

## Music 373: Music of War Spring 2006

Dr. Hilde Binford

Tuesdays and Thursdays, 12:50 – 2:20 p.m.

Office Hours (Brethren's House, Room 302):

Mondays - Wednesdays 8:20-8:50; Mondays, Wednesdays 12:45-2:00

By appointment on Thursday or Friday

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*“Music does not plead for war’s end. Music will illuminate war’s horror, so that all who hear that music will then demand war’s end.” Anonymous.*

- I. **Course Description:** Students will analyze music associated with war from the Renaissance through to present time. Each work will be considered in its historical and cultural context.
- II. **Instructional Materials:** Articles, books, films, and CDs on reserve.
- III. **Goals of Course:** Students gain familiarity with several specific major works of music written in response to war, mostly from the 20<sup>th</sup> century. To further the discussion, students will view films and read related materials. Most importantly, each student will participate in a mini-conference on the Music of War, where they each choose a topic and prepare both a written paper and an oral presentation. They will learn the research methodology necessary to write a conference paper and will have the opportunity to present their work in a public forum.
- IV. **Teaching Strategies:** The course will be conducted with a series of lectures and class discussions based on the reading assignments, audio-visual materials, and other supplemental materials presented by the instructor.
- V. **Course Requirements:** Attendance is mandatory. For each unexcused absence, the overall grade for the class will be lowered by .25 (using a 4.0 scale). Excused absences include illness (doctor’s note required) and family funeral (note from home or Student Services required). All other absences will be evaluated at the discretion of the instructor. Chronic lateness will not be tolerated, and will be reflected in the overall grade.
- VI. **Exams, Research Paper, Film Reviews, Class Presentations, and Journal:**  
**Research Paper:** An essay (30%, minimum of 3000 words) on a topic related to the class will be turned in by April 22<sup>nd</sup>. Students will need to submit the paper topic for approval by February 8th. No subject may be selected by more than one student (first come, first serve on topics). All work submitted, including drafts, must be printed on computer. Standard fonts and margins are required. Papers must be free from errors of grammar and spelling.  
**Journal/Class Participation:** (30% journal; 20% class participation and attendance) As this is a seminar class, class participation is essential. Each student will be expected to maintain a journal (notebook). The journal will be reviewed periodically for completeness. It should include notes from the required readings, guest lectures, films, outside sources, and other materials pertinent to the course.  
**Class Presentations:** (20%) Each student will be expected to make an oral presentation as part of a “mini-conference” on “Music of War.”
- VIII. Students can expect to work a minimum of six hours per week outside of class preparing for this class, which includes keeping a journal, required reading and listening, library research, writing, and conference attendance.
- IX. Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Learning Services Office as soon as possible to enhance the likelihood that such accommodations are implemented in a timely fashion.
- X. **Please note that the syllabus and calendar of class assignments are subject to change.**
- XI. **Academic Honesty:** Students are expected to uphold the standards of academic honesty, as they are spelled out in the Student Handbook.

## XII. Preliminary Schedule:

Jan 17	Introduction to Music and War: the Music
Jan 19	Bibliography Review
Jan 24	<i>Renaissance in Monteverdi</i>
Jan 26	Topos of War in Monteverdi: Paul Schleuse guest lecturer
Jan 27	3:15 meeting with Dr. Heikki Lempa
Jan 31	<b>World War I:</b> Britten's <i>War Requiem</i> (film)
Feb 2	<b>World War II:</b> Waxman: <i>Song of Terezin; Prisoners of Paradise</i> (film)
Feb 7	Schoenberg: <i>A Survivor from Warsaw</i>
Feb 9	Messiaen: <i>Quartet for the End of Time</i> ;
Feb 14	<b>1991-6:</b> Croatian Music: Svanibor Pettan guest lecturer
Feb 16	<b>World War II:</b> Blitzstein's <i>Airborne Symphony</i>
Feb 21	Shostakovich: <i>7<sup>th</sup> Symphony, Shostakovich Against Stalin</i> (film)
Feb 23	Research Methodology (Reeves Library)
Feb 28	Bibliography due: discussion of <i>Taking Sides (film)</i> and <i>Stage Door Canteen(film)</i>
<b>Mar 7</b>	<b>Spring Break</b>
<b>Mar 9</b>	<b>Spring Break</b>
Mar 14	Crumb: <i>Black Angels</i>
Mar 16	<b>Civil War through Vietnam War:</b> Moravec's <i>Songs of Love and War</i>
Mar 21	Student-led discussion concerning their research
Mar 23	No class in lieu of conference attendance
Mar 28	<b>Post 9/11:</b> Adams' <i>On the Transmigration of Souls</i>
Mar 30	<b>1992:</b> Smailovic and the Bosnian War
Apr 4	All College Service Day
Apr 6	Draft of paper due
	<b>World War II:</b> Shostokovich and Film Music: John Riley guest lecturer
Apr 7-8	Shostokovich Conference
Apr 11	Individual review of drafts
Apr 13	No class in lieu of conference attendance
Apr 18	Practice for presentation
Apr 20	Mini-conference; Attend part of Moravian Conference (4/21-23)
Apr 21	Final paper due (Friday)
Apr 25	Review of conferences
Apr 27	Course evaluations

*"I would say 'People of the world, do you want war?' and if they answered correctly,  
I would play Bach for them." Pablo Casals.*

### **Required Readings.**

- Bloch, David. "No One Can Rob of Us our Dreams": Solo Songs from Terezin." *Israel Studies in Musicology*. Vol. 5, 1990, p. 69-80. On reserve.
- Bruns, Steven, ed. *George Crumb and the Alchemy of Sound*. Colorado Springs: Colorado College Music Press, 2004. On reserve.
- Cooke, Mervyn. *War Requiem*. New York: Cambridge University Press, 1996. ML410.B853 C76 1996 On reserve.
- Cowling, Henrietta. "The Seventh Symphony: Truth and Legend." *Schostakovich Reconsidered*. London: Toccata, 1998. p. 590-596. On reserve.
- Cross, Charlotte and Russell A. Berman. *Political and Religious Ideas in the Works of Arnold Schoenberg*. New York: Garland Pub., 2000. On Reserve.
- Gordon, Eric. *Mark the Music: The Life and Work of Marc Blitzstein*. New York: St. Martin's Press, 1989. On reserve.
- Karas, Joza. *Music in Terezin*. Stuyvesant, NY: Pendragon Press, 1985. On reserve.

Mambresic Kirin, Renata and Maja Povrzanovic, eds. *War, Exile, Everyday Life: Culture Perspectives*. Zagreb: institute of Ethnology and Folklore Research, 1996. On reserve.

McCall, Sarah B. "The Musical Fallout of Political Activism: Government Investigations of Musicians in the United States, 1930-1960." PhD dissertation, University of North Texas, 1993. On reserve.

Rischin, Rebecca. *For the End of Time: The Story of the Messiaen Quartet*. Ithaca, NY: Cornell University Press, 2003. ML 410.M595 R57 2003 On reserve.

Schiller, David. *Bloch, Schoenberg, and Bernstein: Assimilating Jewish Music*. Oxford: Oxford University Press, 2003. ML 3776.S45 2003 On reserve.

### **Research Possibilities:**

***Medieval Songs of the Crusaders***

***Tippett: A Child of Our Time***

***Honegger: Symphony No. 2***

***Songs of the Forgotten War (commissioned by Benjamin T. Rome School of Music, based on 19 statues of Korean War Memorial)***

***Bernstein: Mass (Vietnam)***

***Reich: Different Trains (WWII)***

***Penderecki: Threnody for the Victims of Hiroshima (WWII)***

***Stravinsky: Symphony in Three Movements (WWII)***

***Sibelius: Finlandia 1899 –independence movement***

***Popular Music (including protest songs)*** Civil War (Johnny I Hardly Knew Ye); WWI (Over There, Lili Marlene), WWII (My Buddy, The Boogie-Woogie Bugle Boy from Company B, We'll Spit Right into the Fuhrer's Face), Korean War and Vietnam War (The Word of the Lord, Blowin' in the Wind, Where have all the Flowers Gone)