning of those words took on different contexts as Germany's culture and social climate changed over the

next century. Haydn's melody and Hoffmann's lyrics served as a source of pride and enjoyment just as much as they served as a tool for manipulation, coercion, and terror.

When looking at most nation's national anthems, they almost always boast about the country's most beautiful asset and commemorate the trials and tribulations they may have faced in order to stand as a nation. From its conception, Das Deutschland Lied's very first stanza presents an air of superiority-- "Germany, Germany, above all else! Above all else in the world!" What makes this even more perturbing is the introduction and eventual melding of a new anthem: the Horst Wessel Lied. By 1933, this new melody had become synergistically entwined with Das Deutschland Lied.

Written by a deeply loyal SA soldier that had fallen, Horst Wessel Lied was used as Nazi propaganda, being referred to as, "the greatest and most clearly identified representation of the musical SA" (Hanson 7). As per Hitler's request, Horst Wessel Lied typically followed a slow, steady performance of Das Deutschland Lied. A 'fighting song,' it was played in a contrasting upbeat manner, and its lyrics more accurately portrayed the Nazi ideal-- "Millions, full of hope, look up at the Swastika... Soon will fly Hitler-flags over every street." This tune was a huge and powerful source of Nazi propaganda, even required to be sung in schools before wartime.

The two anthems were either played in conjunction, or eerily melded together. The chilling lyrics to Horst Wessel Lied could be easily sang to the tune of Das Deutschland Lied, and the frequent pairing of the two almost made them a married couple-- it became difficult to separate the essence of one from the other. Both melodies, but especially Horst Wessel Lied, eventually took on a very chilling connotation to those in which it was used to coerce, control, and manipulate. After the fall of the Third Reich, Horst Wessel Lied was officially banned in 1945.

Post World War II, Germany was a divided country. Traditionalists, war veterans, and families of fallen members on one side, idealists on the other side. President of the Federal Republic of Germany, Theodor Heuss, recognized the deeply embedded traumatizing nature of Das Deutschland Lied, and set out the commission an entirely new anthem to unify the nation-- appeasing both traditionalists and idealists with a message of unity, strength, and pride, sans all of the trauma connected to the Anschluss. Naturally, and to no one's surprise, this did not sit well with the traditionalists. Chancellor Konrad Adenauer became the unofficial-official speaker in favor of keeping the original tune as Germany's National Anthem, and his resistance and persistence against President Heuss' wishes was relentless.

With the support of a large part of the country, Chancellor Adenauer used his power and privilege to blatantly undermine Heuss and utilize Das Deutschland Lied as a

tool for resistance, a symbol for an unwavering stance on the matter. Though it was not permitted to continue pushing the piece as our National Anthem, Adenauer used his position of power to simply sing it anyway! At one of his speeches in April of 1950, Adenauer closed his words with a rendition of the third verse. In June of 1951, Adenauer rigged a playing of the verse at a large sporting event, the Davis Cup.

What ensued next was a series of letters between Heuss and Adenauer-- neither of them backing down from their positions on the matter. Heuss believed the connotations embedded within the lyrics would always strike a painful nerve in so many, while Adenauer denied this and sought to commemorate all the German lives lost in the war and to retain that everlasting German pride. Eventually, they came to an agreement in which the third verse only would be readopted as the National Anthem. In 1952, a letter between the two stating such was released to the public, and the third verse only became-- and still stands as-- the German National Anthem.

Sources:

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Special, James Michael. "Adenauer Assures Berlin on Capital; Says City Still Is Considered Center of Unified Germany..." *New York Times*, April 18, 1950. Accessed June 30, 2021. <https://www.nytimes.com/1950/04/18/archives/adenauer-assures-berlin-on-capital-says-city-still-is-considered.html>

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1945

Vern Partlow and "Old Man Atom"

This piece, "Old Man Atom" was extremely interesting to learn about and absolutely haunting to listen to. "Old Man Atom" was written by Vern Partlow in 1945 in protest of the atomic bombing of Hiroshima and Nagasaki which happened on August 6, 1945 and August 9, 1945 respectively. This piece expresses the haunting truth of what happened during the atomic bombing and presents a satirical interpretation of these events. Constructed to express the injustice of what took place, and the haunting truth that it could happen to anyone now that atomic bombing was possible, the piece states: "Here's my moral,

plain as day, Old Man Atom is here to stay. He's gonna hang around, it's plain to see, But, ah, my dearly beloved, are we? We hold these truths to be self-evident All men may be cremated equal." Vern Partlow was also a reporter and developed the piece after interviewing a nuclear weapons scientist which alarmed him greatly. Through using a folk/ old country/blues style, Vern creates a piece that relates to the public through the popular country styles, but also directly confronts the political issues of the time. I imagine hearing this song could have been like pointing to the elephant in the room. Additionally, the piece uses a style of country singing that is in a sense "talk singing" which further emphasizes the words and therefore the political issues presented in the piece. The story telling aspect of folk music and the old country style are what especially presents the themes in this piece. "Old Man Atom" gained popularity and thus controversy as some found his piece to present communist ideas. "Old Man Atom" was first released by Pete Seeger and then commonly performed and recorded by Sons of Pioneers. In the Sons of Pioneers rendition of this piece, there can be heard a bomb sound, explicitly (as if the lyrics did not do this enough). Partlow's piece can be found under other titles including "Talking Atom" and "Atomic Talking Blues." I highly suggest listening to this song.

Sources:

"Our Story." Sons of the Pioneers. Accessed July 1, 2021. <https://sonsofthepioneers.org/our-story>

Sons of the Pioneers - Old Man Atom. YouTube. YouTube, 2013. <https://youtu.be/AB-oJLq5rWo>

Sam Hinton Old Man Atom. YouTube. YouTube, 2014. <https://youtu.be/BU3Njv640Nw>

"Vern Partlow." Wikipedia. Wikimedia Foundation, April 24, 2021. https://en.wikipedia.org/wiki/Vern_Partlow#Old_Man_Atom

Weiner, Robert G. "Atomic Music: Country Conservatism and Folk Discontent." *Studies in Popular Culture* 19, no. 2 (1996): 217-35. Accessed July 1, 2021. <http://www.jstor.org/stable/41970280>

When a political issue comes into play in the United States, the first amendment allows the freedom of speech. We, the people, have the right to stand up and speak out about our views and political standpoints. We have the right to speak up for what we believe.

Music has the immense power to change conceptions and create a narrative. Many artists have found creative ways to use music to portray a political agenda. Using music as a form of activism makes a non-violent form of protest that all listeners have access to.

After the destruction of WW2, tensions were high in the United States. We went from one war to another, and the Cold War began. Fear of Nuclear warfare and death and

destruction were high. Protests began, begging for the complete removal of nuclear weapons. Many artists used music to develop and speak out on their fears. One of those artists was reporter Vern Partlow.

"Peace for the world or the world in pieces."; this is the chilling final verse in Vern Partlow's "Old Man Atom." This talking song, produced in 1945, focused on anti-nuclear protest following the bombing of Hiroshima and Nagasaki during World War Two. The lyrics focus on the destruction of the bombings and the effect that more nuclear war could create. Partlow's efforts in this song of protest were to warn of the dangers that nuclear weapons could impose if we continued to use them. Some of his lyrics even encouraged activism, stating,

"So, if you're scared of the A-bomb, I'll tell you what to do: You got to get with all the people in the world with you. You got to get together and let out a yell, Or the first thing you know, we'll blow this world to.." Unfortunately, sensory in the United States was at an all-time high. As a result, the song was banned from the public to maintain the group fear mentality, creating more disunity and distrust between the people and the government.

Sources:

Weiner, R. (1996). Atomic Music: Country Conservatism and Folk Discontent. *Studies in Popular Culture*, 19(2), 217-235. Retrieved June 30, 2021, from <http://www.jstor.org/stable/41970280>

Audio:

"Old Man Atom (Talking Atomic Blues)" Ozie Waters Song by Vern Partlow & Irving Bibo." YouTube, 7 Mar. 2015, youtu.be/QLxqCoCzq1U

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<https://soundbeat.org/episode/old-man-atom/> Old Man Atom. Old Man Atom – Sound Beat. (n.d.). <https://soundbeat.org/episode/old-man-atom/>

1945

Bebop and World War II

The music I chose to research was Bebop's correlation to World War II. World War II led to the fall of swing music and the rise of Bebop. In the 1930s, swing band music took over the jazz scene, creating an upbeat dance environment. This was the first time Jazz started to be an accepted form of music and broke down racial barriers as performers and audience members came together at Jazz clubs to enjoy swing music. Once World War II began, everything changed in the Jazz scene. The

instrumentation changed significantly as musicians were frequently getting pulled for the draft, leaving swing music behind. In swing music, there would be about 12-20 musicians performing together. After World War II began, those groups changed to only 4 to 6 musicians. These small groups led to the start of Bebop music developing. The drastic change in group sizes led to a change in sound as well. Instead of the loud upbeat unified sound of swing, in bebop, the music was very thin and emphasized complex individual solos. Bebop was also the start of Jazz music breaking away from dance music. This was because of the strict midnight curfews that shut down clubs during World War II. This took a huge platform away from musicians since clubs were the primary place jazz music would be performed. The war also made gigging a lot harder for musicians due to the gas and rubber shortage during this time. People needed to ration gas and tires, making it nearly impossible to travel. With the closure of clubs during peak hours and the limited opportunity to tour, many musicians were not able to make sufficient incomes during this time. World War II disrupted the evolution of Jazz music, stopping all the progress that swing had started. Swing music was widely accepted because it went with the following of the American people. Bebop, however, was a completely new art form that was highly criticized at the start. Part of this criticism came from the shift from consonance to dissonance. The complex melodies of bebop went against what the American audience was used to at this time. This use of dissonance could be symbolic of the clash of opinions and conflict with the War. These dissonances could also be interpreted as a political statement against racism and segregation during this time.

Sources:

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1947

Chano Pozo, race, immigration, and Afro-Cuban jazz

I chose to write about Chano Pozo and the introduction of Afro-Cuban jazz in New York during the 1940's. Afro-

Cuban jazz contains traditional afro-cuban rhythm with the harmonies and improv of american jazz. Afro-Cuban jazz borrows harmonies from New Orleans music and big bands like Duke Ellington. It also has a traditional clave-based rhythm which is a syncopated two-measure pattern which is borrowed from West Africa origins. The Rumba is a traditional Afro-Cuban style. It consists of 3 parts: guaguanco, yambu, and columbia.

Chano Pozo was born in a former slave quarter in Havana, Cuba. Pozo surpassed the odds and became a well known percussionist in Cuba before coming to the United States in 1946. While still in Cuba he worked his way through performing in different clubs until he won an award for his choreography. After that, Pozo moved to New York! Once in New York he was performing with great musicians like Katherine Dunham, and Miguelito Valdes. After being exposed in the music scene he went on and collaborated with Dizzy Gillespie. This collaboration introduced the mixture of Latin music and jazz.

Sources:

Chano Pozo: Legacy of the Ultimate Rumbero. (n.d.). Retrieved from <https://www.sfjazz.org/onthecorner/chano-pozo-legacy-ultimate-rumbero>

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1947

Pete Seeger, folk music and politics during the Civil Rights movement, and the song "We Shall Overcome"

While it has been rumored that "We Shall Overcome" is based off of the 1901 song "I'll Overcome Someday", written by Charles Albert Tindley, I'd like to take a closer look at the selection performed by Pete Seeger in 1947. There's no doubt this song is politically charged when looking at the lyrics, emotion when performing, and the history behind it. "We Shall Overcome" is a timeless standard of the Civil Rights Movement and continues to be important today. When looking at most music, it's not too hard to find an inner politically charged message and in "We Shall Overcome"

As the story goes, the 1947 version of “We Shall Overcome” was published in an edition of the People's Songs Bulletin- which Pete Seeger directed. Zilphia Horton, music director of the Highlander Folk School of Monteagle, said she had learned and loved the song Horton taught it to others, including Seeger, who eventually recorded it.

Sources:

“We Shall Overcome” (live). <https://youtu.be/s1yQcIEFAFc>

Rob Rosenthal, Sam Rosenthal, and Pete Seeger. *Pete Seeger in His Own Words*. Taylor and Francis, 2015.

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“‘We Shall Overcome,’ 1948.” *Smash Hits: The 100 Songs That Defined America*, 2016.

1947

The partition of India and “Afsana likh rahi hoon”

Dard was the most famous film in India in 1947, featuring playback singer Uma Devi (popularly known as Tun Tun). The opening number, Afsana likh rahi hoon, is considered “arguably the most memorable melody of 1947; it is hummed—with a familiar ring to it—even today.” Afsana, which means story, is fitting for a year that became pivotal in the history of India: The Partition of 1947, which is when British occupation of India ended and two independent sovereign countries emerged, India and Pakistan. The lyrics of Afsana likh rahi hoon tell a different story should the perspective be taken that the words are not being written to a lover, but instead are written from the perspective of a people with longing desire for independence:

I am writing...

अफ़साना लिख रही हूँ...

I am writing an Afsana of Dil-e-Bekarar

अफ़साना लिख रही हूँ दिल-ए-बेकरार का

Waiting for you with color in my eyes

आँखों में रंग भर के तेरे इंतज़ार का

I am writing...

अफ़साना लिख रही हूँ...

When you are not there there is nothing in the outside

जब तू नहीं तो कुछ भी नहीं है बहार में

not in the spring

नहीं है बहार में

When you are not there there is nothing in the outside

जब तू नहीं तो कुछ भी नहीं है बहार में

not in the spring

नहीं है बहार में

I want the face too...

जी चाहता हूँ मुँह भी...

I don't even want to see my face outside

जी चाहता हूँ मुँह भी ना देखूँ बहार का

Waiting for you with color in my eyes

आँखों में रंग भर के तेरे इंतज़ार का

I am writing...

अफ़साना लिख रही हूँ...

I have acquired the wealth of my time

हासिल हैं यूँ तो मुझ को ज़माने की दौलतें

the riches of the times

ज़माने की दौलतें

I have acquired the wealth of my time

हासिल हैं यूँ तो मुझ को ज़माने की दौलतें

the riches of the times

ज़माने की दौलतें

But got lucky...

लेकिन नसीब लाई...

But I have got the luck of one day

लेकिन नसीब लाई हूँ एक सोगवार का

Waiting for you with color in my eyes

आँखों में रंग भर के तेरे इंतज़ार का

I am writing...

अफ़साना लिख रही हूँ...

Aja, now there are tears in my eyes too

आजा, के अब तो आँख में आँसू भी आ गए

tears have come

आँसू भी आ गए

Aja, now there are tears in my eyes too

आजा, के अब तो आँख में आँसू भी आ गए

tears have come

आँसू भी आ गए

The ocean spilled...

सागर छलक उठा...

The ocean spilled out of my patience-o-agreement

सागर छलक उठा मेरे सब्र-ओ-करार का

Waiting for you with color in my eyes

आँखों में रंग भर के तेरे इंतज़ार का

I am writing...

अफ़साना लिख रही हूँ...

I am writing an Afsana of Dil-e-Bekarar

अफ़साना लिख रही हूँ दिल-ए-बेकरार का

Waiting for you with color in my eyes

आँखों में रंग भर के तेरे इंतज़ार का

The author continues on, speaking of the Afsana of the Partition of 1947, for which “the separation of India and Pakistan had a human cost of catastrophic dimensions, being the largest exodus in human history involving ten million people. At least one million died.” The arts played a significant role in expressing the feelings, memory, and

trauma of the Partition, where “art, fiction and cinema were to echo the pain for generations.” In *Afsana likh rahi hoon*, you can hear the longing being expressed through the melodic figures of the recurring opening melody, that being to ascend and return back, voicing hope but with hesitancy. Or, perhaps, it is the sound of waves crashing, crests falling upon the shore, to recycle back and continue battering the earth, representing the wave of an emergence of a new India.

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1949

Effects of Revolutionary Music on Popular Music in China 1945-1960, and “The East is Red” Song (1949)

Fresh after World War II and the Second Sino-Japanese War, the People’s Republic of China emerged, celebrating its National Day on October 1st, 1949, under founding father Chairman Mao Zehdong. Believing that music should be used as a political tool, Chairman Mao and the communist party promoted the use of revolutionary music and, in turn, suppressed popular music in China throughout the second half of the 1900s. Due to this, music in China during this era pushed more propaganda driven sources, and therefore, forcibly shifted the idea of what was popular music. Revolutionary music at this time was categorized by its march-like rhythms, symbolizing war, and Pro-communist lyrics, as well as repetitive use on radios and public events. One of the most popular revolutionary tunes at this time was one titled “The East is Red.” Played during the first National Day celebration, this song also ultimately became recognized as the anthem of Chairman Mao. While there seemed to be a divide

between popular music and revolutionary music, this tune originally derived from a romantic ballad written a few years prior, called “Riding White Horses.” Similar to the former, this tune was popular through the lyrical references to war and battle. Thus, connecting with an audience going through the turmoil of war and needing support, and ultimately creating a great foundation for revolutionary music. As this foundation grew, musicians gradually added more relevant lyrics to “Riding White Horses,” which resulted in the tune “The East is Red.” Following this, the revamped anthem started a series of music used to represent major political heads in China after Mao Zedong. Deng Xiaoping, Jiang Zemin, and Hu Jintao were each given their own theme song. Therefore, continuing this tradition, well into the 21st century, with Hu Jintao, former president of the People’s Republic of China, retiring in 2013. Additionally, a few years after the performance of this song at the National Day celebration, a now well-known Chinese film by Wang Ping was released titled *The East Is Red: A Song and Dance Epic*. With this progression and emphasis of the connection between politics and music in China, one can assume the role of music in political propaganda in China will persist in the future.

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1949

Zhdanovshchina (cultural policy of the Soviet Union), Dmitri Shostakovich, "Song of the Forest"

In the Cold War, the arts were expected to conform to the idea of Zhdanovshchina, a "cultural policy of the Soviet Union during the Cold War period following World War II, calling for stricter government control of art and promoting an extreme anti-Western bias". This took place from 1946–53. This originated in literature but eventually influenced all art forms in the Soviet Union and even affected all intellectual fields, including philosophy and science. If you were to go against the government's idea of what was good you would be punished. This happened to Shostakovich, he was deemed a formalist and was dismissed from his position at the conservatory and some of his (and his family's) privileges were taken away. He was used as an artistic representative to the Cultural and Scientific Congress for World PEace where he was asked by Nabokov if he supported the Soviet Union's dislike of Stravinsky. Shostakovich, due to the Zhdanov decree and the fear of repercussions, was forced to agree. He wrote the cantata *Song of the Forest*, which called Stalin the "Great Gardener" for planting trees in the wake of the war. This composition was part of his "rehabilitation" to show he could compose by the rules of the government. It is a simple and accessible piece, just as the government required of good, socialist music. It is composed of 7 movements, titled: When the War Was Over, The Call Rings Throughout the Land, Memory of the Past, The Pioneers Plant the Forests, The Fighters of Stalingrad Forge Onward, A Walk into the Future, and Glory. It was premiered by the Leningrad Philharmonic in 1949. The work was well received by the government and earned Shostakovich a Stalin Prize.

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1949

Rodgers and Hammerstein, "You've Got to Be Carefully Taught." *South Pacific*

South Pacific, one of Rodgers and Hammerstein's Tony-award winning musical, was premiered in 1949. Some might be surprised that the show was such a hit on the stage, and eventually at the box office in 1958, given that more than one idea in the musical were considered to be "taboo" for the time. Racial prejudice is a major theme of the musical, and Rodgers and Hammerstein used the production as a platform for preaching racial tolerance. There are two interracial relationships in the show: one between an American woman (Nellie Forbush) and a Frenchman (Emile de Becque) who has two half-Polynesian children from his previous wife and another between an American soldier (Lt. Joseph Cable) and a Tonkinese girl (Liat). Ultimately, Nellie and Emile de Becque have the "happy ever after" ending while Cable and Liat fall in love before he is killed in action. However, for being a musical that preaches racial tolerance and "love wins," there is a somewhat surprising song in Act 2: "You've Got to Be Carefully Taught." At the point in the show when it is sung, Cable and Emile are having a conversation about the prejudices that Cable and Nellie have. Cable, filled with self-disgust, says, "it's not something you're born with" before leading into the song. Essentially, he goes on to say how you're (as Americans) are taught to hate and fear those of a different race. You would think that a song like this would be too controversial to include - more so given the message that Rodgers and Hammerstein were trying to send through their production than for the time. Rodgers and Hammerstein were urged to remove the song from the show, but they both stated that it represented what they wanted to do with the musical and that it was going to stay in, even if it meant that the production failed.

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1949

Paul Robeson, Blacklisting, and the Peace Conference

Paul Robeson was an American singer, actor, and political activist who was born in 1898 and died in 1976. For a time, he was one of the most famous African Americans in the country, highly recognized for his roles in movies and theatrical productions. He played Joe in the filmed version of *Show Boat*. In 1949, he told the Paris Peace Conference that it would be unthinkable for African Americans to fight in a war against the Soviet Union. He stated that he did not believe World War III was inevitable, and that there were many Americans who did not want another war. His exact words may have been misquoted, but by the time they reached the United States, the damage had been done. These comments got him labeled as a traitor and landed him on the House Committee on Un-American Activities (HUAC) blacklist.

In 1949, Robeson also recorded his own rendition of the Soviet National anthem. Robeson was closely monitored by the FBI for his affinity for the Soviet Union and communism. The United States ultimately confiscated his passport. Many of his concerts were cancelled, and two of his shows were attacked by racist mobs. In the 1950's, the McCarthy administration banned him from performing in Hollywood, which drastically changed his career. Jackie Robinson even spoke out against Robeson, saying that Robeson did not speak for all Black Americans. The federal government also pushed a narrative that Robeson and other communist thinkers to be categorized as clinically insane.

Robeson alleged that he was drawn to the Soviet Union because of the lack of racism there. For a time, the USSR was promoting color blind equality, and Robeson believed in their vision for a more just society. He had experienced racism while living in Mississippi and believed that the Soviet Union treated African Americans more equitably.

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1950

Aaron Copland and the Cold War

This is a very broad topic but the focus is on the differences and approaches between Shostakovich and Copland during the Cold War period and their push or pull towards specific styles. It is not as simple as one composer believed in one thing and the other composer believed in another thing. Copland used the 12 tone technique as a way to distance himself from Soviet music and communistic ideals and wanted to distance himself from any European musical traditions. Shostakovich on the other hand was both fighting the Cold War and a symbol for the Cold War (Schmelz). He publicly denounced many modernist composers of the time like Stravinski and accused the US of imperialism. Shostakovich was composing music that carried a specific message while composers like Copland were creating avant-garde pieces to counteract music in the Soviet Union. Copland wrote a piano quartet using the 12 tone technique as a way to illustrate the effects of the Cold War on musicians and artists of the time. The piano quartet was finished in 1950 and was a way to reflect his own push towards different styles and evolution as a composer but at the time Copland reflected on the fact that he had to be as anti-communist as possible as he was both gay and Jewish and many individuals associated those two things with communism (De-Lapp-Birkett). His piano quartet used instrumentation that was less common, again as a way to push away from European ideals, and coming directly after *Appalachian Spring*, was not well received by his audience. Both Raymond and DeLap-Birkett discuss how this quartet was made for intellectual individuals who understood the anti-communism push and some reviewers accused him of only composing for "the intellectual" (Raymond 116). The Cold War pushed many composers and artists of the time to make a direct political stance either for or against different ideals and Copland and Shostakovich are both examples of that.

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1951

U.S. Civil Rights Movement and the marriage of Rosetta Tharpe at Griffith Stadium

Rosetta Tharpe is a hugely influential black rock and roll artist, who pioneered the mixing of gospel music with secular music. She is also credited with being one of the first musical artists to use large amounts of distortion when playing her guitar. She was particularly popular in the 1940's, which was the purpose of her public wedding event on July 3rd, 1951. In many ways this wedding was a publicity stunt to try and boost her popularity and relevance as her career began to slow. This event pertains to the Civil Rights movement because this concert was a stark example of black joy and excellence within the Jim Crow era. Tharpe was given one year to find a husband (her third) for this massive event that started as an evangelical event (the wedding), followed by the first ever sold out stadium rock and roll concert (Tharpe's performance) after the wedding ceremony. Here we see Tharpe's controversial and consistent blending of gospel music and traditions with secular music and activities. These combinations were not always well received but in this instance the wedding/concert was a huge success.

The popularity and success of this event is striking from a historical perspective because Rosetta Tharpe and her groom, Russel Morrison, were black. So like so many other elements of our musical culture today, the stadium concert venue was pioneered by a black artist. What is also significant to consider is that in 1951 the civil rights movement was only just gaining momentum. The Martinsville Seven were executed in February in that year, the United States' largest recorded execution for the crime of rape. Seven black men were convicted and executed for the rape of white woman. Brown b. Board would not happen until the following year in 1954. Tharpe's popularity and power that this event gave her allowed her to purchase a dress from a store that had previously publicly refused to service her because of her race. This store drove the dress to her, with a white employee to make necessary modifications. With an estimated 25,000

tickets sold, Tharpe had that kind of power for a moment in time.

I focused in on this event because I thought it to be an excellent example black excellence and joy as the civil rights movement gained momentum. The resilience and strength of marginalized communities is often remarkable. This time period was one of oppression and theft from blacks, even more so black women. We have much to learn and reckon with from our past as a society moving forward, and if we will be remembered for using our current power to create equity, or resist social progress like some many before us.

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Brittany Spanos - June 30, 2021 <https://www.rollingstone.com/music/music-features/flashback-sister-rosetta-tharpe-pr-stunt-wedding-1127323/>

1953

Dimitri Shostakovich's *Tenth Symphony* (1953) and His Coded Message Against Stalinist Censorship

On December 17, 1953, the Leningrad Philharmonic premiered Dmitri Shostakovich's Symphony No. 10 under the baton of Yevgeny Mravinsky in Leningrad, Russia. The work's premiere was considered incredibly successful, as were the following performances in Moscow (Keller 2017). Still, some audience members were left feeling a little confused by the piece's contemplative opening and the blinding fury of the second movement. The performance took place a little more than ten months after the death of Joseph Stalin on March 5th of the same year.

Shostakovich and Stalin's secret police had had an interesting relationship over the course of Shostakovich's career up to this point. More than once was Shostakovich threatened with imprisonment, exile, and execution for publishing works that did not conform to Stalin's nationalist

propaganda machine, and in 1948, he was forced out of his teaching position at Leningrad Conservatory, with a public ban on performances of his works, and Communist Party representatives harassing him to conform to Stalin's vision of art strictly as a means of the glorification of the Soviet Union (Gerstel 1999).

In Solomon Volkov's Testimony, a collection of transcribed conversations between Volkov and Shostakovich - although there is much contention that this publication is much more than a series of rumors and lies about Shostakovich's life (Norris, 1980) - Volkov quotes Shostakovich as saying that his Tenth Symphony was "about Stalin and the Stalin years", where the "second part, the scherzo, is a musical portrait of Stalin, roughly speaking." (Keller, 2017) In the second movement, Shostakovich seems to evoke images of Stalin with a blisteringly fast, relentless tempo and a fortissimo dynamic that only gets louder as the piece progresses, save for a brief respite near the end. Frenetic woodwinds, short, syncopated blasts from the brass, and frequent interruptions from a militaristic sounding snare drum perfectly capture the anger and chaos of Stalin's regime. As the piece continues into the third movement, Shostakovich seems to celebrate his freedom from Stalin's oppressive censorship over individualism by introducing his now famous theme of D, E flat, C, B (Gerstel, 1999). When translated into German pitch-naming equivalents, this sequence becomes D, "es", C, H, or DSCH, representing "D. SCH"ostakowitsch's signature spelled in its German transliteration (Keller, 2017).

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1953

Aaron Copland, McCarthyism, and President Eisenhower's Inauguration

McCarthyism, also known as the Second Red Scare, was a period during American history which was filled with fear

for the Communist wave. Between 1950 and 1954, Senator Joe McCarthy of Wisconsin began a series of investigations into alleged Communist sympathizers. This movement started the House Committee on Un-American Activities (HUAC). Many artists and those in the entertainment industries were blacklisted.

Aaron Copland was originally tasked with premiering Lincoln Portrait for President Eisenhower's inaugural event. It was pulled from the program when congressman Fred Busbey made claims of Copland's communist sympathies which some claim may have been due to Copland's sexual orientation. Copland's would later be subpoenaed in 1953 to testify before McCarthy's senate subcommittee.

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Aaron Copland versus Joseph McCarthy Hearing, May 26, 1953

During the 1950s, there was mass hysteria concerning some Americans becoming sympathetic towards Communism and being informants for the Soviet Union. This was known as McCarthyism, where Senator Joseph McCarthy led many hearings accusing people of having communist ties, which led to blacklisting and punishment to those on trial. Aaron Copland was accused of being a communist based off of his compositions which used the twelve tone system, and other new ideas regarding tonality. At that time, "any expression of aesthetic accessibility (whether tonality in music) was nearly equated with communist dogma" (Crist, p.413). In other words, music that challenged the status quo or did not sound "American" was determined to be Communist. These were considered to be "un-American" activities. There were even reports that Copland took part in Communist party activities that took place during the 1930s in America. Now, I believe that one might like the

ideas of a certain political way of being, but not identify themselves as that party. I also think that one can be critical of how a country runs their society without having to worry about backlash. We have the first amendment for a reason. Copland found himself defending his name against being a Communist and being blacklisted from everything he has ever achieved on May 26, 1953. During this hearing, Copland did an excellent job of evading questions and McCarthy's attempts to label him as a communist. He would give answers that revealed that he was not really thinking about these Communist ideas. He played the character of someone who just went along with the times and that it seemed like the right thing to do at the time (in regard to his compositions). In the end, he was acquitted of these charges due to lack of evidence. But, I can only imagine how his impact on history would have been different through the lens of an American if he was found guilty.

I chose to write about a popular and famous composer's experience with McCarthyism, a time where Americans were put on trial for having supposed Communist ties. This is really interesting to me because every time that I read about McCarthyism, it feels like one of those witch hunt cartoons where it is all hearsay...anyone can be accused for something that they might not believe in. In those witch hunts, people who had nothing to do with wizardry would pay with their lives because someone accused them of being a witch. In this case, if McCarthy has a personal vendetta against you, you might be on that list of "alleged Communists" which might ruin the rest of your life. It's really interesting how the United States let this happen and how many people's lives were altered because of it.

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1953

Bill Haley, rock and roll, and "Rock Around the Clock"

In the 1950s, the Cold War in the Soviet Union created an anticommunist movement in America, along with no surprise-issues once again involving race. A new style of music emerged, following the footsteps of jazz music which had brought together white and black music in the United States more than any other style yet. Rock and Roll emerged in the 1950s, encouraging young love and a revolutionized feeling toward the oppressive middle class. These themes were the perfect formula to appeal to teenagers, who became very interested in music as it was played on the radio more and more. Alan Freed was one of the first people to begin playing rock and roll on the radio in Cleveland, Ohio.

Rock and roll was a new style of music in that this was a harsher tone that had before been unheard of. This in turn made it a wonderful rebellious style of music. An example of one of the first rock songs is "Rock Around the Clock" by Bill Haley and His Comets. This song, premiered in 1953, is now commonly known as rock and roll's "Declaration of Independence." The song topped three charts as a number one seller; "Best Sellers in Stores," "Most Played by Disc Jockies," and "Most Played in Juke Boxes." An important aspect of this was that Bill Haley and His Comets were of a country background, and this song included aspects of the 12 bar blues that white singers did not often perform, including the instruments well known in the blues such as a bass and drums. This song, like the rest of rock and roll that was emerging at the time, put a heavy emphasis on electric guitar as the "new" instrument for this style, as it had been predominantly used in blues up until now. The loudness of the drums and heavy tone of the instruments appealed to teenagers, especially after the song was featured in the film, "Blackboard Jungle."

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I am interested in the birth of Rock and Roll and its interesting place in history between World War II and the Civil Rights Movement. After a preliminary search, I found the following on Khan Academy: “The theme of rebellion against authority, present in many rock and roll songs, appealed to teens. In 1954, rock group Bill Haley and His Comets provided youth with an anthem for their rebellion with the song “Rock Around the Clock.” The song, used in the 1955 movie Blackboard Jungle about a white teacher at a troubled inner-city high school, seemed to be calling for teens to declare their independence from adult control.” <https://www.khanacademy.org/humanities/us-history/postwarera/1950s-america/a/popular-culture-and-mass-media-cnx> Thus, my topic for today is centered around the meaning of “Rock Around the Clock” in the Blackboard Jungle.

While Bill Haley did not invent the style of Rock and Roll, he, along with Chubbie Checker and Fats Domino codified it. “Rock Around the Clock” soared to the top of the music charts a year after its release in large part to its use in the opening credits sequence of the film Blackboard Jungle. The film is the story of a high school teacher’s struggles with students with delinquent tendencies. In this way, the song became associated with 1950s teen culture. The film does not have a happy ending for the students in question, but that is besides the point. As Frank Zappa elucidates, “They have made a movie about us, therefore we exist” (Doyle). In the movie theater, there were people rioting, dancing, and making mischief when the song played (ibid.).

This is fascinating in light of Rock’s place in music history. He is the recipient of screaming crowds and “irrepressibly enthusiastic fans” (Weil) in the later years. In fact, there is even an eponymously named film that Columbia created in 1956. In the same year, only a few years after the Brown v. Board of Education decision, there were many overtly racist groups seeking to obstruct desegregation, like the White Citizens Council of Alabama (Rock n’ Roll in the Press). There were posters encouraging the boycott of “Negro records” that would “‘mongrelize America” (Vaillancourt 89). Haley is credited with being a pioneer of a style of music while he stands on the shoulders of the unsung giants before him. Weil points out that “Mr. Haley [is] sometimes described as the first white rock singer.” Clearly there is some dissonance between the two worlds of young and adult, and white and black.

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1953

Johnny Cash, prison reform, and “Folsom Prison Blues”

I begin my search by googling political music from the 1950s. It brought me to a website that had a list of songs that artists had writing that had political themes. One of the songs that was on the list was “Folsom Prison Blues” which I know all the words to because I grew up listening to Johnny Cash with my dad. Cash wrote this song in 1953 while he was in the Air Force, stationed in Germany. He was inspired by “Inside the Walls of Folsom Prison” which was a movie that was recently released and was shown on their base at a movie night. He combined ideas from the movie with his imagination to write a song about a man that killing another man for no reason and now has to live behind bars and think about the live he is missing out on. He wrote several more songs and landed a recording gig. After making a name for himself, Cash went on tour where he performed 30 concerts at different jails across the United States. Performing inside prison was unheard of at the time and was not something that was done by any other popular artist. Throughout his tour, Cash began to develop a strong anti-prison sentiment. This was inspired by the inmates that he met and hear their stories, his friend Pastor Floyd Gressett who counseled the inmates, and lastly his battle with addiction. He believed that being able to change was a fundamental Christian belief. He thought that if he could change and overcome his drug addiction, that the prisoners could be reformed and rehabilitated and resolve whatever issue in their life had restored them to crime. Cash’s biggest statement was when he recorded a live version of “Folsom Prison Blues” within the walls of Folsom Prison. During which you can hear the prisons cheering and singing in the background. By choosing to release this album to the public, Cash brought the prison system to the front of the listeners mind and gave humanity and a place in society to prisoners.

Ironically, it's been speculated that "Folsom Prison Blues" was stolen! The melody, rhythm and some of the lyrics are the same as "Crescent City Blues" written by Gordon Jenkins's sung by Beverly Maher. Their recording was released in 1953, the same year Johnny Cash wrote "Folsom Prison Blues."

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1953

Music Education Reform and the Cold War, foundation of US Dept of Health, Education, and Welfare

The topic I chose to research is the effects of music education during the cold war. During the cold war the United States was constantly preparing to go to war. This fear of having to go into war had a huge effect on the quality of public schools. It became clear that schools were not preparing students to be successful in a technological society. This issue was so prevalent that for the first time, the federal government had to step in and become involved in what was taught in schools and how it was taught. The federal government became involved in the schools by creating the United States Department of Health, Education and Welfare (HEW) in 1953. As the government became more involved in education, the HEW developed several other agencies as well.

Music educators were very uncomfortable during these times because unlike math, science, reading, and writing, music was not viewed by the public as a necessary discipline. Music educators worked hard to reform education to keep up with the changing times. During this time period, music educators were implementing the concept of a spiral curriculum which was discussed in Jerome Bruner's book, *The Process of Education*. In Bruner's book, he discusses how instead of presenting

students with a large body of facts, we should repeatedly expose them to a topic, where students will learn more about this topic as they experience it. Music educators also worked hard to adapt to the times by incorporating technology into their classrooms. They began to include electronic music into their curriculum through the use of tape recorders and in some cases, synthesizers. Although times were difficult during the Cold War and the quality of education, particularly music education, was being questioned, music educators did their best to reform music education so that students were able to progress despite challenging times.

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1955

Chuck Berry, rock and roll, and the song "Maybellene"

Using his childhood influences of gospel music, his sister's classical training, and the blues rhythms he learned while in prison Berry decided to build his music career. After an encounter with Muddy Waters in Chicago, Berry was told to find Leonard Chess to accomplish his goal of recording music. Being a Jewish immigrant, Chess immediately gets along with Berry since they have both experienced prejudice firsthand. In 1950, Chess opened his record label which was eventually regarded as, "the first true rock and roll record."¹ Upon their first listening of an untitled, "Maybellene" Chess and his brother Phil felt that the "racial lines between popular music genres were beginning to blur."² At the time the song "Ida Red" was popular at the club, "Cottage Grove," and many artists created their own renditions of the song, including Berry, thus the original tape of, "Maybellene." Chess and Berry eventually took Berry's original recording but wanted to change the name due to the name, "Ida Red" already being in use. Once the song was recorded Chess Records did not immediately release the song which was uncommon at the time. During a meeting in 1955 with Alan

Freed in New York Chess finally released the song, "Maybellene" which was later considered, "a landmark in the history of popular music."³ It was the first rock and roll song by a Black musician to outsell the cover versions of White musicians. With the mixing of country and blues, the song was also able to reach #5 on the Billboard chart for 16 weeks, making it one of the first songs to reach the general population rather than just one race.

Despite the song's success, Berry did not completely reap the benefits that came with it. Alan Freed and Russ Fratto were considered to be co-authors to the song although Berry states that he was unaware of the agreement. There are a few theories about the agreement but none that give a definitive answer about the deal.

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1955

Pete Seeger, folk music, and the song "Where Have All the Flowers Gone?"

Seeger was an American folk singer and political activist. He was inspired by a Ukrainian folk song from a book called, *And Quiet Flows the Don* (1934) by Mikhail Sholokhov. The book is about the Cossacks and Don River in Russia. "It describes the Cossack soldiers galloping off to join the Czar's army, singing as they go. Three lines from a song are quoted in the book: 'Where are the flowers? The girls plucked them / Where are the girls? They're all married / Where are the men? They're all in the

army.'" (Hutchinson 2013) The remaining verses of the song were written by a camp counselor that Seeger met names Joe Hickerson, he finished the remaining two verses five years after the song was written. The song has been sung countless times to either express the feelings about war or to protest war. Where Have All The Flowers Gone is an antiwar song that explains the horrific cycle of war. It is a circular song and it ends where it starts:

Where have all the flowers gone, long time passing?
Young girls picked them everyone
Where have all the young girls gone, long time passing?
Gone to young men everyone
Where have all the young men gone, long time passing?
Gone for soldiers everyone
Where have all the soldiers gone, long time passing?
Gone to graveyards, everyone
Where have all the graveyards gone, long time passing?
Where have all the graveyards gone?
Gone to flowers, everyone
When will we ever learn?
When will we ever learn?

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1956

The Confederate Barbershop Quartet; barbershop music and the confederate flag in the 1950s

The confederates were the 1956 Barbershop Harmony Society International Quartet Champions. They dressed in full confederate uniforms (white suits, gloves, hats, etc.) Each member of the quartet was not actually from the south, but one made sure to state that he was from the “Southern part” of New Hampshire. They sang a lot of what is considered “traditional” (although the tradition is somewhat invented) barbershop love songs, but also songs like “Save Your Confederate Money, Boys, the South Will Rise Again” (with some tongue-in-cheek lyrics like “we will confederate the whole darn 48”) and “Goodbye, Old Dixie, Goodbye.” A popular show quartet, they toured and sang across the country until 1969.

I had difficulty finding articles directly related to confederate pride in the 1950s, but I did find a study on several surveys (national, South Carolinians, Georgians) of feelings about confederate symbols (hate vs. heritage.) It found that there is a negative relationship between knowledge of Southern Civil War history and support for the emblem. It also found that elite support for the Confederate flag became most salient during attacks on racial segregation. Racial resentment and denial of Black disadvantage is positively associated with support of the Confederate battle emblem. The article talks about the reintroduction of the Confederate symbols into Southern culture in the 1950s and 1960s as a reaction to Brown v. Board of Education. The Dixiecrats had little success as a politically party, but their use of the Confederate flag as a battle symbol brought it back into popularity. With more time, I would try to find more academic and peer-reviewed research about the music (like “Dixie,” etc.)

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1956

Dizzy Gillespie and Jazz Diplomacy

Okay—here is my “non-academic” response, first: WHAT?! How did we not learn soooo many things in school. HOW

DID I NOT KNOW ABOUT JAZZ AMBASSADORS DURING THE COLD WAR?! How did I not know that Black people were being used to promote the USA's reputation around the world but then would not allow them to use their same talent to compose protest music in their own country against segregation. WHAT?!

Okay. I'm done. Here is my academic response:

I truly did not know where to begin with this project, as history is not my strong point. The main even that came to mind when I thought about the time frame of 1945-1960 was, of course, the Cold War. When I google “music and the Cold War” I found an article about “Jazz Ambassadors” during the Cold War. This led me down a path to finding a huge part of American history that is never covered in schools when learning about the Cold War—the exploitation of Black jazz musicians to promote the USA's image abroad. The USA and Soviet Union saw themselves as a model for other nations around the world and knew that they held a lot of influence. Of course, both countries wanted to gain more allies and utilize this influence in as many areas of the world as possible. America knew that the jazz genre was gaining rapid popularity throughout the world and so they chose to send jazz ambassadors to help gain rapport with different countries. The Soviet Union had all but banned jazz music, preferring a more classical style of music to define their culture, and so the US used this to their advantage. They instructed jazz ambassadors to travel, perform, and perpetuate the message that jazz music was a great sign of freedom. However, around the same time, the USA had gained negative press around the world because of the civil rights movement and protests that were taking place. In order to combat this negative press, the USA wanted mixed race jazz groups to travel together to send a message of unity and integration. Of course, this act was purely performative. At the same time that the United States was, essentially, exploiting Black jazz artists abroad, they were oppressing the same Black jazz musicians in their home country.

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During the Cold War, the U.S. Government and President Eisenhower enacted the International and Cultural Exchange and Trade Fair Participation act, which funded an international cultural exchange program (Carletta, 2007, p.115). There was a push to “grease the wheels” and facilitate diplomatic connections between U.S. and foreign governments by sharing popular portions of western culture with European and Middle East nations. In 1956, Dizzy Gillespie was amongst the first artists to take a tour of these foreign countries, which included Pakistan, Syria, Turkey and Greece (Berkeley, 2018). This tour also hoped to disprove the notion that our nation could not handle their own democratic issues in the form of Jim Crow and Civil Rights (Carletta, 2007, p.117). Sending an African-American artist as an olive branch around the world could partly show that the treatment of non-white citizens in America was improving (propaganda?). Though the state department had hoped that Dizzy would tote their narrative, he said that “if they ask me any questions, I’m gonna answer as honestly as I can.” (Carletta, 2007, p. 121). The idea of Jazz Diplomacy not only connects to foreign affairs politically, but it sought to smooth over the hypocritical optics of race relations in America. If we were attempting to tote democracy on a worldwide scale but still treat African-Americans as second class citizens, how could anyone outside of our borders trust us? The irony of Dizzy’s tour is that just because attendees embraced American music, did not mean that they agreed with American foreign OR domestic policies (Clark, 2015, p.16).

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1956

Bobby Gonzales, “Hahabol-habol,” and Colonial Influences on Filipino Popular Music

The Philippines has an extensive history of colonialism and exploitation, with the most notable countries being Spain, the United States, and Japan. All three have had an indelible impact on Filipino culture; the United States in particular is responsible for shaping the popular music found today. American colonization of the Philippines lasted from 1898 to 1946, and during that time, musical styles such as jazz, the blues, musical theater, and eventually rock and roll permeated Filipino households. As a result, Filipino music recorded in the years following World War II became a signifier for how the country was transitioning from being a colonized region to an independent nation. The beginning stage of that transition is exemplified in the song “Hahabol-habol” by Bobby Gonzales. Gonzales was a stage performer and later an actor in musical films produced in Manila. This song, released in 1956 with the film *Lo’Waist Gang*, is stylistically akin to Elvis Presley, Jerry Lee Lewis, and Little Richard, among others. Much like the music of Gonzales’ American contemporaries, it features prominent rhythm and horn sections, walking bass lines, and a 12-bar blues progression. Furthermore, its lyrical content (with consideration of dubious analysis and surface-level online translations) contain similar themes of the time period: love, dating, and the pursuit of women “playing hard to get.” These musical features provide an insight into the cultural identity of the Filipino population at the time: still heavily saturated with Western practices and dismissive of indigenous and local styles.

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1956

Rodgers and Hammerstein, *The King and I*
Exoticism has always been practice white Europeans have taken regarding those of a different race. Following World War II and with the beginning of the Vietnam War a drastic spike in Orientalism in the United States. Nowhere is this more pervasive than in media. Rodgers and Hammerstein are two of the leading characters that come to mind when dissecting the pervasive and harmful rhetoric and propaganda regarding Asia under the veil of musical theatre. While these two men are popularly known for "The Sound of Music," "Cinderella," and "Oklahoma," many of these other popular works rely on the popularity of Orientalism. The musical that I would like to delve into and dissect is "The King and I." This musical premiered on June 29, 1956, just months after the beginning of the Vietnam War. The show depicts an English woman, Anna Leonowens, who comes into the role of governess to the King of Siam's children and wives. Anna is depicted as having the moral and ethical high ground compared to the barbaric, cruel and primitive King. Ultimately Anna teaches the King the wrongness of his ways and civilizes him in a European way. Of course, Anna saves my of the Siamese people along the way — as any upstanding and civilized European would. To make matters worse, the two protagonists fall in love as The King dies, leaving his recently "civilized" son in power. Did the United States involvement and invasion of Vietnam suddenly spark Orientalism? Had Orientalism always been there, lurking in the background?

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1957

Elvis Presley and the Ed Sullivan Show

Elvis's appearance on the Ed Sullivan Show is largely considered to be when he and rock n' roll music hit the "big time." Due to being the first time the rock n' roll style was broadcast directly into American Homes. There was a belief around this time that if one were choosing to attend a club or concert of this music then they knew what they were getting. However, during a Broadcast program viewers perhaps did not understand what was to take place. This was during the late 1950's a time when conservative views were shared throughout American homes. A possible reason for the popularity of conservative-ism was the "Red Scare" a movement in America were many people were labeled as communist and removed from their jobs and in cases homes and families in the name of saving the American democracy. This movement was lead in part by Senator Joesph McCartney. No one was safe from this movement, Hollywood actually kept an active blacklist against anyone suspected of communism at this time. Government officials were often investigated and thrown in jail simply on suspicion of communist activity, Elvis was actually on

the show three times, September 9, 1956, October 28, 1956 and finally January 6 1957. The first two times, Elvis was shown and sang three of his most popular songs. In 1957, Television censors refused to show him from the waist down in response to angry letters from parents, community leaders and religious groups. All of whom were angry about seeing so much of Elvis' controversial movement of his hips and legs. Within this paper there will be a focus on the censorship achieved by these anti-rock groups as well as the opposition from the Southern states, based on the idea of rock n' roll being too much like "black music."

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1956

Nat King Cole, Racist Violence, and the Birmingham Concert

The topic that I decided to research was the attack on singer Nat King Cole in Birmingham, Alabama. I had never heard of this event before I started my research. On April 10th, 1956, Nat King Cole and the Ted Heath Orchestra were performing a set at Birmingham's Municipal Auditorium to an all-white audience of 4,000 people. They were on their third song when members of the Klu Klux Klan rushed the stage and attacked Nat King Cole. A group of men stormed the stage in an effort to attack Cole. Three men threw footlights from the stage at Cole while one man, Kenneth Adams, wrestled Cole over his piano bench. Cole came back outside after the attack and was greeted by a standing ovation from the crowd. He didn't end up completing his performance, and went to see a

doctor. Later that night, he ended up performing the set again to an all-black audience.

Artists like Nat King Cole introduced a new style of music into the spotlight and this music was written and sung by members of the black community. People were split on this issue as younger individuals were drawn to this new wave of music while older folks were resistant to the change in music. White teenagers really embraced this new music written by African Americans and it acted as a bridge to create a common culture between white and black youth.

One thing I found very interesting was the youtube clip of Nat King Cole being interviewed after the attack. He was very calm about the entire thing and barely even wanted to acknowledge the events that took place in Birmingham. He took time during the interview to discuss how he hoped to see more mixed crowds at his events in the future and that he hoped he could play a part in that goal. His efforts through his music played a large role in the advancement of the civil rights movement.

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1957

Music and the Space Race

The successful launch of Sputnik, a Soviet satellite, on October 4th, 1957 began the dawn of the Space Age. The race had begun between the Soviet Union and the United States in the 1950s which only furthered tensions and divides. The Soviet launch of this artificial satellite caused fear and panic in Americans. This momentous event is seen throughout music and budding genres of the time. Some musical works took the route of fear and nationalism, whereas other music focused on more lighthearted interpretations.

One example of a piece of music sparked from Sputnik is the song "Russia, Russia (Lay That Missile Down)" written by Tom Glazer and recorded under his other name, "Prescott Reed". Tom Glazer was the son of Russian refugees that fled to the United States. This song shows

the anxiety manifesting in Americans over the Soviet Union, while also attempting to bring the ideas together. The anxiety can be seen through the constant repetition of "Russia, Russia, Lay Down Your Missiles". The hope of the countries coming together can be seen in the use of balalaika, a traditionally Russian stringed instrument, and the chord progression used to imitate the sounds of a Russian Folk Song while also introducing a piano ostinato resembling American ragtime. Another way Glazer tries to connect the countries is by extending the invitation of "We'll be glad to compete with you in any sport. Be glad to meet with you and have a snort". The lyrics "And listen to Van Cliburn when he plays Tchaikovsky" are referring to the classical pianist from Texas winning the 1957 International Tchaikovsky competition in Moscow. Some were hopeful this win was a sign of peace for the two countries. The working together of the D minor key and the relative major of F major is further evidence of Glazer making different sounds work together. As the space race evolves, music continues to evolve with it.

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1957

Changes in jazz; cool jazz and Miles Davis

I chose to write about the shift in jazz between the wars. After World War II and before the Cold War, a shift towards a modern jazz emerged in response to the change in the world. One influential composer and trumpeter was Miles Davis. Davis just started his intense studies at Julliard right after World War II. During the war, large jazz bands were used to entertain and to celebrate the victory of the war. In the Red Army, jazz was part of their daily life. American jazz standards as well as Russian styles of music. However, once the end of the war jazz musicians was either arrested or pushed to rename ensembles and play music other than jazz in the Soviet Union. This was partly the need for the United States to create a change of how

jazz was played and bringing an end to swing and big band jazz.

Miles Davis was inspired by Charlie Parker, John Gillespie, and Thelonious Monk who began to change the future of jazz. These musicians started bebop after the war to bring out improvisation, driven rhythm section and a fast tempo. Bebop pushed society out of the issues happening at the time, however Miles Davis then created a new sound of jazz. After performing bebop with Charles Parker, Miles Davis started the cool jazz movement. In this the shift of jazz, ensembles went from a big band to a small band of three to nine members. This was his way to combining jazz and classical music to bring back the importance of jazz post war. Musical techniques used in this modern jazz included less outgoing musical techniques such as the Harmon mute for trumpet, no vibrato, and more melodic. Unlike bebop, this slow more emotional style gave a laid-back feel that attracted the audience. In his first album, *Birth of The Cool*, was fully released in 1957. The Miles Davis Nonet started performing in 1948 as opening acts to attract the audience. Since the performances of Miles Davis's music, jazz music started to evolve into the direction he created.

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1958-59

Alfred Schnittke and the oratorio *Nagasaki*

Alfred Schnittke's oratorio *Nagasaki* was an unpublished work written in 1958 and premiered in 1959 by the Moscow Radio Symphony. The piece was written early in

Schnittke's musical career, and was supposedly a "graduation exercise" assigned to him by his teacher. The piece includes text from Russian poet Anatoly Sofronov and Japanese authors Toson Shimazaki and Eisaku Yoneda. The piece was also broadcasted to Japan on the 5th anniversary of the bombing. One critic described *Nagasaki* as "[Nagasaki] is visceral stuff, with the choir shouting, moaning, and "glissandoing" its way through musical cataclysms keyed to the events of August 9, 1945." (Greenfield) The piece is broken up into five movements, "Nagasaki, City of Grief", "Morning", an untitled third movement that portrays the bombing, an untitled fourth movement representing the immediate aftermath of the bomb, and "Rise Sun, Rise Sun of Peace". Schnittke's work was originally sent back for not reflecting soviet ideals, specifically in the finale. At the time, the government would only allow work that concluded with a "happy ending".

Nagasaki is piece that reflects the harsh ways the soviet union dealt with the aftermath of WWII and reflects a specific culture that was evident during the Cold War. Peter Schmelz refers to this culture as "nuclear culture" because of the focus on the possibility of nuclear war around any corner. Musicologists have spent more time studying the effects of music during this period on the social dynamics of people and government. *Nagasaki* is an example of the Soviet Union using music as propaganda to address public fears of nuclear attacks through a "all is peaceful" and "just do as you're told" mindset. The piece itself has clear inspirations from Shostakovich (who was a mentor of Schnittke) and other pieces focusing on the topic of tragedy like Prokofiev's *Field of the Dead*.

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1958

Jazz diplomacy in general; also Dave Brubeck's jazz diplomacy tours

After WWII, tensions between Russia and the US were at an all time high. Threats of nuclear warfare from the two superpowers put everyone on edge. Convinced that music and cultural propaganda worked, Dwight Eisenhower enlisted Dizzy Gillespie, Duke Ellington and other jazz musicians to spread global propaganda about Americanism. This was an effort to stop Russia from gaining influence on other countries. Soon Jazz became "Americana" from the Jazz Ambassadors Tour and Rhythm Road. Rhythm Road mostly composed of unknown jazz artists but served the same purpose. As we learn, the musicians were conflicted in the propaganda movement and tried to take a more personal approach to the tour. Dave Brubeck reflects on his time on tour, going to Pakistan, India, Turkey and Poland.

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1959

Founding of Motown Records

Motown Records was established in 1959, in the "Motor City" of Detroit, Michigan. The Motown Record Label was formed by the vision of a small automotive worker by the

name of Berry Gordy. His goal was to create a recording studio that would house some of the finest local, young black artists to spread their wealth of musical knowledge into ever changing U.S. For Berry, the mission was to provide stability to a community of underserved African American people; those who had little pay, little access to jobs, poor living conditions, and varied to little access to health care. Motown was a way for Berry to establish the voice of African American people in a not so unknown city known as Detroit.

What set Gordy apart from most of his comrades, was his knowledge in songwriting, collaborating with other artists, and his business knowledge and experience prior to the launch of the Motown record company. Gordy always saw himself in the field of music, and when his record store business did not jump off the ground, he knew that his journey lay in another facet of music. Gordy would help co-write songs such as "Reet Petite", that helped generate sales and network capabilities for him to generate enough income for him to establish not one, but two music business platforms. Jobete, and Motown, which were both established in the year 1959. What followed next would be the ultimate uptake of revenue and popularity for the record label. Alongside Janie Bradford, another songwriter, Gordy and Strong wrote together one of the records first pop top-ten hits, "Money (That's What I Want)". The rise of an independent, young black man to create a label, specialize in R&B, and take it to the next level should definitely not be forgotten, as today the label still generates much popularity in the music scene, as well as bringing in top hits and top artists of the world.

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Krzysztof Penderecki' and "Threnody for the Victims of Hiroshima"

Krzysztof Penderecki's Threnody for the Victims of Hiroshima is arguably one of the most visceral musical representations of a wretched moment in history. The piece, originally titled 8'37" (an ode to John Cage) was written for 52 strings, and originally designed to be an experiment on extended and compositional techniques (Topolsky 2010). The end result was a powerful, monumental piece that even Penderecki himself did not predict until he heard it for the first time. "It existed in my mind, in a sort of abstract way...I searched for associations, and in the end, decided to dedicate it to the Hiroshima victims." (Ashby 2010 p.351) Threnody features techniques such as glissandos, rabid vibrato, cluster chords, and extreme high register playing to depict sounds and images that can only be connected to thoughts of great distress. One could argue that it was the audience's reaction to this piece that created the fame and "notoriety" Threnody has. Audience members describe the opening cluster chords to be the most jarring, and can only be identified as screams. (Kozak 2016 p.200) Penderecki continued to write political pieces, such as his Polish Requiem which was commemorated in honor of those who passed during catalytic moments in Polish history. (Robinson 1985 p.5) This piece serves as a memorial to those who died during the nuclear bombings of both Hiroshima and Nagasaki, and is a reminder to all how devastating nuclear warfare is to the world.

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Louis Armstrong and Jazz Diplomacy; see also concerts in East Berlin and Budapest (1965)

With anti communist fever in the mid 1950s, President Dwight D. Eisenhower helped lay the foundations for a global jazz diplomacy, which served as the United States propaganda campaign. The CIA founded the Congress of Cultural Freedom (CCF) to help undermine the Soviet Union's claims to cultural dominance during the Cold War. This association sponsored modern art exhibits, ballet and modernist musical performances. These provided resistance to the national projections of cultural exceptionalism and imperial power. Louis Armstrong was one of many "Goodwill Jazz Ambassadors." Armstrong travelled from 1955 and on performing with his All Stars in support of the U.S Abroad interests. He and his world famous All Stars toured Europe, Japan Africa and Latin America. "Despite the lasting impression Armstrong left all over the world, his tours involved some controversy. He faced criticism from the African-American press at home when, during his 1965 East Berlin appearance, he "refused to be drawn into a discussion of the race problem in the United States." He is quoted as saying "I've got no grievances... I have been treated fine in the South." The censure was perhaps a little unfair. According to Riccardi, Armstrong reacted angrily to the violent abuse of protesters in Selma earlier that month, making headlines with the comment "They would beat Jesus if he was black and marched." Nevertheless, once on the other side of the wall, Armstrong stayed mum on racial conflict in the Deep South." (Jones)

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Open the Door Projects—Week 2: 1953-1968

1954—

“We Shall Overcome” and the American Civil Rights Movement

1955

New World a-Comin’: Duke Ellington and Donald Shirley in Carnegie Hall

1950s

Indigenous Rights and Reclaiming the Powwow

1956

Fred Buscaglione, “Che Bambola,” and the American Influence on Postwar Italian Music

1956

“Avanti ragazzi di Buda” and the Hungarian Revolution

1956

Elvis Presley, “Hound Dog,” and the Ed Sullivan Show

1956-1960s

The Nation of Israel and Music Education

1957

West Side Story (and how do we perform this today?)

1958

Milton Babbitt, US serialism, and “Who Cares if You Listen”

1959

Billie Holiday and the War on Drugs

1959

Carlos Puebla and the Nationalistic Songs of the Cuban Revolution

1960

Celia Cruz and the impacts of the Cuban Revolution

1960s

La *nueva canción* Chilena

1961

Yuri Gagarin: My Motherland Hears

1962

Sheikh Imam and Ahmed Fouad Negm vs. The Egyptian Government—“Erect Your Forts”

1962

Cheikh Raymond Leyris -- Algerian Independence from France

1962

The Beatles and “Love You Do”

1963

Mahalia Jackson, The March on Washington, and “I’ve Been Busked and I’ve been Scorned”

1963

Joan Baez, The March on Washington, and “We Shall Overcome”

1963

Peter, Paul, and Mary, The March on Washington, and “If I Had a Hammer”

1963

Lesley Gore and “You Don’t Own Me”

1950s-1964

Vuyisile Mini—apartheid in South Africa and protest music

1964

China, politics, and “The East is Red”

1964

Herbert Howells, “Take him, Earth, for Cherishing”

1965

Johnny Wright and “Hello Vietnam”

1965

Nina Simone and “Backlash Blues”

1967

Aretha Franklin and “R-E-S-P-E-C-T”

1967

The Beginnings of Nueva Trova, the political music of Post-revolution Cuba and the Encuentra Internacional de la Canción Protesta

1968

Silvio Rodríguez, *Nueva trova*, and the Cuban Struggle for Individuality—“Mientras Tanto”

1968

The Beatles and “Revolution”

1968

HAIR the Musical

1970

Marvin Gaye and “What’s Going On”

1954—

“We Shall Overcome” and the American Civil Rights Movement

The civil rights movement happened in the United States from 1954-1968. This movement was based off of racial segregation. This movement was a long time coming because for centuries we had enslaved African Americans. Slaves became free after the civil war and were granted rights from the Fourteenth and Fifteenth amendments. Even though they had rights there was still segregation, black and white only bathrooms, black and whites only water fountains etc. Thus the fight for equal rights for all happened with the civil rights movement. This movement had a lot of songs involved because some described music did what prayer and religion could not do which was break

the ice. There were different types of songs for example protest songs and freedom songs etc. A song that is associated with the social movement is “We Shall Overcome.” “We Shall Overcome” is a protest song. This song changed the lyrics from “I will overcome” by Charles Albert to “We Shall”. The shift from “Will” to “Shall” sounds like folk mystery or is from Septima Clark, a high school director, uses “Shall” because opens up the voice and sings better. Martin Luther King said “this song really sticks with you, doesn’t it” Song during this movement made people feel they could face anything from the civil rights life.

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1955

New World a-Comin’: Duke Ellington and Donald Shirley in Carnegie Hall

I remember watching the film *The Green Book* and feeling and thinking things I could hardly articulate at the time. The movie is based on the life of Donald Shirley, and his encounters with the classical spaces of his lifetime. *Green books*, the namesake of the film, referred to the handbook of places along the road designated for Black people as they went travelling by automobile, including restaurants and hotels that were Black-only. In this context of deep segregation, Shirley was a professional classical musician. In 1955, Shirley performed *New World A-Comin’* in Carnegie Hall. Duke Ellington wrote this tone poem in 1943, yet I imagine there would have been a particularly poignant meaning for this performance in terms of the intersection of concert hall, audience, Ellington and Shirley’s political beliefs, and the context of integration. Firstly, Carnegie Hall started during this time period to have benefit concerts, as we learned from the Monson article. The audience, as heard in the recording, had a pretty tame reception (YouTube), but there is no indication of the audience’s demographics or interviews of attendees’ responses to the performance. Ellington’s interest in Black Americans’ rights is demonstrated most

clearly in his *Black, Brown, and Beige* symphonic suite, “a musical narrative of Black history in the United States” (Piras). Shirley, too, was politically minded: he participated in the 1965 march from Selma to Montgomery (Wikimedia). And, of course, the Brown versus Board of Education decision precedes this performance by a year only.

Shirley was a man who had, “deep authority and even deeper passions on the subject of music” (Hadju), someone with a fiery temper that comes across in his recording. There is a great deal of soul and heart in his playing, particularly in the soft dynamics, but also in the opposing virtuosic flourishes. Certainly, as the piece suggests, Shirley was witnessing the birth of a new world, and Shirley’s performance reminds us that creation is often painful but delivers us to a better place. The B section of the piece has much struggle conveyed through tormented brass and heavy handed blues piano playing. Being the featured soloist with Ellington conducting the performance must have meant much to Dr. Shirley, and to the changing world he inhabited.

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1950s

Indigenous Rights and Reclaiming the Powwow

The term “powwow” has a disputed history and translation. Some argue that powwow comes from the term “Pau Wau” or medicine man. When the medicine man came into town to sell traditional herbal remedies, he would often dance to attract customers, thus the significance of dancing and powwows. Other sources say that “pau wau” is translated to “he dreams”, referring to more religious events and tying into the ceremonial

aspects of a traditional powwow. White settlers latched onto this term and started using it for any gathering of Native Americans. While indigenous peoples have been gathering for social and cultural purposes for centuries, the modern powwow emerged in the 19th century after the US government forced them out of their lands. The unification of multiple tribes in one location, especially in the western half of the United States, led to an exchange of religion and dance, and powwows became a celebration of indigenous culture and tradition. Due to the fascination with indigenous culture and peoples, white newspapers began advertising powwows as a way for audiences to get an authentic taste of native cultures. The nature of powwows reflected political events - after the World Wars, warrior style dances became much more popular to honor the fallen soldiers who had indigenous ancestry. They also recognized that members from traditionally warring tribes fought together against a common enemy, converting the US Flag from a symbol of native destruction to a symbol of native unification. Throughout the 1950s, The Bureau of Indian Affairs went through another round of relocating Native Americans into smaller communities. Students who were forced to attend white schools to “whitewash” the indigenous culture, ended up learning powwow traditions and dances from children they never would have normally met. The invention of the automobile and an increased interest in competition resulted in a “powwow circuit”, in which dancers would travel around the country to compete for cash prizes at different powwows.

Today, powwows are used as an educational tool for surviving tribes. All native and nonindigenous peoples are welcome to participate, watch, and attend powwows as now they serve as a unification tool. Drums are central to the timeline of a powwow, as all events are centered around the drum and its singers. Drum groups are made up of close family members and friends, with the men singing and striking the drum, and the women standing behind and singing. There are two main styles of singing: a Northern style and a Southern style, the Southern style being lower and slightly different enunciations. Most songs have the same format: after establishing a pulse, the lead singer sings a short melody. The rest of the singers join in to repeat the phrase 4 times, 4 symbolizing the elements of the world, the four directions, etc. The drumbeat can reflect heartbeats, and accents reference The Creator.

Due to the complicated history between indigenous cultures and white music, there are two categories of song. Original songs have no lyrics, and contemporary songs include English and indigenous language. To show enthusiasm or excitement, singers add whoops or exclamations to their songs. Songs are usually taught orally, and the singers must know the religious, historical, and cultural significance of their songs.

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1956

Fred Buscaglione, “Che Bambola,” and the American Influence on Postwar Italian Music

Italy is known for its great contributions to music and opera, particularly the bel canto and verismo traditions extending from the mid-19th century to pre-World War II. However, postwar Italian music is markedly less discussed as the cultural norms were shifting. The 1950s in Italy were years of unease as the country was transitioning from a fascist regime to a new republic, and intellectuals and artists were struggling between “[repudiating] the historical past...and the Fascist legacy” and remembering the pre-war past as “untouched by the brutality of war” and a “lost innocence” [Torriglia, 2002]. This conflict can be seen in the popular music produced during this era: as a contrast to the “politically ‘loaded’ music” of the anti-Fascist Resistenza, musicians began to create and perform “mindless” music with American affects - something that was prohibited by the government until this point [Serra, 2011].

Fred Buscaglione was a prime example of someone who created this kind of music, which was characterized as “ambiguous, moaning and wishful songs that advocated no social change” by critic Michele Straniero [Serra, 2011]. Buscaglione was a musician and actor who, despite his classical upbringing through the Conservatorio Giuseppe Verdi, developed a public persona of a “tough guy” gangster and performed music imbued with American influence [Troiano, 2008]. This can be heard in his song “Che Bambola,” (“What a Doll”) where the inclusion of American jazz and swing idioms such as the use of a jazz trio, walking bass, and a prominent trumpet part moves along particularly misogynistic lyrics that objectify the woman being referenced. This proved to be a successful format, as it was his first song released in 1956 and sold “980,000 copies without any advertising.”

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1956

“Avanti ragazzi di Buda” and the Hungarian Revolution

One of my favorite movies is “The Grand Budapest Hotel” by Wes Anderson, and I chose to check out what was happening in Hungary during our time frame for this week. I discovered that in 1956 the Hungarian people revolted against the Soviet Union and were subsequently crushed by the Red Army. This event nearly garnered the same worldwide media attention as the Suez Canal crisis. What I found that was interesting was that a preliminary search for music of the Hungarian Revolution was a song written by Pier Francesco Pingitore and composed by Dimitri Gribanovski titled “Avanti ragazzi di Buda” and it is an Italian song written to commemorate the failed Hungarian Revolution.

The song is reminiscent of a soldier’s drinking song, and the lyrics tell of the revolution and the subsequent death of the Hungarian people who fought against the invading Red army. Similarly interesting is that the song has been adopted by the fans of an Italian football team as a chant the S.S. Lazio which is based out of Rome. The lyrics of the song are haunting, and with an understanding of how the world watched as the people of Hungary were killed by the Red Army as they tried to escape it’s influence, it is understandable the people of Hungary would have a bitter feeling towards the Western world and their lack of action during this rebellion.

In 1956 the radio was one of the most significant means of disseminating information amongst a large amount of people. The Soviet Union quickly gained control of many of the broadcast stations when they quelled the Hungarian rebellion to prevent the uprising from being able to speak towards the Red Army’s invasion to outside countries,

however in the BBC archives are transcripts of every radio broadcast that they were able to capture during the entire event. These archives offer a wealth of information concerning the Soviet Army’s tactics and procedures before the broadcast stations were overrun. Secondly another article I found detailing this time in nearby Romania speaks towards the dangers of an unorganized and lackluster populace in the face of oppression. I think modern social reform should heed the history of Romanian and Hungarian dissent in order to enact the change that is necessary today.

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1956

Elvis Presley, “Hound Dog,” and the Ed Sullivan Show

I chose to write about Elvis Presley and how he helped segregate races through performing rock and roll music. In the mid 1950s Rock and Roll was created in response to the Cold War. Society was looking for a way to advance freedom between races and one of the most influential musicians to lead this change was Elvis Presley. He used the basics of jazz music, having intricate rhythm and a blues style that came from the African American jazz playing and used it in his Rock and Roll style. As a white man using African American techniques and combining races on stage, he creates controversy as the world was keeping not just the music, but their cultures separate. When Elvis first started, he became popular with the teenage crowds in the more southern states as Rock and Roll itself was a style of music that was known for being rebellious. He was one of the first musicians to get on stage, wear “vulgar” clothing and to dance differently that reporters were waiting for him to stop singing to stop the rebellion.

Elvis’s first performance of “Hound Dog”, created an abundance of controversy. He premiered this on a tv show where he got sudden feedback to his dancing and singing. However, since he grabbed the attention of teenagers, especially females, his music continued to soar.

On top of trying to bring segregation among races, his music also began to give women a voice as his audience was mostly females copying his dance moves. Elvis has become so important as he helped start the rock and roll music and with America looking for change, he was able to continue his works. He started this style of music very drastic, and he didn't give up even when his career started out in a negative view.

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1956-1960s

The Nation of Israel and Music Education

Patriotism can have positive and negative effects on a nation. For one, it will help the spread, the cultivation, and enhance the way of life for all women, men, and children within the country's borders. The negative aspect can derive from the hegemony that stems from its hidden nature. The need to assert power is inherently proposed when the idea is set forth. The ideas, and wealth of knowledge has to be governed, and the way of life may even be dictated by hierarchical powers. What concerns me about this, is when the patriotism approach interacts with that of education, in a way that provides the beliefs of the nation, and what the nation expects of its people, even if that means fusing ideas outside of the realm of the nation. Israel during the 1960's formed their music education system on the belief that,

"teacher was an agent to socialize and educate the child into a secular, Hebrew-speaking individual who was proud of his or her Jewish heritage, felt part of the modern Western culture, and identified with the aim of building the Jewish State in the Land of Israel".

From this point and forward in history, Israel lays claims to the spread of not only Hebrew Folk songs in music education, but the spread of Western culture into their overarching idea that society will function to maintain its nation's wealth. The links provided is the route in which Israel's power in education as stakeholders, led them to

the adoption of Western beliefs into education, a streamline of Western culture.

An interesting takeaway from this research is the development of the National Education Law, which is set forth as a means to localize all forms of teaching and learning to support and honor the nation for which it is a part of. "Thus, national educational systems, supported by the state, were given a central position. These educational systems were the organs which had to 'create' or 'constitute' the nation and grant it a historical identity".

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1957

West Side Story (and how do we perform this today?)

Everybody knows "West Side Story" - The Sharks, The Jets, "Mambo!", "America" - we know it all. One of the most groundbreaking things about "West Side Story" is its proof that almost any topic/subject could be the subject matter of a popular musical. For example, similarly to "South Pacific," "West Side Story" is a production that preaches racial tolerance, but it also brings attention to urban gang violence, immigration, police brutality, and racial unrest. There's no question that all of these themes are still present in today's society. However, there is a very important question revolving around the production: "how should it be performed now?"

One of the struggles of modern-day musical theater is performing old, classic, timeless shows in present-day times. For example, a show like "South Pacific" was very forward-thinking for the time in its message of racial prejudice and racial tolerance, but performing it now can be very tricky due to other aspects of the show that would certainly be considered "racist" now in 2021. The revival of "West Side Story" was set to open in the spring of 2020 just before the pandemic, and it took measures to create for a more "appropriate" performance in 2020. The

production team did not want to lose sight of the show's themes that were present in 1957 and were/are still present in the 2020s, but they also wanted to demonstrate societal growth, as well as growth in the arts. So, they set the show in 2020 instead of 1957. All new choreography was utilized for the first time in the production's history. The Shark's were mostly Latinos so that they no longer represented just Puerto Rico - Puerto Rico is a part of America so they wanted to represent Hispanic people, instead. The Jets were black, white, and mixed races. The two gangs were supposed to be "an anthology of America."

Even smaller theater companies are taking strides to create more accurate, authentic, and appropriate reflections of the work. The Harvard-Radcliffe Dramatic Club noted that a majority of the Puerto Rican characters were played by white actors in the 1961 film (ex: Natalie Wood, aka "Maria"). They dove into learning about the history and culture of the characters instead of relying on the interpretation that was created by the white male creators. They reimaged The Sharks and presented them in a way that represented a diversity of Latin identities and experiences. In other words, they removed the stereotypical accents and mannerisms that were presented in earlier productions. Additionally, they casted the show in a way that accurately reflected the true ages of the characters.

While we all love old traditions, new ones are necessary. I think that the world of musical theater is taking steps in the right direction toward creating new meaning and traditions out of old traditions (shows).

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1958

Milton Babbitt, US serialism, and "Who Cares if You Listen"

Milton Babbitt was not just a composer from the 1950s (May 10, 1916 – January 29, 2011), he was also a pioneer of

modern music theory and electronic music. (Specifically the RCA Mark II Synthesizer) Babbitt spent much of his career building on the work of Austrian born composer Arnold Schoenberg. The "Serial" method, of arranging 12 notes in an order, is used in much of Babbitt's theories and compositions. He was one of the first to expand serialism to elements including timbre and rhythm. Milton Babbitt also wrote "Who cares if you listen" (1958), an article explaining the separation between the composers and listeners. He argued in this that audiences shouldn't have preconceived expectations when attending concerts and performances to understand the "advanced" music. Similar to how lay people don't expect to understand high level science discussions. Babbitt became prominently known from his contributions to the RCA Mark II Synthesizer development and many pieces composed for synthesizer's. In 1964, he composed "Philomel" for Soprano singer Bethany Beardslee and synthesizer. His music was technically challenging to play which is where the synthesizer reduced his dependence on performers skills.

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1959

Billie Holiday and the War on Drugs

Billie Holiday is a moderately known Jazz artist from the 1930's until her death in 1959. Her work was never as popular as her counterparts because she was not one to conform to what sold records, she sang for the love of the art (Devoe, 1973). She came up performing around and with the likes of Count Basie, Bennie Goodman, and Lester Young to name a few. Holiday is most well known for her adaptation of the poem "Strange Fruit" by Civil Rights activist, Abel Meeropol.

First performed in 1939, "'Strange Fruit' was a musical lament against lynching. It imagined black bodies hanging from trees as a dark fruit native to the South" (Hari, 2015). As stated before, Holiday was not shy about singing about what she thought was relevant, but the US Government did not appreciate an African American woman being so blunt. Holiday had a bit of a heroin problem at the time and the Federal Bureau of Narcotics began to threaten her after her performance of Strange Fruit. She was followed, and eventually arrested multiple times for her drug possession and use. Rather than sent to a hospital for rehabilitation she was sent to jail. The government had no intention to help her because of the statements she made by perpetually singing a song that pointed a microscope at the racism in the US. Weeks before her death she was still performing "Strange Fruit" on TV and in concert against the advice of those around her and the objection by the federal government. The agent leading the target against Billie also went after white stars such as Judy Garland, but treated them completely differently. Apparently, "They had a friendly chat, in which he advised her to take longer vacations between pictures, and he wrote to her studio, assuring them she didn't have a drug problem at all." (Hari, 2015). This was not the beginning or the end of the federal government pinning the "drug problem" on minorities and especially African Americans in the United States. Given the context of her targeting and subsequent death in 1959 (arrested, handcuffed to a hospital bed, methadone treatment taken away, with police officers guarding her room till the morning of her passing) it's safe to say that Billie Holiday should not be glossed over when speaking about Civil Rights in America.

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1959

Carlos Puebla and the Nationalistic Songs of the Cuban Revolution

The Cuban revolution from 1953-1959 was not only a period of great political and social change for Cuba, but

also a period of transformation in art and music. The musical style that arose in the years following the revolution became known as Nueva Trova and was marked by traditional Cuban folk songs and highly politicized leftist lyrics. One traditional Trova artist in particular who influenced the early Nueva Trova trend was Carlos Puebla. He was a young man during the revolution and wrote songs portraying Ernesto "Che" Guevara and Fidel Castro as heroes doing noble deeds for the common Cuban workers. His songs were written in the traditional style of Guaracha, a dance style often used for political or satirical purposes. This style featured guitar, Latin percussion, and voice, which would have been very familiar to Cuban listeners. Guaracha was historically used by the *criollo*, or Cubans of mixed European, indigenous, and/or African descent, to make fun of and criticize the Spanish colonial governors before Cuban independence. Puebla's choice to use this style to champion the new socialist movement would have evoked feelings of nationalism and revolution among listeners.

Carlos Puebla's song "y en eso llegó Fidel" or "And then Fidel arrived" is one example of this Guaracha style used to convey nationalistic feelings and socialist beliefs. The lyrics commemorate the events of the revolution by first criticizing the old regime of Fulgencio Batista and then ending each verse with Fidel Castro arriving and saving the day. For example, Puebla says in one verse that the capitalist supporters of Batista "continue earning one hundred percent with their apartment complexes, as they leave people to suffer." The verse always ends with the arrival of Fidel. Another song commemorates the life and death of Che Guevara. It is called "Hasta Siempre, Comandante" or "Until Forever, Commander" and it celebrates Guevara's "revolutionary love" and the "firmness of [his] liberating arm." Puebla went on to influence other musicians in Cuba such as Silvio Rodríguez and Pablo Milanés.

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Carlos Puebla was born in Cuba in September of 1917. He was a singer and songwriter whose work was a form of “people’s narration”, as he chronicled the events of the Cuban Revolution. The revolution, led by Fidel Castro and Che Guavara, was one of the most important events of the twentieth century, and led to a string of other revolutionary acts across the globe. This event also inspired artists like Carlos Puebla to document the revolution. Puebla’s work humanized the impact of the revolution, and he became an important figure in Cuban diplomacy.

Prior to the Cuban Revolution in 1959, Puebla claimed to have been victimized by Batista’s secret police for singing protest songs against the government. Puebla composed in the Nueva Trova (New Ballad) style, which told the heroic feats of the revolutionary leaders. This music was important to the leaders because it helped them to form a cult of personality around their image. They became larger than life figures around the world. These songs traveled through Cuba and across the Globe, and conveyed a message of the revolutionary leaders as being heroes and saviors to Cuba. Puebla also wrote about how horrible the Batista regime had been to the people of Cuba, which helped stoke anger against the ousted leader and pride in their revolutionaries.

Puebla wrote such works as “Y en eso llegó Fidel” (And then Fidel arrived), “Duro con él, Ya ganamos la pelea” (We already won the fight), and “La Reforma Agraria”(Agricultural reform). These songs helped drive home a political message, while also showcasing the broad musical range of Cuban music. The revolutionaries supported artists like Puebla because they bolstered their names and wrote songs about the government. However, they were not supportive of musicians who may have disagreed with their views. Puebla went on to tour in Europe, Africa, and Latin America as a form of “cultural diplomacy”. He was a staunch supporter of traditional Cuban music, and became known as the “voice of the revolution” for his role in perpetuating the ideas and beliefs of his time. He is considered to have captured the thoughts and feelings of a generation who lived through this historic time in Cuba.

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1960

Celia Cruz and the impacts of the Cuban Revolution

Celia Cruz broke barriers from the beginning of her career. She was the first Black front female of La Sonora Matancera, a Cuban orchestra that was created in 1924.¹ This was an accomplishment for two reasons. The first reason was that Cruz earned the position when being a female musician, “was frowned upon due to the stigma of the nightlife scene.”² This was also a big accomplishment since Cuba has had a debate over race well into 1960. So much so that when Castro condemned racism in 1959 there was, “such a strong reaction among the population that he had to address the issue again, days later.”³ After the Cuban Revolution in 1959, Cruz, along with her bandmates, decided that they would not return to Cuba due to Castro’s rise to power.⁴ Like many others who left Cuba during Castro’s reign, Cruz felt dismayed with the reality that she would not be able to return to Cuba for the rest of her life. In the song, “La Cuba Mía,” the lyrics express how much Cruz misses Cuba and if she could, she would return, “without looking back.”⁵ ⁶ This reality truly set in when both of her parents died and Castro refused to give Cruz permission to enter the country.⁷ The conflict between Cruz and Castro began when they first met. Cruz herself did not like Castro due to their first encounters, which occurred before Castro came to power. Castro’s entourage asked Cruz to play a song specifically for Castro and upon entering the club, Cruz was performing in, Cruz refused to greet Castro.⁸ In Latin culture not greeting someone is a form of disrespect. While performing in the United States Cruz became the voice for many Cuban exiles and created music that reflected their stories. Once in the United States, Cruz decided to be cautious about involvement in politics and would perform music that “conformed to the majority of ‘white’ Cubans.”⁹

Footnotes

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Cruz's 'Son Con Guaguancó' And The Bridge To Fame,life in the United States

2. Christina D. Abreu, "Más Que Una Reina: Race, Gender, and the Musical Careers of Graciela, Celia, and La Lupe, 1950s–1970s," *Journal of Social History* 52, no. 2 (2018): 334, doi:10.1093/jsh/shy025)

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1960s

La nueva canción Chilena

The 1960's counterculture brought about a wave of new feelings, ideas, and music that still sticks with us in today's sociopolitical climate. Typically, when one hears the word 'counterculture,' they envision the hippies of San Francisco dancing around with flowers in their hair and tripping on drugs. However, the counterculture of that time period looked different for different places-- Chile being one of them. This era that called for peace, unity, and love birthed a (literally) new music for the Chilean people: *La Nueva Canción*. Translating directly to 'New Song,' this movement was, "at its heart... a reaction against cultural imperialism and the commercial recording industry... [the movement] also strived to transcend Latin America's national boundaries through its desire for social justice, its valuation of the working classes, and a shared sense of cultural identity that drew heavily on the instrumentation, rhythms, melodies, and dress of the region's indigenous populations" (Mularski 2014). From its inception, *La Nueva Canción* spread to Argentina, Cuba, Spain, Nicaragua, and other regions of Latin America.

The inception of Chile's New Song Movement was a part of Chile's "period of political transformation that further diversified its musical landscape," and somewhat of a reaction to the "persistence of socioeconomic inequities, US intervention, and a growing belief in the possibility of a meaningful social and political transformation that reenergized leftist politics in Chile." (Mularski 2014). Interestingly enough, Chile's New Song Movement both helped to spark, but also coexisted with, an interest in American and European rock and roll music that arrived during the mid-1950's. A good amount of Chileans were particularly enamored with North American singer Dean Reed, who "became part of an international cultural movement that was not simply the product of competition between the United States and the Soviet Union, but a more complex convergence of various political and cultural movements from across the Americas and beyond." (Mularski 2014). Reed was particularly adored by working, middle-class women that were attracted to his boyish, naive demeanor and his European aesthetic. However, not everyone fell under his charm. Mularski states, "many Chilean leftists sought musical inspiration from what they believed to be more "authentic" expressions of the populace found in Latin America's folk

traditions” (pg. 4). Thus began the birth of *La Nueva Cancion* in Chile with the opening of the center for much of the music making under the movement-- la Pena de los Parra.

La Pena de los Parra venue was opened by Violetta Parra and her family. The Parra family was integral in the creation of these nueva canciones, that “were seen as a reaffirmation of traditional culture through music,” but also, in time, transformed into “more politicized [music] and played an integral role in burgeoning social movements. Among the most notable musical groups to flourish in during the nueva canciones movement included Quilapayun, who “wrote songs of love, of tenderness, and of hope.” (McSherry 2015). Their music touched on themes of unity and peace, even directly denouncing the war in Vietnam with their piece, “X Vietnam,” released in 1968.

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1961

Yuri Gargarin: My Motherland Hears

After the launching of Sputnik in 1957, the Space Age still continued on strong. Later in 1957, the Soviet Union sent the first dog to space. In 1960, NASA sent the first weather satellite into space on behalf of the US. Fear and anxieties were still high between the United States and the Soviet Union and would continue to grow through the next decade.

Yuri Gagarin was a twenty-seven year old Russian Soviet pilot and cosmonaut. On April 12, 1961, Gargarin was the first man in space to orbit around the Earth on the spacecraft Vostok 1. The word “Vostok” translates to the “east”. This is symbolic of the Soviets competing against the west in the space race. The flight lasted a total of 108 minutes. After the flight, Gargarin informed Nikita Khrushchev, Soviet leader, that he whistled the tune “The Motherland Hears, The Motherland Knows” upon reentry. This was a nationalist song by Dimitiri Shostakovich with

lyrics by Yevegniy Dolmatovsky. The beginning two lines of the song are: “The Motherland hears, the Motherland knows/Where her son flies in the clouds”. I believe these lyrics are important because the “Motherland” being referenced is the Soviet Union, and “her son flies in the clouds” is a nod to the current Space Age. I wonder if Gagarin thought to whistle this because he was making the comparison that he is “the son flies in the clouds”. The whistling of a patriotic Soviet tune written and composed by a Soviet poet and a Soviet composer is a powerful use of music. This will always be the first song whistled in space. This is another way that the Soviets continue to compete in (and by this point, are “winning”) the Space Race. The nationalistic pride is represented through Yuri Gagarin whistling that tune is an added layer to the competition and tension created during this era of the Cold War.

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1962

Sheikh Imam and Ahmed Fouad Negm vs. The Egyptian Government

Analyzing music through just the instrumental line or the lyrics alone leaves a lot of the context and depth behind and the overall picture blurred. However, when looked together, a bigger, more defined image becomes clear. In 1962, a blind musician and a recently released from prison poet met in a cafe in Cairo, Egypt, and forged a bond that would lead into a 30 year long partnership. Sheikh Imam was a composer and singer in Egypt during the second half of the 20th century. Known as the “Voice of the People,” his music spoke volumes about the poor living conditions of the working class in Egypt and the general struggles of the people due to the failures of the Egyptian

government. While this gave him a lot of support from the people, in comparison, the government officials were not pleased. Adding to another fire to that flame was his lyricist and partner in crime, Ahmed Fouad Negm. After being arrested for forgery, Negm began to write poetry in his prison cells, and inspired by his current situation, wrote about the poor Egyptian people being misused by the elite and wealthy who controlled the government. As he stated, “the poor of Egypt are geniuses... Never underestimate them.” It goes without saying that these two artists found each other and became fast friends. The two would go onto writing more music and challenging the government as much as possible. One said song, still used as a protest song past this era, was called “شيد قصور” or translated “Erect Your Forts (/Palaces).” In the lyrics, they criticized the government for flourishing on the benefits of the people, while not sharing their spoils. They also faulted the government for the misuse of the people’s land, and ultimately stated that they, the people, are not going to take this corruption any longer - “the prisons are in the place of parks” and “we’ve had enough.” The activist duo continued to battle the corrupt government, and eventually found themselves jailed a handful of times. One such time came in 1967 when Imam and Negm were arrested for writing and performing music with verses that criticized the government’s decisions during the War of 1967. This was definitely not the last time these artists found themselves in hot water. However, Sheikh Imam and Ahmed Fouad Negm continued to provide music to inspire change and protest the unjust in Egypt.

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1962

Cheikh Raymond Leyris -- Algerian Independence from France

Cheikh Raymond Leyris (known as Cheikh Raymond) was a Jewish musician, most active and famously known for performances of the “Cheikh Raymond orchestra” from acclaim beginning in 1956 leading up to 1961, the year of his assassination. Cheikh Raymond lived in the Algerian city of Constantinople, at the height of tensions between predominantly Muslim-nationalist Algerians and their French colonizers.

Cheikh Raymond was a key figure of the time and, although he took side with the French (likely due to the benefits, status, and better treatment of European / Jewish inhabitants of the city, despite being the minority in terms of population), his music crossed cultural and religious boundaries. It was noted that “Raymond’s world was an Edenic musical paradise, reconciling Christian, Jew and Muslim in North Africa” (676).

His music provided a space for Jewish/European and Muslim worlds to collide, coexist, and be equally represented; in harmony--something he pursued up until his death. While alive, his influence was substantial, marked by the given honorific of “cheikh” and the following that accompanied such a title, but his death also moved people, and I do mean literally.

Cheikh Raymond was assassinated in the market square of Constantinople on June 22, 1961, almost a full year before the official independence of Algeria on July 5, 1962. He was shot by an Algerian nationalist, and his death signaled to the Jewish community of Constantinople that they would do well to consider leaving before suffering the same fate as their beloved Raymond. This exodus of Europeans likely aided in the momentum that continued to grow in the year that followed his death, ultimately concluding with Algerian independence. In life and in death, Raymond’s music and legacy influenced the movement of people, at first closer together spiritually, yet in the end further apart physically.

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1962

The Beatles and "Love You Do"

The Beatles' hit song Love Me Do was first released in the United Kingdom in 1962. We now know that the Beatles are quite possibly one of the most influential musical groups not only in rock and roll, but in the history of music, so it's interesting to see where they started; George Martin, the Beatles' producer, actually refers to the day Love Me Do was released as "the day the world changed" (This Day in Music). The song was written by John Lennon & Paul McCartney, and when it was released, Liverpool was considered a slum of Great Britain, and youth in the city were becoming increasingly interested in Elvis Presley and rock and roll. The Beatles were the first real British rock band, which made those youth more enamored by them. This is also the prequel to the United States first meeting the Beatles when they performed on the Ed Sullivan Show, so at this point, only those in England knew about them.

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1963

Mahalia Jackson, The March on Washington, and "I've Been Bused and I've Been Scorned"

The topic I chose to research is the March on Washington for Jobs and Freedom that took place on August 28th in 1963. This march consisted of over 200,000 people whose goal was to pressure John F. Kennedy's administration into adding a federal civil rights bill in congress. This march was where Martin Luther King Junior gave his famous "I have a dream speech." Philip Randolph, the founder of the Brotherhood of Sleeping Car Porters

which provided the first labor organization led by the black community, organized the march to bring attention to the exclusion of the black community from positions in the national defense industry. The job market had been proven to exclude members of the black community, despite the fact that it was growing in order to supply materials for allies during World War II.

Mahalia Jackson, also known as the "Queen of Gospel" sang the song "I've Been Bused and I've Been Scorned" immediately before Martin Luther King Jr. took the podium to give his famous "I had a dream speech." Mahalia Jackson's lyrics were an extremely powerful way to set the tone for Martin's big speech. "I've been 'bused and I've been scorned. Tryin' to make this journey all alone. You may talk about me sure as you please. Talk about me sure as you please. Children, talk about me sure as you please. Your talk will never drive me down to my knees" These lyrics were a source of inspiration for many members of the black community. King even wrote that "When I got up to speak, I was already happy. I couldn't help preaching." King's statement shows the power that music has over our mood and its ability to inspire individuals to promote change in our world. Jackson hoped that her music could help 'break down some of the hate and fear that divide the white and black people in this country" and this song certainly succeeded in doing that.

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1963

Joan Baez, The March on Washington, and "We Shall Overcome"

The music I chose to research was Joan Baez and her activism and involvement in the civil rights movement. She was heavily influenced and inspired by Pete Seeger, and was motivated to use her own musical skills as a voice for political and social change. She performed alongside Bob Dylan at the Newport Folk Festival of 1963, using folk

music as a way to spread awareness to different social and civil rights issues. Throughout the 1960s especially, Joan Baez was consistently using her voice to fight against inequalities and violence. She participated in and founded many different organizations such as the Free Speech Movement and the Institute for the Study of Nonviolence. She was also known for putting on concerts and then putting her proceeds towards financing those causes. One of her most influential events was her performance at the March on Washington in 1963. During the march, 22 years old Joan Baez led the crowd singing the civil rights movement's anthem, *We Shall Overcome*. On top of her involvement in the civil rights movement, she was also heavily involved in protests against the Vietnam war. One of her most famous pieces is, "Where Are You Now, My Son?" a song created to depict the Vietnam War. The piece is a collage of sounds, conversations, and her singing of a mother who had just lost her son in the war. She was arrested multiple times, particularly for her involvement in anti-war protests. One of the times Baez was arrested, Dr. Martin Luther King Jr. visited her in prison and gave an impromptu speech to commend her drive and fight. Throughout her entire musical and political career, her activism never stopped at one event. She continued to fight for change, more recently for LGBTQ rights and global warming. Even after her farewell tour and into her retirement, she continues to spread activism by creating portraits of social activists. Her use of music and politics, to now art and politics, has been prominent throughout her lifetime.

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Joan Baez was a political activist beginning in the 1960's. Her first performance that launched her career was at the Newport Folk Festival in 1959, performing with Bob Gibson. While her beautiful voice and guitar abilities are primary in her widespread fame, her activism is just as noteworthy and recognizable. Her first recording was at the age of nineteen. Joan performed in free concerts for civil rights organizations, anti-Vietnam war gatherings, and

UNESCO. Baez appeared famously with Bob Dylan (his first large performance) at the 1963 Newport Folk Festival where they performed "With God on Our Side." She helped launch Dylan's career and they even dated for a few years. There is much to be said about the suppression of women and the poor treatment I found she received in one article, but I was more interested in sharing her work in activism. Her fame grew in the 1960s where she famously performed in 1963 with Dr. Martin Luther King Jr. at the March on Washington for jobs and freedom, "We Shall Overcome." As her support of the civil rights movement was marked by her music and participation in marches such as the March on Washington, she was similarly committed to opposing the Vietnam War. She was arrested twice for her efforts to spread peace and was told she was jailed for "disturbing the peace," to which she later responded she was "trying to disturb the war." Some pieces of Joan's work that were especially prominent in her activist career were "We Shall Overcome," "What Have They Done to the Rain," "Birmingham Sunday," "Saigon Bride," and most recently in 2017- "Nasty Man." "What Have They Done to the Rain" is a piece originally written to protest nuclear testing written by Malvina Reynolds. "Birmingham Sunday" was written as a response to the bombing of the 16th Street Baptist Church in Birmingham, Alabama. "Saigon Bride," an anti-Vietnam war piece, tells the story of a man going to war and leaving home and his bride. This piece was especially well known, especially for its anti-Vietnam depiction. There is so much to say and explore about Joan Baez and her work as an activist as well as well renowned folk musician. I was surprised at how little I knew of her previously and therefore had a hard time limiting my research on her- so here is a more broad overview of her activism and music.

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1963

Peter, Paul, and Mary, The March on Washington, and "If I Had a Hammer"

In 1962, the folk trio made up of Peter Yarrow, Paul Stookey, and Mary Travers know as Peter, Paul, and Mary, recorded the song "If I Had a Hammer" originally written in 1949 by Pete Seeger and Lee Hays and sung by The Weavers. It was originally written in the context of the labor movement around equality but the meaning was changed ever so slightly with Peter, Paul, and Mary's recording to be part of the Civil Rights Movement and was performed for the March of Washington in 1963. The lyrics in the song speak about unity and "love between your brothers and sisters" which is a crucial lyric the group had changed from Pete Seeger's original version and other lyrics should be taken literally as well. "Hammer of Justice" means to bring justice.

The trio was picky about song choice and what message they wanted to present in performances and were known for being able to take songs already written and bring them to the forefront. A good example of this is the song "Blowin' in the Wind" which was written by Bob Dylan and recorded by both Dylan and PP&M. Dylan didn't include it on his first album and instead PP&M recorded it. Many of the songs that PP&M chose to perform had specific political or ethical meanings when it came to civil rights and policy issues in the US and Warner Bros, their record label, actually supported them in many of these performances and recordings. As a trio, they became known as a group that could take folk music and make it influential.

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1963

Lesley Gore and "You Don't Own Me"

The 1960's are a time of civil rights but also women empowerment. Lesley Gore's single "You Don't Own Me" came as a complete shock, as this young teenager sang about not needing a man-- a thought that had never crossed many minds before.

This 1963 single became a hit, just like a modern Taylor Swift break-up song. Gore's single was just the beginning of women reclaiming their voices. When Gore performed her single for the first time, "she removed the microphone from its stand and strode to the lip of the stage, where the central camera captured her close-up in a gauzy filter. To an ominous, minor-key arrangement in 3/ 4 time, Gore began to sing: "You don't own me/ I'm not just one of your many toys." When the song abruptly shifted to an exultant major key— "don't tell me what to do/ don't tell me what to say"— she lifted her gaze to the ceiling and permitted herself a satisfied smile." The imagery and performance practice that Gore delivered was just the beginning of "girl groups" and shifted focus on women loving themselves first... and telling a guy off!

The song and Gore's feminist influence continues to be important. While Gore passed away at the age of 68, her "unbeatable" song was used in the #MeToo movement back in 2018 and continues to be played and rerecorded by mainstream artists.

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I found this topic by looking at a timeline of the 1960s. One of the events was "The Pill" being released in December of 1960, bringing women's sexuality from the bedroom to living room discussions. It is also important to note that "The Feminist Manifesto" by Betty Freidan was released in 1963 and she helps develop the National Organization for Women (NOW) established in 1966. Feminists fought to redefining what is important in culture and rethinking the power of words to put people "in their place." Feminists saw music as a great tool for change and advocacy.

"Girl groups and their songs were the face of girl culture at a time when notions of identity—whether on the basis of youth, race, or gender—were in upheaval, and these groups played a central role in defining girlhood for decades to come" (Stos, pg 118).

A song the keep coming up in my research was "You Don't Own Me" by Leslie Gore. When choosing to record "You Don't Own Me" Gore stated "But, for me, it was not a song about being a woman. It was about being a person, and

what was involved with that. Of course, it got picked up as an anthem for women, which makes me very proud." Ironically, the song was written by two men that were tired of hearing women sing songs about being heartbroken and controlled by men. They decide to write this song as a way to flip the script and give women empower women in their relationships. Many of Gore's other songs challenged gender norms like "Sometimes I Wish I Were a Boy," "That's the Way Boys Are" and "Maybe I Know." Later in life, Gore became an influential feminist, an open lesbian and an independent thinker.

On a side note, I also found it interesting to compare the music of Leslie Gore and Dion who were recording and releasing albums in the early 60s about teenage love and therefore played back to back on my Spotify just now. It's so easy to compare and see the doubt stand when listen to Gore's "That's the Way Boys Are" and "Maybe I Know" with Dion's "Wander" and "Runaround Sue." I think it would be interesting to look for articles and more songs that showcased this double standard and reinforced the idea of changing the words and language around gender and sexism.

Another idea that came up in the Stos article was music about premarital sex and its consequences. A song that is mentioned is "Will You Still Love Me Tomorrow" written by Gerry Goffin and Carole King and recorded by The Shirelles' in 1960. While other women were writing heavy and dramatic blues songs about sex, the soft vocals and instrumentation in addition to the pop genre of this song opened the door for more "innocent" girls to talk about sexuality.

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The 1960s is often viewed a period of change and youth rebellion. Rock and Roll took hold of the youth, encouraging them to take a stand and grow out their hair. However, this freedom was almost exclusively from the perspective of white men, leaving the girl groups of the 1960s to take on a much more subservient role. Groups such as the Shirelles, the Shangri-Las, Martha & the Vandellas were depicted as demure, dreamy, and devoted to their rebellious boyfriends. The perfect example is Sandy from Grease and her ballad "Hopelessly Devoted to You." This traditional view of women was all there was until Lesley Gore came on the scene. In 1963 Gore released her song, "You Don't Own Me." This song was written from the perspective of telling a man off and to show the woman's side of the story. This song challenged the role that women were told to play. The only goals presented to women were to find a man and keep him. Gore challenged this notion. Why accept poor treatment from a man? She insists that women owe men nothing - a complete 180 from every other portrayal of women in media. This teenager from New Jersey gave women the same independence men had. Gore helped shape a generation of young women and gave them inspiration to find their own voice and speak up.

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1950s-1964

Vuyisile Mini—apartheid in South Africa and protest music
Apartheid was a "system of institutionalised racial segregation" in South Africa from 1948 until the early 1990s (but informally it started much earlier than that - the ANC was established in 1912 to resist racial discrimination.) Almost as soon as it began, South Africans were protesting the injustices through the use of music. A prominent figure of this period was Vuyisile Mini, who started his career as a union organizer across the Eastern Cape during the 1950s, which became increasingly oppressive against black Africans. He started in militant political activities in 1951 and joined the militant arm of the African National Congress.

He is considered the father of protest songs of the apartheid resistance movement. He composed the

liberation song popular in the 1950s, “Look out, Verwoerd, here are the Black people.” Hendrik Verwoerd was the prime minister at the time and the primary architect of Apartheid. (side note: Verwoerd was later assassinated by stabbing by an individual who had been a member of the South African Communist Party and a friend of someone in the African National Congress.)

“Fellow prisoner Ben Turok describes him as walking defiantly to the gallows while singing Ndodemnyama. Turok’s recollection reads:

“And then, unexpectedly, the voice of Vuyisile Mini came roaring down the hushed passages. Evidently standing on a stool, with his face reaching up to a barred vent in his cell, his unmistakable bass voice was enunciating his final message in Xhosa to the world he was leaving. In a voice charged with emotion but stubbornly defiant he spoke of the struggle waged by the African National Congress and of his absolute conviction of the victory to come... Soon after, I heard the door of their cell being opened. Murmuring voices reached my straining ears, and then the three martyrs broke into a final poignant melody which seemed to fill the whole prison with sound and then gradually faded away into the distant depths of the condemned section” (Reddy, E.S. 1974).”

Mini was one of the first three members of the African National Congress sentenced to death in 1964.

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1964

China, politics, and “The East is Red”

Music has been wielded as tool for propaganda and politics in many other instances. Under the People’s Republic of China, art and music were controlled and used as campaign tools. The Cultural Revolution was a movement from 1966 until Mao Zedong’s death in 1976 marked by the dominating ideologies of Chairman Mao

Zedong. During this time period, China violently backed away from ideas of capitalism and traditional Chinese society. There was also a cult of personality surrounding Mao Zedong that spread through the country.

“The East is Red” (东方红) is a Chinese revolutionary song that later became the unofficial national anthem of the PRC during the Cultural Revolution in China. The lyrics in this song prop up this idea of Mao Zedong as a hero after the Korean War, praising him as the “people’s great savior.” During the 15th anniversary of the founding of the PRC, there was an elaborate performance of this piece in 1964. This included participants of over 3,000 people, including song and dance. In this performance, there are eight scenes depicting the great Chinese heroism in carrying the revolution. Each scene depicts the victory of the Chinese people’s 40-year revolutionary struggle.

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1964

Herbert Howells, “Take him, Earth, for cherishing”

Howells was an English composer, born in England in 1892. How studied music at a young age, and got a scholarship. He almost died, but didn’t. He then took over as director of music at St Paul’s Girls’ School, Hammersmith, after Holst. After almost dying, he had a relatively calm life with his family until his son caught Polio and died three days later. His grief lead to the composition of a number of pieces. There is some debate if the piece, “Take him, Earth, for Cherishing” was originally written for Michael, his son, or if it was written as was dedicated. This piece was written in a week in 1964 for JFK after he was assassinated. The quick turnaround is one of the reasons some people suspect it was written earlier. One source theorizes it shares common themes with Michael’s death of young lives being cut short and potential being unrealized.

The piece itself, I think, is beautiful. The piece is a motet. It definitely has the English Cathedral feel, which is fitting of a piece composed by an English composer that composed requiems and other works for the church. Apparently, a

critic after the fact said that it was not appropriate for JFK, but if he was religious, then a religious piece seems appropriate for him. The piece is demanding and narrative. This is not a 12 tone composition, which some composers did write to honor JFK.

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1965

Johnny Wright and "Hello Vietnam"

When given the dates to choose a musical selection, my instinct was to study the connections between music and the Vietnam War. This topic holds a lot of interest, as we know, because the Vietnam war was under a lot of scrutiny. Music during this time was often divided between pro-war and anti-war feelings (Sklaroff 2017). There was also a huge stress on patriotism and propaganda music. During the beginning of the war, the primary feeling of Americans was to be involved, in order to stop communism from entering the US. As the war drags on and escalates, a rapid opposition to the war grows, and the height of the anti-war opposition occurs in 1965. (Hall 2004)

For this project, I focused on "Hello Vietnam" by Johnny Wright, which was released in 1965. I felt like I needed to study something that I wasn't familiar with, as I do know many protest songs in the Vietnam War era. This song is sung by Johnny Wright and his wife Kitty Wells and written by Tom T. Hall, a legendary country singer/songwriter. This song describes the story of a soldier who has to ship off because of the draft and leave his sweetheart behind, having a duty to serve his country. I found the timing of the song's release to be the most interesting. This song was

immensely popular in 1965, and climbed to the number one spot on the country billboard charts where it stayed for three weeks. It was released at a time where protest songs to the war dominated the pop charts, and when there was little support for the war. (O'Rourke 2015) I wonder if this song was designed for propaganda, to get more people to support the war? This idea is further supported in the lyrics, written by Tom T. Hall. "I hope and pray someday the world will learn/The fires we don't put out will bigger burn/We must save freedom now at any cost/Or someday our own freedom will be lost." (O'Rourke 2015) This song seems to truly support the war at a time where support for the war was so low.

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1967

Nina Simone and "Backlash Blues"

The topic that I decided to research was Nina Simone and her role in the Civil Rights Movement. Nina Simone was a famous jazz pianist and vocalist during the 1960s. Simone started her career playing piano and singing jazz in nightclubs in Atlantic City. As her career moved forward, her ideals shifted as well. After the 1963 16th Street Baptist Church bombing in Birmingham, Alabama, she began to focus her energy on writing for the Civil Rights Movement. She understood her role as a performer and an advocate and used her talents to spread awareness of the wrongdoings to people all around the country. Her first protest song was Mississippi Goddam in 1963. This song was a stray from the classic non violent rhetoric. It talked about the anger and hatred that was evident throughout northern cities and the idea that a reckoning would come for racist states like Alabama, Tennessee, and Mississippi. The style of this song was different from other protest songs in that it had full accompaniment of piano, bass, drums, and it was more uptempo. The song was catchy and became very popular.

Another famous protest song was Backlash Blues. This song used a poem written by Langston Hughes, and was set to music by Simone. She sang this song constantly at live performances to protest the “pervasive racism that plagues America” (Reny, 70). This song addressed racism in America and also addressed a distaste for the US involvement in the Vietnam War. The song was composed in a 12-bar blues style and is very easy to identify it in the music.

Nina Simone was very influential in the Civil Rights Movement. She used her craft to step out from the sides and come to the forefront of the movement. She wrote songs that were not symbolic in their lyrics but rather literal and specific in the tragedies that were happening all across the country.

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1967

Aretha Franklin and “R-E-S-P-E-C-T”

Aretha Franklin, named the sound of soul by Time Magazine, was a legendary leader in the civil rights movement in the 1960s. Franklin grew up in a gospel church in Detroit. She did not have the most straightforward upbringing, having two children by the age of 14, and was a victim of assault. Through the years of tragedy, she began to turn away from the gospel world and towards her well-known soul and R&B style. She made milestones as a black female artist and took America by storm with her rendition of "Respect." Otis Redding wrote the original recording based on a straight relationship where the man demanded respect from his wife. Franklin completely remodeled the work, adding nuances into the lyrics to change the song's meaning from

respect in a relationship to demand respect for her race. "Rolling Stone named "Respect" one of the top five greatest songs of all time, saying: "Franklin wasn't asking for anything. She sang from higher ground: a woman calling an end to the exhaustion and sacrifice of a raw deal with scorching sexual authority. In short, if you want some, you will earn it." (NPR)

Franklin's arrangement of both the song and lyrics was very significant to become the well-known "Feminist anthem" that it is today. First, Franklin created a "strength in numbers" empowerment to her piece, starting with adding the backing vocals. Next, she said the famous rift "R-E-S-P-E-C-T find out what it means to me," which was a direct statement against Redding's point of view- advising they had different understandings of the word respect. Another example would be with the rift "baby, I got it," which used to be something along the lines of "honey, have it for me." So many changes created one of the driving anthems of the Civil Rights movement and continue to be an influential feminist anthem.

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1967

The Beginnings of Nueva Trova, the political music of Post-revolution Cuba and the Encuentra Internacional de la Canción Protesta

After the Cuban Revolution ended, there were many political and social changes in society that were occurring. These changes reflected revolutionary and socialist viewpoints which differed from the previous regime. The education in Cuba switched to one that “forced [Cubans] to confront a range of issues and have a much higher degree of political awareness than their counterparts in countries such as the United States” (Moore, 2006, p. 142). Soon enough, younger troubadours/trovadores from this area started to create music that reflected this ideology

and ideas about social justice, throwing away the Western cultural values that were traditionalist. These songs also challenged ideas about social relationships, sexism, racism, and other prominent problems of that time. These pieces were known as nueva trova, which can be translated as “new song” or just “protest song.” The first piece that is recognized by historians as nueva trova is Pablo Milanés’ “Mis 22 años,” in 1965 (Moore, 2006, p. 145). However, this style became more recognized in 1967 through the Encuentra Internacional de la Canción Protesta (International Protest Song Meeting) where some of these pieces were performed for a larger audience. In fact, this international collaboration took place in Cuba, and Cuba actually “created the structures to support music and composing and writing.” (Arcos & Martin, 2016). This meant that they supported the criticisms that this music evoked, even if it was on their own nation.

I found this part to be extremely interesting because it feels like the government actually cares about its citizens, instead of silencing them. This music had extreme political tendencies in it, and carried more of a conscious and reflective way of thinking, and the government supported it. Maybe because a lot of these songs were hyper critical of the United States, but it is fascinating that the government did not silence these voices, especially with our conformed views of Cuba from the United States perspective. I found it interesting that this style also used elements from American genres of music to criticize the way of living there in America. This included elements of rock & roll, folk music, and other American influences.

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1968

Silvio Rodríguez, Nueva trova, and the Cuban Struggle for Individuality—“Mientras Tanto”

In the mid-1960s, Fidel Castro was in power in Cuba, and was attempting the same socialist experiment that Joseph Stalin was using in Russia, and, much like in Stalin’s Russia,

this manifested in a government interest in promoting nationalistic music. Fidel Castro founded the National Culture Advisory - later transforming into the Ministry of Culture - to promote nationalism, unity, and politics in the Cuban populace. (Moore 2003) Castro often spoke of the role of culture in the Revolution, actually making a case in his 1961 speech “Las palabras a los intelectuales” that it was a patriotic duty of Cuban artists to set aside any notion of artistic freedom at a time when national security was of concern. (Kumaraswami 2009) Such government hyperfocus on the issue of politics in art helped in part to give way to a music form that came to be known as nueva trova - named after the trovador, or troubadour.

One of the first pioneers of the nueva trova was Silvio Rodríguez, who got his start in Havana. (Cumaná 2013) While the birth of a highly politicized genre of Cuban music sounds exactly like what Castro wanted to aid in his Revolution, Rodríguez’s music was often very critical of Castro’s overt use of censorship and anti-individualistic message. Rodríguez, who’s very image flew in the face of the anti-American sentiment spread through Castro’s propaganda, had the appearance of an American hippie, with his long hair, unshaven face, and loose-fitting clothing. Of particular note was Rodríguez’s song “Mientras Tanto”, which served as the theme song for a short-lived Cuban television program in 1968 that prominently featured many members of the nueva trova movement. (Moore 2003) The style of the song borrowed from 60s rock influences in America, including Rodríguez’s high untrained voice and the chord structures and strumming patterns he used on his guitar. The lyrics were full of a longing for free speech, with translated lyrics reading

Whoever dislikes my sincere desire
to say life in my song,
I'll just tell him that when I can
I'll hang my voice from some common place
that when I can I will leave my way of thinking,
that when I can my guitar will end up in the sea.
But meanwhile,
I have to speak, I have to live,
I have to say what I have to think.”

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1968

The Beatles and "Revolution"

In 1968, John Lennon along with the rest of the Beatles went on a trip to India to get away from the turmoil that was going on around the world. While there, Lennon reflected on the imminent threat of Revolution that was happening in France, Czechoslovakia, England and the US. Through these tensions Lennon created a song titled "Revolution", which the general public took as very political. Interestingly, many people didn't know what side that Lennon was on, was he for revolution or not? Lennon himself said in the music that you can "count me in/out", showing that he didn't know. In my opinion I think he just wanted it all to go away, and to be solved peacefully, with him stating that "I still had this God will save us feeling about it". Either way, this was written during an intense year of turmoil and change, and the song itself definitely brought about a lot of awareness about what was happening around the world. One interesting thing of note is that the released single version of "Revolution" doesn't have the words "count me in". Lennon said this was because he was a coward.

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1968

HAIR the Musical

Hair the musical was a revolutionary musical for Broadway. To think that at the same time this was premiering, *Fiddler on the Roof* and *Hello Dolly* were also both being performed on Broadway stages shows just how far the spectrum of performing arts was being pushed in the 1960s. Up until this point, any kind of rock music was not something that was openly welcome on the Broadway stage. As the an article from NPR's Bob Mendello points out: "Broadway's idea of rock music had been the Elvis-like character in *Bye Bye Birdie*." However, the musical sound was not the only thing that *Hair* was changing about Broadway; the content of this musical was beyond anything before that had graced a Broadway stage. Sex? Drugs? This was not the typical storyline of musical theater.

Another interesting point to note is the use of female characters in this musical. In previous musicals, we see female leads, but these leads sing mostly about matters of the heart and are portrayed as fickle, emotional, or dramatic—look at Kim from *Bye, Bye Birdie*, Eliza from *My Fair Lady*, or Marian from *The Music Man*, to name a few. Matters of "the head" are left to the men. The male characters are the ones portrayed as smart, witty, and clever. Sarah Brown, in her article "Girl talk: Feminist phonocentrism as act of resistance in the musical *Hair!*," states: "The female voice has perpetually been linked to the absence of cultural authority. Cavarero proposes that 'in the symbolic patriarchal order, man is conceived as mind and woman as body'..." *Hair!* changes this dynamic by assigning female characters responsibilities of raising awareness to political and social issues of that time.

If we zoom out and take a look at the overall plot line of the show, it is about a young man who isn't sure whether or not he should dodge the draft for the Vietnam War. This plot line, of course, reflects real-life problems and experiences of many young people at this time. However, this plot is loosely weaved throughout the musical. You could argue that the true plot was not a plot line at all, but rather a means to capture a moment in time and make a statement on the moment. The 60s are often defined by protests, drug experimentation, war, segregation/desegregation, interracial relationships, and sexual liberation. Musicals before its time were about entertainment, but this musical followed suit with many musical revolutions at the time—music as a means for political statement and change, not pure entertainment. Furthermore, the musical paved way for other more rock-based, progressive musicals that followed such as *Grease*, *Dreamgirls*, and *Rock of Ages*.

Of course, this kind of progressive and liberal musical event did not go without opposition. The musical was picketed by many churches and some cities even tried to ban the production of the musical and utilizing laws concerning nudity in public to threaten the arrest actors who were prepared to show up nude for the showings of

Hair. In Cleveland, some protestors went as far as bombing the theater that was housing a production of the musical. While some may have seen this musical as the epitome of American culture during the 1960s, many others found the show to be Anti-American. Alas, as with all iconic pieces of musical work, they will not go without controversy.

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1970

Marvin Gaye and "What's Going On"

Many researchers have said that Marvin Gaye's song and album, "What's Going On" is a statement rather than a question. The album is arranged as a song cycle and a concept album. It depicted his concerns about the Vietnam War, racism, police brutality, drug abuse, poverty, and ecological issues in the 60's and 70's. He effectively links the foreign war with the social war that is happening at the time. One quote I found the most interesting is from Ben Edmond's book *What's Going On?*, Edmond explains, "The shootings of Martin Luther King and Bobby Kennedy had hit [Gaye] hard. The violence in the streets of Detroit in '67, the streets of Chicago during the Democratic National Convention in '68, and on a grassy knoll at Kent State University in 1970 seemed like eruptions of insanity. Seeing a man walk on the moon when there was unaddressed economic desperation within two miles of his own home was not at all inspirational; it was surreal and depressing. What the hell was going on?" (Edmonds, Barnhill, 2019)

Gaye's song "What's Going On" is told from the perspective of a Vietnam veteran returning home from war. He got the inspiration for the lyrics from his brother's horrific stories of the three years he spent at war. The song was originally written by songwriter, Al Cleveland and Renaldo "Odie" Benson who was from the renowned Motown group called The Four Tops. The song was inspired by Benson's

encounter of police brutality during a protest by anti-war activists. (Eames, 2021) Benson said in response to the incident, "What is happening here?'. One question led to another. 'Why are they sending kids so far away from their families overseas? Why are they attacking their own children in the streets?'"

Benson gave the song to Gaye for only him to sing, that is when Gaye changed the lyrics a bit, added a new melody and a new timbre to the piece. It was such a different timbre from the original Motown sound that the record label owner, Gaye's brother in law Berry Gordy almost wouldn't let him put out the song. He did not even want to let him put out the album because of its protest nature and protest sound. Mainly because Gordy thought a protest song, let alone a protest album would ruin his career. Instead the song sold over 2 million copies, and many other songs on the album such as, "Mercy Mercy Me (The Ecology)," and "Inner City Blues (Make Me Wanna Holler)," also became singles.

A few more quotes from Marvin Gaye about the album and the composition of his songs:

"...The world's never been as depressing as it is right now. We're killing the planet, killing our young men in the streets and going to war around the world. Human rights, that's the theme." (Edmonds, Barnhill, 2019)

"Though upset, he preached the message of love and understanding while shedding light on issues plaguing American society." (Barnhill, 2019)

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Open the Door Projects—Week 3: 1968-1980

1968

The May 1968 French Revolution: “Creve Salope” and later “Bye Bye Bad Man”

1968

Hair and its anti-Vietnam message

1968

Puppeteering and Polka: Preserving a Culture under Soviet Control

1968

John Lennon and “Revolution”

1969

“War is Over”—John Lennon, Yoko Ono, and “Give Peace a Chance”

1969

Apollo 11 and “Fly Me to the Moon”

1969

Woodstock, Santana, and “Evil Ways”

1969

Woodstock, Jimi Hendrix, and the “Star-Spangled Banner”

1969

Joni Mitchell, Environmentalism, and “Big Yellow Taxi”

1969

The Harlem Cultural Festival

1970

Kent State, Crosby, Stills, Nash & Young, and “Ohio”

1970

Heavy Metal: Judas Priest and Black Sabbath (“War Pigs”)

1970

Marvin Gaye and “What’s Going On”

1971

Basta Ya and Atahualpa Yupanqui’s protest and indigenous music

1971

Helen Reddy and “I am Woman”

1971

Madeline Davis and “Stonewall Nation”

1973

Stevie Wonder and “Living for the City”

1973

Bob Marley and “Get Up, Stand Up”

1973

Swedish Progressive Rock, the Hoola Bandoola Band, and “Andersson & Co”

1975

Rocky Horror Picture Show

1975

Jazz, Keith Jarrett, and the Köln Concert

1975

Southern Rock and Redefining Southern Masculinity—Charlie Daniels and “The South’s Gonna Do It”

post-1975

“Yellow” vs “Red” Music of Vietnam and the Vietnamese Bolero

1975-1979

Cambodian rock and the Khmer Rouge

1976

South Africa, Apartheid—the Soweto Uprising and Peter Gabriel’s “Biko”

1977

The Bee Gees and “Stayin’ Alive”

1977

The Inauguration of Jimmy Carter—“Take Care of this House”

1977

Star Wars and America

1977

The Sex Pistols and “God Save the Queen”

1978

Bob Marley and the One Love Peace Concert

1978

England and “Rock Against Racism”

1978

Undine Smith Moore and *Scenes from the Life of a Martyr*

1978

The Grateful Dead in Cairo

1978

Nina Simone and “Baltimore”

1979

Music for UNICEF Benefit Concert and ABBA’s “Chiquitita”

1979-1980

Nile Rodgers--DHM (Deep Hidden Meaning)

1968

The May 1968 French Revolution: “Creve Salope” and later “Bye Bye Bad Man”

This week, I decided to venture outside of the US and talk about the year of revolutions, specifically what was happening in France in 1968. I found this era quite fascinating, and I wanted to explore protest songs beyond the events occurring in the United States. The French Revolution of ‘68, which occurred mostly in May and June,

spiraled from student protests to nationwide strikes that nearly toppled the French government. During the revolution itself, music played a huge part in expressing the social change that young people wanted, as they were being oppressed by the ideas of capitalism, consumerism, and traditionalist views. (Drott 2011) A country grounded in folk and chanson moved and blended to freer genres such as rock and pop music which encouraged sexual freedom and rebellion. Thus, rock music became the anthem of many students looking for social justice. (Angelopoulou 2018)

One of the most popular songs during the rebellion was "Creve Salope", which loosely translates to "Die Slut," speaks of telling people who oppress you to "fuck off" and to not suppress your voice, even if this means getting their heads chopped off. (Renaud 1968) However, this piece was tricky to write about because it was never officially released. (Angelopoulou 2018) Because of this, I decided to turn my attention to a song that was written years after the rebellion, as a way to memorialize the event. "Bye Bye Bad Man" by The Stone Roses (1989) was written by John Squire and Ian Brown about the student riots in 1968. The story behind the song was that Ian met a French man during his hitchhiking around Europe that shared his first hand account of the event, and how students used lemons to help with the effects of tear gas. They also used video footage from a documentary of a student throwing stones at the police. Both of them liked "the attitude" that students presented, and wanted to write a song that those students could scream into a police officer's face, much like Creve Salope. (Song Facts 2021) The album cover art features the colors of the French flag and the lemons used to quell the effects of tear gas. The song lyrics speak of specific moments of the rebellion- "Choke me smoke the air, In this citrus sucking sunshine, I don't care you're not all there;" speaks of the lemons students carried and the tear gas used. "Here he come, Got no question, got no love, I'm throwing stones at you man. I want you black and blue and I'm gonna make you bleed, Gonna bring you down to your knees" talks about the student that Squire and Brown saw in that documentary. In addition, many believe that the song title refers to the President Charles de Gaulle who disappeared to Germany during the riots. (Song Facts 2021)

Bye Bye Bad Man was a piece of music that serves to memorialize and remember the student protests of 1968. After listening to it a couple of times, I began to make many connections between this song and our political climate today. It's a protest song that continues to be relevant, which is extremely powerful. If you haven't listened to this song yet, you should!

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1968

Hair and its anti-Vietnam message

The topic that I decided to research was the 1968 musical Hair. The book and lyrics were written by Gerome Ragni and James Rado, and the music was written by Canadian composer Galt MacDermot. The musical was a breakthrough for the Broadway scene because it brought rock and roll to Broadway audiences. The musical was very well known for its open discussions on sexuality, drugs, draft dodging, and more. The musical received very good reviews and was revived several times.

While the musical worked hard to go against the grain by introducing new topics to Broadway, looking back there were some parts that were not perfect. Elizabeth Wollman (2014) criticized the musical for its lack of development of its women characters. This wasn't a large issue, Wollman states, but it was something to notice. One of the Broadway castmembers talks about the issue stating that she had a very big problem with Hair's treatment of women. The castmember, Natalie Mosco, acknowledges that the men were being sent to war and the musical was about men, but the female characters were not very developed.

The musical had some music that was very anti-Vietnam, including the song Three-Five-Zero-Zero. This song starts out slow and somber while singing lyrics about the terrifying and gory conditions of Vietnam during the war. "Ripped open by metal explosion, caught in barbed wire, fireball, bullet shock, bayonet, electricity, shrapnel." Then half way through the song, the mood shifts to an upbeat, festive style where the whole ensemble is singing and dancing. It then ends with a somber reprise of the first part of the song. The drastic shift in tone is meant to signify

America's propaganda and their political efforts to shelter the real view of the war to its citizens. The number Three-Five-Zero-Zero relates to a poem by Allen Ginsberg titled Wichita Vortex Sutra. The number represents the number of Vietnam losses per month during the war.

The musical Hair was a cultural breakthrough and was a huge inspiration for the idea of bringing rock and roll, and current events to Broadway.

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1968

Puppeteering and Polka: Preserving a Culture under Soviet Control

The Czech Republic has a long history of being politically controlled by external governments. The resilience of the Czech people has resulted in a determination to hold onto truly "Czech" cultural traditions, particularly in their music and artistic expressions. The last time Bohemia ruled over itself dates back to the Medieval Era, so a lot of their traditions and music sound "medieval" to our ears.

Puppeteering, marionette shows, and their musical accompaniment are sources of cultural pride for Bohemia, and are celebrated today.

Puppeteering and marionette shows have been a part of Bohemian history for centuries. The use of hand puppets, later evolving into wooden marionettes, was a way for the countryside to receive entertainment from travelling troupes, tell traditional stories, and instill a sense of cultural pride. During the 16th and 17th centuries, when the Holy Roman Empire ruled over Bohemia, they banned

the Czech language believing that it was meant for peasants and Protestants. However, they were still allowed to speak Czech in marionette shows, and the Czech credit puppets for preserving the language they speak today. Puppeteering was traditionally a family business, however there was only ever one puppeteer, the director, that controlled the marionettes, and spoke all the parts. The marionettes often told religious stories and fairy tales, and featured characters like the Princess, the King, Death, the Jester, etc. Throughout the exchanges of power, puppet shows reflected political events by telling stories of heroes and ideas of enlightenment. A general theme of winning against an oppressor is in several of these stories, as the Czech people have sought political independence for most of the 20th century.

After the establishment of Czechoslovakia in 1918, the puppeteering world exploded and several companies in Prague were founded, with over 2000 troupes travelling and giving performances to children. Due to its cultural significance, puppeteering was still subsidised by the government after Soviet takeover in 1968. Today, there are 9 professional puppet companies in Prague alone. Music was a very integral part of the puppet show, since it served to flesh out the characters and scenery. The music was generally written for the puppet show, and is almost in a very traditional Czech style. Pop music in the Czech republic has a complicated past - with the Soviet takeover in 1968 most pop music was outlawed by the government. Traditional music in the Czech Republic has a curious history, since they've had so many political influences over the past couple of hundred years. Most of their music dates back to when they had political sovereignty over themselves, with "gaps" in the 20th century when they were passed between several different governments. Their most famous musical tradition is the Polka, which is popular all over the world but has its roots in Bohemia. While the origins of the dance are debated, it is most definitely a peasant dance that worked its way up to the ballrooms of Prague and Vienna, unlike other dances. Now that the Czech Republic is independently governed, Czech traditions in music and culture has exploded over Prague and is hugely celebrated. Prague was one of the few European cities to avoid heavy bombing in World War I and World War II, and their story is told in architecture dating back to the 1100s.

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1968

John Lennon and "Revolution"

John Lennon released a song called Revolution in 1968 that reflected the social and political issues going on during that year. He wrote this piece to send a message to the public to shift away from violence and destruction and work towards building peace. This piece was the most controversial and political song that John Lennon had written so it got a lot of backlash from the other members of the Beatles. Lennon wanted this song to be released as a single to be a statement of the Beatles' political position on Vietnam and revolution. Lennon had been protesting the war since 1966 and attended multiple protest events. Although all members of the Beatles believed in peace and were anti-war, the band was weary to be viewed as political by the public. Because of this, they vetoed Lennon's Revolution to be a single work and blamed it on the slow tempo he had written it for. Instead, they created a new version that was much faster and used a lot of distortion so it sounded more like an upbeat rock tune. Both versions were released, John Lennon's original piece was titled "Revolution 1" and the Beatles' version just titled, "Revolution". There was one more version titled "Revolution 9" which was an abstract piece that was a collage of sounds that were heard during the war, including kids crying and people screaming in the background. Despite creating three separate versions of this song, the Beatles were thankful they could use their music to speak out against the events going on during 1968.

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1969

"War is Over"—John Lennon, Yoko Ono, and "Give Peace a Chance"

In 1969 John Lennon and Yoko Ono declared "War is Over," when in fact the Vietnam War was far from over. While honeymooning, Lennon and Ono threw together a group of anti-war, left leaning musicians, some recording equipment, and a song scribbled on a hotel notepad in a Montreal hotel room and created the song "Give Peace a Chance." After leaving the Beatles, Lennon found his voice as a political activist, focusing on the anti-war movement, and began releasing music with his wife, Yoko Ono. Lennon said, "In me secret heart I wanted to write something that would take over "We Shall Overcome." I don't know why. The one they always sang, and I thought, 'Why doesn't somebody write something for the people now, that's what my job and our job is.'" Ultimately this song did become the anti-war anthem protestors sang across the United States during the Moratorium to End the War in 1969. These songs and Lennons outspokenness caused him to fall under the watchful eye of J. Edgar Hoover, the FBI, and the Nixon administration. These entities viewed Lennon as a political threat, often sending agents to his concerts to write down the lyrics in hopes of finding something subversive and anti-American.

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1969

Apollo 11 and "Fly Me to the Moon"

The Space Race continues on through the 1960s. After Yuri Gagarin's orbit around Earth, the American President at the time, John F. Kennedy announced that an American astronaut would be on the moon within ten years. On July 16, 1969, the American Apollo 11 launched for the moon with Neil Armstrong, Buzz Aldrin, and Michael Collins on board. Four days later on July 20, 1969 Apollo 11 landed on the surface of the moon. Neil Armstrong then became the first human to walk on the moon.

The astronauts were sent up with cassette recorders with the intention of taking notes verbally rather than on a piece of paper. They also used cassettes to play music. Some of the music played on the Apollo 11 mission include "Everyone's Gone to the Moon", "Angel of the Morning" by Bettye Swann, and Neil Armstrong chose to listen to "Music Out of the Moon" by Les Baxter. Perhaps the most important song played on that mission was "Fly Me to the Moon" by Frank Sinatra. Buzz Aldrin claims that he pulled out his cassette and played "Fly Me to The Moon" making this song the first song played on the moon.

It is interesting to note that a lot of the music listened to on this mission were songs about the moon or space. This genre of music about space is sparked out of the political space race between the Soviet Union and the United States. It also important to point out in the same way Yuri Gagarin whistled a nationalistic Soviet tune making it the first song whistled in space, Buzz Aldrin chose to play "Fly Me to the Moon" which is sang by a very famous American artist. I believe these musical choices tie into the political competition taking place between these two counties at the time.

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1969

Woodstock, Santana, and "Evil Ways"

My open the door project is focused on Santana and their performance at "Woodstock" in July of 1969. Woodstock wound up being hosted in Bethel, New York, about 70 miles away from Woodstock. The festival was known as "Three Days of Peace and Music", which was appropriate with the United States in deep controversy over the Vietnam War and the civil rights movement. Woodstock provided the people a chance to escape this period of unrest and protest to spread the message of "unity and peace." The organizers planned for about 50,000 attendees; however, about 400,000 people descended on the festival for the three day event. This overcrowded event had the potential to be one of the "greatest human tragedies in modern times" but thankfully local authorities, health care providers, the US Army, local townspeople and an outstanding group of individuals known as the "Hog Farmers", the event was successful.

Santana's appearance at Woodstock turned him into an overnight success. The California Latin- infused rock, jazz, blues, salsa and African Rhythms developed into their own unique recognizable style. Their concert this day in 1969 lead them to later sign a contract with Columbia Records. One of the biggest claims for this success was the documentary and live music shot during the festival. With this being the only "live music" videos of the time. In March 1970, the release of the film "3 Days of Peace and Music", reminded Americans of the sounds, sights and experiences at the Woodstock Festival. Dale Bell interviewed Santana's drummer Michael Shrieve years later in 1999. Shrieve had just turned nineteen a month before the Woodstock appearance and was the youngest member of the band. He recalled the band needing to be helicoptered to the stage to bypass the crowds for their performance time. When Michael was discussing the turn out of fans he stated that "People wanted to change the world, and the music and the culture was the vehicle that people wanted to change things with." (Bell interview; Hillstrom pg. 170) This was a powerful quote that summarized the event eloquently.

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1969

Woodstock, Jimi Hendrix, and the "Star-Spangled Banner"

I chose to write about Jimi Hendrix and his impact on Woodstock. Woodstock was first known as, "three days of peace and music". In 1969, this was a music event that allowed musicians to respond to the Vietnam war. This was meant to demand peace and bring everyone together, and that it did. Over 400,00 people showed up to this event. However, the event itself was not thought out as there were limited seats, and food available in ratio to the amount of guests causing harm to the audience. The musicians however, brought the crowd and were driving the change of society.

Jimi Hendrix was the last performer on the last day of Woodstock. He performed a two hour long program that created controversy between the people and the United States. In this performance Hendrix just formed a new band that consisted of more African Americans to show unity. Jimi Hendrix in the middle of his performance did a rendition of the national anthem, "The Star Spangled Banner". This was not his first time performing this, but it was his first time performing it this way. He did a solo on the national anthem in the middle of a melody mashup and it lasted for almost 4 minutes. His version portrayed the emotions of what was going on at that time. On his guitar he created a "bombastic nature to project the violence carried under his nation's flag" (Taysom). Musical techniques used to convey this included prolonged prominent notes, tremolos, and war-like sounds. His version motivated society as it made aware that the people were not accepting the war and wanted to take measures in their own hands and that was through music. Overall, Jimi Hendrix and other performers at Woodstock Brought out awareness of political issues that were not really solved and hope that a new generation can happen.

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1969

Joni Mitchell, Environmentalism, and "Big Yellow Taxi"

Joni Mitchell's "Big Yellow Taxi" is considered one of the most popular environmental anthems to come from the '70s. There have been over 456 artists that have formally recorded covers of this song since its release in 1970. The song was originally written in 1969 during Mitchell's first trip to Hawaii. Although the lyrics are related to Mitchell's experience with parking lots, DDT, and exploitation of nature, the song's inception was preceded by much world environmental concerns, including a horrific oil spill in California, a threat to the redwood forests near Los Angeles, and pollution.

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1969

The Harlem Cultural Festival

The topic I chose to research is the Harlem Cultural Festival that took place in Harlem Manhattan during the summer of 1969. This event consisted of several music concerts that were organized to celebrate African American music and culture and to promote black pride. Some musicians that attended were Nina Simone, B.B. King, Sly and the Family Stone, Chuck Jackson, Stevie Wonder, Mahalia Jackson, and many more. During the concert featuring Sly and the Family Stone on June 29th, the New York State Police Department refused to provide security. Instead, security was provided by members of the Black Panther Party, a Black Power political organization that was founded by two college students in Oakland California in 1966. This event had roughly 30,000 people in attendance and is referred to as the “Black Woodstock” however it was accused of being largely forgotten historically. The full concert series was recorded by producer Hal Tulchin, however most of the videos were not released. The festival was announced to repeat the following year, however the event was canceled due to the fact that the founder claimed that the event was subject to millions of dollars of fraud by white investors and that the mafia had been hired to kill him. On August 14-17th 2019, a 50th Year Anniversary celebration of the Harlem Cultural Festival took place featuring musicians such as Talib Kweli, Cory Henry, Alice Smith, Freddie Stone, and more. There was also a documentary that was released in 2021 called Summer of Soul which talks about the Harlem Cultural Festival.

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1970

Kent State, Crosby, Stills, Nash & Young, and “Ohio”

“Ohio” by CSNY was written and recorded in reaction to the shooting at Kent State University, on May 4, 1970. “Ohio” was a powerful song and became recognized as one of the anthems of the anti-Vietnam War movement. This song acts as a perfect example of political activism as songwriting.

Prior to “Ohio,” Neil Young gained fame from his two albums, Neil Young and Everybody Knows This Is Nowhere, which had been released the year prior in 1969. When Crosby, Stills and Nash joined together to write “Ohio,” the three were amazed with Young’s “burst of inspiration” and how quickly he wrote the song. According to Nash, he watched Neil walk into the woods with his guitar and come back with “Ohio” an hour later.

Taking a look at the lyrics, Young was bold to include Nixon’s name so openly in his lyrics. Especially at this time in song-writing, it was atypical to see a musician ‘name-check’ a politician so openly. We hear it in his lyrics here:

Tin soldiers and Nixon coming

We’re finally on our own

This summer I hear the drumming

Four dead in Ohio

The tune received lots of airtime on the radio and positive reactions. “And even in the context of many protest songs of the time, “Ohio” remains a unique achievement of the moment—and one of the main reasons it’s remembered as such a powerful song today. John Lennon’s “Give Peace A Chance,” which came out the year before, sounds like a singalong compared to the rawness of the electric backing and the snarl of Young’s vocals.”

I found it interesting that even more recently, in 2006, Young, Crosby, Stills, and Nash sang “Ohio” at the anti-George W. Bush Freedom of Speech tour.

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1970

Heavy Metal: Judas Priest and Black Sabbath ("War Pigs")
Heavy Metal music during the time period of the 1970's was a new and abrasive approach to rock music that not only brought forth a yell for governing bodies to rethink their inhumane agendas, and a voice for the working class. "Heavy metal is frequently referred to as being apolitical; this is a phrase used by critics, fans and musicians alike. Often this is a veiled rejection of politics understood as meaning governmental party politics or state organized political processes."¹ When diving into this genre of music, two British born bands are the topic of discussion under this genre. First is Black Sabbath, the second being Judas Priest. Both bands formed in the late 1960's and ushered in the entrance for a new wave of British music called Heavy Metal.

"On the one hand heavy metal is a movement that expresses a vigorous rejection of the status quo, and rejects integration of other forms of mass culture into it, by maintaining a strong conservative link to its histories. Yet paradoxically, on the other hand, it is continuously creative and stretching its self-imposed definitional boundaries."²

In 1969, Judas Priest formed in Birmingham, UK bringing into the new decade six albums that were highly reminiscent of the post war, working class coal district known as "Black Country".

"Feelings of anger regarding their poor, working-class experience is a sentiment that is continually expressed in band interviews and is reflected in the lyrics of both groups. The grey, congested industrial landscape and the noise of Birmingham's heavy industry is cited by the band members as having a direct impact on the sound and development of their music. Maps and surveys of post-war Birmingham show a city shaped and dominated by heavy industry, a dominance that reached its zenith following the end of the Second World War."³

In developing an understanding of the geography, and the impact the industrialization factories had on the working class, I have provided two links that illustrate the sounds, machinery, and noises that were generated from the factories; coal mines, textiles, and agriculture. In research of the discography by Judas Priest, the song, Winter/deep Freeze/winter Retreat/cheater, connects with the idea that the working class children of Birmingham were subjected to the noise of the factories. Historians go as far to say that these are some of the contributing factors to the musical styles characteristics, "music filled with loud guitar, heavy drumming and angry, dystopian lyrics."⁴

For example one piece that challenged the status quo was War Pigs, by Black Sabbath from their first album debuted in 1970, Paranoid. This drew attention to the bands direct alignment of blues riffs, British rock feel, rock and roll structures, jazz rhythms, and the telling of lyrics that are based upon the refutation of the Vietnam War. Moreover, other songs on the album reveal the anti-political framework of the band.

"That firsthand experience with postwar tragedy drove the musicians' sound and songwriting. "War Pigs" is a rebuke of politicians and war. "Hand of Doom" is about the horrors of Vietnam and the many soldiers who came home addicted to opium. "Electric Funeral" imagines a world destroyed by nuclear bombs."⁵

Footnotes:

1. Niall Scott, "Heavy Metal and the Deafening Threat of the Apolitical," *Popular Music History* 6,
2. Ibid
3. L. M. Harrison, "Factory Music: How The Industrial Geography and Working-Class Environment of Post-War Birmingham Fostered the Birth of Heavy Metal
4. Ibid
5. Bo Hamby, "50 Years Ago, Black Sabbath Found Its Sound And Took Metal Worldwide," NPR,

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1970

Marvin Gaye and "What's Going On"

For this open the door project I looked into Marvin Gaye's "What's Going On." This piece was released on May 21st

in 1971 and was from the Motown genre, which is a style of rhythm and blues related to the 1960s and 1970s. The term 'Motown' originated from the Detroit record label which produced many famous records in R&B (Barnhill, 2019). Marvin Gaye was already very popular but at the time had hardships in his marriage with Motown singer Anna Gordy and after meeting with Ronnie "Obie" Benson, whom showed him the song "What's Going On," which reflected on the feelings soldiers had when returning home from Vietnam, wanted to shift his previous music recording which were largely love songs to sing this moving war piece. It must be noted too that Benson wrote this piece after witnessing "police officers brutally beating young, non-violent protesters, many of them African American (Barnhill, 2019). Gaye further related to the song because he had just lost a cousin in the war and his brother was just returning from the war (Morgan, 2020). While Gaye was interested in expressing the need for peaceful protest through releasing this song, the Motown executive was hesitant to release it. Gaye felt so strongly about the piece that he said he would never record again for the Motown label if they did not release the song.

In addition to a piece with new content than Gaye had previously explored, Gaye changed his sound with the release of this piece. He utilized multitracking, recording multiple lead vocals and playing them back and forth (Moon, 2000, p.). Gaye's shift also marked the fact that he produced this album himself, something that was very new to Motown. Some particular musical characteristics of "What's Going On" include "extended chords, an unusual harmonic departure, strategically placed moments of party chatter add some contrast to the otherwise standard song (Moon, 2000, p. 25)" "What's Going On," presents the overall view of what people felt at the time, this is reflected through the popularity of the piece, as it is still Motown's top selling album today.

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1971

Basta Ya and Atahualpa Yupanqui's protest and indigenous music

Most of my findings come from the Carlson article. Her work introduced me to a lot of new ideas and concepts, from introducing me to the tremendous figure of Yupanqui to the protest song "Basta Ya" and its history to the ideological movement of Calibanism, its connection with Communism and Cannibalism, and so much more. It's a lot to digest but I will do my best here to use Basta Ya as a case study.

While mentioned only peripherally Karush's work in *Musicians in Transit*, Yupanqui contributes greatly to the history of protest and indigeneity in Argentina's history. The author writes that Yupanqui was "born Héctor Roberto Chavero in 1908" and "formulated his pseudonym by combining the names of two Inca kings" (Karush 157), which suggests a powerful connection to the legacy which Yupanqui intended to follow. Karush speaks to his musical intentions as well: "As a lyricist, he broke decisively with the racism that dominated depictions of Indians in folk music" (157). Carlson also analyzes Yupanqui's writing style, comparing the earlier 1950 recording of the song with his 1971 version (Carlson 4-5). He even changed the title from "Al vaivén de mi carreta" (which "alludes to Cuban intellectual Roberto Fernández Retamar's 'revolutionary' reading of Shakespeare's Caliban as a Latin American cultural insurgent" (3)) to "Basta ya" (4) (meaning enough already). One of the verses that was changed actually reflects Yupanqui's views on the contemporaneous war and involvement in Vietnam (translated from Google):

Quién a ganado la guerra En los montes del Vietnam?
El guerrillero en su tierra
Y el yanqui en el cinema
Who has won the war
In the mountains of Vietnam?
The guerrilla in his land
And the Yankee in the cinema

Carlson points out, however, that the "academic literature [on Yupanqui] is dominated by lyrical analysis" (2) and endeavors in her article to provide a deeper analysis of the various other musical ways that his songs contributed to their nature as protest, specifically in the setting of the Cold War. For example, she writes: "In a guitar introduction that might be better understood as a kind of diminutive prelude, virtuosic instrumental solos are replaced with gestures representing lyrical affect, context, and subject. A b6→5 'weeping' motive sets the gloomy emotional scene, son syncopations suggest a 'Caribbean' locale, and a trudging, toil-like bass riff provides a brief portrait of the

exploited protagonist” (5). Then, she has the transcription to accompany, shown below:

Karush adds more context for the emotional and historical context: “Behind Atahualpa Yupanqui, large, powerful, with bronzed skin and slightly slanted eyes, a great countryside extended, with the solitude of its open spaces and its Indian people. For us, he opened up ‘the vein of the Indian’s ancient suffering . . . Indian sounds, Indian silence, Indian sweat” (Karush 158). Listening to the recording (YouTube), you already get a sense of the struggle and plight of which he is about to sing from this introduction. What Carlson does not mention is the specific what that he fingers particular chords and their corresponding vibrato which serve to deepen this tone.



Figure 2: Yupanqui's 1971 guitar introduction to "Basta ya!"
(transcribed by the author from "Basta ya," *Le Chant Du Monde*, 1971).

There are so many other strange and fascinating connections with this song and Yupanqui. French communism was aligned with some of the views of Yupanqui and he even recorded this version in France (Carlson 17). He was living in Madrid in 1968 and moved to Paris later the same year (Biographie). Then, there is a whole other section of Carlson's article which speaks to the "politicization and erasure" (15) of "Basta ya." There is a great plethora of rich context to uncover about Basta ya and Yupanqui's work!

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1971

Helen Reddy and "I am Woman"

Helen Reddy's 1971 song "I am Woman" is a powerful declaration of the strength and resilience of women that has become in many ways an anthem of 1970's feminism. Reddy was born in Melbourne, Australia and grew up performing in her father's touring vaudeville show. In her 20's she moved to New York to try to make it in show business in the United States. She found initial radio success when she charted with the song "I don't know how to love him" from Jesus Christ Superstar. Very soon, she became involved in the women's liberation movement and was inspired to do a women's empowerment song in order to speak out in support of the movement. She quickly realized that there were virtually no songs to be found that portrayed woman in a powerful, proud, and independent light. In fact, she found many songs that described women who stoically endure lower status and even portray women as enjoying this oppression. One example is "If You're Born A Woman" by Sandy Posey. Here is one verse: "And if you're born a woman/ You're born to be hurt/ You're, born to be stepped on/ lied to, cheated on/ And treated like dirt." This song ends by saying "I'm glad it happened that way."

"I Am Woman" can be read as a direct reaction to these "doormat songs" as Reddy called them. In her frustration at these songs, she kept repeating the words, "I am strong, I am invincible, I am woman." These words became the basis for the chorus of the song set to Ray Burton's melody. The song is sung proudly by Reddy and its lyrics describe that, as a woman, she has overcome many adversities and is wise and strong enough to thrive in spite of them. Unfortunately, the feminism of the 1970's was not always well received and Reddy had initial trouble getting significant radio play. She and her manager decided instead to do a number of television appearances so that the song could reach a wide audience. Eventually, women who felt inspired and empowered by this new anthem began calling up radio stations and requesting the song. Effectively, the television appearances and public outcry had forced the radio stations to play her song. She eventually reached number one on the charts. The legacy of the song is as an empowerment anthem, however, it is not without a complicated mix of reactions. Reddy became known to some as a "housewife feminist," which carried problematic assumptions and resulted in conflicting characterizations. Many viewed her as an attractive star who was simultaneously a wife, mother, and successful working and charting musician. Also, she had

been upfront and honest about her dissatisfaction with gender roles, unfair double standards, and therefore represented an intellectually liberated woman. Many were uncomfortable with her simultaneous embodiment of traditional femininity and progressive feminism. Some men viewed her as a threat in the sense that she could influence other women to question the status quo. This is exemplified by the fact that she received criticism both when she wore makeup on stage and when she did not. Her story is an example of the need for empowering movements for women's rights.

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1971

Madeline Davis and "Stonewall Nation"

As inclusive and all-encompassing as the "free-love" movement of the 60's and 70's is made out to be, it failed to include a large demographic of people in its embrace: The LGBTQ+ community. Alongside the many revolutions occurring across the nation and beyond was that of Queer Liberation, perhaps best personified by the Stonewall Rebellion of 1969. While Stonewall Inn was the first bar in Manhattan to allow gay dancing, the community was far from being free to love out loud. Musician, educator, performer, and gay advocate, Roger Goodman recalls his experience at the Stonewall Rebellion and the culture of

the time, stating, "There were no gay-owned bars. They were dark-caves with water-down, super expensive drinks. You could talk, but you couldn't touch anyone..." (Simonette, pg. 8). He also recounts the day of the Rebellion, stating, "When the police raided the bar, people refused to give up their ID's. It was illegal to be gay. Not just to have gay sex, but to be gay was illegal." (Simonette, pg. 8). Also, interestingly, Stonewall Inn is seen as such a monument of queer liberation, but it was actually owned, at the time, by the mafia: a group of individuals outside of the LGBTQ+ community. One avenue for queer liberation throughout this time period was music, though not so outwardly 'gay' as one might think. The Stonewall Veterans Association Archives include 'Top Songs in Stonewall Jukebox' lists, in addition to a list of the Top 40 Songs of the week of the Stonewall Rebellion, the #1 song being "No Matter What Sign You Are" by Diana Ross & The Supremes (Stonewall Vets Association). A popular notion of this time period was the idea of hidden meanings or 'made' meanings in songs; while Diana Ross and "No Matter What Sign You Are" does not in any way explicitly touch on queerness or queer issues, it was adored and loved by the gay community for its message of love coming from a place beyond labels. Its meaning could be construed to relate to those who love others of the same sex; love transcends labels--whether those labels are astrological signs or gender. Following the Stonewall Rebellion, a new, more overt tribute to the community came forward: "Stonewall Nation," which became the name for several different movements to come in the future. Palumbo says, "Stonewall Nation was written and sung by Madeline Davis, a folk artist, singer, teacher, actress, and well-known gay rights activist" (Palumbo pg. 1). Palumbo states that "Stonewall Nation" became the new gay anthem, and that Madeline Davis went on to write many more songs regarding queer liberation. In "Stonewall Nation," Davis very overtly responds to the atrocities that occurred at the Stonewall Rebellion, singing, "You can take your intolerance and shove it / We're gonna be ourselves and love it / Stonewall Nation is gonna be free." While her anthem was an important contribution to the queer community, even more important was her political work. As a delegate of the Democratic party, she advocated for the inclusion of gay rights in the 1972 Democratic platform. In her advocacy, she stated, "A government that interferes with the private lives of its people is a government that is alien to the American tradition and the American dream. You have before you a chance to reaffirm that tradition and that dream. As a matter of practicality, you also have the opportunity to gain the vote of 20 million Americans that will help but a Democrat in the WHITE HOuse." (NPR Podcast with Michael Martin). Madeline Davis was an important, albeit, little-known advocate for and contributor

to the queer community, both musically, politically, and musical-politically.

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The Stonewall Riots took place in 1969 at the Stonewall Inn in Greenwich village. They were a collection of protests in response to a police raid that began on June 28, and is generally known as the first riot for the gay liberation movement. The year after the first of these riots, on June 28 1970, the first gay pride march took place, which we obviously know still happens today. Madeline Davis was a gay writer and musician who became a gay rights activist after she came out in the 1960s. Davis wrote the song Stonewall Nation while she was attending the March on Albany in 1971 in support of gay rights, and she later recorded the song in 1973, which was quickly credited as the "first gay liberation record". In addition, she recorded a spoken word poem called "From the Steps of the Capitol, 1971" as the B-side for her record.

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1973

Stevie Wonder and "Living for the City"

While technically segregation was supposed to end in the 1960s, Black Americans found out quickly that racism was still at large. Throughout the 1970s, people of color are constantly getting hassled by the police, not getting loans for housing, and many other unfair decisions based on the color of their skin. During this time, many black composers took to using their music as political commentary, but who better than Stevie Wonder, and his song "Living for the City". What through the first few minutes seems like hopeful commentary on a thriving individual, quickly turns into a reality of the NYC police brutality. After the interlude, the music turns into a bright chaos and the voice of Stevie Wonder becomes more hoarse. I like to think this was done on purpose, and at the end of the song, the lyrics change its narrative from a third person perspective to a direct message. The direct message stating "I hope you hear inside my voice of sorrow/ And that it motivates you to make a better tomorrow/". In my research I couldn't find much on its impact as a political message but what I did find is that a lot of black musicians used their platform for politics, and continue to do so today. Stevie Wonder is no doubt a part of that.

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1973

Bob Marley and "Get Up, Stand Up"

I chose to research the song "Get Up Stand Up" by Bob Marley & The Wailers. (1973)

Bob Marley wrote songs in protest to many issues, while led him to be an icon of his time. This song was written after Marley's visit to Haiti while experiencing the poverty of the people there. Some say the song was also reflective and similar of his childhood while growing up, because he also grew up in poverty. "Get Up Stand Up" was co-written by Peter Tosh, a member of the Wailer's and it was also inspired by a riff in War's song "Slippin' Into Darkness." This song was anthem, so much that it was covered by many musicians in various genres. It translated into taking action against oppression, it was also fairly religious. I believe that is the main reason why it was so relatable. The first two verses are very hopeful sung by Marley, and the last verse sung by Tosh is somewhat rebellious.

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1973

Swedish Progressive Rock, the Hoola Bandoola Band, and "Andersson & Co"

In the early 1970s, a progressive music movement swept across Sweden. This movement popularized the use of heavily politicized lyrics, a general rejection of the English language in favor of Swedish in an attempt to be more inclusive of the uneducated, and the tying in of traditional Swedish instrumentation. (Arvidsson, 2010) This new form of music, inspired in part by the American folk song movement of the 1960s, often sought to make some critique on society, with some popular early topics being the downsides and dangers of capitalism, corporate pollution, exploitation of third world countries, Marxist ideology, and general utopian and anarchic takes on societal structures. In the spring of 1973, Folket i Bild/ Kulturfront, a radical leftist magazine, released a special report that revealed that the Swedish Social Democratic Party had deployed a secret shadow organization, the Information Bureau, which had been collaborating with

Israel, the US, and Britain to collect information from China and the Arab embassies. After the IB being excused from Swedish court, a police raid swept Folket i Bild/Kulturfront, and journalists were arrested and charged with being spies. (Jones, 2001) This inspired a wave of Swedish progressive music with lyrical content that involved secret control behind a democratic facade. (Arvidsson, 2010)

One of the many Swedish progressive rock groups to become popular in the 1970s was the Hoola Bandoola Band. In 1973, the Hoola Bandoola Band released the album På väg, which featured among it's tracklisting a song titled Andersson & Co. The song borrows its sound from American and British rock tradition, featuring electric guitar and bass, drumset, piano, and lead and background vocals, but in typical Swish progressive tradition, the lyrics are in Swedish. The lyrics are very left-leaning in political ideology, with a pattern of describing individual Swedish civilians and their daily problems in the verse, then shifting in the chorus to raise the concern that when you take all of these individuals as a larger population, you start to find that their problems aren't their fault but that of the ruling class, and if they could band together they could take on the ruling class and regain control over their own lives. The chorus, translated into English by Arvidsson (2010), reads as follows:

But take them together
They form a group
And then you have to seek the explanation somewhere above
And only together
They can take up a fight
To change their conditions
And change their lives.

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1975

Rocky Horror Picture Show

Rocky Horror picture show was a comedic musical that debuted in 1975, causing much controversy for the conservative parties of the United States. In a time of complete political divide in the US, after such a tribulus

time. From World War 2 until the early 1970's the US was pumpled with war after war, tensions from within the country, progressive movements such as the civil rights movement, Feminist Movement, LGBT Movement, and the unfortunately abnormal amount of assassinations along the way. In complete disarray, and varying political opinions across the country, Rocky Horror came along and in a comedic way, sums up the entirety of these events. Charlotte Woods states, "The Rocky Horror Picture Show is complicated, but ultimately does a beautiful job of painting a picture of the chaos, confusion, and discord of this moment in time, in the midst of political and social struggles within America."

One of the many controversies approached in the musical was the idea of the "counterculture" happening in the United States. "The counterculture movement was characterized by casual attitudes about sex, recreational drug use, and nonconformity" One direct relation of the counterculture movement was the main character "Frank-n-Furter", who was a transgender woman from "transylvania". Although many of the terms in the original showing are outdated in the LGBTQ+ community, the representation, the show turned into a cultural phenomenon and actually created a sort of following from the community. The show flopped at first, but later became a movie musical. "Rocky Horror" is a movie by, for and about people who feel like aliens and outsiders. And the movie says to them, 'Don't worry, you're not alone – people like us can find each other at parties in the movie, and parties in real life.'" (Baume) From Stonewall to today, the acceptance of the LGBTQ+ community is ever growing. Although there is still backlash, having media to reflect the struggles of the community, and make the community more of a cultural norm in society is an extremely important task to recognition. Rocky Horror started this media trend.

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1975

Jazz, Keith Jarrett, and the Köln Concert

In 1975 people had begun to wonder what place in musical history jazz might fall as it slowly became less and less associated with popular music, and instead became art music. (Early, G., 2019) With so many greats come and gone, similar to classical music, what was left to do with jazz? While some academics pondered such questions, racial tensions continued to increase in the jazz community as young black jazz artists accused white record companies and musicians of taking the lion's share of the fame and wealth from the jazz industry. There was also increased accusations that white jazz musicians were "interlopers and frauds" in the jazz world. (Early, G. 2019). This pushback led to white musicians claiming reverse racism and venues favored black musicians calling such practices "Crow Jim" laws. With rising tensions in the US jazz found a more integrated and less contentious place in Europe. France remained resolutely anti-muslim, but black US musicians found it a much more welcoming place. This is the state of jazz as Keith Jarrett is touring in Europe, and through a series of unfortunate events finds himself playing a sub-par baby grande in a German opera hall for a sold out audience. Keith Jarrett was not happy with the piano, but since the recording equipment was already all set up and the concert was only in a few hours the manager was able to convince him to play. This recording became the highest selling jazz piano album of all time. On it Jarrett plays phenomenally, throughout the recording you can hear his famous vocalizations, though they are more subtle than in other recordings. I CANNOT find whose words these are, but this review of another recording with Jarrett paints a vivid picture of Jarrett's vocalizations. "listening to Jarrett spin out brilliant lines of improvisation over a lovely standard like "All the Things You Are" while wheezing into the microphone like an angry and emphysemic goat is intensely frustrating". This performance was interesting because it showed that while jazz may not be the most popular and highest selling music forever, there always seems to be another performer who is able to take audiences from all backgrounds on a very intense journey through their improvisation and virtuosity.

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1975

Southern Rock and Redefining Southern Masculinity—Charlie Daniels and “The South’s Gonna Do It”

“The Southern rock movement of the late 1960s and early 1970s demonstrates that white male racial identities in the post-civil rights South began changing from an insistence upon white supremacy to a slow, subtle acceptance of the gains made by blacks during the civil rights movement” (Butler, pg 56).

During the 1960s and 1970s, Southern masculinity began to change. Some of the characteristics idolized by Southern white males were “extreme violence, the ability to consume large amounts of alcohol and sexual promiscuity” (Butler, pg 43). They also had great pride in “localism,” Religious beliefs, and white supremacy. We can hear some of these themes in Southern rock songs still embodied some of these ideals with their lyrics, the use of the “Dixie” tune and the confederate flag, they also began to rebel against the traditions of Southern White supremacy.

Some ways in which they rebelled and began to change was by acknowledge the inspiration and influence of black blues recording artist in their new musical style. The Allman Brothers were very vocal about their respect and love for black recording artists. They also received a lot of negative attention for performing in integrated groups and in benefit concerts sponsored by black artists like Otis Redding. The also wrote “God Rest His Soul” about the assassination of Martin Luther King Jr. Another group to individual to speak out about racial inequality was Charlie Daniels. Daniels began to understand the Civil Rights struggle by listening to black jazz and blues artist in the mid 1950s. He began his music career in a bluegrass band and as a song writer. He formed the Charlie Daniels Band in 1972. He wrote the song “The South’s Gonna Do It” in 1975 as a play on words of Jefferson Davis’ Civil-War rally cry “The South Will Rise Again.” It is a song about other Southern rockers. The song was used by the Ku Klux Klan in a radio ad which Charlie quickly denounced by saying “I’m damn proud of the South, but I sure as hell am not proud of the Ku Klux Klan. I wrote the song about the land I love and my brothers.” Jimmy Carter also used the song as his campaign song during his 1976 election “claiming the past for a progressive future.

I think that Southern rock can be summed up as the Southern white males trying to find a new identity in a world that was no longer run by them. Charlie Daniels said “The fact is, until then, neither the North nor the South knew much about each other....so I think this music and

these bands kind of opened things up in terms of them understanding us and us understanding them” (Erlewine).

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1975

“Yellow” vs “Red” Music of Vietnam and the Vietnamese Bolero

In general, during times of war, popular music is constantly under the scrutiny of the government, with revolutionary or politically charged music making its way to the forefront with the aid of the government, and in turn, popular music deemed too “frivolous” shoved in the background or stepped out of existence. This has occurred everywhere from America during which composers focused on war music to aid the efforts overseas, to China pushing revolutionary tunes to their citizens to support the Communist agenda and government post World War II. Therefore, it should be no surprise that this also happens with Vietnam during and after the Vietnam War of 1955-1975. With two parts of the country at odds with each other, and the added involvement of another nation butting in, the people of Vietnam were split in two. On one end was the north and their “Red Music,” music within the same vein as China’s revolutionary songs, that centered around content to honor “leaders, the communist party, and support production in the rear and war in the front” (Duy 2016). In comparison, was the south and their “Yellow Music,” which catered to more emotion driven popular tunes. After the war was over, and the country was reunited, propaganda spread regarding what music the people of Vietnam should listen to. As the North won the war, “Red Music” was more emphasized, with the government going so far as to punish and harm citizens caught partaking in “Yellow Music,” while destroying any

copies of said music (cassettes, disks, etc.). This dictatorship of music lasted many years after the war concluded, broadening the divide within the country and destroying the music industry of Vietnam. However, eventually Vietnam broke free from those shackles, resulting in a resurgence of music outside of the strict realm of the color Red and towards the vibrancy of Yellow. As stated in Nguyen's *Love is Yellow* in Vietnamese Popular Music, this ultimately allows the people of Vietnam to take the term "Yellow Music" and use it to "contest the party in defense of popular culture." One genre that is eventually revived during this shift is Vietnamese Bolero - also known as Nhạc bolero, or Trữ tình bolero (RYM). This was a genre popularized during the 50s and enjoyed during the war, specifically in the South. This genre blended the Western characteristics of bolero music and the Eastern musical elements already traditionally present in Vietnam - resulting in a genre that symbolized the relationship between the US and South Vietnam during the war. Due to this, Nhạc bolero was ultimately very frowned upon after the war. However, just like many other genres, it has made a resurgence in Vietnam in recent years, becoming quite popular with the youth, and inspiring hit reality tv contests/shows, such as Bolero Idol (RYM; Duy 2016).

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1975-1979

Cambodian rock and the Khmer Rouge

During the 1960s, we often think of Southeast Asia in a state of turmoil and destruction—we associate all of this because of the Vietnam War. However, during a very tumultuous time for many parts of Southeast Asia, the 1960s were a time of liberation and prosperity for Cambodia. Cambodia had gained its independence from France in 1953. The country was being led by Norodom

Sihanouk and his approach to the war was one of neutrality. His country was new and he wanted the country to be able to focus on growing their own economy and industries. This neutral approach to the war allowed Cambodia to flourish. One way that the country was rebranding itself was with a more modern approach to music. As LinDa Saphan writes in her article, "From modern rock to postmodern hard rock: "Cambodian alternative music voices":

"The emerging rock and roll played an important role in the political project of the newly independent country and its population seeking to become modern citizens. Cambodians were modern citizens as defined by Marshall Berman (1998), as embracing their present and feeling comfortable and at home in this new era of progress."

As we see in other countries, rock and roll was often about freedom, respect, and equality so it makes sense that this type of music was becoming populated in a newly liberated country like Cambodia. It should be noted, however, that this musical rock movement was primarily a movement of the rich and powerful—the Cambodian bourgeois. These were the people who could afford radios, and therefore heard these Western musical influences. These were also the people who could afford the instruments and materials, like amplifiers, in order to make the music. This musical revolution was often associated with the elite in Cambodia, not those living in rural villages.

Unfortunately, the rise of Khmer Rouge in 1975 brought absolute destruction of the country that Cambodia evolved into. Khmer Rouge wanted to erase all traces of the modern society that was developed under Norodom Sihanouk. In the documentary "Don't Think We've Forgotten," one interviewee spoke of the assault on Cambodia's artists by Khmer Rouge: "If you want to eliminate values from past societies, you have to eliminate the artists. Because artists are influential. Artists are close to the people." Khmer Rouge executed anyone who they learned was an artist in the country and burned any recordings they could find of the rock and roll revolution that took place in Cambodia—all but erasing any trace of this once thriving country.

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<https://rateyourmusic.com/list/novocaine69/weird-psychedelic-soundwaves-from-southeast-asia-in-the-60s-and-70s/>

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<https://youtu.be/JaRqYOQc05Y>

<https://www.npr.org/templates/story/story.php?storyId=123919440>

Telling the story of finding old cassettes of Cambodian Rock from the 60s/70s. Discusses the influences of Vietnam War soldiers and their radios. Also speculates that most people who could play instruments and make this type of music were considered intellectuals and therefore a threat to the Khmer Rouge

Saphan, LinDa. "From modern rock to postmodern hard rock: Cambodian alternative music voices." *Ethnic Studies Review* 35, no. 1-2 (2012): 23+.

"Don't Think We've Forgotten" (documentary trailer). <https://youtu.be/lpq4FefX5Ps>

1976

South Africa, Apartheid—the Soweto Uprising and Peter Gabriel's "Biko"

The 1970s showed increased tensions in South Africa's apartheid state. It was during the 70s that there was a gradual change in the opinion that apartheid was actually making racial tensions worse rather than better. Groups like the Anti-Apartheid Movement, a British organization, sought to raise awareness and rid South Africa of its apartheid government. The South African government was somewhat successful at silencing those who tried to directly oppose them. Folk artist Roger Lucey is a white political activist who created music that was "hard hitting" and oftentimes chastised specific events where the government and police were criticised for its inherent racism. As Lucey gained popularity, the South African Defence Force (SADF) began to monitor Lucey and stopped further performances to shut down his musical career. This was a known and typical reaction that happened to those who tried to make art opposing the government.

Other events of this time were the Soweto uprising of 1976, where a peaceful demonstration of students marching was met with armed police firing teargas and rounds, and the death of Steve Biko (a political activist who was never officially found guilty of a crime in court, and was severely beaten during interrogation and died alone in a jail cell) were broadcasted to the world and led to more people standing in solidarity with black people in South Africa. One example is Peter Gabriel's song "Biko" which honors the political activist's legacy.

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1977

The Bee Gees and "Stayin' Alive"

I chose the topic of the song, "Stayin' Alive," by the Bee Gees, which was recorded and released in 1977. It is the Bee Gees' most popular song they have written, and was featured in the movie Saturday Night Fever. What I was unaware of is that it was written for the movie specifically, and the executive producer on the movie, Robert Stigwood, commissioned the Bee Gees to create songs for the movie soundtrack. It is also interesting that Stigwood later became the Bee Gees' manager. One fact I also did not know was that the Bee Gees were not from the United States, but born in England. They spent time in England and Australia before doing the soundtrack for Saturday Night Fever which was a huge turning point in their careers. The soundtrack won a Grammy and stayed at number one until Michael Jackson's Thriller took that title later on.

Most people think of "Stayin' Alive" and immediately think of disco, dance, bright lights and dance floors. However, in a documentary about the life of the Bee Gees, it was made known that the lyrics of the song were not meant to be just for fun or just another dance tune. HBO's "How Can You Mend a Broken Heart" documentary had a snippet of recording from Robin Gibb, who has since passed away, stating that, "The subject matter of 'Stayin' Alive' is actually quite a serious one; It's about survival in the streets of New York, and the lyrics actually say that." In 1976, David Berkowitz, otherwise known as the serial killer "Son of Sam," terrorized the streets of New York City and murdering six people completely unprovoked. The lyrics of this song, according to Dermot McEvoy, accurately express the fear and uncertainty that people in the city felt after such a terrifying year. Barry Gibb said that the feeling in New York was one of desperation for survival, and that inspired them to add the lyrics into the song as a homage to New York's "grime and gritty streets."

Any The Office fans will know the infamous CPR training scene in the Dunder Mifflin office where they are told to do compressions to the beat of "Stayin' Alive." The trainer corrects Michael by showing him the correct pacing to begin compressions. This is because the song has a beat of about 104 beats per minute, where 100-120 beats per minute is what is recommended for CPR. Medical professionals have agreed that this is a good concentration concept to have for this practice.

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1977

The Inauguration of Jimmy Carter—"Take Care of this House"

You said last week that inauguration music is very interesting so I focused on that with this week's project. Jimmy Carter's inauguration was held on January 20, 1977. The president's right before him was Richard Nixon who resigned because of the Watergate scandal followed by President Gerald Ford. Watergate was a scandal where Nixon's administration broke into the Democratic National Committee headquarters in the Watergate Office Building. Nixon claimed he had nothing to do with it but evidence says otherwise. He was impeached for his abuse of power, obstruction of justice and contempt of Congress. Congress demanded him to turn over tapes which they believed had his cover up on it. Nixon refused and resigned from office on August 9, 1974 making Gerald Ford the next president. After Ford was president it was Jimmy Carter. One of the songs played at Carter's inauguration was "Take Care of This House" from the 1976 Broadway musical 1600 Pennsylvania Avenue by Leonard Bernstein and Alan Jay Lerner. 1600 Pennsylvania Avenue is the address of the White House and the musical takes place from 1800-1900. The main focus is about Thomas

Jefferson with alleged affair with a black slave, the civil war and Andrew Johnson's impeachment. "Take Care of This House" is sung by the character Abigail who is telling young Lud (who is a slave) to take care of this house like basic cleaning and locking the doors etc. I find it interesting that they chose this song right after the impeachment of Nixon because the musical is based off of Andrew Johnson.

1977

Star Wars and America

I don't think anyone can say with a straight face that the Star Wars collection would be quite the same without the music of John Williams. Fresh off arranging music for Jaws, George Lucas told Williams that he wanted "That. But better." (Zumwalt). Williams definitely delivered on that promise and then some. His iconic melodies and soundscaping for Star Wars show the true power of music in movies, and without it the movie just seems dull. If you think about Darth Vader and his iconic entrance in Episode IV without the music, it feels silly. "Watch it with the music on and something happens to Mr. Vader. He instantly becomes the threatening, menacing, villainous monster audiences all know and came to love." (Zumwalt). Beyond the music, the content of the movies themselves is based on intergalactic politics, or if you'd like to think another way, the U.S. political scene throughout time. For the purposes of this research, we'll focus on Episode IV (the first one from 1977). Lucas began writing the first film in the midst of Watergate, so the rebellion/Jedi kind of make sense as the people up against the government. Furthermore, he says "It was really about the Vietnam War, and that was the period where Nixon was trying to run for a [second] term, which got me to thinking historically about how do democracies get turned into dictatorships...because the democracies aren't overthrown; they're given away." (Beckwith, Nadler). This "group of Rebels" showed strong parallels to those protesting the war during that time. Furthermore, his inclusion of a strong female character echoed the fight for feminism during the period as well (De Bruin-Mole). While the connotation toward the use of female characters throughout the series and other pop-culture settings has its' valid critiques, its worth mentioning the mirror of the culture at that point in time.

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In 1977 George Lucas released *Star Wars: Episode Four-A New Hope*. Being that the Vietnam War ended two years prior, the movie reflected the views of many Americans who questioned Richard Nixon's presidency. "It was really about the Vietnam War, and that was the period where Nixon was trying to run for a [second] term, which got me to thinking historically about how do democracies get turned into dictatorships?... Because the democracies aren't overthrown; they're given away."¹ When Lucas began writing the film it was amidst the Watergate Scandal and was a criticism against the corruption in the Nixon administration.² Although the film served as a criticism Lucas decided to use sound in a more "traditional" sense, this was different since it strayed away from the avant-garde and disco music currently being played in the 1970s.³ When hiring John Williams Lucas wanted Williams to refer to what he considered the, greatest works in musical history. While also giving Lucas the task to recreate the sounds of *Jaws*, "But better."⁴ When looking at the stripped score version of the opening scene there was a form of seriousness, this was mostly due to the reference of war. The scene itself starts with a giant spaceship attacking and invading another and ends with Darth Vader walking onto the invaded spaceship that Princess Leia, C-3PO, and R2-D2 are on.⁵ "Imperial Attack" (which is similar to "Imperial March") is used for this first glimpse of the movie and some think that this specific piece resembles Mars by Gustav Holst. Both songs use the same chord⁶ and have the leading rhythm being a triplet. Using references from this specific piece during the first scene is no surprise, especially since Mars is the Roman God of War, it is only fitting that a similar sound accompanies Darth Vader and his entrance into the *Star Wars* universe.⁷ Even the bar scene reflected music that was more "traditional" in terms of popular music in the 1970s.⁸ The music does not represent Disco which was the "futuristic" sound of the 70s but Williams decided to compose "Cantina Band," which is more represented of jazz which was a prominent music style in earlier decades. The music was received pretty well at the time since a record producer named Meco created a "disco mash-up cover" which used "Star Wars Theme" and "Cantina Band"

as its track. The track, "appeared on the collection *Mercury Inspired By Star Wars And Other Galactic Funk* and went platinum."⁹ The movie went on to be such a huge part of popular culture and continues to be a big part of American society and although beginning as a metaphor for 1970s American Politics, political aspects of the *Star Wars* saga still remains true today.¹⁰

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1977

The Sex Pistols and "God Save the Queen"

In the 1970's the band The Sex Pistols became popular in the UK for their punk rock style and political messages. In 1977 the band released a song called "God Save the Queen" during Queen Elizabeth's Silver Jubilee (although they say that was unintentional). This was the band's 2nd single and it caused a stir around the punk rock scene. Some of the lyrics to the song are:

God save the queen
The fascist regime
They made you a moron
Potential H-bomb
God save the queen
She ain't no human being
There is no future
In England's dreaming

It can be interpreted as an "anti-anthem" as it takes the same title of the British National anthem and spins it in a negative way, almost attacking the Queen herself. The lyrics are known for describing a futuristic and dystopian aesthetic. Although the song has no structural or tonal counter to Western notation in music as it uses a basic chord structure, guitar riffs, and is in the key of A. It is also known as an easier song to play. The song was banned from BBC radio situations and is still controversial today. It is well known that the song was intentionally held from the #1 spot in June '77 not by the song above it which was

Rod Stewart's "I Don't Want To Talk About It" but by the music industry as a whole and the charts would put in a blank spot in the charts instead of listing the band name and the song title. Rolling Stone put the song as #175 on their list of 500 best rock songs of all time.

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1978

Bob Marley and the One Love Peace Concert

In the Summer of 1978, Bob Marley headlined the One Love Peace Concert in Kingston, Jamaica. This event has been referenced to by some as the "Third World Woodstock", and it carried cultural and political significance. The concert marked Marley's much anticipated return to Jamaica after he left the island for over fourteen months. Marley left Jamaica after an assassin attempted to shoot and kill him prior to the Smile Jamaica concert in 1976. The One Love Concert was an attempt to unite the island, which was experiencing high levels of violence and political turmoil throughout the 1970s. There were two main political rivals in Jamaica at the time, Edward Seaga of the Jamaica Labour Party (JLP), and Michael Manley of the People's National Party (PNP). The political situation was so dire, the leaders enlisted the help of gangs to help them maintain power. The initial idea for the peace concert was ironically hatched by two rival gang leaders, named Claudius 'Claudie' Massop (JLP) and Aston 'Bucky' Marshall (PNP). The gang leaders were attempting to form a peace committee, and believed it would take a concert headlined by Marley to bring about an end to the violence. The event took place at an outdoor venue called the National Stadium, and went into the early hours of the morning. Bob Marley closed the night out, and during his hit song "Jammin", he invited both

Manley and Seaga on stage with him, where he lifted all three of their hands in the air above his head. All three men stood with their hands clasped together while Marley spoke to the crowd. This was a hugely important moment, as it symbolized a willingness of both sides to work together towards the common goal of peace.

Unfortunately, the moment was mostly symbolic in nature, and did little to end the violence in Jamaica. Sadly, both Massop and Marshall were killed within two years after the Peace Concert. Nevertheless, the moment remains an important moment in Jamaican history, and was a powerful reminder of the uniting power of music.

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1978

England and "Rock Against Racism"

During the mid to late 1970s, England started seeing an increase in racist attacks and the forming of fascist groups. This was probably caused by the nationalistic beliefs that Britain had in its young culture. As these horrible acts continued, others were starting to get fed up. This included communities that housed ethnic minorities, and other musicians that had enough of this racist onslaught. The final straw was in 1976 when Eric Clapton, a British guitarist, made a drunk speech during a concert which depicted his support for Enoch Powell, a politician that was considered by many to be racist, and his hate against foreigners of the country. In response, Roger Huddle, Red Saunders, and others wrote a letter to *New Musical Express* expressing their outrage as well as forming a group known as "Rock Against Racism" (RAR). This group organized protests, concerts, and gatherings to fight against the racism and fascism in Britain. In their concerts, they had many different genres as well such as rock 'n'

roll, jazz, punk, funk, reggae, and others. They became so popular that one of their gatherings comprised of over 100,000 people marching seven miles in Britain. That happened in 1978.

Reading about this organization and seeing how many people were impacted by it is powerful, especially hearing about 100,000 people being gathered in one area to fight against racism. One of their main goals was that the fight against racism concerned everyone, not just the groups involved. Racism is still a big problem in today's world, however seeing people come together to fight against it so that there is love, peace, and equality is a good sign for a better future. I also appreciate how there was not a set genre of the RAR movement. Instead, it comprised of many different ones, all being put together to spread one message of unity. That should be the message for all, however people try to scheme and put themselves on top of a pedestal or hierarchical structure, which invites hatred. Those racist authority figures should not be in power, and I was glad to see that people paved the way for there to be a change.

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1978

Undine Smith Moore and *Scenes from the Life of a Martyr*

Undine Smith Moore is an impressive person. She has been called the "Dean of Black Women Composers. She studied at Fisk University (AB and diploma 1926), Columbia University Teachers College (AM and diploma 1931) and privately with Howard Murphy. She was the first student from Fisk to be offered a scholarship to Juilliard, but she declined to go. She instead was at both Columbia pursuing her studies and working in the public schools to head a music program. She joined the music faculty at Virginia State University where she taught music theory, piano and organ for about 40 years. She also co-founded

the Black Music Center at Virginia State with Altona Trent Johns.

In 1981, what is considered her magnum opus, *Scenes from the Life of a Martyr* premiered at Carnegie Hall. Based on the readings it seems to have been composed in '78. It was performed by The Collegiate Chorale with Robert Bass as conductor, soloists Esther Hinds, Isola Jones, Vinson Cole, and Arthur Woodley, and William Warfield as the narrator. *Scenes from the Life of a Martyr* is an oratorio consisting of sixteen movements in four sections corresponding to the different periods of Dr. Martin Luther King, Jr.'s life. I wasn't able to find the full recording, but I did find an excerpt from when the Detroit Symphony Orchestra performed the work. The narration leads to wailing, similar to the pieces composed for Vietnam.

To put her work into the context of politics, Moore was outspoken about Civil Rights as she had been affected by the Jim Crow Laws of the south. Her Black Music Center was supported by multiple grants (NEH, Title III, and Southern Educational Foundation) and was created to share the contributions of the "black man" to the music of the United States and the world. It offered a course for graduate or undergraduate credit. While the Center was dissolved when she retired, the course was still offered. A number of her compositions were based on spirituals she remembered her mother and father singing. She took them and arranged them so people could experience them in multiple contexts.

There's a great quote from one of the sources, "We live in a world that's constantly changing. It would be very strange if the events of the world about us did not affect us. There are those who hang on to tradition, and there are those who want to make and speak a new language."

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1978

The Grateful Dead in Cairo

Following these two paragraphs are the interesting tidbits that I grabbed from different articles. I thought it was interesting how the Dead were "hired" to play by the Egyptian Ministry of Culture (though they really just spent half a million of their own money to make the tour work.) I also enjoyed the story about the nomadic Bedouin who came to listen to the concert.

I read in many general articles about the Dead that they tried to keep their music apolitical (no antiwar, anti-Nixon lyrics etc.) but to me there seems to be something off in the balance of power when a counterculture jam band spends half a million dollars basically to take a vacation in Egypt, perform in one of the most legendary settings on Earth (the great Pyramids and Sphinx) to an audience of mostly American college students.

"Some members of the group have studied Egyptian history, and the Dead have been delving into the music of the Nile Valley through their association with Hamza El-Din, a Sudanese musician who has been living in Marin County, north of San Francisco, and working with percussionist Mickey Hart."

"Officially, this is a charity tour under the sponsorship of the Egyptian Ministry of Culture. The proceeds from ticket sales go to the Faith And Hope Society, the favorite charity of Mrs. Anwar Sadat, and to the Egyptian Department of Antiquities. However, what really happened is that the band wanted to come here, paid their own expenses - which they say may reach half a million dollars - and obtained the cooperation of the government by donating the proceeds."

September 15 & 16, 1978

"Rather than ship all of the required sound reinforcement equipment from the United States, the PA and a 24-track, mobile studio recording truck were borrowed from the Who, in the UK. The Dead crew set up their gear at the open-air theater on the east side of the Great Sphinx, for three nights of concerts. The final two, September 15 & 16, 1978, are excerpted for the album. The band referred to their stage set-up as "The Gizah Sound and Light Theater". "The final night's performance concurred with a total lunar eclipse."

"Lesh recalled that through the shows he observed "an increasing number of shadowy figures gathering just at

the edge of the illuminated area surrounding the stage and audience – not locals, as they all seem to be wearing the same garment, a dark, hooded robe. These, it turns out, are the Bedouin (Bed Oh Win), the nomadic horsemen of the desert: drawn in by the music and lights... each night they have remained to dance and sway rhythmically for the duration of the show.”[13] Kreutzmann recalls “Egypt instantly became the biggest, baddest, and most legendary field trip that we took during our entire thirty years as a band... It was priceless and perfect and, at half a million dollars, a bargain in the end. Albeit, a very expensive bargain.”[14]”

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1978

Nina Simone and “Baltimore”

I've been interested in Nina Simone for awhile now, but the song that really drew me into her was "Baltimore." It popped up on a channel that I was listening to on Spotify one day and I've been hooked ever since! "Baltimore," the album, was released in 1978 and it was her fourteenth album. What I love about the album, but specifically the song, "Baltimore," Nina actually did not like. This song has a different sound than we normally hear from her: the use of reggae style with strings. The use of strings in popular music was very popular in the 70s, so this was fitting for the time. However, she was not a fan of the reggae style in the song or many of the creative choices on the whole album. Nina was known for her creative control in her music and albums, so this is very surprising. Something that I did not know until doing research for this song was that it's a cover (she also has a cover of Hall and Oates'

"Rich Girl" on this album)! The original song was done by Randy Newman (famously known by our generation as the famous Disney composer - i.e. "Toy Story") in 1977. Just like many other things with this song, this really surprised me! The concept of "Baltimore" (as a song and an album) is very "on par" for Nina Simone. The song, specifically, speaks of the conditions and quality of life in the city during the 1970s. The second stanza of lyrics in the song is, "Hard times in the city, in a hard town by the sea, ain't nowhere to run to, there ain't nothin' here for free," and the chorus is very simple: "Oh, Baltimore, ain't it hard just to live? Oh, Baltimore, ain't it hard just to live? Just to live..." Civil, racial, and social unrest was alive and well in Baltimore during this time. Public policies regarding housing, transportation, and land favored racial segregation, thus continuing the pattern of "white flight." It's not surprising for Nina to utilize her platform to bring attention to a struggling place and community. I was very surprised to find out that the man behind "Toy Story" was utilizing his music as a political/social platform. Come to find out, Randy Newman was known during this time for his "darkly comic songwriting." However, he took a different approach when writing "Baltimore" - it's much more direct and straightforward. The stylistic differences between Nina and Randy's versions of the song are distinct, but both create a very clear sense of unease. Like many topics from this era, several of the ideas found in the song are still present today in both Baltimore's society and beyond.

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1979

Music for UNICEF Benefit Concert and ABBA's “Chiquitita”

The United Nations Educational, Scientific and Cultural Organization (UNESCO) declared 1979 as the “International Year of the Child.” Initially, the idea of launching an international year was frowned upon in the organization, as member countries felt there were too many already; however, this particular instance had momentum due to the argument that while “many

organizations and individuals expressed compassion towards children...the child was in danger of being drowned out by the clamour surrounding more fashionable debates” (Black, 1987, pp. 353-354). Eventually, the International Year of the Child was made official, and one of the main tenets of the declaration was the statement, “mankind owes to the child the best it has to give” (Black, 1987, p. 355). As a result, there was an international movement to improve the lives of children, including studies of nutritional condition, eradication of polio, immunization of newborns, as well as direct efforts to support children of migrant laborers, orphans, nomadic, victims of war, and refugee children.

The Music for UNICEF Benefit Concert was held in celebration of the start of the International Year of the Child and featured prominent artists such as Donna Summer, The Bee Gees, Earth, Wind, & Fire, Rod Stewart, John Denver, and ABBA. Each performer pledged to donate the future earnings of the songs they performed in-concert towards UNICEF; considering the lineup, it was bound to benefit the children across the world. The song that ABBA performed, “Chiquitita,” was written specifically for this event; it underwent several compositional changes before the group settled on the version known today. As a result of the group’s performance in the benefit concert, the song placed at the number one spot “in at least ten countries, and in the top ten in many more” (“In focus,” 2020). While there are no exact numbers for how much money the song has raised, a comparison can be made to The Bee Gees’ “Too Much Heaven,” also written for this occasion, which has earned \$7 million since its release (A&E, 2009).

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1979-1980

Nile Rodgers--DHM (Deep Hidden Meaning)

Nile Rodgers has had a hand in producing some of the greatest hits of not only the 1970’s and 1980’s, but of all time. Alongside bassist Bernard Edwards, Rodgers and Edwards formed the band that became CHIC, and dominated the charts in the late 70s and early 80’s with “numerous top ten hits [that] helped propel disco to new levels of popularity” such as Le Freak, and Good Times. Aside from works released from the band CHIC themselves, Rodgers produced, co-wrote, or wrote entirely other famous songs of the time (as well as after, considering the halt of 1980 for the purposes of this week), namely We Are Family (Sister Sledge, 1979), and Diana Ross’ 1980 hits Upside Down and I’m Coming Out. I’m Coming Out is an interesting piece in particular, because its lyrics suggested a potential meaning beyond that of simply going out to dance that evening. Any speculation or uncertainty has since been erased, with Rodgers himself confirming the intention of the piece as a celebration of LGBTQ+ identity. As it turns out, deeper hidden meanings were at the heart of every CHIC masterpiece. Rodgers said, “We called it DHM or Deep Hidden Meaning. Our golden rule was that all our songs had to have this ingredient. In short, it meant understanding the song’s DNA and seeing it from many different angles. Art is subjective, but if we knew what we were talking about, then we could relay it to others while maintaining its essential truth” (Rodgers 2011, 115). As another example, in a recent interview, Rodgers confessed that “The DHM of ‘freak out’ from ‘Le Freak’ was ‘F**k off’--we wrote it after a bouncer didn’t let us into Studio 54” (Marchese 2015). Rodgers hosts a podcast series called “Deep Hidden Meanings” in which he discusses the stories behind some of the greatest charts in history, dispelling any doubt that these disco, pop, and/or R&B anthems are in fact vehicles for larger social messages. Okay, perhaps the tiff with a bouncer isn’t speaking to a larger social message, but I’m sure Rodgers could find a way to argue that it had a more complex DHM.

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Open the Door Projects—Week 4: 1980-1995

1980

Bob Marley, “Redemption Song”

1980

Peter Gabriel, “Biko”

1980

The Murder of John Lennon

1981

“It’s Raining Men” and the career of Martha Wash

1982

Super Mario

1982

Grandmaster Flash and the Furious Five, “The Message”

1982

Music from the Falklands War

1983

Sally Ride: First American Woman in Space

1983

U2 and “Sunday, Bloody Sunday”

1984

Chess the Musical

1985

Parental Advisory Labels

1985

“We are the World”

1985

Live Aid/Famine Relief for Africa Benefit Concert

1986

Legend of Zelda

1986

The Ramones and “Bonzo Goes To Bitburg”

1986

Jazz, Kenny G, and “Songbird”

1986

Peter Gabriel and So

1987

Glass Spider Tour—A Concert that Began the Berlin Revolution

1987

Linda Rondstadt, Mariachi Music, and *Canciones de mi Padre*

1988

NWA’s F*ck Tha Police

1988

Freedomfest/Birthday Tribute to Nelson Mandela

1989

Zimbabwe, Thomas Mapfumo, and Blacks Unlimited
—“Corruption”

1989

Phil Collins, “Another Day in Paradise”

1989

China’s “Open Door” (Cui Jian’s Rock and Roll on the New Long March and Yaogun Yinyue’s Radicalization of Chinese Youth)

1990

Bikini Kill and the Rise of the Riot Grrrls

1990

Public Enemy and *Fear of a Black Planet*

1986-1991

The Singing Revolution

1991

Vincent Lingari- “From Little Things Big Things Grow” (Paul Kelly and Kev Carmody)

1991

Tupac Shakur’s “Words of Wisdom” in the Golden Era of Hip Hop

1991

Scorpions, the CIA, and “Wind of Change”

1991

Riot Grrrl and feminism

1991-1993

Kurt Cobain and Feminism

1992

The AIDS Quilt Songbook

1992

Rage Against the Machine, “Killing in the Name”

1992

RuPaul’s “Supermodel” and Queer Representation in Mainstream Media

1996

Rent

1980

Bob Marley, “Redemption Song”

Bob Marley and the Wailers were a source of great vibes and radical politics heard through music all the way up till the early 1980s. Two years before his tragic battle with cancer took his life, Bob Marley stated in 1979, “I see myself as a revolutionary who has no help and takes no bribe from no one. I fight it single-handed, with music.” Thus, firmly confirming his stance on politics and music,

and emphasizing what he intended to do with his music. His songs were for the people and should be considered protest songs. Though Marley initially took a step behind politics, allowing his music and reggae to take the wheel, after experiencing the hardships of his people, being shot during gang wars/violence in his streets, he took action. These beliefs are seen throughout all of the music of the Wailers and Marley, but especially so in their final album, *Uprising*. At the time they released this album, Bob Marley was in his last year on Earth, with cancer spreading rapidly throughout his body. Therefore, it was now more than ever that his point must come across. With this potentially being their last album, the group pushed a lot of political boundaries, and with this shift came a song that seemingly changed the protest song game in Jamaica and in the world: the Redemption Song. The acoustic final song of the album featured Bob Marley and his guitar smoothly singing lyrics like: "emancipate yourselves from mental slavery. None but ourselves can free our minds." - thus urging the people to look within themselves to take action and reflect on the journey that got them here while looking at the road ahead. These lines were influenced by the Rastafarian political struggle and important political leaders in Jamaica, such as Marcus Garvey (who is accredited to the lyrics above as they were derived from one of his speeches in 1937). Marley used the lyrics to sing about slavery, the need for emancipation of the people, and the overall struggles of his people, while giving an optimistic outlook for the future. The use of the acoustic guitar tied to Marley's roots - where owning an acoustic guitar represented the community he grew up with. While he now had the financial support to make music using high end electric guitars and the like, he started off on an acoustic guitar - and so he ended on one as well - a decision that took Marley and the Wailers 15+ takes to land on. On September 23rd 1980, Marley introduced the "Redemption Song" in his last performance as "a little song." Since then, this "little song" has been used as an anthem for the people of Jamaica, and has been covered by countless musicians.

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1980

Peter Gabriel, "Biko"

In 1980, Peter Gabriel released the protest song Biko, as a eulogy for the South African anti-apartheid activist, Stephen Biko. Biko was a founding member of the Black People's Convention and he traveled around the country empowering and developing skills within the black community. The apartheid government feared Biko's activism and banned him from public speaking, meeting with groups, and publishing his work. Biko was detained multiple times and was finally arrested in 1977 for breaking his banning order. After this arrest, he was killed in detention by the apartheid police in 1977. This caused major outrage because Biko was such a well-respected leader and had never been found guilty of any crime besides his banning order. Because of this, his death resulted in international outrage. His story was being covered on international news, referring to him as, "South America's most influential black leader." Through this widespread media coverage, Peter Gabriel heard about it and responded through his song Biko.

Peter Gabriel's song told the story of Steven Biko and spread awareness to the public. The song used an African drum beat and utilized bag-pipes to give an anthem-like sentiment to the song. The feeling of an anthem was used in opposition to the apartheid anthem since they were symbolized by this. The apartheid government viewed Biko as an attack and banned it from being purchased in South Africa. Because of this, Peter Gabriel would close his shows by challenging the audience by stating, "I've done all I can do. The rest is up to you." Since his music was banned in South Africa, he consistently worked to spread awareness of the injustices going there. The song Biko was influential politically because it brought awareness to Biko's life, the South African situation, and challenged people to take a stance.

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1980

The Murder of John Lennon

John Lennon was part of a band called The Beatles. This group is known to be one of the most successful groups worldwide. On December 8th 1980 he was murdered in his NYC residence. The man that killed him was Mark David Chapman. His reasoning behind John's murder is because of statements Lennon has made in the press. Some being "the Beatles are more popular than Jesus" and lyrics in his songs such as Imagine and God. Chapman also didn't appreciate his involvement in politics. John had a big influence on the anti-war movement, social justice and feminism. John used music as a weapon to help influence people. Some movements he started were the "stay in bed" for the anti-war movement. He was very open about how he didn't like Nixon and Nixon tried to get him deported. Chapman shot Lennon in front of John's wife Yoko Ono while they were trying to enter their home. Chapman stayed around until the police arrived and was reading *The Catcher in the Rye* because he wishes to be Holden Caulfield in the book. Lennon was pronounced dead at the hospital. One thing I found amazing was that he had no funeral but instead they had 10 minutes of silence and all of the radio stations in New York went quiet. Millions of people mourned Lennon's death and as we know 3 fans committed suicide over it. The responses from his former band mates weren't what I thought it would be. When Paul was asked about it he simply replied with "Drag, isn't it." George Harrison came out with a big statement about how he was upset and then wrote a song called "All those Years Ago" in memory of Lennon. The song discusses how Harrison looked up to him, how Lennon was taken by the devil's best friend, and John helped people smile and now crying.

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1981

"It's Raining Men" and the career of Martha Wash

In the late 1970s, Martha auditioned and started to sing backup for disco singer Sylvester, an openly gay crossdressing frontman. He asked her if she knew "anyone bigger than her who could sing," and she brought Izora Armstead, her co-singer in the gospel group NOW (News of the World.) They became the Weather Girls. In 1981/1982, Paul Jabara, an openly gay songwriter, wrote a song for Donna Summer that he knew would be an instant hit. She said no (due to her new religious faith and the "hallelujah" and "amen,") so he pitched it to Diana Ross, Cher, and Barbara Streisand who also rejected it. The Weather Girls accepted and it became very popular, selling six million copies worldwide.

Martha Wash later sang the prominent vocals on several popular dance tracks of the late 80s and 90s, and was either credited as a backup singer, represented by a thin, conventionally attractive woman in music videos, gipped out of royalties, or all of the above. She was paid only a flat fee and believed that she was recording demos for songs to be presented to other singers. She sued C+C Music Factory (one of the Cs being David Cole, a former New York City DJ and session musician for Fleetwood Mac and Janet Jackson who had previously been Wash's pianist and musical director in the Weather Girls.), and successfully settled out of court with a lot of the responsible producers. Both Cs denied all allegations of discrimination because of weight, but all the companies behind the successful charts (including "(You're My One and Only) True Love", "Everybody Everybody", "I Don't Know Anybody Else", "Fantasy", "Gonna Make You Sweat" and "Strike It Up")

"Surprisingly, even after the lawsuits, Wash teamed up again with C+C Music Factory for their 1994 follow-up

Anything Goes!, even appearing in the video for the album's biggest hit "Do You Wanna Get Funky."

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1982

Super Mario

In 1982 Howard Scott Warshaw produced Atari's E.T. game and jeopardized the video game industry. This was due to the game's complexity which made consumers frustrated.¹ Fast-forward a few years and Super Mario (1985) was released and positively changed the video game industry. Not only was the industry now on the rise globally but this gave Japan new "power" due to its large influence in creating and producing games, this was something that Japan was most successful in compared to other countries like America. Not only was the game itself innovative with ways to experience gaming, but the music created by Koji Kondo also changed the way video games used music. One way that the video game experience was changed was the philosophy that Kondo promoted through his composition process; this being that the music should interact with the game. Kondo would refuse to compose until he played the game's prototype and found the internal rhythms that matched/mimicked gameplay.² Before Kondo video game music was typically an "afterthought" and the music was typically borrowed for popular music.³ Music being interactive was essential to music becoming integral to the experience of playing video games since the experience was now "multimodal."⁴ A particular instance in the music of Super Mario is when the music accelerates when the timer is about to run out before the level's completion.⁵ Although the music that Kondo created was not directly taken from popular music, Kondo was influenced by Japanese fusion, hard rock, and American jazz music. In the instance of the "Overworld Theme" you can hear the

influence of the Japanese fusion band T-Square's "Sister Marion," and the band Piper's "Summer Breeze" is present in the "Star-world Theme." Lastly, the similarities between Kondo's influence of American jazz and the Super Mario (1985) "Underworld Theme."⁶ In all three of the examples, you can hear the influences these specific styles or even songs had on the video game composer. Whether Kondo unconsciously or consciously added these genres/songs are unknown, but, it's almost undeniable that they gave Kondo the melodies needed to create the interactive experience we know today.

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2) Andrew Schartmann, "The Genius of the Super Mario Bros. "Game Over" Theme," *Slate Magazine*, June 25, 2015, accessed July 21, 2021, <https://slate.com/culture/2015/06/koji-kondos-super-mario-bros-video-game-score-and-the-story-of-his-game-over-theme.html>

3) Karen Collins, "Video Games," *Oxford Music Online*, 2016, accessed July 21, 2021, doi:10.1093/gmo/9781561592630.article.a2293246

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1982

Grandmaster Flash and the Furious Five, "The Message"
The 1980s is when hip hop started to become commercial and more popular among the general public. Hip hop prior to the 1980s was inspired by disco and funk, and had common themes of partying and having a good time as club music. "The Message" by Grandmaster Flash and the Furious Five is a song that changed the course of hip hop as it is widely considered to be one of the first conscious rap songs. "The Message" reflects the poor conditions of black neighborhoods in the city. It's one of the first rap songs to vividly describe the issues of drugs, violence, masculinity, theft, and police brutality (this is shown more in the video).

Some things that were unknown to me about this song is that the group had some differing opinions on if the song should have been released, enough so that it ended up splitting the group up. The lead MC of the song Melle Mel had written the song with Duke Bootee (Ed Fletcher) and Skip McDonald and was originally supposed to be a Sugar Hill Gang song. Fletcher had mentioned in an interview that "The things I describe in the lyrics were, not in my house, but around the environment. I'm not political. I just wanted to hold a mirror up" (Uncut 2013). Flash and Fletcher were opposed to releasing the song at first because of its strong political message and worried about the backlash it could receive. The group ended up releasing the song at the discretion of their co-producer Sylvia Robinson and was dubbed a huge success. The combination of attitudes towards the release of the song, and additional drama around Sugar Hill caused Flash to take legal action. Even though Flash was never part of the writing process for "The Message" he still gains the most credit for the song. Mel states "He didn't have anything to do with "The Message", yet he's still getting acclaim for it, because his name is up front on there. He's in the Rock and Roll Hall Of Fame because of "The Message" and "White Lines" – and he had nothing to do with either" (Uncut 2013).

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1982

Music from the Falklands War

I chose the topic of music based upon the undeclared war in the Falkland Islands in 1982. This war was between Great Britain and Argentina who were fighting for control of the islands. Argentina had invaded one of the British territories in the islands, claiming that they had sovereignty over the Falklands. Argentina lost the war due to several military defeats and the environmental elements, and ended up surrendering to Great Britain.

The song I focused on is called "Brothers in Arms," which was written in 1982 and released by the British rock band Dire Straits in 1984. The band was one of the few rock bands that came out of the 70s during a time of disco and punk music. Their influences included some jazz and country with the biggest being the blues-rock music of J.J. Cale, but they were a rock band that focused more on the "melancholy" side of music rather than the upbeat celebration side of rock at the time. In the late 80s, they were one of a large group of rock groups/artists like Eric Clapton who were creating music for the "aging baby boomers" (Erlewine, 2021).

In the song "Brothers in Arms," which was in the album also entitled "Brothers in Arms," Mark Knopfler, the lead guitarist and singer, wrote about a soldier on the battlefield that is dying with his fellow soldiers surrounding him. In a similar opinion to many singers during the Vietnam war, Knopfler felt that it was stupid of his country to engage in such a pointless war where so many were dying, and so the lyrics of the song were meant to make the war look exactly like that: pointless and costing lives. The soldier dying on the battlefield is telling his comrades "we're fools to make war," a lyric that Knopfler made sure to make obvious and true to its meaning. The title of the piece was taken from his father, who at the time had used the term "brothers in arms" regarding both sides of the war while talking about how he felt it should not have been happening.

This album was the first to move a million compact discs, making Dire Straits dominate the music world as one of the biggest bands in the world at the time. In 2007, a new version of the song came out to celebrate the 25th anniversary of the Falklands War. The profits went to the British veterans who had fought in the war. The song also got to see some film time, as it was used in the movie *Spy Game* with Brad Pitt and an episode of *Miami Vice*.

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1983

Sally Ride: First American Woman in Space

In 1963 and 1982 the Soviet Union sent two women into space; Valentina Tereshkova and Svetlana Savitskaya. In 1962, United States President, Lyndon B. Johnson was encouraged to allow women to be a part of the space program. He claims the matter was "out of his hands". Ten years later with the passing of the Equal Employment Opportunity Act, NASA was forced to allow women to be included in the Space Initiative.

On June 19, 1983, Sally Field became the first American woman to launch into space upon the Challenger for the STS-7 mission. This was a big moment not only for space but also for the feminist movement. Dr. Ride was often met with sexism, such as being asked how space would affect her reproductive organs, if she cries on the job, and if she wears make-up in space. She was not the only one being met with these chauvinistic ideas. Svetlana Savitskaya was told "the kitchen and the apron are waiting for you" upon entering the spacecraft by her fellow male cosmonauts. These women going into space paved the way for other women. After Sally Field launches into space, editor Gloria Steinem says "Millions of little girls are going to sit by their television sets and see they can be astronauts, heroes, explorers, and scientists".

Many of the 250,000 people in the crowd at Cape Canaveral for the launch wore shirts that said "Ride, Sally Ride" which were lyrics from the song "Mustang Sally". The "Mustang Sally" song was released in 1965 by Bonny Rice or also known as Sir Mack Rice. The meaning of this song originally is the singer buys a woman the mustang, but now since she is driving around, she is not paying attention to him anymore. This inherently sexist song is repurposed into a promotion of Sally Fields. This example shows how even though the musician had a specific intention about the song, the audience's reception and recreation of it can carry a different meaning. In this case, a much more feminist and inclusive meaning.

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1983

U2 and "Sunday, Bloody Sunday"

In 1982, the band U2, which comprises of Bono, Larry Mullen Jr, The Edge, and Adam Clayton decided to speak out on their home country of Ireland and the continuous battle between Catholics and Protestants and the British and Ireland. An idea first formulated by the Edge to express his frustration, the piece was titled "Bloody Sunday" to represent the resurrection of Jesus which according to many religions including to Protestants and Catholics, takes place on a Sunday and to represent two events in 1920 and 1972 where civilians in Ireland were killed over the matter of religion. The 1972 event which is called "Bloody Sunday" took place in Derry in Northern Ireland and happened during a peaceful protest against Operation Demetrius which was when the British began arresting people having to do with the Irish Republic Army. The song is not interpreted to be in favor of one side or the other, (although some listeners will try and interpret it as

pro IRA) but for non-violence and awareness of religious issues that become violent. They needed to be extra careful in lyrics to not convey favoritism and all four band members were part of the song writing process. The song had a “march like” beat to represent both sides marching into battle, and the drums were recorded under a staircase to get a certain natural sound. Its overall message is one of anti-religious hatred and it is performed still when world events relating to religion happen. A great quote from one of the articles was “How long must we sing this song?” and that’s even a lyric in the song. The lyrics also make a few religious references, some members of U2 were religious, and “mother’s children; brothers, sisters torn apart” is a direct quote from the Bible as well as a variation of the line “let us eat and drink; for tomorrow we die” which become “we eat and drink while tomorrow they die”. The band performed Sunday Bloody Sunday at Red Rocks in Colorado in 1983 which became one of the staple breakout performances of both the song and for the band in general. The concert was filmed and there is a significant moment during the performance where they wave a white flag and are surrounded by mist. This moment was shown on MTV repeatedly afterward and became part of the band's “brand”.

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1984

Chess the Musical

My grandfather always wanted me to sing a song from Chess so when I saw it was composed in the time-frame I

knew I needed to check and see if it was political. As the musical stands as an allegory for the Cold War, I would assert that it is, indeed, political. Musicals can be used as a way to discuss political and social issues in a way that appeals to audiences. This musical is a whirlwind, let me tell you. Apparently the book was too much, but the music was amazing. How could it not be, I would respond, when members of ABBA wrote the music! It was almost Andrew Lloyd Webber, but he was busy writing *Cats*. The plot of the musical is based loosely off of real events and Chess. Chess has come back thanks to Queen’s Gambit, but the interesting bit in this musical/real life scenario was that it was the cold war and the grandmaster Soviet player wanted to defect to the American’s side. There is also the intrigue of a love triangle, missing father, and manipulative managers that make the plot juicy enough to make comments about the cold war and wanting to get out of one’s own country.

The music is interesting and also controversial, shocking I know. Depending on where this musical was performed, some of the songs were reordered and the plot completely changed, the order was changed, and/or locations were even modified. The Russian version of Chess apparently only premiered in October of 2020, with many famous Chess grandmasters in attendance. Originally premiered in London, there were mixed reviews and so they decided to completely overhaul the musical. Songs needed to get moved, they had to make everyone younger and more American for the Broadway run. The actual popularity of the musical largely came from the absolute bangers (thank you ABBA stars) that carried the musical and led to concerts of the music.

The song I believe ties more to politics is the song “Embassy Lament” discusses the effort of defecting to another country. They were bemoaning the paperwork necessary to get the Russian grandmaster out of the country to America. This parallels the real story of the grandmaster who was allowed to go to Amsterdam to play a chess match in 1976 and then defected to the West. The more well known song is, “Bangkok / One Night in Bangkok” which was a radio hit. It apparently hit US Billboard Hot 100 number 3.

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1985

Parental Advisory Labels

I have found the censorship of music, especially in schools, to be an interesting topic. Often times explicit topics are covered within the school system within, health classes or english classes, but are largely considered unacceptable in the music classroom. This topic largely gets it's start during the 1980's as then second lady Mary Gore, and a number of other prominent women in Washington created the Parents Music Resource Center. Which eventually went on to create the The Parental Advisory label, a warning label introduced by the Recording Industry Association of America in 1985. Retailers began releasing two versions of recordings at this time one with the Parental Advisory label and one with the lyrics altered to avoid the sensitive content. Parents who agreed with the PMRC, suggested that songs like Prince's "darling Nikki" needed to change their sexually explicit lyrics. They also suggested songs like Pat Benatar's "Hell is for children" a song written to bring attention to the issue of physical child abuse, a topic often not openly acknowledged at the time, needed to change as well. This process was repeated a number of times with many other songs, including those mentioning the aids epidemic, racial inequality, and other social issues of the

1980's, demonstrating the difficulty in deciding where to draw the line against censorship. While the actual effectiveness of the label has since been called into question, artists at the time like Frank Zappa reacted rather strongly against the PMRC and the Advisory label. Zappa printed a satirical advisory message on his album Frank Zappa Meets the Mothers of Prevention covers, in 1985, to protest the PMRC's political activities; the message partially read: "This album contains material which a truly free society would neither fear nor suppress."

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1985

"We are the World"

Around 1983-1985, there was a severe famine and drought in the African country of Ethiopia. The government did not offer enough help for their people since they did not have that many resources or money to help out with, so the Ethiopians were suffering. In fact, it turns out that over one million Ethiopians lost their lives because of this terrible happening. Inspired (or annoyed) by other group projects that helped lend a hand, Michael Jackson and Lionel Ritchie came together and decided to use the money that they accrued through their hit albums and music to try to make a change (no pun intended). He enlisted the help of many popular American musicians in creating a song that intended to point out to the world the struggles that Ethiopia was facing. It was done to provide aid relief towards those victims and somehow counteract the famine going on. On January 28, 1985, the recording for "We are the World" happened and on March 7, 1985, it was released for the world to hear. Although this piece of music used the word "we" a lot, it was coming from an American point of view and experience, so this song can be considered problematic in today's cultural lens. This song can be considered problematic for other reasons as

well such as the delayed response of the American government to help, the other lyrics in the piece, or if it was for Ethiopia or just for clout. However, some results stand true through the fundraising efforts that happened because of the song, which truly helped alleviate the Ethiopian famine. Although it did not fix the infrastructure problem there, it did have some merit by helping to end the crisis going on.

I always found the “We are the World” songs to be interesting because it must have taken a lot of work, patience, collaboration, and effort to produce this type of song. There must have been many egos in that recording session while it was going on, as well as some beliefs that might not support the African people. However, the musicians did make their work and did make a statement. Now, was that statement the best one to make that “we are the world?” or was it problematic? There are two sides to the coin. In today’s field of view, I consider it to be problematic because this song was not as political as it could be. It could have called out the effects of the Cold War and how the famine was caused by foreign policy differences. My original thoughts about this song were that it had a tremendous impact on the rest of the world, however that might have been overstated. It was interesting to read about how the song kind of masked important political issues and instead just focused on a subjective “unity.” As something that I think will happen again, I hope the other famous musicians that try something like this make a worthwhile political statement as well as help alleviate the situation that is happening.

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1985

Live Aid Benefit Concert

The Live Aid Benefit Concert was considered the world’s largest benefit concert. Created by Bob Geldof in an attempt to raise money for the famine crisis of Ethiopia, the concert raised around 127 million dollars for famine relief. This benefit concert, launching on July 13th, 1985, was known as a worldwide event with over two billion people watching or participating in the performance. At the same time, Wembley Stadium in the UK and JFK stadium in Philadelphia Pennsylvania broadcasted the concert full of the headlining rock performers of the time. The line up was incredible, featuring over 75 acts including Elton John, Queen, Madonna, Santana, Run DMC, Sade, Sting, Bryan Adams, the Beach Boys, Mick Jagger, David Bowie, Duran Duran, U2, the Who, Tom Petty, Neil Young and Eric Clapton, Led Zeppelin, Black Sabbath and more. All artists were renowned rock performers, and used their publicity for a monumental event. The concert was seen as a peacebuilding event of both UK and American pride as the two countries joined together for the cause.

Unfortunately for Geldof, intentions behind such billboard performers were not as generous as they appeared. The charitable performance was used by some bands such as Queen, as a comeback performance. The performance was not driven by humanitarian gestures, but as an exposure for an audience. Freddy Mercury was noted for creating a “comeback” for his band. Also, while so many rock artists were featured, it appeared the lack of representation of people of color was extremely apparent as less than 5 of the 75 groups representing the black community. In addition to lack of respect and representation, the funds raised were later linked to that of adding firearms to the government’s regime and not to the famine itself. ““Western governments and humanitarian groups like Live Aid are fueling an operation that will be described with hindsight in a few years time as one of the greatest slaughters in the history of the twentieth century,” says Dr. Claude Malhuret, whose relief agency, Medecins sans Frontieres (Doctors Without Borders), has been kicked out of Ethiopia for speaking up against “the most massive violations of human rights we have seen in recent years.” The war was not fixed by funding, and the concert did not do justice.

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The topic I choose for this open the door project is the Live Aid concert that took place in 1985 at the Wembley Stadium in London. This worldwide rock concert was organized to raise money to help support the Africans in Ethiopia who were experiencing severe famine. This famine caused over half a million deaths, causing it to be one of the worst famines in history. This concert was known as a 16 hour "super concert" and had more than one billion viewers in 110 nations both in person and virtually. This concert was able to raise more than \$125 million to help support famine relief in Africa.

The idea for putting on the Live Aid concert was discovered by Bob Geldof, who was the singer of an Irish rock group called the Boomtown Rats. Upon further research of the Live Aid concert, I discovered that his inspiration for wanting to put on this concert was the story of a young nurse, Claire Bertschinger, who worked firsthand during this famine. Claire is famous for a one minute and 50 second video where she is at a feeding station surrounded by 85,000 starving people and she is responsible for making the decision of who gets fed and who does not. In this video she said that making that decision is "heartbreaking." She said that she was able to take in 300 people, but there were thousands more that she was not able to help. She said she "felt like a Nazi condemning them to a death camp." It took Claire 20 years to be able to tell her full story because of the extreme trauma she faced around being so heavily involved in that process and having to make such difficult, life or death decisions.

I think that the ability we have as musicians to be able to put on a concert that helps so many people who otherwise would not be able to survive is an incredible gift. This Live aid concert is an unbelievably beautiful way to come together to help others in times of severe crisis.

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The use of benefit concerts and singles was a popular form of raising awareness and funds for different efforts throughout the 1980s. Ethiopia was experiencing a hunger crisis after years of civil war, drought, and several failed attempts of government control of the grain market. Efforts to raise money for famine relief in Ethiopia first began in Europe in 1984. Bob Geldof, the singer of the "Boomtown Rats" (Irish rock group) traveled to Ethiopia after hearing of the famine crisis through a BBC film by Michael Buerk. A nurse, Claire Bertschinger, was shown in the film. She said, "It is heartbreaking" in response to being asked how it felt to have to decide who was fed and who was not. This clip of Bertschinger was actually Geldof's inspiration to travel to Ethiopia and then begin his relief efforts upon his return. He organized the famous Christmas song that we all hear at least 100 times each holiday season, "Do They Know It's Christmas?" in 1984. The British group of musicians that collaborated to record the song was known as "Band Aid," and several famous artists participated in the project - Phil Collins, U2, Wham! Culture Club, and many more. More than \$10 million was raised for Ethiopia through the single. This collaboration inspired similar relief efforts in the U.S. "We Are the World" by Michael Jackson and Lionel Richie was performed by "USA for Africa," including several major artists of the U.S. This single raised about \$44 million.

The 36th anniversary of the Live Aid concert just passed on July 13. Bob Geldof organized this event, as well, in just 10 weeks. Many people hear Live Aid and immediately think of Queen's performance at Wembley Stadium in London, specifically Freddie Mercury's eclectic performance. Known as the "worldwide rock concert," Live Aid raised more than \$125 million through its performances held over the course of 16 hours at Wembley Stadium in London and JFK Stadium in Philadelphia. It was broadcast to billions of viewers in 110 countries, several of which held telethons throughout the broadcast. Oz for Africa was held in Sydney, Australia

alongside Live Aid, and more than half a dozen other cities around the world held performances, as well.

More than 75 acts participated in Live Aid. Along with Queen, some of the major headliners were Elton John, Sting, Madonna, the Beach Boys, David Bowie, Tom Petty, Eric Clapton, Run DMC, Bryan Adams, Mick Jagger, U2, the Who, and more. Phil Collins performed at Wembley Stadium before flying to Philadelphia to perform again at JFK Stadium! "Do They Know It's Christmas?" ended the London show, and "We Are the World" ended the Philadelphia show. The publicity of Live Aid even encouraged many countries to provide surplus grain in order to end the hunger crisis in Africa.

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1986

Legend of Zelda

The Legend of Zelda's Influence on Popular Culture

In the early 1980s, video games were on the decline in popularity. One of the most famous instances was of the game "ET" based on the hit movie. In 1982 when the game came out, little did people know it would become one of the worst games ever created. This sparked a crash, a crash so big that it seemed like video games were going to go back into irrelevance. In 1985 however, Nintendo single handedly brought video games back into the popular culture with classics such as Super Mario Bros, and the 1986 classic, the Legend of Zelda. One of the main reasons why these became a staple of popular culture was because of its easily recognizable and catchy theme music.

What makes The Legend of Zelda's music so special is it derives inspirations from multiple genres, cultures, and time periods. Originally Kondo wanted to use Bolero as the original overworld music but he soon found out that the free use policy wasn't up yet. So he was stuck to create his own rendition, which if you listen to, clearly takes the rhythmic intricacies of Bolero. What is even more amazing is that he wrote it in under a day. Andrew Schartmann states that Kondo uses Gregorian Chant, Hollywood Fantasy, Rustic Folk, and 20th Century Classical to create the music The Legend of Zelda. It was something that was completely unique at the time and defined all the 8 and 16-bit music to come.

Koji Kondo would go on to compose or supervise some of the greatest games ever created, including Super Mario 64, Ocarina of Time, Star Fox, Animal Crossing and Pikmin.

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1986

The Ramones and "Bonzo Goes To Bitburg"

The Ramones song "Bonzo Goes to Bitburg" was released in England as a single in 1985 and later released in the US on the band's album "Animal Boy" and renamed as "My Brian Is Hanging Upside Down" in 1986. The UK single release had made waves in the United States since the song had much charge over the US President, Ronald Reagan. The outrage in the United States was over the president's trip to Bitburg, Germany to visit a German World War II cemetery on May 5, 1985. Reagan laid a wreath during his visit and later at a nearby air base he gave a public address. The meaning of the trip was to pay tribute to the victims of Nazism and to celebrate West

Germany's renewed US alliance. Both houses of the US congress, Jewish and veteran groups were opposed to the visit because of the buried dead at the cemetery, many were direct members of the "Waffen-SS", a horrid branch of the Nazi party organization.

The nickname "Bonzo" came from protestors mocking Reagan and poking fun at his appearance with a chimpanzee in a comedy in 1951 called "Bedtime for Bonzo." The coined phrase "Bonzo Goes to Bitburg" was then used by the Ramones in direct protest to the president's trip. President Reagan prefaced his trip saying that those buried in Bitburg "were victims, just as surely as the victims in the concentration camps." With protests before and after his trip to Germany it's hard to believe that the president still believed he didn't recognize the disgrace he showed, just forgiving and forgetting about the "six million people being gassed and roasted". Lead singer of the Ramones, Joey Ramone is a Jewish man and in a later interview in 1986 he stated that our president "sort of shit on everyone". This exposed the true fault of the president's actions and brought much attention to the event for years to come even after the protests had ceased.

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1986

Jazz, Kenny G, and "Songbird"

I chose to write about the turn to smooth jazz in the 1980s with the influence of the saxophonist, Kenny G. Smooth jazz has created a controversy in the jazz world as it does not hold on to the true jazz style. There is no improvisation involved and the smooth jazz has more of a simplistic style with a rock and R&B influence. Smooth jazz was internally political as jazz musicians called this the worst jazz created. Nothing in the music stood out like other jazz styles. However this did not stop Kenny G. His attempt in bringing out smooth jazz was similar to Miles Davis as he

was trying to reach a large crowd to keep jazz thriving. Society was on a search to format music for commercial radio that consisted of a new brand of music with contemporary jazz. Kenny G was not the first musician to create smooth jazz but he was one of the most known musicians to focus on this genre. In his most famous album, *Duotones* released in 1986, his most known song was "Songbird". This song to the public was very popular with the help of a tv show called VH1 and his song playing on repeat over the radio. Society was looking for relaxing music to forget about what was happening in the world so they didn't pay close attention to the logistics of the song. Being an instrumental track, the audience could express their own thoughts through this piece. Some researchers say that this genre "was the soundtrack to a dream of capitalism, all the rough edges burnished away, blinkered aspirations made into melody". In return brought him to fame despite what jazz purists thought.

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1986

Peter Gabriel and So

I began my research by looking into Peter Gabriel's fifth album "So." There were a couple of things that made this album stand out for me as different, even for Gabriel. Firstly, Gabriel rented a countryside property and made his own studio inside a cow barn because he was known for taking a long time in the creative process and thought building his own studio would be cheaper in the long run. This was also the first album that had a title other than Peter Gabriel which some have suggested was because he was entering a new creativity period in his career (much of his work in the 70s and early 80s was very political and darker and this album is more optimistic).

There were a couple of common themes in the album. "Gabriel's focus on the individual's role in global change reflected So's twin fixations: psychological transformation

and global communication.” Each song experiments with different sound combinations and covers a different aspect of Gabriel’s life. For example, “Don’t Give Up” was inspired by pictures that Gabriel saw from the Great Depression. The picture reminded him of unemployment rate in both the United States and the United Kingdom. The song’s inspiration also can from American country music and he had originally written the song to be a duet with Dolly Parton. Parton rejected his request to collaborate saying that she had never heard of Gabriel. He then decided to record with Kate Bush, to whom he gave some of the most important lyrics to including the chorus, “Don’t give up, ‘Cause you have friends, Don’t give up, You’re not beaten yet, Don’t give up, I know you can make it good.” Later on the song and Kate’s performance, Gabriel said “It’s an odd song, a number of people have written to me and said they didn’t commit suicide because they had that song on repeat and obviously you don’t think about things like that when you’re writing them. But obviously a lot of the power of the song came from the way that Kate sings it.” “Don’t Give Up” became an anthem for mental health in a time full of mental health sigma.

I also found it kind of interesting comparing the "Don't Give Up" video with other videos from the album like "Big Time" and "Sledgehammer." This video is really simple and has Gabriel and Bush embracing the entire time and is shot from different camera angles. I think Gabriel did this because most people were hearing new music on MTV, which also required a visual component. So he filmed a very simple video to enhance the lyrics rather than distract from them. Whereas with the "Big Time" video, he is highlighting commercialism.

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1987

Glass Spider Tour—A Concert that Began the Berlin Revolution

In the 1980s, David Bowie’s career was starting to plummet. His seventeenth album, Never Let Me Down, was ill-received by fans who felt that a once theatrical and lively artist was losing his touch and simply “treading water.” In an attempt to remain relevant with his fans, he announced his “Glass Spider” world tour. In his announcement he promised a performance “overflowing with makeup, costumes, and theatrical sets.” The Atlantic reports that there was a 60-foot-tall illuminated spider that Bowie descended from at the start of every performance and that the set was “comically extravagant, with up to a dozen dancers and instrumentalists flanking Bowie at any given time.” This tour was anything but boring or safe, in comparison to the critiques that were written about his latest album.

This tour also brought him to Berlin in 1987 performing at the Reichstag. This performance would ignite a revolution in East Germany that would eventually lead to the destruction of the Berlin Wall in 1989. Peter Schwenkow, the promoter and producer of the concert, admitted that they purposefully set up speakers in such a way that around 25% of the speakers were directed over the wall. He states that this was out of revenge of the brutality that he had faced over the years—he recounted set crew members of Tina Turner’s tour being killed in East Germany in 1977 and the brutality that he, personally, faced when interrogating authorities about the incident. Schwenkow, and other involved in the tour, knew that people were on the other side of the wall, desperate to experience the music that was kept from them for decades.

In an interview, David Bowie recounted his experience at that performance: “I’ll never forget that. It was one of the most emotional performances I’ve ever done. I was in tears. [It was] like a double concert where the wall was the division, and we would hear them cheering and singing along from the other side. God, even now I get choked up. It was breaking my heart.” The deputy head of programming for the concert, Christoph Lanz, also recounts his memories leading up to the concert: “On the afternoon before the Genesis concert, I visited a friend of mine in East Berlin. When it was time for me to leave, he said with teary eyes how much he wished he could go with me. All he wanted to do was go hear a concert. I still get goose bumps when I think of that.”

The incredible longing that the youth of East Germany had for Western popular music in their lives was clear to anyone who at the time. However, East Germany was terrified of this music. They strongly believed that allowing their youth to listen to the music would result in a revolution. Ironically, it was the lack of access to this music that ultimately resulted in the downfall of the GDR. During

the performance at Reichstag, youth came from all over the city to try and listen to the concert and were met with horrific police brutality. This ignited a revolution for the youth of the GDR. In 1989, Bruce Springsteen was set to perform in Berlin, but the venue was strategically placed to try and avoid an event in East Germany like had happened in 1987 at Bowie's concert. This was the straw that broke the camel's back, and the youth of the GDR had finally had enough of the censorship in their country. In November of 1989, the Berlin Wall was brought down, largely due to the power of music.

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1987

Linda Ronstadt, Mariachi Music, and *Canciones de mi Padre*

We start our journey with a small tale of the past, the development of the mariachi. In small regions in Western Mexico, the Spanish colonized regions of Mexico, where they began to introduce various Spanish instruments such as violins, guitars, harps, brass and woodwind. The influence from the Spanish colony continued into the development of multiple folk musics from Mexico, better known as Son. Son referring to the "sound" helped generate various forms of the folk music, one best known from Jalisco, a town in Mexico was known for their evolution of their musical style known as Son Jalisco, the now known modern mariachi. Typically a male group who

spoke on behalf of the hard working mentality, the grief and sorrow one felt growing up in the lesser known working areas of Mexico. This is transformed when a young folk country rock singer from Tucson steps in the limelight.

Linda Ronstadt was a famous folk country singer in the 1970's. Born into a family of Mexican and Dutch descent, Ronstadt had all the support she could have wanted during her time as a singer. She would go on to explore several projects, one in which she recorded various rancheras with the well known Mariachi group, Mariachi Vargas de Tecalitlan. The first album, *Canciones de mi Padre*, in 1987 featured a collaboration of the folk singer with this well known mariachi group, going as far to host a suite of live performances and another album, *Mas Canciones*. Although this was not Ronstadt's wheelhouse, the support from her father, the traditional song book from her aunt, helped inspire the album, and her move to explore and expose the world to the Mexican tradition of Mariachi music. Unfortunately, critics did believe that Ronstadt had a great voice, and career, but what she did for the genre, didn't exactly go as foretold. Yes, the genre went into its breakout period, but with the influence of other artists.

"Ronstadt clearly loves this music, and her passion, however flawed its realization, has the potential to lead a huge pop audience to the rich and diverse music of Mexico, a music that, incidentally, is not at all the museum piece that the faithful folkiness of *Mas Canciones* implies. Mexico's pop music has always been infused with traditional elements - indeed, most of the songs Ronstadt sings, written by tunesmiths in the Forties and Fifties, were the pop hits of their day".¹

Matched with stark remarks, were the positive notes from critics engaging in her love and passion for the music Ronstadt and her family had grown up with. Although she was not indoctrinated into producing the music at the beginning of her career, it took place in the next ventures she would take.

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1988

NWA's F*ck Tha Police

The topic that I decided to research was the band N.W.A. N.W.A was a rap group that changed hip-hop forever. The group wrote music about real-world issues ranging from poverty, racism, and police brutality. The original members consisted of Arabian Prince, Dr. Dre, Eazy-E, and Ice Cube. Eazy-E was the primary component of the group because he created Ruthless Records with the money he had earned from selling drugs. The group's name alone struck controversy, but that was not where the controversy stopped. In response to the name, Ice Cube said, "We were taking a word that had been derogatory to black people for years and deciding to use it instead of allowing ourselves to be abused by it."

Their debut studio album, 'Straight Outta Compton' was made for only \$8,000 and was a massive success. The album was met with controversy from everyone including the US President and the FBI. The letter from the FBI was sent to Ruthless Records saying "A song recorded by the rap group N.W.A. ... encourages violence against and disrespect for the law enforcement office and has been brought to my attention... Advocating violence and assault is wrong, and we in the law enforcement community take exception to such action." The letter was written by Milt Ahlerich, assistant director of the FBI's office of public affairs. The song he was referring to was 'F*ck Tha Police.' The song Ahlerich also writes in the letter that in the past year, 78 law enforcement officers were killed in the line of duty. He does not write, however, how many members of the black community were harassed, assaulted, accused, or killed by law enforcement officers.

"NWA achieved a level of fame and notoriety that sent their record sales soaring. As well as speaking directly to black kids living the lifestyle depicted within 'Straight

Outta Compton,' It's aggression and rebellion appealed to a white middle-class audience who embraced the album's ability to shock and horrify their parents." (Lindores, 2015) Ice Cube recalls that while on this tour, the police harassed the group a lot. They would pull them over, tell them what they could or couldn't do in the cities, threaten them with jail time, and more. The album had a huge effect on the world of hip-hop, and the world itself. This album came out in 1988 and described the real-life world that had been shut out of the public eye by the media. The album is still well known and highly regarded today.

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1988

Freedomfest/Birthday Tribute to Nelson Mandela

On June 11th, 1988 BBC televised Freedomfest, a 70th birthday tribute to Nelson Mandela, who was still imprisoned at the time. This concert was the largest concert since the Live Aid concert of 1985, hosting over 40 musical groups and was televised to 750 million people worldwide. Some of those who performed were Sting, the Eurythmics, Bryan Adams, Jackson Browne, Whitney Houston, Simple Minds, UB40, Chrissie Hynde of the Pretenders, Peter Gabriel, Hugh Masakela, Stevie Wonder, and Miriam Makeba. What set this event apart from Live Aid was the lack of direction and purpose. While it was billed as a tribute to Nelson Mandela and proceeds went to British anti-apartheid groups and African children's aid organizations, the message was often muted and

unclear. Many artists were not overly familiar with what they were raising money and awareness for. When Annie Lennox of the Eurythmics was asked by a reporter “what her feelings were about apartheid and the concert, rambled off a barely coherent answer that suggested yes, she thought apartheid was bad, yes, it was awful that Nelson Mandela was in jail. As for what she hoped the concert would achieve, Lennox said she was sure there would be a groundswell of support resulting from the concert.” (Dafoe, 1988) Lennox was not alone in this lukewarm understanding of apartheid and the situation in South Africa, but there were a few who did show understanding. Tracy Chapman performed “Across the Line,” a song that recounts the riots that resulted from a racial incident in the United States, drawing a parallel between American segregation and the policies of South Africa.

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1989

Zimbabwe, Thomas Mapfumo, and Blacks Unlimited —“Corruption”

This week I decided to focus my attention internationally, to the country of Zimbabwe. In the 1970's, Zimbabwe was ruled by a white minority government, led by an illegitimate Prime Minister, Ian Smith. During this time, Thomas Mapfumo pioneered chimurenga music, which means “struggle.” (Kertzer 2009) His music presented subtle, yet very clear political messages denouncing Ian Smith and the Rhodesian government. His first single, Ngoma Yirira, features African polyrhythm and the Shona mbira, an instrument that was outlawed because of its believed religious powers. This instrument is featured

throughout his music. (Hansen 2012) The government became very angry with Mapfumo's political messages through his music, and banned his music from national radio. When this did not silence him, they jailed him for three months. (Hansen 2012) Towards the end of Smith's power, Mapfumo makes the decision to openly support Robert Mugabe's black government, but this turns to disdain and criticism when Mugabe pushes Marxist ideals and causes economic and social meltdown. In order to protect his family, Mapfumo chooses exile in the US, where he has been residing for over 20 years. “You don't know who's going to do something bad to you because there is no rule of law in Zimbabwe. We needed a quiet place where the kids could go to school.” (Hansen 2012)

Throughout this overwhelming turmoil of acceptance and dissent from their home country, Mapfumo and his band, Blacks Unlimited, continue to release albums to both honor the homeland they remember as children and to criticize the Zimbabwean government. In fact, their most popular albums were in the 80's and 90's. (Hansen 2012) Their hit single in 1989, Corruption, talks openly about the presence of corruption in society. The lyrics clearly address the issues; “I'll give you something, That is if you give me something in return. That's the slogan of today meaning corruption in the society.” (Zvomuya 2011)

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1989

Phil Collins, “Another Day in Paradise”

Another Day in Paradise by Phil Collins tells the story of a man interacting with, or technically not interacting with, a homeless woman. He pretends to not hear her, not see her, and clearly feels nothing for her and the only apparent feeling he has, as observed by the third-person narrator, is being “embarrassed to be there.” This song reached the No.1 spot in Germany, Italy, Canada, Sweden, and the

United States. It peaked at No.2 in the UK. Collins was criticized for the song, with people feeling that the multimillionaire had no place to comment on the experience of those in poverty, and perhaps was even exploiting their condition for song material, which translates directly as money for him. He defended himself by saying, "When I drive down the street, I see the same things everyone else sees. It's a misconception that if you have a lot of money you're somehow out of touch with reality" (King, 2014).

This piece, written in 1989, was inspired by a specific experience that Collins had had in Washington D.C. "We were driving around in a limo and I saw all these boxes on Capitol Hill. It was snowing, and I said, 'What's going on here? Is there some sort of demonstration?' Someone said, 'No, that's where these people live.' I just thought, 'This is one of the wealthiest countries in the world. How can this happen?'" Beyond his experience in the US, the message also reflected a political movement at home in the UK. In the late 1980's the conservative party gained majority in Parliament, and the pushing of their agenda resulted in drastic decreases in funding social welfare programs, causing increased homelessness. It's difficult to discern the tangible effect, if any, that the song had, but given its global popularity, surely something must have changed in how people viewed the homeless, one can only hope.

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1989

Opening the Door on China's "Open Door" (Cui Jian's Rock and Roll on the New Long March and Yaogun Yinyue's Radicalization of Chinese Youth)

In 1978, the communist Chinese government declared an "Open Door" to economic and foreign influences through a policy called Kaifang. This lifting of isolationism ushered in a wave of foreign influence in music - predominantly the music of white, middle-class America stemming from Western foreign exchange students in universities such as the ones in Beijing. Prior to Kaifang, the Chinese communist government took it upon themselves to produce socialist-praising music to be pumped into civilians' lives through loudspeakers and over the radio. The post-Kaifang era of the 1980s saw Chinese youth taking inspiration from American mainstream rock, with heavily political lyrical content standing up for concepts of individuality and free expression starting to assert themselves in this new genre of Yaogun Yinyue. This Chinese rock music was emblematic of self-expression in the many ways it would meld Western rock and jazz traditions with Chinese traditional instrumentation. Many Chinese youth rushed to purchase music from underground distributors, and found the ability to choose to listen to something other than the propaganda of forced government music liberating, this in and of itself an act of rebellion. (Huang, 2001)

One of the most prominent Chinese rock artists of the 1980s was Cui Jian, a former trumpet player for the Beijing Philharmonic Orchestra who left in order to start a solo career in Yaogun Yinyue. Early in Cui's solo career, he stuck to very mild-mannered love songs, sparking controversy by playing jazz trumpet over a few of his early tunes. With the release of *Rock and Roll on the New Long March*, his music saw a change in style, becoming intensely political and critical of the anti-individualistic policies of the communist government. *Rock and Roll on the New Long March* had special significance in the riots at Tiananmen Square, with many students in the tent city blasting personal cassettes of Cui's music, a Tiananmen student leader quoting Cui Jian as more influential in the fight for free expression among the Chinese students than dissident Chinese intellectuals of the time, and Cui Jian even giving a live performance of the song at Tiananmen Square during Mikhail Gorbachev's visit that precluded the eventual massacre of an untold number of civilians in the Square. The style of the song is heavily influenced by Western rock, with electric instruments, a casual, coarse vocal style, and a Western approach to intonation and rhythm. (Huang, 2001) The lyrics dealt with a longing for individuality, with some of the most striking reading "What to say? What to do? To find the real me? What song? How to sing it? To finally be satisfied?". (Cui Jian - 新长征路上的摇滚 (Xin Changzheng Lushang de Yaogun) Lyrics +

English Transl, 2011) This era of rebellion in music was short-lived, with the extermination of the students at Tiananmen Square by the Chinese military and the following capital punishment of defectors, as well as the declaration of martial law, sending a very clear message to the world what the Chinese government thought of people's individual freedoms. (Tiananmen Square Massacre (1989), 2019) The Chinese rock music of the 1990s stands in stark contrast to the rebellious music of the 1980s, with nationalism becoming a common theme among rock artists, and Cui Jian claiming to have never had a political intention in any of his music, even though he had played for the protesting students and released a follow-up album called *Balls Under the Red Flag* that had a many very clearly pointed criticisms of the Chinese government. (Huang, 2001)

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1990

Bikini Kill and the Rise of the Riot Grrrls

Bikini kill is a punk rock feminist band formed in 1990. The band was founded by three women, Kathleen Hanna (vocalist/bassist), Tobi Vail (drummer/vocalist), and Kathi Wilcox (bassist/drummer), and one man named William "Boredom" Karren (lead guitarist). The band was determined to break into the male-dominated punk rock scene, and to create music that inspired other women to create and share art. Bikini Kill is largely responsible for pioneering the Riot Grrrl movement, which is an underground, thirdwave feminist movement that combined punk rock and politics. Bikini Kill published a popular fanzine, also called "Bikini Kill". The zine was a way for the band to spread their feminist message and

build their fanbase. In 1991, they published a manifesto, which outlined their beliefs. The manifesto included ideas such as "we are angry at a society that tells us Girl = Dumb, Girl = Bad, Girl = Weak". At their live shows, Bikini Kill created a woman-focused environment, often bringing women to the front of the venues. This was a drastic difference from many violent, male-centric punk shows. In other venues, it might not be safe for women to get to the front of the venue, because of mosh pits and men treating them unkindly. This gave women the rare opportunity to be up close to punk music. Bikini Kill was a reaction to the male-dominated punk scene, in which males who didn't fit neatly into the culture were given a creative outlet. Bikini Kill was focused on giving women that same space, and rejected the idea that women could only be part of the rock scene if they were a girlfriend, groupie, or back-up singer. The bands' lyrics dealt with complicated feminist issues such as eating disorders, rape, and incest, which were taboo topics that many other artists steered clear of. Through Bikini Kill's groundbreaking performances, iconic concert dress, and powerful message, they changed popular music for women and girls. The band played together for seven years before disbanding in 1997. They have reunited several times, and are planning on touring in 2022.

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1990

Public Enemy and Fear of a Black Planet

Public Enemy is a hip-hop group from Long Island, New York that uses artistic techniques such as sampling, rapping, and music videos to engage in social and political critiques, spotlight the pervasive racial injustice seen in predominantly black communities, and speak out against

systemic injustice in the United States. Many have compared the hip-hop music of this era to documentary style reporting, in which the harsh realities of discrimination, poverty, and injustice are uncovered for the country as a whole to see. The first and most overt way that this is accomplished by groups such as Public Enemy is through rap. The lyrics often depict descriptions of police brutality and discrimination and directly speak out against it. Second, the music videos are often portraying these same scenes to some degree as well as images of communities banding together for justice. Third, sampling, or the act of repurposing sound recordings of the past, can act as symbolic messaging or serve to collage sounds together to reach a desired mood or setting.

To illustrate these techniques, I have chosen to analyze two songs from Public Enemy's 1990 album, "Fear of a Black Planet." The first is called "911 is a Joke," in which Flavor Flav criticizes the police for being unresponsive and uncaring in his community. The song opens with samples of sirens and pandemonium to set the mood of chaos. He then raps about being hurt, needing assistance, and being left to fend for himself. He opens his rap, "Now I dialed 911 a long time ago/ Don't you see how they're reacting?" and is pictured in a coffin throughout much of the music video. The next song is "Fight the Power," where Chuck D speaks out against racism in the United States. He critiques the contemporary white-centric conception of US history in the lines "Most of my heroes don't appear on no stamps/ Sample a look back; you look and find nothing/ but rednecks for 400 years if you check." They layer a multitude of samples from black artists in symbolic support of the achievements of black musicians, such as James Brown. In fact, the chorus of the song is directly borrowed from an Isley Brothers song of the same name because Chuck D wanted to take the song and modernize the message. These artistic processes and poignant lyrics serve to make Public Enemy's music a powerful force for racial justice.

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1986-1991

The Singing Revolution

The Singing Revolution is a term used to describe the events leading up to the independence of the Baltic States of Estonia, Latvia, and Lithuania from the Soviet Union. The Baltic states were added to the Soviet Union after the end of World War II. After years of fairly harsh oppression, the USSR began relaxing its borders for economic and cultural benefits. After being exposed to Western influences, discontent in the Baltic states grew throughout the 1980s.

What prompted civil disobedience and protests were Soviet intentions to mine and excavate natural resources from Estonia. On August 23, 1989—the fiftieth anniversary of the Soviet takeover of the three Baltic republics—as many as 700,000 Estonians joined half a million Latvians and one million Lithuanians in linking hands which ran the length of all three countries (over 360 miles) in a show of solidarity that became known as the Baltic Chain. "Five Patriotic Songs" and other patriotic tunes were sung at The Rock Summer Festival a few days later, and then again at the Song of Estonia Festival in September. The Singing Revolution lasted about 4 years, with various protests and stand-ins. In 1991, when Soviet tanks attempted to squash revolutionary efforts, protesters stood to protect radio and TV stations who were broadcasting the events to the Western Hemisphere. On August 20th 1991, Estonia was declared independent without any bloodshed.

Singing has been a part of Estonia's call to freedom for centuries. Estonia has a very strong singing tradition, with singing and music at the heart of its culture. Gustav Ernesaks wrote a melody to a popular Estonian poem, called "Mu isamaa on minu arm" ("Land of My Fathers, Land That I Love". The song was initially not allowed on any programs, but Estonians kept singing it, and the song was eventually allowed by the Soviet regime. In 1969, Estonians sang Mu isamaa on minu arm against Soviet wishes at a song festival. The Soviets ordered the military band to play over the singers, however with over a hundred thousand singers, the Soviets were forced to

pretend that they had intended to program the song all along.

When Mikhail Gorbachev came into power, his policy of glasnost (free speech) gave Estonians the confidence to start pushing the boundaries of his policy. When Gorbachev made plans to start mining in Estonia, protesters were met with little resistance and the project was stopped. Spurred by their success, Estonians began flying 3 banners side by side, effectively creating the Estonian flag, which was met with no resistance. When rock music came to Estonia in the mid 1980s, Estonians sang them in protest of Soviet rule. With the new policy of glasnost, Soviet soldiers were not sure how to respond. Estonian protesters gambled that if they were nonviolent, Gorbachev would be forced to not to respond with violence lest he shattered his illusion of a prosperous and happy Soviet Union. Their tactics were successful, and Estonia gained freedom with almost no bloodshed.

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1991

Vincent Lingiari- "From Little Things Big Things Grow" (Paul Kelly and Kev Carmody)

"From Little Things Big Things Grow," was written by the singer-songwriter duo, Paul Kelly and Kev Carmody. Paul Kelly was an Australian rock singer and guitarist; Kev Carmody is an Indigenous Australian singer-songwriter. The song, "From Little Things Big Things Grow," was released in 1991 originally by Paul Kelly and The Messengers. It recounts the protest by the Gurindji people, led by Vincent Lingiari, which took place in Australia for Indigenous equality and land rights. This protest took place on August 23rd, 1966 by 200 Indigenous Australians, Wave Hill station cattle workers and their families. Motivation for the protest was to change the poor pay and rations, and the poor treatment of the Gurindji women. The protest lasted nine years, the longest in Australian history, and ended when the Prime Minister Gough Whitlam returned some of the land to the

Gurindji people. Symbolically, Prime Minister Whitlam poured sand into Lingiari's hands to represent the giving back of the land- which actually happened through an agreement with Lord Vestey who agreed to lease 3236 square kilometers from Wave Hill to the Gurindji people "for residential and cultural purposes and to depasture stock." (Egan, 2012) At the time of the protest, Vincent Lingiari was a head stockman, land rights leader and Gurinji 'law boss'. The song "From Little Things Grow Big Things," is expressed more as an elegy rather than a protest piece, as the lyrics highlight the triumph of the Gurinji people and "How power and privilege can not move a people Who know where they stand in the law." The style of this song has a folk-like, acoustic feeling as inspired from civil rights pieces. "From Little Things Big Things Grow," is one of the most popular Australian songs to date. The most famous recording is by Carmody (who sings, plays guitar and the didgeridoo) and Kelly (singing, playing guitar and the harmonica) with other additional instruments supporting as well. Within the lyrics of the song you follow the whole tale of Vincent Lingiari, which includes the sand pouring; "Eight years went by, eight long years of waiting Till one day a tall stranger appeared in the land And he came with lawyers and he came with great ceremony And through Vincent's fingers poured a handful of sand." The whole song is truly an elegy to Vincent and I highly suggest taking a listen.

Here is an easy link to the lyrics:

<https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics>

And an easy link to a recording:

https://youtu.be/6_ndC07C2qw

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1991

Tupac Shakur's "Words of Wisdom" in the Golden Era of Hip Hop

I originally had expected to find more correlation between the War on Drugs and Hip Hop but the only explicit mention was in Tupac Shakur's song "Words of Wisdom." Among all of the references he makes to symbols of American patriotism, he raps, "The war on drugs is a war on you and me" (Stanford, 2011, p.7). Hip Hop was formed in the South Bronx in the 1970s. Rory PQ writes, in his succinct Hip Hop History: "Looking back to New York City during this era, we see an economic collapse" (PQ). At the same time, and what is now almost common knowledge, "From 1973 to 2009, the US prison population grew by 1100 percent, accounting for a quarter of the world's prisoners even though we contain only 5 percent of the global population" (Weindling). The economy, rising non-violent crime rates, and so much more sets up the background for Tupac's wonderings: "Pledge allegiance to a flag that neglects us/Honor a man that refuse [sic] to respect us" (YouTube). What works particularly well in this artform, and what is demonstrated in "Words" is the rhetorical speaking over the beat that intersperses the rap sections, a tradition that stems back to DJ Kool Herc (PQ). One particularly poignant passage of this style expounds on the awful irony that he as a poor Black man in America is America's nightmare: "I am what you made me/The hate and the evil that you gave me" (YouTube). Finally, Stanford makes an interesting observation in regard to Shakur's activism: "viewed from an apolitical perspective, Tupac Shakur is easily characterized as a social deviate rather than a political activist devoted to social change, who sometimes made mistakes" (5). In this way, the attribution of "political" to Hip Hop perhaps gives it legitimacy whereas in other cases we've seen, the adjective is pejorative. Although he was murdered at 25 years-old, Shakur was able to contribute much to the already rich tradition of Hip Hop.

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1991

Scorpions, the CIA, and "Wind of Change"

I intend on doing my podcast on this exact topic, so I am only going to do a rough overview of the concept and its relationship to politics. As we have explored previously, the United States government had, and continues to use music as a form for cultural diplomacy. This intersection of the Scorpions, a German rock group known for singing Rock You Like a Hurricane, and the CIA is widely a unknown relationship. The Scorpions released a power ballad called Wind of Change in 1991 just before the falling of the Berlin wall that spoke about changing times within the backdrop of Soviet Russia..."I follow the Moskva, Down to Gorky Park, Listening to the wind of change, An August summer night, Soldiers passing by, Listening to the wind of change" (Scorpions, Wind of Change). Through the podcast series from Pineapple Street Studios/Crooked Media/Spotify, host Patrick A. Keefe explores the story and connections between the creation of this song by the Scorpions, and the managers and influences around them that may or may not have been involved with the CIA. Ultimately, he meets with the lead singer and writer of the song, who insists quite passively that he came up with the song after visiting Soviet Russia earlier the year before (1989/1990). Apparently, this specific song was distributed as most Western music was at the time, via tape cassettes smuggled across the borders to citizens in Soviet Russia. Some believe that it was this song that lead to the uprisings that closed out the Cold War. I will be looking further into the Cold War concerts in Eastern Europe and the idea of CIA sponsored diplomacy, coinciding with the falling of the Berlin wall.

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1991

Riot Grrrl and feminism

Politically, riot grrrl blasted feminism into the future. The groups addressed the needs of their generation through direct-action strategies with creative mantras and slogans such as “girl power” and “support girl love.” These slogans and music they produced became one of the most visible branches of what was dubbed “third wave feminism”. “No pledge or stamp made an act riot grrrl. The bands generally contained members who identified as such, or performed at shows organized by local chapters, or sang about feminist issues over adamantly under-processed music from 1991 to 1996.”

This feminist music wave began in the early 90’s and expanded across the nation. Riot Grrl was considered to be a subcultural movement that combined feminism, punk, music, and politics. This genre has also been described as coming out of indie rock, with this new punk phase serving as inspiration for a movement in which women could express themselves-- the same way men have been doing all along. Some of the more popular Riot Grrl groups were: Bikini Kill, Bratmobile, Heavens to Betsy, and Excuse 17.

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1991-1993

Kurt Cobain and Feminism

Kurt Cobain, the lead singer of Nirvana, was a very outspoken feminist. He used his platform as frequently as he could to raise feminist issues and show support to women battling the patriarchy, despite whether he fully understood them. In an interview about his upbringing, Cobain says, “I just always felt [women] weren’t treated equally and they weren’t treated with respect. Especially because of the way Aberdeen treated women. I mean just in general, you know, women are totally oppressed in small towns like that all over America.” In Insecticide’s liner notes, Cobain says, “If any of you in any way hate homosexuals, people of different color, or women, please do this one favor for us — leave us alone! Don’t come to our shows and don’t buy our records.”

Two of Nirvana’s most controversial songs include Polly (1991) and Rape Me (1993), both of which are highly scrutinized and are very intense to listen to. Polly, which was featured on the Nirvana album Never Mind, describes an actual occurrence that took place in Cobain’s hometown in Washington of the abduction, rape, and torture of a 14-year-old girl taken from a rock concert after she accepted a ride from a 49-year-old man. The song is labeled as Nirvana’s most disturbing song, mainly because it’s written from the point of view of the abductor, rapist, and torturer; but Cobain defends it, saying it’s an anti-rape song that tries to bring to light what kinds of sick people are in the world.

The song Rape Me (1993), featured on the album In Utero, is a song people find hard to listen to because of how blunt it is. In an interview, he is asked about the controversy of the song, and he responds, “I understand that point of view, and I’ve heard it a lot. I’ve gone back and forth between regretting it and trying to defend myself. Basically, I was trying to write a song that supported women and dealt with the issue of rape. Over the last few years, people have had such a hard time understanding what our message is, what we’re trying to convey, that I just decided to be as bold as possible. How hard should I stamp this point? How big should I make the letters? It’s not a pretty image. But a woman who is being raped, who is infuriated with the situation ... it’s like ‘Go ahead, rape me, just go for it, because you’re gonna get it.’ I’m a firm believer in karma, and that motherfucker is going to get what he deserves, eventually. That man will be caught, he’ll go to jail, and he’ll be raped. ‘So rape me, do it, get it over with. Because you’re gonna get it worse.’” I think it’s fascinating to hear this point of view that he has. At the MTV music awards in 1992, Nirvana was invited to perform, and Cobain adamantly pushed for them to perform Rape Me. MTV was seriously against this, and out of anger, Cobain decided they would agree to play the song Lithium, but they started out by playing Rape Me,

and their sound was cut. They immediately jumped into performing Lithium and moved on from it.

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1992

The AIDS Quilt Songbook

In learning about Corligiano's Symphony No. 1 and the AIDS Memorial Quilt, I was inspired to dig deeper into art created in response to the HIV/AIDS Pandemic of the 1980's and 1990's. The AIDS Memorial Quilt was a literal quilt, comprising thousands of memorial pieces of patchwork decorated and dedicated to those who fell from the disease. The idea for this quilt was actually born in 1985 at an activist march, when Cleve Jones "asked the marchers to write the names of family and friends who had died of AIDS onto a placard," taped them to a wall, and ended up looking like a patchwork quilt (Seesholtz, pg. 3). Two years later, the Memorial Quilt was made and presented by the NAMES Project in Washington, D.C. This quilt became a living, breathing memorial to those whose lives were lost, as well as a symbol of comfort and connection for the people those lost lives left behind. It was from the Memorial Quilt that the vision for the AIDS Quilt Songbook came about. The Quilt Songbook, regarded as, "one of the most important musical responses to AIDS. Unlike the music typically performed at AIDS benefit concerts, which had little or no relevance to the pandemic, the songs in this compilation were written with the clear purpose of naming the virus along with its social as well as personal and medical complications in contemporary life." (Ward, pg. 353). The Songbook was a unique response to the pandemic, for this reason.

The Quilt Songbook's origins lie in the hands of William Parker, an American baritone who, "commissioned or solicited composers to write songs that would address HIV and AIDS, either directly or metaphorically." (Ward, pg. 353). The first set of songs added to the Songbook were a set of 18, which debuted in June of 1992, included works by Ned Rorem, William Bolcom, Ricky Ian Gordon, Chris Deblasio, and Libby Larsen. Among the most notable include "Walt Whitman in 1989," by Chris Deblasio, and "Heartbeats" by John Musto. Perhaps the most successful in speaking directly to the AIDS virus and the trials and tribulations that accompany it, is Musto's work in "Heartbeats," which Ward describes as, "a song of devastating power." It's lyrics speak to the last phases of someone dealing with the virus. It is succinct and direct, and in that, is incredibly heartbreaking and powerful. William Parker, who performed songs from his Songbook at a concert taking place on World AIDS Day in 1992, gave his last performance that day before losing his battle with the disease shortly after. I think his vision of a living, breathing, and continuous memorial has definitely been fulfilled, as songs continue to be added.

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1992

Rage Against the Machine, "Killing in the Name"

Rage Against the Machine released "Killing in the Name" in 1992 fueled by the anger and injustice they saw in the police brutality surrounding Rodney King and the riots that followed the release of the police officers responsible. I chose this song because I felt it really checked a lot of boxes for a great Open the Door discussion. Even in the sources I found, I discovered a fun laundry list of genres that this song is credited with. Hip-Hop, Rap, Funk, Metal, and Hard-Rock are all genres that lay claim to this song. All of the involved artists had associations with funk, punk, and hip-hop before the band was formed in 1991. This song was their first release, and remains relevant to this day.

This song is fascinating because of its visceral and consistent ability to invoke anger in the listener. Much like

Corigliano's *Symphony No. 1*'s evocation of grief and loss Killing in the Name evokes a similar response of anger. So much so that the song has been adopted by groups and movements with no sense for the irony in their own use of the song. Rage Against the Machine was and is hugely popular with young middle class white people, as well minority groups. This song has been co-opted so frequently that there was even a famous video at a Trump rally of Trump supporters dancing to the song. The popularity of their music caused the message to become lost. Fans have tweeted at lead guitarist Tom Morello to stop making the music "political" to which he incredulously responds "Which of our songs AREN'T political, let me know so I can get rid of them!". This is an interesting case of a band who was extremely political, but their own popularity and mass appeal somehow got in the way, rather than confirming and spreading their message, especially over time.

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The song Killing In The Name was written by Rage Against the Machine, it was released November 2, 1992. The rap-rock fusion band wrote songs about political events all the time, the members of the band, specifically vocalist Zack de la Rocha and guitarist Tom Morello were very interested in creating and speaking out about these instances. The song was inspired by the Rodney King case which is similar to the events that happened last year with George Floyd. (Tom Morello participated in protests for Floyd as well.) The Rodney King case involved police

brutality in California. King and his friends were driving, and it escalated to a chase. After the police pulled them over, "The LAPD officers forced the men to lie on the road. They later claimed that Rodney King resisted arrest - he was tasered and fell to the floor. As King struggled to get up off the floor, he was beaten by four officers with batons; he was hit more than 50 times." (RadioX, 2003). After the court cases, a riot broke out in California due to the verdicts. It lasted 5 days; special forces were involved and 63 people died. This song was a reaction to the brutality in the riots and the King case in general. In relation to the lyrics of the song, "Some of those that work forces are the same that burn crosses - drawing a direct link between the LAPD and the white supremacist group the Ku Klux Klan, who would use a burning cross to arouse fear in their victims. He then repeats: "You justify those that died by wearing the badge, they're the chosen whites." (Radio X, 2003) Due to its political nature, the song did not get any air time in the US; The unedited version was also censored on MTV. Although, the song did make it to the UK top charts.

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1992

RuPaul's "Supermodel" and Queer Representation in Mainstream Media

Many know RuPaul as the creator of the television franchise RuPaul's Drag Race, but it is less common knowledge that he is a commercially successful recording artist. His first musical venture, the single "Supermodel (You Better Work)," was well-received in both the queer community and in mainstream culture; the song peaked "at No. 45 on Billboard's Hot 100 and [sold] nearly 500,000 units" (Flick, 1993, June 5). This song's

accompanying music video was nominated for an award at the MTV Video Music Awards, and won one at the International Dance Music Awards in the same year. Billboard contributor Larry Flick (1993a) wrote, "...no one matched the glamour and good humor of RuPaul, who bested the likes of Michael Jackson and Madonna in the music video category for 'Supermodel.' Her moments on stage made us wonder why she was not tapped to host [the Dance Music Awards]..." (p. 30). Sharing the company of two pop music superstars puts RuPaul's mainstream popularity in a more detailed context, considering how queer representation, especially for the black queer community and drag performers, was limited. Additionally, the music video for "Supermodel" was aired on MTV and BET, with the former including it in frequent circulation. MTV had more black artists in its rotation already, as compared to its beginnings, yet the inclusion of RuPaul diversified the network even more. This helped RuPaul's national reputation greatly; a figurehead at the record label is quoted, saying, "suddenly, calls were coming in from stations I don't normally deal with...the video helped open a lot of doors in the Midwest. People were taken by RuPaul's charisma and sense of humor" (Flick, 1993c). Overall, it is intriguing to explore this facet of queer representation that stems directly from the LGBT ballroom counterculture, and how RuPaul achieved success while being forthcoming in his identity as a black, gay, drag performer.

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1996

Rent

The musical *Rent* was written by Johnathon Larson which premiered in 1996. It was originally a collaboration project with playwright Billy Aronson to create an adaptation loosely based around *La Bohème* by Puccini. Larson later received permission to take on *Rent* as a solo project. The musical portrays many of the issues plaguing the New York City at the time, most famously the HIV/AIDS epidemic. It also features issues, including gentrification, homelessness, sexuality, and drug use. The comparison of *La Bohème* and *Rent* is that the original opera portrays characters suffering from tuberculosis while Larson's musical portrays characters living with AIDS and drug addiction. *Rent* was only the second musical since *Hair* (1967) to portray addiction on the musical stage (Grossman 2018, p. 153).

This musical was Larson's dream of creating a new modern musical "for the MTV generation" (Shields 2017, p. 68). He had dreams of changing the theater world (Moak 2009, p. 8). He appealed to a younger audience by writing a rock opera. The show also was the first to use a lottery system for their Broadway production to appeal to younger audiences who couldn't afford tickets (Shields 2017, p. 71). This musical was also quite personal as it takes place in the East Village in New York City. Also, the same place where by 1995, about 500,000 people had been diagnosed with the disease.

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Open the Door Projects—Week 5: 1995-2008

1993-2000

Backstreet Boys and Sexuality

1993

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1997

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1997

Hong Kong’s Handover Ceremony

1997

The Environmental Warning of *Princess Mononoke* / Main Theme

1998

Notre Dame de Paris

1998-2001

Matthew Shepard & MTV-Anatomy of a Hate Crime

1999

Columbine and Frank Ticheli

Marilyn Manson and Columbine

1999 onward

Britney Spears

2000-2010

Limewire and the Feds

2001

Coldplay, “Politik”

2001-2002

The NYC Music Therapy Relief Project

2001

iPod Music Industry Takeover

2002

Christina Aguilera “Beautiful” and Anthems of Empowerment

2003

The Space Shuttle Columbia

2003

The Black-Eyed Peas, “Where is the Love”

2003

System of a Down, “Boom”

2003

Just who is “In Da Club” 50 Cent?

2003

Avenue Q

2003-2006

Dixie Chicks

2004

Green Day and “American Idiot”

2004

Kanye West and *The College Dropout*

2004

Greenjolly’s “Razom Nas Bahato” and the Cybermusicality of Ukraine’s Orange Revolution

2005

Kanye West and the NBC Telethon

2005

Flobots and “Handlebars”

2005

Female Empowerment in the 00s: Hayley Williams, “All We Know is Falling”

2006

Pink, “Dear Mr. President”

2006

Neil Young, *Living with War*

2006

My Chemical Romance, “Welcome to the Black Parade”

2008

Yes We Can — Barack Obama’s Campaign Playlist

2011

Steve Reich, *WTC 9/11*

1993-2000

Backstreet Boys and Sexuality

There are five Backstreet Boys, Nick Carter, Brian Littrell, AJ McLean, Howie Dorough and Kevin Richardson. The group was formed in 1993 in Orlando, FL with an age range from 13-21. When the group first formed, they were popular in Europe but had not broken into American Pop culture. The term “boy band” was originally from Europe and came over them. They wanted to be refrained to as a “vocal harmony group” but boy band stuck to them, and they eventually embraced it. Their peak popularity in the United States started in 1996 and ended 2000. Typically in boy bands, each member was pick based off of a stereo type, the baby/cute one, prankster/funny one, the shy gentleman, the cool rebel, and the dancer also referred to as “the Body.” Jamieson said that “The Backstreet Boys are significant because they were the first North American boy band to aggressively pursue the gay market” which he then goes on to provide in his article.

“Quit Playing Games With My Heart” Song and video:

First BSB video that only featured the band members and women are no specifically mentioned in the song. Instead

words like “baby” and “you” are used to address the heartbreaker. “On a tonal level, when suffering from their love lost, the Backstreet Boys frequently sing in high-pitched, pleading, and almost whiny voices, thus staging themselves in opposition to traditional, hegemonic masculinity.” Throughout the video, the camera goes in and out of focus, in a similar way that films and movies show the difference between reality and dreams or fantasies. There is also something to be analyzed in body language, especially facial expressions and hand movements. Most of the facial expressions include an explained sexual tension with closed eyes and overly emphasized mouths. You can also notice that the band members are moving and placing their hands in a very sexually tensing way, again connecting with the fantasy idea. The boys are constantly touching their hair, face, chest, and laps. They also commonly point at the camera or spread their arms away as a way to interact and invite in their viewers. In the second half of the video the sexual tension increases with the BSB members unbuttoning their shirts and dancing in the rain. Howie is quoted in saying: “That video, I remember it being cold and rainy [during filming] and the director was like, ‘Are any of you guys cool with taking your shirt off?’ And at the time I was 21 years old, and I definitely had a different body then than I do now, so I was like ‘Sure, why not?’ And then we saw it and we were like, ‘Oh my gosh, we’re gonna come off as beefcakes.’” Throughout this video, we also see an emphasis put on the youngest member of the group, Nick Carter who was 17 at the time.

Over Sexualization of Nick Carter:

“Nick Carter, as the youngest, most androgynous member of the band, was the Backstreet Boy who played the most sexually ambiguous role within the band. Since he appealed to both of the main groups of fans that the Boys were courting (young girls, due to his age, and gay men, due to his androgynous body-type), Wright Stuff made him the front-man of the band, emphasizing his youth, innocence and his sexual ambiguity. They isolated and highlighted him in the Boys’ videos, they gave him more solo lines in the singles, they even put him on the cover of a gay teen magazine.”

“Marketing of Nick as a “youthful, innocent, androgynous boy who needs another person to help him ‘become a man’”

CARTER: “It’s so funny, that song probably could’ve been a hit if it was released. But yeah, if you think about the lyrical content, it is a little strange for a 16, 17-year-old boy.

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1993

Tupac Shakur and “Keep Ya Head Up”

Tupac Shakur wrote the song, “Keep Ya Head Up” as an ode to Black women. He wrote many other songs creating and spreading awareness about many social issues like racial oppression, systemic and societal obstacles, inner city problems, police brutality, and sexism.

“Keep Ya Head Up” was written in memory of 15 year old black girl named, Latasha Harlins. She was shot by Soon Ja Du, a Korean store owner in Los Angeles. “For whatever reason she thought the girl was trying to steal a bottle of orange juice; there was a short but violent altercation, and Harlins was shot in the back of the head.” (SongFacts) This court trial was during the same time as the Rodney King case. The store where she was shot was burned to the ground during the riots that followed these cases. Ice Cube also wrote a song in 1992 called “Black Korea” inspired by this event (It was more resentful than joyful like this one.) Tupac’s song was also in response to Ice Cube’s song.

The sample based on the song is called “Be Alright” by Zapp, and the song also quotes the song “Ooh Child” by The Five Stairsteps. Both of these songs have an uplifting message, just like “Keep Ya Head Up.”

An author wrote, “What’s amazing to me about the verse in “Keep ya head up” is not only its unique presence in a gangsta rap song, but also how unrestrained his critique of sexism is.” (Johnathan T, 2011)

“And since we all came from a woman

Got our name from a woman and our game from a woman

I wonder why we take from our women

Why we rape our women, do we hate our women?

I think it’s time to kill for our women

Time to heal our women, be real to our women

And if we don’t we’ll have a race of babies

That will hate the ladies, that make the babies

And since a man can’t make one

He has no right to tell a woman when and where to create one

So will the real men get up

I know you’re fed up ladies, but keep your head up”

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1995

Death of Selena Quintanilla

In 1999 Latin artists, like Jennifer Lopez and Ricky Martin, were beginning to emerge, some called this emergence the "Latin explosion."¹ A big reason for this emergence was due to the work of Selena Quintanilla and her emergence in the American music scene. Unfortunately Selena's life was cut short and created a sense of grief among the Latinx community.

The murder of 24-year-old Selena occurred on March 31, 1995. Prior to her death Selena was releasing her new album, *Dreaming of You*; "*Dreaming of You* sold 175,000 copies on its first day of release, making its debut at number one on Billboard magazine's pop chart and eventually selling over 2,000,000 copies." Later in 1997, the film *Selena*, based on the late artist's life was released. This film ended up paving the way for the actress Jennifer Lopez who played the role of Selena; another commemoration to the singer was a 2000 musical named *Selena Forever*.² Most recently there is a Netflix show named *Selena: The Series*, which also tells the story of the late singer's life. Needless to say Selena is an artist whose success is still well known today, especially in the Latinx community. Paredez argues that two of the reasons why Selena became so well-known after her death was because of the special edition *People* Magazine released on Selena, as well as the behavior of Howard Stern. After the release of *People*'s editions on Selena, it led to the company releasing *People en Español*, which exposed many people, especially in the United States to Latinx artists. During the day of Selena's funeral Howard Stern decided to comment on the singer's music. On his radio show Stern spoke about Selena's music in a manner that could be described as a, "nativist attack."³ There was one account that someone recalled Stern playing gunshot sounds while simultaneously playing Selena's music.⁴ After months of protests Stern finally delivered an apology in Spanish which in the end was not well received.⁵

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1996

Rent

The topic that I decided to research was the 1996 musical *Rent*. This musical was revolutionary in the same way that *Hair* was in the 1960s. *Rent* brought real-life issues and current events to the Broadway stage in a way that was not the norm on Broadway, rock n' roll. The musical *Rent* was written by Jonathan Larson and based on Giacomo Puccini's 1896 opera, *La Bohème*. The musical, in contrast to the opera, focuses on subjects such as race, gender, sexuality, HIV, AIDS, drug use, and more topics that would normally be considered taboo on Broadway. *Rent* was reviewed very highly in regards to its realistic and optimistic depiction of AIDS. The characters of Angel and Collins are both portrayed as HIV positive but with positive outlooks on life which was a change from what

the media had been portraying. Reviews of the musical itself were equally as incredible. Some critics were not as impressed with one stating that the music was “a melange of shop-worn riffs and square melodies, smacking of mediocre '80s pop or above-average ad jingles. There is very little here that has to do with where rock is in 1996 (and nothing to do with where it's going). Truth be told, “The Rocky Horror Picture Show” was hipper and more daring, and had far better tunes.” (Bambarger, 1996). In April of 1996, *Rent* went on to win the Pulitzer Prize for Drama. Jonathan Larson was not able to accept the award because he died of an aortic aneurysm on January 25th, 1996, just hours before the show began its previews. Normally the award is given to composers who have a long-standing career as a writer, but Larson won for one of his first musicals ever written. The Pulitzer represents the highest standard for American drama and it is no surprise that *Rent* went on to win this award.

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1996

Sojourner: Wake-up Music

There has been a long tradition of astronauts bringing and listening to music in space. This includes astronauts having “wake-up songs” that get them up in the morning. These songs are chosen by them or sometimes family and cover a wide variety of genres and styles. Some of the

more popular areas of music include space-themed songs, marches, and Christmas songs during the holidays spent away from families. The use of music in this way shows the power of music on these political missions. It brings pleasure, peace, and a part of “home” for these astronauts who are far away from their loved ones in space. The tradition of wake-up music is not limited to human ears.

The first Pathfinder to land on Mars is the Sojourner rover of the United States. The rover launched on December 4th, 1996, and landed on Mars on July 4th, 1997. Although Sojourner doesn't have ears in the way humans do, they use the transmission to play music to “wake up” this pathfinder probe. The first song used was “Final Frontier (Mad About You)”. Although this song originated as a sitcom theme song, the title is symbolic of the rover. Sojourner will explore a new “frontier” on the surface of Mars. Another pop culture effect on this mission includes the “Friends” theme song. Other notable songs on this playlist include other space themed and rover related songs such as “Let the Good Times Rolls” by Ray Charles and “ Love Me Like a Rock” by Paul Simon. It is said the song they choose as the “wake-up song” is related to the mission of the day. In the space age, music provides a symbolism within the mission to nonhuman forces. There is no specific benefit of playing music for Sojourner which further goes to show the power music holds in politics.

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1996

The Rise of Radio Disney

Radio Disney began its run on November 18, 1996 in an ABC Radio Networks studio in Dallas, Texas. The radio station had a goal of propelling the careers of Disney and

Disney channel stars, including Miley Cyrus, Raven Symone, Selena Gomez, and Aly & AJ. The station also played songs by popular musicians of the time, including Backstreet Boys, N'Sync, Britney Spears, and Christina Aguilera. It was hugely important in bringing young musicians' careers to popularity, rather than perpetuating older and more established musicians' careers by playing the same songs that were on all radio stations. It helped do this by highlighting these stars on both Disney Channel or Disney movies as well as Radio Disney; Disney consumers would be hearing and seeing the new artists and would therefore remember them more (this started with Hilary Duff in 2002). It also encouraged new young artists with their contest "NBT" or "Next Big Thing" in 2008, which would have teens or young adults compete to have their music played full time on Radio Disney. It was truly for kids, as it used focus groups of kids to decide what was played every hour of the day. The station also got in on the award show scene, starting their Radio Disney Music Awards in 2001. Recently, in 2021, Radio Disney closed its airways in the United States.

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1997

Disney and the Insane Clown Posse

I chose to write about the group called, Insane Clown Posse. I have never heard of this group before and I especially found it interesting that they used to have ties with Disney. In 1997, this group was known for having great special effects on shows so after their second album, Hollywood Records signed a contract with them for \$1 million dollars to make music for Disney. The idea of having this music group was to have the music represent the fictional characters of whom were villains. Their style of music was hardcore, hip-hop and even though the duo

just wanted to have fun, their lyrics said otherwise. They had very graphic lyrics that discussed killing those who were murderers, racists, and those who did not support gays. On the release of their album, "The Great Milenko", the Disney corporation said they did not review the album and realizing their inappropriate language representing Disney, they cancelled the release. This however did not stop records from getting out as over 18000 copies were sold in the 6 hours they were available. The Insane Clown Posse's intentions were actually trying to portray that there are metaphoric "clowns" in the United States who take away the freedom of the people. The main reason Disney cancelled the release of the album was more related to the boycott hosted by Southern Baptist Convention prior to signing a contract with Insane Clown Posse. This convention was protesting Disney in its acceptance of homosexuality through those they hired and the entertainment they released. Since this part of society was not accepting of these values Disney was losing support of their customers and in return they could not release an album that contained explicit graphics and language and discussed a strong side of supporting homosexuals. Since the cancelling of this album, The ICP group have been known to be the most hated music group.

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1997

Bono Brings U2 to War-Scarred Bosnia

In London in 1993, Bono showed gruesome footage of war in Bosnia as he was trying to educate fans on the horrors still occurring, since the media had stopped giving the events as much attention. He did seem to acknowledge "how ludicrous it was for someone living in the "fantasy" of a mega-rock tour to try to connect with the misery of a war zone."

Later, in 1995, Bono visited right after the war had ended and promised to come back in the future with his band. He did so in 1997, at the Kosevo Stadium in Sarajevo. They pledged to make it a full-fledged concert, the same as they would play in New York or London. Young people were invited from anywhere: "The night of the concert, special trains brought young people from former Yugoslav republics Croatia and Slovenia to Sarajevo. According to news reports from the week of, Slovenes were informed that "they would not require a visa for the evening." The thematic tour was not as well suited for memorial as older U2 would later be for 9/11 remembrances. Their PopMart tour of 1997 featured glitzy suits, fake foam muscles, and was a "biting parody play on shallow materialism." The concert was not really a benefit concert or a solution to anything, but rather "a kind gesture for a long-suffering people. PopMart didn't undo the horrors of war or bring long-lasting peace to Bosnia so much as it brought a happy distraction to some people who'd been through a lot."

His "rock-and-roll messiah" persona would get more exaggerated as years went on: "In February 2006, Bono, lead singer for the Irish Rock band U2, presented the keynote speech at the National Prayer Breakfast in Washington, DC, an event organized by an evangelical Christian foundation." He also advocated for debt relief for African nations through DATA (an international organization.)

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1997

Hong Kong's Handover Ceremony

On July 1st, 1997, Hong Kong was officially transferred as a colony of the United Kingdom over to the People's Republic of China. It was temporarily marked as a special administrative region (SAR) of China with its own economic and governing systems that are technically separate from mainland China. Under the Sino-British Declaration, the "one country, two systems" principle was agreed upon for a period of 50 years.

On the eve of the official handover, there was an all-day celebration which included ceremonies attended by Prince Charles, Prince of Wales. Included was a pop concert which was broadcast into the night that featured many musical acts that portrayed both Western and Chinese culture. The composer Tan Dun was commissioned to write a piece for the ceremony, *Symphony 1997: Heaven, Earth, Man*. During this performance, Yo Yo Ma joined as a celebration of Chinese solidarity (Lawrence 2002). What was interesting was that the commission was originally held as a competition. There were several Hong Kong finalists, but they were only given performances without as much view. However, Tan Dun's performance was given the headline which is striking as he represents the new leadership of the mainland Chinese.

Even more interesting was the organization of the ceremony. The evening events were organized by the outgoing British government while the events during the day were held by the incoming Chinese government. The musical events organized by the British represented a multicultural landscape while Chinese leaders were looking to show a reunification with the motherland and a sense of Chinese nationalism. This is clearly seen in the Yo Yo Ma and Tan Dun performance. This case study of the event represents how music plays a large role in political events we see.

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1997

The Environmental Warning of *Princess Mononoke* / Main Theme

During the late 1990s into the early 2000s, conflict continued to wage on throughout the world, from the Gulf Wars to those in the former Yugoslav, and mankind continued to decimate the land for resources to support capitalism and growing populations. This created enormous environmental complications, including oil spills and nuclear disasters. As environmental activists continued to fight back, media was used as a way to send clear messages to the public about the state of our world. In 1997, the Japanese animated film studio Studio Ghibli released *Princess Mononoke*, a tale set in medieval Japan juxtaposing the rise of industrialization and its effects on the natural world. Many refer to this film as the embodiment of creator Hayao Miyazaki's beliefs of the environment and its inverse relationship to the growth of humankind. This is only emphasized with the vast orchestral score of the film, composed by Joe Hisaishi. *Princess Mononoke* is about the struggle between humans depleting resources and the natural world retaliating, using imagery and musical tone to represent pollution and environmental devastation. Miyazaki's pride in his work, of which the studio would hand draw over approximately 80,000 cells of animation in creating this film, emphasized the importance of sharing an uninterrupted narrative and message to the world. In an interview regarding *Princess Mononoke* and its influence stemming from his views of the Yugoslav Wars, Miyazaki states, "I learned that mankind doesn't learn. After that, we couldn't go back and make some film like *Kiki's Delivery Service*. It felt like children were being born to this world without being blessed. How could we pretend to them that we're happy?" To combat this tension, composer Joe Hisaishi used the score of the film to create a soundtrack and soundscape indicative to the grandiose topic of the natural world's struggles. This is best represented in the main theme of *Princess Mononoke*, which, when

performed symphonically, used an orchestral score with both western and traditional Japanese instrumentation and chorus. The use of the taiko drum forges the tension of the music forward from the initial hits beginning the score. This drives us towards the vocal solo near the end of the piece which uses emotionally driven lyrics, followed by a huge scalar swell in the orchestra, leading to a climatic surge that resolves into a fade, repeating the final lines of *もののけ達だけ*, or "only the spirits" (lyrics below). In comparison to this version of the score, the one heard alongside the film uses a smaller instrumentation of strings, woodwind, and piano. Despite these differences, this score is well-renowned for its programmatic narrative supporting the film's imagery. Through its open chordal structure and minor key signature with modal modulations, this piece presents the vastness of the natural world, and through dynamic shifts, its struggles and perseverance.

はりつめた弓の ふるえる弦よ
月の光にざわめく おまえの心
とぎすまされた刃の美しい
そのきっさきによく似た そなたの横顔
悲しみと怒りにひそむ まことの心を知るは
森の精 もののけ達だけ もののけ達だけ

Romanization

Haritsumeta yumi no furueru tsuru yo
Tsuki no hikari ni zawameku omae no kokoro
Togisumasareta yaiba no utsukushii
Sono kissaki ni yoku nita sonata no yokogao
Kanashimi to ikari ni hisomu
Makoto no kokoro wo shiru wa mori no sei
Mononoke-tachi dake mononoke-tachi dake

English Translation

The trembling bowstring of a drawn bow
Pounding in the moonlight, your heart
The beauty of a sharpened blade
Thy profile looks very much like that sword point
Lurking in the sadness and anger
The only ones who know your true heart are the forest
spirits
Only the spirits, only the spirits.

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1998

Notre Dame de Paris

Notre-Dame de Paris was written by Luc Plamondon, composed by Richard Cocciante, directed by Gilles Maheu, choreographed by Martino Müller and based on the infamous novel by Victor Hugo. The show debuted on September 16th, 1998 in Paris, France. The musical has appeared in 23 countries, touching 13 million audience members, and will be making a debut in New York at the David H. Koch Theatre in Lincoln Center from July 13-17th in 2022 (Notre Dame DE PARIS). Notre-Dame de Paris had the Guinness Book of World Records record for the most successful first year of a musical ever (2019, Millman). The musical follows the same plot of the book and "tells in a grand scale the emotionally charged love story of the hunchback cathedral bell-ringer, Quasimodo, and his unwavering devotion to the beautiful gypsy, Emeralda" (Notre

Dame DE PARIS). The musical was one that initiated the presence of musicals in France and the most famous song "Belle" was a top song in France and Belgium (wik). "Belle" was so popular that it won song of the year at the Victoires de la Musique which is an annual ceremony in France that recognizes outstanding achievement and is comparable to the Grammy Awards. The awards are given by the Ministry of Culture which is aimed at maintaining French identity through the arts (wiki). The Ministry of Culture and Communication is headed by a member of the cabinet known as the Minister of Culture. France is the first to have a Ministry of Culture which is predominantly in charge of

the cultural politics of France (1991, Poujol). The first Minister of Culture was André Malraux, a famous writer. The Constitution of France and Universal Declaration of Human Rights (1948) wanted to elevate France through culture and thus the ideas of a right to culture were added to these legal documents.

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1998-2001

Matthew Shepard & MTV-Anatomy of a Hate Crime

MTV is no stranger to controversy. Through its inception, MTV has been a platform for all different kinds of voices, artists, musicians, genres, and ideas-- be those positive, negative, or anywhere on the spectrum in between. MTV, especially during its earlier days, sought to reflect the culture of those tuning in through the music being played. That being said, the music played on MTV addressed all kinds of subjects and socio/cultural/political events. MTV sparked much conversation when they decided to premier a movie in the year of 2001 in memoriam of Matthew Shepard-- a young, gay man who was beaten to death due to his sexuality in 1998. This movie was titled *Anatomy of a Hate Crime*, and kicked off a campaign entitled, "Fight for your Rights: Take a Stand Against Discrimination." Headlines such as, "Is Anti-Hate Campaign Contradictory to MTV?" and "MTV With a Conscience" appeared across newspapers and magazines, alluding to MTV's tendency to air less-than-benign songs and music videos. On the other hand, the president of programming at MTV received praise for his choice in airing the movie, and additionally, going 'dark' on the channel for a day following the premier. Brian Graden, the president of programming at MTV, identified as a gay man, himself, and felt compelled to shed light on the subject, stating in an

interview with The Advocate that “MTV decided to focus on the ‘seeds of hate’ after an early national survey they conducted among 12 to 24-year olds showed that concern about discrimination was on the rise.” (Che, pg. 82).

Graden also stated, “MTV is a network that wants to do more than entertain,” and states MTV’s plan to “address discrimination based on race, religion, ethnicity, gender, sexual orientation, and physical and/or mental abilities through news specials, 10 second public service announcements called ‘snaps,’ and ‘Delete Discrimination’ guides, which would be passed out free... in conjunction with major music festivals like the Area One tour.” (Che, pg. 83). Despite Graden being a part of the queer community, he faced scrutiny in his choices to air music with homophobic, racist, and sexist undertones (or overtones, for that matter). Carla Hay of Billboard Magazine stated, “This new campaign comes at a time when MTV gives heavy rotation to many artists who celebrate homophobia, violence, and sexism against women. According to Broadcast Data Systems, Eminem-- whom many consider to be the poster boy in music for hate speech-- was MTV’s No. 1 video artist of 2001... Some people might call MTV’s new anti-discrimination campaign a positive publicity stunt, while others might see it as ‘too little, too late’ effort by MTV to deflect criticism for giving heavy exposure to artists with lyrics that glorify violence.” (Hay, pg. 103). Hay goes on to summarize their views on the matter by stating, “If you’re going to force an anti-discrimination/anti-hate campaign on viewers of a music channel, practice what you preach with a sincere, long-lasting commitment to that campaign by giving more exposure to artists who are about the destruction of those values.” (Hay, pg. 103). The Queer Music Heritage website lists an archive of popular music made in response to the murder of Matthew Shepard. I wonder how many of those songs, if any, received the kind of airtime they should have received as part of this campaign.

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1999

Columbine and Frank Ticheli

Frank Ticheli was tasked with writing a piece to help the grieving Columbine, Colorado community, only a short year after the tragic events that took the lives of a number of students. He said of the piece, “I thought ‘How am I going to express this?’ It was the kids’ idea — they said ‘We don’t want to relive the tragedy.’ I thought that was perfect for me because I didn’t want to do that either. I didn’t want to write a piece that relives this tragedy. Let me write a piece that’s just about hope.” A similar expression to John Corigliano’s about his Symphony No. 1 for Orchestra, hoping to create a work simply about loss rather than a specific piece about the aids epidemic. However, in large part this piece has unfortunately become a popular piece to perform throughout America as school shootings continue to be an controlled problem in our country. As a conductor stated to Ticheli, “He said to me, ‘I’m performing your ‘Elegy’ at Carnegie Hall in memory of the victims of the latest school shooting.’ And I said “Which one?” He said, “The one that will happen between now and the Carnegie Hall concert.” “Two days later, 17 students and staff members were killed at Stoneman Douglas High School in Parkland, Florida.”

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Marilyn Manson and Columbine

Around the time of the 1999 Columbine shooting, mainstream media and conservative activists had pushed blame on goth singer Marilyn Manson. False claims of the shooters being fans of Manson’s music was used to push blame on the singer and to end his career. It was later found that the students responsible for the shooting were not actually fans, yet politicians and journalists continued to pressure Manson to end his career. While this event

isn't the first tragedy to be connected to music and politics, the impact it had on society was monumental, as this fired up the public into blaming different forms of media for perpetuating violence, and began a conversation of censorship in the arts.

Marilyn Manson has stated in previous interviews that his music and persona are meant to highlight the issues that society is ignoring in America, yet most people misinterpret it as glorifying violence and other issues. He mentions in different interviews and in response to Columbine that there are plenty of other factors that can be blamed for influencing the killers' intent. We show violence everyday on the TV and in books, video games, and other media and we ignore the violence of war which we throw ourselves into on a regular basis. Other scholars/journalists have also pointed out that other artists such as Elvis and Ozzy Osborn who were once chastised for the same negative influence are now considered music legends and are memorialized as positive figures. Meanwhile Manson's career was shot down by Christian activists who were trying to get rid of him well before the massacre.

Manson was unique from other goth music icons at the time. Most goth and rock n roll artists who were opposed to society's ignorance to bigger issues, and government direction were opposed to being connected to mainstream media. Manson is one of the few who has a close connection with mainstream media as he often goes on talk shows and interviews. People were expecting him to drop out of the industry and go silent after being accused of influencing the shooters, but on the contrary, Manson played into the issues he was accused of even deeper.

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1999 onward Britney Spears

Britney Spears (b.1981) is an American pop singer, and was part of the teen pop revival that took place between 1990 and 2000. She broke into television on Mickey Mouse Clubhouse, where she performed from 1992-1994. Britney had a number of chart successes, leading the "Princess of Pop" to become very popular in the media. The Paparazzi are protected by their first Amendment rights, and have freedom to take pictures in public places. In 1997, Princess Dianna died in a car accident after a high-speed chase with the paparazzi, but the rules enacted had no teeth so the industry did not change. Britney was going through her divorce with her husband (Kevin Federline) in 2007, which did not help her navigate her preexisting drug and mental health issues. Due to her erratic behavior (attacking paparazzi with an umbrella, locking herself in the bathroom with the kids after a custody hearing, shaving her head, etc.) Britney was hospitalized and underwent a mental health evaluation. She was put into a temporary Conservatorship in 2008, which a few months later became permanent.

A conservatorship is, "is a court case where a judge appoints a responsible person or organization (called the "conservator") to care for another adult (called the "conservatee") who cannot care for himself or herself or manage his or her own finances". While Britney was going through a difficult time and did have an empire built around herself, there is now debate on if this should have been a permanent set up. Britney was about 26 when this was enacted, and is now 39. If she was incompetent, why was she able to perform as an artist in residence in Vegas, record music, and continue her successful career? Power often derives from money, which was locked away from Britney and controlled by her father.

Britney was a young adult (18) when her first hit premiered. How and why are paparazzi allowed to harass celebrities because of their first amendment rights? There was some movement for change after her stint with the umbrella, but what has that cost Britney?

There is also an interesting discussion to be had about the sexualization of Britney and her described, "naive-yet-knowing" image.

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2000-2010

Limewire and the Feds

I vividly remember using LimeWire through my high school years to collect music without having to pay for it. At the time, I did not see the point in paying a dollar for something that I could just pick up for free. I now pay for most of my music, although I do know that Spotify pays

pennies on pennies per stream so I'm not sure what I am doing now is much better. I found in my research that there was a correlation between the advent of pirating software such as LimeWire. For every 1% of illegally downloaded material there was a .6% decrease on album sales (Bender, 2009, p.165). Furthermore, the Recording Industry Association of America (RIAA) claimed brought revenue down by 50% from 1999 – 2009 which was by the increase in access to internet and personal computers during that time (Halliday, 2010). The program was banned in the U.S. after a 4-year court battle in, even though they claimed to be the "legal place to download" and having gone to a "freemium" model in 2009 (Halliday, 2010).

Founder Mark Gorton was told to pay RIAA \$105 million in damages, and was eventually jailed for nearly 3 years for his actions (Vilches, 2011) I find that this is more of a social connection than a political one. While the government did have to step in to uphold copyright laws, the decision was felt by the public the most. During this time iTunes was really the only applicable "legal" space to download individual songs and very few people were buying full CD's or albums anymore.

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2001

Coldplay, "Politik"

This week, I decided to focus my attention on one of my favorite bands, Coldplay. I have been listening to this band for years, and it was interesting this week to focus on the meaning of the songs, rather than just listening to the pieces. I was pleasantly surprised to see how many of Coldplay's songs talk about politics, the most obvious being Viva la Vida and Politik. Furthermore, it was also interesting to see how more openly political Coldplay has

gotten over the years, especially with their new album released in 2019 called "Everyday Life" which I will talk about more in my podcast. It is interesting to note that Coldplay's stances are not forcefully radical in any sense, but almost plays it safe with "hidden meanings" with their lyrics as to not offend or be "risky." (Ryan 2019)

One of Coldplay's songs, Politik, was written on 9/11 as the artist's collective response to what happened that day. It was recorded two days later, and was the first song on the album A Rush of Blood to the Head. (Willis 2002) Chris Martin, the lead singer of the band, said that Politik described what they were feeling. "I wrote the song on 9/11 and we recorded it on 9/13. We were all a little confused and frightened." (Spivack 2004) The band also wanted a song where they "just hit our instruments as loudly as possible and dispensed with the idea of fragility. Not to waste the potential missed opportunity of living in the now." (Spivack 2004) They certainly accomplish this in the opening bars of this song, and it is a jarring call to change the way that we think and look at the world. "Tell me your own politik, and open up your eyes."

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2001-2002

The NYC Music Therapy Relief Project

I chose the topic of the NYC Music Therapy Relief Project, sponsored by the American Music Therapy Association and run by Andrea Frische Hara from October 2001-June 2002. The project was also supported by the National Academy of Recording Arts and Sciences (NARAS), which is the organization that sponsors the Grammy's. This was a project created in the aftermath of the 9/11 bombings and the devastation of the collapse of the Twin Towers. Hara stated that she knew there would be so many people who would need help and she felt music therapy would be a great way to help them cope and recover from loss and grief. The project was for individuals and groups that were

affected by the 9/11 attacks and lasted for nine months. Locations where this project took place included hospitals, senior centers, schools, and other places around NYC.

The project consisted of 20 community programs containing thirty-three professional music therapists that held over 7,000 music therapy sessions. Hara was the field director of the program and stated that things were very tense in the beginning because of the pressure she and the others were under in such devastation. Hara also talked about the chaotic and frantic time where they hurried to gather all the necessary materials and information to begin helping so many people who needed help right away. However, she was proud of the program and what her skills-along with the others'-accomplished. She describes this as "disaster relief" (Hara, 2003) and was awed by the fact that she once again had the opportunity to see how music forms community and support.

There was a large variety in the recipients of this project, from age to careers. 5 of these community programs were designed specifically for the caregivers of the victims of 9/11. This included doctors, nurses, teachers, counselors, crisis workers, and even therapists. These were the people in direct contact with those directly impacted by the attacks and the ones who gave them care in some way or another.

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2001

iPod Music Industry Takeover

The invention of the iPod in 2001, the digital media world was revolutionized. Apple was not the first company to launch a digital music player, however Apple took almost full control of this category in less than a decade. Four years after its release “Apple held seventy- five percent of a more than \$4 billion market.” (Peterson 2007) The product design of the apple iPod digital music player was a huge success because of its ease of use and distinct style. It could hold thousands of songs and fit in one's pocket. The iPod combined both hardware and software which made the MP3 process simple for consumers to setup, download quickly and store large quantities of music. However, it wasn't solely the iPod invention that revolutionized the digital market at this time, iTunes came with it which revamped how consumers bought and shared music. Originally Apple was thought of as a part of the piracy issues in music, however the iTunes music store helped musicians legally advertise/promote and sell their music which opened music availability globally. Along with a focus on single tracks over some full album productions, came a heavy focus on album artwork. In a music industry filled with music label monopolies, this was a significant step for musicians as an alternate form of reaching consumers. This apple digital industry boom was both a blessing and a boon because it helped save music over years, it also curbed every alternative because of its popularity among consumers. An interesting side note from the invention of the iPod was the rise of podcasting. The converging of these technological advancements changed the ways we listened to and shared music as consumers, along with challenging the current media resources such as radio. “Podcasting is not only a converged medium (bringing together audio, the web and portable media devices) but also a disruptive technology and one that has already forced some in the radio business to reconsider some established practices and preconceptions about audiences, consumption, production and distribution... free access and the radio-like nature of Podcasts contribute to the disruptive nature of the new medium.” (Berry 144)

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2002

Christina Aguilera “Beautiful” and Anthems of Empowerment

Christina Aguilera rose to fame with her self-titled album in 1999 after being recognized for her performance of “Reflection” in Disney’s *Mulan*. This first album was a mix of teen pop style, hip-hop, and RnB influences, exemplifying the array of popular music tastes during the 90s. Her 2002 album, *Stripped*, marks a shift in Aguilera’s identity from pop star to grown artist, as the lyrical content mainly focuses on self-respect and “being true to yourself” (Dunn, 2002). This is especially true for the second single, “Beautiful,” which highlights self-empowerment, affirmations, hoping for a better future, and pushing past insecurities and external criticism to live as your true self. The singer makes sure to double down on this message, saying in an interview, “no matter what you say, I'm comfortable with myself, I'm comfortable with my body and with who I am” (Media darlings, 2003). This broad, open-ended message, along with the music video’s authentic portrayals of gay and trans people and their struggles rather of implicit suggestions, garnered significant respect from the LGBTQIA+ community. While the lyrical content can be interpreted in many different ways, the music video brought queer issues into a more mainstream conversation, breaking away from using more vague, “secret empowerment messages” (Davis, 2004). As such, the song was soon considered a “great queer anthem” (Flick, 2004) and paved the way for artists such as Lady Gaga and Katy Perry to continue to create anthems of empowerment and support for the queer community (Dawson, 2019; Jang, S. M., & Lee, H., 2014).

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2003

The Space Shuttle Columbia

The Space Shuttle Columbia at the turn of the millennium and musical responses

While the dominant narrative of space travel is linear progress, the failures and tragedies of the late 1990s and early 2000s introduce necessary doubt. The Space Shuttle Columbia accident in 2003 is a disastrous example. The popular initial gut reaction to the incident from the press was that the tragedy was an act of terrorism. Steven Chermack is quoted in his analysis of the press reaction: “It did not matter that Columbia exploded over 200,000 feet above the earth’s surface” (Reynolds & Barnett, 2009, p. 39). Music had very different reactions to this, but nevertheless political. First was Patti LaBelle’s performance of “Way Up There” just five days after the disaster (Dunbar). This reaction was understandably

emotionally raw. In fact, one author highlights the irony of the event: the songwriter “Clark was initially commissioned [the previous] May to write an inspirational song for NASA ‘as a way to try and bring awareness and emotion back into the space program’” (Taylor, 2003). In this context, it may seem like the lyrics hoping for “Imagination and amazing grace [to] bring us closer to our home in space” are still pandering toward rejuvenating the space program rather than the individuals who perished and their loved ones (Dunbar). On the other side, the band Evaporator released an album two years later which included a sample of the final communications between the shuttle and Houston. This song, to me, invites the listener to emoter more naturally and individually than the LaBelle one. It is a longer song, about eleven minutes, and is mostly ambient and minimal supporting instrumentals underneath the recorded dialogue from before the disintegration of the Columbia. In this way, the song has more in common with the John Adams approach to memorialization than the LaBelle’s overt call to unity that is less free to individual interpretation.

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2003

The Black-Eyed Peas, “Where is the Love”

The topic I chose for my open the door project is the song “Where Is the Love” by The Black Eyed Peas. The Black Eyed Peas are an American, alternative hip hop group that were founded in Los Angeles in 1995. Although they were founded in 1995, they did not become popular until the release of their album Elephunk. This album is where the song “Where is The Love” is on. “Where Is The Love” was released in 2003 in response to the terrorist attacks that took place on September 11, 2001. The lyrics of this song discuss why there is so much hate in the world and it also touches on a wide range of other topics such as LGBTQ+, race relations, gender equality, drug abuse, and more. The message of this song was so powerful that it became the

biggest selling single in 2003 and was also ranked number 8 on the US Billboard hot 100. This song also received two nominations at the 46th annual Grammy awards for Record of the Year and the Best Rap/Sung Collaboration. This song was re-released in 2016 with several other famous artists such as Mary J. Blige, Jessie J, Usher, ASAP Rocky, and more. The new version of this song was used to bring attention to the recent terror attacks in Europe, the crisis in Syria, the shootings of Philando Castile and Alton Sterling, and the killing of five police officers in Dallas.

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2003

System of a Down, "Boom"

System of a Down is a metal band that used its music to promote political activism. In 2003, they released the song "Boom!" which was a protest song against the war in Iraq. The song showcased clips from the Global Anti-War Protest on February 15th of 2003, where ten million people around the world protested against war. In the video, we can see the public outrage all over the world and listen to the real statements of those at the event. The aggressive metal sound that the group had was very fitting for this anti-war anthem. Their whole song describes the uselessness of bombings and war, stating that this is not the way to get justice. They make the financial comparison of how there are thousands of people that are dying from poverty and starvation while billions are being spent creating bombs and weapons. They used this song to state that the government doesn't care about the public and merely uses them as human shields.

The group used the footage in Boom! to help change the way people think about the solutions to global problems. They use a lot of political satire within the video as well to make the idea of dropping bombs seem like a ridiculous 'fix' to massive conflict. They were also able to reach a larger audience by using some comedic elements in the

song. A lot of musicians compared System of a Down's Boom! to Bob Dylan's songs, stating that they designed a protest song to fit the new millennium. Including real-life events and people's voices in the video heighten the political power the song holds.

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2003

Just who is "In Da Club" 50 Cent?

From the early 90's into the early 2000's there is a dramatic decrease in the most popular rap and hip-hop songs from making any kind of social commentary, or political statement. The extremely popular rap music is typically about wealth, and how the artists are spending their wealth and enjoying their newly acquired lifestyle. I wanted to dig a little deeper into several causes of this shift in popularity. I chose an incredibly popular song from 2003 by artist 50 Cent to represent this subspecies of rap that was created in order to gain superstardom. A heavy influence of this change was a cultural shift within MTV and radio culture. Rap was becoming more and more popular, which meant that now more than ever there was money to be made with the genre. This caused a demand for rap that could be played on MTV and radio, and was more likely to go mainstream. As we have seen so much before in this class, that meant taking the music of black people, and removing the black pain and injustice from the music, while keeping the generic feel of the music. In order for songs to reach peak chart popularity they couldn't be too controversial. (As we all know) Another influence is that in the early 2000's the US economy continued to trend upwards and many

Americans were finding wealth where their ancestors hadn't. Couple this with a burgeoning belief that the US had achieved a post-racial society, and the enjoyment of music concerning the success of black people was motivating and inspiring for many black people who were not as successful in the US. It was also an example of white "colorblindness" As music journalist Christina Lee put it "For most mainstream audiences they think of that as like 'ah they're flaunting cash and being really superficial' but for certain communities where that wealth is inaccessible it's like 'ah man somebody made it out of here that means we could do it too,'".

It is important to note that rap music with social commentary and political messaging certainly existed during this time frame. However it was not reaching the superstar status of the more club oriented songs. The rap that was gaining popularity, though not as much mainstream popularity, was rap related to ghetto and gang culture that was finding its own place in a still highly segregated and racist system. This rap would gain popularity a little after its time, and the timeframe for this open the door assignment during the 2008 recession.

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2003

Avenue Q

I have very fond memories sitting around a piano with my dorky theater friends, belting out hits from our favorite musicals. One that will always stick with me is "For Now," from Avenue Q. Back then the song didn't have much meaning, other than being funny to shout "George Bush." Now, as a 24 year old, I have a much better understanding of the musical. This musical was written to mock Sesame Street, which is ironic since the show is all about "lessons." While some of the songs seem to come out of left field (and by now are a bit outdated), the point of the musical was the serve as a "how-to" for twenty-somethings. The characters in the music find themselves very mundane and

typical situations — situations many of the audience members might currently be in. The musical was very successful when performed in a context that almost mirrored the action on stage. The "dying genre" of the theatre was revitalized by appealing to a younger audience. Unfortunately, when translated to a new venue, with new young people who had different issues in their own lives, the show was a flop. Avenue Q, while very entertaining, is a very niche show.

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2003-2006

"Not Ready to Make Nice": The Dixie Chicks are "Mad as Hell"

At a concert in 2003, the lead singer of the Dixie Chicks, Natalie Maines, declared that she was ashamed that President George W. Bush was from Texas. At the time, George W. Bush was posed to lead the United States into an invasion of Iraq. After the 9/11 terrorist attacks, many country artists were focusing their lyrics on patriotic themes, and most country listeners were supportive of the actions of the Bush administration. Maine's comments lead to the Dixie Chicks getting banned from thousands of radio stations. The band members experienced death threats and boycotts, and many people felt as if they had betrayed their nation. In 2006, the Dixie Chicks released their album "Taking the Long Way". Their hit "Not Ready to Make Nice" addressed the controversy directly, saying "How in the world can the words that I say send somebody so over the edge that they write me a letter, saying that I better "Shut up and sing" or my life will be over?" These lyrics and the accompanying music video address the misogyny and witch hunt that occurred as a result of Maines' statement. The music video and single were wildly successful, and marked an important comeback for the band. Prior to the incident in 2003, the

Dixie Chicks were the top-selling female band of all time. After the incident, they were called “sluts” and demeaned publicly. Toby Keith even had a doctored photo of Maines with Iraqi president Saddam Hussein that he displayed at concerts, implying that she was in bed with him. These blatantly misogynistic responses led the Dixie Chicks to release “Not Ready to Make Nice”, but they also hurt their career tremendously. Country music stars were expected to not only be performers, but to uphold certain traditional values. When Maines shared her opinion, she broke the rules of country artists. The song “Not Ready to Make Nice” was produced by Rick Rubin, who is well known for working with artists such as the Beastie Boys. The song’s first person narrative and concise timeline of events allows the Dixie Chicks to reclaim what happened to them and fire back at their critics. In the music video, the performers’ clean dresses are covered in black paint, which represents the incident. This song and the history surrounding it are important events in the history of country music and feminism.

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2004

Green Day and “American Idiot”

Green Day had a couple of influences for their hit single “American Idiot.” One of them was the handling of the country by President George Bush. Specifically, the way that he handled the 9/11 terrorist attacks and his responses such as waging a war with Iraq, therefore starting the Iraq War where the United States sought to take out the authoritarian government in power there, and implementing the Patriot Act, which has its own controversies behind it. Another influence that the group had was the media’s broadcasts and portrayal of these vents being filled with biases and partiality, so much so that many perceived that Bush was doing a good job as President and should be re-elected. This played into his re-election campaign, where he was able to gain a second term in 2004. The media actually broadcasted the events

of war onto the TV screens of Americans and treated it like a form of entertainment. Green Day wanted to challenge the media’s biases and their role in the portrayal of these events. They also wanted to challenge other Americans in thinking for themselves instead of having the media make decisions for them.

The lyrics in the song signify these challenges. One example is “Well maybe I’m the faggot America, I’m not a part of a redneck agenda. Now everybody do the propaganda, And sing along to the age of paranoia” which clearly describe the group’s disapproval of the conservative leadership and agenda that is happening during this time period. It also describes how the media feeds others propaganda which leads them to comply with whatever the media deems right. This point of view shuts off individualism, critical thinking, and freedom since it is conforming society’s beliefs towards the agenda that the media wants to push. The group attempted for people to fight back against the biases and embrace their own values and comprehensions of life. They wanted to be represented by their leaders, even when they went against the traditional way of living. Green Day wanted leaders that represented all sorts of people with differing values and opinions, which would lead to changes that help and benefit marginalized groups of people instead of helping the upper class. It also fared well over the course of time, since its impact is still felt today. In fact, we’ve even seen this music used in today’s political landscape, except the word “redneck” used in the lyrics above changed to “MAGA” during Trump’s Presidency. Overall, this piece did tremendous work in demonstrating these problems against the political parties, media, and corporations that manipulate the American people. Plus, it is incredibly catchy and a mainstream song for 2000s kids to know and remember.

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For many late 80s/early 90s babies, two simple words can fire off a cascade of memories: Green Day. The early 2000s were marked by countless Billboard Top Chart hits by this beloved punk rock band— Holiday, Boulevard of Broken Dreams, Wake Me Up When September Ends, and the classic American Idiot. Of course, all of these songs were on the album "American Idiot", but what many might not know is that the album "American Idiot" was a much larger body of work than it may first appear. While the youth of the 2000s enjoyed the above list of songs as individual pieces of music, every song on the "American Idiot" album was composed as part of a rock opera. Billie Joel was inspired by The Who with their album "Tommy," telling the story of a deaf and blind child and his life experiences.

Billie Joel decided to center "American Idiot" as a rock opera around Jesus of Suburbia, and it was his way of expressing all of the emotions and demons he was dealing with as a young adult during war, censorship, division, and feeling like his generation was receiving no representation by the government. The song American Idiot is the only song on the album that is not told from the perspective of Jesus of Suburbia. It's the first song on the album and is used to set the stage for what's to come. Not surprisingly, this album was later developed into a Broadway musical. The director of the musical, Michael Mayer, describes the first time that he sat down to listen to the album as experiencing a "Shakespearean narrative."

What may be most important to note is the revolution that "American Idiot" set off in the world of music. In his article "Never Mind the Bollocks: The Punk Rock Politics of Global Communication," Kevin Dunn comments on the power that punk rock had in creating a narrative around politics that felt accessible to the general population. Too often, politics were talked about in an elite way that made many feel out of touch with the world they were residing in. Green Day's commentary in "American Idiot" served as a way for young people to once again feel heard and connected to the global affairs happening around them. Green Day led the way for other punk rock bands like Fall Out Boy, Panic! At the Disco, Good Charlotte, and Simple Plan to take over the music scene of the 2000s.

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2004

Kanye West and *The College Dropout*

Kanye West's 2004 debut album, *The College Dropout*, was revolutionary in hip-hop because it maintained the practice of social and political activism, but shifted the musical tone, subject matter, and overall image of the genre. Predominantly, hip-hop of the 90's and early 2000's was part of a sub-genre known as "gangsta rap," because it spoke out about injustice, racism, and impoverishment in America by showcasing its horrible effects. Kanye's album, on the other hand, widened the lens to focus on discussions of consumerism, higher education, classism, nihilism, and religion. As a parallel to this shift, he also innovated sonically. While he used similar sampling practices as those before him, his samples used the much brighter sounds of choirs or guitars, as opposed to funk drum breaks and horn lines. His tone and overall attitude was different as well. Many of his songs were ironic, tongue and cheek, or humorous.

One example of this change in tone is the opening skit/song pair called, "intro," and "We Don't Care," respectively. In this sequence, Kanye is asked to play a song for the kids at graduation. Instead of singing an uplifting song, Kanye raps about the bleak financial future of many inner-city black kids, all while being accompanied by a happily singing children's choir. The irony is morbidly humorous and shockingly poignant as they sing "Drug dealin' just to get by/ Stack your money 'till it gets sky high/ We wasn't supposed to make it past 25/ Joke's on you, we still alive." Another important example is the song "Jesus Walks," which uses a gospel choir sample and a drill sergeant sample. The song is set up to sound like gospel prayer, as Kanye asks for Jesus' help in overcoming racism, war, and discrimination. One last example is "All Falls Down." This song uses a guitar sample and features female vocals. This song tells a story of a young woman who is uncertain about her future and goes to college, but soon becomes disenchanted when confronted with financial struggles. It also problematizes consumerism as Kanye describes his desire to buy Rolex's and nice cars only to impress others.

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2004

Greenjolly's "Razom Nas Bahato" and the Cybermusicality of Ukraine's Orange Revolution

In November and December of 2004, Ukrainians took to the streets in Kyiv to protest the rigged election between Kremlin sympathizer Viktor Yanukovich and opposition candidate Viktor Yushchenko. The election, which Kremlin Yanukovich won on November 21, followed a tense voting period where pro-Yushchenko messaging was shadow-banned from state media, ballot boxes thought to contain a majority of Yushchenko votes were set on fire, and voters were forced by the election commission to show they voted for Yanukovich before they exited the polling station, with many being either threatened or beaten. (Helbig, 2006) In this time of heavy censorship, the internet lived for those few Ukrainians who had access to

it as a place where trusted, un-propagandized news could be posted and shared in online forums, first popularized as an unbiased news source when internet journalist Heorhiy Gongadze was murdered by policemen in 2000.

("Suspected Killers of Journalist Georgy Gongadze Named," 2016) These forums were also a breeding ground of pro-Yushchenko and anti-Yanukovich music, with many writing songs calling for revolution or putting political speeches to techno music. With printing and CD-burning technology available to the Ukrainians, Internet users found ways to spread their revolutionist culture and news to those without access to a computer. When Viktor Yanukovich declared electoral victory on November 21, it set off a powder keg of public dissent, and nearly one million people gathered in Kyiv and protested the results of the unfair election. (Helbig, 2006)

One of the earliest and most popular songs shared over the internet was Greenjolly's hip-hop track "Razom Nas Bahato". The hook of the track, which became a rallying cry of the Orange Revolution, is a repetitive chant that translates to "together we are many, they won't overcome us". (Greenjolly - Разом нас багато (Razom Nas Bahato) Lyrics + English Translation, 2011) Greenjolly uploaded their track to an opposition internet forum, where it received over one hundred thousand downloads after only two days of upload. The lyrics were mostly in Ukrainian, a move of defiance against Ukraine's predominantly Russian-language media, with the use of prison slang to draw attention to Yanukovich's prison record and the Russian word kozly, or "goats", to describe the derogatory fashion with which Yanukovich referred to supporters of his political opponent. (Helbig, 2006) The following year, Greenjolly played their song on the Eurovision Song Contest, with outfits dripping with political metaphor. The drummer can be seen wearing orange, the color of the revolution as well as Yushchenko's campaign color, the lead singer is wearing a shirt featuring Che Guevarra's face, and the background dancers wore shackles on their wrists, which they eventually broke free from near the end of the song - an obvious metaphor for Ukraine's eventual re-election and Yushchenko's eventual landslide victory. (Eurovision Song Contest, 2016)

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2005

Kanye West and the NBC Telethon

Before Kanye West stepped into the spotlight as the controversial rapper and MC, he produced records for major labeled artists such as Jay-Z, and Jermaine Dupree. As a growing producer, West worked alongside the artists to create beats, mix samples, add flourishing sections to the music, as well as creating the atmosphere for the music to shine. West was delivering a beat for Ludacris in L.A, for a potential collaboration on the Luda album. Ludacris went with another producer leading West to leave the studio and getting into a car accident leaving him with injuries, and the threat of losing his life.

While West was recovering in the same hospital that Biggie Smalls was rushed to after being fatally shot in L.A, West had changed his mindset from producer to being the major hip-hop and rap artist of the early 2000's. While in recovery West wrote and produced - two weeks following his major jaw surgery, where his jaw was sealed shut - the song, *Through the Wire*, a reminiscent run down of his emotions before and after his potentially fatal car crash. We see a great deal of political viewpoints in this song as they point out the racial discrepancies with police, discrimination and the rise of a new hip-hop artist fighting through a tragedy. With this new spark of life, Kanye released, *Through The Wire*, as a single that was a predecessor to his first debut album, *The College Dropout*.

Following the release of his first album, songs on the album themselves reveal Wests' strong political viewpoints especially made certain in his song, *Jesus Walks*, not just a song that has been associated with the war in Iraq, but also, "sonic sophistication and clever wordplay, which blended humour, faith, insight, and political awareness." With this new style approaching the masses, due to Wests' use of various genres in his sampling process, in *Jesus Walks*, we get the vivid depictions of police brutality, community violence, and the roles/jobs in an economically disadvantaged community.

From here, Kanye West doubled down on his viewpoints, started to become the more outspoken artist, finding new revolutionary fashions, and moved us into a new age of hip-hop, that made not only the lyrics adhere

to the life of an artist, but how we can visually perceive the artist, in regards to reaching the masses.

On the NBC telethon in 2005, as a promotion for Hurricane Katrina Relief, West delivered a statement that would resonate around the world. He said to the viewing public of the telethon, "George Bush doesn't care about black people." In an interview with Austin Scaggs from *Rolling Stone Magazine*, West was noted with an interesting set of answers. The interview went as followed: AS: What was your best surprise this year?

KW: What surprised me most was the impact of my voice on NBC. It's just magical that I can say something that's a popular opinion and it really has an impact.

AS: When did you come up with "George Bush doesn't care about black,people"?

KW: I knew I wasn't going to read the whole [scripted] levee thing, because we'd practiced that earlier. I didn't think about Bush until the telethon. I saw him [on TV] - I'm like, "Wait a second, dude, that guy over there, he doesn't care." But America was already headed that way. I think it was a common opinion.

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2005

Flobots and "Handlebars"

Handlebars by Colorado-based experimental rap rock band, Flobots, tells the story of the impact of life decisions, and how humans can choose to create or destroy. In an

interview, founding member and lead emcee Jamie “Jonny 5” Laurie says “the song is about the idea that we have so much incredible potential as human beings to be destructive or to be creative...We have these little moments of creativity, these bursts of innovation, and every time that happens, that innovation is used to oppress and destroy people. So it struck me as beautiful and tragic at the same time.” Two friends begin by riding bikes together, but part ways and ultimately take on oppositional roles in the world: one, a loving creative-type, and the other a power-hungry businessman and ultimately politician. The lyrics are truly haunting, having not aged at all in relevance since its release in 2005. “I can hand out a million vaccinations. Or let 'em all die of exasperation” takes on a new meaning to our world today, in the midst of the pandemic.

Laurie criticizes the patterns of thought that politicians and world leaders adopt and rationalize, despite the harm that comes from their actions. Handlebars was written post-9/11 and its creation was inspired by the global politics of the time. “Bush stated that the world has to be divided in two: Bush and his supporters, and any country that doesn’t get into the global crusade is with the terrorists. The medievalism of 9/11 conspires with the white-hat– black-hat rhetoric of the war on terrorism by simplifying the complexities and binarizing the multiplicities that in reality subtend geopolitics” (Holsinger 2008, 471). The world divided in two, much like the paths taken by the two friends in the story of Handlebars. The ending, as we know--not only in the song, but what happened in real life--is not a happy one.

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2005

Female Empowerment in the 00s: Hayley Williams, “All We Know is Falling”

Throughout the 2000s, women dominated the alternative music scene with their powerful stage presence and talent. “Following in the footsteps of riot grrrls, they proudly represented the fact that women rock just as hard, if not harder, than men. Despite the “boys’ club” of emo, punk and pop-punk communities, the women on this list were breaking down the doors and critiquing music industry standards.”

Various female artists defined what it meant to be a woman in the 2000s and their alternative music gave them their voice. Artists like Lights Poxleitner-Bokan, Sierra Kay, and Hayley Williams paved the way for future generations and proved that women were a force to be reckoned with. Many of these artists expanded their presence by participating in Warped Tour and festivals. These women of the 2000s set out to continue establishing the presence and importance of women in alternative music.

When thinking of 2000’s pop, Paramore immediately comes to mind and I think about Hayley Williams first! From the moment their debut album, All We Know is Falling, released in 2005, her name has been “synonymous with women who defined alternative music. With over 15 years of making her mark on the scene, Williams has continued to support other women by providing them a platform and showcasing their artistry on Instagram. She’s a force in the music industry and shows no signs of slowing down anytime soon.” Women like Hayley Williams gave women and girls to a voice and a strong female idol to look up to. Hayley Williams, being just 14 years old when she first signed a record label. I believe it’s no coincidence riot grrrl’s music and influence was followed by Hayley Williams.

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2006

Pink, "Dear Mr. President"

P!nk released her song, "Dear Mr. President" in December of 2006 during President George W. Bush's second term. She said that she felt like this one of the most important songs that she had ever written. It criticized several aspects of the president's administration and terms: No Child Left Behind, the Iraq War, a lack of empathy towards poor and middle-class citizens, Bush's drinking & drug use in college, and opposition to the gay rights movement and gay marriage. The Indigo Girls, a gay folk rock duo who are active in political and environmental causes, were featured in the song. The song received mostly positive reviews from music critics. It is extremely forward and blunt, leaving no room for P!nk's message to be misconstrued.

Even though President George W. Bush's presidency ended 13 years ago, P!nk's open letter to him inspired other similar musical responses to presidents, administrations, and elections. Kiana Ledé, a millennial Black woman, to cover the song in 2020 in response to Donald Trump's presidency. The entire music video is in black and white and shows footage from BLM movements throughout the nation. She changed some of the lyrics in order to make it more applicable to the Trump administration. For instance, she acknowledged the immigrant family separation policy through her line, "You sent their parents to different places then left them sitting in your cages," and Trump's stance on gay rights with, "What kind of father would take his own daughter's rights away? What kind of man thinks a marriage isn't right if you are gay?" Along with expressing her own thoughts, feelings, and emotions, Kiana hoped that her cover would inspire people to vote "because Trump is a symbol of racism and we are facing the impending doom of his re-election." Additionally, her and Republic Records donated the net proceeds of the cover song to NAACP Empowerment Programs.

"Dear Mr. President" inspired Demi Lovato to write "Commander in Chief" as an anti-Trump protest anthem. Similarities to P!nk's lyrics exist in Demi's lyrics. For example, a line from P!nk's song is, "How do you sleep while the rest of us cry" and Demi wrote, "If I did the things you do, I couldn't sleep, seriously" in her song. She performed the single at the 2020 Billboard Awards and NBC actually did something huge. The performance was prerecorded and the version that they broadcast on the awards is not the same one that was published on the website. The published version included the word "VOTE" in huge letters that had been edited in behind Demi. She

did something truly admirable as both an individual and musician by releasing a statement on Instagram saying, "I literally don't care if this ruins my career," "This isn't about that. My career isn't about that. I made a piece of art that stands for something I believe in. And I'm putting it out even at the risk of losing fans. I'll take integrity in my work over sales any day."

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2006

Neil Young, *Living with War*

In 2006, Neil Young released an album that is extremely transparent with its actions. This album is titled "Living With War" and is dedicated to the war in the middle east during the Bush administration. The record was released in an incredibly short amount of time, probably due to the boiling hatred Young had against republican president George W. Bush. One cool thing that I found is that Neil Young released this album online, on his website neilyoung.com. It was released completely free for anyone that visited the website, and I find it interesting considering the discussion we were having on websites and copyright music.

One of the songs in his album is titled "Let's Impeach the President", and as you can probably guess, as blunt as the title is, so are the lyrics. Young talks about Bush's presidency, and how we should pull out in the war in Iraq. In an interview, Young states that he really hopes that

Bush gets impeached, and believes that it would be in benefit to the republican party. While we know that this didn't end up happening, there was a movement to get Bush impeached and Neil's album helped push that movement forward.

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On May 2nd, 2006, Neil Young released an album titled "Living With War" that took him 3 weeks to write and record and was as he described a "metal folk protest" music album. The inspiration came from a USA today magazine cover that he saw while getting coffee that described a military craft converted into a hospital and in that moment he was so overwhelmed with anger that he decided to put that feeling to music and created an album that was both anti-war and anti-bush. Some of the songs feature a whole choir and at the core, this album is almost in solidarity with many of the families affected by war. The song that caught most people attention was titled "Let's Impeach the President" which has many parallels to what we just experienced in the past 2 years. Some of the lyrics are:

Let's impeach the president for hijacking
Our religion and using it to get elected
Dividing our country into colors
And still leaving black people neglected
This is incredibly ironic because now 15 years later, we can still say the same thing about politicians and political parties.

Two months after the album's release Neil Young launched a tour with other musicians Crosby, Stills, and Nash and titled "Freedom of Speech" tour. During the concert, they played almost all of Living With War as well as the other politically-charged songs that Young had written. There's an interesting moment where Atlanta fans stormed out of the stadium yelling "go to hell" at the band. It was very different from what fans were expecting from the musician.

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2006

My Chemical Romance, "Welcome to the Black Parade"

My Chemical Romance is an emo pop punk band that started together as a "reaction" to the tragedies following 9/11. The band is known for being the mascots of and creating the "emo" scene that was extremely popular in the early 2000s. The dark makeup, black eyeliner, long straightened hair covering the eyes, black clothing, and black nail polish were just some of the popular contributors of being "emo". Besides creating the emo scene, the band was very vocal about activism, especially in the areas of gun crimes specifically in the realm of teenage gun crimes. In the 2006 release of the Black Parade, many of their songs were based on societal views of teenage violence especially after the columbine shooting. One song specifically on the album related directly to the satire of fear of teenage violence.

The single "teenagers" off the album The Black Parade was one of the groups most memorable songs for its messages about teens in the 2000's era. The lead singer, Gerard Way states (from Kerrang! magazine, November 2006): "It's a commentary on kids being viewed as meat; by the government and by society. That's how I felt in school, and after 9/11 happened that's how I felt in general. It's very important that this song is here because I always viewed this as about these kids in the parade who had killed themselves, who had made a big mistake. It's a very powerful song." The song itself speaks of the views that society emphasizes on creating model citizens and that teenagers are impressionable, and need to be molded to fit a specific character in society. Besides gun violence, the group highlights issues regarding mental health and instability, giving teenagers music to listen to, coping with the media output of all the tragic mass deaths of the

2000s including 9/11 and multiple school shootings. The song's lyrics also have ties to the fear and struggles students have with authority as mentioned in the lyrics, , "Because they sleep with a gun and keep an eye on you son so they can watch all the things that you do.' The other group mentioned is signified by age via developmental descriptors: 'The boys and girls in the clique. The awful names that they stick. You're never gonna fit in much, kid.'" The outcast creation was a driving force of the emo movement; a rebellion against society.

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2008

Yes We Can — Barack Obama's Campaign Playlist
Campaign songs date back to the 1800s, where popular songs were given new words. The words, and sometimes the written music, were included in campaign flyers called "songsters". The songs served to drum up a crowd, emphasize issues, develop enthusiasm, and mock opponents. Now, campaign songs are usually used to appeal to patriotism, optimism, or reflect the ethnic or cultural background of the candidate.

Barack Obama's campaign in 2008 was historical in many ways. While not the first African American to run for president, he is our nation's first and only black president. While his liberal policies appealed to many voters throughout the U.S., he highlighted diversity and his cultural background several times throughout the campaign. His campaign music purposefully features artists of different races, genders, and genres. His 2008 campaign music featured rapper will.i.am, Stevie Wonder, U2, Jackie Wilson, Aretha Franklin, Bruce Springsteen, Kix Brooks, Don Cook, and Ronnie Rogers. The artists that Obama selected for his playlist are not only great tracks, but have social and political underpinnings. Bruce Springsteen, a hero to the white working class is featured, and the diverse artists who lent their voices to his campaign is a testament to his wide public appeal. The range in eras, from modern day rap to R&B, appeal to voters in multiple age ranges. The deliberate inclusion of Motown in his playlist appeals to civil rights activists in the 60s, who are reminded of the promises made that are yet

to be fulfilled. Kanye West's appearance in the album is poignant after a benefit concert after Hurricane Katrina where he publicly announced that "George Bush doesn't care about black people".

While campaign songs have political undertones, politicians themselves tell listeners not to look too deeply into them. John McCain featured ABBA's Take a Chance on Me in his campaign, simply because he likes the song, and he likes ABBA.

The artists themselves that have contributed to presidential campaigns carry on their stance. Several songs are used in campaigns that have very different messages than the candidate would like to project, for instance Elvis' "A Little Less Conversation" does not promote the family values that candidate Mitt Romney touts. Springsteen's Born in the USA is a favorite of several politicians, however Springsteen reminds us that the song is about the difficulties US veterans faced after returning from Vietnam.

Obama also released a "Yes We Can" music video. It features several prominent artists and public figures, ranging from will.i.am to John Legend to Scarlett Johansen. The music was written by will.i.am and is overlaid with Obama's famous "Yes We Can" speech, drawing visual reminders to the audience of the "we" in his statements. Artists speaking and singing with Obama show a sense of unity and togetherness, all while reminding the audience of Obama's campaign goals. Obama's deliberate use of social media in his campaign pushed younger voters to register, and share his speeches and messages over YouTube and Facebook.

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2011

Steve Reich, WTC 9/11

WTC 9/11 is written by Steve Reich. This piece features a string quartet and was premiered on the 10 year after the attack at Duke university for the Kronos Quartet. This

piece is cool because it has pre-recorded voices that is played along to. The voices he use are recordings from North American Aerospace Defense Command, New York City Fire Department, and interviews who took from people that lived in the city and where there that day. Reich offers two performance options: for string quartet and pre-recorded voices or for three string quartets and pre-recorded voices.

This piece has 3 movements which does not have any pauses between them. The first movement imitates the sound of phones being left off the hook, the second movement are the interviews he conducted in 2010 and the third movement represents the WTC.

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Open the Door Projects—Week 6: 2008-today

2007-today

Hayley Williams.....a feminist?

2008-today

Rise of Video Game Orchestras

2008-today

Schmoyoho (Songify This)

2008

Jonas Brothers, “A Little Bit Longer”

2010

Rihanna and Chris Brown, “Man Down”

2011

Curiosity Rover

2011

Lady Gaga, “Born this Way”

2012

Macklemore, “Same Love”

2012

Frank Ocean: The Tumblr Letter and Channel Orange

2012

Shifting Playlists: 2008 Obama Playlist vs. 2012 Obama Playlist

2013

Miley Cyrus - She Came in Like a Wrecking Ball

2013-2019

Katy Perry, “Dark Horse”

2014

Lisa Batiashvili: Representation of Post-Soviet Georgia

2014

Jacob Runestad, “Let My Love Be Heard”

2014—today

Cancel culture

2015

“We gon’ be alright” - An Anthem

2016-2020

Hey Donald Trump—You Can’t Always Get What You Want

2016

Beyoncé, *Lemonade* / Beyoncé, “Freedom”

2016—today

TikTok - Raising the Voices of Indigenous People (@notoriouscree)

2017

J. Cole, “High for Hours”

2017

Kesha, “Praying”

2018

Childish Gambino, *This is America*

2018-2019

Taylor Swift Gets Political / Taylor and “The Man”

2018

Politics of the Pulitzer Prize and *DAMN*

2018

Considering Matthew Shepard

2018

Into the Silent Land

2019

Protest Music of Hong Kong’s Pro-Democracy Movement

2019

Coldplay, “Trouble In Town”

2019

Revival of *Oklahoma!*

2020

“The Bigger Picture”

2020

Bad Bunny- “Yo Perreo Sola”

2021

Lil Nas X and “Montero (Call Me by Your Name)”

2021

Irish Folk Music—If They Build Their Walls

2021

Taiwan’s Struggle for Self-Identity in the Olympic Games

2007-today

Hayley Williams.....a feminist?

Hayley Williams, the female “center-girl” of Paramore avoids performing the 2007 single “Misery Business”. The singer has been under various criticism of the lyrics. The single continues to be one the band’s breakthrough songs and one that all fans know. Now over 10 years later, William’s receives backlash due to its lyrical content – “most notably the ‘anti-feminist’ lines “Once a whore, you’re nothing more / I’m sorry, that will never change.” ““The thing that annoyed me,” Hayley Williams says, “was that I had already done so much soul-searching about it, years before anyone else had decided there was an issue. When the article began circulating, I sort of had to go and rehash everything in front of everybody. It was important, however, for me to show humility in that moment. I was a 17 year old kid when I wrote the lyrics in question and if I can somehow exemplify what it means to grow up, get information, and become any shade of ‘woke’, then that’s a-okay with me.”

She continues: “[The lyrics] literally came from a page in my diary. What I couldn’t have known at the time was that I was feeding into a lie that I’d bought into, just like so many other teenagers – and many adults – before me. The whole, ‘I’m not like the other girls’ thing... this ‘cool girl’ religion. What even is that? Who are the gatekeepers of ‘cool’ anyway? Are they all men? Are they women that we’ve put on top of an unreachable pedestal?”

"I read a couple comments today about how I can't be feminist or whether or not I'm a "good" feminist. To speak specifically to one of those comments, I'll say this: 'Misery Business' is not a set of lyrics that I relate to as a 26 year old woman. I haven't related to it in a very long time. Those words were written when I was 17... admittedly, from a very narrow-minded perspective. It wasn't really meant to be this big philosophical statement about anything. It was quite literally a page in my diary about a singular moment I experienced as a high schooler."

I thought this interview was interesting how people and fans are constantly analyzing and critiquing artists for their lyrics when we all know the year they were written. Hayley Williams has proved herself as a role model for women and young girls. Lyrics she wrote as a high schooler should not reflect her current views. Just another example that proves all music and lyrics can turn into politics...

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2008-today

Rise of Video Game Orchestras

One of the issues that pertains to politics is the politics of orchestras. Video game music has become one of the top selling concerts for orchestra's. Orchestra's have been decreasing in popularity during the 20th and 21st century. The reason being that the music the orchestra was playing doesn't fit the needs of the society at large. As time went on, concert venues for rock and hip hop artists became incredibly popular because of its interaction with the crowd, instead of them sitting silently as the music happened. Because of this, orchestra's ticket sales have taken a huge blunder, and without a change to the entire orchestra system, it looked like it was going to keep heading down that way. Between 1991 and 2011, there was a 29 percent dip in classical music participation; many orchestras in Philadelphia, Louisville and Syracuse have filed for bankruptcy (CBS). Ceo of Mann Center in Philadelphia says it perfectly when she says, "Symphony orchestras have to take a look at what the audience demands because if they are not serving the audiences in their community, then frankly they are not relevant." (CBS). But when Jason Paul experimented with the idea of fusing live classical music and video game visuals in 2004, he knew it would be an instant success. From this spawned a

number of orchestras, from Video Game Orchestra, Legend of Zelda Symphony of the Goddess, and even performances from the New York Philharmonic (CBS). This acclaimed international success is something that hasn't been seen in a long time within the classical community. Up to 6000 fans have come in for video game concerts, doubling what the average classical performance brings. On average, fans would spend 10\$ each on souvenirs. I personally went to a Legend of Zelda, Symphony of the Goddess concert in New York City in 2017. From my experience, the visuals put on the screen, accompanied by the music of the orchestra made it one of the best classical concerts that I have ever been to.

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2008-today

Schmoyoho (Songify This)

The Gregory Brothers are an American musical quartet famous for their YouTube channel Schmoyoho, where they post auto-tuned/pitch-shifted videos from C-Span, the news, politicians, and all sorts of other unlikely sources to incorporate these unlikely singers into music.

They became famous in 2010 with the "Double Rainbow Song" and the "Bed Intruder Song" ("Hide Your Kids, Hide Your Wife") that was the first of YouTube songs to enter the Billboard Hot 100. They would also collaborate in 2020 with Weird Al Yankovic and Joseph Gordon-Levitt on videos parodying the US presidential debates.

At the beginning of their career (2007-2009,) they mostly focused on political content. By cutting and mashing

different political and media figures, they frequently focus on the humor of taking things out of context. They also insert themselves into the videos to add their own invented context, or to comment on the events (in song, of course.)

As Simonsen states, this was the beginning of the subgenre of YouTube mashups, where already existing videos are “recontextualized and provided with new meaning.” The diversity of this “digital audiovisual communication changes constantly according to the dynamic coexistence between social and structural connectivity on YouTube.” Further, “it relies on connectivity in a shared community of popular culture that vacillates between a participatory culture and individual artistic expression. It is, however, simultaneously a mode of communication that is essentially intertwined with YouTube's infrastructure, thus rendering the Mashups a matter of structural connectivity. “

From the example of Auto-Tune the News Episode 10, C-Span footage is manipulated to show Representative Peter Hoekstra from Michigan as emphatically demanding the building of a turtle fence in his home state. Later in the video, a newscaster can't get her mind off of jobs, and a staff member of the New Orleans Saints touts the “best ethics laws” (while Schmoyoho comments “nepotism is strictly disallowed... except for family members.)

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2008

Jonas Brothers, "A Little Bit Longer"

Jonas brothers are a boy band founded by 3 brothers in 2005. I was OBSESSED with them! One thing that really stood out to me about the Jonas Brothers is that Nick has type one diabetes. Nick wrote his song "A little bit longer" which discusses his feelings about being a diabetic. The day he wrote it his blood sugar was wildly out of control and wanted to convey what he was feeling. Fun fact it took him 20 minutes to write it. This song had such an impact on his life the brothers decided to name their 2008 album after it. In 2009 Nick went to Capitol Hill asking them to continue funding research on diabetes. Today, the Jonas Brothers donate to Change for the Children Foundation. This foundation helps give kids opportunities so they can overcome inequity.

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2010

Rihanna and Chris Brown, "Man Down"

I decided to stick with my theme of gender and sexuality and dive deeper into the Me Too Movement that began in 2006 and is still relevant today. I decided to look into Rihanna and her relationship with Chris Brown and the song and video for "Man Down."

In 2009, Chris Brown committed an act of domestic violence on his girlfriend Rihanna. This was not the first time; however, this is when the public found out and the media covered the DV story. Through their music careers, both Rihanna and Brown were portrayed as "good" and the boy and girl next door. This story was all over the media, specifically social media and I found a study that analyzed how teen black girls perceived this case of DV through social media. The study found that post centered around two ideas: "the construction of truths about the incident and victim/perpetrator responsibility."

Although the general media put all the blame on Chris Brown, social media found equal blame towards both Brown and Rihanna. A quote from the study states “I think it, well, me and my friends we all decided together that it was, it was Rihanna’s fault because Chris Brown would have never did that if they weren’t together that night or, or like they were in, like if Rihanna would’ve never said what she said to make Chris Brown want to beat her up or whatever. (Trenae, age 13)” This mixture of reactions was associated to that fact that many of the black teens that were interviewed grew up in homes where they witness DV between their family members and possibly themselves. Similarly, Rihanna grew up in a DV household and credits all her pent up angry and shame to her relationship between her mom and dad and herself.

In the song “Man Down” the lyrics of the song are about killing a man and then feeling bad about it, the video tells a much different story. In the very beginning of the video without any context, Rihanna shoots a man down “in front of a big ol’ crowd.” The remainder of the video is split into two different sections. The first section is the day time, girl next door version of Rihanna. She can be seen walking around her community and interacting with different people. The next section is Rihanna as the party girl. We see her dancing and enjoying the party which also attracts the attention of a man in a red tank top. He starts to dance with her but after a little while we see Rihanna push him away and shake her head no. She leaves the party alone but we find out that red tank top guy followed her. He follows her into an alley where he keeps trying to hold her arms, body, and face and Rihanna keeps pushing him away. We see her give up the fight and he leaves her crying in the alleyway while he returns to the party. We then see Rihanna running home where she pulls out the same gun from the beginning of the video.

The day after the video premiered, it received backlash from the Parents Television Council, the Industry Ears and the Enough is Enough Campaign. They criticized Rihanna saying that “Man Down” was “an act of premeditated murder” and “cold, calculated execution of murder”. That the video promotes violence and voiced their concern about how it would influence Rihanna’s teen girl audience. However, violence, especially sexual violence, is prevalent in the media but the Parent TV Council is not attacking other artists like Miranda Lambert’s “Gunpowder and Lead” (2007) or The Chick’s “Goodbye Earl” (1999). So we can conclude that the problem with “Man Down” is not the violence in the video, but why the violence is committed and the person behind it. Not much attention is brought to the sexually assault section of the video but rather that a woman of color murdered her attacker. “Furthermore, the distinct shift in her character that happens through a discontinuous mode of storytelling suggests a woman coming into self-recognition through sexual violation. “The Rihanna character of “yesterday” is a budding girl full of

possibility; the Rihanna character who opens the video is a fully determined woman on a mission of revenge, as survival through violence.” Making Rihanna’s video represents a new way of framing victims in which shame does not ‘stick’ to sexual assault and rape victims.

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2011

Curiosity Rover

After Sojourner, Mars’ first rover, there were others to follow. These were Spirit, Opportunity, and then Curiosity. The Curiosity rover launched November 26, 2011, and landed on Mars on August 6th, 2012. On August 28th, 2012 the first-ever song was played on Mars through Curiosity. It was the premiere of “Reach for the Stars” by rapper/songwriter will.i.am.

Prior to this in 2011, will.i.am created a science and technology-based television show called *Science is Rock and Roll* to show why science is important. After that, NASA reached out to get him involved in continuing STEM education. This is when will.i.am released the song “Reach for the Stars” had a 40 piece orchestra and a “futuristic” beat. Will.i.am said the song is “set to transcend time and cultures”. He describes his intention of writing this song as meant to encourage the youth to study science. He says “Let’s reach for the stars. When children sing that it shows you that the sky is not the limit,” the singer said and added, “Stop saying that. You’re lying to them when you say ‘sky’s the limit.’ You know, ‘let’s reach for the stars’ the light, energy, and connectivity to keep moving forward past the things we’ve already accomplished.” Will.i.am also emphasizes the importance of using pop culture to acknowledge the importance of technology. Music would

not be how it is today without the research and technology that comes from science programs like NASA. I find it interesting to note that will.i.am is conveying a very different message than we have previously seen with music in space. The nationalistic music found in competition seen through whistling “My Motherland Hears, My Motherland Knows” by Yuri Garganin or the playing of “Fly Me to the Moon” by Buzz Aldrin does not seem to be the intention here. Will.i.am is coming from a place of hope and encouragement. He is lifting up the children of today through his lyrics such as “reach for the stars”, “climb every mountain higher”, “that’s when your dreams will come true”. Will.i.am is using the power of his music to promote science in the youth of today.

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2011

Lady Gaga, “Born this Way”

I chose to write about Lady Gaga and her political influence through her songs. The most inspiring song she has performed was, “Born This Way”. She has made herself known by wearing flamboyant clothing and outgoing performances. However, her main reason for her career is that she is trying to seek “social justice and

philanthropy” through her music. To get her word across, Lady Gaga has used technology to her advantage. Social media has influenced her career as she was able to communicate with others publicly and share her music to build the network of her audience. In 2011, her release of “Born This Way”, had both a personal and political meaning. Her lyrics were meant to be taken literally and she made sure that it was clear unlike her other pieces. The clarity of this piece was to show her stance on supporting LGBTQ+ rights. This was the first song that made it clear that it had a political influence and she was supporting that community. This song has made an anthem for the LGBTQ+ community as no other song says it as clearly as this song. As simple as it is, that is what society needs to support their demands for equal rights. I remember when this song came out and first noticed Lady Gaga's outfits as that distracted my views at first. It was controversial as her message was clear, but it wasn't necessarily done in the right way. Her outfits were inappropriate for the age groups that listen to her and some of her lyrics such as saying, “Chola or orient made” were not addressed correctly and those cultures felt belittled by the use of those words. Despite any criticism, it didn't stop the message of this song to soar throughout the world and began to move society to speak out about their beliefs.

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2012

Macklemore, "Same Love"

Macklemore, who's real name is Ben Haggerty, released with Ryan Lewis in 2012, "Same Love." Though it was not the first song or artist to write and sing about gay marriage, it made it to the Top 40. This song "'Same Love'" condemns homophobia and promotes same-sex marriage, joining the conversation on gay rights that has long been considered an issue of human rights." (Choe) The song's music video won "Best Video with a Social Message" at the 2013 MTV Video Music Awards. In the video for "same Love" the story depicts a scene of a fictional mother giving birth to a deemed to be gay child. This was important to the message of the video because it was meant to express that we are all born with different sexual orientations and we cannot change or alter this with any type of "therapy." The wedding at the end of the video was a same sex ceremony. "Recent work in human neuroscience, biotechnology, psychopharmacology, and other related disciplines raises the imminent prospect of "anti-love biotechnology"—neurotechnological interventions that could block or diminish feelings of love, lust, attraction, and even basic social attachment. Moreover, as our understanding of the genetic, epigenetic, hormonal, and experiential factors that conspire to shape an individual's sexual orientation increases, so may our ability to modify such variables directly, conceivably yielding an array of high-tech "conversion" therapies or other suspect interventions." (Earp). These updates in medical advancements made even more concerns for the LGBTQ community as individuals that had faced these pressure previously had even more opposition. Returning to his lyric "If I was gay, I would think hip hop hates me", it seems apparent that when writing the song Haggerty was unaware of the entire genre of Homo-Hop that has existed since the late 1990s. (Choe) There is controversy around the song and whether it had commercial influence for its creation, however the song effectively drew necessary attention to the music's ability to provoke human rights discussion.

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2012

Frank Ocean: The Tumblr Letter and Channel Orange

Frank Ocean is known for his albums *Nostalgia*, *Ultra*, *Chanel Orange* and *Blonde*. His Tumblr letter released on June 3rd, 2012 was considered a brave act at the time, this bravery can be attributed to hip-hop's long history of adversity toward the LGBTQ+ community.¹ Radio host Ebro Darden even made the comment of how the letter was positively received, Darden found that some of this positivity stemmed from Ocean's success as a music artist.² In his album *Channel Orange*, Ocean gives us snippets of his life as well as the lives of those around him. It is also interesting to point out how Ocean has synesthesia and the reason behind the color orange in his first two albums (*Channel Orange* and *Nostalgia, Ultra*) is due to the summer he first fell in love.³ One contributing factor Ocean has had on the music industry, aside from his independence from labels, use of found sounds, and avant-garde advertising,⁴ is his expression of masculinity. His work, "engages in questioning what it means to be a man in R&B and hip hop culture," which were ultimately challenging the dominant idea of masculinity.⁵ Ocean however defines "manhood - but only on his own terms."⁶ In *Channel Orange* Ocean uses the sounds of breathing, phone notifications, television and video games as a way to present the sense of "flipping through channels," and the recreation of his memories of the summer he fell in love.⁷ The song "Thinking About You" is one of Ocean's most successful songs, and the poetry that he uses in this song does not go unnoticed. "Thinking About You" tells the story of Ocean's beginnings in California after Hurricane Katrina and gives hints to his personal feelings during this time in his life.⁸ Outside of music Ocean can be found in interviews conversing on multiple topics⁹, but one thing is certain that he prefers his music to be seen as the artwork it is.

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2012

Shifting Playlists: 2008 Obama Playlist vs. 2012 Obama Playlist

"During the 2008 presidential primary race, this confluence of political and popular culture was especially apparent in the campaign of newcomer Barack Obama, a candidate whom Naomi Klein later proclaimed the "first U.S. president who is also a superbrand." (GORZELANY-MOSTAK) This quote points out two important ideas about the Obama Presidential Campaigns. First, that it was part of a larger movement in American Politics to become more pop culture than an election. The idea of who would you want to "Have a beer with" becomes and all encompassing questions that eventually leads to the decision on which candidate gets your vote. Second, that it is one of the first to raise a candidate to level of celebrity or as Naomi Klein said, "a superbrand". In both years there are questions to the authenticity of President Obama choosing the music that is publicly released as something he listens to. However, in 2012 the campaign carefully words the release differently, as "the Obama campaign playlist". The 2012 playlist has a substantially larger range of genres and artists than the 2008 playlist. This lead to a number journalists suggesting that, "The musical selections for the president's campaign events seem carefully calibrated to appeal to a wide range of voters." Possibly suggesting pandering to voters. However, the largest shock to many during 2012 re-election campaign was the lack of any Rap artists on the playlist. The article from The Atlantic had this to say about the missing genre, "In a shocking omission, Obama hasn't included a single rap song on his list. That's despite vocal support and occasional musical shoutouts from Jay-Z, Nas, and others; despite his own professed love for Lil Wayne; despite his invitation of Common to the White House; and despite K'Naan publicly offering the president use of his "Wavin' Flag" even as he asked Mitt Romney to stop using it. But rap is dangerous territory for a politician, liable to scare off older white voters and with lyrics often marred by casual sexism and talk of violence. After Common's appearance caused a kerfuffle, the Obama team is trying to tread carefully." (Graham)

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2013

Miley Cyrus - She Came in Like a Wrecking Ball

Miley Cyrus has been a household name for years, starting on the Disney Channel as Hannah Montana, then pushing the envelope with sex and drug glorified music videos and performances as an adult. Miley Cyrus has been on the receiving end of criticism for a long time, and is definitely someone who most “clutch their pearls” after watching her videos. However, the generation that grew up with Miley Cyrus views her transformation quite differently than some of the older generations.

Miley Cyrus premiered on the Disney Channel in 2006, portraying Miley Stewart, a teenager that lived a double life as a typical teen and an international superstar. As with most Disney shows, the overarching themes are of family, friendships, and finding your true identity. Hannah Montana was, and still is, one of Disney’s most successful shows, and Miley Cyrus performed several concerts flipping between herself as a singer, and Hannah Montana’s materials. However, as Miley grew older, she said that “I can’t base my career off of the six-year-olds ... I have to move on”. Billy Ray Cyrus blamed the program for Miley’s increasingly unpredictable behavior. In 2008, Disney told Miley that her being a “good girl” is now a business decision.

However, Cyrus kept pushing a more provocative image, starting with a pole dance at the Teen Choice Awards, which she defended by saying it was appropriate for the song. In 2010 she released the music video to Can’t Be Tamed which again rose upset at the image she was portraying for younger girls, and in the same year, a leaked video showed her smoking salvia. Miley now says that Can’t Be Tamed was a “heads-up” that she wanted a lot more artistic and creative license in her own image, and that she was a wilder child than Disney portrayed.

After the Wrecking Ball music video was released, Disney dropped all associations with Miley. In Wrecking Ball, Miley has shaved her head, a mid 2000s symbol of rejecting femininity. Miley appears naked several times in the video and manages to make riding a wrecking ball sexual. After this video, Miley’s public image is extremely out in the open, with Miley publicly announcing her pansexuality, calling cannabis the “best drug on earth”, and being in several relationships with both men and women.

Miley’s transformation from child star to a very provocative figure has been compared to Britney Spears and Christina Aguilera. At the time, Miley was highly criticized for her shift in public appearance, claiming that she was being a negative influence on young girls, was romanticizing and advocating for drugs and alcohol, and was teaching young girls that being sexual was the only way they could stand out or be independent. Miley counteracts a lot of this criticism by saying people should behave however they want to behave; if they want to drink or do drugs or pole dance, it’s their choice and she (Miley) didn’t force them. She also says that her public persona is a “character”, one that she puts on display for the public and isn’t a true representation of herself.

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2013-2019

Katy Perry, “Dark Horse”

Copyright laws are placed in order to protect the musical works of artists, thus creating a double edged sword for artists and producers. “Common law copyright protects against unauthorized reproduction of phonorecords, as well as unauthorized distribution by publishing and unauthorized performances.”¹ In the case of Katy Perrys, Dark Horse, the creation of this resulted in a copyright lawsuit against Perry. “And on July 29, a jury ruled that Katy Perry and her co-writers had taken a sixnote sequence from the song "Joyful Noise" and awarded \$2.78 million to the Christian rapper Flame.”² While Perry as of

2018 acquired a total of 41 million dollars, in this lawsuit, the Christian rapper Flame was awarded 2.78 million dollars. When listening to the two pieces, it is interesting to see exactly how the pieces do have similarities, from the six note motif, which in Perry's recording, it sounds like it was altered in pitch, to the beat which for the most part sounds exactly the same. When thinking about options that Perry could have enacted, there is really little she could have done, especially with the fact that the Flame song was recorded and nominated for a Grammy in the year 2008. The year Dark Horse was written, Perry's genre had evolved from the Christian genre, and it could have been the responsibility of her producers to not use the likeness of Flame's piece. There is an option that could have been enacted to save Perry and her producers from a possible lawsuit:

"Creators and companies can buy "errors and omissions" insurance that offers some protection from infringement claims, but it's expensive: \$20,000 to \$30,000 a year, according to Lucas Keller, owner of management company Milk & Honey, which helps set up publishing ventures for songwriters."

During my investigation with the research behind the protection insurances, they seem to range from that 10,000 mark to a max of 30,000 per year, but that also could include 10,000 per day cost for attorneys on the issues in court. In an act of countering the cases outcome, "Perry's team is currently in the process of appealing, suggests a second point: Plaintiffs in copycat cases are largely targeting megahit songs because they've seen where the money is, and the increasing frequency of those court battles in headlines is causing an avalanche effect of further infringement lawsuits."⁴

Footnotes

- 1) Suzanne Stover. "Copyright Issues: State and Federal Copyright Law." *ARSC Journal* 30, no. 1.
- 2) Knopper, Steve. "Copyright Chaos?" *Billboard* 131, no. 19
- 3) Ibid
- 4) Amy X. Wang. "Why Copyright Lawsuits are Scaring Off Songwriters." *Rolling Stone*, Feb 01, 2020, 30-31.

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2014

Lisa Batiashvili: Representation of Post-Soviet Georgia

For this week's Open The Door project, I decided to look into the work of Georgian classical violinist Lisa Batiashvili. Batiashvili, who was born in the former Soviet Republic of Germany (Norris, 2011), studied with Mark Lubotsky, a student of David Oistrakh, and Ana Chumachenko; all three names are notable in the world of strings (and all have been affected by the Soviet Union in some way or another). At age 16, she placed second at the International Jean Sibelius Violin Competition as the youngest competitor in its history and started her venture as an international soloist performing staples of violin repertoire. Throughout her career, she has been open about being Georgian and the impact that the Soviet Union had on her culture. In 2014, Batiashvili commissioned a solo violin piece entitled "Requiem" by Igor Loboda, a Georgian/Ukrainian composer. The piece served as a dedication "to the people who lost their lives in the pursuit of freedom and democracy – in Ukraine and elsewhere" (Batiashvili, 2015). Batiashvili later used this piece during a concert with Valery Gergiev as an encore; its performance was meant as a moment of protest against the conductor's support of Vladimir Putin and his regime. Batiashvili later spoke about the concert and her reason to perform "Requiem," saying, "[what happened in Georgia] was just so close to my heart that I could not ignore it. But I decided to do the concert and actually do something that would make things clear for the audience without me having to talk" (Wise, 2014). Additionally, she says, "I didn't want to be part of this whole society of musicians who actually disagree with [Gergiev] totally about his position, about his support of Putin, but don't ever say anything" (Fonseca-Wollheim, 2015). I find Batiashvili's personal method of protest fascinating, especially as she continues the discussion of how the Soviet Union continues to affect musicians and art in modern times. Also, it's inspiring to see her connect her teaching lineage to her work as a performer and recording artist.

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2014

Jacob Runestad, “Let My Love Be Heard”

Let My Love Be Heard was a choral work originally written for choral arts northwest. Jacob Runestad completely transformed this piece into the popular SATB arrangement that has been circling around the choral world since 2015. As a background, The piece was re-written by Runestad after the terrorist attacks in Paris and Beirut. The terrorist attacks in Paris and Beirut were horrific. “On the evening of Friday, November 13, 2015, terrorist attacks took place in six different locations in and around Paris. One hundred and twenty-nine people were immediately killed and 302 needed emergency care” So many people were affected, and the world once again was in pain from another heinous act. While this was not the first major terrorist attack, it was monumental for the 2010s.

The reason Jacob Runestad decided to create this choral work was due to the loss of Nohemi Gonzalez, a student who was killed during the attack. The choir was in mourning, and according to Runestad's performance notes and story, “The day after the vigil, the choir was supposed to begin rehearsing holiday music; however, Jonathan felt that was not appropriate and wanted time for the singers to grieve this loss. So, at the beginning of rehearsal, he passed out a brand new piece of music (Let My Love Be Heard), rehearsed it, and then recorded it. It was posted on SoundCloud and shared in memory of Nohemi and as a plea for peace.” The thought behind this piece and this recording was to preserve the peace and tranquility that music could create, even in the darkest of times.

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2014—today

Cancel culture

Within the past 5 or so years, there's been a massive uprising in “cancel culture” and the politics surrounding what people do/say in the past coming to haunt them in the present. While there's no definitive date to pin down when cancel culture started, the general consensus is that it became a social norm following the viral #MeToo movement of 2017 where sexual assault survivors shared their stories against Harvey Weinstein. Sometime after this movement, society started to see the effects of what can happen when a negative story goes viral and in some cases, right some wrongs. Nowadays, cancel culture tends to focus on past social media posts and statements made by internet celebrities/ social media influencers. The controversy surrounding this cancel culture is if it truly is as helpful as it makes itself out to be. Many agree with the overarching morals that cancel culture brings to the table, as it often targets individuals who have made comments or done acts promoting racism, sexism, homophobia, xenophobia, etc. However, there are many who view cancel culture as unforgiving and in some ways unauthentic as many people who comment on wrong doers can have their own past dirt dragged up and be in the same position, leaving the impression that calling someone out on what they did wrong isn't necessarily about morals, but about gaining a higher self esteem.

Cancel culture in music is particularly interesting as it brings up the age old debate of “can you separate an artist from their art”? Many people feel conflicted when music artists get caught in the middle of cancel culture, as it consequently forces them to choose between giving up their morals for entertainment, or giving up their entertainment for morals. There's also the aspect of comparing wrongdoings. Some artists act out in ways that actually require legal actions while some face embarrassment from a former tweet, yet both of the accused are put in the same box of shame. One recent example of this is the case of Keigo Oyamada or Cornelius who was originally commissioned to compose the music for the 2021 Olympic ceremony, but resigned last minute after past comments he made during an interview regarding bullying disabled classmates circulated. Another less viral example is that of clarinetist, educator, and

conductor Kristine Dizone called out Nikolay Sevastianov Lalov, conductor of Orquestra da Câmara de Cascais e Oeiras for behaving unprofessionally and dismissive towards herself and colleagues that participated in a masterclass. Both of these incidents were framed to end the careers of the accused, yet have completely different levels of severity when it comes to the wrong doing.

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2015

"We gon' be alright" - An Anthem

At this point, most people associate Kendrick Lamar's "Alright" with the BLM protests of the late 2010/early 2020s. This song has also been compared to Sam Cooke's powerful "We Shall Overcome" in terms of its moving political powers. The line, "But if God got us then we gon' be alright," especially gives a sort of gospel vibe that you can feel in "We Shall Overcome." In an interview with GQ, Kendrick Lamar was quoted saying: "There was a lot going on — still to this day there's a lot going on. I

wanted to approach ['Alright'] as more uplifting, but aggressive. Not playing the victim, but still having that 'Yeah, we strong.'" Clearly this feeling of strength resonated with others and that feeling of "We gon' be alright!" is a driving force for many BLM protestors. Of course, there are several other songs that are used as protest anthems for Black Americans but all of them have a common theme--a theme of faith and knowing that things may get worse before they get better but there is a day in the future where White supremacy will no longer rule society and true equality, equity, and justice will finally be reached for Black people in America.

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2016-2020

Hey Donald Trump—You Can't Always Get What You Want
When you're campaigning for a political position, it's important that through your campaign you create a sense of community, and create new norms for the party and you as a candidate. Donald Trump certainly did that by angering countless musicians. During the 2016 Presidential election, Donald Trump used many different artists and songs on the campaign trail at rallies to pump up the crowd and set a positive mood, and create that sense of community. He got into hot water though with many musicians saying "Hell No" and not wanting to associate themselves with Trump and the Republican party. *Vulture* magazine called his relationship with pop music "humiliating" because so many artists were publicly speaking against him and fewer artists wanted to perform at rallies and even looking at his inauguration, not many musicians wanted to perform. What really got to musicians and their estates was the use of their music after being asked not to use it. Prince's *Purple Rain* was used at a rally in Minneapolis in 2019 after the Trump campaign agreed not to use his music a year prior. In 2018, Trump used

Pharrell's song "Happy" on the same day of the Pittsburgh synagogue massacre. "On the day of the mass murder of 11 human beings at the hands of a deranged 'nationalist,' you played [Williams'] song 'Happy' to a crowd at a political event in Indiana," the letter reportedly reads."There was nothing 'happy' about the tragedy inflicted upon our country on Saturday and no permission was granted for your use of this song for this purpose." An interesting example of a band he really angered is the Rolling Stones and their song "You Can't Always Get What you Want" which was used as his introduction in 2016 rallies. He was asked 3 separate times by the band to discontinue use before they threaten legal action. Legally, it was not clear if campaigns were allowed to continue using the music without clear consent from musicians. Campaigns do have special licenses to use music through performance rights societies which applies to rallies but not a specific campaign anthem if a politician wanted a specific song to be used for their brand. The Lanham Act in 1947 also protects against false advertising which gives musicians a little bit of a say in song use but it gets tricky during campaigns. This conversation sparked inspiration in musicians to sign a letter to politicians demanding that they ask for consent for song use during campaigns.

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2016

Beyoncé, *Lemonade*

In 2016 Beyoncé released her visual album, *Lemonade*. The piece is a deep dive into Beyoncé's emotions and experiences in regards to her husband's infidelity. Beyoncé calls this a curse for Black women dating back to the enslavement of her ancestors. She uses the infidelity of Jay-Z to comment on the crisis Black women are subjected to in American culture. Beyoncé sings about her pain, but acknowledges that while she is one of the most powerful Black women, she too is suffering from the curse of racism and the patriarchy. Additionally, Beyoncé artfully calls upon her previous work to "slam" her partner, as well as the work of many other Black artists. "Formation" and *Lemonade* "demonstrate the longevity of harmful colorist prejudices and the disparaging of Black female sexual and creative agency within the Black community." (Davis, 2018). Ultimately, Beyoncé's *Lemonade* breaks boundaries to link trauma of the past and the current struggles in order to demand for an improved experience for Black women.

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Beyoncé, "Freedom"

Beyoncé released the song "Freedom" featuring Kendrick Lamar in 2016 off her *Lemonade* album. The song was created as an anthem to uplift black people, specifically black women, who have been affected by discrimination and violence. Her message centers around equality for black women and their empowerment. The *lemonade* album overall focuses on overcoming hardship and

touches on a variety of different struggles. With Beyoncé's "Freedom", she addresses issues affecting black women, equality, justice, and institutionalized racism. Beyoncé sings about wanting freedom from racism but not getting it, following that by saying that she will get freedom on her own if she has to. The song's instrumentation features organ, bass guitar, and some drums. These instruments are played loud and dramatically, creating a powerful entrance. Beyoncé's strong vocals only add to the power behind this song, making it motivational for listeners. "Freedom" takes a strong stance, encourages action, and calls on the audience to take control of their future. "Freedom" is a political song because it uplifts black women and calls them powerful and resilient, making this one of the most empowering songs of the Black Lives Matter Movement.

A powerful quote by Beyoncé is, "I had my ups and downs, but I always had the inner strength to pull myself up. I was served lemons, but I made lemonade" Here she is encouraging her audience to take action and utilize the strength inside them to make a change.

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2016—today

TikTok - Raising the Voices of Indigenous People (@notoriouscree)

Quick Disclaimer TikTok has also been used to do the opposite and silence creators with important messages - it's a double edged sword!

In 2016, TikTok, the newest social media boom, came onto the scene, with its popularity skyrocketing in the last two years. The platform caters to a multigenerational audience by housing short form videos with endless topics. What sets TikTok apart from the rest is its scarily accurate algorithm. After just a few minutes of scrolling and a couple well placed likes, the app is able to quickly learn what its user enjoys and ultimately curates a line of videos that interests them - labeled the "for you" page. Now the TikTok algorithm does not only cater to the set few influencers that already are at the top of the subscriber charts. Rather it readily shares videos from first time posters to people on the app just making videos for their friends without the intention of going viral. It especially has given room for the voices of many people from different parts of the world to share their knowledge and experiences. I decided to do my Open the Door project for this last week of classes about TikTok as a platform for Indigenous people and their stories. On TikTok creators are able to share the sounds/audios of videos for others to use to make their own videos. This is how trends get quickly started on TikTok. One of those sounds was that of creator Tiamiscihk's remake of a popular audio being used called The Banjo Beat, Pt 1. Her version included traditional Indigenous singing, and quickly spread as a trend allowing people from different tribes to show off their customs and regalia. Such spin off videos include that of creator Notoriouscree, James Jones, who used and paired it with another trend to demonstrate Cree clothing. By using this transition trend and pairing it with the trending sound, Jones was able to go viral. However, this was not his first time, as he also used another trending sound/challenge called Blinding Lights to show off native hoop dance. This time, by using a trending sound outside of Indigenous TikTok, he was able to squeeze his way into mainstream TikTok. This platform has also been used to spread awareness for several more tragic events, such as the recent discovery of hundreds of children found buried in unmarked graves around an indigenous schools in Canada. In the late 1900s, indigenous children were forced to go to schools run by Catholic missionaries with the intention of assimilating them into white culture. It resulted in "physical and sexual abuse [being] rampant in the schools, with students beaten for speaking their native languages" (NPR, 2021). Since then, TikTok has continued to give room for Indigenous voices to speak out about the atrocities that happened to their people in the past and in the present.

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2017

J. Cole, "High for Hours"

Jermaine (J.) Cole released the single, High For Hours, in 2017 after the release of his 2016 album, 4 Your Eyes Only. He decided to release the song as a single as opposed to being featured on his 2018 album, KOD, because he wanted it to be as relevant as possible due to the story being related to the Obama administration and specifically an event where J Cole visited the President and had a conversation, which he articulates in the 2nd verse of the song, questioning if Obama sees the oppression of the Black community and asks why he doesn't use his platform and power to remedy the injustice. "The sentiment among many in the hip-hop community remains that Obama's words must translate into workable policies and his declarations of "change" must be accompanied by measurable outcomes that improve the options and well-being of low-class and struggling individuals and families" (Forman).

J. Cole felt he was sensitive to the issues, and understood that "the first black president could do only so much, and say only so much, on behalf of other African-Americans. That is the bittersweet irony of the first black presidency" (Senior). However many scholars and other Black musical artists still criticized Obama for distancing himself from the issues as opposed to tackling them head on. "Obama didn't really speak about racial inequality during his first presidential campaign unless he had to" (Senior). Although having Obama, a Black man, in office, there is only so much he can do, in truth. As J. Cole states in regard to taking positions of power and how intentions can often be swayed or not fully realized, "what good is taking over when we know what you gon' do, the only real revolution happens right inside of you." Here, instead of criticizing Obama for the shortcomings of society, he asks each individual of the country to look

inward and discover how they can become agents of change to create the world they wish to see.

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2017

Kesha, "Praying"

This is a doozy so strap yourself in. Kesha was born March 1, 1987 to a single mother (Rosemary Patricia "Pebe" Sebert) who was a singer-songwriter. Kesha was signed to Kemosabe Records, a subsidiary of Sony, in 2005 at the age of 18. Kesha collaborated on a number of hits throughout her career such as "I Kissed A Girl", "Right Round", "Timber". She released her first full length album *Animal* in 2009, which was a hit. She later release *Cannibal* in 2010 and *Warrior* in 2012. There was a hiatus in her music making for a number of reasons.

Kesha both checked herself into rehab for an eating disorder (bulimia) and sued her producer Dr. Luke in 2014, a legal battle that continues to this day. There were joint cases filed in both California and New York where Kesha alleged that Dr. Luke had abused her both emotionally and sexually. In California, the judge was married to a lawyer who was affiliated with Sony (which is the parent company of Kemosabe through which she has signed to Kasz Money Inc., which was Dr. Luke's company) and he dismissed Kesha's claims and called upon because of statute of limitations, more than five years had passed

since the sexual assault, and that degrading comments about talent, weight, appearance, etc. were not grounds for intentional emotional distress. Currently there is a counter case of defamation where Dr. Luke alleges Kesha has, without due cause, slandered his name. Kesha is actively fighting the defamation lawsuit and is continuing to attempt to appeal her court cases about the abuse. The court would not let her break her record deal and leave the company as she still owed them 3/4 (depends on how you count) albums and, according to the company, she is free to record without Dr. Luke's input.

In 2017, Kesha recorded her album *Rainbow* on Kemosabe. The title track, "praying" is reviewed by Nolan with praise, "Between its gospel-choir kick and the high note that launched a thousand YouTube reaction videos—not to mention its ripped-from-the-headlines story of trauma and triumph—"Praying" is guaranteed to give goose bumps for years to come". The song is a very public reckoning with the trauma of her abuse, where lyrics in the chorus are, "I hope you're somewhere prayin', prayin' / I hope your soul is changin', changin' / I hope you find your peace / Falling on your knees, prayin'". It is incredibly difficult to find one's peace both when hurt and when you hurt someone. In this song, the message is that the protagonist is rising above the doubts and hurt the other has inflicted. They hope their oppressor has found their peace because their part in the story is over.

Kesha, much like Britney, was failed by the systems put in place to provide justice. Kesha claims that Dr. Luke groomed her at a young age, and is that not a story we hear time and time again (Drake Bell, anyone?) where people in power have taken advantage of people who do not have power? Kesha gave testimony that he was both abusive and incredibly controlling of her career. In the middle of the legal dispute Dr. Luke gave her permission to perform at a Billboard concert— even as she tried to distance herself he still had full control of her career.

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2018

Childish Gambino, *This is America*

I had forgotten about this song and subsequent video until I started to think about the recent music that would be applicable for today's OTD assignment. I recall watching it for the first time and having such a stark reaction at the genius of Donald Glover and his producer, Hiro Murai (Gajanan, 2018). The opening sounds of the African choir, a man with a guitar who is then suddenly hooded and shot as the music turns from gospel to trap. Dancing with students as the mass chaos and violence happens around them. Furthermore, "The style of dancing by Gambino in the video also calls out the way we consume culture. Gambino samples at least 10 popular dance moves derived from hip hop and African moves, including the South African Gwara Gwara dance" (Osman, 2018). At one point, a collection of workers are recording them dancing with their phones, while riots are going on all around. A call to the current culture of taking out our phones to record the good or entertaining while we ignore the violence around us. Furthermore, the lyrics behind some of the actions is extremely appropriate..."We inverse out of the frame facing Gambino, go to black, then see his back as he flees, his eyes, teeth, and chains most visible when

we face him again. Just a big dog, yeah / Kenneled him in the backyard. We're no longer in the realm of satire. Blurred figures run and chase alongside him" (Osman, 2018). It seems he's finally being chased by police as they refer to him as an animal and not a person. Furthermore, this moment is relatable to the prison industrial complex as the lyrics say... "You just a Black man in this world / You just a barcode, ayy." Gambino's sprint goes back to a long tradition of black Americans having to run to save their lives..." (Gajanan, 2018).

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The topic that I decided to research was Childish Gambino's 2018 song 'This is America.' The song came out in 2018 and became an immediate sensation. Childish Gambino premiered the song during his SNL performance on Saturday, May 5th, 2018. He then uploaded his music video of the performance on Sunday, May 6th, 2018 at midnight. The song was a blunt interpretation of the faults in America's handling of gun violence, police brutality, and more. The song quickly reached Billboard's Hot 100 #1 spot gaining 65.3 million U.S. streams from May 6th through May 10th. The YouTube video accounted for 68% of the song's streaming total. His previous songs have hit the top 100 charts, but have never reached the no. 1 spot until 'This is America.'

The video is filled with subtle references to different events that have happened in American culture. There are references to Jim Crow, Richard Pryor, other rappers, gun control, school shootings, Stephon Clark, horseman of the apocalypse, and more. Seeing as this video was such a direct commentary on what was wrong with America, many people had their own opinions on this video. One of these people was Alex Jones, a far-right radio show host and conspiracy theorist. He claimed that the video was "force fed to the public by liberals." He went on to claim that the video was a "voodoo dance, 110 percent," claiming that Gambino was putting people in a trance. While there are many different opinions on the video, you can't deny

that it is a very interesting take on what is happening in the world and the relevance the video has even now in 2021.

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2018

Taylor Swift Gets Political

On October 7, 2018, Taylor Swift shared an Instagram post encouraging her followers to register to vote in the upcoming midterm election. Her post endorsed two democratic candidates, and marked the first time that she had spoken out about her political views. The post was credited for around 65,000 people registering to vote. Donald Trump even responded, saying that he now liked Swift, "25% less". While many people celebrated her willingness to take a stance, many criticized her for doing too little, too late. Up until the post, Swift had been reluctant to make any political statements. She came under fire in 2017 after a blog wrote about how white supremacist groups were vocal fans of hers. Swift chose to sue the blog instead of issuing a statement denouncing white supremacy. This was not the first time that Swift has been seen as potentially problematic. During her public feud with Kanye West, she had been accused of playing into racial stereotypes about white women and black aggressors, and in her music video for the song "Shake it Off", she was accused of cultural appropriation of black women. Swift's political endorsement posts are part of her ever present brand building through social media. Swift has a carefully cultivated celebrity image, which she maintains through curated posts that seem to offer a

window into her personal and professional life. Her October 7th post may seem like a sharp departure from her typical branding, but on second look, the post is a part of deliberate fan engagement. Similar to her other posts, Swift shares a photo of herself, offers a thought, and then gives her fans options on how they can acquiesce to her requests. In many ways, her political post asking her fans to vote is formatted in the exact same way as her requests for fans to buy her products or listen to her music. In this way, even this seemingly selfless political post will ultimately benefit her. However, it is undeniable that her post and her new willingness to speak on her political beliefs have driven thousands of people to take political action. In her Netflix documentary “Miss Americana”, Swift expressed regret on not speaking up to endorse Hilary Clinton in the 2016 election, saying that she can only move forward and do her best in the future. She has since been a vocal supporter of the LGBTQ+ community and continued to endorse political candidates. Swift’s political journey is a poignant reminder of how music and celebrity are inherently political, and how an artist uses their platform is important.

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Taylor and “The Man”

Taylor Swift has been a music icon since her debut album in 2006, but her history as a social activist has been somewhat complicated. She began her career as a country music star when she was 17 years old, and she never really had anything to say about politics, political candidates, or social justice issues until recently. Before the 2018 house and senate election, she broke her political silence and made an anti-endorsement of candidate Marsha Blackburn on the basis of core values. She specifically focused on Blackburn’s past as a congresswoman for Tennessee, saying, “Her voting record

in Congress appalls and terrifies me. She voted against equal pay for women. She voted against the Re-authorization of the Violence Against Women Act, which attempts to protect women from domestic violence, stalking, and date rape. She believes businesses have a right to refuse service to gay couples. She also believes they should not have the right to marry. These are not MY Tennessee values.” Unfortunately, she was unable to prevent Blackburn from being elected, but her first political statement caused a massive boost in young adult voting in Tennessee, and it gave her the push to continue speaking up for what she believes is right.

A major issue Taylor has been addressing for the majority of her career is sexism that she witnesses and experiences as a celebrity. One of the most typical jokes about Taylor Swift is that you shouldn’t date her unless you want to have a song written about you; there was even an instance where a reporter on the red carpet asked Taylor who she’d be going home with that night, and she stared back at the reporter completely shocked before responding, “I’m not going home with anyone tonight.” Taylor wrote the song “The Man” for her 2019 album *Lover*, and the song discusses just how much easier and different her life would be if she was a man. She talks about how her dating life, her financial success, and many different aspects of her life would be viewed completely differently, and how frustrating it is to fight constantly with media over things that other male celebrities don’t have to fight about.

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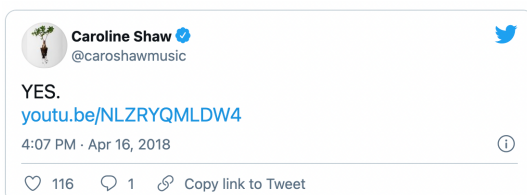
2018

Politics of the Pulitzer Prize and DAMN

In 2001 is Corgliano, 2003 is the Transmigration, and 2013 is Shaw, considered “A highly polished and inventive a cappella work uniquely embracing speech, whispers, sighs, murmurs, wordless melodies and novel vocal effects” although Davids sheds light on how those effects may not be new at all. Regardless, in 2018, DAMN. is awarded the Pulitzer, and this completely changes the

game. At once, the Pulitzer is attempting to gain relevancy and hip hop is gaining legitimacy.

“‘The time was right,’ Dana Canedy, the administrator of the prizes, said in an interview after the winners were announced. ‘We are very proud of this selection. It means that the jury and the board judging system worked as it’s supposed to — the best work was awarded a Pulitzer Prize’” (Coscarelli, 2018). She added: “It shines a light on hip-hop in a completely different way. This is a big moment for hip-hop music and a big moment for the Pulitzers.” At the other end, there are the conceivable benefits that Lamar and hip hop at large attains. Lamar’s record executive tweeting “from now on, no one should “speak with anything less than respect in your mouth for Kendrick Lamar.” In addition, despite all of Lamar’s commercial success, the Grove entry on him begins, “American rapper. Kendrick Lamar (Kendrick Lamar Duckworth) was the first non-classical and non-jazz artist to be awarded a Pulitzer Prize in music for his 2017 album, DAMN.” only after that is established, all of his other awards are listed, including Grammy, BET, MTV, and NAACP awards (Kehrer, 2019). “David Hajdu, one of the music jurors this year and a critic for The Nation, said that the group considered more than 100 compositions, including “some pieces of classical music that drew upon hip-hop as a resource,” leading to a philosophical discussion among the jurors about what could be considered. This conversation is directly related to Davids’ discussion of the Shaw and appropriation, should we just be honoring how classical music samples other music artfully, “elevating” it? Or instead should we give credit where that creation originated? Consider also the participation that Shaw has in this discussion. The day DAMN. wins, the following tweet is posted:



Regardless, Hadju continued: “That led us to put on the table the fact that this sphere of work” — rap music — “has value on its own terms and not just as a resource for use in a field that is more broadly recognized by the institutional establishment as serious or legitimate,” he said. Ostensibly, this selection was a mutually beneficial exchange but is nevertheless a hugely political one.

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2018

Considering Matthew Shepard

To elaborate on my Open the Door project from last week, I have decided to talk about a very specific musical response to the murder of Matthew Shepard in 1998. This musical composition is a, “Grammy nominated three-part oratorio composed by Craig Hella Johnson.” (Robinson, Austin PBS). While many popular artists responded to Matthew’s death by putting out songs of grieving, mourning, and a cry for acceptance and equality, Craig Hella Johnson’s musical work is a profoundly unique and intimate commiseration. The oratorio has been described as “A very American piece because it’s a ‘fusion oratorio’ which means it has a lot of different genres of music: jazz, and blues, and country, and gospel, and then it has operatic arias, and chant, and it seems to really fit the American subject which is, of course, a young American boy, but also the American West, you know, the wide grasses of Wyoming.” (Brown, pg. 49) This quote was taken from Ryan Brown’s doctoral dissertation, where he attributes the authenticity to which this piece speaks to the intimate and gentle manner in which Johnson created the piece. He states, “Johnson spent nearly two decades contemplating and composing the work... Early in the process, Johnson met with Judy Shepard, Matthew’s mother, to seek permission to write the work and to learn more about Matthew. In an interview with Brown himself, Johnson shared that it was very important to him to speak authentically to Matthew’s story and do right by his parents. He shared, “I realized that I had Matthew SHepard in the piece, but not Matt Shepard.” (Brown, pg. 51) Brown then shared, “One of the ways that Johnson

features 'Matt' in the oratorio is by using Matthew's own words in the story." (pg. 52) Text from Matt's personal journal was used in the movement, 'Ordinary Boy.' In 2018, the 20th anniversary of Matthew's death, Austin PBS aired a 90-minute broadcast of Conspirare's multimedia performance of *Considering Matthew Shepard*, including a talk with Johnson himself. Austin PBS' website now states that "Austin PBS, Conspirare, and the Matthew Shepard Foundation are working together to make resources and screening copies of the program available to individuals and organizations interested in creating dialogue in their communities around the themes of understanding, compassion, and acceptance." (Robinson, Austin PBS). I believe Johnson's oratorio to be one of the best examples of what a piece written in memoriam should be-- honest, authentic, and written with permission from those directly impacted by the loss of the individual at the head of the subject.

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2018

Into the Silent Land

The tragedy that struck Sandy Hook Elementary in 2012 is something that this country will never forget. I can clearly recall sitting in my grandparents' living room that day watching the news and being stunned by the fact that twenty children and six teachers were killed. The commercials that followed, the active shooter videos we had to watch in school, the documentaries we watched, it all gave me chills to think about those teachers trying so hard to protect those students. Those poor children leaving behind devastated parents and siblings. It is such a vivid memory for me.

Steve Danyew, a Music Instructor at the Eastman School, went to Sandy Hook Elementary when he was young. He is heard in a video interview talking about how he remembers being in music class there, learning

recorder, and starting saxophone, which put him on the path to music (YouTube, 2018). Danyew was distraught about Sandy Hook and had wanted to write a piece for years about the tragedy, but never felt like it was the right time and did not know how to start going about a task like that. When Jared Chase from Nazareth Collge talked to Danyew about a commission piece, he knew it was time to write for Sandy Hook. Not knowing how to start, he began to research poetry and found Christina Rossetti's "Remember" and felt that it covered everything he wanted in the piece-to never forget the lives lost and never forget that this horrible even occurred.

"Into the Silent Land" was written between 2017 and 2018, and premiered in March of 2018. The sound is that of a funeral march and lament in the beginning before fading to something lighter toward the end. A tetrachord in the bass is used to convey this feeling of loss and sadness. Rob Coatsworth, a student at the time in the Nazareth College Wind Symphony that had the opportunity to premiere the piece, says that "...we all now share this tragedy; it has become a common narrative that impacts every one of us. We all share some level of the composer's pain. Now, more than ever, music transcends what cannot be communicated in words. This piece imbues the grief, the anger, and the hollow sorrow which are the result of the violence on our soil. Into the Silent Land truly made us connect on a personal level in a way only music can" (Coatsworth, 2018).

Remember me when I am gone away,
 Gone far away into the silent land;
 When you can no more hold me by the hand,
 Nor I half turn to go yet turning stay.
 Remember me when no more day by day
 You tell me of our future that you plann'd:
 Only remember me; you understand
 It will be late to counsel then or pray.
 Yet if you should forget me for a while
 And afterwards remember, do not grieve:
 For if the darkness and corruption leave
 A vestige of the thoughts that once I had,
 Better by far you should forget and smile
 Than that you should remember and be sad.

-Christina Rossetti

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2019

Protest Music of Hong Kong's Pro-Democracy Movement
Fall 2014 marked the Occupy Hong Kong protests or the Umbrella Movement as it's more commonly known. Hundreds of thousands of young Hong Kong-ers, mostly students, took to the streets to demand democratic reform from the mainland Chinese government. This stemmed from Beijing's examination of voting rules that would've affected Hong Kong suffrage.[1] These protests lasted 79 days.[2] Hong Kong is familiar with political activism with some of its population being from people fleeing from the mainland. Many Canto-pop songs have been sung during these protests as a means of collective social action. One thing I found interesting was the use of "Happy Birthday" which had been re-contextualized as a form of protest wherein it'd be sung to non-violently attack pro-democracy opponents.

Subsequently, there have been several other large protests associated with the Hong Kong pro-democracy movement, one in 2017 and another later in 2019. The 2017 protest march was related to the 20th anniversary of the UK handing Hong Kong back to China. During this protest, there were clashes between pro-democracy demonstrators with pro-China supporters. During this year, there were depictions of protesters singing "Do you hear the people sing" from the musical *Les Misérables* which in its original context displayed young people fighting for freedom during the French Revolution.[3] This is interesting as I've found multiple social media and news media recordings which depict this song being sung in both English and Cantonese which is a unique cultural and historical aspect if you think back to Hong Kong's history as a colony of the United Kingdom.

2019 marked very large protests which I remember personally as it affected the social justice movements in the United States after the murder of George Floyd. The

2019 protests were related to the new law which essentially could allow for extradition of dissidents back to China. This protest famously included more than a million participants.[4] A protest song that was composed came to become the anthem for the movement was "Glory to Hong Kong." [5] This anthem is unique as it was composed via messaging platforms and crowd-sourcing, though its musical compositions have been credited to anonymous composer "Thomas dox yhl." [6] The music video I watched of this piece depicts a chorus and orchestra all donning black outfits and black masks. Some include gas masks and goggles which were used by protestors to protect themselves from being tear gassed by police. I later discovered that the Hong Kong government, specifically the education secretary would ban this song from being sung in schools.[7] What a crazy example of government censorship.

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2019

Coldplay, "Trouble In Town"

I decided to focus my attention on the song *Trouble in Town*, by Coldplay. This piece addresses police brutality using audio samples from an arrest made in 2013 by Philadelphia officer Phillip Nace. This arrest was completely uncalled for, as the black man that was being assaulted did nothing wrong, he was just walking on the side of the road and said "Hello" to another man on the street, which unbeknownst to him, was part of a gang. (I'm not even sure that part is even true, the whole thing is just ridiculous) Nace framed him for being an accomplice to

this man, saying that “People just don’t say hello to strangers” which is a weak and insane argument. You’ll be pleased to know that Nace was removed from the force, but, as we know, one positive result does not fix the overarching problem that is police brutality. (Bender et al. 2013) The song also features haunting lyrics such as “And I get no shelter, and I get no peace/And I never get released” which speaks to the number of wrongful convictions and arrests made by police. It is interesting to note that Coldplay, a UK band, is speaking to this issue, which really drives home how large and impactful the BLM movement really is.

The music video that accompanies this song also is very powerful in nature. Using George Orwell’s *Animal Farm*, animals are the characters in the story instead of humans. “The band brings the satirical classic to the drug-addled streets of New York, where the city is plagued with homelessness and crime under the regime of a pig dictator (undoubtedly a nod to Trump). The 2020 Democratic debates are mocked as pig politicians argue at podiums on a television screen, which soon escalates into a fight.” (Martoccio 2020)

Proceeds from the song *Trouble in Town* also go toward the Innocence Project, in which the lead singer Chris Martin is an ambassador. (Martoccio 2020) The Innocence Project is an organization that helps bring attention to faults in the criminal justice system that contribute to wrongful convictions.

This song, while it addresses police brutality, also drives home the changes that Coldplay has gone through as a group. When they were first getting started, their primary goal was to be “the biggest, best f--ing band in the whole world, and we’re not going to stop trying until we get there” (Spivack 2005) Their view now contradicts what they started out with, showing how much they have grown as a band. “Some people don’t really like what we do, and that’s OK. God bless them. There are so many other things to listen to, and why worry about that? This album may sell this many, and we might win this, we might be band of the year or conversely worst band of the year. That’s great, wonderful.” (Martoccio 2020) Their overall goal is to directly be of service to the people that are listening to them, which means bringing to light what is occurring to them, even if it’s not directly affecting them as a band from the UK.

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2019

Revival of *Oklahoma!*

Let’s look into how we perform old, traditional musicals.....just one more time (I promise)! Another Rodgers & Hammerstein “classic,” “*Oklahoma!*” surrounds many different themes/issues of “whiteness,” gun violence, sex, male dominance, and Indian territory. It is set in 1906 in Claremore, Oklahoma - an Indian Territory - but does not include, mention, or discuss any Indian characters. Ali Hakim, a Persian peddler, is the only non-white character in the whole show. Many of the women in the show are portrayed to have little to no power over men, except through their power of sexual availability. However, it’s debatable as to if that, still, demonstrates power or a lack thereof. Several of the conflicts in the show are either solved by guns and/or with guns. This show brings to light several different systems of power, how they work, and how they interact with one another. “Audience interpretation and reception” is very important when considering the 2019 revival of “*Oklahoma!*” The director of the 2019 Broadway revival strived to provide a “dark take” of the 1943 classic, and he achieved it. Some aspects of the revival were great - Laurey was played by a black actress, Rebecca Naomi Jones, thus inviting the “... audience to consider a familiar world in an unfamiliar way: through the eyes of a black woman with little to no physical security or power of her own,” Ado Annie is played by Ali Stroker, the first wheelchair bound actress to perform on Broadway, Ado Annie’s character is very confident and sex positive, as opposed to the dumb, loose, and gullible interpretation of the character, etc. All of these things wonderful and are highly applauded and supported by audience members! However, other aspects of the show highlighted themes/issues of the show and society in ways that are up for debate about whether or not they were “effective.” For instance, the walls of the theater were covered with shotguns. While this makes it very clear that gun violence is a current issue that cannot be ignored, is this the best way to go about it? How will this make the audience feel when things such as mass shootings and school shootings are disgustingly frequent in today’s society? What does this lead the audience to

interpret about guns - that they are the only answer, or too frequently viewed to be the only answer? Too many people in today's society have been affected by gun violence. Is being this forward/specific (as opposed to acknowledgment/abstract) a little "too soon" or "too close to home" for some? It's hard to know just how dark this take of the show is truly felt, interpreted, and received by audience members. On a personal note, I performed this show in high school - I loved it, I had a great time doing it, and the music will always have a special place in my heart (although I do view things slightly differently now...). However, I am now an educator and I will openly say that I think and worry about school shootings more often than I care to admit. I can honestly say that I'm not sure that I would be overly comfortable sitting in this show as an audience member given its extremely clear, forward, and aggressive way of acknowledging of gun violence.

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2020

"The Bigger Picture"

On May 25, 2020, George Floyd passed away after an altercation with the police. Four police officers arrested Floyd for allegedly using a counterfeit \$20 bill at a business. In particular, one of these officers named Derek Chauvin forcefully put his knee on the back of George Floyd's neck for over nine minutes, causing Floyd to scream out "I Can't Breathe." The autopsy actually found that his death was caused by "cardiopulmonary arrest complicating law enforcement subdual, restraint, and neck compression" (Haworth, Torres, and Pereira, 2020). This sequence was filmed and went viral across many social media platforms. Although this was not the first time where

white police officers or citizens violently attacked people of color or marginalized groups, this one was as clear as day through the video, which caused the eruption of Black Lives Matter (BLM) protests. BLM follows the "history of a black humanist praxis that continually challenges the exclusivity of white/European humanism" and its role in "emphasizing the equal value of black lives, against structures built upon the assumption of the denigration, violation, and annihilation of those lives" (Pierce, 2020, p. 274). BLM is in line with the other groups from the past that fought for civil rights and social justice, such as the Civil Rights movement of the 1950s and 1960s. Along with these protests, popular music became a vehicle to address and aid the BLM cause while also being used to respond against these senseless acts. Particularly, Lil Baby's "The Bigger Picture" highlights the systematic struggles that marginalized groups such as African Americans deal with regarding police brutality, racism, and the American justice system. In fact, in this song, Lil Baby starts "taking ownership over the violent life he chose to live before rap" (Madden, 2020) and starts to inspire and promote the need for change to work towards equality.

Lil Baby's verses help understand his opposition towards the establishment and the police. He sings, "I see blue lights, I get scared and start runnin'. That shit be crazy, they 'posed to protect us" which demonstrates his disdain with the role of police. How are they supposed to protect people when the immediate recognition from sounds and lights makes others afraid and scared for their lives? That should not be the case, however because of the racist and violent practices that have been clearly displayed, marginalized groups can feel like their lives are at risk at every interaction with the police. Lil Baby adds to this by stating, "Corrupted police been the problem where I'm from but I'd be lying if I said it was all of them." This tells us that the whole issue is systematic, it's not just the police. To get rid of the problem, we must start with educating others towards unproblematic and not racist beliefs, and we need to promote equality and humanity towards everyone. Finally, Lil Baby's chorus addressed how the issue is more than just black and white, the whole way of living needs to be flipped, and there needs to be a change that needs to occur for this to happen.

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2020

Bad Bunny- "Yo Perreo Sola"

I chose to research the song and music video, "Yo Perreo Sola" by Bad Bunny. (Benito Antonio Martinez Ocasio) "Yo Perreo Sola" translates from Spanish to, "I dance alone." He wrote the song as an empowering message about a woman trying to dance alone at a club without being harassed by men. Although in the music video he continues to make another statement by appearing in full drag in three separate outfits, representing different women of different personalities or styles. Not only is he advocating for women, but he is also advocating for the LGBTQ+ community. Bad Bunny stated, "I wrote it from the perspective of a woman," Bad Bunny explained to *Rolling Stone* in a recent interview. "I wanted a woman's voice to sing it — 'yo perreo sola' — because it doesn't mean the same thing when a man sings it. But I do feel like that woman sometimes." (Castillo, 2020)

"Whether he dressed as woman to go along with the song's message or to express inclusivity, Bad Bunny does it all with intention....Bad Bunny in drag totally breaks barriers in a genre that's not only male-dominated, but also typically stereotypes women as sexual objects." (Exposito, 2020) The lyrics of the tune stand up to toxic masculinity and the idea of Machismo which is very evident in Latinx culture. In one scene of the video, "one neon green sign hanging in the background reads "Ni Una Menos" or "Not One Less." This refers to the movement across Latin America dedicated to fighting gender inequality and the abuse of women and the trans community. (Castillo 2020) Bad Bunny continues to make statements through lyrics in his songs, performances on national TV, and in his music videos any chance he can. At the end of the music video there is a PSA in a black screen with red writing, "Si no quiere bailar contigo, respeta, Ella perreo sola;" Which means "If she doesn't want to dance with you, respect her, she twerks alone."

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2021

Lil Nas X and "Montero (Call Me by Your Name)"

Lil Nas X is a hip-hop artist, rapper, and song-writer from Georgia who holds a unique and important place in the world of hip-hop, contemporary pop music and, to a lesser extent, country. He garnered widespread popularity with his hit song "Old Town Road" with country star Billy Ray Cyrus. This is an early example of his ability to pave a path of blending genres and building bridges in arenas that are traditionally restrictive to certain groups. Lil Nas X, as a gay man, has served as a voice for the queer community and has sought to represent and make statements about his homosexuality in the genres of hip-hop, pop, and country. Hip-hop lyrics have often been homophobic. One prime example is a verse in DMX's song "Where The Hood At," where he says "I show no love to homo thugs" among other homophobic sentiments. Lil Nas X flips the script by proudly presenting his authentic self in songs and music videos.

One example that recently garnered much attention and conversation is his song "Montero (Call Me by Your Name)" and its accompanying video. The title of this song is a reference to the rappers real name and the name of a film that is centered around homosexuality. Lyrically, the song is about a gay man falling in love with another man who was still unhappily in the closet. This is illustrated with these lyrics, "Cocaine and drinking and drinking with your friends / You live in the dark boy, I cannot pretend." In the video, Lil Nas X uses biblical imagery to make fun at religious dogma that condemns homosexuality. The video starts with images of the garden of eden, snakes and temptation that results in what appears to be two men

kissing. The video eventually culminates in the character pole dancing into hell, giving the devil a lap dance, murdering, and replacing him. In addition to mocking the notion that gay men will go to hell for their actions by confidently dancing as he descends, he flips the script by putting himself in a position of power as the devil at the end. The effects of this song and video have been liberating to many in the queer community. One of my sources describes feeling freed from the fear of coming out and living authentically due to seeing Lil Nas X.

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2021

Irish Folk Music—If They Build Their Walls

Taking a look at popular folk music in Ireland today demonstrates how music is still used to spread political ideas. The song "If They Build Their Wall" by Bernadette Morris demonstrates how folk music is currently used to convey messages against the negative stereotypes surrounding asylum seekers and refugees. The song was released very recently in 2021, co-written by Eleanor McEvoy and produced by Declan Sinnott. Bernadette said "it's a song about immigration and how building a wall is not what most kind and open people want to do. We don't want to build walls to keep people out," and "it's a bit of a protest song saying, let's stand

together." The lyrics reflect the humanity and importance of treating others with love and respect as they say "our hearts beat the same," "It's the joy, it's the loving, it's the light. It's the knowing your kids are alright," and "If they build their wall, they better build it tall, cos we are on higher ground." Her music video for "If They Build Their Wall" was released June 20, 2021. The music video features clips of refugees and individuals helping them. In Ireland there are events to celebrate World Refugee day such as a seminar on the UK and Irish protection policy and various events at the Christ Church Cathedral in Dublin. Ireland is also known for establishing policies for migrants' health that can help other countries with developing their migrant health policy. The song has an upbeat tempo, close vocal harmonies, spanish, acoustic and electric guitars, as well as piano, bass, organ, percussion, hand clasps, samples cello and programmed drums. Bernadette was raised in a musical family and is known for her modern take on classic Gaelic and Irish traditionals, as well as for her own songs as seen in "If They Build Their Walls," and "Legion of Marys" among other pieces as well.

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2021

Taiwan's Struggle for Self-Identity in the Olympic Games
Taiwan, also known as the Republic of China, has been fighting for an independent identity for years now, with

contention over what the ROC calls itself in the Olympics dating all the way back to 1976, where Premier Chiang Ching-kuo refused to allow athletes to compete under the banner of Taiwan after Canadian Prime Minister Pierre Trudeau suggested they compete under the name. In 1979, the ROC was banned from the 1980 Olympics, with talks between the People's Republic of China, Taiwan, and the International Olympics Committee resulting in an eventual agreement that Taiwan could compete, but that they would play under the banner of "Chinese Taipei", and that they would use a flag and anthem other than the Taiwanese green and white flag or the Taiwanese national anthem, due to Taiwanese references in their flag and anthem to Taiwan having autonomy. These rules have created some overly harsh moments of contention over the years, with American police arresting a fan waving the ROC flag at the 1996 Atlanta Olympics, and a Taiwanese spectator being officially told to remove his ROC hat at a tae-kwondo match in 2000 at Sydney.

The 2020 games at Tokyo in the summer of 2021 have been contentious since day one, with the Japanese Olympic Committee making sly nods at an independent Taiwan. In the opening ceremony, a Japanese announcer introduced the athletes as hailing from Taiwan, and not Chinese Taipei, and on August 1st, with Chinese media immediately blasting Japan for playing "dirty tricks". This all came to a head on July 31, 2021, when Taiwan's Lee Yang and Wang Chi-lin claimed the gold medal in badminton over the Chinese team. As the medals were distributed to the six players on the podium, Taiwan's flag anthem played in the stadium while Chinese athletes were on stage. While still officially following the agreed-upon Olympic protocol, Chinese media has reacted strongly, cutting the feed of the Olympic ceremony to avoid playing the anthem in Chinese people's homes.

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