

<b>Course Title</b>	: MODERN REVOLUTIONS AND MUSICAL PERFORMANCE
<b>Course Code</b>	: HST2001
<b>No. of Credits/Term</b>	: 3
<b>Mode of Tuition</b>	: Sectional
<b>Class Contact Hours</b>	: 3 hours per week
<b>Category in Prog.</b>	: History Major Elective Category 5: “Interdisciplinary Historical Approaches or Methods”; Performance Studies Minor Elective
<b>Prerequisite(s)</b>	: N/A
<b>Co-requisite(s)</b>	: N/A
<b>Exemption Requirement(s)</b>	: N/A

### **Brief Course Description**

This course analyzes how the creation and performance of music contributed to key moments of change in modern history. It explores how political, social, religious, and economic revolutions have been accompanied by, and even spurred by, the performance of music. The course will examine musical forms both with and without lyrics in order to investigate why pure sound, on the one hand, and a union of sound and word, on the other, can incite emotions and actions which lead to large-scale change. In considering various revolutions throughout the modern world, the course evaluates why the enactment of musical performance played an integral role in the inception, process, and outcomes of revolutionary change.

### **Aims**

This course prompts students to critically consider the role of music in revolutionary change. It gives students the opportunity to appreciate how music can be used as a historical primary source to examine modern revolutions. It also enhances students’ ability to understand how music may function differently in different cultural contexts.

### **Learning Outcomes**

- 1) A knowledge of important modern revolutions in which musical performance played a key role.
- 2) An understanding of how, why, and to what degree music was significant in modern revolutions.
- 3) An ability to analyze how musical performance was enacted differently in revolutions in different areas of the world, and an ability to compare them based on an understanding of differential cultural contexts.

- 4) An ability to analyze musical forms, both with and without lyrics, as historical primary sources.
- 5) An ability to speak and write about the connection between musical performance and modern history.

### **Indicative Content**

The indicative content may change from term to term as the focus is set differently according to regions, historical events, and/or aspects considered. The central course aims and learning outcomes, however, will be maintained regardless of the particular focus chosen.

Sample foci and case studies may include:

- 1) Promoting the Nation-State
  - a) Creating National Anthems: France's "La Marseillaise"
  - b) National Warfare and Military Marches: Resisting the Japanese through China's "March of the Volunteers"
- 2) Critiquing Power
  - a) Coded Resistance to Totalitarianism: Shostakovich's Commentary on Stalin
  - b) Protesting Government: Comparing the Songs of Tiananmen and Tahrir Squares
- 3) Overturning Systems
  - a) Industrialization and Workers: The Communist "Internationale"
  - b) Race and Oppression: American Negro Spirituals and Civil Rights Songs
- 4) Introducing New Social Values
  - a) Sexual Radicalism: Rock 'n' Roll and its Successors
  - b) Women's Rights: Suffragist Songs
- 5) Reforming Religion
  - a) Undermining Religious Authority: Heroic Humanism in Beethoven
  - b) Hearing the Female Voice: The Debate in Contemporary Judaism

### **Teaching Method**

This course will use a combination of lecture, discussion, and hands-on experimentation. Lectures will provide the historical knowledge and context for the revolutionary case studies. Recordings of musical performances, videos of musical performance during revolutions, and song lyrics will be examined together and debated in class. Classroom experimentation with musical performance will be conducted to give students a first-hand experience of the use of music in impelling change.

### **Measurement of Learning Outcomes**

- 1) Written essays, demonstrating comparative and chronological analysis of the

- relationship between music performance and modern revolution. [LO1,2,5]
- 2) Oral and written analysis of music, lyrics, and musical performance as historical primary sources. [LO3,4]
  - 3) Oral presentation demonstrating in-depth analysis of a chosen case study. [LO1,5]

### **Assessment**

Continuous Assessment: 100%

### **Readings and Musical Sources**

Readings and musical sources studied would vary from term to term according to the focus chosen. A selection might include:

Brown, Sterling. "Negro Folk Expression: Spirituals, Seculars, Ballads and Work Songs." *Phylon (1940-1956)*, Vol. 14, No. 1 (1st Qtr., 1953), pp. 45-61.

Cerulo, Karen A. "Sociopolitical Control and the Structure of National Symbols: An Empirical Analysis of National Anthems." *Social Forces*, Vol. 68, No. 1 (Sep., 1989), pp. 76-99.

Chua, Daniel K. L. "Beethoven's Other Humanism." *Journal of the American Musicological Society*, Vol. 62, No. 3 (Fall 2009), pp. 571-645.

Denisoff, R. Serge. "Protest Movements: Class Consciousness and the Propaganda Song." *The Sociological Quarterly*, Vol. 9, No. 2 (Spring, 1968), pp. 228-247.

Hedetoft, Ulf. "National Identity and Mentalities of War in Three EC Countries." *Journal of Peace Research*, Vol. 30, No. 3 (Aug., 1993), pp. 281-300.

Katz, Daniel R. (ed.) *Why freedom matters: the spirit of the Declaration of Independence in prose, poetry, and song from 1776 to the present*. New York: Workman Pub., c2003.

Margolick, David. *Strange fruit: Billie Holiday, Café Society, and an early cry for civil rights*. Philadelphia: Running Press, c2000.

Ho Wai-Chung. "Social change and nationalism in China's popular songs." *Social History*, Vol. 31, No. 4 (November 2006), pp. 435-453.

Reed, T. V. (Thomas Vernon). *The art of protest: culture and activism from the civil rights movement to the streets of Seattle*. Minneapolis: University of Minnesota Press, c2005.

"Songs of the suffragettes," sung by Elizabeth Knight with Sol Julty. New York: Folkways, 1958.

Stokes, Martin (ed.) *Ethnicity, identity, and music: the musical construction of place*. Oxford: Berg, 1994.

Volkov, Solomon. *Shostakovich and Stalin: the extraordinary relationship between the great composer and the brutal dictator*; translated from the Russian by Antonina W. Bouis. New York: Knopf, 2004.

“The war symphonies [videorecording] : Shostakovich against Stalin.” Rhombus Media, IDTV

Cultuur, ZDF & ARTE present ; director, Larry Weinstein ; producer, Niv Fichman. Waren, Warren . “Theories of the Singing Revolution: An Historical Analysis of the Role of Music in the Estonian Independence Movement.” *International Review of the Aesthetics and Sociology of Music*, Vol. 43, No. 2 (DECEMBER 2012), pp. 439-451.

#### Important Notes:

- (1) Students are expected to spend a total of 9 hours (i.e. 3 hours of class contact and 6 hours of personal study) per week to achieve the course learning outcomes.
- (2) Students shall be aware of the University regulations about dishonest practice in course work, tests and examinations, and the possible consequences as stipulated in the Regulations Governing University Examinations. In particular, plagiarism, being a kind of dishonest practice, is “the presentation of another person’s work without proper acknowledgement of the source, including exact phrases, or summarised ideas, or even footnotes/citations, whether protected by copyright or not, as the student’s own work”. Students are required to strictly follow university regulations governing academic integrity and honesty.
- (3) Students are required to submit writing assignment(s) using Turnitin.
- (4) To enhance students’ understanding of plagiarism, a mini-course “Online Tutorial on Plagiarism Awareness” is available on <https://pla.ln.edu.hk/>.