



Music, Power, and Politics, post-1945

1968-1991

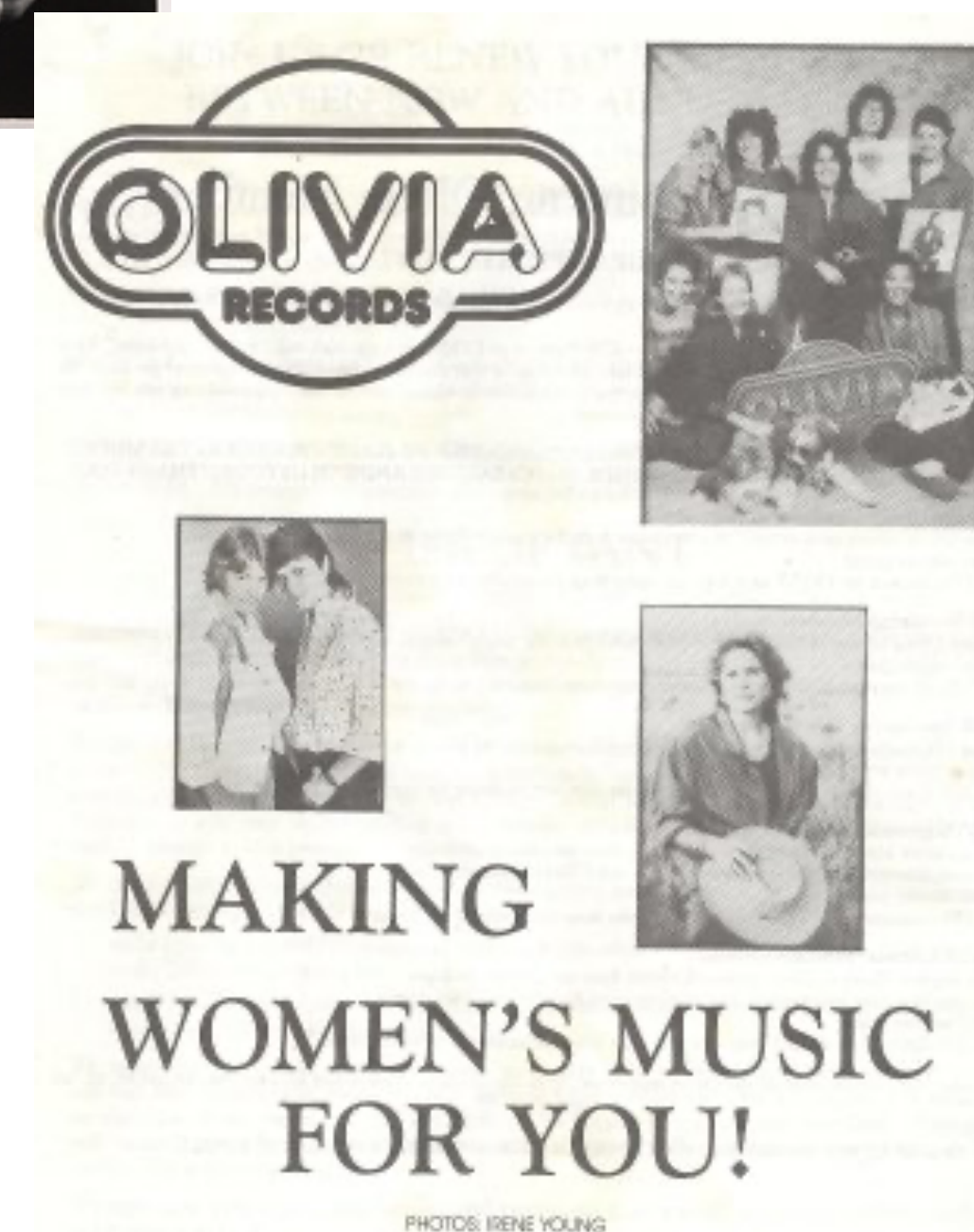
WEEK 3, DAY 1, JULY 10 / MUCH 695 / SUMMER 2023 / BROOKS

“What’s Going On?” Assessing the 1970s

Vietnam, Feminism, the Environment, Gay
Rights, Disability Rights.....

The 1970s: “What’s Going On”—Feminism and Gender Activism

- this era is often referred to as “second-wave feminism” (though there are issues with that term)
- issues: the workplace, legal inequalities, sexuality, the family, questions around reproduction, domestic violence and rape, custody laws, divorce law
- **1967**: executive order for affirmative action rights for women
- **1968**: gender/sex-segregated help wanted ads declared illegal
- 1971: Reed vs. Reed—rules that Equal Protection Clause of 14th amendment prohibits differential treatment based on sex
- **1972: Title IX**
- **1973**: Roe vs. Wade
- **1974**: Women’s Education Equity Act
- **1974**: Equal Credit Opportunity Act
- **1975**: US Military Academics required to admit women
- **1978**: Pregnancy Discrimination Act
- outlawing of marital rape, legalization of no-fault divorce
- Equal Rights Amendment???? proposed amendment to the United States Constitution to guarantee equal legal rights for all American citizens regardless of sex.....been lurking unratified since 1972



The 1970s: "What's Going On"—Feminism and Gender Activism

- Pauline Oliveros (1932-2016)
- "And Don't Call Them 'Lady' Composers" *New York Times*, 13 September 1970: That must have been around 1969. The *New York Times* contacted me and wanted to know if I wanted to write about anything. They didn't give me a subject. I said, "Sure!" And then I came up with "And Don't Call Them Lady Composers." Part of that was that I had been to New York several times by that year and Morton Feldman wanted to introduce me to composers at Max Polakov's house-- they used to gather there and hang out. So I went to a gathering, and Morty introduced me as "the world's most famous lady composer." I had to take exception to that. I told Morty that was not exactly how I wanted to be introduced, because it marginalized me immediately. I just wanted to be introduced as a composer. I think that experience and probably many other experiences of the sort that caused me to use that title and to start to point out how imbalanced everything was and how hard it was for women to be taken seriously as creators of music.
- **1971: *Sonic Meditations*:** Instead of using standard music notation, the composition consisted of twenty-five sets of prose instructions, ranging from one sentence to a few paragraphs, which presented strategies for listening.



The 1970s: “What’s Going On”—Feminism and Gender Activism

- **1971: *Sonic Meditations*: challenge some established conventions of Western art music on several levels:**
- invitation to “untrained” musicians to take part upsets the traditional separation between ‘expert’ and ‘amateur’ in western music.
- (Oliveros herself claims that these pieces are ‘deeply political in that they challenge certain premises in the musical establishment, that they open the way for people to participate who aren’t musicians. That’s pretty political, pretty subversive!)
- the sounds that are made will not meet the normative expectations of virtuosity, and this is a desired effect
- the term meditation replaces the term performance and its goal-oriented conventions of learning and rehearsing music to be played (eventually) in a concert (one meditation even tells people to become performers by not performing)
- no audience in the traditional sense: all people present in a given meditation are participating—the discrete functions of composer, performer, and listener are dissolved entirely
- all participants are both creative and responsive
- listening to music as a primarily intellectual behavior or emotional escape is cast aside in favor of active, fully embodied aural perception
- bodily experience of meditating is what matters most--one’s own breath--music is a welcome by-product of this activity
- finally, *Sonic Meditations* radically depart from making music in designated spaces (concert halls, churches) which architecturally separate performers from audience. They can occur in virtually any physical space in which the participants can relax and meditate productively.
- By doing away with most of the conventional practices of western art music and its attendant ideologies, the *Sonic Meditations* allow for a subversion of those norms, many of which have historically limited women’s participations in public modes of music making.

The 1970s: “What’s Going On”—Gay Rights

- despite emphasis on “free love” and sexual liberation, much of the 1960s countercultural discourse was firmly focused on heterosexual liberation
- gay dancing was illegal through the country in the 1960s; late 1960s: San Francisco, Washington, D.C., and New York City allow gay dancing
- 1967: Stonewall Inn becomes the first bar in Manhattan to permit gay dancing—do the two dance floors at Stonewall offer a site of transformation?
- a close connection emerges between gay liberation and disco music—disco venues often seen as a way of claiming space
- **disco:** emerges out of non-stop dance music in New York City nightclubs; initially music is pretty heterogenous, lots of different styles
- emerges fairly “underground”—out of earshot of major record companies and often primarily amongst Black and Brown working class residents in American cities, often in gay nightclubs



Stonewall Inn, 1969



Saturday Night Disco at the Soho Firehouse, Gay Activist Alliance, 1971

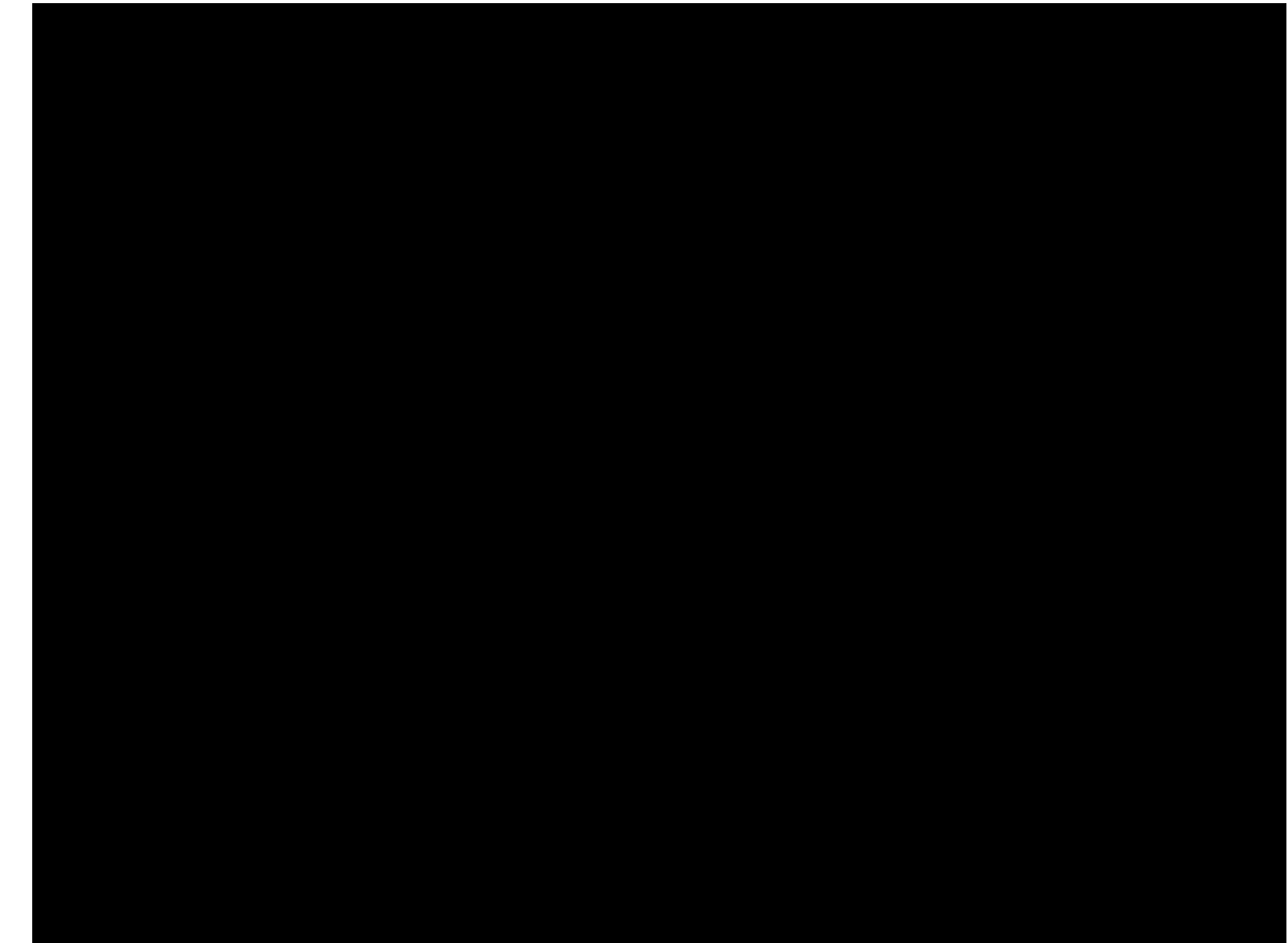
Full-blown disco sound
Harold Melvin
and the Blue Notes,
“The Love I Lost” (1973)

hissing hi-hats
insistent beat in incessant 4/4 time
propulsive bass of Motown
Latin-tinged percussion
grandiose orchestration (often strings)

The 1970s: “What’s Going On”—Gay Rights

Saturday Night Fever (1977/78)

- coded lyrics: songs that can be “read” one way and another, completely different way by “those in the know”
- **Village People:** formed in 1977, under the aegis of Jacques Morali and Henri Belolo
- how do we interpret these archetypes/stereotypes?
- coded lyrics/opacity: many Village People songs were multivalent and could be understood in several ways
- very successful: the single Y.M.C.A. (1978), for example, sold 4.5 million singles in the US and 12 million globally
- mainstream success led to coy avoidance of discussions of their sexuality
- “Go West” (1979)
- coded lyrics about going “West” to San Francisco (site of freedom for homosexuals in the 1970s), but this song is also reinterpreted as a sports anthem in the 1980s, even about “East/West” encounters



Disco Backlash: 12 July 1979
Disco Demolition at Comiskey Park (Chicago)

The 1970s: "What's Going On"?

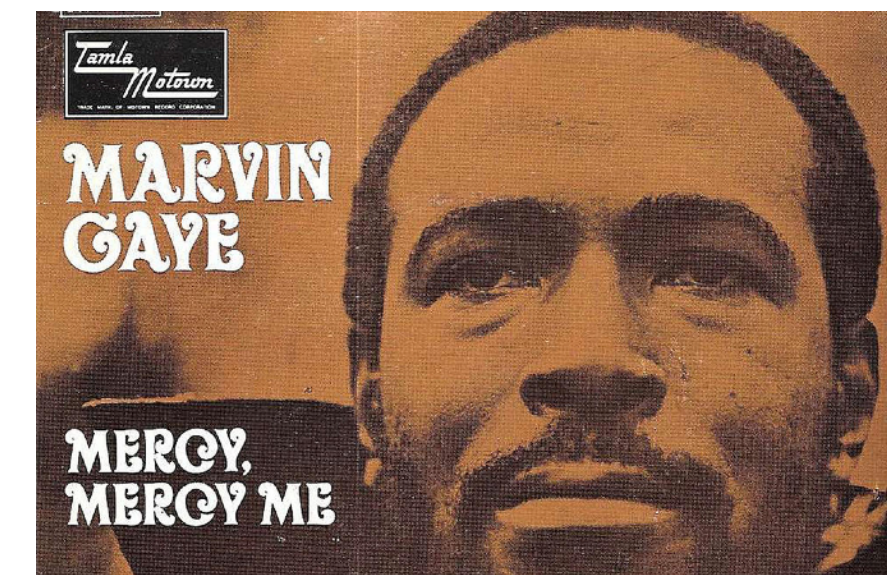
Disability Rights:

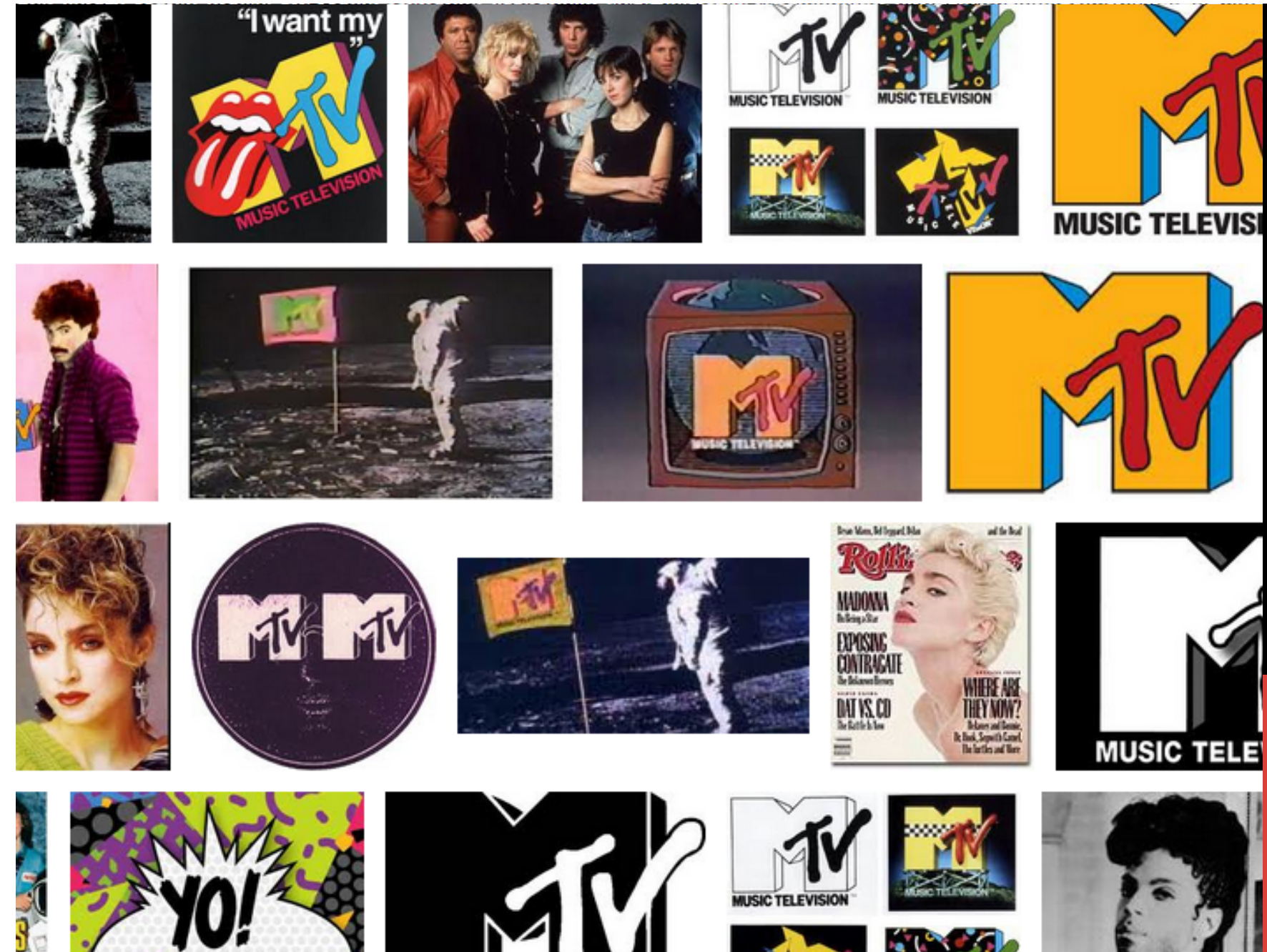
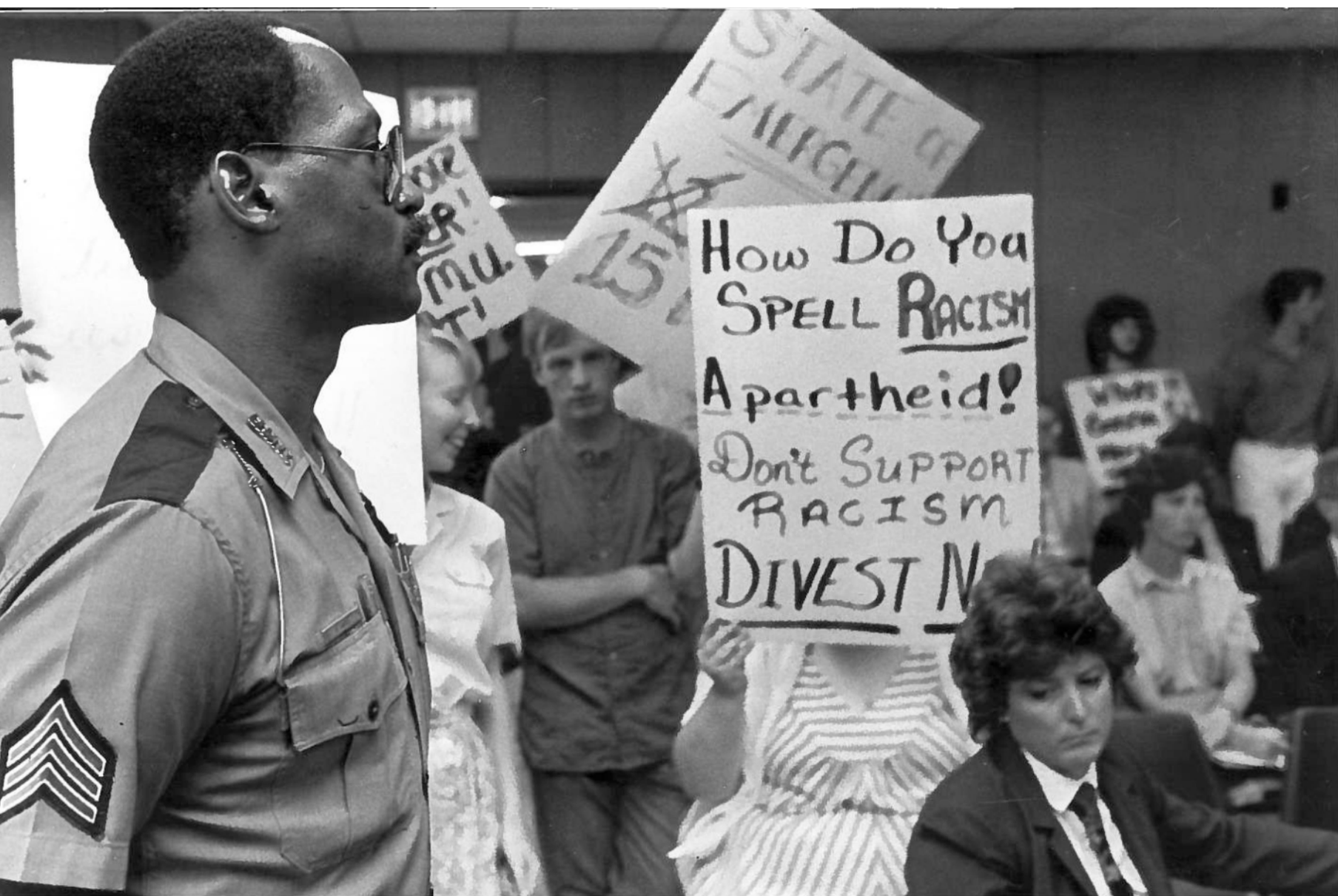
- massively long and complicated history, differs country to country, but in the United States....
- 1960s:** independent living movements
- 1968:** Architectural Barriers Act—first federal disability rights legislation?
- 1973: Rehabilitation Act—first federal US civil rights protection for people with disabilities**
- note: ADA not passed until 1990 in the US, btw**



Environmental Rights:

- January 1970:** Nixon signs National Environmental Policy Act
- 1970:** first Earth Day
- 1970:** founding of Greenpeace
- 1970:** Clean Air Act
- 1970:** Environmental Protection Agency founded (a lot of early focus on pollutants in air, surface water, groundwater, toxic waste sites)
- 1972:** Water Pollution Control Act
- 1973:** Endangered Species Act
- 1974:** Safe Water Drinking Act
- 1980:** Superfund Act





Music, Power, and Politics, post-1945

Assessing 1980-1991

Resistance and boycotts, technological revolutions, race and gender...

a) South Africa and apartheid

b) The rise of MTV

Resistance, Reconciliation, and the Music Market—South Africa and apartheid

“Nkosi Sikelel’ iAfrika” (Lord, Bless Africa)

- composed 1897 by Enoch Mankayi Sontonga (1873-1905)
- choirmaster of Xhosa descent, teaches at Methodist mission school
- Sontonga writes melody, 1st verse (Xhosa or Zulu language) and chorus
- mixing both English/Western musical elements and indigenous elements
 - Xhosa, Zulu, Sesotho
 - lots of internal repetition within the melody
 - (short, repeated segments = *iterative forms*)
 - [strophic] but
 - performances sometimes use call-and-response
 - vocal slides
 - English version as well
 - Christian hymn, including Christian religious ideas in text
 - fast pathi, altha, thena, bes = soprano, alto, tenor, bass vocal harmonies
 - major key
 - [strophic]
 - homophonic

Nkosi sikelel' iAfrika Maluphakanyisw' uphondo lwayo, Yizwa imithandazo yethu, Nkosi sikelela, thina lusapho lwayo.	Lord, bless Africa, May her spirit rise high up; Here thou our prayers Lord bless us, Your family.	Xhosa and Zulu 4-part harmony, homophony Christian imagery
Woza Moya, Oyingowele Nkosi sikelela, thina lusapho lwayo.	Descend, O Spirit Lord bless us, Your family.	call & response
Morena boloka setjhaba sa heso, O fedise dintwa la matshwenyeho. O se boloke, O se boloke, setjhaba sa heso, setjhaba sa heso,	Lord, protect our nation, And end the wars and tribulations. Protect us, our entire nation Our nation	Sesotho call & response vocal slides

Resistance, Reconciliation, and the Music Market—South Africa and apartheid

Some history of South Africa:

- a long history of legally enforced racial segregation in South Africa (much of this is linked to white minority rule and the role of colonial rule)—colonial history includes “Dutch East India company,” Great Britain
- **1905:** non-white South Africans are disenfranchised, forced to carry passes
- **1910s-1920s:** a flood of legislative acts remove almost all rights for non-white South Africans
- **resistance:** South African Native National Congress (later African National Congress) is founded in 1912

“Nkosi Sikelel’ iAfrika” (Lord, Bless Africa)

- “Nkosi Sikelel’ iAfrika” sung at ANC meetings in 1912; by 1925 “Nkosi” is the official closing hymn of the organization
- Thus early on, this hymn already has links to resistance
- Seven more verses added later by a South African poet—second verse usually in Sesotho
- Full English text published 1927
- **No standard version or standard translation**

Some history of South Africa:

- 1948: a pivotal moment—National Party (Afrikaner) wins elections
- **apartheid** (state of being apart): legally enforced racial segregation in South Africa
- residential segregation according to 4 “race groups”
- forcible removal of non-white South Africans to segregated neighborhoods
- non-white political representation disallowed
- 1970: black South Africans deprived of citizenship
- How is this apartheid period symbolized in anthems?**
- Until 1961: South African would have known “God Save the King”
- 1957: “Die Stem van Suid Afrika” (in Afrikaans language, ‘The Call of South Africa’) becomes official South African national anthem

Resistance, Reconciliation, and the Music Market—South Africa and apartheid

Resistance at home:

- **1950s:** The “Defiance Campaign” of resistance to apartheid is met by brutal repression from the South African government
- **1960:** Sharpeville Massacre (69 killed by police)

Music during this period of extreme repression and resistance?:

- “Nkosi silele’ iAfrika” continues its importance—the hymn is banned by the government as subversive
- thousands of “freedom songs” sung at resistance meetings
- some of these published as recordings internationally
- One example: “Tina Sizwe”: hymn tune, harmony: We, the brown nation, We cry for our country, That was taken by the white people / They must leave our land alone!

How do South African musicians react to this period of oppression, both inside South Africa and as they travel abroad?

- importance of bars and clubs—jazz becomes linked with struggle against apartheid
- Many prominent South African musicians (Miriam Makeba, Hugh Masekela, Abdullah Ibrahim) begin careers during the 1950s
- Many of these prominent musicians leave South Africa during the 1960s (or are not allowed to return)
- These artists help draw international attention to the abuses of the apartheid regime in South Africa
- 1966: An Evening with Belafonte/Makeba
- 1974: “Mannenburg,” jazz track by Abdullah Ibrahim



Resistance, Reconciliation, and the Music Market—South Africa and apartheid

Resistance in the 1980s:

- **disinvestment (or divestment):** calls for governments (city, state, county) to sell stock in any companies with a presence in South Africa

Early adopters:

1969: MACSA (The Madison Area Committee on Southern Africa)

1978: UW system divests in stocks of firms ‘practicing racial discrimination’

mid-1980s: divestment hits a critical mass more broadly

1986 Congressional Act



How do musicians take part in this global push against apartheid?

- Lots of anti-apartheid songs: Stevie Wonder, Peter Gabriel
- Successful campaigns to stop musicians performing in South Africa: Bob Dylan, Bruce Springsteen, Bono, etc all agree to stop performing in South Africa
- Some examples of anti-apartheid songs:
- <http://www.timeslive.co.za/entertainment/music/2014/04/28/seven-great-anti-apartheid-songs-videos>

SUNY Trustees Divest South Africa Stocks

DAVID EGNER September 24, 1985

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ALBANY, N.Y. (AP) — Trustees of the nation’s largest university system on Tuesday joined the growing movement to halt investment in businesses with ties to South Africa, voting to sell \$11.5 million worth of stock in 13 companies.

The 9-4 vote by trustees of the State University of New York reversed an earlier decision. The resolution requires total divestment within a year, saying that “conditions in South Africa have grown more grave with intensified violence and without significant reform measures ... by the South African government.”

Resistance, Reconciliation, and the Music Market—South Africa and apartheid

Landmark Collaboration #1:

Juluka: an innovative musical duo between Johnny Clegg (a white South African musician) and Sipho Mchunu (black South African musician, master of Zulu based guitar music called masakanda)

Juluka mixes some elements of Zulu musical styles with English lyrics, Western rock elements with South African styles, reggae, etc to form township pop

How might Juluka's music seem political?

a) First well-known racially mixed South African band—they're arrested at times, or have songs banned

Clegg: "We're not revolutionaries, we're not a protest group. We have certain general principals that are fundamental human values. It's basically, 'I want to be able to play to everybody.' That's all. I mean, it's a simple thing. But in South Africa, it's a political issue."

b) the musical style itself: the mixing of Zulu musical styles with English lyrics, Western rock elements with South African styles, reggae, etc to form township pop

c) Some songs with overtly political lyrics—"Asimbonanga"



You can watch Johnny Clegg with Nelson Mandela in 1999
Clegg's song is "Asimbonanga":
the lyrics refer to looking for Mandela during his long imprisonment

Resistance, Reconciliation, and the Music Market—South Africa and apartheid



- Landmark Collaboration #2:
- **Paul Simon and Graceland (Warner Bros, 1986)**
- Around 1984, Paul Simon hears a cassette tape of South African township music—he is fascinated and travels to South Africa to “jam” and record with musicians
- using these recordings as some of his material, Simon goes on to make *Graceland* in several international cities between 1985-1986
- works with many guest artists, including Mexican-American band Los Lobos; flies a few South African musicians to NYC as well
- *Graceland* is very eclectic in style: pop, rock, South African styles such as isicathamiya and mbaqanga, U.S. regional musics such as zydeco and the Los Lobos sound
- very commercially successful: Grammy Album of the Year, sells more than 16 million copies



Graceland is a huge financial and critical success, but also very controversial. Some arguments:

“Collaborative”: but who has the power in this collaboration? Simon offers some musicians cowriting credits, not others. He is the artist with the greatest power in this relationship.

What was Paul Simon’s political stance towards South Africa? The album didn’t make any obvious anti-apartheid statements

Did this hurt the boycott? Did Simon ignore international requests to boycott South Africa?

Why does a white musician need to “discover” black South African music?

Was Simon a colonizer? Someone appropriating someone else’s musical style for financial gain?

Resistance, Reconciliation, and the Music Market—South Africa and apartheid



- **Landmark Collaboration #2:**
- **The Graceland tour**
- major South African musicians are involved in this tour: Hugh Masekela, Miriam Makeba, Ladysmith Black Mambazo
- charitable donations from proceeds
- Paul Simon presents himself as a bit of a philanthropist—doesn't take payment for the tour (but does make \$\$\$ from concert DVD)
- Some South African musicians give free concerts in S.A.—the tour plays in Zimbabwe as the closest venue to South Africa
- some protests—London
- It's now been more than 25 years since this album was produced.
- Here's a few recent reactions to the 25th anniversary re-release, which re-hash some of the controversies:
- http://www.nj.com/entertainment/music/index.ssf/2012/06/graceland_paul_simon_25th_anni.html
- <http://www.avclub.com/review/paul-simon-graceland-25th-anniversary-edition-79190>
- <http://www.theguardian.com/music/2012/mar/16/paul-simon-graceland-london>

PAUL SIMON
GRACELAND



You can watch a version of
“Nkosi sikelel’ iAfrica” sung during the
Graceland tour—notice
Paul Simon, Hugh Masekela,
Miriam Makeba
Click here:
<https://www.youtube.com/watch?v=BGS7Spl7obY>

Resistance, Reconciliation, and the Music Market—South Africa and apartheid

Some history of South Africa:

- 1990: negotiations to end apartheid
- 1994: the first fully democratic multi-racial elections held in South Africa
- Nelson Mandela elected president

What happens with music during this period of “reconciliation”?

- 1994-1997: both anthems (“Nkosi” and “Die Stem”) are used
- 1997: a new combined anthem mixes “Nkosi sikelel’ iAfrika” with “Die Stem van Suid Afrika” (lyrics in four languages: Zulu, Xhosa, Afrikaans, English)
- Is this new anthem truly (re) conciliatory, or is being forced to sing parts of “Die Stem” a way of continuing to perpetrate bad memories of the past?
- Who and what is a national anthem supposed to represent?
- Can singing do harm as well as good?
- What should music do in South Africa today?
- Should singers continue to focus on resistance?
- Should singers perform songs from the past?
- Questions remain.....

