

Hon X98 – Music, the Universal Language of Peace and Unification

Fall Semester 2016: M/W or T/Th

Room with Audio/Visual, preferably a Mac

398 – 3 modes of inquiries

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Course Description

Music is a universally expressive mode of communication that has the transcending power to be empathetic and healing during and after times of crisis. In this contemporary time of social conflicts and violence, music can rehabilitate and restore. It motivates reflection in more aspects than worship, and it encourages a peace culture of solidarity in more times than that of war.

This 3 credit course (with no prerequisites) will encourage an appreciation of music as a peace promoter, and because of its ability to create powerful feelings of solidarity and nationalism, will also develop an understanding of how it can be a powerful propaganda tool for political means for those in power. Solidarity pieces also have the power to work against peace during revolutionary times. The class will compare unification pieces with those that “call to arms.”

Musical works are often created or commissioned in reaction to an historical event. Select works will be analyzed by: the text, the social setting for which it was written, the form, the medium, the genre, the historical or cultural event coincidental to its creation, the composer’s life relationship to the composition, and special effects that the composer used to create the expressive impact. Possible guest speakers may include contemporary composers, conductors, and performers (see list). A field trip to a professional concert related to musical literature studied in class may also be possible.

The class will learn about traditional forms such as the mass, the symphony, the symphonic poem, the cantata, and the song. Through honing listening skills, students will observe how the composer creatively transforms the musical work for its expressive purpose. The work may reflect a specific event or situation such as “A Survivor from Warsaw” by Schoenberg, an expressionistic cantata that narrates a single episode in the murder of over 6 million Jews. The work may be timeless: used repeatedly for multiple performances for the sole purpose of creating universality and brotherhood such as “Symphony No. 9” by Beethoven. This United Nations’ Memory of the World Program

work was used numerous times as an anthem, but is more noted as being played at the Brandenburg gate after the fall of the Berlin Wall.

Through research presentations students will apply analytical and comparative approaches to writing and concert topics (see list) such as Tolstoy, Wagner, Martin Luther King, Woodstock, Pete Seeger, and Bob Marley.

Required Texts and Listening Assignments chosen from the following:

- Excerpts of articles coordinated with the weekly lectures provided by instructor or online
- Listening Assignments of NAXOS or online provided recordings
- Ballantine, Christopher, Music and its social meanings. New York, Gordon and Breach, 1984
- Brown, Courtney, Politics in music: music and political transformation from Beethoven to hip-hop. Atlanta, Georgia, Farsight Press, 2008
- Foster-Lussier, Danielle, Music Divided: Bartok's Legacy in Cold War Culture. Berkeley, California, 2007
- Mattern, Mark, Acting in concert: Music, Community and Political action. Rutgers, New Jersey, 1998
- Hanna, Osseily, Music and Coexistence: a journey across the world in search of musicians making a difference. Lanham, Maryland, Rowman & Littlefield, 2015
- Ross, Alex, The Rest is Noise: Listening to the Twentieth Century. New York, Harper & Collins, 2011
- Urbain, Olivier, Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics. New York, L.B. Tauris & Co. Ltd., 2008

Course Goals/Objectives

- This course aims to:
 - Introduce students to powerful musical heritage works from a variety of style periods.
 - Examine the impact of music on society and culture, as well as its reflection of current culture.
 - Present the connection between the role of musical arts and specific historical or political event(s).
 - Through examining the role of musicians' struggles and their philosophical questions, understand the depth of human strife.
 - Engage students in discussions based on specific questions from the readings. For example: "How were the goals of the Federal Music Project (FDR) any different from those of Stalin or Hitler?"

Course Outcomes

- After completing this course, students should be able to:
 - Demonstrate critical listening skills through mini-writing assignments that codify compositions through learned characteristics.
 - Better appreciate the capacity of music to build a peace community.
 - Speak knowledgeably about musical style periods and specific historical and political events.

- Articulate and have an understanding of the impact of music on society.
- Recognize and interpret specific musical genres, such as the mass, symphony, cantata, tone poem, and song.
- Recognize and utilize source materials.

Modes of Inquiry:

Textual: Students will read, analyze, write, and discuss translations of texts of musical compositions, readings of letters of contemporaries, diaries, art critics, articles, and authors.

Historical, Social, and Cultural Analysis: Through listening and reading assignments, the course will examine the ways in which history, society, or cultural events are reflected in coincidental music compositions.

Artistic Creation and Analysis: Analysis of musical works will develop an understanding of the creative choices of the composer, and the performing musician as an interpreter.

Grading

1. Discussion Participation (10%): Discussion topics will be prompted by questions supplied with the readings that are coordinated with lecture topics.
2. Three Exams (60%, each = 20%): Each exam will include an essay question provided no less than a week before the exam, music listening in which the student must choose the composer name and title of musical works played, and background questions based on the lecture topics and reading. **Listening will be required of the repertoire in each lecture.** Unless noted the recordings can be found on NAXOS.
3. Paper (15%), and Presentation (15%) (total = 30%): A 7-10 page paper with sources cited with proper MLA format will be handed in at the end of the semester. Students will receive their research assignment at the beginning of the semester. A 15-minute in-class presentation of the same topic with creative choices of demonstrations such as media, power point, live performance or class participation experience.

Course Outline

Lecture 1	The Realm of Peace Peace Defined (social justice, human rights, disarmament...), Music Vocabulary, Composition Codification Characteristics, Gregorian Chant to Lutheranism, The Mass, Absolutism, Go for Baroque, Lully (Le temple de la paix), Rameau (Nais)
Reading	“Music and Peace” by Alba Sanfeliu @ http://innatenonviolence.org/readings/2009_07.shtml , Elements of Music, Parts of the Mass, handouts
Lectures 2 & 3	Beethoven The Revolutionary The Symphony, Song and Sonata Forms, Symphony No.3 (Eroica for Napoleon), Symphony No. 5 (Triumph over Fate, the “V” for Victory), Symphony No. 9 (Brotherhood Chorale & The Fall of the Wall/Berlin), Haydn (Emperor Quartet)

- Reading Brown, Courtney, Politics in Music, Beethoven chapter
- Listening How a Great Symphony was written, Leonard Bernstein @ <https://www.youtube.com/watch?v=ymlKjscMCLw>
The Genesis of Beethoven Symphony No. 5, Leonard Bernstein @ <https://www.youtube.com/watch?v=KIIklmXUER8>
- Lecture 4 Nationalists

Glinka & The Russian Five (Russian Easter Overture), Smetana (Ma Vlast), The Tone Poem, Dvorak, Brahms (Hungarian Dances), Liszt (Hungarian Rhapsody), Chavez (España), Sibelius (Finlandia), Grieg (Hall of the Mountain King), Copland (Fanfare for the Common Man, Lincoln Portrait, Appalachian Spring)
- Reading Ross, Alex, The Rest is Noise, Music for All
- Lectures 5 & 6 The Ring, Kalevala, & Thus Spoke Zarathustra

Wagner (Der Ring des Nibelungen), Sibelius (Kullervo Choral Symphony), and Richard Strauss (Also Sprach Zarathustra)
- Reading Ross, Alex, The Rest is Noise, Richard I & III
www.umich.edu/~umfandsf/.../ringsum.html
<https://en.wikipedia.org/wiki/Kalevala>
www.sparknotes.com...Thus Spoke Zarathustra
[https://www.gutenberg.org/files/.../25012-pdf.pdf?...id\(the case of Wagner Nietzsche contra...\)](https://www.gutenberg.org/files/.../25012-pdf.pdf?...id(the case of Wagner Nietzsche contra...))
https://en.wikipedia.org/wiki/The_Ego_and_Its_Own
theanarchistlibrary.org/library/max-stirner-the-ego-and-his-own(optional reading of the text)
- Lecture 7 Political Propaganda

Reading Lolita In Tehran & Gypsy Kings, Shostakovich (Symphony No. 7), Bartok (Concerto for Orchestra) Prokofiev (Alexander Nevsky)
- Reading Ross, Alex, The Rest is Noise, The Art of Fear, Music in Stalin's Russia
Foster-Lussier, Danielle, Music Divided, Bartok's Legacy in Cold War Culture
- Lectures 8 & 9 War and Peace

Haydn (Mass in Time of War), Britten (War Requiem), Tchaikovsky (1812 Overture), Beethoven (Wellington) Rouget de Lisle (La Marseillaise)
Bernstein (Mass for Peace), Jenkins (Mass for Peace) Silent Night, Requiems (Brahms, Berlioz, Dvorak, Faure)
- Reading Ross, Alex, The Rest is Noise, Brave New World: "Grimes! Grimes!": The Passion of Benjamin Britten &, The Cold War and the Avant-Garde of the Fifties
Time.com/3643889/Christmas-truce-1914
- Lectures 10 & 11 Memorials Through Music

Penderecki (Threnody for the Victims of Hiroshima), Schoenberg (Survivor from Warsaw), Adams (Transformation of the Souls), Ticheli (An American Elegy) for Columbine, Ravel (Le Tombeau de Couperin, La Valse, Piano concerto for Left Hand)

- Reading Ross, Alex, *The Rest is Noise*, Schoenberg, P. 45, *Death Fugue*, *Music in Hitler's Germany*
www.manhattanbeachmusic.com/...an-americaelegy
- Lecture 12 Viva Verdi
- Nabucco, Aida, *Requiem in Terezin Concentration Camp*
- Reading holocaustmusic.ort.org/places/theresienstadt
- Lecture 13 *The Cellist of Sarajevo: Artists in Response to events*
- Chopin & Wladyslaw Szpilman, Van Cliburne, Rachmaninoff, Horowitz, Rostropovich, Casals,
Marian Anderson, Sahel Calling, Zaki Allal, World Music Project
- Projects See list