

Content, Assignments, Topics, Themes: Music, Power, and Politics, post-1945 (summer 2023)

Week	Class Date	Assigned Readings	Listening/ Viewing	Themes	Assignments
1, Power and Politics from 1945-1960	Monday, June 26	n/a	n/a	Course introduction; brief discussion of politics and power (handout); public transcripts and hidden transcripts; agency; resistance and oppression; music's particularly unique roles in conveying meaning; how to listen to MORE than just lyrics; short case study on Bob Marley's "Zimbabwe"	Entry ticket; Short in-class writing prompt on "what examples come to mind when you think of 'music and politics'"
	Tuesday, June 27	n/a	In-class work on <i>Quartet for the End of Time</i> ; video of the International Sweethearts of Rhythm	Introduction to research methods. World War II case studies: music and resistance/solace—Messiaen and the <i>Quartet for the End of Time</i> ; the horror of wartime use of music in concentration camps—music as torture and weapon; wartime labor changes and their impacts—all-girl swing bands.	
	Wednesday, June 28			Additional resources/lecture from me provided on de-nazification problems in the 1940s, additional resource offered on Benjamin Britten's <i>War Requiem</i> (1960)	In-class group work and discussion forum posts on adding additional case studies to our set of topics on music, politics, and World War II (deploying those new research skills and a lightening fast small-scale research project!).
	Thursday, June 29	n/a			Open the Door #1, 1945-1960, assignment, short presentations, peer feedback
2, Power and Politics from 1953-1968	Monday, July 3	n/a	Video lecture on signifying politics through sound: serialism, folk music, and tonal music (Cold War); Music and American Civil Rights movements in the 1950s-1960s; score to Copland's <i>Connotations</i> provided	Shostakovich's incredibly complicated history (how do we understand his political stance in works like <i>String Quartet No. 8</i> ?); Cold War association of sound with ideology (often, tonal music=Soviet bloc, serialism or jazz=the United States or Western Europe). Folk music....complicated. Aaron Copland's particular problems with politics around musical styles, from the folk styles of the 1930s and 1940s to McCarthy investigations to the serialist <i>Connotations</i> ; Music and civil rights and the role of jazz musicians—Mingus, "Fables of Faubus," Freedom Riders and Freedom songs, music at the March on Washington, Coltrane, "Alabama," Dylan, "Blowin' in the Wind and Only a Pawn in their Game," Cooke, "A Change is Gonna Come." ; additional in-class info on "lavender panic" and anti-queer politics of McCarthy era; role of classical music institutions in segregation (discussion of Marian Anderson and Metropolitan Opera)	Weekly Brightspace discussion forum response on lecture; in-class discussion;
	Tuesday, July 4	Monson, Ingrid. <i>Freedom Sounds: Civil Rights Call Out to Jazz and Africa</i> . Oxford: Oxford University Press, 2007. (selected pages from Chapter 5, "Activism and Fundraising from Freedom Now to the Freedom Rides")	Close listening and class handout to Max Roach's <i>We Insist! Freedom Now suite</i> .	In-class discussion and presentation on the cultural role of jazz in 1950s America (issues around race, masculinity, etc). Role of the benefit concert—the good, the bad, the problems. Close listening and class handout to Max Roach's <i>We Insist! Freedom Now suite</i> . Differential treatment of Max Roach and Abby Lincoln's political stances. Nina Simone, "Mississippi Goddam," contrast between musical style or syntax and lyrical content.	Weekly Brightspace discussion forum response on reading; in-class discussion;
	Wednesday, July 5	n/a	In-class listening to: The Chantels, "Maybe," The Bobbettes, "Mr. Lee," The Shirelles, "I Met him on a Sunday," "Will You Still Love Me Tomorrow?," The Ronettes, "Be My Baby."	In-class lecture on Race, class, and Gender in Girl Groups of the 1960s. Politics around <i>where</i> you sing (public/private space), what you are supposed to talk about or avoid politically as a girl, the power issues in the music recording studio (example of the Ronettes but also broader class discussions on this topic). Intersectionality differences between girl groups (and expectations based on those). Ending with 1968—the limitations of the civil rights era legislation, divisions in the movement, assassinations, and the revolution year of 1968.	In-class discussion; in-class group work and forum posts on revolutions of 1968 around the world—what were they about, and how was music involved?

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	Thursday, July 6	n/a			Open the Door #2, 1953-1968, assignment, short presentations, peer feedback
3, Power and Politics from 1968-1991	Monday, July 10	n/a. Additional resource given in class from George Chauncey, <i>Gay New York</i> . Additional resource given in class by Luis-Manuel Garcia, <i>In Defense of Disco</i> .	Video lecture on Vietnam, Feminism, the Environment, Gay Rights, and Disability / Case study on Apartheid, South Africa, "Nkosi sikelel' iAfrika, Juluka, and <i>Graceland</i>	In-class work on rejecting serialism via minimalism in the 1960s, and the politics of Steve Reich's piece "Come Out." "2nd wave feminism"—both the legislative issues and in-class discussion of the musical styles and music industry practices for womyn's music in the 1970s; disco's role in queer communities of color in the modern gay rights movement—disco's liberatory potential as dance music and political organizing and via coded meanings; the co-opting of disco by Hollywood and the mainstream and the disco backlashes; disability rights activism of the 1970s; a case study on South Africa and music's role in activism and resistance; musical artists as resistance voices (Makeba, for example), and two landmark musical groups/projects of the 1980s: Juluka and <i>Graceland</i> . Much discussion of the many complexities of the Paul Simon project in terms of apartheid, boycotts, credit, etc.	Weekly Brightspace discussion forum response on lecture; in-class discussion
	Tuesday, July 11	* Arnold, Ben. "War Music and the American Composer during the Vietnam Era." <i>The Musical Quarterly</i> 75, no. 3 (Autumn 1991): 316-335. * Four journalism snippets on Pauline Oliveros	In-class work on George Crumb, <i>Black Angels</i>	Musical approaches to Vietnam: lots of protest music, many examples of classical music composers and their often quite literal incorporation of sounds of war into avant-garde (and often very infrequently played) works about Vietnam. How do people reject serialism in the 1960s and beyond? Collage music—George Crumb and <i>Black Angels</i> . Does this piece "succeed" in focusing on the Vietnam War because it is so unclear <i>what</i> it is actually about? Is it better to be vague than specific in political program music? optional resource shared—bibliography on music & disability;	Weekly Brightspace discussion forum response on reading; in-class discussion; In-class discussion forum/groupwork on Riot grrl New York City—approaches, politics, musical styles, etc.
	Wednesday, July 12	n/a	n/a	Soundwalk and soundscape activity (outdoors, Munter Trail). Class handout on sound walks (thinking about sound in the world, the politics of listening, environment, situational listening). Pauline Oliveros and Deep Listening. <i>Sonic meditations</i> (score handout in class), plus Sonic meditations activity and discussion—how are the sonic meditations political? Or, how do they subvert the norms of Western classical music presentational formats? In what way are they connected to 2nd wave feminism?	Short discussion forum homework on one piece of music that reflects the environment or environmental concerns in some way.
	Thursday, July 20	n/a			Open the Door #3, 1968-1991, assignment, short presentations, peer feedback; brief discussion forum post on "how can sound be harmful?"
4, Power and Politics from 1991-2008	Monday, July 17	n/a. Additional in-class resource for group work on Riot Grrrl, "Constructing Communities and Identities—Riot Grrrl New York City," Theo Cateforis and Elena Humphreys, <i>Musics of Multicultural America</i> , 317-342.	Video lecture on Music, Mourning and the Aids Crisis, with listening and interview with John Corigliano and movement of <i>Symphony No. 1</i> ; Riot grrl, with listening to Ramones, Bikini Kill, and documentary	Societal background of the AIDS crisis and artistic and musical responses of the 1980s and 1990s; in-class reading and discussion and listening to parts of Corigliano's <i>Symphony No. 1</i> —how is this piece a memorial? How is it <i>specifically</i> about AIDS, or not? How does Corigliano both memorialize specific friends and also keep their names private (see class handout on the symphony); AIDS Quilt Songbook; Hollywood portrayals; punk and rebellion; Riot Grrl's—purpose, musical elements, "3rd wave feminism," ease of access for musical learning; safe spaces at concerts; 3rd wave feminist topics; female access to rage and anger; racial issues	Weekly Brightspace discussion forum response on reading; in-class discussion; In-class discussion forum/groupwork on Riot grrl New York City—approaches, politics, musical styles, etc.

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	Tuesday, July 18	Blim, Daniel. "Meaningful Adjacencies": Disunity and the Commemoration of 9/11 in John Adams's <i>On the Transmigration of Souls</i> . <i>Journal of the Society for American Music</i> 7, no. 4 (2013): 382-420.	Optional: John Adams, <i>Transmigration of Souls</i>	what is the purpose and history of monuments and memorials? what are the controversies and decisions to be made? What might a musical memorial be? Are there special problems for musical memorials? What kinds of memorial approaches did Adams take in <i>On the Transmigration of Souls</i> , and how did different people at different times respond to these choices? What kinds of specifically musical elements did he include to reflect on 9/11? What were the controversies?	Weekly Brightspace discussion forum response on reading; in-class discussion; In-class discussion forum/groupwork on additional musical responses to 9/11
	Wednesday, July 19	n/a	n/a	In-class lecture on Music, listening and the troops in the wars in Iraq and Afghanistan; harmful sounds in general (music as weapon, music as torture); technology, copyright, lawsuits—the global music industry from 1995-2008 (consolidation & empire, market oligonomy, what is copyright?); the digital age; mp3.com and Napster, legislation and lawsuits, birth of streaming, intellectual property rights and power.	In-class discussion forum/groupwork on changes, important events, important developments in the music industry from 1991-2008.
	Thursday, July 20	n/a			Open the Door #4, 1991-2008, assignment, short presentations, peer feedback
5, Power and Politics from 2008-2023	Monday, July 24	n/a. Shared optional resource on campaign advertising in 2016 election	Video lecture on cultural appropriation; music and elections (particularly 2012 presidential campaign); music in protest marches	what <i>is</i> cultural appropriation? what harm might it cause? what examples can we think of sonically? (in addition to visually or kinetically)? what does the law and intellectual property have to do with this?; music and elections—campaign playlists in the Obama vs. Romney campaigns; music and campaign ads; music at the political conventions; music and protest—sound studies, sonic occupation, analysis of chants, chant types and reuse, significance of place in protest	Weekly Brightspace discussion forum response on video lectures; in-class discussion; in-class activity on music and protest from https://citiesandmemory.com/protest/ ; 2 scholarly sources on music and protest; in-class activity on example of musical cultural appropriation and 2 scholarly sources on the subject
	Tuesday, July 25	Excerpt from Dylan Robinson, <i>Hungry Listening: Resonant Theory for Indigenous Sound Studies</i> (Minneapolis: University of Minnesota Press, 2021). Additional resource given in class: dialogue between Robinson and Dutcher; link to book on <i>Indigenous Pop Music</i>	Jeremy Dutcher on his creative work with the voices of his Wolastoqiyik ancestors (as heard in collected recordings); https://www.youtube.com/watch?v=sPyYc8T70Fo&amp;t=1s	Indigenous musics. role of ethnographic recordings—saving music and sound for museum collections, and the ethics and concerns and debates about it; "representation" of Indigenous music styles, or "writing about" versus "writing with"; compositional responsibility; inclusionary performance versus Indigenous + art music.	Weekly Brightspace discussion forum response on reading; in-class discussion
	Wednesday, July 26	n/a		Final topic on cultural appropriation; reflection questions	Reflection questions
	Thursday, July 27	n/a			Open the Door #5, 2008-2023, assignment, short presentations, peer feedback