

## MUSIC 3762B

### Music and Politics

Winter 2022

Tuesdays 1:30-3:30pm and Fridays 1:30-2:30pm in Talbot College room 202

Instructor: Dr. April Morris

Email: [amorri95@uwo.ca](mailto:amorri95@uwo.ca)

Office: Talbot College room 230

Office Hours: Tuesdays 10:30am-12:30pm

#### **Course Description:**

This class will investigate the complex relationship between music and politics using twentieth- and twenty-first-century examples that span an array of genres and countries. Over the course of four thematic units, we will explore some of the ways in which music and politics interact, considering not only musical works that were intended to express political messages, but also the ways in which performance itself can be considered a political act, how socio-political considerations have impacted the lives and work of composers, and how music has been used to advance political agendas. Our discussions will be informed by analysis of musical works and performances as well as close examination of scholarship on music and politics. Ultimately, we will reach a richer understanding of music's ability to respond to and influence its socio-political environment, whether it is used as an instrument of propaganda or one of resistance.

#### **Objectives:**

1. Gain an understanding of some of the ways in which music can encapsulate and express political attitudes and positions, and of how music is shaped by and contributes to its socio-political environment.
2. Become familiar with a variety of politically significant musical works, composers, and performers from the twentieth and twenty-first centuries.
3. Develop critical thinking skills and the ability to assess music in intellectual and socio-cultural contexts.
4. Identify key debates in contemporary musicology concerning music and politics.
5. Evaluate discussions of music and politics in mainstream media sources.
6. Develop skills in scholarly research and academic writing.

#### **Course Materials:**

All readings are available through the course OWL site. If you need books that turn out to be in high demand to be placed on reserve, please let me know.

**Evaluation:**

Attendance and Participation	15%
Media Review	15%
Take-Home Midterm Exam	20%
In-Class Presentation	20%
Final Paper	30%

**Assignment Summary:**

1. **Media Review:** (750-1000 words, submit via the course website by 5pm on **Friday, February 18<sup>th</sup>**) Write an analysis of how an opera and its performances have been viewed in the media. How is the relationship between music and politics addressed in the media? What sorts of arguments are employed? What role do the voices of the composers/librettists/performers/producers of this opera play in this discussion?  
Choose one of the following operas:
  - *An American Soldier* (Huang Ruo/David Henry Huang)
  - *Blue* (Jeanine Tesori/Tazewell Thompson)
  - *The Central Park Five* (Anthony Davis/Richard Wesley)
  - *Death of Klinghoffer* (John Adams/Alice Goodman)
  - *Louis Riel* (Harry Somers/Mavor Moore)
  - *Waiting for the Barbarians* (Philip Glass/Christopher Hampton)
2. **Take-Home Midterm Exam:** questions will be distributed February 28<sup>th</sup>, submit answers via OWL by **5pm on Friday, March 11<sup>th</sup>**
3. **In-Class Presentation:** a 15-minute presentation with a colleague on a text related to the topic of the week. Both partners should be equally involved in preparing and presenting your work. Explain the argument of your assigned text to the class and demonstrate how it relates to the themes we will be discussing in class that week. These presentations will be scheduled throughout the term. Presentation readings are included in the course schedule and will be assigned in the first week.
4. **Final Paper:** (2500-3000 words, submit via OWL **by 5pm on Friday, April 8<sup>th</sup>**) Write a research paper on an example of music and politics that was not discussed in class. Your focus could be a musical work, a composer, a performer, or a performance, so long as it is connected to politics in some way. Your paper should advance a clear argument and be built on solid academic research. We will discuss your plans for paper topics in class on March 8<sup>th</sup>.

**Course Policies:**

i) **Course Prerequisites: MUSIC 2750 or the former MUSIC 2710 and MUSIC 2711.** Unless you have either the prerequisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

ii) **Grading scale:** A+=90-100%, A=80-89%, B=70-79%, C=60-69%, D=50-59%, F=0-49%.

iii) **Academic Consideration for Student Absence:** Students will have up to two (2) opportunities during the regular academic year to use an on-line portal to self-report an absence during the term, provided the following conditions are met: the absence is no more than 48 hours in duration, and the assessment for which consideration is being sought is worth 30% or less of the student's final grade. **Students are expected to contact their instructors within 24 hours of the end of the period of the self-reported absence, unless noted on the syllabus.** Students are not able to use the self-reporting option in the following circumstances:

- for exams scheduled by the Office of the Registrar (e.g., December and April exams)
- absence of a duration greater than 48 hours,
- assessments worth more than 30% of the student's final grade,
- if a student has already used the self-reporting portal twice during the academic year

If the conditions for a Self-Reported Absence are not met, students will need to provide a Student Medical Certificate if the absence is medical or provide appropriate documentation if there are compassionate grounds for the absence in question. **Students are encouraged to contact their Faculty academic counselling office to obtain more information about the relevant documentation.**

Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons. All documentation required for absences that are not covered by the Self-Reported Absence Policy must be submitted to the Academic Counselling office. For the Western University policy on Consideration for Student Absence, see:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic\\_Consideration\\_for\\_absences.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic_Consideration_for_absences.pdf)

and for the Student Medical Certificate (SMC), see:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/medicalform.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf)

Special Note for Covid-19-related Situations:

As a guideline, if a student has been contacted by the Middlesex-London Health Unit (MLHU) to self-quarantine due to a Covid-19-related situation, then the Self-Reported Absence system is not to be used to report this absence or to request an academic accommodation. The student should contact the Academic Counselling office as soon as they are notified.

In general, even when the MLHU has not advised students to self-isolate, students are advised to follow the most recent directions from the university and the MLHU concerning when to self-isolate and for how long. Specifically, if a student believes they have Covid-19 then the student is directed to report this to the Academic Counselling office as soon as possible for further direction on receiving accommodation consideration.

iv) **Academic Consideration for Missing Work:** In cases where students are unable to submit work due to medical illness or compassionate grounds, if an online self-reported absence is submitted, or if appropriate supporting documentation is submitted to the Associate Dean's office, and the accommodation is granted, then the missed assessments may be rescheduled or discounted in the calculation of the final grade for the course, at the discretion of the instructor. If neither a self-reported absence nor an appropriate supporting document is submitted to the appropriate office, then the missed assignments will receive a grade of zero.

v) **Academic Offences:** Submission of work with which you have received help from someone else (other than the course instructor or TA) is an example of plagiarism, which is considered a major academic offence. Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, as found at:

[http://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/scholastic\\_discipline\\_undergrad.pdf](http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf)

vi) **Mental Health & Wellness:** Students that are in emotional/mental distress should refer to the Health and Wellness at Western page (<https://www.uwo.ca/health/>) for a complete list of options about how to obtain help or to go to the Wellness Education Centre located in UCC room 76. **Students in crisis in need of immediate care are directed to go directly to Student Health Services in UC11 or to click on the green "I Need Help Now" button on the Health and Wellness page above.**

vii) **Accommodation for Students with Disabilities:** Students work with Accessible Education Western (AEW, formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here:

[https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/Academic%20Accommodation\\_disabilities.pdf](https://www.uwo.ca/univsec/pdf/academic_policies/appeals/Academic%20Accommodation_disabilities.pdf)

viii) **Religious Accommodation:** Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the Western Multicultural Calendar.

<http://multiculturalcalendar.com/ecal/index.php?s=c-univwo>

ix) **Contingency Plan:** Although the intent is for this course to be delivered in-person, the changing COVID-19 restrictions may necessitate some or all of the course to be delivered online, either synchronously (i.e., at the times indicated in the timetable) or asynchronously (e.g., posted on OWL for students to view at their convenience). The grading scheme will **not** change. Any assessments affected will be conducted online as determined by the course instructor.

x) **Electronic Devices in Classrooms:** The in-class use of electronic devices (other than for instructor-approved in-class uses) is expressly prohibited. Students found guilty of disrupting the class with electronic devices will be asked to leave the class and may be subject to disciplinary measures under the Code of Student Conduct.

xi) **Plagiarism Detection Software Usage:** All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (<https://www.turnitin.com/>).

xii) **Recording of Online Activities:** All of the remote learning sessions for this course will be recorded. The data captured during these recordings may include your image, voice recordings, chat logs and personal identifiers (name displayed on the screen). The recordings will be used for educational purposes related to this course, including evaluations. The recordings may be disclosed to other individuals participating in the course for their private or group study purposes. Please contact the instructor if you have any concerns related to session recordings.

Participants in this course are not permitted to record the sessions, except where recording is an approved accommodation, or the participant has the prior written permission of the instructor.

xiii) **Online Etiquette:** Some components of this course may involve synchronous online interactions. To ensure the best experience for both you and your classmates, please observe the following general considerations of “netiquette”:

- Keep in mind the different cultural and linguistic backgrounds of the students in the course.
- Be courteous toward the instructor, your colleagues, and authors whose work you are discussing.
- Be respectful of the diversity of viewpoints that you will encounter in the class and in your readings. The exchange of diverse ideas and opinions is part of the scholarly environment.

Note that disruptive behaviour of any type during online classes, including inappropriate use of the chat function, is unacceptable. Students found guilty of “Zoom-bombing” a class, or of other serious online offenses, may be subject to disciplinary measures under the Code of Student Conduct.

xiv) This course is all about **discussion and participation**: attendance and participation represent 15% of your grade. If you cannot attend class for a degree-related or medical reason, please let me know in advance. Otherwise, your participation grade may be affected if you miss

classes or are silent in class. Please come to class having done the reading and listening assignments and be prepared to share your ideas and questions with the class. Students who are not comfortable speaking in class are welcome to speak with me regarding alternate methods of participation.

xv) **Controversial or disturbing content and consideration for others:** In this course we will discuss material that is controversial, disturbing, and potentially polarizing. The topic of music and politics is intrinsically connected to controversial issues like nationalism, racism, sexism, violence, and intolerance. This course will not shy away from discussing controversial issues. However, I ask that we all show respect for each other's views and offer our own views in a sensitive and respectful manner. I do not take it lightly that course content and discussions have the potential to offend or upset some students, and I expect us to address this head on by working together. I encourage any student experiencing discomfort with course material to contact me directly.

## **Class Schedule**

Tuesday, January 11<sup>th</sup> – Introduction

Friday, January 14<sup>th</sup> – Understanding the relationship between music and politics

Reading:

Lydia Goehr, "Political Music and the Politics of Music," *The Journal of Aesthetics and Art Criticism* 52/1 (Winter 1994), 99-112.

Theodor W. Adorno, "Attitude toward Society," in *Philosophy of New Music* trans. Robert Hullot-Kentor (Minneapolis: University of Minnesota Press, 2006), 99-102.

## **I: POLITICAL MUSIC**

Tuesday, January 18<sup>th</sup> – Political Music: Implicit and Explicit Messages

Reading:

Paul Attinello, "Deaths and Silences: Coding and Defiance in Music About AIDS," in *The Oxford Handbook of Music Censorship*, ed. Patricia Hall (New York: Oxford University Press, 2018).

Listen to John Corigliano, "Of Rage and Remembrance" and Symphony No. 1 (1988-1989), iii. Chaconne "Giulio's Song"

Friday, January 21<sup>st</sup> – War Support

Reading:

Barbara L. Kelly, “Reflecting the Public Appetite in Text and Music: Debussy’s Act of Wartime Propaganda,” in *Over Here, Over There: Transatlantic Conversations on the Music of World War I* ed. William Brooks, Christina Bashford, and Gayle Magee (Champaign: University of Illinois Press, 2019), 54-66.

Tuesday, January 25<sup>th</sup> – War Protest

Reading:

Ben Arnold, “War Music and the American Composer during the Vietnam Era,” *The Musical Quarterly* 75, No. 3 (Autumn 1991): 316-335.

Presentation:

Andrekos Varnava, “Yusuf Islam (aka Cat Stevens) and his Anti-War and Pro-Peace Songs: From Hippy Peace to Islamic Peace,” *Contemporary British History* 33, No. 4 (2019): 548-572.

Martin Scherzinger and Stephen Smith, “From Blatant to Latent Protest (And Back Again): On the Politics of Theatrical Spectacle in Madonna’s ‘American Life,’” *Popular Music* 26, No. 2 (May 2007): 211-229.

Friday, January 28<sup>th</sup> – Proletarian Music and the Composer’s Collective

Reading:

Maria Cristina Fava, “The Composers’ Collective of New York, 1932-1936: Bourgeois Modernism for the Proletariat,” *American Music* 34, No. 3 (Fall 2016): 301-343.

Listen to Elie Siegmeister, “A Strange Funeral in Braddock” (1933)

Tuesday, February 1<sup>st</sup> – Music and Racial Identity

Reading:

Janell Hobson, “Everybody’s Protest Song: Music as Social Protest in the Performances of Marian Anderson and Billie Holliday,” *Signs: Journal of Women in Culture and Society* 33 No. 2 (2008): 443-448.

Devona Mallory, “The Fruit is on the Ground: The Impact of ‘Strange Fruit’ on Black Lives Matter,” in *Billie Holiday: Essays on the Artistry and Legacy*, ed. Michael V. Perez and Jessica McKee (McFarland & Company: Jefferson, 2019): 151-162.

Listen to Billie Holiday, “Strange Fruit”

Presentations:

Emily Abrams Ansari, “‘Vindication, Cleansing, Catharsis, Hope’: Interracial Reconciliation and the Dilemmas of Multiculturalism in Kay and Dorr’s *Jubilee* (1976),” *American Music* 31, No. 4 (Winter 2013): 379-419.

Deborah Wong, “Just Being There: Making Asian American Space in the Recording Industry,” in *Speak It Louder: Asian Americans Making Music* (New York: Routledge, 2004), 233-256.

### Friday, February 4<sup>th</sup> – Gender and Women’s Voices

Reading:

Janette Tilley, “Representations of Gender in Barbara Pentland’s *Disasters of the Sun*,” *Canadian University Music Review/Revue de musique des universités canadiennes* 22, No. 2 (2002): 77-92.

Listen to Barbara Pentland, *Disasters of the Sun* (1973)

Presentation:

Monica A. Hershberger, “Feminist Revisions: Virgil Thomson and Gertrude Stein’s Mid-century Homage to Susan B. Anthony,” *Journal of Musicology* 37, No. 3 (July 2020): 383-414.

## **II. THE POLITICS OF PERFORMANCE**

### Tuesday, February 8<sup>th</sup> – Political Interpretations

Reading:

Johanna Yunker, “Marxism and feminism in Ruth Berghaus's staging of Don Giovanni,” in *Classical music in the German Democratic Republic: Production and Reception* (Rochester: Camden House, 2015), 119-134.

Presentation:

Richard Dellamora, “Mozart and the Politics of Intimacy: The Marriage of Figaro in Toronto, Paris, and New York,” in *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. Richard Dellamora and Daniel Fischlin (New York: Columbia University Press, 1997), 255-275.

Friday, February 11<sup>th</sup> – Musical Diplomacy

Reading:

Jessica Gienow-Hecht, “*The World is Ready to Listen: Symphony Orchestras and the Global Performance of America*,” *Diplomatic History* 36, No. 1 (January 2012): 17-28.

Presentation:

Danielle Fosler-Lussier, “Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin America,” *Journal of the Society for American Music* 4, No. 1 (2010): 59-93.

Tuesday, February 15<sup>th</sup> – Representation and the Politics of Identity

Reading:

Matthew W. Jones, “‘Enough of Being Basely Tearful’: ‘Glitter and Be Gay’ and the Camp Politics of Queer Resistance,” *Journal of the Society for American Music* 10, No. 4 (2016): 422-445.

Listen to Michael Callen’s recording of “Glitter and be Gay”

Presentation:

Dianne Brooks, “‘They Dig Her Message’: Opera, Television, and the Black Diva,” in *Hop on Pop: The Politics and Pleasures of Popular Culture*, ed. Henry Jenkins, Tara McPherson, and Jane Shattuc (London: Duke University Press, 2002), 300-315.

Friday, February 18<sup>th</sup> – Political Performances **\*\*Media Review due at 5pm\*\***

Reading:

T.V. Reed, “‘We Are [Not] the World’: Famine, Apartheid, and the Politics of Rock Music,” in *The Art of Protest: Culture and Activism from the Civil Rights Movement to the Present* (Minneapolis: University of Minnesota Press, 2019), 173-196.

—Reading Week—

### III. THE POLITICS OF COMPOSING

#### Tuesday, March 1<sup>st</sup> – Musical Nationalism

Reading:

Emily Abrams Ansari, *The Sound of a Superpower: Musical Americanism and the Cold War* (Oxford: Oxford University Press, 2018), 1-27.

Presentations:

Francisco J. Giménez-Rodríguez, “What Spanishness? Avant-garde vs. Nationalism, Neopopularism and *Espanolade* in *El Amor Brujo* de Manuel de Falla (1915-1923),” *International Review of the Aesthetics and Sociology of Music* 49, No. 1 (June 2018): 95-114.

Elizabeth Titrington Craft, “Headfirst into an Abyss: The Politics and Political Reception of *Hamilton*,” *American Music* 36, No. 4, Hamilton (Winter 2018): 429-447.

#### Friday, March 4<sup>th</sup> – Music and National Identity in Canada

Reading:

R. Murray Schafer, “Canadian Culture: Colonial Culture,” in *Canadian Music: Issues of Hegemony and Identity*, ed. Robert Witmer and Beverley Diamond (Canadian Scholars’ Press, 1994): 221-237.

Sherril Grace and Stefan Haag, “From Landscape to Soundscape: The Northern Arts of Canada,” *Mosaic* 31, No. 2 (June 1998): 101-122.

#### Tuesday, March 8<sup>th</sup> – Writing workshop and discussion of final paper topics

Come prepared to discuss your topic for the final paper

#### Friday, March 11<sup>th</sup> – Composing in Nazi Germany **\*\*Take-Home Midterm Exam due 5pm\*\***

Reading:

Michael H. Kater, “Carl Orff: Man of Legend,” in *Composers of the Nazi Era: Eight Portraits* (Oxford: Oxford University Press, 1999), 111-143.

## Tuesday, March 15<sup>th</sup> – Shostakovich and Socialist Realism

### Reading:

Jennifer Gerstel, “Irony, Deception, and Political Culture in the Works of Dmitri Shostakovich,” *Mosaic: An Interdisciplinary Critical Journal* 32, No. 4 (December 1999): 35-51.

Richard Taruskin, “Casting a Great Composer as a Fictional Hero,” in *On Russian Music* (Berkeley: University of California Press, 2010), 322-328.

## Friday, March 18<sup>th</sup> – Composers in Positions of Power

### Reading:

Emily Abrams Ansari, “Shaping the Policies of Cold War Musical Diplomacy: An Epistemic Community of American Composers,” *Diplomatic History* 36, No. 1 (2012): 41-52.

## Tuesday, March 22<sup>nd</sup> – U.S. Composers and the Red Scare

### Reading:

Rachel Hutchins-Viroux, “Witch-hunts, Theocracies and Hypocrisy: McCarthyism in Arthur Miller/Robert Ward’s opera *The Crucible* and Carlisle Floyd’s *Susannah*,” *Revue LISA/LISA e-journal* 6, no. 2 (2008): 140-148.

Jennifer DeLapp-Birkett, “Aaron Copland and the Politics of Twelve-Tone Composition in the Early Cold War United States,” *Journal of Musicological Research* 27 (2008): 31-62.

## **IV. THE USE OF MUSIC IN POLITICAL CONTEXTS**

### Friday, March 25<sup>th</sup> – Sonic Violence and Torture

#### Reading:

Juliane Brauer, “How Can Music be Torturous?: Music in Nazi Concentration and Extermination Camps,” *Music and Politics* 10, No. 1 (Winter 2016), 1-34.

#### Presentation:

Rebecca Lentjes, “The Sonic Politics of the US Abortion Wars,” *American Music* 39, No. 3 (Fall 2021): 301-324.

## Tuesday, March 29<sup>th</sup> – Government, Broadcasting, and Propaganda

### Reading:

Annegret Fauser, *Sounds of War: Music in the United States During World War II* (Oxford: Oxford University Press, 2013), 77-93.

### Presentations:

Norma Coates, "It's What's Happening, Baby!: Television Music and the Politics of the War on Poverty," in *Music in Television: Channels of Listening*, ed. James Deaville (New York: Routledge, 2011), 165-181.

Peter J. Schmelz, "Alfred Schnittke's *Nagasaki*: Soviet Nuclear Culture, Radio Moscow, and the Global Cold War," *Journal of the American Musicological Society* 62, No. 2 (2009): 413-474.

## Friday, April 1<sup>st</sup> – Inspiring the Troops

### Reading:

Annegret Fauser, *Sounds of War: Music in the United States During World War II* (Oxford: Oxford University Press, 2013), 106-126.

### Presentation:

Samuel Dwinell, "Rock, Enroll: Music and Militarization since 9/11," in *The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in the Time of Terror* ed. Brian Flota (Abingdon, Oxon: Taylor & Francis Group, 2011), 13-29.

## Tuesday, April 5<sup>th</sup> – Music in Political Campaigns

### Reading:

Dana Gorzelany-Mostak, "Keepin' It Real (Respectable) in 2008): Barack Obama's Music Strategy and the Formation of Presidential Identity," *Journal of the Society for American Music* 10, No. 2 (2016): 133-148.

## Friday, April 8<sup>th</sup> – Conclusions: Music and Politics/Music as Politics

### Reading:

Ellen Waterman, "Improvisation and the Audibility of Difference: Safa, Canadian Multiculturalism, and the Politics of Recognition," in *Negotiated Moments: Improvisation, Sound, and Subjectivity*, Gillian Siddall and Ellen Waterman eds. (Durham: Duke University Press, 2016), 283-306.

**\*\*Final Paper due Friday, April 8<sup>th</sup> at 5pm\*\***