



MUSIC 7: MUSIC, HUMAN RIGHTS, AND CULTURAL RIGHTS



COURSE INFORMATION

Arms Music Center 102
Monday-Wednesday 2:00-3:20

Assistant Professor Jeffers Engelhardt
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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 the given guidelines and rubrics. Growth through self-criticism and discussion with me are central to this process and to this course.

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:

Position paper: Monday, September 22 at 8:00 PM
 Essay #1: Friday, October 3 at 8:00 PM
 Essay #2: Friday, October 24 at 8:00 PM
 Essay #3: Friday, November 7 at 8:00 PM
 Essay #4: Monday, November 24 at 8:00 PM
 Final Essay: Wednesday, December 17 at 12:00 PM

Your grade will be determined as follows:

Participation in class—20%
 Position paper and short essays—55%
 Final essay—25%

COURSE TEXTS (available at Amherst Books)

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, 2008)

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

COURSE WEBSITE

<<https://www.amherst.edu/academiclife/departments/courses/0809F/MUSI/MUSI-07-0809F>>



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, 2008), 2-14; 246-313

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, 2008), 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)

Lynn Hunt, *Inventing Human Rights: A History* (New York: W.W. Norton & Co., 2007)

Listening

Unit 1 mp3s

WEEK 2

Required reading for Monday

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

Required reading for Wednesday

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/>>

Additional reading

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

Talal Asad, “What Do Human Rights Do?: An Anthropological Enquiry,” *Theory and Event* 4(4):
<http://muse.jhu.edu/journals/theory_and_event/v004/4.4asad.html>

Listening

Unit 1 mp3s

WEEK 3

Required reading for Monday

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)

Listening

Unit 1 mp3s

Roundtable discussion and position paper presentation on Wednesday, September 17

Position paper due Monday, September 22 at 8:00 pm

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

WEEK 4

Required reading for Monday

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 Wednesday

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 (Aleksi Aleksejev, 2005)

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

Eesti X Noorte laulu- ja tantsupidu “Ilmapuu lävel” (ETV, 2007)

Week 5

Required reading for Monday

Jeffers Engelhardt, “Intangible Heritage, Tangible Transformations: UNESCO, the EU, and the Rescaling of Baltic Song and Dance Celebrations,” (Paper presented at the 51st Annual Meeting of the Society for Ethnomusicology, Honolulu, Hawai’I, 2006)

Listening

Unit 2 mp3s

Films

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

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

Eesti X Noorte laulu- ja tantsupidu “Ilmapuu lävel” (ETV, 2007)

Essay #1 due Friday, October 3 at 8:00 pm

3. MUSIC, VIOLENCE, AND WAR

WEEK 5 (cont.)

Required reading for Wednesday

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

Chris Hedges, *War Is a Force That Gives Us Meaning* (New York: Anchor Books, 2002), 1-17

Listening

Unit 3 mp3s

Films

War/Dance (Andrea Nix and Sean Fine, 2008)

Voices of Iraq (The People of Iraq, 2004)

Soundtrack to War (George Gittoes, 2004)

WEEK 6

Required reading for Monday

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

Alec Wilkinson, “Non-Lethal Force,” *The New Yorker* (02 June 2008): 26-33.

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 3 mp3s

Films

War/Dance (Andrea Nix and Sean Fine, 2008)

Voices of Iraq (The People of Iraq, 2004)

Soundtrack to War (George Gittoes, 2004)

WEEK 7

Required reading for Wednesday

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 3 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

Listening

Unit 3 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)

Essay #2 due Friday, October 24 at 8:00 pm

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

WEEK 8 (cont.)

Required reading for Wednesday

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 4 mp3s

WEEK 9

Required reading for Monday and Wednesday

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

Listening

Unit 4 mp3s

WEEK 10

Required reading for Monday

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

Listening

Unit 4 mp3s

Essay #3 due Friday, November 7 at 8:00 pm

5. ABILITY AND DISABILITY**WEEK 10 (cont.)**

Required reading for Wednesday

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)

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

Additional reading

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

Listening

Unit 5 mp3s

WEEK 11

Required reading for Monday

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

In class on November 12: performance and discussion with musicians from the Berkshire Hills Music Academy

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

Michael B. Bakan, et al., "Following Frank: Response-Ability and the Co-Creation of Culture in a Medical Ethnomusicology Program for Children on the Autism Spectrum," *Ethnomusicology* 52(2): 163-202

Listening

Unit 5 mp3s

WEEK 12*Required reading for Wednesday*

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>

Additional reading

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)

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 5 mp3s

Film

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

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

Week 13 Break!**6. MUSIC, RIGHTS ACTIVISM, AND DEVELOPMENT****WEEK 14***Required reading for Monday*

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

In class on December 3: Presentation and discussion with Susan McLucas of Healthy Tomorrow/Stop Excision

Listening

Unit 6 mp3s

WEEK 15

Required reading for Monday

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 6 mp3s

Final essay due Wednesday, December 17 at 12:00 pm