
Music, Conflict and the State

Summary of research activities and achievements, 2008-2014



Introduction

The research group “Music, Conflict and the State” was set up in 2008 by social musicologist M. J. Grant as part of the University of Göttingen’s strategy to promote younger scientists working in innovative and interdisciplinary fields. With generous support from funds won competitively by the University under the Federal Republic of Germany’s “Excellence Initiative”, the research group aimed to create an international centre for research into the role of music in conflict situations, particularly where music is used to promote, facilitate and accompany violent responses to conflict. This ambitious project came at a



time when musicological study of the relationship between music and war, and music and violence more generally, was still in its infancy. The group’s contribution to basic research in this field aimed, amongst other things, to extend the historical remit of work on music and conflict to periods before the twentieth century, and to develop theoretical frameworks. Emphasis was

also given to networking with external researchers and others working on related topics, with significant resources directed to hosting and attending international meetings. The group’s strategy of promoting interdisciplinary exchange and in-depth critical discussion on key areas of concern has been recognised and applauded by many scholars and practitioners who have participated in these events.

Six years later, the research group has achieved international recognition for pursuing work in difficult and in many cases disturbing areas of musicological research. A particular focus in recent years has been the use of music as an instrument of torture, a subject on which the group has become a world research leader. A large number of publications on this and other topics, including numerous collections of essays edited by members of the group, along with frequent invitations to lectures, presentations and media interviews, have ensured that the group has made a significant and also public contribution to the study of music and violence. Unfortunately, the initial aim to establish a longer-term centre for this work in Göttingen has not come to fruition. As the group draws to a close in its present form, this report summarises some of its most important achievements, achievements which form the foundation for future research which – we hope and fully intend – will be continued elsewhere.

A social musicology of war

There is nothing natural about warfare. The act of killing another human is, for the vast majority of people, not only morally repugnant but may in fact go against our very biological nature. Warfare depends, therefore, on social and not just technological strategies to overcome this resistance. The use of music to this end is almost certainly as old as war itself, yet we still know relatively little about this subject. Much existing commentary on music's function and impact in wartime is based on tropes about music and violence that have only rarely been backed up with empirical evidence.

The research group "Music, Conflict and the State" has helped lay the foundations for a social musicology of war which, in turn, promises to be of enormous importance for the interdisciplinary study of armed conflict. Where previous researchers have on the whole focussed on war's impact on musical life, or music's impact on war at several stages removed from the actual fighting, the research group has focused increasingly on the lived experience of combatants and others at or close to the moment of violence itself. Extensive



work in the historical anthropology of music in war is key to this endeavour: only by studying developments in the role of music in warfare and military practice across a longer period will we have an empirically sound basis for discussions on changing roles of music in more recent conflicts.

Music and the role of children in war

A key focus in this emerging musicology of war has been the role of children. Children, particularly boys, have been used as military musicians for many centuries. The "little drummer boys" employed by European and American armies in the eighteenth and nineteenth centuries are well-

known from paintings, popular fiction and songs, but these portrayals generally tell us little about the lived experience of these children, or the hard social realities that often lie behind their recruitment. Exploring both fact and fiction is essential in order to understand not only these realities, but also the various functions that younger military musicians fulfilled, both directly and also symbolically, in propaganda for and against war.

Drummer boys may be a thing of the past, but music continues to play an important role in the lives of hundreds of thousands of child soldiers in the contemporary world. Research conducted by doctoral candidate Cornelia Nuxoll among former juvenile combatants of the Revolutionary United Front (RUF) in the civil war in Sierra Leone (1991–2002) has shown that music, particularly songs, played an important role in training new recruits. The songs used were generally adopted from those already in use among rebel forces in neighbouring Liberia. Former RUF combatants described how singing these songs contributed to their physical fitness and also created a sense of cohesion within the units, which in turn increased their readiness to move into battle. While similar phenomena are known from other wars, it is significant that the songs used were unfamiliar and composed in a language which the combatants did not understand. This underlines the importance of understanding musical activity as a distinctive mode of communication and interaction quite apart from the semantic content of any texts thus transmitted.

RUF rebels played recordings of local music both to lure civilians out of hiding and to instil fear and terror into them – a key strategy of guerilla forces in what have been termed “new wars”. Underage combatants in Sierra Leone also turned to music to manage their experiences of war. Many recruits in the first stage of the conflict relaxed by listening to roots reggae, which also affirmed the righteousness of their armed and increasingly brutal struggle: the young combatants identified with the stylised image of the “sufferer” and the “freedom fighter” common in reggae songs on sociopolitical themes. Previous studies on the war in Sierra Leone have mentioned combatants’ referencing of US gangsta rappers, but the role of reggae has not been recognised before now.

Theorising music and war

War is a complex social phenomenon that does not end with the termination of hostilities. How we communicate information about the nature, purpose and outcomes of past conflicts can affect future societies and conflicts as well, and musical practices are often central elements in this process. Such “music in the reporting of violence” is thus intimately connected with, and yet distinct from, two other fields of activity, “music in the preparation of violence” and “music at the moment of violence”. These categories were developed by M. J. Grant as a way of distinguishing between quite different phenomena and impacts of music in war. They provide the framework for a major monograph on the social musicology of war, currently in planning, which will combine existing knowledge on music and war with original research and perspectives gained from general theories of war and combat developed in other disciplines. This monograph will present possibly the first consolidated theory of music’s role in war.

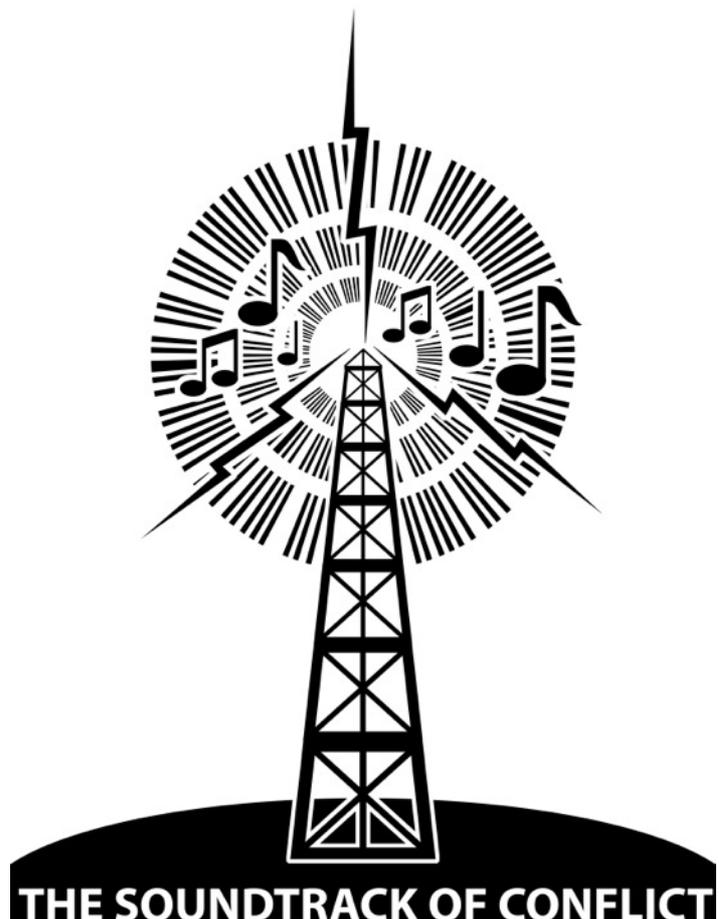
The Soundtrack of Conflict

Since the early twentieth century, radio has been one of the most important media both generally and in the specific context of armed conflict. Relatively cheap and with the ability to transmit over long ranges

– and over international borders – radio has become central to the wartime strategies of governments and guerrilla groups alike. The role of music on radio in wartime and in conflict situations has, however, only rarely been the focus of scholarly attention, despite the central role that music plays in this medium.

A three-day international conference organised by the research group in September 2011 welcomed speakers from a total of four continents and representing a number of disciplines including musicology, social anthropology, history and law. Topics covered ranged from the role of music broadcasts in twentieth-century dictatorships, through World War II and the Cold War to recent conflicts in Sierra Leone and Sri Lanka, amongst others. The conference also featured a lecture-performance by the theatre group International Institute of Political Murder, derived from their acclaimed theatre piece *Hate Radio*.

Proceedings from the conference were published in 2013 by Olms Verlag. The book, which like the conference has the full title *The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations*, was featured on BBC Radio 3's flagship classical music magazine programme *Music Matters* in February 2014.



THE SOUNDTRACK OF CONFLICT

Colonial music practices are not something that took place far away, between *conquistadores* or emigrants and extra-European “Others”. Rather, they are fundamental components of a European and global music history forged in the context of political, social, military and missionary encounters. Situated on the border between “western” music, intercultural exchange and political expansionism, colonial music history is thus more than a history of compositions or of musicians: a sociological approach is necessary if we are to understand and analyse this topic in a global context, and in terms of both global and local impacts.

The research group “Music, Conflict and the State” has played a key role in establishing the field of colonial music historiography in Germany and in promoting international exchange on this topic. Under the direction of postdoctoral researcher Christian Storch, whose current project focuses on colonial music practices in the *Estado da India* (16th–17th centuries), the group has organised two international events relating to colonial music history. The proceedings of the first of these, a workshop on Jesuit music practices in Latin America held in January 2011, are being prepared for publication. A further symposium held during the international congress of the *Gesellschaft für Musikforschung* in September 2012 saw musicologists from Germany, Spain, India, Portugal, Brazil, the USA and the UK discuss the relationship between music and enlightenment within colonial contexts.

Music and colonialism

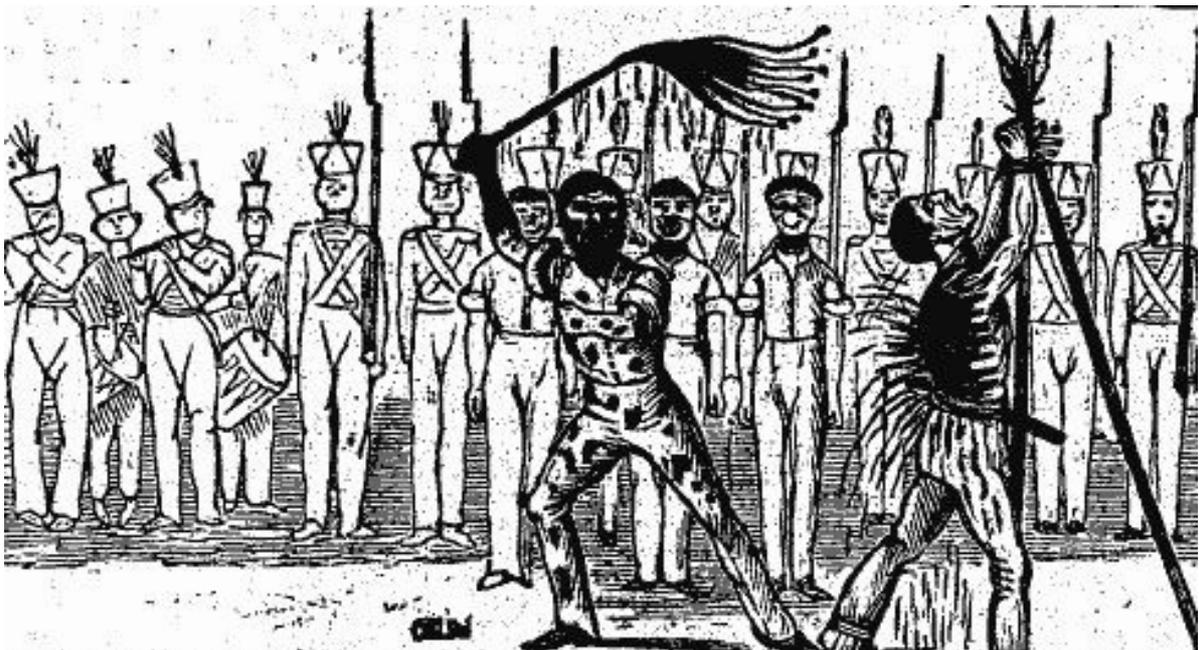


Music and Torture

The use of music as an instrument of torture came to widespread public attention in the early twenty-first century in connection with US practices used in the “war on terror”. Studies on the use of music in Nazi concentration camps had already demonstrated systematic practices of humiliation, degradation and torture using music. Research conducted and promoted by the research group “Music, Conflict and the State” has supplemented these studies with investigations into historical and current incidences of music in torture in a number of regions. Two expert workshops, an international conference held in March 2013, and two special issues of journals, have propelled the group to international renown for its work to reveal and theorise the extent and impact of the use of music in torture.

Tracing the history of a global phenomenon

Understanding the long-standing relationship between music and punishment is imperative if we are to understand the logic behind music and torture in more recent times as well. Publications written and edited by members of the research group have explored such topics as musical references in torture practices used in medieval Europe, and the role of music in public denunciation and punishment in a number of other historical contexts. The history of military discipline and punishment is a particularly important topic, since military organisations are very often implicated in the systematic use of torture. Tracing such traditions can help us understand both the development of specific practices, and the symbolic significance of music in rituals of punishment.



Music, Terror and Manipulation: The Case of Greece

In the context of a larger-scale project investigating the use of music by the Greek Junta (1967-1974) to legitimise the regime and terrorise opponents, a project funded by a Marie Curie Intra-European Fellowship, Dr. Anna Papaeti has shown that both mechanical sound and music were used as methods of torture against political prisoners. Cases studied include the use of a non-stop electrical bell in the isolation cells at the Pireaus Police Headquarters (Pireaus Asfalia); the use of a mechanical sound (“motor”) at Athens Police Headquarters (Athens Asfalia) during brutal physical torture; and most importantly the use of Greek popular songs of the time by the Special Interrogation Unit of the Greek Military Police (EAT/ESA), combined with other methods that included stress positions, sensory deprivation, and withholding of food and drink. Prisoners on the barren island of Giaros (1967-1968) were also bombarded with music (including folk songs and marches) and speeches as a method of “reeducation”. The project has raised several methodological issues, including in connection with ethical standards designed to protect interviewees: these do not always take into account national customs and contexts, or the strong desire of some survivors to tell their stories and record their legacy for history. The project has also provided further evidence of how music used in interrogation and torture has different impacts on different people. The fact that music was widely understood as a means of resistance to the Junta, and that even today the gravity of psychological torture is often not recognised, has meant that abuses related to music were not necessarily understood or recorded as such, even by those who suffered from them. In many cases, their suffering has been recognised and fully accepted perhaps for the first time in the course of this research.

The way forward

Pilot studies by the group into the use of music against detainees in Turkey, the Middle East and Russia have uncovered yet more evidence for the extensive use of both forced singing and forced listening, including in the present. Though still in their early stages, these case studies demonstrate again the often devastating effects of such practices on the psychological and physical well-being of prisoners. Some accounts detail suicidal tendencies in prisoners subjected to these practices. These investigations have also provided further evidence of a worrying tendency to downplay the scope and the impact of the use of music in torture, even among those involved in the fight against torture. More research and more outreach work is clearly needed if we are to ensure that the use of music in torture is recognised for what it is: torture.

Conferences and meetings organised by the group

Conferences organised

- ❖ *The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations*, three-day international conference, September 2011.
Organised with financial support from the Deutsche Forschungsgemeinschaft, the Lower Saxony Ministry of Science and Culture, and the Rosa Luxemburg Stiftung Niedersachsen e.V.
- ❖ *Music in Detention*, two-day international conference, March 2013.
Organised with financial support from the Lower Saxony Ministry of Science and Culture and with foundational support from the EU Marie Curie programme (FP7).

Workshops, symposia and expert meetings organised

- ❖ *Celebrating Diversity, Promoting Division? Religion, Culture and Conflict in Northern Ireland and Former Yugoslavia*, workshop, January 2010.
Organised in collaboration with the Lichtenberg-Kolleg, University of Göttingen.
- ❖ *Sociocultural and Musical Aspects of the War in Sierra Leone*, workshop, May 2010.
- ❖ *Music Torture: Research Perspectives*, workshop, April 2011.
Organised with financial support from the Deutsche Forschungsgemeinschaft and the Lower Saxony Ministry of Science and Culture
- ❖ *Psychological and Therapeutic Aspects of Music Torture*, expert meeting, November 2011.
- ❖ *Die musikalische Missionsarbeit der Jesuiten in Spanisch- und Portugiesisch-Amerika, 1540-1773: Forschungsperspektiven*, workshop, January 2012.
- ❖ *White-Power Music: Germany in the World*, workshop, June 2012.
- ❖ *The Journey of Music(s)*, symposium during the 15th international congress of the Gesellschaft für Musikforschung, September 2012.
- ❖ *Rechts in der Mitte? Musik in parteipolitischer Werbung rechter Parteien in Deutschland*, workshop, October 2013.
Organised in conjunction with Prof. Samuel Salzborn (Institute of Political Science, University of Göttingen).

Publications

Books

- Grant, M. J. & Stone-Davis, Férdia J., eds., 2013. *The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations* (Göttingen Studies in Musicology 4). Hildesheim: Olms.
- Storch, Christian, ed., forthcoming. *Die Musik- und Theaterpraxis der Jesuiten im kolonialen Amerika (1549-1763)*. Sinzig: Studiopunkt, due 2014.

Doctoral dissertation

- Nuxoll, Cornelia, *Music, Message and the Movement: The Role of Music among Juvenile RUF Combatants in the Sierra Leone Civil War*. Doctoral dissertation in social anthropology, University of Göttingen, to be submitted summer 2014. Publication planned.

Special issues of journals

- Grant, M. J. & Papaeti, Anna, guest eds., 2013. *the world of music (new series) 2/1*, thematic issue *Music and Torture | Music and Punishment*.
- Papaeti, Anna & Grant, M. J., guest eds., 2013. *Torture: Journal on Rehabilitation of Torture Victims and Prevention of Torture*, thematic issue *Music in Detention*.

Articles and book chapters

- Grant, M. J., forthcoming. 'Music and Human Rights'. In: Mark Gibney & Anja Mihr, eds., *The Sage Handbook of Human Rights*. London etc.: Sage Publications, due 2014.
- Grant, M. J., Papaeti, Anna, & Leder, Stephanie, forthcoming. 'Die zersungene Seele: Musik als Instrument der Folter'. In: Gunter Kreutz & Günther Bernatzky, eds., *Musik in der Medizin*, Berlin: Springer, due 2014.
- Grant, M. J., forthcoming. 'Pathways to Music Torture'. *Transpositions: Musique et sciences sociales*, thematic issue *Music and Armed Conflict Since 1945*, due April/May 2014.
- Grant, M. J., 2013. 'The Illogical Logic of Music Torture'. *Torture: Journal of Torture Rehabilitation and Prevention*, 23/2, thematic issue *Music in Detention*, pp. 4-13.
- Grant, M. J., 2013. 'Rein, schön, furchtbar: Musik als Folter'. In: Gerhard Paul & Ralph Schock, eds., *Der Sound des Jahrhunderts: Ein akustisches Porträt des 20. und beginnenden 21. Jahrhunderts*, Bonn: Bundeszentrale für Politische Bildung, pp. 576-581.
- Grant, M. J., 2013. 'Situating the Music of the Great War: Historical and Analytical Perspectives'. In: Stefan Hanheide, Dietrich Helms, Claudia Glunz & Thomas Schneider, eds., *Musik bezieht Stellung. Funktionalisierungen der Musik im Ersten Weltkrieg*, Göttingen: V&R unipress, pp. 13-30.

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- Grant, M. J., 2013. 'Music and Punishment in the British Army in the Eighteenth and Nineteenth Centuries'. *the world of music (new series) 2/1*, thematic issue *Music and Torture | Music and Punishment*, pp. 9-30.
- Grant, M. J., 2011. 'Sung Communities'. In: Katrin Bicher, Jin-Ah Kim & Jutta Toelle, eds., *Musiken: Festschrift für Christian Kaden*, Berlin: Ries & Erler, pp. 81-93.
- Grant, M. J., 2011. 'Die Kindersoldaten von gestern: Vorbemerkungen zu einer Geschichte von Kindern als Militärmusiker im 18. und 19. Jahrhundert'. In: Michael Schramm, ed., *Militärmusik zwischen Nutzen und Missbrauch*, Bonn: Militärmusikdienst der Bundeswehr, pp. 174-187.
- Grant, M. J., 2010. 'Auf den Spuren der Trommlerjungen'. *Georgia Augusta: Wissenschaftsmagazin der Georg-August-Universität Göttingen 7*, pp. 62-69.
- Grant, M. J., 2010. 'Musik im Dienst des Massenmords'. In: Marianne Bröcker, ed., *Musik und Gewalt (Berichte aus dem Nationalkomitee Deutschland im International Council for Traditional Music XIX)*, Münster: Verlagshaus Monsenstein und Vannerdat, pp. 259-268.
- Grant, M. J., 2009. 'Freund oder Feind? Thesen zu Musik und Konflikt'. In: Michael Schramm, ed., *Musik in Fremdwahrnehmung und Eigenbild*, Bonn: Militärmusikdienst der Bundeswehr, pp. 78-85.
- Grant, M. J. & Papaeti, Anna, 2013. 'Introduction'. *the world of music (new series) 2/1*, thematic issue *Music and Torture | Music and Punishment*, pp. 5-7.
- Grant, M. J., Möllemann, Rebecca, Morlandstö, Ingvill, Münz, Simone Christine & Nuxoll, Cornelia, 2010. 'Music and Conflict: Interdisciplinary Perspectives'. *Interdisciplinary Science Reviews*, special issue *Music and the Sciences*, 35/1, pp. 183-198.
- Nuxoll, Cornelia, forthcoming. "'We listened to it because of the message.'" Juvenile RUF Combatants and the Role of Music in the Sierra Leone Civil War'. In: Bravo, Gwyneth, ed. *Music of War: Global and Transnational Perspectives*. London/New York: Routledge.
- Nuxoll, Cornelia, forthcoming. 'Borrowed Tunes. Commando and Morale Booster Songs of RUF Fighters in the Sierra Leone War', *Transposition: Musiques et Sciences Sociales*, special issue *Music and Armed Conflict Since 1945*, due April/May 2014.
- Nuxoll, Cornelia, 2012. 'Reggae, Rebels and the Role of Music in the Sierra Leonean Civil War'. *ICA, Instituut Culturele Antropologie: Muziek*, spring edition 1/2012, pp. 22-25.
- Nuxoll, Cornelia, 2009. 'Little Drummer Boys: Music and Child Soldiers in the New Wars'. Proceedings of the conference *Probing the Boundaries: War, Virtual War and Human Security*, Budapest 2009. Online, <<http://www.inter-disciplinary.net/wp-content/uploads/2009/04/nuxoll-paper.pdf>>
- Papaeti, Anna, forthcoming. 'Popular Music, Terror and Manipulation under the Greek Junta (1967–1974)'. In: Tragaki, Dafni, ed. *Made in Greece. Studies in Popular Music*. London/New York: Routledge.
- Papaeti, Anna, 2013. 'Music and Re-Education in Greek Prison Camps: From Makronisos (1947–1953) to Giaros (1967–1968)'. *Torture: Journal on Rehabilitation of Torture Victims and Prevention of Torture 23 (2)*, thematic issue *Music in Detention*, pp. 34–43.
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- Papaeti, Anna, 2013. 'Music, Torture, Testimony: Reopening the Case of the Greek Military Junta (1967–74)'. *the world of music* (new series) 2/1, thematic issue *Music and Torture | Music and Punishment*, pp. 67–89.
- Papaeti, Anna & Grant, M. J., 2013. 'Editorial'. *Torture: Journal of Torture Rehabilitation and Prevention*, 23 (2), thematic issue *Music in Detention*, pp. 1-3.
- Storch, Christian, forthcoming. 'Die Jesuiten im kolonialen Amerika. Ein Desiderat für die Musikhistoriografie?'. In: Christian Storch, ed., *Die Musik- und Theaterpraxis der Jesuiten im kolonialen Amerika (1549-1763)*. Sinzig: Studiopunkt, due 2014.
- Storch, Christian, 2013. 'Wege portugiesischer Musikkultur nach Südostasien im Kontext der europäischen Expansionspolitik des 16. und 17. Jahrhundert'. In: Sabine Ehrmann-Herfort et. al., eds., *Migration und Identität. Wanderbewegungen und Kulturkontakte in der Musikgeschichte (Analecta musico-logica 49)*. Kassel et al.: Bärenreiter, pp. 69–83.
- Storch, Christian, 2013. 'Kolonialmusik und postkoloniale Identitäten'. In: Isabel Neudecker et. al., eds., *Almanach of the Festival of Early Music Resonanzen at the Konzerthaus Wien*. Vienna: Konzerthaus, p. 44f.
- Storch, Christian, 2012. 'The Influence of Portuguese Musical Culture in Southeast Asia in the Sixteenth and Seventeenth Centuries'. In: Laura Jarnagin, ed., *Portuguese and Luso-Asian Legacies, 1511-2011*, vol. 2. Singapore: ISEAS, pp. 208–222.

Articles and book chapters submitted

- Grant, M. J., Jacobs, Mareike, Möllemann, Rebecca, Münz, Simone Christine & Nuxoll, Cornelia, 'Music, the "Third Reich" and the 8 Stages of Genocide', accepted for publication in Wojciech Klimczyk & Agata Świerzowska, eds., *Music and Genocide*, volume currently under review with a major academic publisher.

Papers, presentations and lectures

M. J. Grant

‘‘And for bonnie Annie Laurie: A Scots Song in the Trenches’, *Musica Scotica* annual conference, Aberdeen, April 2014.

Participant in panel discussion ‘Kann Musik Folter sein?’, *HUMAN RIGHTS TALKS*, Ludwig Boltzmann Institute of Human Rights, Vienna, April 2014, video available at <http://www.youtube.com/watch?v=Qn2rbX3RVHs>

‘Listening to Torture’, seminar series *The Listening Workshop*, Humanities and Arts Research Centre at Royal Holloway, University of London, February 2014.

‘Ordinary Men, Ordinary Music: Music and Mass Murder under National Socialism’, research seminar, Department of Music, Royal Holloway University of London, February 2014.

‘Musikwissenschaft im Schatten des Nationalsozialismus’, central university lecture series ‘*Unser Land hat sich so verwandelt: Erinnerung – Gesellschaft – Wissenschaft nach der nationalsozialistischen Diktatur*’, Göttingen, December 2013.

‘Zur Funktion von Musik bei Massenmord und Folter’, joint research colloquium of the Dept. of the Sociology and Historical Anthropology of Music of the Humboldt-Universität zu Berlin and the Centre Marc Bloch, Berlin, November 2013.

Member of discussion panel at the choral workshop and symposium ‘The Ballad of Magna Carta’, *Toleranz - Eine Spurensuche: 22nd Knechtsteden Festival of Early Music*, Cologne, September 2013.

‘Eine Musiksoziologie des Krieges?’, guest lecture in the colloquium *Politik und Alltag*, Institute for Cultural Anthropology and European Ethnology, Göttingen, January 2013.

‘Was hat Musik mit Krieg zu tun?’, guest lecture in the university course *Wirkungen von Musik: Theoretische und empirische Zugänge*, Bremen, November 2012.

‘Theorising Music’s Role in Genocide: An Interdisciplinary Approach’, conference *Music and Genocide*, Krakow, November 2012.

‘Music at the Moment of Violence’, symposium *Topos InnenSaiten: 4th Magdeburg Symposium on Music and Music Therapy*, Magdeburg, October 2012.

‘Situating the Music of the Great War: Historical and Analytical Perspectives’, symposium *Musik bezieht Stellung: Funktionalisierung der Musik im Ersten Weltkrieg*, Osnabrück, October 2012.

‘Music and Torture: Methodological Implications of a Long-standing Relationship’, workshop *Music, Methods and the Social*, Leicester, May 2012.

‘Towards a Social Musicology of War’, keynote lecture, conference *Music, Oppression and Resistance*, Amsterdam, March 2012.

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- “‘Du holde Kunst’? Musik als Instrument der Folter’, lecture series *Lautheit*, Carl-von-Ossietzky-Universität Oldenburg, January 2012.
- “‘Up to our knees in Fenian blood’’: Fußballlieder und religiöse Gewalt in Schottland’, workshop *Religiöse Gewalt als politische Praxis in der europäischen Moderne*, Bielefeld, November-December 2011.
- ‘Yesterday’s Child Soldiers: Children as Military Musicians in the British Armed Forces in the Eighteenth and Early Nineteenth Century’, conference *Militärmusik zwischen Nutzen und Missbrauch*, Bonn, August-September 2010.
- ‘Music, Memory and the Legitimation of Violence: Some Working Hypotheses’, conference *Conflict, Memory and Memorialisation: War and European Culture in the Twentieth Century*, Liverpool, July 2010.
- ‘That’s What It’s All About? Sectarianism, Human Rights, and the Strange Case of “The Hokey Cokey”’, *Musica Scotica* annual conference, Glasgow, April 2010.
- ‘Sung Communities: Gesungene Staatlichkeit im 18. Jahrhundert’, workshop “*Helm ab zum Gebet!*” *Zur Berührung von Marsch und Chorale*, Freie Universität Berlin, December 2009.
- ‘Hassreden, Hassmusik? Der Umgang mit dem völkerrechtlichen Verbot von Anstiftung zu Hass, Gewalt und Völkermord am Beispiel des Verfahrens gegen Simon Bikindi’, annual conference of the Gesellschaft für Musikforschung, Tübingen, September 2009.
- ‘Musicology, Conflict Studies and Human Rights: Lessons from the Past, Approaches for the Future’, conference *Sociology of Music 2009*, Lisbon, July 2009.
- ‘Music, “Hate Speech”, and Incitement to Genocide: Legal and Musicological Perspectives’, conference *Music and Morality*, Institute of Musical Studies at the School of Advanced Studies, University of London, June 2009.
- ‘Musik im Dienst des Massenmords’, annual conference of the German chapter of the International Council for Traditional Music, Hamburg, February 2009.
- ‘Der Tod tanzt: Musik und Völkermord’, public lecture series *DenkBar*, Göttingen, January 2009.
- ‘Die Funktion von (religiösen) Liedern in Konfliktsituationen, besonders der frühen Neuzeit’, workshop *Gesangbücher, Psalter, Liederbücher*, Wolfenbüttel, November 2008.
- ‘Freund oder Feind? Thesen zu Musik und Konflikt’, conference *Musik in Fremdwahrnehmung und Eigenbild*, Bonn, September 2008.

M. J. Grant & Cornelia Nuxoll

- “‘Children, Music and the Military: A Historical Overview”’, conference *Children and War – Past and Present*, Salzburg, September-October 2010.

Cornelia Nuxoll

Participant in expert discussion *Wie im Himmel - schon auf Erden. Musik und ihre Wirkung*, 34th German Protestant *Kirchentag*, Hamburg, May 2013.

'Music, Message and the Movement. Juvenile RUF Combatants and the Role of Music in the Sierra Leone Civil War', research colloquium of the Institute for Social Anthropology, University of Göttingen, April 2013.

“We listened to it because of the message.” Juvenile Soldiers and the Role of Music in the Sierra Leone Civil War', evening panel on *Music and War*, AMS/SEM/SMT Annual Meeting of the American Musicological Society, the Society for Ethnomusicology and the Society for Music Theory, New Orleans, November 2012.

'Underage Soldiers and the Role of Music in the Sierra Leone Civil War', conference *Music, Oppression and Resistance*, Amsterdam, March 2012.

“We listened to it because of the message”: Juvenile Soldiers and Music in the Sierra Leone Civil War', SocArts symposium *Music - Conflict - Transformation*, Exeter, May 2011.

'Little Drummer Boys: Music and Child Soldiers in the New Wars', conference *Probing the Boundaries: War, Virtual War and Human Security*, Budapest, May 2009.

Rebecca Möllemann & Ingvill Morlandstö

'Music, Emotion and Incitement to Violence in Conflicts', conference *Music and the Emotions*, Durham, August-September 2009.

Ingvill Morlandstö

'Mugabe and Music in Zimbabwe: From “Liberation Struggle” to Dictatorship', conference *State Music and Dictatorship*, EHESS, Paris, May 2009.

Simone Christine Münz

“Dentro de la Revolución todo, contra la Revolución nada”: Popular Political Music in Revolutionary Cuba', conference *State Music and Dictatorship*, EHESS, Paris, May 2009.

'The Role of Music in Radio Broadcasting from the Cuban Exile Community in Miami/Florida to Cuba', second conference of the *Music and Media* study group of the International Musicological Society, Berlin, June 2010.

Anna Papaeti

- 'Folk Music and the Cultural Politics of the Greek Junta (1967-74)', Biennial Euro Mediterranean Music Conference, Nicosia, September 2013.
- 'Music and Re-education in Greek Prison Camps: From Makronisos (1947–1953) to Giaros (1967–1968)', conference *Music in Detention*, Göttingen, March 2013.
- 'Folk Music and the Cultural Politics of the Greek Junta (1967-74)', *Ideology in Words and Music*, Second Conference of the Word and Music Association Forum, Stockholm, November 2012.
- 'Music, Torture and Testimony: Reopening the Case of the Greek Junta (1967-74)', conference *Interrogating Trauma in the Humanities*, Lincoln, August 2012.

Férdia J. Stone-Davis

- 'Articulating Allegiance: The Case of Sir Watkin's Jig', Amsterdam School for Cultural Analysis Annual International Workshop *Dislocating Agency and Moving Objects: Association, Demarcation and Transformation*, Amsterdam, April 2013.

Christian Storch

- 'Composer, Traveller, Writer: Pietro Della Valle's Viaggi (1650–1663) and Musical Life in Early Seventeenth-Century Goa', workshop *Dissidents and Eccentrics: Lateral Thinkers in the History of Indian Music*, Göttingen, May 2012.
- 'Musik und Mission im Kontext des europäischen Kolonialismus der Frühen Neuzeit: Das Beispiel des Estado da Índia', seminar *Von Iquitos bis Tranquebar: Musik in der christlich-kolonialen Mission*, Heidelberg, December 2011.
- 'Music and Mission in Early Colonialism, or, How the Pagans Were "Convinced" of Christianity', conference *Musica, Discurso, Poder*, Braga (Portugal), March 2011.
- 'Musik zwischen Missionierung und staatlicher Propaganda. Der Einfluss der portugiesischen Musikkultur in Südostasien im 16. und 17. Jahrhundert', annual conference of the *Gesellschaft für Musikforschung*, Rome, November 2010.
- 'The Influence of the Portuguese Musical Culture in Southeast Asia in the 16th and 17th Centuries', conference *Portuguese and Luso-Asian Legacies in Southeast Asia, 1511-2011*, Singapore, September 2010.

Contact

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The group's website at the University of Göttingen will not be updated after April 2014. Some material on past research and future projects, particularly on music and torture, will be available at www.social-musicology.net.

Members of the group, 2008-2014

Group leader

M. J. Grant 2008-2014

Research assistants

Cornelia Nuxoll 2008-2014

Christian Storch 2010-2014

Stephanie Leder 2010-2014

Anna Papaeti * 2011-2014

Simone Christine Münz 2008-2011

Férdia J. Stone-Davis 2012-2014

Ingvill Morlandstö 2008-2009

Inna Klause 2014

Student assistants

Rebecca Möllemann 2008-2009

Mareike Jacobs 2009-2010

Joshua Weitzel 2011-2012

Lisa-Maria Hallenberger 2013

Visiting scholars

Kirsten Dyck (Fulbright) 2011-2012

Joe Stroud (DAAD) 2012

Secretarial support

Anke Schmidt

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Picture credits

Title page – Military signal horn built by Julius Altrichter, Frankfurt an der Oder, between 1868–1915. Originally from the collection of Felix Hoerberger, who played it as a soldier during the Second World War; now held in the Musical Instrument Collection of the University of Göttingen, Inventory No. 1195.

p.1 – “The Drummer Boy’s Dream” (c. 1866) by Frederic James Shields, © Trustees of the British Museum.

p.2 – Study for “The Wounded Drummer Boy” (ca. 1864-1870) by Eastman Johnson, Brooklyn Museum, public domain.

p.4 – Official logo for the conference and book *The Soundtrack of Conflict*, designed by Philip Bais/Leading Image.

p.5 – Depiction of an Indo-Portuguese wedding from Pietro della Valle, *Reiß-Beschreibung in die orientalische Länder* (Geneva, 1674), public domain.

p.6 – Kigali Memorial Centre, Gisozi, Rwanda. Image by Fanny Scherzer and released for common use by her.

p.7 – Detail from image “Hey for the life of a soldier”, published in the Chartist Newspaper *The Northern Star*, February 1838. Digitalised by the Nineteenth-Century Serials Edition, ncse (2007), <http://www.ncse.ac.uk/>