Course Description:
For centuries, thinkers around the world have observed the interrelationship between music, power and resistance. In The Republic, Plato warned of the unique dangers that music presented to established power structures, claiming that “any musical innovation is full of danger to the whole State, and ought to be prohibited. . . when modes of music change, institutions of the State always change with them.” In contrast to Plato’s emphasis on the creation of a stable governing power, German philosopher Friedrich Nietzsche acknowledged music’s role as a form of silent protest, claiming that “music reaches its high-water mark only among men who have not the ability or the right to argue.” Building upon both these perspectives, this class will examine the conflicting relations between music, power and resistance as it evolved in European history, beginning in ancient Greece and moving through medieval Christendom, the Age of Absolutism, the French Revolution, nineteenth-century Europe, Nazi Germany, Soviet Russia, and postwar
Europe, ending with the current debate over Russia’s *Pussy Riot*. Throughout the course, we will seek to break down contemporary classifications of music into “high” and “low” culture, focusing instead upon questions of how various musical traditions have expressed, embodied or rejected power relations existing within a given society and specific historical context. For this reason, the musical sources explored will range from classical to popular forms, including rock and folk idioms as well as traditional religious music. No previous musical knowledge is required.

**Learning Outcomes:**
By the end of this course, you will have developed the ability to:
1) Analyze a variety of primary materials, including musical sources, for historical data.
2) Recognize and analyze important historiographical debates.
3) Critically evaluate ideas, categories and power structures present in musical creativity at different points in history (gender, class, ethnicity, etc).
4) Construct a persuasive historical argument (based upon skill sets connected with outcomes 1, 2 and 3).

**Work Load:**
In this 200-level history class, you will be expected to read ca. 75-100 pages per week, in addition to music listening assignments. Some weeks will have more work, some weeks less. Late assignments will be penalized at 1/3 grade reduction for each day late. Please study the syllabus and course requirements and plan your time accordingly!

**Required Texts:**
Most of the reading and listening assignments for the semester are posted via Blackboard. In addition, there are three texts that you should purchase:


**Useful Websites:**
- IMSLP/Petrucci Music Library ([http://imslp.org](http://imslp.org))
  Complete classical music scores now in public domain
  Access page for Naxos Music, Grove’s Online, and other valuable resources.

**Grading Schema:**
*Listening Quizzes* (2): 10% (5% each)
This component will consist of excerpts of pieces covered in the listening assignments.
For each musical excerpt played, students must: 1) identify the approximate time period, culture and (if applicable) composer of the piece; 2) identify key elements that distinguish the style of the piece (as discussed in class); 3) drawing on course readings, write a paragraph-long analysis of the particular power relations (political, social,
religious) embodied in, or underlying the production of, the musical work. A precise list of pieces for which students will be responsible will be circulated a week prior to each exam. Partial credit may be given for answers that insightfully address power relations within a given society, even if the piece is incorrectly identified.

**Short Essay** (March 6, 2013): 10%
Complete a three to five (3-5) page analysis based upon Thomas Mann’s philosophical novel *Dr. Faustus*.

**Reading/Listening Responses** (4): 10% each
You will select four out of seven potential topic areas from the assigned readings and prepare a short (3-4 page) response to the listening and reading assignment reflecting on the main questions, themes and issues raised. Topics: Ancient Greece (September 10), Religious Power (September 24), Absolutism/Colonialism (October 6), Nationalism (October 17), Nazi Germany (October 29), Stalinism (November 14), late Communism (November 21). These responses will be graded on a check, check plus, check minus basis.

**Research Paper** (25%)
In the first three weeks of class, you will choose a topic related to the intersection between music and power at a specific historical and geographic point. Specific topics are open, but must be approved by the professor by the end of Week Three. You are encouraged to use readings assigned in class as a starting point for your research, but this is not required. You will then prepare an 8-10 page research paper due December 20, 2014.

**Participation** (15%)
The focus of this course is upon active discussion of reading and listening assignments. This is NOT a lecture-based class. You are expected to complete the assignments before class and come prepared for conversation and debate. Be sure to come in, not just with notes on your observations from reading and/or listening, but with at least one discussion question that you would like to see covered in class!

*Late work* will be penalized by a reduction of 1/3 a letter grade per day late. Thus, an “A” paper received two days late will be downgraded to a “B+”. Be sure to look over the schedule and plan accordingly!

*All* course work must be received by December 19, 2014 at 4:00pm. Please note that you must complete *all* assignments in order to pass the class.

**Attendance Policy:** I expect all students to be present and prepared for each class session. Be sure to inform me if there are extenuating circumstances that force you to miss a class. I reserve the right to fail any student with three (3) or more unexcused absences.

**Class Etiquette:**
1) Be sure to turn off ALL cell phones prior to class – this is a sign of respect for myself, your colleagues, and the atmosphere of learning in the classroom.
2) Please do **NOT** surf the internet during class time. Laptop computers are useful tools for learning and note-taking, but must be used responsibly. Internet surfing distracts both yourself and your colleagues and hinders classroom discussion. Offenders will be
requested not to bring their computers to future classes.

3) When you send me an email, be sure to use proper written etiquette (formal address, correct grammar, clearly stated question or comment). Remember that this is a formal written exchange and part of your scholarly persona!

4) This classroom is a space for respectful discussion of concepts, ideas and events. Everyone has the right to express their ideas, pose questions, and engage in productive conversation. While differences of opinion will certainly arise, it is our collective responsibility to create an open, respectful and cordial atmosphere.

Plagiarism and the Honor Code:
“The word plagiarism derives from Latin roots: plagiarius, an abductor, and plagiare, to steal. The expropriation of another author’s work and the presentation of it as one's own, constitutes plagiarism and is a serious violation of the ethics of scholarship.” [American Historical Association, Statement on Standards of Professional Conduct]. Presenting the work of others as one’s own goes against everything that a liberal education is about. It is a serious affront to the other students in the course, to me as a member of the course, and to the plagiariser him/herself. The College requires that students sign an “Honor Code” for all assignments. This pledge states: “I affirm that I have adhered to the Honor Code in this assignment.” For further information, see the student Honor Code which you can access via Blackboard>Lookup/Directories>Honor Code. If you have questions about what constitutes plagiarism please see me or raise it in class.

Please Note: I reserve the right to change the syllabus over the course of the semester. Any changes that are introduced will be discussed in class at least one week prior to their implementation.

Course Schedule:

Week One: Analytical Approaches to Music (September 3-5)
Session One (September 3, 2014): Defining Musical Meaning and Theories of Power
Finding a shared language (How do we talk about music? How does music contain meaning? How might theories of music and theories of power overlap?)
Session Two (September 5, 2014): Music in Ancient Greece - Mythological Foundations

Week Two: Music in Ancient Greece (September 8-12)
Session Three (September 8, 2014): Greek thought on music, musicians and the polis.
Reading assignment: Plato, The Republic (excerpts), Aristotle, Politics (excerpts)
Listening assignment: Music of the Ancient Greeks (Ensemble de Organographia, 1997) (selections)
Session Four (September 10, 2014): Greek thought, cont.
(Reading Response on Ancient Greece Due)
Session Five (September 12, 2014): Library Visit

Week Three: Music and Religious Power (September 15-19)
Session Six (September 15, 2014): Music and Medieval Christianity
Reading assignment: Boethius, Fundamentals of Music (excerpt); St. John Chrysostom,
Excerpt of Psalm 41 (excerpt); Augustus, Confessions (excerpt);
Julius Portnoy, “Similarities of Musical Concepts in Ancient and Medieval Philosophy”
Listening assignment: The Musical Book of Hours (Pomerium, 1998) (selections)

Session Seven (September 17, 2014): Music and Gender in Medieval Christianity
Listening assignment: Hildegard of Bingen (selection)

Session Eight (September 19, 2014): Music and Religious Reform
Reading assignment: Martin Luther, Wittemberg Gesangbuch (selection); Desiderius Erasmus, On Restoring the Harmony of the Church (selection); Jean Calvin, The Geneva Psalter (selection); Giovanni Pierluigi da Palestrina, Second Book of Masses (selection); Pope Gregory XIII, Brief on the Reform of the Chant (selection)

Research paper topics due

Week Four: Music and Religious Power (September 22-26)
Session Nine (September 22, 2014): Music in Judaic Tradition
Reading assignment: Ruth HaCohen, The Music Libel Against the Jews (excerpt)
Session Ten (September 24, 2014): Debate – Music, Religion and Power
(Reading Response on Religious Power Due)

Session Eleven (September 26, 2014): AMAM Visit

Week Five: Music, and Political Power Ritual and the State (September 29-October 3)
Session Twelve (September 29, 2014): Political Power at Home – Absolutism and Music
Listening assignment: J.S. Bach, The Musical Offering (excerpts)
Session Thirteen (October 1, 2014): Political Power Overseas - Music and the “Civilizing Mission”
Reading assignment: Bartolome de Segovia, “Relation of Many Occurrences in Peru”;
Listening assignment: Peru and Bolivia: The Sounds of Evolving Traditions (Music of the Earth, 1997) (selections)
(October 3, 2014): No Class (Professor at Conference)
Viewing Assignment: Le roi danse (film)

Week Six: From State Power to Popular Expression? (October 6-10)
(October 6, 2014): No Class (Professor at Conference)
Individual Meetings with Professor to discuss research paper
Session Fourteen (October 8, 2014): Music in the French Revolution
Listening assignment: Marseillaise; Vive Henri IV
(Reading Response on Absolutism/Colonialism due)
Session Fifteen (October 10, 2014): Music, Romanticism and Nationalism
Reading assignment: Celia Applegate and Pamela Potter, “Germans as the ‘People of
Week Seven: Music's Dionysian Power (October 13-17)
Session Sixteen (October 13, 2014):
  Reading assignment: Nietzsche, The Birth of Tragedy
  Listening assignment: Richard Wagner (1813-1883), Siegfried Idyll
Session Seventeen (October 15, 2014): Discussion: Nietzsche
  Reading assignment: Nietzsche, The Birth of Tragedy; Nietzsche contra Wagner
  Listening assignment: Richard Wagner (1813-1883), Siegfried Idyll
LISTENING QUIZ ONE
(October 17, 2014): NO CLASS; Research Thesis and Bibliography due (Turn in via email by 9pm)
(Reading Response on Nationalism due)

Fall Break (October 20-24, 2014) BEGIN TO READ Thomas Mann, Dr. Faustus

Week Eight: Music as Propaganda and Resistance in the Twentieth-Century - Nazi Germany (October 27-31)
Session Eighteen (October 27, 2014): Nazi views on music
  Reading assignment: Jonathan Huener and Francis R. Nicosia, eds., The Arts in Nazi Germany: Continuity, Conformity, Change (Berghahn, 2006): Pamela Potter, “Music in the Third Reich: The Complex Task of ‘Germanization’” (85-110); Letter from Furtwangler to Joseph Goebbels (165); Goebbels, “Ten Principles for the Creation of German Music” (183-184); Hitler, “Speech on Culture” (185-188)
Session Nineteen (October 29, 2014): Music in the Holocaust
  Listening assignment: Composers of the Holocaust: Ghetto Songs from Warsaw, Vilna and Terezin (Leonarda Productions, 2000) (selections)
(Reading Response on Nazi Germany due)
Session Twenty: (October 31, 2014): Reading Dr. Faustus – workshop

Week Nine: Debating German’s Musical Legacy (November 3-7)
Session Twenty-One (November 3, 2014): Mann, Dr. Faustus
Session Twenty-Two (November 5, 2014): Mann, Dr. Faustus
Session Twenty-Three (November 7, 2014): Debate: Music and Politics in Germany
  Dr. Faustus ESSAY DUE

Week Ten: Music as Propaganda and Resistance in the Twentieth-Century: the Soviet Union (November 10-14)
Session Twenty-Four (November 10, 2014): Music in Revolutionary Russia
  Reading assignment: Amy Nelson, Music for the Revolution: Musicians and Power in

Listening assignment: Roslavets, “Three Dances” (1923); Dmitrii Shostakovich, The Nose (excerpt)

Session Twenty-Five (November 12, 2014): No Class; Individual Meetings to discuss research paper

Session Twenty-Six (November 14, 2014): Stalinism


Listening assignment: Dmitrii Shostakovich (1906-1975), Lady Macbeth of Mtsensk District, op.29 (1930-1932), Piano Trio no.2 in e minor, op.67 (1944); Sergei Prokofiev, Cantata on the 20th Anniversary of the October Revolution, op.74 (1937) (excerpts)

(Reading Response on Stalinism due)

Week Eleven: Music as Propaganda and Resistance in the Cold War (November 17-21)

Session Twenty-Seven (November 17, 2014): In-Class Debate (Plato versus Stalin)

SECOND LISTENING QUIZ


Session Twenty-Nine (November 21, 2014): The Soviet Underground

Reading assignment: Yurchak, “True Colors of Communism: King Crimson, Deep Purple, Pink Floyd,” 207-237

Listening assignment: Nol’ (Zero): “Ia zhivu na ulitse Lenina” (I live on Lenin Street) [1986]

(Reading Response on late Communism due)

Week Twelve: Music, Resistance and Resignation in perestroika (November 24-26)

Session Thirty (November 24, 2014): Rock and perestroika

Film: Igla (The Needle) 1988

(Starring rock icon Viktor Tsoi (1962-1990) in the leading role, Igla is a late-Soviet film dealing with late Soviet drug culture, environmental disaster and despair. Music from Tsoi’s group Kino is interspersed throughout the film)

Session Thirty-One (November 26, 2014):

Igla (con’t)

Week Thirteen: Popular Music and the End of Communism in Europe (December 1-5)

Session Thirty-Two (December 1, 2014): Restructuring Power Relations in a Capitalist Economy

Listening assignment: Hungarian Underground

SECOND LISTENING QUIZ
Session Thirty-Three (December 3, 2014): No class; work on thesis statements and paper outlines (Individual meetings with instructor optional)
Session Thirty-Four (December 5, 2014): In-Class Workshop

Thesis statement and detailed outline of research paper due

Week Fourteen: Music and Authoritarianism (December 8-12)
Session Thirty-Five (December 8, 2014): Pussy Riot in Russia


Listening assignment: Pussy Riot video
Session Thirty-Six (December 10, 2014): Final Discussion

FINAL ESSAY DUE: Friday, December 19, 2014, 4:00pm
Submit via e-mail
Approaching Music as a Cultural or Historical Document

A piece of music can provide valuable information about the culture, society and/or time in which it was created. However, many of us are unaccustomed to examining music as a potential source of information. When listening to any piece of music (or when trying to identify a piece of music by sound), bear in mind the following questions. These will help you develop your ability both to recognize specific compositions and give you a working knowledge of the development of differing musical styles throughout world history and their intimate connection with power structures in society.

1) What instrument(s) is/are being played? Are there singers? Is it a single instrument/voice or many?

2) How complex is the music? Does it sound like it would be performed by trained musicians or by ordinary people? Would it need to be notated (written down) to be performed?

3) What sort of performance venue would be required? Would it be performed inside or outside? With a few performers or many? What might this suggest about the music’s function?

4) What kind of mood does the piece seem to evoke? How? What might this tell us about the meaning of the music?

5) Does it resemble other musical pieces/styles that you are familiar with? If so, can you explain what the similarities are? If not, can you explain what is distinct about it?

6) Taking into account your answers to the above questions and drawing upon class discussion and reading, can you hypothesize a time period, social milieu, and/or composer for this piece?

7) What sort of power structures does this information about the music suggest?
DOCUMENT ANALYSIS

Historians use a wide variety of materials to construct our understanding of the past. Archaeological artifacts, oral tradition, visual images (paintings, photographs, film), and of course written texts can and should be used to gain a clear picture of the period in question.

General Questions of Origin (who, what, where, why and when):

| Author(s) | Not only the name of the author(s), but also the biographical information about him or her that will allow an understanding of biases (gender, age, religion, profession, political affiliation, etc). |
| Context | What are the historical circumstances in which the author is writing or creating the source? What has s/he been experiencing and seeing during or proceeding the time of writing? Note the year of publication, location, etc. |
| Language | How would you characterize the author(s) use of words (or images)? Is it: angry, vindictive, loving, inspiring, boring/academic, colloquial, accessible, etc.? This should help gauge intent, but also figure out to whom the source is written for or directed toward. |
| Audience | To whom is the document directed? This will tell you a great deal about the author’s intentions and possible biases. |
| Intent | What was the author trying to do? Was s/he attempting to change minds, overthrow a government, vent to a friend in a letter…? Knowing this will also help the reader to understand the full meaning of the source better. |
| Message | Finally, what is actually written or produced in the source? This is what is commonly known as “the facts.” What does it tell us about the time and place under consideration? You must be able to place the primary document in historical context. |

Some questions are less obvious and demand much more thought. For example, what can we gain by careful reading (i.e. reading between the lines)? What does the author share with his/her audience? Are there certain values stated either implicitly or explicitly? Look for superlatives, emotion, and emphasis.

How does the source compare to others you have encountered or evaluated this semester?

How does it help you understand the memoirs we have been reading? Answer or reject some of the major historiographical questions we have been asking?

Evaluation

- Is the document believable and trustworthy? Can we consider it and the statements in it genuine?
- Is the author consistent in his/her stated purpose and message?
- How does the document inform the time and topic under consideration?