



## Politics and Music in Europe, 1945 to the Present: from Stockhausen to Lady Gaga

### **Research Seminar**

Organised by Prof. Steve Smith

Mondays 15.10-17.00, Sala Belvedere

Secretary: Kathy Wolf-Fabiani (Office VS 17)

Starts on 9 January 2012

All music – all organization of sounds – is a method of creating or consolidating a community; it is the link of power with its subjects, and an attribute of this power, whatever its form. Moreover, there is no freedom without music. It inspires man to rise above himself and others, to go beyond standards and rules to build an idea – however fragile – of transcendence. And precisely because noise is at once an instrument of power and a source of rebellion, political powers have always been fascinated by what their subjects listen to.

Jacques Attali, *Bruits: essai sur l'économie politique de la musique*

"I would like my listeners to be people who consciously think things over, who think for themselves, who regard music and art as a whole as a mirror of human searching, of people who want to grasp how things are, to cast off impositions, and to leap into the unknown and thus become more open and tolerant towards their surroundings

Olga Neuwirth

Do you spend too much time inside your head  
Worry too much about what the other man said  
Need to pay heed to dissonant reflection  
Turn disconnection into interconnection  
And get into the collective mode

Asian Dub Foundation

Since 1945 music has been of enormous significance in shaping social relations and individual lives as a result of the commercialization of music production and recording, new technologies (from cheap record-players through to iPods), rising living standards and cultural change. Today more money is spent on music than on books, films or any other source of entertainment. Yet historians have found it difficult to find ways of analysing the relationships of music to political and social change. The idea of the seminar is to explore some of these inter-relationships in Europe (including, I hope, its northern, eastern and south-eastern parts) after 1945.

The seminar, which is feasible only because of the wonders now available through youtube, will look at *all* types of music – classical, jazz, folk, rock, pop – that have explicitly addressed themselves to challenging the status quo. It will approach politics in a broad sense, as all practices that reproduce or seek to transform – or maintain – relations of domination and subordination, whether at the level of nation states and international relations, of movements that seek to bring about social change or transform practices of everyday life.

The 'politics' of a piece of music is determined in complex ways that relate to the context in which it is produced, its explicit ideology, the texts or images that may form part of the music, its musical language (harmonic, rhythmic, orchestration etc), the context of performance (including the individual or collective persona of the performer(s), the use of visual media, video etc), its impact on its audience, the extent of its dissemination among the public and its reception by that public as well as by those in authority.

The course is not intended for the faint-hearted, for those for whom music is 'easy listening'! The idea is that we should listen to music that is challenging, whether in terms of its musical language (the rise of the European avant-garde in the 1950s) or its political message (black power or punk). So although rock and pop music will be well represented, it's my hope that the seminar will stretch our ears by exposing us to music with which we are not familiar.

### Course requirements

The course outline below is suggestive rather than fixed. The choice of broad topics is for us as a group to decide. To help make the choice real, I have suggested some alternatives, but I'm very open to ideas you may have. The only exception to this is week 1, the topic of which I've fixed, so that we get into the course straight away. But week 1 will also be when we determine the shape of the rest of the course, so please come along with your ideas and suggestions.

Each member of the seminar will be expected to introduce short pieces of music at intervals through the nine weeks of the seminar, locating a clip of music, providing text of the music if relevant, plus a brief piece of more academic writing (should it be felt necessary). These presentations should not be long, in order to accommodate several presentations in one seminar, but I hope each person would direct the discussion. Within the limitations of a broadly defined notion of 'music that aspires to be political' – not the same as 'music I like'! - the idea is that presenters introduce the seminar to music they think is interesting and worthy of discussion. I am rather keen that we listen to some music that stands apart from an anglophone pop-music mainstream.

### Some questions we might find ourselves asking

Can 'pure' music – sans text, sans context – carry a political meaning (put another way, can music express anything other than itself)? Is classical music necessarily elitist? Are the tensions between commercially produced music and aspirations for political change irresolvable? How do class, race, gender, heteronormativity influence musical taste, musical content, performance practice? Are some genres (folk? choral?, marching songs?) more effective than others as vehicles of political expression? Are there differences in the ways that music has been enlisted for left- and right-wing ends? What has been the role of music in promoting nationalism? How has music functioned in dictatorships of right and left? How do the 'means of production' influence the political character of music?

What is the relationship between words and music? Is a political music compatible with pleasure, lyricism etc.? What are the tensions between professionalism and amateurism in creating ( a democratic?)? How does the relationship between audience and performers shape the political meaning of the music? How does the wider social and political context of music-making shape its meaning and/or influence reception? What is the relationship of music to identity building? How is music used to build political community? Are dominant forms of music, whether pop or classical, intrinsically male-defined? Is there a 'European' music after 1945? These are just a few of the questions we might discuss.

## Week 1 – Darmstadt: Starting Over (after 1945)

<http://www.youtube.com/watch?v=3Aa6BRREy7g&NR=1>

<http://www.youtube.com/watch?v=rHVFddI9fQ&feature=related>

Music: Luigi Nono, 'Ricorda cosa ti hanno fatto in Auschwitz'

### Reading

Theodor Adorno, "On the Fetish Character in Music and the Regression in Listening"

<http://elenarazlogova.org/hist452w07/adorno.pdf>

## Topics for the rest of the course

Here are some ideas for topics for the rest of the course which we can discuss and to which you can add your own:

**war** - penderecki threnody – britten war requiem- shostakovich baby yar- reich – distant trains – dylan – masters of war – baez blowin' in the wind – lennon – i don't want to be – rage against the machine – killin' in the name

**race-** franklin – respect – simone – strange fruit - gil scott heron, johannesburg – shepp – attica blues – zappa – trouble every day- marley – get up – asian dub foundation – in the name of the collective – berio – sinfonia

'**the sixties**' – mitchell – woodstock – lennon- revolution – amon düül ADII – manfredi, ma chi ha detto – moustaki – sans la nommer – riley – rainbow in curved air - scratch orchestra (brian eno on) channes – mao mao

**revolution** – henze – das floss -\_maccoll –ballad of ho chi minh – ferré – les anarchistes – inti illimani – el pueblo – rzewski – people united – wonder – higher ground – offlaga disco pax – Robespierre – who – won't get fooled

**class** - rzewski – winnsboro – nono – fabbrica illuminata – andriessen – workers' union – lennon – working-class hero – clash – career opportunities – ub40 – one in ten

**right-wing** – nazi punk - - 270b – perković – e, moj narode -

eurovision

communism and politics

music and authoritarianism

gay – diamanda galas – plague mass – jimmy somerville – etheridge – yes i am – lily allen f-ck you – lady gaga

feminism – loretta lynn – the pill - franklin/eurythmics – sisters - patti smith – gloria – the slits – poly styrene – bondage – lady gaga – born this way – ustvol'skaia

**punk, hip hop, rap** etc - sex pistols – god save – clash – white riot – mc solar – gangster modern – charge 60 – casse toi - bérurier noir – jacobtv – grab it!

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## List of books and articles

This is **not a bibliography** for the course. It is a list of books and articles that you some of you may find useful in preparing presentations.

### Useful journals

### Music and Politics

### Popular Music and Society

### General

Alex Ross <http://www.therestisnoise.com/>

And Alex Ross, *The Rest is Noise*

Brown, Courtney (2008), *Politics in Music: Music and Political Transformation from Beethoven to Hip Hop*, Atlanta: Farsight Pre

Christopher Norris ed., *Music and the Politics of Culture* (New York: St Martin's Press, 1989).

Simon Frith, *Performing Rites: On the Value of Popular Music* (Cambridge, MA: Harvard University Press, 1996),

Simon Frith, ed., *The Cambridge Companion to Pop and Rock* (Cambridge University Press, 2001).

Ray Pratt, *Rhythm and Resistance: Explorations in the Political Uses of Popular Music* (New York: Praeger, 1990).

Stephanie Pitts, "What Makes an Audience? Investigating the Roles and Experiences of Listeners at a Chamber Music Festival", *Music and Letters*, Volume 86, Number 2, May 2005, pp. 257-269 [pdf]

George Lipsitz, "Who'll Stop the Rain?: Youth Culture, Rock 'n' Roll, and Social Crises" (1994) (pdf)

Stephen Davies 'Rock versus Classical Music' *The Journal of Aesthetics and Art Criticism*, Vol. 57, No. 2, (Spring, 1999), pp. 193-204 [pdf]

Marcello Sorce Keller (2007): "Why is Music So Ideological, and Why Do Totalitarian States Take It So Seriously? A Personal View from History and the Social Sciences", *Journal of Musicological Research*, 26:2-3, 91-122

Pascal Blanqué, *Musique, cité et politique: Histoire du musicien à l'âge moderne*. Paris: Economica, 2009.

Aram Sinnreich, *Mashed Up: Music, Technology, and the Rise of Configurable Culture*. Amherst: University of Massachusetts Press, 2010

Henry Klumpenhouwer, 'Afterword' in Adam Krims ed., *Music/Ideology: Resisting the Aesthetic* (Amsterdam: G + B Arts International, 1998), 289-301.

Henry Klumpenhouwer, 'Late Capitalism, Late Marxism and the Study of Music', *Music Analysis Volume 20, Issue 3*, pages 367-405, October 2001

Georg Brunner ed., *Musik in Gesellschaft und Politik: Ausgewählte Aspekte in Geschichte und Gegenwart*. Hamburg: Kovac, 2010

Edward Larkey, *Pungent Sounds: Constructing Identity with Popular Music in Austria* (New York: Peter Lang, 1993)

Mark Pedelty and Linda Keefe, Political Pop, Political Fans?: A Content Analysis of Music Fan Blogs, *Music and Politics*, 4 (1), 2010.

Reebee Garofalo, 'How Autonomous is Relative? Popular Music, the Social Formation and Cultural Struggle', *Popular Music*, 6:1 (1987) 77-29,

Adam Krims, 'Marxist Music Criticism with Adorno: popular music and urban geography' in Allan F. Moore ed., *Analysing Popular Music* (Cambridge University Press, 2003)

Bob Ostertag *Creative Life: Music, Politics, People, and Machines*. Urbana: University of Illinois Press, 2009.

Ian Biddle and Vanessa Knights eds. *Music, National Identity, and the Politics of Location: Between the Global and the Local*. (Ashgate Popular and Folk Music Series.) Aldershot, England: Ashgate, 2007.

Martin Cloonan. *Popular Music and the State in the UK: Culture, Trade, or Industry?* (Ashgate Popular and Folk Music Series.) Aldershot, England: Ashgate, 2007.

### The Classical Avant-Garde

Valentina Sandu-Dediu, "Dodecaphonic Composition in 1950s and 1960s Europe: The Ideological Issue of Rightist or Leftist Orientation", *Journal of Musicological Research*, 26: 177–192, 2007

Luigi Nono: *Carteggi concernenti politica, cultura e Partito comunista italiano*. By Luigi Nono; edited by Antonio Trudu. (Studi di musica veneta. Archivio Luigi Nono, 3.) Florence: Leo S. Olschki, 2008.

Sigrid Konrad and Heinzjörg Müller eds., *Non consumiamo Marx: Luigi Nono: Musik, bildende Kunst, politische Utopie*. (Schriftenreihe Netzwerk Musik Saar, 3.) Saarbrücken: Pfau, 2008.

Robert Adlington, *Sound Commitments: Avant-Garde Music and the Sixties*. Oxford: Oxford University Press, 2009.

Hanns-Werner Heister ed., *Protest, Opposition, Widerstand. Vol. 4, Die Ambivalenz der Moderne*. (Musik/Gesellschaft/Geschichte, 4.) Berlin: Weidler, 2007.

Rachel Beckles Willson, *Ligeti, Kurtág, and Hungarian Music during the Cold War*. (Music in the Twentieth Century.) New York: Cambridge University Press, 2007.

Danielle Fosler-Lussier, *Music Divided: Bartók's Legacy in Cold War Culture*. (California Studies in 20th-Century Music, 7.) Berkeley: University of California Press, 2007

Yayoi Uno Everett, *The Music of Louis Andriessen*. Cambridge: Cambridge University Press, 2007.

Hans Werner Henze, 1984. *Musik und Politik. Schriften und Gespräche* [Music and Politics: Collected Writings] Ed. by Jens Brockmeier. Munich: Deutscher Taschenbuch Verlag, [ISBN 3-423-10305-1](#) (1st Edition 1976, [ISBN 3-423-01162-9](#)). English translation of 1st German edition by Peter Labanyi: UK 1982 (Faber & Faber, [ISBN 0-8014-1545-4](#)) and US 1982 (Cornell University Press, [ISBN 0571117198](#)).

Heinz Geuen and Anno Mungen eds. *Kontinuitäten, Diskontinuitäten: Musik und Politik in Deutschland zwischen 1920 und 1970*. Schliengen: Edition Argus, 2006.

Toby Thacker, *Music after Hitler, 1945-1955* Aldershot, England: Ashgate, 2007.

Amy C. Beal. *New Music, New Allies: American Experimental Music in West Germany from Zero Hour to Reunification*. (California Studies in Twentieth-Century Music, 4.) Berkeley: University of California Press, 2006.

Werner Egk: *Eine Debatte zwischen Ästhetik und Politik*. Edited by Jürgen Schläder. (Studien zur Münchner Theatergeschichte, 3.) Munich: Utz, 2008.

Cornelius Cardew, *Stockhausen Serves Imperialism*.

Anne C. Shreffler, "Ideologies of Serialism: Stravinsky's *Threni* and the Congress for Cultural Freedom," in *Music and the Aesthetics of Modernity*, ed. Karol Berger and Anthony Newcomb (Cambridge, Mass.: Harvard University Department of Music, 2005),

### 1968 and all that

Beate Kutschke ed., *Musikkulturen in der Revolte: Studien zu Rock, Avantgarde und Klassik im Umfeld von "1968."* Stuttgart: Steiner, 2008.

*Rebellische Musik: Gesellschaftlicher Protest und kultureller Wandel um 1968*. Edited by Arnold Jacobshagen and Markus Leniger. (Musicologia, 1.) Cologne: Verlag Dohr, 2007.

Martin Butler and Frank Erik Pointner eds., *"Da habt Ihr es, das Argument der Strasse": Kulturwissenschaftliche Studien zum politischen Lied*. Trier: WVT Wissenschaftlicher Verlag, 2007.

### Communist Europe

Joel Crotty (2007): "A Preliminary Investigation of Music, Socialist Realism, and the Romanian Experience, 1948–1959: (Re)reading, (Re)listening, and (Re)writing Music History for a Different Audience", *Journal of Musicological Research*, 26:2-3, 151-176 [pdf]

Pauline Fairclough, "The 'Old Shostakovich': Reception in the British Press, 1970"

*Music and Letters*, Volume 88, Number 2, May 2007, pp. 266-296 [pdf]

Peter Davies, Hanns Eisler's 'Faustus' Libretto and the Problem of East German National Identity" *Music & Letters*, Vol. 81, No. 4 (Nov., 2000), pp. 585-598 [pdf]

Peter J. Schmelz, *Such Freedom, If Only Musical: Unofficial Soviet Music during the Thaw*. New York: Oxford University Press, 2009.

Peggy Klemke, *Taktgeber oder Tabuisierte: Komponisten in der DDR: Staatliche Kulturpolitik in den fünfziger Jahren*. Marburg: Tectum, 2007.

Nina Noeske and Matthias Tischer, eds. *Musikwissenschaft und Kalter Krieg: Das Beispiel DDR*. (KlangZeiten: Musik, Politik und Gesellschaft, 7.) Cologne: Böhlau, 2010.

Timothy W. Ryback, *Rock around the Bloc: A History of Rock Music in Eastern Europe and the Soviet Union* (New York: Oxford University Press, 1990),

Sabrina Ramet ed. *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*, (Boulder, CO: Westview Press, 1994).

Ramet, Sabrina P. "Shake, Rattle and Self-Management: Rock Music and Politics in Socialist Yugoslavia, and After." In *Kazaam! Splat! Poof!: The American Impact on European Popular Culture since 1945*. Eds. Ramet, Sabrina P., and Crnković, Gordana P. (Lanham, MA: Rowman and Littlefield, 2003): 173-97

Leitner, Olaf. "Rock Music in the GDR: An Epitaph." In *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*. Ed. Ramet, Sabrina P. (Boulder: Westview Press, 1994): 17-40.

Kürti, László. "'How Can I Be a Human Being?'" Culture, Youth, and Musical Opposition in Hungary." In *Rocking the State: Rock Music and Politics in Eastern Europe and Russia*. Ed. Ramet, Sabrina P. (Boulder: Westview Press, 1994): 73-102.

Zuzana Jurkova and Lee Bidgood eds. *Voices of the Weak: Music and Minorities*. Prague: Slovo21, 2009.

Kevin C. Karnes and Joachim Braun *Baltic Musics, Baltic Musicologies: The Landscape since 1991*. London: Routledge, 2009.

Philip V. Bohlman. *Focus: Music, Nationalism, and the Making of the New Europe*. 2nd ed. (Focus on World Music.) New York: Routledge, 2011.

Ivan Raykoff and Robert Deam Tobin eds. *A Song for Europe: Popular Music and Politics in the Eurovision Song Contest*. (Ashgate Popular and Folk Music Series.) Aldershot, England: Ashgate, 2007.

Catherine Baker. *Sounds of the Borderland: Popular Music, War, and Nationalism in Croatia since 1991*. (Ashgate Popular and Folk Music Series.) Farnham, Surrey: Ashgate, 2010.

*Protest Song in East and West Germany since the 1960s*. Edited by David Robb. (Studies in German Literature, Linguistics, and Culture.) Rochester, N.Y.: Camden House, 2007

### Political Folk

Ben Harker. *Class Act: The Cultural and Political Life of Ewan MacColl*. London: Pluto Press, 2007.

Markus Jäger. *Popular Is Not Enough: The Political Voice of Joan Baez: A Case Study in the Biographical Method*. Stuttgart: Ibidem Verlag, 2010.

Annemarie Firme and Ramona Hocker eds, *Von Schlachthymnen und Protestsongs: Zur Kulturgeschichte des Verhältnisses von Musik und Krieg*. (Beiträge zur Populärmusikforschung, 35.) Bielefeld: Transcript, 2006

Esther Perez-Villalba, *How Political Singers Facilitated the Spanish Transition to Democracy, 1960-1982: The Cultural Construction of a New Identity*. Lewiston, N.Y.: Edwin Mellen, 2007.

On Spain see the excellent video: <http://www.rtve.es/alacarta/videos/archivos-tema/archivos-tema-cantautores/1218303/>

Allan M. Winkler *"To Everything There Is a Season": Pete Seeger and the Power of Song*. (New Narratives in American History.) Oxford: Oxford University Press, 2009.

Christiane Passevant and Larry Portis, *Dictionnaire des chansons politiques et engagées: Ces chants qui ont changé le monde*. Paris: Scali, 2008.

Mike Jones (2004). Judas and the many betrayals of Bob Dylan. In: David Boucher and Gary K. Browning, eds. *The Political Art of Bob Dylan*, Palgrave MacMillan: 75-103. pp. 75-103.

### Protest Rock

Jason Toynbee, Bob Marley: Herald of a Postcolonial World? Cambridge, England: Polity Press, 2007.

Wiener, Jon. "John Lennon Versus the FBI." In *The Lennon Companion*, edited by Elizabeth Thomson and David Gutman, 188-199. NY: Schirmer, 1987.

Joan Athey, Paul McGrath, and Gerry Dieter. *Give Peace a Chance: John and Yoko's Bed-in for Peace*. Mississauga, Ont.: Wiley, 2009.

J. Platoff. "John Lennon, 'Revolution,' and the politics of musical reception," *Journal of Musicology* 22, vol. 2 (2005)

Tony Mitchell, ed., *Global Noise: Rap and Hip-Hop Outside the USA* (Middletown: Wesleyan University Press, 2001),



- I. Peddie ed. *The resisting muse: Popular music and social protest*, (London: Ashgate. 2006)
- D.Fischlin, *Rebel Musics: Human rights, resistant sounds, and the politics of music making* (Montréal: Black Rose Books, 2003)
- Ian Goodyear. *Crisis Music: The Cultural Politics of Rock against Racism*. Manchester, U.K.: Manchester University Press, 2009.
- Peter Doggett *There's a Riot Going On: Revolutionaries, Rock Stars, and the Rise and Fall of '60s Counter-Culture*. Edinburgh: Canongate, 2007
- R.Garofalo, B. Bragg, T.Cheng, S. Fast, S. Frith, H. George-Warren, et al., "Who is the world?: Reflections on music and politics twenty years after live aid," *Journal of Popular Music Studies* 17, vol 3 (2005).
- Barbara Lebrun *Protest Music in France: Production, Identity, and Audiences*. (Ashgate Popular and Folk Music Series.) Farnham, England: Ashgate, 2009.
- Baptiste Vignol, *Cette chanson qui emmerde le Front national*. Paris: Tournon, 2007.
- Sarah Hill. *'Blerwythirhwng?': The Place of Welsh Pop Music*. (Ashgate Popular and Folk Music Series.) Aldershot, England: Ashgate, 2007

#### Punk, Rap, Hip Hop etc.

- Matthew Gelbarta, "Cohesive Shambles: the Clash's 'London Calling' and the Normalization of Punk *Music & Letters*, Vol. 92 No. 2, [pdf]
- Rap Music and the Poetics of Identity* by Adam Krims Review by: Chris Kennett *Music & Letters*, Vol. 82, No. 2 (May, 2001), pp. 352-356 [pdf]
- Nathan Wiseman-Trowse, *Performing Class in Popular Music*
- Dave Laing, *One Chord Wonders: Power and Meaning in Punk Rock* (Milton Keynes: Open University Press, 1985)
- Scott Wilson, *Great Satan's Rage: American Negativity and Rap/Metal in the Age of Supercapitalism*. Manchester, England: Manchester University Press, 2008.
- Tony Mitchell, ed., *Global Noise: Rap and Hip-Hop Outside the USA* (Middletown: Wesleyan University Press, 2001),
- DenisConstant Martin et al. *Quand le rap sort de sa bulle: Sociologie politique d'un succès populaire*. By (Musique et société.) Paris: Centre information & ressources pour les musiques actuelles, 2010.
- Bruce Johnson and Martin Cloonan, *Dark Side of the Tune: Popular Music and Violence*. (Ashgate Popular and Folk Music Series.) Burlington, Vt.: Ashgate, 2008.
- Cristina Di Giorgio and Ippolito Edmondo Ferrario, *Il nostro canto libero: Il neofascismo e la musica alternativa: Lotta politica e conflitto generazionale negli anni di piombo*. Rome: Castelvechi, 2010.
- Renata Pasternak-Mazur, 'The Black Muse: Polish Hip-Hop as the Voice of "New Others" in the Post-Socialist Transition', *Politics and Music*, 3:1 (2009).

#### Race, Class, Gender, Heteronormativity

- McClary, Susan. 1991. \*Feminine Endings: Music, Gender and Sexuality.\* Minnesota: University of Minnesota Press. 35-52. In
- [Susan C Cook](#) , [Judy S Tsou](#) (Editors), *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*



Sara Marcus, *Girls to the Front: The True Story of the Riot Grrrl Revolution*. New York: HarperPerennial, 2010

"Girls Make Music: Polyphony and Identity in Teenage Rock Bands" in *Growing Up Girls: Popular Culture and the Construction of Identity*. Eds. Sharon R. Mazzarella and Norma Odom Pecora. New York: Peter Lang, 2001. 175-192.

Philip Brett and Elizabeth Wood, 'Lesbian and Gay Music'

[http://www.rem.ufpr.br/REM/REMy7/Brett\\_Wood/Brett\\_and\\_Wood.html](http://www.rem.ufpr.br/REM/REMy7/Brett_Wood/Brett_and_Wood.html)

"'I Will Survive': Musical Mappings of Queer Social Space in a Disco Anthem." *Popular Music* 26.2 (2007): 231-44.

Nadine Hubbs, *The Queer Composition of America's Sound: Gay Modernists, American Music, and National Identity* (Berkeley: University of California Press, 2004)

Samuel A. Floyd, *The Power of Black Music Interpreting Its History from Africa to the United States*

Patrick Burke, "Rock, Race, and Radicalism in the 1960s: The Rolling Stones, Black Power, and Godard's *One Plus One*", *Journal of Musicological Research*, 29:275–294, 2010 [pdf]