



## **INTERNATIONAL CONFERENCE SOUNDSCAPES OF TRAUMA MUSIC, VIOLENCE, THERAPY**

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Organized by Dr Anna Papaeti in the context of the Marie Skłodowska-Curie acronym MUSEDWAR at Panteion University in collaboration with Professor Athena Athanasiou

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- > Social Anthropology Department, Panteion University
- > Laboratory of Anthropological Research, Panteion University
- > Research Platform SIMM (Belgium)
- > Athens Conservatoire

## **ABSTRACTS**

### **Mitsi Akoyunoglou (Ionian University, Greece) & Ioannis Minogiannis (psychologist): *Music in the Safe Zone: Group Music Therapy with Unaccompanied Minors in a Transit Refugee Camp***

At the Registration and Identification Center for refugees in Chios Island, unaccompanied minors reside in the area specified as *safe zone*. Refugee children who travel alone without an accompanying family member, often experience feelings of helplessness and isolation, which makes psycho-social and emotional support vital for their wellbeing. As a strengths-based intervention, short-term group music therapy was provided to a group of 12 male unaccompanied minor refugees from various ethnicities, ages 14 to 17, for a period of three months within the *safe zone*. The sessions were facilitated by a credentialed music therapist and a clinical psychologist as co-therapists and a cultural mediator who provided translation. The intervention aimed at enhancing psychological resiliency, fostering individual identity within a group environment and re-uniting the adolescents with their healthier self. Data was collected through semi-structured individual interviews conducted prior to the implementation, a self-report *Interest in Music Scale* (2012) completed by all members, the co-therapists' notes and a post-implementation focus group that provided information about the outcome of the intervention from the participants' viewpoint. From the data analysis it became evident that the short-term intervention provided group support and cohesion, presented opportunities for active involvement and emotional engagement, encouraged collective connectivity and respect of self and others, and provided a common platform for communicating life experiences among refugee teenagers. In conclusion, it is argued that group music therapy should be provided for unaccompanied minors as a means for psycho-social and emotional support during the challenging period living in transit refugee camps.

### **Mitsi Akoyunoglou (Ionian University, Greece) & Ioannis Minogiannis (psychologist): *Group Music Therapy for Unaccompanied Minors in Camps and Shelters: A First Approach* (Workshop)**

Within the Registration and Identification Centers unaccompanied refugee minors are obligated to stay for an average of six months with minimal care and few psychosocial support activities. Music therapy is considered a strengths-based and accessible therapeutic medium for refugee individuals and based on music's non-verbal quality and

culture-scented universality, the present workshop aims at introducing a group music therapy module which has been used as psychosocial support for unaccompanied teenaged minors. Drawing from the experience they have accumulated in the field running group music therapy sessions in various refugee settings in Chios Island in the last 2 years, the facilitators of this workshop will present various ways of approaching refugee adolescents through music, of establishing a safe and secure environment, of providing a non-verbal avenue for expression, and of promoting healthy musicking and group cohesion. Participants will be introduced to the structure of the sessions by actively taking part in a “sample” group music therapy intervention. A brief theoretical presentation before the session will set the stage and at the end, time will be allocated for questions and feedback from group members.

**Kirstin Anderson (University of the West of Scotland)**  
*Practitioner Identities and Environment: The Re-Education of a Music Teacher in Prison*

Prison environments are unique institutions that are weighted down in historical and cultural behaviours. To live and work in a prison is not the same as a school or a university; the environment alone dictates that. A prison environment is designed, most often, to constrict and confine; and the practice of engaging people in music making is a subversive act that creates immediate tensions (expression, freedom, exploration). Arts-based programmes can be a vital part of supporting people in and leaving custody; they can also be meaningful ways of engaging communities in discussions about prisons and criminal justice. This paper explores the narrative of my personal experience teaching music in schools in Harlem and the South Bronx, NYC, to teaching music in Scottish prisons over the last sixteen years. Maxine Greene’s philosophies of education are used as a lens to reflect on the development of a teaching practice that recognises the challenges of breaking through expectations, boredom and predefinition of what music making *is* for both the music teacher and participants in secure institutions.

**Annelies Andries (University of Oxford)**  
*From Trauma to Tragedy: Sounding Out War on the Napoleonic Stage*

In 1800, the Paris Opéra recreated the legendary fight between the Horatii and Curiatii, as part of Bernardo Porta’s *Les Horaces*. Critics strongly disapproved; they not have preferred battle narration over presentation (as in Antonio Salieri’s 1786 *Horaces*), but specifically

protested the absence of music. According to one critic, this battle 'inspired horror rather than sorrow; it bloodies the stage with five corpses, and needs the support of a piece of music or at least a drumroll'. The composer picked up this suggestion: at the second performance, the battle was duly accompanied with music. Porta's realignment of expressive means with critical taste serves as the starting point for this paper, which examines the reception of stage music for battle scenes in turn-of-the-century Paris. Drawing on military manuals, personal diaries, and newspaper accounts, I highlight the multiplicity of meanings that accrued to the sounds of war and military music, at a time when war and violence were part of everyday life. Sounds like a drumroll, which conveyed specific orders to soldiers, or announced events such as executions, could also have emotive meaning or create suspense in the theatre. These early-nineteenth-century experiments with sonic accompaniment to battle scenes, I argue, provide a starting point for later nineteenth-century discussions about theatre's role in mediating the often-violent experiences of military events. They did so, in particular, by testing out the balance between providing a credible war soundscape and musical mythologisation, thus allowing music-theatrical pieces to reframe military trauma as tragic national heroism.

**Vassilios Bogiatzis (Panteion University, Athens)**

*Listening Rebetika Songs in Makronisos Concentration Camp (1948-49): A Testimony and an Interpretation Attempt by a Former Detainee*

Recent research concerning the relationship between music and detention/concentration camps offers crucial insights to address certain aspects of everyday life in concentration camps, which were previously neglected. Beginning from this observation, this presentation focuses on the testimony of an exiled person in Makronisos concentration camp during the Greek Civil War, Apostolos Bogiatzis. Having an Asia Minor refugee origin, Apostolos who lived in Athens and Piraeus during the Greek interwar period as a tailor apprentice had a first-hand experience of the social climate and the rising of rebetiko music: attending guitar and dance lessons and visiting 'tekedes' and 'koutoukia' were indispensable parts of his everyday routine. During the Occupation, he joined the Greek Resistance movement through the ranks of the communist-led National Liberation Front (EAM) and its military branch National Popular Liberation Army (ELAS). Due to this commitment, soon after the Liberation, Apostolos was wanted; he was then arrested and finally deported to Makronisos concentration camp. There, he underwent

unthinkable tortures in order to sign the infamous ‘declaration of repentance’, namely the repudiation of communism, something that did not happen. A psychological torture among others was that his beloved music constituted a part of the indoctrination propaganda made by Makronisos Radio Station. This presentation places these parts of the testimony against the background of Apostolos Bogiatzis’ entire life experience. It attempts to explore how he recalled in his text his thoughts at the time as well as how he tried to interpret the music used in order to decode the propagandistic mechanism and thus confront the pain and his torturers’ pressures.

**Katia Chornik (Surrey County Council, University of Manchester)**

*Whose Voices Should We Listen To? Expanding the Memory Archive of Pinochet’s Chile (1973–1990)*

The year 2018 marked the twentieth anniversary of the arrest of General Augusto Pinochet in London, after a Spanish court issued an international warrant for extradition, indicting him for human rights violations. Central to his politics was the extended use of political detention centres, in which thousands were tortured, disappeared and executed. Music was commonly present in these centres. Until recently, however, survivors would often self-censor memories of their musical experiences in detention as only testimonies shedding light on judicial investigations were valued. Positive, empowering experiences such as music festivals organised by prisoners are examples of what the cultural critic and former political prisoner Jorge Montealegre (2018) terms paradoxical happiness. Remembering these stories has prevalently been considered as inadequate, inopportune and inconsequent with the tragic discourse around the dictatorship. In this talk, I will discuss the implications of spotlighting survivors’ memories of empowering musical moments, as well as musical pieces composed in detention that convey happiness, fun and so on. I will also explore the implications of directing attention to the music and memories of other types of witnesses such as perpetrators and casual visitors to political detention centres. I ultimately ask: Whose voices should we listen to?

**Suzanne G. Cusick (New York University)**

*Acoustical Violence and the End of Music*

The study of acoustical violence (and of acoustical techniques for healing) has emerged in the last decade or so as a significant genre of

research. It is one that all but requires the dissolution of boundaries between 'musicology' and 'ethnomusicology', the reconfiguring of both interdisciplines in relation to the emerging interdiscipline of 'sound studies', as well as to contemporary politics, anti-racist and environmental activism, neuroscience and both the clinical treatment and the acoustical representation of trauma. This paper reflects on the extent to which the very public exposure, in this century's first decade, of sound as long-standing medium for state- and corporate sponsored violence and violation can be considered an irreversible trauma to the commonplace notion of "music" on which both musicology and ethnomusicology had been based--a trauma to which these ongoing disciplinary re-orientations constitute a reparative response.

**Martin Daughtry (New York University)**

*Wartime Structures of Listening, Or When Sound Is More than Sound*

Existential precarity and the ongoing threat of proximate violence can dictate many of the terms upon which sound is perceived, interpreted, cherished, and endured. Nowhere is this more true than in the modern combat zone, where people must struggle to create auditory regimes that conform to the extreme demands that wartime sounds place upon them. This paper tracks some of the virtuosic acts of audition and *inaudition* (i.e. refusal or inability to listen) that emerged among US military service members and Iraqi civilians during the 2003-11 Iraq War. Collectively, these acts, and the structures that enable them, can help us better understand the phenomenology of violence and trauma, as well as the fragility and contingency of our sensory engagement with the world.

**M. J. Grant (Reid School of Music, University of Edinburgh)**

*Music and Torture: From Research to Impact*

The last 15 years have seen a number of publications exploring how music has been used as a method of torture and ill-treatment. These publications demonstrate the number of different forms such practices can take, and that this is an endemic rather than exceptional practice. Although this research has garnered media interest, it has still to make any notable impact on the frameworks and practices which ostensibly exist to prevent such fundamental violations of human rights. The recently revised UN Minimum Standards for People Deprived of their Liberty, for example, still make no reference to the acoustic conditions of detention, despite the attention given to other aspects of prisoners'

lived environment. These Minimum Standards could, nevertheless, hold the strategic key to effective prevention of harmful uses of music, sound and silence in detention. In this paper, I will suggest that working towards additional guidelines specifically addressing the acoustic conditions of detention may offer a way to moving from research on music torture to impact, in a manner which also addresses psychological and physiological harm caused by the sonic environment where there is no direct intention to harm.

**Benjamin J. Harbert (Georgetown University, USA)**

*Carceral Acoustemologies: Investigating Music and Sound in the DC Jail*

Part of what we know of folk music in the United States came from songs collected at southern prison farms and work camps. This folkloric salvage during the early 20th century considered prisoners to be useful expressive culture-bearers – suffering exceptionally as examples of grit and legacy as the folk traditions they represented were disappearing. Prisons today bear little architectural or aural resemblance to those where Leadbelly, for instance, was incarcerated. The turn from prison folklore in the late 20th century made way for another strand of literature, one focused on prison-based arts programs. But activists have critiqued such efforts for offering no more than ‘decorative justice’, providing examples of prisoners-turned-artists who find freedom within a fundamental unfreedom, a distraction from pains and injustices that linger outside the prison band room. Recent engagement with sound studies, however, has fruitfully developed a wider focus on the aural pains of incarceration, ranging from annoyance to torture. For the past year, a partnership between Georgetown University and the Washington DC Jail (officially, the Correctional Treatment Facility) has given rise to a study group of six prisoners under the direction of ethnomusicologist Benjamin J. Harbert focused on examining the significance of carceral sounds and envisioning ways in which music might productively exist within the complex soundscape. This paper presents the preliminary findings of members of the DC Jail sound study group with a multi-vocal description and analysis of the carceral soundscape.

**Inna Klause (Hochschule für Musik Franz Liszt, Weimar)**

*Music and Torture in Russian Prisons*

There is a long-standing tradition in Russia concerning torture, music, and sound. Physical penalties such as flogging, running the gauntlet or even executions were imposed to the drum roll in the 18th and 19th

centuries. Pictures from the beginning of the 20th century document beatings by police and public authorities accompanied by music. The use of music as a torture instrument is also known from the Gulag. In the late 1920s, camp personnel on the Solovki islands kicked the prisoners with metal weights attached to their felt boots to the sounds of an accordion. In some camps, prisoners were forced to sing at the roll call. From the 2000s and 2010s, there are numerous reports from victims about the use of music in torture situations at police facilities, in prisons, and camps. They include the use of loud music in the Karzer, where the same song is repeated again and again. Examples are songs by the German music group Rammstein, Russian pop singers, or Soviet patriotic songs. There are also reports about metal pails with built-in headphones, which are pulled over the head of an inmate to turn on loud music. Allegations of inmates being beaten in the accompaniment of music and torture, tied up, with loud music covering their screams. Also reported are instances of forced singing of the Russian anthem. In presenting such examples, the paper explores these methods encountered in Russia in light of practices reported globally across historical periods.

**Leandros Kyriacopoulos (Panteion University, Athens)**

*Techno Soundscapes of Recognition in Austerity Athens*

The main subject and the argument of the paper revolve around the recent rise of Electronic Dance Music (EDM) culture in Greece and Athens in particular. Athens has witnessed a surge of Techno production and Rave parties in the last decade of severe austerity measures and unemployment. This (re)ascendance of EDM has been facilitated and even co-introduced with the corresponding increase of social media's use. The paper addresses the ways with which the rise of EDM in Athens is associated with the modalities of visibility and self presentation opened up by social networking. The fact that Athens has been saddled with the burdens of austerity more than any other city in Greece is central to the above inquiry. Within an everyday life of financial deprivation dominated by the neoliberal ideals of individual success, local musicians invest in music experimentation and production longing for an 'authentic' lifestyle and acknowledgment for their labor in the public sphere. To what extent does the desire for innovation and lifestyle experimentation, which characterize the EDM consumption culture, intertwine with the social media's mechanics of self-promotion and recognizability? To what extent does bohemian lifestyle becomes a shared vision for a common experience of austerity mediated (and commemorated) by techno soundscapes? The paper

ponders on how EDM party culture accrue value in conditions of neoliberal austerity wherein ideals of success fail to provide a sense of authenticity and cosmopolitan belonging.

**Áine Mangaoang (University of Oslo)**

*Soundscapes of Utopia: The Place of Music in Norwegian Prisons*

Across international media and popular culture, Norway is positioned as a kind of ‘prison utopia,’ in opposition to other cultures of mass incarceration. A nation at the top of the Nordic penal exceptionalism table, Norway holds a reputation as world-leaders in socially-democratic, progressive prison culture, illustrated by one of the lowest incarceration rates in the world (Pratt 2008; Ugelvik & Dullum 2011). Nevertheless, in recent years scholars are sounding the alarm regarding shifts in Norway’s penal exceptionalism. The nascent neoliberalization of the welfare state has heralded a new era of rapid systematic changes in Norway’s increasing punitive penal state, evidenced by a growing incarceration rate, raised sentencing levels, and a bifurcation in Norwegian prisons where a more exclusionary alternative system is now being developed to respond to perceived challenges of foreign national prisoners (Shammas 2015; Damsa & Ugelvik 2017). This paper examines the place of music in this so-called ‘prison utopia’ (Conway 2014). Using examples from fieldwork gathered over eighteen-months in a range of Norwegian prisons, this chapter critiques Norwegian prison exceptionalism by drawing attention to creative expressions of agency and difference articulated during prison music projects. Such initiatives – in the form of music-making collaborations between prisoners and members of the public, a jailhouse stage at a major music festival, prison concerts performed by visiting local bands and ensembles, and YouTube videos of prison staff choirs – offer fresh insights into Norway’s perceived thriving, egalitarian, homogenous society, and document the changing role of music and musicians in our contemporary, mediated environment.

**Stephen McCann (Dublin Institute of Technology):** *Songs from the Barricades: Music and Irish Republicanism in Free Derry*

At the outbreak of the Troubles in Northern Ireland (1968-1998) working-class districts in Derry and Belfast played host to several iterations of semi-autonomous ‘No-Go’ areas. Whilst the communities in these regions set about the tasks of organising governmental structures and negotiating with a range of military and state actors, music and song offered recourse against anomie and a climate of

political uncertainty. Pirate radio stations, often organised by local paramilitaries, became instrumental in the proliferation of political discourse and in utilising both popular and political song to construct regimes of cultural and auditory space. Similarly, festivals and fund-raising nights assumed added import as they proffered a range of new and traditional songs helping to situate contemporary upheaval within established political traditions. Drawing on the example of 'Free Derry', this paper explores the relationship between Irish republicans and music within one such region. Through discussion of clandestine radio, paramilitary folk clubs, and locally produced songs it explores the ways in which music was utilised in the articulation of group identities and, ultimately, rooting these within an Irish nationalist tradition. Finally, addressing the role of left-wing republican groups this paper will argue that the continued resonance of the music of this tradition, whilst crucial to narratives of resistance, simultaneously undermined attempts to encourage working-class unity across the sectarian divide.

**Stephen R. Millar (University of Cardiff)**

*Defending the Red, White and Blue: Music, Conflict, and (Re)production of Cultural Memory in Northern Ireland*

From the Red Hand Commando's *Loyalist Songbook* to the Ulster Volunteer Force (UVF)'s reworking of 'Simply the Best', music has long been used to support and promote paramilitarism in Northern Ireland. Yet the decline in physical conflict has imbued loyalist songs with greater importance. Although there have been several ethnographic studies on the role of music in expressing support for loyalist paramilitaries, most revolve around popular public marches and parades. Indeed, while less publically visible than their parading counterparts, Ulster loyalism has other musical worlds, replete with imagery and symbolism that commentate on and react to the changing socio-political situation in the Province. Focusing on loyalist songs, this paper examines the interconnection between music and conflict in Northern Ireland from the Troubles to the present. Through discussion of popular musical examples, the paper illustrates how loyalist songs operate as a locus for group construction and cultural sensibility, as well as act as a form of political resistance. The paper reflects upon how - in the wake of Brexit - such songs form part of a cultural nostalgia for multiple and intersecting imagined pasts, which resonate with the rise of populism in other parts of the world, and are weaponized to defend against the looming existential threat of a United Ireland.

**Michelle Meinhart (Trinity Laban Conservatoire of Music & Dance, London): *Music, Trauma, and Therapy in First World War Britain***

In times of war, music is typically considered as distraction and morale booster for weary troops or expression of patriotism or mourning for civilians and nation. Such is the case particularly in relation to First World War Britain, where images of soldiers singing upbeat hits like ‘It’s a Long Way to Tipperary’ and young women singing ‘Keep the Home Fires Burning’ in munitions factories, while their soldier sweethearts were away, pervade. But how can this singing be further qualified within conceptions of resilience? And in what other ways were the emotional effects of militarism processed through musical practice and language, particularly as related to gender and social class? This paper conceptualizes music on the British home front in the First World War within notions of resilience, considering both the action of music-making as well as music’s role in narratives about overcoming trauma. Music’s use in the mobilization of care will be the main focal point, particularly in hospitals on the home front, in which I place music within the British military’s treatment environments and regimes that varied according to soldier rank and subsequently, class—for example, in the treatment of shell shock for officers. I will also consider how music is employed in narratives about loss and recovery by traumatized men, as demonstrated in hospital magazines, and in narratives of mourning by women, as shown in life writing and music collections, which became a vehicle for memory-keeping and representation of sacrifice and resilience.

**Guilnard Moufarrej (United States Naval Academy): *Music Therapy as a Tool for Treating Traumatized Children in Syrian Refugee Camps***

Throughout the past century, music therapy has often been associated with war. For example, in the United States, it became a profession in veterans’ hospitals during the First and Second World Wars, when community musicians played for the thousands of veterans suffering both physical and emotional trauma. Patients who listened to music exhibited higher morale and quicker recoveries. Just as music therapy continues to help save traumatized soldiers returning from war, it can soothe the emotional wounds of children in combat zones. Scores of Syrian children have grown up in the midst of the country’s war, now in its eighth year. Studies into the mental health of these children have shown staggering levels of trauma and distress. Now, amongst certain refugee populations, non-governmental organizations and individual musicians are offering music programs to aid traumatized children in

refugee camps. This paper explores the physical, mental, and emotional benefits of music therapy among Syrian refugee children. Based on interviews and interactions I conducted with musicians and social workers in Turkey and Lebanon in summer 2018 and drawing from previous methodologies on the use of music therapy in the treatment of traumatized refugees (Orth 2005, Osborne's 2012), I argue that an effective musical treatment should account for the social, linguistic, and cultural differences among refugee populations and methods should be adapted accordingly, in the hopes of reaching out to larger populations of war-affected children to help save them from becoming a lost generation.

**Janis Nalbadidacis (Humboldt University, Berlin)**

*Hearing the Detention Center ESMA: Soundscapes from 'Hell'*

Blindfolding was a common practice during the last Argentine military dictatorship (1976–1983). The hood can be considered as one of the main characteristics of the detention time in the numerous clandestine interrogation and torture centers. This went along with certain implications. Once the detainees' sense of sight was systematically blocked, other senses became more important, most prominent the sense of hearing. Drawing on more than 150 testimonials, interviews and testimonial literature of former detainees of the notorious Navy School of Mechanics in Buenos Aires (ESMA), the paper will trace the auditive dimension of this detention center. What were the characteristics of the ESMA from an auditive perspective? Two basic dimensions will be distinguished: The staff in the ESMA was well aware that the ear remains always open and cannot be shut down as it is for example the case with our eyes. This knowledge was used for torture techniques in the ESMA, e.g. constant playing of very loud music. At the same time, the paper addresses the various ways detainees tried to locate and orientate themselves through hearing. Numerous situations show that the hearing sense was one of the most relevant ways for the detainees to get a connection to the outside world. Subsequently, the presentation will shed light on the auditive dimension as an instrument of torturing and manipulating the detainees as well as a way for them to resist the evoked a feeling of complete powerlessness. The paper positions itself within the area of soundscapes of detention.

**Katarzyna Naliwajek (University of Warsaw)**

*Traumatic soundscapes in Polish Testimonies: 1943–1944*

Testimonies of witnesses, who survived the war in occupied Poland, bring important information on the role of music and sounds in the traumatic situations they experienced. The paper examines different types of traumatic sonorities and their psychological effects. It focuses on one particular case of a survivor, who managed to transform a traumatic sound event into a creativity-stirring factor, enabling her to overcome the trauma and build her new identity. On the other hand, music – with its sonority and anaesthetic properties – was described in numerous accounts as a tool counteracting traumatic (especially warfare) sounds. Musical memory used as a survival technique is another phenomenon depicted by witnesses. To conclude, the question to what extent the verbalization of traumatic sound memories could have been useful in the healing process, will be discussed. The majority of the survivors quoted in this paper are Warsawians interviewed by the author from 2010 to 2017.

**Cornelia Nuxoll (Goettingen University, Germany)**

*On the Weaponization of Popular Music in the Sierra Leonean War*

Sierra Leone's civil war throughout the 1990s led by the paramilitary Revolutionary United Front (RUF) is generally considered a result of bad governance, economic failure, political corruption and poor livelihood prospects particularly for young people. The civil war is not only infamous for the many atrocities that were committed towards civilians but also for the widespread forced, coerced or voluntary involvement of juvenile soldiers. Qualitative field research conducted among former RUF rebels aimed to explore the role, influence and impact of music during the war. The musical pieces and genres that resonated with combatants ranged from international popular music such as Jamaican roots reggae and US gangsta rap, to local and other African artists, but also commando songs composed within the RUF fighting units or that were introduced by Liberian mercenaries. This paper explores how music helped to generate social cohesion and sustain collectivities within the RUF faction, and it sheds light on how different musics served different purposes throughout the course of the war. The paper looks at how combatants selected, adapted, trimmed, related to or misinterpreted specific songs and lyrics, as a source of inspiration, motivation or as a means of legitimising their actions during the war. Special focus lies on the use of, as well as on the fluidity and formability of the songs and the combatants' ability to recontextualise

and appropriate songs in order to render them meaningful for their own war experience, sometimes well beyond obvious language barriers and textual properties.

**Şirin Özgün (Istanbul Technical University)**

*Istanbul Belliphonics: Changing Functions and Meanings of Familiar Sounds, in Times of Violence*

On 15th July 2016, a military coup attempt happened in Turkey. This coup and its repercussions in the following days and months revealed that Turkish people were very much aware of the sounds as the carriers of meaning in daily life. That night, the violent sounds of jets and sonic explosions traumatized most of the people, while before that the sounds of the jets have always been a symbol of patriotic pride, representing the power of the nation-state. Whereas, people used to wait for the jets during national ceremonies, children were getting excited with their sounds. Besides that, the sonic answer of the state apparatus was the use of call to prayer as a tool for organizing people and calling them out to fight together. The specific call to prayer, originally recited before funerals, has been transformed to a call for mass mobilization. During the weeks following the coup, something called 'democracy vigils' took place throughout the country. The musical aspect of these vigils, the Mehter band performances and specific songs became a hallmark of the new political spirit. After the coup, in one of my classes I assigned the students each semester to write about their sonic memories on the coup. The result was an ethnographic data full of sonic narratives. In this paper I will discuss, on the one hand, the changing meanings of a set of sounds and musics after the coup, drawing links to some crucial events in the History of Turkey from a sonic perspective. On the other hand, the ethnographic data will provide a concrete basis for understanding the similarities and differences between people's experience of the sonic violence in terms their class and ethnicity backgrounds.

**Anna Papaeti (Panteion University)**

*Listening to Trauma Testimony: Music in Testimony of Political Prisoners in Greece (1967-1974)*

The paper examines the complexities in interviewing trauma survivors, posing the question of how does one listen to trauma testimony. Drawing on testimonies of political prisoners of the military dictatorship in Greece (1967-1974), it focuses on the nexus of traumatic memory, language, and music, as well as the challenges

posed by discrepancies, silences, contradictions, and lapses of memory. Bearing witness to such moments presents us with the tension of historical fact and psychoanalytic truth. It calls for a more symptomatic reading in the psychoanalytic sense, and points to the problem of understanding to what the survivor is actually avowing. Taking into account the psychic structures of acute trauma and its manifestations in language, it considers these moments as keys to the coded messages they carry. In analyzing them, the paper shows how music becomes a way of reclaiming agency in the midst of isolation, incarceration and loss of political subjectivity, as well as a way of countering terror and repression. The communicative ramifications of music making (i.e. singing, humming, whistling) and the act of hearing turns listeners not only into a kind of audience, but also into witnesses of their experience of incarceration and abuse. It is a process that forges collectivities as well as (imaginary) communities inside and outside prison walls.

**Georgia Petroudi (European University, Cyprus)**

*Representation of the Historical Events in Cyprus During the Twentieth Century via the Creative Output of Solon Michaelides*

The Cypriot composer, musicologist and conductor, Solon Michaelides lived most of his life in Greece, where he experienced major events in Cyprus from afar due to the geographical distance, still, however, the impact of the developments in the island and the struggle of its people was quite grave on the composer's psyche. Solon Michaelides' music was defined by three axes – Ancient Greek Music, Byzantine music and Cypriot Folk music; these three different parameters as much interweaved as they were in his compositions, they were also greatly influenced by the political developments and the subsequent results of those developments and specifically the drama of his compatriots first against the British colonialists during the first half of the century and then the Turkish invasion of 1974. The national pride along with the feeling of nostalgia and pain infused Michaelides' music, becoming even more poignant with the selection of relevant texts and poems. Through these, the composer expressed his personal experience and feelings of either joy or mourning.

**Anastasia Siopsi (Ionian University): *Images of War in Opera***

Opera and musical presentations involving war are abundant in the twentieth century; the tragic experience of the two world wars, and not only, is transferred mainly as images of fear, terror and alienation in

the work of art. One of the most representative example is Prokofiev's *War and Peace* (1942), based on Tolstoy's novel, a response to what the Soviet Union had suffered. Even earlier, Berg's *Wozzeck* (1922), a work which is considered to be the most representative example of expressionism, is the story of an alienated individual who murders the mother of his child. This opera can be seen as evocative of all war, although it is based on an – unfinished – 1837 play by Georg Büchner. However, before the twentieth century, the images of war in opera are rare. Very early examples are Monteverdi's *Il combattimento di Tancredi e Clorinda* (1624) and Purcell's *King Arthur* (1692). Up to the twentieth century there are war scenes in operas for example, the parade in Verdi's *Aida* (1871), a plot device in *Così fan tutte* (1790), a background event in *Tosca*. A nineteenth-century opera that deals with the horror of war is Berlioz's *Les Troyens* (1858), but it takes place in a distant, mythical, past. It is the purpose of this paper to analyze the ways that images of war are depicted in opera, starting from earlier examples but only in order to focus on the ways that the two world wars affected the depiction of such images in opera.

### **John Speyer (Music in Detention, UK)**

#### *Identity and Power Play: Music in UK Immigration Detention Centres*

Music In Detention (MID) brings people living in immigration detention centres in the UK together with professional musicians and people living in the community, to create and perform powerful artistic work, and convey it to new audiences through live and recorded performance. We aim to increase wellbeing and empathy, help change attitudes to migrants, and develop public platforms for detainees' creative work. This lecture will offer a practitioner's perspective on the hazards and opportunities presented by a political and institutional context which conflicts with MID's values. The UK detention system is complex and contradictory: tightly controlled but also improvised, ambivalent about the people it holds, fundamentally harmful but also capable of care and support. In these places we cannot be sure that music will empower, or that it will punish. So for MID, good outcomes are neither impossible nor inevitable. In response to this we have developed structures and practices whose aim is to ensure we succeed in strengthening participants' autonomy and identity. This requires careful engagement, close attention to power structures, and practice shaped around defined ethical principles in the organisation as well as its music sessions. Drawing on our experiences in the field, I will describe our methods, share examples of challenges to our ethics and efficacy, and explore how detainees' music-making can be both

affected by the experience of detention and in turn play with it and its power dynamics. Finally I will offer suggestions on how we should view artistic quality in this context, and factors which may help or hinder positive outcomes, for others to explore and challenge.

**Danielle Stein (University of California Los Angeles)**

*The Office of Strategic Services Musac Project: 'Lili Marleen', Marlene Dietrich, and the Weaponized Popular Music of WWII*

In 1941 President Roosevelt formed the Office of Strategic Services (OSS) to coordinate espionage activities behind enemy lines, which included psychological warfare that utilized music to access the interior of enemy targets. The Musac Project, initiated by the OSS in 1944, had the sole purpose of crafting and broadcasting manipulated popular standards with weaponized intent via the Allied clandestine station, Soldatensender Calais, to German soldiers and citizens. The OSS recruited famous Jewish émigré musicians, in addition to Marlene Dietrich, for the recordings of reworked popular American and German songs. One song had achieved international success during the war, and, once reworked into a demoralization tool, became one of the most potent weapons created by the OSS – Marlene Dietrich's 'Lili Marleen.' An examination of the contributions made by the singers, lyricists, and producers recruited to the Musac Project through records of the National Archive, CIA, and biographical accounts, reveals an underfunded yet highly effective propaganda project. German POW accounts and Bombing Surveys detail the effects of the reworked songs; the public and soldiers alike were homesick, war-weary, and nostalgic for their pre wartorn communities. Following the war, Musac Project debriefing reports were integrated into CIA planning and used to inform future projects such as 'Voice of Liberation Radio' in Guatemala during the 1950s, 'Radio Swan' in Cuba, 1960s, 'Free Voice of Iran' and 'Radio Quince de Septiembre' in Iran and Nicaragua during the 1980s. Manipulated popular music as psychological warfare provided a malleable weapon for governmental use during the twentieth century.

**Aspasia (Sissie) Theodosiou (University of Ioannina, Greece)**

*Professional Musicianship, Affective Labour and 'Traumatic' Performances Among Gypsy Traditional Musicians in NW Greece*

What is it that makes professional musicianship a realm of affective labour? Can an aesthetically charged practice that is strongly linked

with the production of affect and entertainment, such as musicianship, be seen as an instantiation of suffering and 'trauma'? How are the concepts of affective labour and 'trauma' reconfigured when memories of past performances that become entangled with the precarious working lives of Gypsy professional musicians today are to be explored? In considering the above questions, this presentation will explore the entanglement of Gypsy musical labour with affect, and more specifically with a traumatic aspect of it. Drawing on evidence from long-term anthropological fieldwork among a group of Gypsy musicians in NW Greece, the paper will investigate how working as a professional Gypsy musician conforms or not to the concepts of affective labour as understood by Michael Hardt and Antonio Negri. In highlighting a political economy of affect, furthermore, the paper will engage critically with the notion of 'trauma' and explore ethnographically how it is mobilised and becomes engaged in discursive and affective processes of identification.

**Lorenzo Vanelli (University of Bologna)**

*African American Hollers in Southern U.S. Jim Crow Era Prisons*

Hollers were a genre of solo singing songs performed only by African American men and women until the sixties of the last century. Historically discussed in musicology only as examples of pre-blues music forms or as remnants of African traditions, hollers have been recently taken into account in different disciplines as oral documents from the Jim Crow Era, as they were recorded inside southern prisons, levee camps, deforestation and construction camps. The interpreters of the songs were the subject of physical and psychological violence, interpersonal and institutional racism. They were stripped of their rights and forced to work and live in oppressive conditions, under a system which D.A. Blackmon in 2008 efficaciously described as 'Slavery by another name'. Hollers were one of the means that individuals used to discuss themes and topics that affected their lives as well as their listeners': a space for an idiolect participation to a shared dialogue. Hollers were thus used by the interpreters to build community and maintain a sense of individuality in a context that was meant to strip them of both. After acknowledging and underlining the layers of opacity that separate us from the content of the recordings (put up by the singers, or due to how the recordings were produced), I propose to open a discussion on the main themes addressed through hollers and on the music techniques used by the singers to convey and, at the same time, encode their message to prevent the risk of retaliation from authorities.

**Luis Velasco-Puffleau (University of Friburg, Switzerland)**

*Sound, Music and (Aural) Memories of Armed Violence: Listening to the Testimonies of Five Survivors of the Paris Bataclan Terrorist Attack*

Sound plays an important role in how people experience and interpret both everyday life and significant events. In the aftermath of a violent and traumatic event, such as the 2015 Bataclan terrorist attack in Paris, sound has played a role in the recovery process but also reinforced the trauma, generating and triggering emotion-associated episodic memories of the event. Drawing on five Bataclan survivors' sensorial experience of violence, the aim of this paper is to provide new perspectives in understanding memories of contemporary armed violence. What is the role of sound in orienting people during violent events when normal consciousness is distorted? How do sound, music, and audionarratives allow the survivors of the terrorist attack to construct a narrative memory of the event? The hypothesis explored in my paper argues that sound and audionarratives allow the people involved in the terrorist attack to construct a narrative memory, structuring into a coherent whole their partial memories associated with the trauma or the shared experience. Results show how aural strategies of survivors helped them recover their memories of the terrorist attack, or sever the association between sound and violence, through active listening to music and sound.

**Panos Vlagopoulos (Ionian University, Greece)**

*Torture, Trauma, and Loss in the Work of Luigi Nono*

In the work of Italian utopian Marxist and serialist avanguardist Luigi Nono (1924-1990) the musical visions, as well as impasses of the first Post-War generation of composers coexist with political and philosophical questions typical of the generation of Italian intellectuals, to which the poets of the Gruppo 63 (e.g. Edoardo Sanguineti, Nanno Balestrini), and theorists Umberto Eco, and Massimo Cacciari belong. In many works, from the first (1958) to the second (1982) *Diario pollacco* and *Ricordi che ti hanno fatto in Auschwitz* (1966) to his towering masterpiece *Prometeo* (1984), direct protest against oppression and torture is combined with Nono's groping for the expressive limitations of the musical language of the avant-garde. This paper will focus on two milestone Nono works, the opera *Intolleranza* (1961), and the afore-mentioned *Prometeo*, described by Nono as a 'tragedia dell'ascolto' (1984). The *Intolleranza* is a political work of protest against intolerance, violence, and torture, with a prophetic plot focusing on immigration. In *Prometeo*, and in the

interval of twenty-odd years, Nono weaved masterfully together the two themes of musical avantgardist impasses and political and social defeat in the light of a Benjaminian conception of history, the result of personal maturity and his relationship with Cacciari. According to this, the defeated of yesterday are not necessarily those of tomorrow, while the present is endowed with a 'weak messianic force' which might enable it, in a moment of peril, to redeem the past, political and musical alike.

**Imani e Wilson, (Independent Scholar, USA)**

*'...But, God!': Blackpentecostal Gospel as a Tool for Healing and Surviving Trauma*

Life in a Black body within the power structures of 21st-century America is defined by a sustained and systemic violence that is best understood in terms of trauma. At the heart of Black American cultural expression that responds to or emerges despite this violence is a music that bears testimony to that trauma while inspiring singers/listeners to survive and transcend. The sacred rituals that comprise gospel music constitute a unique engagement of the musical self with the soul and psyche. Per gospel composer, Donald Lawrence 'Spiritual Lyric Psychotherapy; is rooted in the knowledge 'that repeating a healing phrase...[changes] the way the listener speaks and thinks while also changing the way the subconscious reacts to a past challenge.' I posit that the musical liturgy of what Ashon T. Crawley calls 'Blackpentecostal' church serves as a site for interventions of healing and resistance in the #BlackLivesMatter era. Harmonic and lyrical analysis of Blackpentecostal musical liturgy reveals a code language as urgent as the Spirituals from which gospel sprang and as foundational as the scriptures it lives alongside. In a society where Black life is disposable, Blackpentecostal sacred song traditions invite singers/listeners to make an existential shift, to stake a claim in a life defined by a deep truth that stands in stark contrast to the material facts of their lived experience. What are the compositional strategies employed by gospel innovators Elbernita 'Twinkie' Clark, Walter Hawkins and Donald Lawrence? How are singers and listeners changed by singing these songs?

**Sofia Zafeiriou (Khora, Athens) & Thomas Western (Oxford University): *Refugee Voices and the Right to Make Sound: Soundscapes of Citizenship in Athens***

Athens, Greece. In a Europe of closed borders, the city attracts headlines of 'refugee crisis' – a 'warehouse of souls'. A city of arrival; a place of stasis. As a centre of protracted displacement, Athens develops new sound cultures, built by super diverse communities formed in transit and in waiting. The city becomes a living sound archive – voicing encounters, solidarities, tensions. These are soundscapes of trauma, but they are also soundscapes of contested citizenships, where securitisation has a soundtrack, migrant politics are audible, and noise complaints have high stakes. This paper reports on a collaborative field recording project in Athens, where we are building a sound lab at the community centre where we work. We combine academic and activist perspectives, following three ideas outwards from the sound lab. First, we untangle the connections between noise complaints and ethnicity, examining how urban soundscapes are also borderscapes which play out at street level. Second, we listen to uses of sound as assertions of belonging, exploring citizenship as something iterative and turbulent, performed and protested. Third, we hear how people affected by displacement analyse and articulate their own situation, problematising humanitarian uses of 'refugee voices' which emphasise victimhood to stimulate sympathy. What can sound tell us about displacement? How might it disrupt dominant narratives of 'refugee crisis'? We close by reflecting on the efficacy of collaborative recording in countering the violent border logics of the current historical moment.

## **BIOGRAPHIES**

**Kirstin Anderson** is a Lecturer in Criminal Justice at the University of the West of Scotland. Kirstin has taught music at prisons throughout Scotland, designed a workbook on teaching music in prisons as part of a Knowledge Transfer grant from the University of Edinburgh and was the lead researcher on the *Inspiring Change* project in 2010. Her research is published in journals including *The International Journal of Community Music*, *The Prison Service Journal* and the *Howard Journal of Criminology*.

**Annelies Andries** is a Junior Research Fellow in Music at Magdalen College, University of Oxford. She studied musicology at the Catholic University of Leuven and Humboldt University, Berlin. She received her PhD from Yale University. Her current research project focuses on the use of military music in theatre in France, Britain, and Prussia from the French Revolution to the Franco-Prussian War (1789–1871), interrogating the contributions of such theatre music to the nineteenth-century cult of militarism in its connections with nationalism, hero worship, and trauma. She is also working on a book about operatic culture in Paris during the reign of Napoleon I.

**Mitsi Akoyunoglou** holds a postdoctoral position at the Music Department of Ionian University. She received her Bachelor's and Master's in Music Therapy from Michigan State University and her PhD in Music Therapy from Ionian University. She is a scholarship recipient from A.S. Onassis Foundation. She received her Piano Diploma from Athenaeum Conservatory. She teaches at the Master's Program Music Pedagogy in Ionian University. She serves on the board of the Hellenic Association of Certified Professional Music Therapists/ESPEM and on the board of Homerion Cultural Center, Chios Municipality. Her research interests focus on bereavement, lamentation, refugee children and inclusive music education.

**Vassilios Bogiatzis** (PhD) is a historian and member of the Laboratory and Teaching Staff at the Department of Political Science and History at Panteion University. His books (in Greek) include: *Ambivalent Modernism: Technology, Scientific Ideology and Politics in Interwar Greece (1922–1940)* (Athens: Eurasia Publications, 2012) and *Seeking for a Sacred Canopy: Alexandros Delmouzos and his Contemporary Greek Intelligentsia*, co-authored with Giorgos Kokkinos (Athens: Taxideftis Publications, 2017). In his forthcoming book entitled

*Apostolos Bogiatzis, Makronisos: the Book I wanted to Leave Behind* (in Greek, Eurasia publications, November 2018), he edits his father's hand-written testimony for Makronisos concentration camp (transcription, historical editing, addendum).

**Katia Chornik** (PhD) is a cultural historian and ethnomusicologist working across government and academia. Her recent and current work is focused on music, memory and human rights, popular music, music and gender, cultural policy, research ethics, and migration. She directs the digital archive *Cantos Cautivos* (Captive Songs, [www.cantoscautivos.org](http://www.cantoscautivos.org)), which compiles music and testimonies of musical experiences under political detention in Chile. She is the author of the books *Alejo Carpentier and the Musical Text* (MHRA/Maney, 2015) and *Sounds of Memory: Music in Political Detention Centres in Pinochet's Chile* (forthcoming with OUP). She regularly writes and broadcasts for international media outlets.

**Suzanne G. Cusick** has published extensively on gender and sexuality in relation to the musical cultures of early modern Italy and contemporary North America. Additionally, she has studied the use of sound and sexual shaming in the detention and interrogation of prisoners held during the 21st century's "global war on terror." The winner of prizes from the Society for the Study of Early Modern Women (Francesca Caccini at the Medici Court, 2009) and the American Musicological Society's LGBTQ Study Group, as well as teaching prizes at the University of Virginia and NYU, she has received fellowships from the ACLS, the NEH, and has been in residence at both Harvard's Center for Italian Renaissance Studies and its Charles Warren Center for Studies in American History. She is an honorary member of both the American Musicological Society (AMS) and the Society for Ethnomusicology, and currently serves as President of the AMS. Her current research focuses on gendered, eroticized and political modes of hearing in Medicean Florence.

**Martin Daughtry** is an Associate Professor of Ethnomusicology and Sound Studies at New York University. His work centres on acoustic violence, voice, listening, sound studies, the Iraq war, and musics of the Russian-speaking world. He is co-editor, with Jonathan Ritter, of *Music in the Post-9/11 World* (Routledge 2007). He has published essays in *Social Text*, *Ethnomusicology*, *Music and Politics*, *Russian Literature*, *Poetics Today*, and a number of edited collections. He has received several awards, including the Association of American

Publishers PROSE award for best monograph in the Music and Performing Arts.

**M. J. Grant** is a teaching fellow in music at the University of Edinburgh. Her research currently focuses on music and violence, especially in the context of armed conflict, genocide and torture. Further research interests include new and experimental composition since 1950; the social functions of song; music in Scotland; and music, law and human rights. From 2008 to 2014 she led the research group 'Music, Conflict and the State' at the University of Göttingen, and in 2015 she was a research fellow at the Käte Hamburger Centre 'Law as Culture' at the University of Bonn. She is currently writing a monograph on the musicology of war.

**Benjamin J. Harbert** is Associate Professor of music at Georgetown University. He is also a member of the American Studies, Anthropology, and Film and Media Studies departments. He is the author of *American Music Documentary: Five Case Studies of Ciné-Ethnomusicology* (2018, Wesleyan University Press), producer and director of *Follow Me Down: Portraits of Louisiana Prison Musicians* (2013, Films for the Humanities and Sciences), and co-editor of *The Arab Avant-Garde: Music, Politics, Modernity* (2013, Wesleyan University Press).

**Inna Klause** studied music education, musicology and philosophy at the Hanover University of Music and Drama and now works on the comparison of music practice in the Gulag and National Socialist concentration camps at the University of Music Franz Liszt Weimar. She also works as playwright and librarian for Göttinger Symphonie Orchester. Her publications include the monographs *Das Leben des Komponisten Vladislav A. Zolotarëv* (2005) and *Der Klang des Gulag: Musik und Musiker in den sowjetischen Zwangsarbeitslagern der 1920er- bis 1950er-Jahre* (2014), and numerous articles on music and musicians in the Gulag and the musical life in Magadan. She organised three international congresses on Vladislav Zolotaryov (2007 in Hanover), composers in the Gulag (2010 in Göttingen) and Alexander Veprik (2018 in Hanover). She has received numerous scholarships and was awarded the Georg R. Schroubek Dissertationspreis of Munich University.

**Leandros Kyriacopoulos** (PhD: Panteion University) is a social anthropologist. In 2014 he was a postdoctoral researcher at the University of Thessaly and in 2016 at the Research Centre for the Humanities, Athens. His research examined the euphoric cosmopolitanism of Rave enthusiasts in the European festival map and its relation to the rave techno-event. He has taught at the University of Thessaly (2014–2016) and Panteion University (2017–2019), where he is currently a fellow lecturer at the Department of Social Anthropology. He has published widely in such scholarly journals as *Journal of Greek Media and Culture*, *Cultural Anthropology*, *The Unfamiliar*, and in edited volumes including *Techno-cultures and Cultural Industries* (Nisos Publications, forthcoming; in Greek), *Unconflicts in Spaces of Crisis: Critical Approaches in, against and beyond the University* (Thessaloniki, 2016), and *We are an image of the future: The Greek revolt of December 2008* (AK Press, 2010) His research focuses on the study of affect and the senses, technoaesthetics, cosmopolitanism, the aestheticization of politics, new technologies and new media.

**Áine Mangoang** is Postdoctoral Research Fellow in at the Department of Musicology, University of Oslo, leading a four-year research project called *Prisons of Note*, which investigates the use and experiences of music in contemporary prisons. Her work on music and/in prison is published in *Postcolonial Text*, *TORTURE*, and in her monograph *Dangerous Mediations: Pop Music in a Philippine Prison* (Bloomsbury, 2019). Other research on popular music, (dis)ability, and politics appears in the edited volumes *Beyoncé Knowles* (University of Indiana Press), and *The Routledge Companion to Popular Music Analysis*.

**Toby Martin** is a historian and musician from Sydney, Australia. His research looks at cultural history, histories of popular music, Aboriginal and colonial history, and collaborative songwriting with different communities. Recent publications include the monograph *Yodelling Boundary Riders: country music in Australia since the 1920s* and the article “‘Socialist Paradise’ or ‘Inhospitable Island’: Visitor responses to Palm Island in the 1920s and 1930s’ in *Aboriginal History* (2015). His 2016 album *Songs From Northam Avenue* was the result of collaborative research between Australian musicians with a wide variety of backgrounds, Vietnamese, Iraqi and Lebanese, and a recent article ‘Making Music in Bankstown: responding to place in song’ in *@IASPM Journal* contextualises this research. In 2017 he ran Momentum II, with Huddersfield Contemporary Music Festival, which

was a series of composition workshops with refugees and prisoners in northern England. Toby is Senior Lecturer in Popular Music and Head of Popular Music and Jazz at the University of Huddersfield, UK.

**Stephen McCann** is a post-graduate research student at the DIT Conservatory of Music and Drama. His current work focuses on the influence of music and song within Republican communities in the north of Ireland during the early Troubles. His research interests include the use of music by violent non-state actors, and the role of oral history in post-conflict societies. A native of Derry, Stephen also works with several local youth groups in areas including music education, history, and informal justice.

**Michelle Meinhart** is a Lecturer at Trinity Laban Conservatoire of Music and Dance in London. Currently she is completing a monograph titled *Music, Healing, and Memory in the English Country House, 1914–1919* and is doing further work on the relation of music and trauma in cultures of care giving in Britain during the First World War. In 2016–17 she was a Fulbright Scholar at Durham University and has held various teaching positions in the USA. She received a PhD in musicology in 2013 from the University of Cincinnati. In addition to Fulbright, her research has been funded by grants from the National Endowment for the Humanities, American Association of University Women, *Music and Letters* Trust, English Speaking Union, and Presser Foundation. In 2014, she was a fellow at the National Endowment for the Humanities research institute, ‘World War I and the Arts: Sound, Vision, Psyche’. Her work has been published in *The Journal of Musicological Research* and various edited collections. She is also editing a special issue on music and trauma for *Nineteenth-Century Music Review* and a collection *A Great Divide or a Longer Nineteenth Century? Music, Britain, and the First World War*

**Stephen R. Millar (University of Cardiff)** is a Leverhulme Early Career Fellow in Ethnomusicology. His academic work concentrates on the interconnection between music and politics, the aesthetics of ideology, and how this is transmitted through popular culture. He is interested in community music-making, state censorship, and the use of music in conflict. He has written articles on topics ranging from music and post-colonial struggle, to the censorship of football chants, and politicians’ appropriation of popular culture, which have been published in various journals, including the *Journal of the Royal Anthropological Institute*, *Popular Music*, and *Popular Music and Society*.

**Ioannis Minogiannis** holds a Bachelor in Psychology from the University of Bradford, UK, and a Master in Clinical Psychology from the University of Leiden, Netherlands. He works towards completing his training in Group Analytic Psychotherapy at the Hellenic Network of Group Analysis. He has worked as a psychologist with adolescents and adults, in individual, family and group therapy interventions. He has extensive experience working with refugees in Vial refugee camp, Chios, as a member of the International Organization of Migration (IOM) and PRAKSIS NGO. He acted as a consultant psychologist of IOM during the music therapy project for unaccompanied refugee minors.

**Guilnard Moufarrej** is an assistant professor in the Languages and Cultures Department at the United States Naval Academy. She is an ethnomusicologist with specialties in Arabic music and culture in the Arab world and the diaspora. Her research areas include: music and social protest, music therapy among war-traumatized children, music and language, music and gender, and music and liturgy in Near Eastern Christian churches. Her most recent article “Protest Songs, Social Media, and the Exploitation of Syrian Children” discusses the use of Syrian children in music and social media as a propaganda tool during the recent war in Syria.

**Janis Nalbadidacis** is finishing his PhD at Humboldt University. The dissertation deals with the dictatorships in Argentina (1976–1983) and Greece (1967–1974). The aim of his research project was to analyze interactional processes and practices of violence in two centers of torture: the Navy School of Mechanics in Buenos Aires (ESMA) and the headquarters of the security police in Athens. His research interests include dynamics and representations of violence, the dictatorships in Greece and Argentina and methodological questions regarding comparative approaches. He was editor of the journal *Südosteuropäische Hefte* and responsible for the thematic issue about links between Southeastern Europe and Latin America.

**Katarzyna Naliwazek** is a musicologist based at the Institute of Musicology, University of Warsaw, since 2007. For the last ten years, her research has focused on different aspects of music during the World War II in occupied Poland, recording numerous interviews with survivors. Her recent interests concern traumatic memory in oral history. She also writes on Polish contemporary music, opera, music aesthetics, and analysis. She has received numerous prizes including the Hosenfeld/Szpilman Gedenkprize (University of Lüneburg, 2011)

for her multi-media exhibition *Music in Occupied Poland 1939–1945*. She has published widely in scholarly journals and edited volumes. Since 2014, she has received a research grant by Polish National Science Centre to continue her research on music during the WWII in the General Government in Polish archives.

**Cornelia Nuxoll** is a social anthropologist with a focus on ethnomusicology in sub-Saharan Africa. Currently an independent scholar, she previously was a member of the interdisciplinary research group ‘Music, Conflict and the State’ at the Georg-August University of Göttingen in Germany, which focused on the role of music in promoting, facilitating and perpetuating violent responses to conflict settings and in connection with war crimes and crimes against humanity. Within the framework of her PhD thesis, she conducted fieldwork in Sierra Leone on the role and impact of music among juvenile RUF combatants involved in the Sierra Leone civil war.

**Şirin Özgün** studied sociology in Boğaziçi University. She earned her masters and PhD degrees in Center for Advanced Studies in Music (MIAM), Istanbul Technical University. Her master thesis was based on a fieldwork about traditional drummer women in Anatolia, and her PhD thesis was the result of intensive fieldwork on the sounds of political actions in the streets of Istanbul for three years. She is currently leading a fieldwork team on the traditional musics and sounds of Yörük people (an Anatolian peripatetic community) in South Anatolia. Since 2014 she works as the vice director of MIAM, where she also teaches ethnomusicology.

**Anna Papaeti** (PhD, King’s College London) is a musicologist, writing about trauma, and the intersections of music, power and violence, with particular focus on music in detention. From 2011 to 2014, she held a Marie Curie Fellowship at the University of Goettingen, investigating the use of music for manipulation and terror under the military dictatorship in Greece (1967–1974). Her research has been supported by the European Commission (FP7, Horizon 2020), Onassis Foundation, Research Centre for the Humanities, Athens, and DAAD. She has co-edited the journal volumes *Music and Punishment | Music and Torture for the world of music* (new series; 2013) and *Music in Detention for Torture* (2013). She has published widely in journals and edited volumes. Her experimentation with other media includes the installation *The Dark Side of the Tune* with Nektarios Pappas (Onassis Cultural Centre, Athens, 2016) and the podcast *The Undoing of Music*

(Museo Reina Sofia, 2019) Currently she is a Marie Skłodowska-Curie Fellow at Panteion University, researching music in detention during the (post) civil-war period in Greece (1947–1957).

**Georgia Petroudi** holds a doctorate degree in Historical Musicology from the University of Sheffield. She began her studies at Wittenberg University, United States, and earned a Bachelor in Music in Piano and Oboe Performance. During her studies in the States, she gave several recitals and participated as a finalist and earned prizes at international piano competitions. She continued her postgraduate studies in Sheffield, United Kingdom, concentrating initially on piano performance, and later on historical musicology. From 2008 she was appointed Lecturer at the Department of Arts, European University Cyprus. Her research interests include Western composers of the first half of the twentieth century, Greek and Greek-Cypriot composers. More specifically, she focuses on revised compositions, and issues that relate to the revising process such as creativity and politics. Georgia has presented her work in international conferences and published relevant papers in journals.

**Maria Ristani** holds a BA in English Language and Literature, an MA in English Literature and Culture, and a PhD from the English Department of the Aristotle University in Thessaloniki (Greece). Her PhD thesis focuses on the intrinsic musicality of Samuel Beckett's 'text-scores', exploring, in particular, the role of rhythm in the verbal and scenic idiom of his late plays. Part of her work has been presented at conferences in Greece and abroad, and published in international journals and volumes. Her research interests include contemporary British drama, sound art and acoustics, and the use of media in contemporary performance. She is currently affiliated with the Aristotle University of Thessaloniki (Department of English Literature) where she teaches drama and research methodology courses.

**Anastasia Siopsi** is Professor in Aesthetics of Music at the School of Music and Audiovisual Arts at Ionian University, Corfu, Greece. Since 2004, she has been a tutor at Greek Open University for the course 'History of the Arts in Europe' (BA of European Culture). Apart from her studies in music, she has studied architecture (Aristotle University, Thessaloniki). Her books (in Greek) include: *Three Essays on Manolis Kalomiris* (Athens: Greek Musicological Publications 4, Papagrigoriou-Nakas, 2003), *Music in Nineteenth-Century Europe* (Athens: George Dardanos Publications/Gutenberg,

2005), *Aspects of Modern Greek Identity through the Looking Glass of Music in Revivals of Ancient Drama in Modern Greece*, (Athens: George Dardanos Publications/Gutenberg, 2012), and *On the 200th year of Richard Wagner's Anniversary (1813–1883): Essays on the Aesthetics of his Theory and Work* (Athens: Greek Musicological Publications, Music Publishing House Papagrighoriou-Nakas, 2013). She is co-editor of the electronic international journal entitled *Hellenic Journal of Music, Education and Culture* (HeJMEC), with Prof. G. Welsh (University of London).

**John Speyer** is Director of the UK organization Music In Detention since 2008. Before that he worked in community regeneration and service delivery for vulnerable groups in Sheffield, and as a primary school teacher and Deputy Head. As a volunteer, he has been active in work between faith communities to counter far-right extremism and improve social cohesion. He is on the management committee of Who Is Your Neighbour, which helps people in South Yorkshire reflect on these issues. He is also a volunteer for Jews for Justice for Palestinians. For him, music is a joy outside work as well as in it.

**Danielle Stein** is a PhD student in the Department of Musicology at the University of California, Los Angeles. Her current research examines World War II propaganda music and the development of weaponized music and sonic environments over the 20th and 21st centuries. Also a soprano and an avid community arts producer, Danielle serves as the Assistant Artistic Director and Vice President of the Celestial Opera Company (Pasadena, CA) and is a cofounder of the California Music Collective.

**Aspasia (Sissie) Theodosiou** (PhD, University of Manchester) is a social anthropologist at the Department of Music, University of Ioannina. Her research affiliations include the Helsinki University and Daissy Research Group of the Hellenic Open University. She was an MC member of the international research network COST Action ISO 803 'Remaking Eastern Borders in Europe' (2009–2013). She has conducted extensive field research with Gypsy musicians on the Greek-Albanian border in NW Greece. In her later ethnographic research she has also explored communities of practice and learning practices in technologically enhanced study environments, as well as with issues of borders and sovereignty in new media contexts. As part of a multinational research team, she has also researched framing

narratives around the current economic crisis. Her current research projects revolve around the affective politics of Greek popular music in Israel, and the politics of mourning on social media platforms with specific reference to Greek popular music celebrities. Her publications include the monograph *Authenticity, Ambiguity, Location: Gypsy Musicians on the Greek Albanian Border* (VDM Publishers, 2011), three co-edited volumes, articles in international peer reviewed journals as well as articles and chapters in Greek journals and edited volumes.

**Lorenzo Vanelli** is a PhD researcher in Ethnomusicology from the University of Bologna, Italy. His dissertation focused on African American hollers, songs recorded mainly between the two world wars in southern U.S. prisons, discussing their musical and poetic structure as well as their use in the Jim Crow context. In 2016 and 2017 he also worked as a researcher in Morocco for the Marie Curie project D.R.U.M. on the music of the Gnawa Brotherhood, and in 2018 he was a Visiting Scholar at Columbia University with a project about the contemporary relations between music production and the U.S. prison system.

**Luis Velasco-Pufleau** is a musicologist and electroacoustic music composer. He is currently postdoctoral researcher at the University of Fribourg and associated research fellow at the Fondation Maison des sciences de l'homme in Paris (ANR research programme *Sortir de la violence* and Humanitarian studies platform). His research focuses on political, historical, and aesthetics issues of music and sound, in particular related to conflict and violence. After completing his PhD in Music and musicology at Sorbonne University, he was a postdoctoral researcher at the École des Hautes Études en Sciences Sociales (EHESS), and University of Salzburg, as well as a Balzan visiting fellow at the University of Oxford. He is co-editor of the journal *Transposition. Music and social sciences* and editor of the open access research blog *Music, sound and conflict*.

**Panos Vlagopoulos** was born in 1961 in Corinth, Greece. He studied Law at the Democritian University of Thrace, and Musicology in Basel and Corfu. He completed his PhD in the historiography of Ars nova under the supervision of Irmgard Lerch in 2004. He is the co-editor of the Greek musicological journal online Moussikos Logos. He has presented papers on history and aesthetics in Athens, Oxford, Wien, Dresden, Kirchberg am Wechsel et al. He has been a Visiting Research Fellow at the Stanley J. Seeger Center for Hellenic Studies at Princeton University (Spring 2018). He is an Associate Professor of Musicology

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**Sofia Zafeiriou (Khora, Athens)** sits on the board of the Khora Community Centre, an initiative aiming to provide open, social and cultural spaces for displaced people in the centre of Athens. Currently finishing a MEng in Electrical and Computer Engineering at the National Technical University of Athens, she also works with various education-technology initiatives in Athens for newcomers to Greece.