

**Crossing the boundaries: Music as the Expression of Social and Political Ideas
in Modern East-Europe (with extension to the Middle East)**

UNIT I:

Michael Beckerman

Readings:

1. Taruskin, Richard, "Nationalism," in *The New Grove Dictionary of Music and Musicians* (London, 2001) vol.17: 689-706.

2. *Nationalism. Oxford Reader*, ed. Hutchinson and Smith (Oxford: Oxford University Press, 1995): 3-46.

3. Beckerman, Michael, "Neuro-Nationalism: or Why Can't We All Just Get Along?," *East-European Meetings in Ethnomusicology*, vol. 7. (2000): 91-100.

Suggested Additional Readings:

Alpers, Paul. *What is Pastoral*. Chicago: University of Chicago Press, 1996.

For further readings, see the bibliography of the "Nationalism" article from The New Grove Dictionary of Music and Musician.

Crossing the boundaries: Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

UNIT II.

Ruth Ha-Cohen

Reading:

Dahlhaus, Carl. "Nationalism and Music," in *Between Romanticism and Modernism*, trans. by M. Whittall, Berkeley: University of California P 1989: 79-102

Suggested Additional Readings:

Adorno, Theodor W. *Aesthetic Theory*, trans. by C. Lenhardt, London: Routledge and Kegan Paul [1970] 1984.

Attali, Jacques. *Noise, The Political Economy of Music*, tr. by B. Massumi, U of Minnesota P, 1985.

HaCohen Ruth, "The Music of Sympathy in the Arts of the Baroque: Or The Use of Difference to Overcome Indifference," *Poetics Today* 22:3, Fall 2001: 607-650.

Kramer, Laurence, "Felix Culpa" *Classical Music and Postmodern Knowledge*, Berkeley: University of California Press, 1995, pp. 122-142.

Ricoeur, Paul, *Lectures on Ideology and Utopia*, Columbia, Columbia University Press, pp. 254-268.

Rousseau, Jean Jacque. *Politics and the Arts*, tr. with notes by Allan Bloom, Cornell UP, 1960.

Subotnik, Rose Rosengard. *Developing Variations: Style and Ideology in Western Music*, Minnesota UP, 1990.

Wagner, Richard. "Art and Revolution" (1849) "What is German" (1865-78).

Crossing the boundaries: Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

UNIT III.

Jaroslav Mihule

Readings:

1. Definitions of symbol, abridged from the Encyclopaedia Britannica, C 1994-2002
2. Alfred Einstein, *Music in the Romantic Era*. New York, 1947. (pp. 296, text abridged and arranged)
3. Leonard B. Meyer, *Emotion and Meaning in Music*. Chicago University Press, 1956. (pp. 256, text abridged and arranged)

Suggested Additional Readings:

Helfert, Vladimír - Erich Steinhard, *Geschichte der Musik in der Tschechoslovakischen Republik*. Prag, 1938.

Large, Brian. *Martinu*. New York: Holmes, 1975.

Meyer, Leonard B. *Emotion and Meaning in Music*. University of Chicago Press, 1956.

Mihule, Jaroslav, *Bohuslav Martinu*. SHV Praha, 1966 (available also in English, German, and Russian).

Schering, Arnold. *Zur Erkenntnis Beethovens*. Wurzburg, 1938.

Schering, Arnold, *Das Symbol in der Musik*. Leipzig, 1941.

Required listening:

Smetana, Bedrich, Vltava/Moldau (My Country)

Dvorak, Antonin, Concerto for Violoncello and Orchestra.

Crossing the boundaries: Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

UNIT IV.

Walter Feldman

Readings:

1. Feldman, Walter, "The Music of Istanbul" (manuscript).
2. Feldman, Walter, "Who Are the Mevlevi Dervishes?" abridged from *The Garland Encyclopedia of World Music* (2002).
3. Tekelioglu, Orhan. "An Inner History of the Turkish Music Revolution; Demise of a Music Magazine" in *Sufism, Music and Society*: 111-124.
4. Aksoy, Bülent, "Is the Question of the 'Origin of Turkish Music' not Redundant?" *Turkish Music Quarterly* (Autumn 1989): 1-7.

Suggested Additional Readings:

Feldman, Walter. *Music of the Ottoman Court: Makam, Composition and the Early Ottoman Instrumental Repertoire*. (Berlin: Verlag für Wissenschaft und Bildung, 1996): pp. 15-104.

Feldman, Walter, "Cultural Authority and Authenticity in the Turkish Repertoire." *Asian Music* 22 (1), 1990/91: 73-112.

Feldman, Walter, *Ottoman Turkish Music Anthology*. (Istanbul Metropolitan Municipality, 2001): pp. 1-27.

Feldman, Walter, "Ottoman Music". *The New Groves Dictionary of Music and Musicians* (London, 2001): pp. 809-815.

Feldman, Walter, "Structure and Evolution of the Mevlevi Ayin: the Case of the Third Selam" in Hammarlund, Olson and Ozdalga (ed.), *Sufism, Music and Society in Turkey and the Middle East*. (Istanbul: Swedish Research Institute in Istanbul, 2001): pp. 49-80.

Nedim Karakayali, "An Introduction to the History of Music Debates in Turkey," in *Sufism, Music and Society*, pp. 125-136.

Martin Stokes, *The Arabesk Debate: Music and Musicians in Modern Turkey* (New York: Oxford University Press, 1992).

Rauf Yekta Bey, "La Musique Turque," in A. Lavignac (ed.), *Encyclopedie de la Musique et Dictionnaire du Conservatoire*, vol. 5. (Paris: Delgarve, 1922), pp. 2945-3064.

Crossing the boundaries: Music as the Expression of Social and Political Ideas in Modern East-Europe (with extension to the Middle East)

UNIT V.

Judit Frigyesi

Readings:

1. Frigyesi, Judit, "Béla Bartók and the Concept of Nation and *Volk* in Modern Hungary," *The Musical Quarterly* vol. 78/2 (Summer 1994), abridged version.
2. Frigyesi, Judit, "Loneliness and Love," from *Béla Bartók and turn-of-the-century Budapest* (Berkeley: University of California Press, 1998), Chapter 7: pp. 203-229.
3. Rachel Beckles Wilson, "The Mind is a Free Creature. The music of György Kurtág," *Central Europe Review* Vol.2, No.12 (27 March, 200) (abridged), supplemented by a one-page biography and list of works.

Suggested Additional Readings:

Deák, István. "Hungary: A Brief Political and Cultural History" in *Standing in the Tempest: Painters of the Hungarian Avant-Garde, 1908-1930* (Santa Barbara, California: Santa Barbara Museum of the Art, 1991), 21-45.

Frigyesi, Judit. "The Aesthetic of the Hungarian Folk Music Revival Movement," *Retuning Culture. Musical Changes in Central and Eastern Europe*, ed. Mark Slobin (Durham and London: Duke University Press, 1996), 54-75.

Frigyesi, Judit. "György Kurtág, Samuel Beckett: What is the Word, op. 30b (1990/91)" *Studia Musicologica* (in press).

Gluck, Mary. *Georg Lukács and his generation. 1900-1918*. (Cambridge, Massachusetts and London, England: Harvard University Press, 1985).

Hanák, Péter, "The Garden and the Workshop," *The Garden and the Workshop, Essays on the Cultural History of Vienna and Budapest* (Princeton: Princeton University Press, 2000).

Lukacs, Georg. "The Metaphysics of Tragedy," *Soul and Form*. Transl. Anna Bostock. (Cambridge, MA: The MIT Press, 1974).

Sárosi, Balint. *Gypsy music*. (Budapest: Gondolat, 1975), selections.
– Folk Music. *Hungarian Musical Idiom* (Budapest: Corvina, 1986).

Schorske, Carl. E. *Fin-de-siecle Vienna. Politics and Culture*. (New York: Vintage Books, A Division of Random House, 1981).

Required Listening: One of the following works by Béla Bartók:
Music for Strings, Percussion and Celesta, 1936 OR Concerto for Orchestra, 1943.