

# Music and Politics in 20<sup>th</sup> Century Europe

HIST 315, Fall 2019

Tues/Thurs 10:55-12:40, Burnett Center 302

<http://www.musicpoliticsf19.theleahgoldman.com/>

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## **Course Description**

What does it mean for music to be political? Can music be political? *Should* music be political? Who has the right to determine a musical work's political meaning—the composer, the audience, the government, or all of the above? In this course, we will explore the ways in which a variety of historical actors have created and used music for political ends in Europe across the 20<sup>th</sup> century and into the present. Working thematically, we will delve into four major moments when the politics of European music attained critical importance: the Soviet Union under Lenin and Stalin, Germany in the Weimar and Nazi eras, the youth and protest movements active across Cold War Europe in the 1960s-1980s, and our current moment of globalized culture. Along the way, we will explore how authoritarian régimes have tried to harness music to serve their purposes, and how and why composers have complied with or resisted such efforts. We will also consider the perspectives of composers and songwriters who sought to use music to make a political statement and discover how music influenced the thinking of protest leaders and disaffected young people on both sides of the Berlin Wall. Turning to the present, we will examine how musicians have tried to heal the rifts of the 20<sup>th</sup> century and think critically about what has been gained and lost in the process. Most of all, we will confront the indeterminacy of musical meaning and reflect on how that has influenced each of our case studies. This course emphasizes close reading, careful listening, creative thinking, and vibrant discussion. No prior musical training is required; we will work together in class to develop our own vocabulary for discussing musical works. Open minds and spirited participation are encouraged!

## **Course Requirements**

**Attendance:** You are required to attend all meetings of this class and do so **on time**. Our primary method of knowledge creation is discussion, so we must all commit to learning together as a classroom community. I will take attendance at the start of each class. You get **three** absences for free, no questions asked. After that, further absences will negatively affect your grade. If you have already accumulated three absences and must miss class again due to an extraordinary circumstance, please contact me in a timely manner to discuss your situation.

**Participation:** Not only do you have to show up, you have to talk! And that means you have to do the reading before class on the day it is assigned. Come to class prepared to discuss the assigned materials. Bring those materials with you, along with your notes. Even more important, bring your thoughts, ideas, and questions, and be prepared to share them with your colleagues. If you feel anxious about speaking in front of a group, please contact me during the first week so we can work out a plan for your success. All comments must be respectful, constructive, and to the point. Ad hominem attacks and rambling digressions have no place in my classroom.

**Blog Posts:** Beginning in Week 3, you will work together to create a blog, which will help shape our intellectual journey. You will sign up for TWO days (in different weeks), on which you commit to writing a **lead blog post**. Your post should be roughly one page in length and respond thoughtfully and substantively to the assigned materials. In addition, your post should include at least one properly formatted reference and at least one discussion question. To reference a textual source, use an internal citation [“Music is boring and meaningless,” (Plato, 56)]. To reference an audio or video source, be sure to include the time stamp [Beethoven then takes a dark turn (Ninth Symphony, 4<sup>th</sup> Mvt., 3:44)].

Over the course of the semester, you must also write **12 comments** responding to your colleagues’ lead posts. (You are welcome to write more!) All posts are due by 10pm the night before class, so I have time to read and consider them before we meet. This is your blog, and it will have a big impact on the direction we take in our classroom discussions. Please be creative, have fun, and keep it respectful!

**Leading Discussion:** As part of this assignment, on ONE of your lead blog post days, you will take a turn leading our classroom discussion. To complete this assignment, you will need to prepare some contextual information about the assigned source, which you will present in class, as well as about 10 discussion questions. I will gladly meet with you in advance to discuss your lesson plan. This meeting is voluntary.

**Midterm Creative Project:** For your midterm assignment, you will create a page on our class website exploring an issue of musical politics that we are not covering in this class. You may use relevant assigned materials as sources, but you must also do some outside research. Your page should include **1000-1200 words** of text, in which you give a thorough explanation of your chosen topic and make a **historical argument** about it. It should also include audio and visual sources (still images, audio clips, YouTube videos, etc.) and a bibliography. You will give a 15 minute presentation of your webpage in class on **Oct. 17 or 22**.

**Final Paper:** For your final project, you will write a **3000-word**, independently researched paper on a topic of your choice related to the theme of this class. You may use this as an opportunity to expand your midterm project or take on something new. (I recommend something new!) We will go over requirements for the papers in class after the midterm. We will also visit the Library to acquaint ourselves with available resources and research methods and devote a day of class to rough draft peer critiques. This assignment has three components:

- 1) A **Proposal** (thesis statement, abstract, annotated bibliography), due Week 13
- 2) A **Rough Draft**, due Week 15
- 3) A **Final Draft**, due at the end of the semester

You **must meet with me twice** while working on this project. First, we’ll discuss your research question, preliminary list of sources, and writing strategy. Then, we’ll discuss your proposal. Don’t skip these meetings! They help ensure that you’re on the path to success and prevent you from having to do extra work. After you have written your rough draft, we will work on them together during our peer critique day. If you would like to meet more often, I am happy to do so.

**Academic Integrity:** My policy on **plagiarism** is simple: **Don’t do it!** Plagiarism is a very serious offence, which can destroy your academic career and professional prospects. If you plagiarize, rest assured that I will catch you, and **you will automatically fail my class**. In addition, W&J upholds academic honesty in the College community by pursuing cases of academic misconduct. Please read the College’s Academic Dishonesty Policy here:

<https://wiki.washjeff.edu/display/CATALOG2018/The+Principle+of+Academic+Honesty> . You are responsible for abiding by this policy. If you have any questions about what constitutes plagiarism or about the Academic Dishonesty Policy, please talk to me before your work is due!

**Resources for Student Success:** This is a challenging course, and I highly recommend that you make use of the many helpful resources available to you on campus:

- **PAL (Peer Assisted Learning) Tutors**, located on the ground floor of Alex Hall, can help you with all stages of the writing process. You don't need to make an appointment. Just drop by Sunday -Thursday, 7-9pm. You can check their schedule and other information here: <https://www.washjeff.edu/pal>
- **Information and Technology Services** can help you with hardware, software, and more. Visit the Help Desk in Technology Center Room 121 and learn more here: <https://wiki.washjeff.edu/display/IT/Information+and+Technology+Services>
- **Clark Library** can help you with books, information, research help, and more. We will also spend one day of class familiarizing ourselves with library resources.
- **Office of International Student Initiatives** provides a variety of support services for international students: <https://www.washjeff.edu/international-student-services>
- **Office of Diversity & Leadership Initiatives** offers programs that work to strengthen cultural awareness, diversity education, and leadership development: <https://www.washjeff.edu/diversity>

### **Grading**

Attendance and Participation	15%
Blog Posts	15%
Discussion Leadership	10%
Midterm Creative Project	25%
Final Paper	35% (10% proposal, 10% rough draft + peer critique, 15% final draft)

\*\*\*If you fail to complete work in any one of these categories, you will fail the class! \*\*\*

### **Course Policies**

**Office Hours:** I welcome you to stop by to discuss our class! I'll be in my office Mondays and Wednesdays from 1:30-3:00, unless otherwise noted. If you know you want to come see me, you can make an appointment in advance; otherwise, just drop in. If you have a conflict with my regular office hours, please email or speak to me to make an appointment for a different time.

**Email:** Please feel free to email me any time with questions about the class or to schedule an appointment for office hours. I will respond within 24 hours. You must SIGN your email with your name. I won't write back if I can't figure out who you are. In the professional world, you will be expected to communicate via formal emails, so this is good practice for the future. **You are responsible for checking your W&J email at least once per day.** Email is my only way to communicate with you outside of class, and I need to be able to reach you.

**Technology:** You may bring computers or tablets to class for taking notes and viewing pdfs. If you fool around online instead of paying attention, you are only failing yourself. It's up to you to decide to take responsibility for your own learning process. However, if you use your device to

distract your colleagues, I will make you to put it away for the rest of class. You may not wear headphones during class.

**Cell Phones:** Turn them off or set them to vibrate. Please don't take a call unless it is an emergency. If you must do so, leave the room quickly and quietly. **You may not use your cell phone for course work. You may not use your phone for any reason in office hours.**

**Student Support and Accommodations:** To serve our mission to promote academic excellence, W&J is committed to providing appropriate accommodations for students with documented physical, learning, and psychological disabilities. The College's goal is to make its programs and facilities available to all students so that students with disabilities can be integrated as completely as possible into the W&J community. Ensuring equal access for all students is a collaborative effort between the Director for Academic Success, students, and faculty. All participants have a role in making education accessible. It is your responsibility to self-identify to the Director for Academic Success as early as possible when accommodations, academic adjustments, and/or auxiliary aids are services are needed and to seek information, counsel, and assistance as necessary. Once I have been informed of your approved accommodations, it is my responsibility to provide them in a timely manner. **Please help me help you by letting me know about any documented disabilities as early as possible in the semester.** For more information about how to obtain documentation, please contact the Director for Academic Success by email at [dss@washjeff.edu](mailto:dss@washjeff.edu), by phone at 724-223-6008, or on the ground floor of Clark Library. You can find additional information here: <https://wiki.washjeff.edu/display/disabilitysupport>

**Notice of Nondiscrimination:** W&J does not discriminate on the basis of actual or perceived race, color, sex, religion, age, marital status, national origin, the presence of any physical or sensory disability, veteran status, sexual orientation, gender identity, gender expression, or any other basis prohibited by applicable federal, state, and local laws, and has a firm commitment to promote the letter and spirit of all equal opportunity and civil rights laws. W&J is committed to creating an environment in which every student feels safe and empowered to learn, and I, too, am strongly committed to this goal. That doesn't mean we won't argue with each other in this class, sometimes intensely. We will do so often! But we will do so respectfully. To ensure that respect, I reserve the right to intervene as I deem necessary, while doing my utmost to safeguard your right to free speech. If something happens in class that upsets you or makes you feel unsafe, *please* come talk to me about it, or if you prefer, leave an anonymous note on my office door.

## **Course Materials**

The following books are required for HIST 315 and are available for purchase or rental at the W&J Bookstore. You are welcome to purchase or borrow your books elsewhere, but you are responsible for ensuring you have the **correct edition**. Shorter readings and all audio and video materials are available to you on Sakai. Always bring the text under discussion to class.

Jelavich, Peter. *Berlin Cabaret*. Cambridge: Harvard University Press, 1993. ISBN: 978-0-674-06762-2

Kater, Michael. *Composers of the Nazi Era: Eight Portraits*. Oxford: Oxford University Press, 2001. ISBN: 978-0-19-515286-9

Nelson, Amy. *Music for the Revolution*. University Park: Penn State University Press, 2004. ISBN: 978-0-271-03106-4

Yurchak, Alexei. *Everything Was Forever Until It Was No More*. Princeton: Princeton University Press, 2005. ISBN: 978-0-691-12117-8

## Course Schedule

### **Week 1: Introduction**

Aug 29: Introduction to the course

“Berliner Philharmoniker Remember” and “Berlin Celebration Concert” (in class)

## UNIT I: The Soviet Union: Lenin and Stalin

### **Week 2: The Debates of the 1920s**

Sept 3: Amy Nelson, *Music for the Revolution*, Intro, ch. 1-3

“Ideological Platform of the Russian Association of Proletarian Musicians,” *Music and Soviet Power, 1917-1932*, pp. 128-131

Aleksandr Mosolov, *Symphony: The Iron Foundry*

A. Aleksandrov and V. Lebedev-Kumach, “Life Has Become Better!”

Sept 5: Amy Nelson, *Music for the Revolution*, ch. 4, 7

Andrei Zhdanov, “Soviet Literature—The Richest in Ideas”

Nikolai Myaskovsky, *Symphony no.12*

### **Week 3: The Development of Socialist Realism**

Sept 10: Sheila Fitzpatrick, “The Lady Macbeth Affair: Shostakovich and the Soviet Puritans,” *The Cultural Front*, pp. 183-215

Anonymous, “Muddle Instead of Music”

Dmitrii Shostakovich, *Lady Macbeth of Mtsensk* (watch the full opera online)

Sept 12: Marina Frolova-Walker, “‘National In Form, Socialist in Content’: Musical Nation-Building in the Soviet Republics,” *Journal of the American Musicological Society*, 51:2 (Summer 1998), pp. 331-371

Michael Rouland, “A Nation On Stage: Music and the 1936 Festival of Kazak Arts,” *Soviet Music and Society under Lenin and Stalin*, pp. 181-208

National Minority Music Playlist (YouTube)

### **Week 4: The Musical Politics of Late Stalinism**

Sept 17: Kiril Tomoff, *Creative Union*, ch. 4-5

“Central Committee Resolution ‘On the Opera *A Great Friendship*’”

Dmitrii Shostakovich, *Song of the Forests* (listen online and read the text)

Sept 19: Marina Frolova-Walker, *Stalin’s Music Prize*, pp. 11-18, ch. 2, 4, 7

## UNIT II: Germany: The Weimar and Nazi Eras

### **Week 5: Sex and Satire**

Sept 24: Peter Jelavich, *Berlin Cabaret*, ch. 5-6

Sept 26: Peter Jelavich, *Berlin Cabaret*, ch. 7

Josef von Sternberg, *The Blue Angel* (watch the full film online)

### **Week 6: Nazi Cultural Policy**

Oct 1: Michael Kater, *Different Drummers*, Introduction and ch. 1  
Kurt Weill, *Three-Penny Opera* (watch the full film online)

Oct 3: Albrecht Dümmling, “The Target of Racial Purity: The ‘Degenerate Music’ Exhibition in Dusseldorf, 1938,” *Art, Culture, and Media under the Third Reich*, pp. 43-72  
Pamela Potter, “Attempts to Define ‘Germanness’ in Music,” *Most German of the Arts*, pp. 200-234  
“Letter from Wilhelm Furtwängler to Joseph Goebbels,” “Ten Principles for the Creation of German Music,” and “From Hitler’s ‘Speech on Culture’ (Kulturrede),” *The Arts in Nazi Germany*, pp. 165-167, 183-185, 185-187

### **Week 7: Making Claims, Making Do**

Oct 8: Pamela Potter, “What Is ‘Nazi Music’?,” *The Musical Quarterly*, 88:3 (Fall 2005), pp. 428-455

\*Michael Kater, *Composers of the Nazi Era* (NB: Each of you will chose *one* chapter to read from this book!)

Oct 10: David Dennis, *Beethoven in German Politics*, pp. 86-105, 142-174, 197-203  
Ludwig van Beethoven, *Symphony No. 9* (listen online)

## **UNIT III: Postwar Youth Movements and Protest**

### **Week 8: Midterm Presentations**

Oct 15: **No class! Happy Fall Break!**

Oct 17: Midterm Presentations

### **Week 9: Youth in the Cold War East**

Oct 22: Midterm Presentations

Oct 24: Mark Edele, “Strange Young Men In Stalin’s Moscow: Birth and Life of the *Stiliagi*, 1945-1953,” *Jahrbücher für Geschichte Osteuropas* (50:1), pp. 37-61  
Rossen Djagalov, “Guitar Poetry, Democratic Socialism, and the Limits of 1960 Internationalism,” *The Socialist Sixties*, pp. 148-166  
Lyudmilla Alexeyeva, *Thaw Generation*, pp. 3-7, 83-84, 94-105, 209-220  
Soviet Bards Playlist (YouTube)

### **Week 10: Youth in the Cold War West**

Oct 29: Alexei Yurchak, *Everything Was Forever, Until It Was No More: The Last Soviet Generation*, ch. 5-6  
Soviet Rock Playlist (YouTube)

Oct 31: Eric Drott, “Genre and Musical Representations of May,” *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968*, pp. 70-110  
Timothy Scott Brown, “Culture, Class, and Communism: The Politics of Rock in the West German 1968,” *Twentieth Century Communism* 2015, Issue 9, pp. 68-95  
French and German Protest Songs Playlist (YouTube)

### **Week 11: Music and Identity**

Nov 5: Philip Auslander, "Who Can I Be Now? David Bowie and the Theatricalization of Rock," *Performing Glam Rock: Gender and Theatricality in Popular Music*, pp. 106-149

Cameron Crowe and David Bowie, "I Have No Message Whatsoever," *The Pop, Rock, and Soul Reader*, pp. 327-333

David Bowie and D.A. Pennebaker, *Ziggy Stardust and the Spiders from Mars* (watch film online)

Nov. 7: Dick Hebdige, "Style as Intentional Communication, as *Bricolage*, in Revolt," *Subculture: The Meaning of Style*, pp. 100-112

Jeremy Tranmer, "'Nazis Are No Fun': Punk and Anti-Fascism in Britain in the 1970s," *Rockin' the Borders: Rock Music and Social, Cultural and Political Change*, pp. 117-138

The Sex Pistols and Julien Temple, *The Filth and the Fury* (watch film online)

### **Week 12: Music at the Breaking Point**

**\*Research Question Meetings this week!\***

Nov 12: Andrea F. Bohlman, "Solidarity, Song, and the Sound Document," *Journal of Musicology*, vol. 33, no.2 (Spring 2016), pp. 232-269

Berlin Wall/Cold War Pop Playlist (YouTube)

**\*Library Visit!**

### **UNIT IV: The Era of Globalization**

#### **Nov 14: The Western Gaze**

Louise Meintjes, "Paul Simon's *Graceland*, South Africa, and the Mediation of Musical Meaning," *Ethnomusicology* 34:1 (Winter 1990), pp. 37-73

Paul Simon, *Graceland* (listen to full album online)

### **Week 13: Collapsing Boundaries**

**\*Paper Proposals Due at 10pm on Monday, Nov. 18\***

Nov 19: Donna Buchanan, "Transits," *Performing Democracy: Bulgarian Music and Musicians in Transition*, pp. 3-51

The Bulgarian Women's Choir on The Tonight Show (YouTube)

#### **Nov 21: Post Soviet Fantasies and Protests**

Tatyana Tolstaya, "The Price of Eggs," *Pushkin's Children*, pp. 206-215

Masha Gessen, *Words Will Break Cement*, excerpts TBA

Post-Soviet Pop Playlist (YouTube)

### **Week 14 (Nov. 25-29): NO CLASS! Happy Thanksgiving!**

### **Week 15: Eurovision Before and After**

**\*Rough Drafts Due at 5pm on Monday, Dec. 2\***

Dec 3: Rough Draft Peer Critique

**Dec 5: Eurovision**

Dean Vuletic, *Postwar Europe and the Eurovision Song Contest*, Introduction and ch. 2  
Dana Heller, "t.a.T.u. You! Russia, the Global Politics of Eurovision, and Lesbian Pop,"  
*Popular Music*, vol.26, op.2 (2007), 195-210

**Eurovision performances:** (YouTube)

ABBA, "Waterloo" (1974 winner); t.a.T.u., "Ne ver', ne boysia" (2003 3<sup>rd</sup> place); Verka  
Serduchka, "Dancing Lasha Tumbai" (2007 2<sup>nd</sup> place); Stephane & 3G, "We Don't  
Wanna Put In" (2009 disqualified); Conchita Wurst, "Rise like a Phoenix" (2014  
winner); Jamala, "1944" (2016 winner)

**Week 16: Tourists and Refugees**

**Dec 10:** Luis-Manuel Garcia, "Techno-Tourism and Post-Industrial Neo-Romanticism in  
Berlin's Electronic Dance Music Scenes," *Tourist Studies* 16:3 (2015), 1-20  
Violeta Ruano-Posada, "Researching Music in the Saharawi Refugee Camps: The  
Challenges of Doing fieldwork in Semi-Permanent Desert Settlements," *SOAS  
Journal of Postgraduate Research* v.6 (2014), 116-125  
Techno and EDM Playlist (YouTube)  
SOAS Arabic Band "Calais" videos (YouTube)

**\*Final Papers due at 10pm, Saturday, Dec. 14!\***  
**Good luck!!!**