



MUSIC 7: MUSIC, HUMAN RIGHTS, AND CULTURAL RIGHTS



COURSE INFORMATION

Arms Music Center 212
Tuesday-Thursday 10:00-11:20

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COURSE DESCRIPTION

While music is commonly thought of as a human universal, questions concerning the universality of human rights and the relativity of cultural forms are becoming more urgent because of global interaction and conflict. Music gives voice to human dignity and makes claims about social justice. Music is a register of power and domination, as is its silencing. The specific cultural contexts that give music its meaning may not translate into global arenas, thus highlighting the dilemmas of universality. In this course, we will examine musical censorship in Indonesia, music and the indigenous rights of the Naxi in China and the Suyá in Brazil, the use of music as an instrument of torture by the United States military, music and HIV/AIDS activism in Uganda, popular music and minority language protection in the Russian Federation, music and the study of trauma, disabilities, and human ecology, and music in the lives of Tibetan refugees, for instance. The course will feature visiting performers and will pay particular attention to the discretely musical aspects of human and cultural rights. Our work will be oriented towards activism beyond the classroom.

This semester, we will engage with literature from ethnomusicology, anthropology, and other social sciences. You will become comfortable hearing musics and thinking about musical practices in terms of how sounds and the realities they create are related to rights discourses and claims. Finally, you will become fluent in speaking and writing about music and rights in a critical, original manner.

Because music, ideas about music, and claims about human and cultural rights are constantly emerging and contested, classroom debate and discussion are vital to this course. In other words, music, human rights, and cultural rights are about sound in fundamental ways, and the sound of exploration, debate, and discussion will be a central aspect of each class.

All weekly readings and listenings that are not in texts required for purchase will be accessible as pdfs and mp3s on the course website.

COURSE REQUIREMENTS AND EXPECTATIONS

Needless to say, preparation for, attendance at, and active participation in every class meeting is essential. No unexcused absences are permitted. Graded in-class work cannot be made up, no exceptions. In order for an absence to be excused due to illness or an exceptional and unavoidable personal conflict, you must be in touch with me well beforehand. An email sent after an absence is polite, but it does not excuse that absence. All assignments must be submitted to me as an email attachment in .doc or .pdf format by their due date. I do not accept hard copies. Finally, I welcome and encourage you to speak with me at any time about any aspect of the course. Remember: the more you give to this course, the more I can give to you individually and as a group; the more you speak and listen critically and creatively, the more you will learn.

Your work in this course will be challenging, rewarding, and varied. I will hand out guidelines and rubrics for all the work you will do in order to make my expectations and standards for evaluation completely clear. At the end of each unit, you will write a short (750 word) essay addressing questions I pose that draws meaningfully and critically on the readings, listenings, and work we've done. At the end of the semester, there will be a final essay of more substantial length (2500 words) that will draw together the work we've done throughout the course. With the exception of your final essay, you may revise and rewrite any work you do in this course in order to realize more fully given guidelines and rubrics. Growth through self-criticism and discussion with me are central to this process and to this course.

As part of our unit on music, violence, and war we will be collaborating with Prof. Kallick's class on a project called "The Experience of War," which will include a performance of Benjamin Britten's *War Requiem* on March 8.

Our work in this course will be done according to Amherst College's Statement of Intellectual Responsibility:

<https://cms.amherst.edu/academiclife/dean_faculty/policiesprocedures/sir>

Here are due dates to keep in mind:

Essay #1: Monday, February 11 at 8:00 PM
Essay #2: Monday, February 18 at 8:00 PM
Essay #3: Monday, February 25 at 8:00 PM
Essay #4: Monday, March 24 at 8:00 PM
Essay #5: Monday, April 7 at 8:00 PM
Essay #6: Monday, April 28 at 8:00 PM
Essay #7: Monday, May 12 at 8:00 PM
Final Essay: Friday, May 16 at 12:00 PM

Other dates to keep in mind:

Sunday, February 24, 4:00-6:00: Introduction to Benjamin Britten's *War Requiem* and discussion of "The Experience of War" project with Prof. Kallick's class

Contributions for "The Experience of War" website due Sunday, March 2 at 4:00

Saturday, March 8: Presentation of "The Experience of War" project at Amherst Today and performance of Benjamin Britten's *War Requiem* (8:00)

Your grade will be determined as follows:

Participation in class and “The Experience of War” project—20%

Short essays—55%

Final essay—25%

COURSE TEXTS (available at Amherst Books)

Jonathan Ritter and J. Martin Daughtry, eds., *Music in the Post-9/11 World* (New York: Routledge, 2007)

Gregory F. Barz, *Singing for Life: HIV/AIDS and Music in Uganda* (New York: Routledge, 2006)

Michael Ignatieff, *Human Rights as Politics and Idolatry*, Amy Gutmann, ed. (Princeton: Princeton University Press, 2001)

Micheline R. Ishay, *The History of Human Rights: From Ancient Times to the Globalization Era* (Berkeley: University of California Press, 2004)

Marie Korpe, ed., *Shoot the Singer!: Music Censorship Today* (New York: Zed Books, 2004)

Neil Lerner and Joseph Straus, eds., *Sounding Off: Theorizing Disability in Music* (New York: Routledge, 2006)

Oliver Sacks, *Musicophilia: Tales of Music and the Brain* (New York: Alfred A. Knopf, 2007)

COURSE WEBSITE

<https://cms.amherst.edu/academiclife/departments/courses/0708S/MUSI/MUSI-07-0708S>

OTHER WEBSITES

Freemuse—The World Forum on Music and Censorship <<http://freemuse.org/>>

Music and Cultural Rights: <<http://www.musicandculturalrights.org/>>

VOXLOX Documentary Sound Art: <<http://www.voxlox.net/>>

Centre for Political Song: <<http://www.gcal.ac.uk/politicalsong/>>

Berkshire Hills Music Academy: <<http://www.berkshirehills.org/>>

Amnesty International: <<http://www.amnestyusa.org/>>

Human Rights Watch: <<http://www.hrw.org/>>

Center for Economic and Social Rights: <<http://cesr.org/culture>>



I. MUSIC, RIGHTS, AND THE DILEMMAS OF UNIVERSALITY AND RELATIVISM**WEEK 1**

Required reading over the first two weeks

Micheline R. Ishay, *The History of Human Rights: From Ancient Times to the Globalization Era* (Berkeley: University of California Press, 2004), 2-14; 246-313

Required reading for Thursday

Bruno Nettl, *The Study of Ethnomusicology: Thirty-one Issues and Concepts*, new edition (Urbana: University of Illinois Press, 2005), 16-26, 42-59

Bruno Nettl, "An Ethnomusicologist Contemplates Universals in Musical Sound and Musical Culture," *The Origins of Music*, Nils L. Wallin, Björn Merker, and Steven Brown, eds. (Cambridge: Massachusetts Institute of Technology Press, 2000)

Additional reading

Jack Donnelly, *Universal Human Rights in Theory and Practice*, second edition (Ithaca: Cornell University Press, 2003)

Micheline R. Ishay, *The History of Human Rights: From Ancient Times to the Globalization Era* (Berkeley: University of California Press, 2004), 316-355

Michael J. Perry, *The Idea of Human Rights: Four Inquiries* (Oxford: Oxford University Press, 1998)

Andrew Clapham, *Human Rights: A Very Short Introduction* (Oxford: Oxford University Press, 2007)

Listening

Unit 1 mp3s

WEEK 2

Required reading for Tuesday

Jane K. Cowan, Marie-Bénédicte Dembour, and Richard A. Wilson, eds., "Introduction," *Culture and Rights: Anthropological Perspectives* (Cambridge: Cambridge University Press, 2001)

Cyrielle Fleury, Pascale Labbé, and Gillian Pritchett, "The Universality of Music and Human Rights," *La Scena Musicale* 10/2 (2004)
<<http://www.scena.org/lsm/sm10-2/universalite-musique-en.htm>>

Bell Yung and Andrew Weintraub, “Music and Cultural Rights: Trends and Prospects,” <<http://www.musicandculturalrights.org/>>

Required reading for Thursday

Michael Ignatieff, “Human Rights as Idolatry,” *Human Rights as Politics and Idolatry*, Amy Gutmann, ed. (Princeton: Princeton University Press, 2001)

Additional reading

Amy Gutmann, “Introduction,” *Human Rights as Politics and Idolatry*, Amy Gutmann, ed. (Princeton: Princeton University Press, 2001)

Michael Ignatieff, “Human Rights as Politics,” *Human Rights as Politics and Idolatry*, Amy Gutmann, ed. (Princeton: Princeton University Press, 2001)

Ellen Messer, “Anthropology and Human Rights,” *Annual Review of Anthropology* 22 (1993): 221-249

Listening

Unit 1 mp3s

Essay #1 due Monday, February 11 at 8:00 pm

2. UNESCO, ITS IDEOLOGIES, AND ITS IMPACT IN THE BALTICS

WEEK 3

Required reading for Tuesday

United Nations Universal Declaration of Human Rights (1948)

Multi-National Candidature File for the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (2003)

The Protection and Promotion of Musical Diversity (UNESCO and the International Music Council, 2006)

UNESCO Universal Declaration on Cultural Diversity (2001)

UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003)

Required reading for Thursday

Thomas Hylland Eriksen, “Between Universalism and Relativism: A Critique of the UNESCO Concept of Culture,” *Culture and Rights: Anthropological Perspectives*, Jane K. Cowan, Marie-Bénédicte Dembour, and Richard A. Wilson, eds. (Cambridge: Cambridge University Press, 2001)

Additional reading

European Union Council Decision on the conclusion of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2006)

Our Creative Diversity (World Commission for Culture and Development, 1995)

UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005)

UNESCO Baltic Cultural Tourism Policy Paper (2001-2003)

United Nations International Covenant on Economic, Social, and Cultural Rights (1966)

United Nations International Covenant on Civil and Political Rights (1966)

Listening

Unit 2 mp3s

Films

Laulupidu Marimaal/Mari Song Festival (Aleksei Aleksejev, 2005)

Eesti XXIV Üldlaulupidu “Alati teel” (ETV, 2005)

Essay #2 due Monday, February 18 at 8:00 pm

3. SILENCE AND CENSORSHIP**WEEK 4***Required reading for Tuesday*

Martin Cloonan and Reebee Garofalo, “Introduction,” *Policing Pop*, Martin Cloonan and Reebee Garofalo, eds. (Philadelphia: Temple University Press, 2003)

Martin Cloonan, “Call That Censorship? Problems of Definition,” *Policing Pop*, Martin Cloonan and Reebee Garofalo, eds. (Philadelphia: Temple University Press, 2003)

Alenka Barber-Kersovan, “Music as a Parallel Power Structure,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

Martin Cloonan, “What is Music Censorship? Towards a Better Understanding of the Term,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

Required reading for Thursday

John Baily, “Music Censorship in Afghanistan Before and After the Taliban,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

John Baily, *Can You Stop the Birds from Singing? The Censorship of Music in Afghanistan* (Copenhagen: Freemuse, 2001)

Martin Scherzinger, “Double Voices of Musical Censorship after 9/11,” *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds. (New York: Routledge, 2007)

Additional reading

John Otterbeck, “Music as a Useless Activity: Conservative Interpretations of Music in Islam,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

Ron Synovitz, “Afghanistan: Women’s Music Program Angers Conservative Critics,” *Radio Free Europe/Radio Liberty* (23 August 2006)
<<http://www.rferl.org/featuresarticle/2006/08/bf4a4e2c-0a29-4ca0-84d6-19b4505ca346.html>>

Ron Synovitz, “Afghanistan: Musicians Struggling to Revive Classical Heritage after Taliban,” *Radio Free Europe/Radio Liberty* (11 November 2005)
<<http://www.rferl.org/featuresarticle/2005/11/7C053EF0-FD8D-4C32-B546-299DE98E2A64.html>>

Ameneh Youssefzadeh, “Singing in a Theocracy: Female Musicians in Iran,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

Listening

Unit 3 mp3s

Film

Shut Up & Sing (Barbara Kopple and Cecilia Peck, 2007)

Essay #3 due Monday, February 25 at 8:00 pm

4. MUSIC, VIOLENCE, AND WAR

Sunday, February 24, 4:00-6:00: Introduction to Benjamin Britten's *War Requiem* and discussion of "The Experience of War" project with Prof. Kallick's class

WEEK 5

Required reading for Tuesday

Suzanne G. Cusick, "Music as Torture/Music as Weapon," *Revista Transcultural de Música* 10 (2006): <http://www.sibetrans.com/trans/trans10/cusick_eng.htm>

Suzanne G. Cusick, "'You are in a place that is out of the world...': Music in the Detention Camps of the 'Global War on Terror,'" *Journal of the Society for American Music* 2/1 (2008): 1-26

Clive Stafford Smith, "Torture by Music," *New Statesman* (06 November 2006)
<<http://www.newstatesman.com/200611060029/>>

"Sesame Street Breaks Iraqi POWs," *BBC News Online* (20 May 2003)
<http://news.bbc.co.uk/2/hi/middle_east/3042907.stm>

Lane DeGregory, "Iraq 'n' Roll," *St. Petersburg Times* (21 November 2004)
<http://www.sptimes.com/2004/11/21/Floridian/Iraq_n_roll.shtml>

Listening

Unit 4 mp3s

Contributions for "The Experience of War" website due Sunday, March 2 at 4:00

WEEK 6

Required reading for Tuesday

J. Martin Daughtry, "Charting Courses through Terror's Wake: An Introduction," *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds. (New York: Routledge, 2007)

Peter Tregear, "For *alle Menschen*? Classical Music and Remembrance after 9/11," *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds. (New York: Routledge, 2007)

James R. Grippo, "'I'll tell you why we hate you!': Sha'bān 'Abd al-Rahīm and Middle Eastern Reactions to 9/11," *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds. (New York: Routledge, 2007)

Required reading for Thursday

Jonathan R. Pieslak, “Sound Targets: Music and the War in Iraq,” *Journal of Musicological Research* 26/2-3 (2007): 123-149

Additional reading

Gage Averill, “Soundly Organized Humanity,” *ECHO: A Music-Centered Journal* 3(2), http://www.echo.ucla.edu/volume3-issue2/sept11_roundtable/averill_response.html

Anne Elise Thomas, “Building Culture: Reflections on September 11 from Amman, Jordan,” *ECHO: A Music-Centered Journal* 3(2), http://www.echo.ucla.edu/volume3-issue2/sept11_roundtable/thomas_response.html

Timothy Rice, Hiromi Lorraine Sakata, Ali Jihad Racy, and Nazir Jairazbhoy, “Music Perspectives on Sept. 11: A Roundtable on Music, Community, Politics, and Violence,” *ECHO: A Music-Centered Journal* 3(2), http://www.echo.ucla.edu/volume3-issue2/sept11_roundtable/index.html

Eric Nuzum, “Crash Into Me, Baby: America’s Implicit Music Censorship Since 11 September,” *Shoot the Singer!: Music Censorship Today*, Marie Korpe, ed. (London: Zed Books, 2004)

Listening

Unit 4 mp3s

Films

Voices of Iraq (The People of Iraq, 2004)

Soundtrack to War (George Gittoes, 2004)

Saturday, March 8: Presentation of “Experience of War” project at Amherst Today and performance of Benjamin Britten’s *War Requiem* (8:00)

WEEK 7*Required reading for Tuesday*

John Baily, “The Making of *Amir: An Afghan Refugee Musician’s Life in Peshawar, Pakistan*: A Study Guide to the Film” (Boston: Documentary Educational Resources, 1990)

Veronica Doubleday, “9/11 and the Politics of Music-Making in Afghanistan,” *Music in the Post-9/11 World*, Jonathan Ritter and J. Martin Daughtry, eds. (New York: Routledge, 2007)

Listening

Unit 4 mp3s

Films

Amir: An Afghan Refugee Musician's Life in Peshawar, Pakistan (John Baily, 1985)

A Kabul Music Diary (John Baily, 2002)

Breaking the Silence (Michael Broughton, 2002)

The Rock Star and the Mullahs (Salman Ahmad, 2007)

WEEK 8: BREAK!

Essay #4 due Monday, March 24 at 8:00 pm

5. HIV/AIDS, HEALING, AND MUSIC IN AFRICA

WEEK 9

Required reading for Tuesday and Thursday

Gregory Barz, *Singing for Life: HIV/AIDS and Music in Uganda* (New York: Routledge, 2006)

Additional reading

Gregory Barz, "No One Will Listen To Us Unless We Bring Our Drums!: AIDS and Women's Music Performance in Uganda," *The aWake Project: Uniting Against the African AIDS Crisis* (Nashville: W. Publishing, 2002)

Listening

Unit 5 mp3s

WEEK 10

Required reading for Tuesday and Thursday

Gregory Barz, *Singing for Life: HIV/AIDS and Music in Uganda* (New York: Routledge, 2006)

Additional reading

Paul Attinello, "Fever/Fragile/Fatigue: Music, AIDS, Present, and ...," *Sounding Off: Theorizing Disability in Music*, Neil Lerner and Joseph N. Straus, eds. (New York: Routledge, 2006)

Tore Tvarnø Lind, “Meaning, Power, and Exoticism in Medicinal Music: A Case Study of MusiCure in Denmark,” *Ethnomusicology Forum* 16/2 (2007): 209-242

Benjamin D. Koen, “Medical Ethnomusicology in the Pamir Mountains: Music and Prayer in Healing,” *Ethnomusicology* 49/2 (2005): 287-311

Listening

Unit 5 mp3s

Film

War/ Dance (Sean Fine and Andrea Nix Fine, 2007)

Essay #5 due Monday, April 7 at 8:00 pm

6. ABILITY AND DISABILITY

WEEK 11

Required reading for Tuesday

Oliver Sacks, *Musophilia: Tales of Music and the Brain* (New York: Alfred A. Knopf, 2007), 89-150, 160-164, 214-275, 317-334

Additional reading

Susan Sontag, *Illness as Metaphor* (New York: Farrar, Straus and Giroux, 1977)

Listening

Unit 6 mp3s

In class on April 10: performance and discussion with musicians from the Berkshire Hills Music Academy

WEEK 12

Required reading for Tuesday

Neil Lerner and Joseph N. Straus, “Introduction: Theorizing Disability in Music,” *Sounding Off: Theorizing Disability in Music*, Neil Lerner and Joseph N. Straus, eds. (New York: Routledge, 2006)

Required reading for Thursday

Alex Lubet, “Tunes of Impairment: An Ethnomusicology of Disability,” *Review of Disability Studies* 1/1 (2004): 133-156

Additional reading

Joseph N. Straus, “Normalizing the Abnormal: Disability in Music and Music Theory,” *Journal of the American Musicological Society* 59/1 (2006): 113-184

Listening

Unit 6 mp3s

WEEK 13*Required reading for Tuesday*

Evelyn Glennie, “Disability Essay,”
<http://www.evelyn.co.uk/live/disability_essay.htm>

Evelyn Glennie, “The Hearing Essay,”
<http://www.evelyn.co.uk/live/hearing_essay.htm>

Jennifer Iverson, “Dancing Out of the Dark: How Music Refutes Disability Stereotypes in *Dancer in the Dark*,” *Sounding Off: Theorizing Disability in Music*, Neil Lerner and Joseph N. Straus, eds. (New York: Routledge, 2006)

Additional reading

Maria Cizmic, “Of Bodies and Narratives: Musical Representations of Pain and Illness in HBO’s *W;t*,” *Sounding Off: Theorizing Disability in Music*, Neil Lerner and Joseph N. Straus, eds. (New York: Routledge, 2006)

Dave Headlam, “Learning to Hear Autistically,” *Sounding Off: Theorizing Disability in Music*, Neil Lerner and Joseph N. Straus, eds. (New York: Routledge, 2006)

Listening

Unit 6 mp3s

Film

Touch the Sound: A Sound Journey with Evelyn Glennie (Thomas Riedelsheimer, 2004)

Essay #6 due Monday, April 28 at 8:00 pm

7. MUSIC, RIGHTS ACTIVISM, AND DEVELOPMENT**WEEK 14***Required reading for Tuesday*

Ellen Gruenbaum, *The Female Circumcision Controversy: An Anthropological Perspective* (Philadelphia: University of Pennsylvania Press, 2001), 1-35

In class on May 1: Presentation and discussion with Susan McLucas of Healthy Tomorrow/Stop Excision

Listening

Unit 7 mp3s

WEEK 15

Required reading for Tuesday

Jeffers Engelhardt, “Jonah Ndirangu’s Story and Songs: Towards a Musical Ethnography of Microfinance Participation”

Van Buren, Kathleen. 2007. “Partnering for Social Change: Exploring Relationships Between Musicians and Organizations in Nairobi, Kenya.” *Ethnomusicology Forum* 16(2): 303-326.

Additional reading

Kidula, Jean. 2000. “Polishing the Luster of the Stars: Music Professionalism Made Workable in Kenya.” *Ethnomusicology* 44 (3): 408-428

Brett, John A. 2006. “We Sacrifice and Eat Less”: The Structural Complexities of Microfinance Participation.” *Human Organization* 65(1): 8-19

Listening

Unit 7 mp3s

Film

The Flute Player (Jocelyn Glatzer, 2003)

Essay #7 due Monday, May 12 at 8:00 pm

Final essay due Friday, May 16 at 12:00 pm