

Music and Protest in 1968

Music was integral to the profound cultural, social and political changes that swept the globe in 1968. This collection of essays offers new perspectives on the role that music played in the events of that year, which included protests against the ongoing Vietnam War, the May riots in France and the assassination of Martin Luther King, Jr. From underground folk music in Japan to anti-authoritarian music in Scandinavia and Germany, *Music and Protest in 1968* explores music's key role as a means of socio-political dissent not just in the US and the UK but in Asia, North and South America, Europe and Africa. Contributors extend the understanding of musical protest far beyond a narrow view of 'protest song' to explore how politics and social protest played out in many genres, including experimental and avant-garde music, free jazz, rock, popular song and film and theatre music.

BEATE KUTSCHKE is Wissenschaftliche Mitarbeiterin at the Universität Leipzig. Her research focuses on music and protest around the year 1968 and she has published a monograph, a volume of collected papers and numerous articles on this topic. She is an internationally active researcher, who has presented papers around the world in German, English and French. She has taught in Europe, the United States (Harvard University) and Asia (University of Hong Kong). A recipient of various scholarships including a three-year research grant by the German Research Foundation, she is currently writing a third monograph. Her interests range from Baroque music and music after 1945 to music and aesthetics, music and politics, and music and ethics.

BARLEY NORTON is a senior lecturer in ethnomusicology at Goldsmiths, University of London. He has carried out extensive field research in Vietnam and other countries in Southeast Asia, and is the author of *Songs for the Spirits: Music and Mediums in Modern Vietnam* (2009). As part of a Getty-funded research project on experimental music performance in Vietnam, he made the ethnographic film *Hanoi Eclipse: The Music of Dai Lam Linh* (2010), which has been screened at numerous international film festivals.

Music Since 1900

GENERAL EDITOR Arnold Whittall

This series – formerly *Music in the Twentieth Century* – offers a wide perspective on music and musical life since the end of the nineteenth century. Books included range from historical and biographical studies concentrating particularly on the context and circumstances in which composers were writing, to analytical and critical studies concerned with the nature of musical language and questions of compositional process. The importance given to context will also be reflected in studies dealing with, for example, the patronage, publishing and promotion of new music, and in accounts of the musical life of particular countries.

Titles in the series

Jonathan Cross

The Stravinsky Legacy

Michael Nyman

Experimental Music: Cage and Beyond

Jennifer Doctor

The BBC and Ultra-Modern Music, 1922–1936

Robert Adlington

The Music of Harrison Birtwistle

Keith Potter

Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass

Carlo Caballero

Fauré and French Musical Aesthetics

Peter Burt

The Music of Toru Takemitsu

David Clarke

The Music and Thought of Michael Tippett: Modern Times and Metaphysics

M. J. Grant

Serial Music, Serial Aesthetics: Compositional Theory in Post-War Europe

Philip Rupprecht

Britten's Musical Language

Mark Carroll

Music and Ideology in Cold War Europe

Adrian Thomas

Polish Music since Szymanowski

J. P. E. Harper-Scott

Edward Elgar, Modernist

Cambridge University Press
978-1-107-00732-1 - Music and Protest in 1968
Edited by Beate Kutschke and Barley Norton
Frontmatter
[More information](#)

Yayoi Uno Everett

The Music of Louis Andriessen

Ethan Haimo

Schoenberg's Transformation of Musical Language

Rachel Beckles Willson

Ligeti, Kurtág, and Hungarian Music during the Cold War

Michael Cherlin

Schoenberg's Musical Imagination

Joseph N. Straus

Twelve-Tone Music in America

David Metzger

Musical Modernism at the Turn of the Twenty-First Century

Edward Campbell

Boulez, Music and Philosophy

Jonathan Goldman

The Musical Language of Pierre Boulez: Writings and Compositions

Pieter C. van den Toorn and John McGinness

Stravinsky and the Russian Period: Sound and Legacy of a Musical Idiom

Heather Wiebe

Britten's Unquiet Pasts: Sound and Memory in Postwar Reconstruction

Beate Kutschke and Barley Norton

Music and Protest in 1968

Cambridge University Press
978-1-107-00732-1 - Music and Protest in 1968
Edited by Beate Kutschke and Barley Norton
Frontmatter
[More information](#)

Cambridge University Press
978-1-107-00732-1 - Music and Protest in 1968
Edited by Beate Kutschke and Barley Norton
Frontmatter
[More information](#)

Music and Protest in 1968

Edited by BEATE KUTSCHKE AND
BARLEY NORTON



Cambridge University Press
978-1-107-00732-1 - Music and Protest in 1968
Edited by Beate Kutschke and Barley Norton
Frontmatter
[More information](#)

CAMBRIDGE UNIVERSITY PRESS
Cambridge, New York, Melbourne, Madrid, Cape Town,
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press
The Edinburgh Building, Cambridge CB2 8RU, UK

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org
Information on this title: www.cambridge.org/9781107007321

© Cambridge University Press 2013

This publication is in copyright. Subject to statutory exception
and to the provisions of relevant collective licensing agreements,
no reproduction of any part may take place without the written
permission of Cambridge University Press.

First published 2013

Printed and bound in the United Kingdom by MPG Books Group

A catalogue record for this publication is available from the British Library

Library of Congress Cataloguing in Publication data
Music and protest in 1968 / edited by Beate Kutschke and Barley Norton.
p. cm. – (Music since 1900)

Includes bibliographical references and index.

ISBN 978-1-107-00732-1

1. Popular music – Social aspects – History – 20th century. 2. Popular music – Political aspects –
History – 20th century. 3. Popular music – 1961–1970 – History and criticism. 4. Protest songs –
20th century – History and criticism. 5. Nineteen sixty-eight, A.D. I. Kutschke,
Beate. II. Norton, Barley.
ML3918.P67M82 2013
780.9 04–dc23

2012028037

ISBN 978-1-107-00732-1 Hardback

Cambridge University Press has no responsibility for the persistence or
accuracy of URLs for external or third-party internet websites referred to
in this publication, and does not guarantee that any content on such
websites is, or will remain, accurate or appropriate.

Contents

List of figures [page ix]
Notes on contributors [x]
Acknowledgements [xiv]

In lieu of an introduction [1]
BEATE KUTSCHKE

1 Expressive revolutions: ‘1968’ and music in the Netherlands [12]
ROBERT ADLINGTON

2 Music as plea for political action: the presence of musicians in Italian protest movements around 1968 [29]
GIANMARIO BORIO

3 “This Is My Country”: American popular music and political engagement in ‘1968’ [46]
SARAH HILL

4 Spontaneity and Black Consciousness: South Africans imagining musical and political freedom in 1960s Europe [64]
CAROL MULLER

5 Music and protest in Japan: the rise of underground folk song in ‘1968’ [81]
TÔRU MITSUI

6 Vietnamese popular song in ‘1968’: war, protest and sentimentalism [97]
BARLEY NORTON

7 “There Is No Revolution Without Song”: ‘new song’ in Latin America [119]
JAN FAIRLEY

8 “The Power of Music”: anti-authoritarian music movements in Scandinavia in ‘1968’ [137]
ALF BJÖRNBERG

9	British rock: the short ‘1968’, and the long	[154]
	ALLAN F. MOORE	
10	‘1968’ and the experimental revolution in Britain	[171]
	VIRGINIA ANDERSON	
11	Anti-authoritarian revolt by musical means on both sides of the Berlin Wall	[188]
	BEATE KUTSCHKE	
12	‘1968’ – the emergence of a protest culture in the popular music of the Eastern Bloc?	[205]
	RÜDIGER RITTER	
13	Gendering ‘1968’: womanhood in model works of the People’s Republic of China and movie musicals of Hong Kong	[222]
	HON-LUN YANG	
14	A revolution in sheep’s wool stockings: early music and ‘1968’	[237]
	KAILAN R. RUBINOFF	
15	Music and May 1968 in France: practices, roles, representations	[255]
	ERIC DROTT	
	<i>Bibliography</i>	[273]
	<i>Discography</i>	[300]
	<i>Index</i>	[304]

Figures

- 6.1 “We Go for Victory” by Trương Tuyết Mai, as printed in the newspaper *Tiền Phong* on 16 May 1968. [page 102]
- 6.2 Phạm Tuyên’s original handwritten score for “Play Music for Our Dear American Friends”. Photograph by Barley Norton, 2010. [105]
- 6.3 Trịnh Công Sơn’s self-published score of “A Mother’s Legacy” from the songbook *Songs of Golden Skin* (1967). [114]
- 9.1 King Crimson, introduction to “One More Red Nightmare”. [163]
- 9.2 King Crimson, pentatonic arpeggios in “Discipline” (c. 2’ ff.). [164]
- 9.3 Greenslade, rising tenths in “Drowning Man” (38”). [166]
- 11.1 Cornelius Cardew, “Bethanien Song” © reproduced by kind permission of Horace Cardew. [194]
- 11.2 Christfried Schmidt, *Kammermusik I. Von Menschen und Vögeln*, score, bars 40 and 41 of “Phönix” © reproduced by kind permission of Christfried Schmidt. [202]
- 13.1 Excerpt of the Beijing opera aria “Such is the Way to Lead a Life” from *The Red Lantern*. [227]
- 13.2 “Long Live the Factory Girls” from the movie musical *Her Tender Love*. [234]

Notes on contributors

ROBERT ADLINGTON is Associate Professor in Music at the University of Nottingham. He is author of *The Music of Harrison Birtwistle* (2000) and *Louis Andriessen: De Staat* (2004), and editor of the volume *Sound Commitments: Avant-garde Music and the Sixties* (2009). He has recently completed a book on avant-garde music in 1960s Amsterdam, and is editing a volume of essays on music and communism outside the communist bloc.

VIRGINIA ANDERSON studies, performs and sometimes records American and British experimental music and free improvisation. She has published articles on time perception in *Performance Research*, experimental organology in the *Galpin Society Journal* (2009) and the music of Cornelius Cardew in the *Journal of Musicological Research* (2006). Her more recent publications (2012–13) include chapters in books on musical minimalism, scores and notation and new approaches to experimental music research.

ALF BJÖRNBERG is Professor in Musicology at the Department of Cultural Sciences, University of Gothenburg, Sweden, where he received his PhD in 1987 for a dissertation analysing the songs in the Swedish preliminaries of the Eurovision Song Contest. His research interests include popular music, music and the media and music analysis. He has published on music video, the history of music broadcasting in Sweden, the cultural politics of the Eurovision Song Contest and the history of popular music in the Scandinavian area.

GIANMARIO BORIO, Professor of Musicology at the University of Pavia, has published on the compositional techniques of the twentieth century, music aesthetics, history of music theory and the audiovisual experience. In 1991–2, he was an Alexander von Humboldt Fellow at the University of Freiburg and in 1999 he was awarded the Dent Medal by the Royal Musical Association. In 2012 he was nominated Director of the Music Institute of the Giorgio Cini Foundation (Venice).

ERIC DROTT is Associate Professor of Music Theory at the University of Texas at Austin. His research focuses on cultural politics, contemporary French musical life, avant-garde movements in music and the sociology of music. He is author of *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981* (2011), as well as articles that have appeared in such journals as *French Politics, Culture and Society*, the *Journal of the American Musicological Society*, *Journal of Music Theory* and *Perspectives of New Music*.

JAN FAIRLEY (†) was an independent writer and researcher and Fellow of the Institute of Popular Music, University of Liverpool. She worked as a music/arts journalist (NUJ), broadcaster (BBC), editor and researcher. Since 1988, she was a member of the editorial board of the journal *Popular Music* and worked as a lecturer at Liverpool University, Sheffield University and Queen's University, Belfast. In 1994, she was a Visiting Fundación Andes/British Council Professor in Popular Music and Musicology, Musicology Department, University of Chile, Santiago, Chile; and, from 1971 to 1973, Lecturer in British and American Literature and History, Catholic University, Temuco, Chile.

SARAH HILL is a lecturer in Music at Cardiff University. She is the author of *'Blerwytirhwng?' The Place of Welsh Pop Music* (2007), and co-editor of *Peter Gabriel, from Genesis to Growing Up* (2010). She has published articles on female vocality, Otis Redding and narrative structure in progressive rock, and is currently working on a cultural history of popular music in San Francisco, 1965–9.

BEATE KUTSCHKE is Wissenschaftliche Mitarbeiterin at Leipzig University. Her research focuses on music and protest around the year 1968 and she has published a monograph, a volume of collected papers and numerous articles on this topic. She is an internationally active researcher, who has presented papers around the world in German, English and French. She has taught in Europe, the US (Harvard University) and Asia (University of Hong Kong). A recipient of various scholarships including a three-year research grant by the German Research Foundation, she is currently writing a third monograph. Her interests range from Baroque music and music after 1945 to music and aesthetics, music and politics and music and ethics.

TÔRU MITSUI has been Professor Emeritus at Kanazawa University, Japan, since 2005, where he taught musicology and English. His academic interest in folk music and popular music began in the early 1960s and he has

written numerous articles and books, including quite a few in English. He was Chair of the International Association for the Study of Popular Music (IASPM) in 1993–7 and Chair of the Japanese Association for the Study of Popular Music (JASPM) in 1990–3 and 2002–4.

ALLAN F. MOORE is Professor of Popular Music at the University of Surrey, UK. Author of more than 100 articles and books on popular music, he is on the editorial board of the journal *Popular Music*, co-founded the journal *twentieth-century music* and is series editor for Ashgate's Library of Essays on Popular Music. His hermeneutic methodology for popular song, *Song Means*, was recently published by Ashgate. He is currently engaged on preparing a third edition of his *Rock: the Primary Text* and has also begun working on a critical history of the English folksong tradition in the twentieth century.

CAROL MULLER is Professor of Music at the University of Pennsylvania and specialises in South African music and its diaspora. She has published numerous articles and several books, most recently with South African jazz singer Sathima Bea Benjamin, *Musical Echoes: South African Women Thinking in Jazz* (2011) with a website www.africanmusicaechoes.com. Muller is currently developing online classes with Coursera, at Penn, and is actively involved with the civic engagement and higher education movement. She is a gumboot dancer.

BARLEY NORTON is a senior lecturer in ethnomusicology at Goldsmiths, University of London. He has carried out extensive field research in Vietnam and other countries in Southeast Asia, and is the author of *Songs for the Spirits: Music and Mediums in Modern Vietnam* (2009). As part of a Getty-funded research project on experimental music performance in Vietnam, he made the ethnographic film *Hanoi Eclipse: The Music of Dai Lam Linh* (2010), which has been screened at numerous international film festivals.

RÜDIGER RITTER is a research fellow at the Research Centre for East European Studies (Forschungsstelle Osteuropa) at the University of Bremen in Germany. His main research interests relate to music and politics in Eastern Europe and the history of radio and jazz. He has published widely in both German and English, and his publications in English include the book chapter "The radio: a jazz instrument of its own" (2010) and the journal article "Between cultural alternative and protest: on the social function of jazz after 1945 in Central Europe (GDR, Poland, Hungary, CSSR)" (2011).

KAILAN R. RUBINOFF's research on the historical performance movement in the Netherlands has been supported by grants from the Fulbright Programme and the Social Sciences and Humanities Research Council of Canada. She also writes about eighteenth-century improvisation, Baroque and Classical flute performance and 1960s experimental music. Recent publications have appeared in *twentieth-century music*, *Music and Politics* and *New Sound*. She is Assistant Professor of Musicology at the University of North Carolina at Greensboro.

HON-LUN YANG is Professor of Music at Hong Kong Baptist University. She has published on nineteenth-century America music, Russian émigré musical life in Shanghai, music and politics in contemporary China in journals such as *Twentieth-century China*, *International Review of the Aesthetics and Sociology of Music (IRASM)*, *Asian Music*, *Music and Politics*, *European Foundation for Chinese Music Research (CHIME Journal)* and *American Music*. She has also contributed chapters to the books *Music and Politics* (2012), *Liszt and his Legacy* (2012) and *Music and Censorship* (forthcoming), among others. She is currently writing a book on Chinese symphonic music and co-editing with Michael Saffle a volume entitled *East-West Musical Encounters*.

Acknowledgements

The editors would like to thank all the contributors to the volume for working with us so diligently. Special thanks are due to Allan F. Moore for his assistance: in the early stages of this book project he helped win various contributors for the volume in the fields of popular music studies and ethnomusicology. Thanks are also due to Miriam Wendling who translated Rüdiger Ritter’s chapter, and Julia Martin and Philip Naylor who helped with proofreading and gave stylistic advice. We would also like to extend our deepest gratitude to Jan Fairley who, despite serious illness, worked tirelessly to complete her chapter. Jan’s chapter in this volume was the last academic article she completed before she died on 9 June 2012. Our sincere thanks also go to Arnold Whittall, the Music Since 1900 series editor, to Vicki Cooper, senior commissioning editor at Cambridge University Press, and to Rebecca Taylor and Fleur Jones at Cambridge University Press for their painstaking work overseeing the volume through to publication.