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.

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Beate Kutschke and Barley Norton
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Edited by BEATE KUTSCHKE AND BARLEY NORTON
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