

First international workshop

The Nordic network Researching Music Censorship
May 5th and 6th 2011

At Department of Arts and Cultural Studies, Section of Musicology,
Klerkegade 2, 1308 Copenhagen K
Lecture room 1, ground floor

Program

PhD seminar, May 5th from 9 to 12.

A PhD seminar will be held prior to the morning of the 5th of May, and the participants will continue the work by attending the workshop through to Friday.

The steering committee of the network will function as teachers and the two keynote speakers, Bruce Johnson and Martin Cloonan will join the seminar as resource persons.

The PhD seminar will follow the workshop format and each participant will briefly present their work, which will then be discussed by the group and the attending discussants.

(A separate program will be posted to participants)

12:00-13:00 Lunch at the department

Workshop

Thursday May 5th

13-13:30 Welcome and presentation of the Researching Music Censorship network:
Goals, ambitions and strategies
By Annemette Kirkegaard, University of Copenhagen

13:30–15:00 Keynote lectures:
Popular Music, Violence and Regulation,
By Martin Cloonan, Glasgow University, and Bruce Johnson, Macquarie University
Chair: Jonas Otterbeck, University of Lund

15:00-15:30 Coffee break

15:30-16:00 Presentations of participants, discussion and networking.
Chair: Helmi Järviluoma-Mäkelä, University of Eastern Finland

16:00-17:00 Paper: Politics of Frequencies: Sound, Technology, Vibration
By Erik Steinskog, University of Copenhagen
Discussant and chair: Steen K. Nielsen, Aarhus University

17:00-18:00 Presentation of Freemuse and discussion on issues of activism, advocacy and research
By Krister Malm, Stockholm
Discussant and Chair: Johannes Brusila, Åbo Akademi University

19:30- ? Dinner at restaurant Zeleste, Store Strandstræde 6, 1256 Copenhagen K (at Nyhavn)

Friday May 6th

- 9:00-10:00 Paper: Making Sense of Musical Pain in ‘No Touch Torture’
By Tore Tvarnø Lind, University of Copenhagen
Discussant and chair: Pekka Suutari, University of Eastern Finland
- 10:00-11:00 Paper: The criminalisation of Culture? The Inclusion/exclusion of Popular Repertoire
in Finnish Secondary School Music Lessons
By Alexis Robertson, PhD student at The Sibelius Academy, Finland
Discussant and Chair: Mads Krogh, Aarhus University
- 11:00-12:00 Paper: Bending the music history; The work of the Reichsstelle für
Musikbearbeitungen 1940-1945
By Ursula Geisler, University of Lund
Discussant and chair: Michael Fjeldsøe, University of Copenhagen
- 12:00-13:30 Lunch
- 13:30-14:00 Concluding discussion; sum up – what next?
Chair: Annemette Kirkegaard
- 14:00 Chill out – coffee and beer

Welcome to all

Tore Tvarnø Lind and Annemette Kirkegaard

Abstracts

Erik Steinskog, University of Copenhagen

Politics of Frequencies: Sound, Technology, Vibration

In his book *Gramophone, Film, Typewriter* (1986; English translation, 1999), Friedrich Kittler claims that “the entertainment industry is, in any conceivable sense of the word, an abuse of army equipment.” Mentioning different technologies, including microphones and stereo equipment, Kittler points to similarities between developments in compositional music, popular music, and war, where effects of sound are at stake. These technologies, and others, often originated in the military, but have, along the way, been inserted into what is nowadays some times referred to as the “military-entertainment complex.” Steve Goodman’s recent book *Sonic Warfare: Sound, Affect, and the Ecology of Fear* (2010) relates to this discussion, but takes it further by exploring an even wider range of acoustic phenomena. Coining the term “politics of frequency,” Goodman argues for differences within sound, noise, and vibration, where sound’s different effects on the body is crucial. The wide understanding of war in Kittler might be somewhat ambiguous (as Geoffrey Winthrop-Young argues in “Drill and Distraction in the Yellow Submarine: On the Dominance of War in Friedrich Kittler’s Media Theory,” 2002), but Goodman makes a good case for still new intersections between productions of sound within the musical field in relation to war as well as police work (with sonic bombs and high-frequency sounds breaking up demonstrations as only two examples). This paper attempts an exploration based in Goodman’s book about the relation between musical sounds and military sounds. The politics of frequency relates to different sonic dimensions – Goodman focusing on bass as well as subsonic dimensions – and the physical effects of vibrations arguably also leads to a contested sonic space.

Tore Tvarnø Lind

Making Sense of Musical Pain in ‘No Touch Torture’

In this paper I address the relation between music/sound and pain in context of torture/harsh interrogation. The aim of torture is to inflict pain. The aim of harsh interrogation is to extract information from suspects by inflicting as much pain as possible without violating the law, that is, without the intensity of physical pain amounting to torture. As music takes part in a negotiated space of pain, how is music/sound torture understood to be more or less painful? As distinctions between physical and mental pain are troublesome, I welcome a discussion of where musical pain is supposed to be located.

Categorized as ‘no touch torture’ music is listed alongside physical stress positions, exposure to heat and cold, and sexual humiliation among others, which share the tactical advantage that they not leave any marks on the fleshy surface of the human body. These applications are therefore hard to monitor and document, which is why they (at least in part) in an age of monitoring are favored over others.

Prior to the beginning of the war in Iraq (2003), the U.S. administration ventured into what we might call a ‘politics of pain’ – a practice of graduating pain in order to dismiss various harsh interrogation strategies as torture proper. Pain inflicted on victims must be ‘severe’ in order to classify as torture. Thus the issue of pain turned into questions of semantics. “One has to imagine an interrogator making nice judgments about the sufferings of his victim” to ensure that he does “not produce pain and suffering of the requisite intensity” (Lewis in Greenberg and Dratel 2005: xiv).

Music scholars widely agree that no musical practice takes place in a cultural vacuum. Is the practice of music torture any different? When we talk about pain it follows that it is not music (as ‘music’), but sound, the sheer intensity of sonic force, that damages the human body. Yet, in the torture chamber musical pain is part of a complex interplay between politics, power, and sexual fantasy that defines the relation between torturers and victims (and spectators, which means the rest of us). Humiliation, whether musical or sexual in nature, denial of self, and memory loss, are all painful consequences of brutal treatment that alleged terrorists in the Abu Ghraib prison and other “out of the world”-places have experienced (to echo Cusick 2008). These kinds of pain may be different from that resulting from a combat boot kidney kick; yet how are we supposed

to talk meaningfully about musical pain (understood as a 'psychological' property) and cultural humiliation as more or less severe?

References

- Cusick, Suzanne G. 2008. "'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: 1-26.
- Lewis, Anthony. 2005. "Introduction," in Greenberg, Karen J. & Joshua L. Dratel (eds.): *The Torture Papers: The Road to Abu Ghraib*. Cambridge and New York: Cambridge University Press: xiii-xvi.

Alexis Robertson, Sibelius Academy Finland

The Criminalization of Culture?

The Inclusion/Exclusion of Popular Repertoire in Finnish Secondary School Music Lessons

The established tradition of popular music education in Finnish secondary schools encourages teachers to embrace a pluralistic approach, and teach a variety of genres, and employing a variety of methods. However, there is little research-based information about how teachers select popular repertoire, whether embracing pluralism has led to a laissez-faire approach, or whether careful decisions are made regarding the appropriateness of popular genres for school music education. One need only think of the explicit lyrics, potentially offensive themes or suggestive dance choreography in many popular genres to question whether the values, beliefs, ideologies and meanings embedded in many popular musics are in keeping with those espoused by the school.

The inclusion of music in the Finnish secondary school curriculum is heavily reliant on the notions that music "plays a significant part in human culture" (Finnish National Board of Education, 2003), and the inclusion of popular music in music syllabi, educators hope to "reinforce [students'] self-knowledge and holistic well being" and to "support their self-esteem"(ibid). In addition, schools are expected, and designed, to play a central role in adolescent substance abuse prevention and in dealing with serious youth transgression. These values of schooling may hold significant implications for the popular repertoire deemed 'appropriate' for the classroom, assuming the teacher understands, and mediates (McLaren, 1995) meanings of the music taught.

In drawing on cultural criminological theories, writings on the sociology of popular music and critical pedagogy, the proposed research explores how Finnish music teachers reflect on the inclusion, exclusion or censor of popular genres frequently associated with antisocial, undesirable, deviant or even criminal behaviours, in this project referred to as *criminalized* musics, in their classroom practices. The project will also identify the factors they identify as important in their decision making processes, highlighting the role of context, power relations, the mediation of popular musics and meaning construction. Comprised of three studies the project will incorporate both qualitative and quantitative research methods involving a narrative study, a questionnaire survey and interviews.

If music is to be taken "seriously as a material of social structuring" (DeNora, 2002), school repertoire inclusion, exclusion or censorship is an "important, powerful, and, ultimately, political" (Froehlich, 2002) process that may benefit from "a more explicit awareness of what music may "make possible" (or impossible)" (DeNora, 2002), an awareness that the proposed research aims to contribute towards.

References:

- DeNora, T. (2002). *The Everyday as Extraordinary: Response from Tia DeNora. Action, Criticism, and Theory for Music Education*. Vol. 1, no.2
- Finnish National Board of Education (2003). *National Core Curriculum for Upper Secondary Schools: Music*. http://www.edu.fi/julkaisut/english/LOPS_2003_engl.pdf
- Froehlich, H. (2002). *Tackling the Seemingly Obvious – a Daunting Task Indeed: An Essay Review of Music in Everyday Life. Action, Criticism, and Theory for Music Education*. Vol. 1, no.2
http://act.maydaygroup.org/articles/Froehlich1_2.pdf
- McLaren, P (1995). *Critical Pedagogy and Predatory Culture: Oppositional politics in a postmodern era*. London: Routledge

Ursula Geisler, Lund University:

Bending the music history

The work of the *Reichsstelle für Musikbearbeitungen* 1940-1945

When Joseph Goebbels in April 1940 established the *Reichsstelle für Musikbearbeitungen* World War II was already ongoing for seven months and Norway was on the point of being occupied by the *Wehrmacht*. The *Reichsstelle* was commissioned – like the *Musikprüfstelle* – to keep an eye on the “purity” of the musical repertoire along with the National socialist ideology. In detailed editing processes the repertoire was bowdlerized and adjusted to the newly formulated Pan-Germanist cultural needs. In this paper I will take some concrete examples of this censorship work in the Third Reich as a starting point for some broader reflections on the goals and institutionalisation of musical censorship.

The screenshot shows a Windows Internet Explorer browser window displaying a Google Books search result. The address bar shows the URL: <http://books.google.de/books?id=pPs82s3NA-0C&pg=PA370&dq=%22reichsstelle+f%C3%BCr+musikbearbeitungen%22>. The search query is "reichsstelle für musikbearbeitungen". The search results show one result by Peter Raabe, page 370. The text on the page includes a search result snippet: "Ergebnis 4 von 7 in diesem Buch für 'reichsstelle für musikbearbeitungen' - < Zurück Vorwärts > - Alle anzeigen Suche löschen". The main text on the page is: "initiiert. Mehrfach boten Privatleute oder Verlage Arbeiten an oder machten Vor-". There are several footnotes at the bottom of the page:
424 Vgl. H.-J. MOSER: „Von der Tätigkeit der Reichsstelle für Musikbearbeitungen“, in: *Jahrbuch für deutsche Musik 1943*, S. 78-82; H. DREWES: „Die Reichsstelle für Musikbearbeitungen“, in: *AMZ 70* (1943), S. 25-27.
425 *AMZ 68* (1941), S. 319.
426 DREWES, „Die Reichsstelle für Musikbearbeitungen“, S. 26. Hier werden auch weitere Projekte und ihre Bearbeiter genannt.
427 Auch Paul Höffer erhielt 1944 für sein Oratorium *Mysterium der Liebe* einen Auftrag der Reichsstelle für Musikbearbeitungen. Er hatte es 1943 ursprünglich für die Stadt Münster geschrieben, wo die Aufführung jedoch nicht stattfinden konnte. Weil er kein Honorar bekommen hatte, wandte er sich an Drewes. Brief von Paul Höffer an Heinz Drewes vom 11. Februar 1944, BA R 55/20580, Bl. 41.
428 DREWES, „Die Reichsstelle für Musikbearbeitungen“, S. 25.
429 BA, R 55/20578, Bl. 65.
The bottom of the screenshot shows the Windows taskbar with the date 04.04.2011 and time 18:29.