ANTHEMS, SCANDALS AND WARS
MUSIC, SOUND AND POLITICS FROM
THE 19^{TH} CENTURY TO THE IRAQ WAR

Teacher : Violeta Nigro Giunta
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SYLLABUS

State music in the long 19^{th} century

Session 1: Music and Nation I - National Anthems and Musical Nationalisms

In this first class we will focus on the study of National Anthems and their use in the construction of Nation-States. We will also evaluate the category of State-Music while analysing The Marseillaise, God Save the King, and other anthems, in a broader context of XIXth Century musical nationalisms.

Bibliography (mandatory text or texts in bold)

- Philip. V. Bohlman, “Music before the nation, music after nationalism”, Musicology Australia 31-1, 2009, pp. 79-100.
- Jean-Marc Merriaux, La Marseillaise, Réseau Canopé, 2016.

Session 2: Music and Nation II - Beethoven’s Ninth Symphony

In this class we will consider the long political history of Beethoven’s Ode to Joy and analyse how and why it became the anthem for the European Union.

Session 3: Hearing 19th Century Church Bells

We will now consider what was happening in the French countryside during the 19th century. For this, we will look at sound, and more precisely, at how church bells were used socially to organize time and society, reflecting social and religious struggles of the time. We will see how controlling sound meant also controlling a symbolic order in everyday life.


Scandals and wars

Session 4: 1913. A Tale of Two Concerts in Two Cities: Le Sacre in Paris and Konzertverein in Viena

The premier of Igor Stravinsky’s Rite of Spring, on May 29th 1913, at the Théâtre des Champs Elysées in Paris, descended into a riot to become one of the biggest scandals in music history. Both the audacity of the music, and of the choreography - by Vaslav Nijinsky and performed by the Russian Ballets - irritated part of the audience. The scandal helped construct the myth of a work that would become one of the first icons of musical modernity. That same year, another concert, conducted by Arnold Schoenberg in Vienna, would also provoke a scandal: the concert, with works by Schoenberg himself and his pupils, had to end prematurely and even led to a trial. In this class we will focus on these two cases by two of the fathers of musical avant-garde, placing them in their aesthetic context, and trying to answer questions such as: How does a concert become a scandal? What does this entail?


Session 5 : Sound and Music in WWI

In classes 5 and 6 will analyse the role of sound and music in armed conflicts such as WWI and WWII. This will include, for example: concerts in the cities but also near the battlefields, film music, the role played by the radio, and jazz.


Session 6 : Sound and Music in WWII

• Karine Le Bail, La Musique au pas. Être musicien sous l’Occupation”, Paris, CNRS, 2016 (Chapitre 1 – Partition de l’été 1940, pp. 27-44).

Post 1945 – a global scenario

Session 7 : 1960s Protest Music

In this class we will look into music during the anti-war and civil rights movement, on the two sides of the Atlantic, through jazz, blues and rock.

Session 8 : Aux armes et cæatera

In this class we will focus on a musical scandal through the study of Serge Gainsbourg’s version of La Marseillaise, and its repercussion in the French public sphere during the late 1970s and early 1980s.


Session 9 : Music and 9/11

In this class we will focus on 9/11 and its repercussions in the musical sphere. We will analyze the creation of a New Music Opera about the attacks by John Adams, as well as the scandal provoked by composer Karlheinz Stockhausen’s public statement regarding the attacks: “What happened there, is - now you must all reset your brain - the greatest artwork ever”.


Session 10 : VexationsX8, Music and Protest during the 2001 crisis in Argentina

In a general context of music and its uses in social protest we will analyse a particular case study, that of Eric Satie’s Vexations. Through the bias of John Cage and his ideas around silence and duration, we will propose an analysis of Satie’s music used in a protest that took place in Buenos Aires (Argentina) during the economic crisis of 2001.

• Matthew Shlomowitz, « Cage’s Place in the Reception of Satie », article online: http://www.satie-archives.com/web/article8.html#note10, 1999 (accessed on 06-02-2016).

Session 11 : Music and Torture

We will approach some of the research by Susanne Cusick concerning the uses of music and sound in Guantanamo.


**Session 12 : Music and Armed Conflicts Today - Open Debate**

In the last session we will study the uses and production of sound and music in the Iraq War. We will also discuss how music and sound are a part of the world we live in today.


**GOOGLEDRIVE PLATFORM**

All enrolled students will get access to a GoogleDrive platform specific to this course which will include all mandatory readings as well as all class materials.