

Music of Conflict and Triumph

MUSIC 156

Fall 2025

Instructor: Prof. Mary Margaret Zrull
 Visiting Assistant Professor of Music
Email: mzrull@hamilton.edu
Office: Schambach 209
Office hours: Tuesday, 10:30-11:30am; Wednesday, 1:00-2:00pm; or by appointment

Meeting Time: T/Th, 9:00-10:15am
Meeting Location: Schambach 201

Text: there is no required text for this course; all reading and listening examples will be posted to Blackboard as PDFs and/or web links. See page 4 for additional recommended texts and resources.

Course objectives: The goal of this class is to help you understand the role music has played (and still plays) in wars and political conflicts from World War I to the present. This class does not include the study of musical notation or the rudiments of music theory. Instead, we will focus on listening for central characteristics of the music, describing what you hear in the music, and connecting the music to its historical or contemporary context. This course addresses several of the College's educational goals: intellectual curiosity and flexibility, analytic discernment, aesthetic discernment, and communication and expression. By the end of the course, you should be able to:

1. Using music vocabulary and descriptive language, communicate the basic characteristics of a given musical work in writing and speech
2. Place selected musical practices and repertoires within the political and historical context of wars and other conflicts of the 20th and 21st centuries
3. Recognize classical and popular styles of music composition used between 1900 and the present
4. Draw connections between wartime musical works and a variety of roles wartime music can serve: resistance, protest, propaganda, expression of patriotism or nationalism, lament, explicit depiction of horror, and commemoration.

Class engagement/preparation: In order to have the best learning experience possible, you need to be present and engaged in class activities. Half of your grade in this category will come from attending class and being engaged while you are there; you will receive credit each day you are present and engaged in class. "Being engaged" means participating in small group discussion or other verbal and/or written in-class activities, demonstrating that you have done the requisite readings before class, paying attention in lectures, etc.

The other half of your attendance/preparation grade will come from completing reading reflections. Readings will be assigned for most classes, and for each one, you will complete a brief reading reflection worksheet (on Blackboard) in preparation to discuss the reading with the

class. Students who miss class are still responsible for completing reading and reflection assignments; they can be submitted to me via email by the start of the class you are going to miss. *Together, class engagement and preparation make up 30% of your final grade.*

Excused Absences: You are expected to attend every class. You are allowed two absences for the semester, but starting with the third, all absences must be excused with proper documentation. You cannot be engaged and prepared as outlined above if you are not present in class, so after two absences, I will deduct 10 points from your engagement/preparation grade for each unexcused absence. In addition, reading reflections missed due to unexcused absences will receive a maximum grade of 75%.

Examples of acceptable excused absences include, but are not limited to, significant mental or physical health concerns (with a note from a healthcare professional; please do not send me pictures of illness or injury as “proof”), religious observances, College-sponsored travel (for sports or other activities), family emergencies, and job/graduate school interviews. I understand that unexpected things happen and aren’t always easy to document, so please come talk to me if life circumstances are preventing you from coming to class or getting your work done.

Quizzes: Students will take quizzes at the end of each of the first three units (for a total of 3 quizzes). Students will work on their final project in lieu of taking a quiz for Unit 4. Quizzes cover only the related unit; they are not cumulative. Details of quiz format and possible content will be discussed in class at least one week before the test date. *Quizzes make up 30% of your final grade (10% for each quiz).*

Listening journals: Approximately every two to three weeks, students will complete listening journals (5 total). For each listening journal, students will choose one musical work recently discussed in class and fill out the listening journal template on Blackboard. Listening journals will be graded for quality and detail of responses, as well as accuracy of relevant facts. *Listening journals make up 20% of your final grade (4% each).*

Final project: For your final project, all students will contribute a total of six songs or pieces of music and short descriptions of them to a collaborative virtual “Music of Conflict and Triumph” exhibition. Your contributions will include works studied in class, as well as those you find on your own. I will provide a list of suggested works, but I encourage you to think outside the box and research music connected to wars/conflicts that interest you. We will create the final product together using a shared Google Site (or something similar) and meet during our final exam time to put it all together and add final touches. See Blackboard for more information. *The final project is worth 20% of your final grade.*

Late work: I generally do not accept or grade late work unless we have made prior arrangements. I am sometimes willing to offer extensions, depending on the reason for needing the extension, how proactive you are about asking for the extension (it is better to ask before the assignment is due, if possible!), previous class performance, etc. If something is preventing you from getting your work done on time, please don’t hesitate to come talk to me!

Grading details:

Class engagement/preparation: 30%

Quizzes: 30%

Listening journals: 20%

Final project: 20%

Email/Blackboard Etiquette: Please check Blackboard and your Hamilton.edu email address regularly; this is how I will communicate with you if I need to tell you something or send out a reminder between class meetings. Email is also the easiest way to reach me between classes; I will check my email regularly during the day Monday-Friday.

For my mental health, I try to avoid checking email in the evenings (after about 6pm) and on the weekends. You are welcome to email me whenever you need to, but please be aware that I probably will not respond as quickly during those times. Likewise, I may sometimes need to send emails or post on Blackboard on the weekends or during school breaks; in these cases, please do not feel obligated to read or respond to my communications until the next school day.

Accommodations Due to Disability: Hamilton College will make reasonable accommodations for students with properly documented disabilities. If you are eligible to receive an accommodation(s) and would like to make a formal request for this course, please discuss it with me as soon as possible. You will need to provide Allen Harrison, Assistant Dean for Accessibility Resources (aharriso@hamilton.edu) with appropriate documentation of your disability.

Honor Code: The Honor Code will be upheld in this class. The work you submit for a grade in this class is expected to be your own. Submitting work that has been copied without attribution from some published or unpublished source, including the Internet, or that has been written or created by someone (person or AI) other than you, or that in any way misrepresents somebody else's work as your own, is considered plagiarism and will be reported to the Honor Court.

You may use a mechanical spell- and grammar-check for written assignments, and you are welcome to discuss ideas with and/or get proofreading help from your peers (and the Writing Center). However, the majority of the writing and ideas in any assignment you submit should be your own original work. If you have any doubt about whether or not something is an example of academic dishonesty, it is always best to ask!

You can review Hamilton College's Honor Code at the link below:

<https://www.hamilton.edu/student-handbook/studentconduct/honor-code#>.

Student Support: There are times that each of us may feel overwhelmed, anxious, or depressed. There are many resources available on campus to help and support you, including:

- Counseling Center (www.hamilton.edu/offices/counselingcenter; 315-859-4340) offers individual and group therapy, peer counselors, psychiatric treatment, and a 24-hour hotline. If you need immediate assistance, phone the Counseling Center and select option

2 to connect with a counselor 24/7. Campus Safety is available 24/7 for urgent concerns at 315-859-4000.

- Associate Dean of Students for Student Support: Sarah Solomon (315-859-4600; ssolomon@hamilton.edu)
- Associate Dean of Students for Academics: Adam Van Wynsberghe (315-859-4600; avanwyns@hamilton.edu)
- Your faculty advisor, RA or Area Director, me

Referenced and Recommended Resources: Although there is no required text for this class, below are some books and web sources if you would like more information about various class topics.

*Arnold, Ben. *Music and War: A Research and Information Guide*. Garland, 1993.

*Kraaz, Sarah Mahler, ed. *Music and War in the United States*. Routledge, 2019.

Birch, Alexandra, et al. *Music and the Holocaust* (website). <https://holocaustmusic.ort.org/>.

Carr, Gilly and Harold Mytum. *Cultural Heritage and Prisoners of War: Creativity behind Barbed Wire*. Routledge, 2012.

Fosler-Lussier, Danielle. *Music in America's Cold War Diplomacy*. University of California Press, 2015.

First Amendment Museum. Danielle Lane, curator. "Protest Music: Songs and Free Speech" (virtual exhibit). <https://firstamendmentmuseum.org/exhibits/virtual-exhibits/history-of-protest-music/>.

Mullen, John, ed. *Popular Song in the First World War: An International Perspective*. Routledge, 2019.

Potter, Pamela M., Christina L. Baade, and Roberta Montemorra Marvin, eds. *Music in World War II: Coping with Wartime in Europe and the United States*. Indiana University Press, 2020.

Course Schedule

This schedule includes daily work and due dates for assignments, quizzes, etc. I reserve the right to alter the schedule as needed. If I need to make any changes to daily class work/topics or due dates, I will announce the changes in class and on Blackboard in advance. Please consult Blackboard for more detailed daily assignments and the materials you need for each class (PDFs and links for readings, embedded YouTube videos for listenings, etc).

| Date | Topic | Reading/Listening Assignment *Note: All reading and listening assignments should be complete by class time on the given date |
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| R 8/28 | Intro to the class | n/a |
| T 9/2 | Listening techniques | n/a |
| R 9/4 | Music, patriotism, and nationalism during WWI part 1 | Watch: Crash Course World History, “Archdukes, Cynicism, and World War I” (just for background; don’t do a reading reflection for this)- https://www.youtube.com/watch?v=_XPZQ0LA1R4 Read: “Saint-Saëns Denies Being Germanophile” (NYT, March 4, 1917; PDF on Blackboard) |
| T 9/9 | Music, patriotism, and nationalism during WWI part 2 | Listen: Edward Elgar, <i>Spirit of England</i> (1917), movement 1. “The Fourth of August”- https://youtu.be/Xg22UwFBtJs?list=RDxg22UwFBtJs |
| R 9/11 | WWI and the spread of jazz | Read: Michael Dinwiddie, “World War I: Harlem Hellfighters” (from <i>Music and War in the US</i> ; PDF on Blackboard) Listen: James Reese Europe’s 369 th US Infantry “Harlem Hellfighters” Band, “On Patrol in No Man’s Land” (recorded 1919)- https://youtu.be/YeIET9ZIkGk?list=OLAK5uy_lqE81LaHiESj9uRfenqlkhlhEd-HU92G0 AND James Reese Europe’s Society Orchestra, “Castle House Rag” (recorded 1914)- https://youtu.be/ZRQ5CU3l8tQ?list=RDZRQ5CU3l8tQ |
| F 9/12 | Non-class day; Art under Pressure panel, 4:10pm, List 106 *Attendance required | |
| Sa 9/13 | Non-class day; Art under Pressure concert, 7:30pm, Wellin Hall *Attendance required | |
| T 9/16 | Discuss on Music and Authoritarianism program | LJ 1 (modified) due by class time |

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| | Music in the aftermath of WWI part 1: Europe | |
| R 9/18 | Music in the aftermath of WWI part 2: the US | <p>Read: Jeffrey Wood, “World War I: Over Here, Over There” (from <i>Music and War in the US</i>; PDF on Blackboard), pp. 113-121 only</p> <p>Listen: John Philip Sousa, <i>In Flanders Fields the Poppies Grow</i> (1918)- https://youtu.be/d_W3bvawces?list=RDd_W3bvawces AND Arthur Foote, “In Flanders Fields” from <i>Three Songs 1914-1918</i> (1919)- https://youtu.be/iS6l058KBUE?list=RDdS6l058KBUE AND Charles Ives, “In Flanders Fields” from <i>Three Songs of War</i> (1922)- https://youtu.be/d9Dvk43ju9g?list=RDd9Dvk43ju9g</p> |
| T 9/23 | WWI wrap up & Quiz 1 | n/a; Quiz 1 today |
| R 9/25 | Music under totalitarian regimes | <p>Listen: Dmitri Shostakovich, Symphony no. 5 (1937), movement II. Allegretto https://youtu.be/CeNmzcelwnM?list=RDdCeNmzcelwnM</p> <p>Read: Richard Taruskin (ed. Christopher H. Gibbs), “Music and Totalitarianism in the Soviet Union and Western Europe” (from <i>The Oxford History of Western Music: College Edition</i>; PDF on Blackboard), pp. 954-top of 965 only</p> |
| F 9/26 | Non-class day | LJ 2 due at 11:59pm |
| T 9/30 | Music on the radio during WWII | <p>Listen: “Radio Paris ment” and “La Chanson des V” from <i>Les Français parlent aux français (The French Speak to the French)</i>- https://youtu.be/0WVmrt3WluU?list=RD0WVmrt3WluU and https://youtu.be/ebOgZtbUV8w</p> <p>Examine: United States Holocaust Memorial Museum, “World War II Dates and Timeline” (keep as a reference throughout this unit, but don’t do a reading reflection)- https://encyclopedia.ushmm.org/content/en/article/world-war-ii-key-dates</p> |
| R 10/2 | Music in captivity: Prisoners of war | <p>Examine: “Photos of French POWs in German Captivity” (PDF on Blackboard). Consider what these photos tell us about life for these French prisoners.</p> <p>Listen: Émile Goué, String Quartet no. 2 (1941), movement IV</p> |

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| | | https://youtu.be/VvLVPrZwSuI?t=1134 Read: “E. Goué Letters” (PDF on Blackboard) |
| T 10/7 | Music in captivity: the Holocaust | Listen: Viktor Ullman, Piano Sonata No. 7 (1944), movement V. Theme and Variations https://youtu.be/3cYjDppPhhk Read: Guido Fackler, “The Concentration and Death Camps” https://holocaustmusic.ort.org/places/camps/ |
| R 10/9 | The atomic bomb Go over final project | Read: Adam Gingery and Justen Blackstone, “Ghosts of Hiroshima: Masao Ohki’s Hiroshima Symphony” https://www.adamgingery.com/ghosts-of-hiroshima-masao-ohkis-hiroshima-symphony/ Listen: Masao Ohki, Symphony No. 5 “Hiroshima” (1953). Listen to all of movement II. Ghosts and parts of other movements of your choice. https://youtu.be/Z7iUGC82hmw?list=PLjdEVSaOk6VWE2xrcotfzdB2iuHlg8db1 AND Krzysztof Penderecki, <i>Threnody for the Victims of Hiroshima</i> (1961). Listen for long enough to get an idea of the piece. https://youtu.be/HilGthRhWP8?t=34 |
| T 10/14 | The Holocaust remembered | Read: Ben Arnold, “American Composers Respond: The Holocaust” (from <i>Music and War in the US</i> ; PDF on Blackboard) Listen: Arnold Schoenberg, <i>A Survivor from Warsaw</i> (1947) https://youtu.be/LBNz76YFmEQ?list=RDLBNz76YFmEQ OR Steve Reich, <i>Different Trains</i> (1988) https://youtu.be/D_2PwYmmbXI?list=RDD_2PwYmmbXI |
| T 10/21 | WWII wrap up and Quiz 2 | n/a; Quiz 2 today |
| R 10/23 | Music, race, and the Civil Rights Movement | Listen: Billie Holiday, “Strange Fruit” (1939; this recording 1959) https://www.youtube.com/watch?v=-DGY9HvChXk&t=19s AND The Freedom Singers, “We Shall Not Be Moved” (performed 1963) https://youtu.be/duvoETGVvYU?list=RDduvoETGVvYU Optional: Listen to Nina Simone, “Strange Fruit” (1965), a famous cover of Holiday’s song https://youtu.be/BnuEMdUUrZQ |

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| F 10/24 | Non-class day | LJ 3 due at 11:59pm |
| T 10/28 | Music, nationalism, and diplomacy during the Cold War Discuss final project | Read: Billy Perrigo, “How the US Used Jazz as a Cold War Secret Weapon” (<i>Time</i>) https://time.com/5056351/cold-war-jazz-ambassadors/ Listen: Dizzy Gillespie Quintet, “Tequila” and “Autumn Leaves,” Germany, 1960 https://youtu.be/YuG7R9HbLOM?list=PLNxLozf2cP4sFUV6Pnv9hmcTMSxvWq9M7 Topic choices for final project due in class |
| R 10/30 | Music, counterculture, and politics in the US | Explore: First Amendment Museum virtual exhibit- “American Protest Music: 1947-1972” Listen: Choose AT LEAST TWO songs from the above virtual exhibit to listen to https://firstamendmentmuseum.org/exhibits/virtual-exhibits/history-of-protest-music/protest-music-1947-1972/ |
| T 11/4 | Popular music and the Vietnam War | Listen: Creedence Clearwater Revival, “Fortunate Son” (1969) https://www.youtube.com/watch?v=3RmQTYLD398 Read: Justin Brummer, “The Vietnam War: A History in Song” (<i>History Today</i>) https://www.historytoday.com/miscellanies/vietnam-war-history-song AND “Vietnam War” (<i>History.com</i>) https://www.history.com/articles/vietnam-war-history (for reference only; don’t do a reading reflection) |
| R 11/6 | No class; MMZ at AMS conference | LJ 4 due at 11:59pm |
| T 11/11 | Fall of the Berlin Wall | Listen: Ludwig van Beethoven, Symphony no. 9 (1824; this recording 1989), movement IV, conducted by Leonard Bernstein, “Ode to Freedom” https://youtu.be/IciKr8NUnKs Watch: Leonard Bernstein, commentary on Beethoven’s Ninth Symphony https://youtu.be/eCiz9XMW_jA |
| R 11/13 | 1945-1989 wrap up & Quiz 3 | n/a; Quiz 3 today |
| T 11/18 | Music about 9/11 | Read: John Adams Interview- https://www.earbox.com/on-the-transmigration-of-souls/ Listen: John Adams, <i>On the Transmigration of Souls</i> (2002)- |

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| | | https://www.youtube.com/watch?v=oNTBzkpnKfk&list=RDoNTBzkpnKfk&start_radio=1 |
| R 11/20 | Music and the war in Iraq | Assignment TBD |
| F 11/21 | Non-class day | LJ 5 due at 11:59pm |
| T 12/2 | Music and American politics today | Explore: First Amendment Museum virtual exhibit- "American Protest Music: 2020" https://firstamendmentmuseum.org/exhibits/virtual-exhibits/history-of-protest-music/protest-music-2020/ Listen: Choose AT LEAST ONE song from the above virtual exhibit to listen to |
| R 12/4 | K-Pop and the DMZ Other contemporary topics TBD | n/a; work on final project |
| T 12/9 | Music and war in the 2020s | n/a; work on final project |
| R 12/11 | Music and war in the 2020s | n/a; work on final projects |
| Su 12/14 | Non-class day | Final project due; all content should be posted to the class Google Site by 11:59pm |
| R 12/18 9am-12pm | Final Exam Period | |