Soft power to the people: Music and Diplomacy in International History.

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“Are we playing the music,” Pieslak asks, “or is music, through its emotional influence, playing us?” (Pieslak, 2015, p. 241)
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Preface
I would like to thank my supervisor Kyle Devine for guidance and help throughout this process. In addition to that I would like to thank Iver Neumann for some guidance in the early stages of the development of the thesis, as well as Rohan Sandemo Fernando from the The Staff Band of the Norwegian Armed Forces. At the institute I would like to thank Mons for always having answers to every question. But most of all, thank you to my dear husband and companion, Hans and our dearest son that lights up the day, Vilfred Waldemar.
Ch. 1 Introduction:

This thesis is about the relationship between music and diplomacy in international history. It will look at how culture is not a value in itself, but heavily depends on the meaning people give to it and how they use it in specific historical circumstances. The normative mindset focusing on music doing good, and the idea that music is making us feel a togetherness in a positive sense is shielding us, I believe, from the fact that music is a phenomenon that is not inherently good but has a fundamental ambivalence. I will search for an understanding of the moment when music creates this so-called togetherness. I will discuss different theories about this shared moment, in a theoretical manner. Music can be seen as a process, and I will interpret how music connects, conquers and divides in the world it sounds in, and vice versa. The main focus will be music in relation to politics, international relations and history, more specifically violence, diplomacy and community-building.

In this thesis I bring together two strands or spheres that are usually not brought together, music and politics, in a historical context. The two fields musicology and history are slowly converging, something that is pointed out by Jane F. Fulcher.

Not only is it revealing that historians and musicologists are now asking similar questions about past cultures and applying a new synthesis of methodologies, but both fields are identifying music as a privileged point of entry into these inquiries, and thus are engaging in a sustained collaboration. (Fulcher, 2013, p. 10) By making an analysis of the historical examples I will take a step closer to sorting out why, and how we often cling to music as a diplomatic mediator within the social, within communities. This will shed light on the relationship between music and diplomacy in international history. It will show how culture heavily depends on the meaning people give to it and how they use it in specific historical circumstances.

a. Research Question
My main thesis is that music plays out in different ways; that it is not a phenomenon that is inherently good but has a fundamental ambivalence. My argument has three parts, that we have to see music more critically; culture is not a value in itself but heavily depends on the meaning people give to it and how they use it in specific historical circumstances. Through this summary of theoretical viewpoints, and through the analysis of the case studies I will take a step closer to sorting out why, and how we often cling to music as a diplomatic mediator within the social, within communities. Music can be used as a diplomatic tool, or help solve conflicts of an international character, but the same music can also be used for motivation for evil actions, like terrorism per example. This duality is what I will explain in this thesis.
b. Approach (Method and Theory)
In this thesis I bring together two strands/spheres that are usually not brought together (namely music and politics, and more specifically international relations). Lecturer in contemporary history at the Université de Versailles-St-Quentin, Anaïs Fléchet gives her views on the relationship between music and international relations.

Curiously, the study of the role of music in international relations is still in its infancy …

“As for musicologists,” she adds, “until quite recently they were more interested in analysing musical scores than the actual context in which these were produced and how they were received.” (Zawisza, 2015)

In the 1990s a cultural shift came, she explains, at the same time that scholars became interested in what they called “soft power” in opposition to “hard power”, which meant a focus on the balance of powers and geopolitics. What typifies soft power is that it focuses on how “political issues are resolved by mutual support rather than force.” (Zawisza, 2015)

Fléchet describes the contrast between musicologists who focuses too much on analysing musical scores, and too little on the historical context the score exists within, and historians on the other hand who focuses too little on the music, according to Fléchet maybe because they feel they lack the technical tools. (Zawisza, 2015) Fléchet explains that just as the lack of scholarship coming from musicologists, there is also a need for study from the side of historians. It is between these two perspectives this thesis will build its argumentation.

This will be a theoretically founded work, where I will use Jonathan Pieslak, Nanette Nielsen and Kay Kaufman Shelemay as a framework. The thesis will move between theory and methodology freely, because the task is to try to come up with a method for talking about, and understanding, and detecting the transformational power that music may have. The borders between methodology, and theory will therefore be a bit blurry. This thesis can be placed somewhere between music sociology, music philosophy and music history. I will also use literature that lean against music aesthetics and music philosophy. I found it very clarifying to read Nielsen 2016, “Musical Philosophy for an Unraveling World,” and her approach to music as a process. The theoretical framework I will use is the article “Musical Communities: Rethinking the Collective in Music”, by Kay Kaufman Shelemay, and use her idea as an analytic tool. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 381) In addition to this the work done by Jonathan Pieslak, in his Radicalism and Music, gave me the perspective on music as an ambivalent phenomenon that I needed to write this thesis. The analysis will build upon these three theorists, but it will also be useful to bring in reception theory and discourse analysis, (more specific speech act theory). By reception theory I mean in the way Herbert Marcuse uses the theory:
Reception history is the history of the meanings that have been imputed to historical events. This approach traces the different ways in which participants, observers, and historians and other retrospective interpreters have attempted to make sense of events, both as they unfolded, and over time since then, to make those events meaningful for the present in which they lived and live. (Marcuse, 2017)

A work of art has a changing reception history, and thus history consists of multiple data, and by compiling them a patchwork of memory is being created.¹

The underlying assumption about music being a universal language

The assumption that music somehow is a universal language, based on feelings, brings up many ethical questions. I would like to discuss these and try to detect the aesthetical surface that this assumption is based upon. One assumption is that music belongs to some sort of a higher realm, and therefore is severed from ethics. If music somehow belongs to a higher sphere, then it is harder to argue that it can build bridges in the world. Because the world is concrete, and the higher sphere is abstract. So, I would like to discuss where its place is in the concrete world.

Music is connected to the concrete world I believe, and therefore also connected to the different rules of moral behaviour, and ethical guidelines that exists within that community. If music can be used as diplomatic tool, it is maybe precisely because it belongs to the mundane, concrete world of differences, and therefore can create feelings of belonging across cultural divides. The language analogy is often used as an explanation or a tool to see music as an overreaching bridge in conversation. This bridge can then be used to conquer division between people, peoples, or nations. The assumption that music creates a sense of community, or togetherness, and in an even broader senses, an assumption that music can create peace, is provided by a strong belief in, or acceptance of a kind of universal truth.

The field of music philosophy has searched into the question of music as a universal language, and a lot of work has been done within the field of popular musicology. At the BBC Proms in 2017, the conductor Daniel Barenboim reminded the audience of the power music had because it was beyond the national. "When I look at the world with so many isolation tendencies, I get very worried and I know I'm not alone," he spoke,

Our profession, the music profession is the only profession that is not national. No German musician will tell you “I am a German musician, and I will only play Brahms, Schuman and Beethoven.” (Proms, 2017)

¹ Concert programs and advertisements, critical notices, musicological and other writings, editions, recordings, and even musical works by later composers, all contribute to what is known as reception history. [http://www.oxfordmusiconline.com/subscriber/article/grove/music/40600](http://www.oxfordmusiconline.com/subscriber/article/grove/music/40600). Retrieved 30.10.17
Barenboim believes that music actually can be a tool in the fight against what he believes is “isolationist tendencies and nationalism.” This view of music as universal is discussed by the professor in psychology, David Ludden as well.

Music is a universal language. Or so musicians like to claim. “With music,” they’ll say, “you can communicate across cultural and linguistic boundaries in ways that you can’t with ordinary languages like English or French.” On one level, this statement is obviously true. You don’t have to speak French to enjoy a composition by Debussy.” (Ludden, 2015)

“Or so musicians like to claim,” Ludden writes. He argues that the universalism depends on what you mean by “universal” and what you mean by “language.” He discusses whether music is a universal language or not. (Ludden, 2015) He argues that it is important to define “universal” and “language.” He argues that even though music “is a universal feature of the human experience”, it must be remembered that the linguistic systems, and the music vary “widely from culture to culture.” (Ludden, 2015) But the most basic emotions like happiness and sadness are being conveyed, he states.

Specific features of melody contribute to the expression of emotion in music. Higher pitch, more fluctuations in pitch and rhythm, and faster tempo convey happiness, while the opposite conveys sadness. (Ludden, 2015)

The melody when we speak, prosody (pitch, rhythm, and tempo) “are used to convey emotion in speech, in a way that appears to be universal across languages.” (Ludden, 2015) He argues that because what we hear in a foreign language sounds similar to what we are used to hear in our own language, we can detect emotion in music and “in melodic cues that mimic universal prosodic cues. In this sense, music truly is a universal system for communicating emotion, he concludes. (Ludden, 2015) Ludden defines language like this:

By definition, language is a communication system consisting of (1) a set of meaningful symbols (words) and (2) a set of rules for combining those symbols (syntax) into larger meaningful units (sentences). (Ludden, 2015)

But is music a language? No, says Ludden, in music it is the larger structure that conveys emotional meaning. Ludden explains, by imitating “the prosody of speech.” But Ludden concludes that music can evoke what he calls “deep primal feelings at the core of the shared human experience. It not only crosses cultures, it also reaches deep into our evolutionary past. And in that sense, music truly is a universal language.” (Ludden, 2015) What are those “deep primal feelings,” that music has the power to evoke? When speaking about his youth orchestra the West-Eastern Divan Orchestra (DIVAN), Barenboim speaks about music’s ability to connect in peace. Might this be a place to look for those “deep primal feelings at the core of the shared human experience”? The musicians tell the story of how unifying it is to play with both Palestinians and Jews within the same orchestra. Mina Zikri, who is Egyptian talks about “the unifying force of the music,” within the orchestra. She argues that for many of the musicians, the ability to befriend Israelis “humanizes” them. (Independent, 2017)
Barenboim explains this as a result of the immanent unity and harmony that lies in music, because the musicians work together against a common goal. (Independent, 2017) In a way, this can be translated to be “the core of the shared human experience.” In this example music is given a role, the force of agents/agent. This way of speaking about music explains it as if music has inherent powers of unity and harmony.

Cynthia Cohen asks for caution when dealing with the question whether or not music is a universal language, in *Music and Transformation*. (Cohen, 2008, p. 27)

Moreover, examples drawn from practitioners working in different conflict regions show that, in many instances, it is not music’s universal appeal that gives it much power as a peacebuilding resource, but rather recognition of the distinctive meanings that emerge from its place in historical events and cultural traditions … Finally, notions about the universality of music can lead peacebuilding practitioners to lift “musics” out of their contexts, borrowing elements in ways that distorts their meanings or violate their sacredness. (Laurence, 2008, p. 27)

She calls herself and those that join this discourse, ‘musician-peace builders.’ (Cohen, 2008, p. 27) Philosopher Martha Nussbaum has done research on cross-cultural musical understanding, and she points out that the universal with music is that it can be loved by people “widely separated by language and culture.” (Cohen, 2008, p. 28) After a brief encounter with these thoughts Cohen goes on explaining the concept of reconciliation.

Reconciliation can be understood in relation to this continuum as a set of deep processes designed to transform relationships of hatred and mistrust into relationships of trust and trustworthiness. (Cohen, 2008, p. 30)

Cohen concludes with the following:

An over-emphasis on the universal dimensions of musical experience also can obscure the very real power asymmetries that inscribe themselves onto musical encounters across differences. Unless engaged constructively, these power differences can perpetuate the underlying dynamics of the conflicts that musical interventions may actually be intended to transform. (Cohen, 2008, p. 38)

Eccentricities within music can then actually, according to Cohen be important in the process of reconciliation through communication, acknowledgement, listening to stories, expression, imagining and empathizing with each other. (Cohen, 2008, p. 31)

Another reason for the use of analogy between language and music, might lie within how music communicates. Music is sound, sometimes even wordless sound. In those instances, music is not dependent on being understood. The need for musical codes is there of course, but as Barenboim argues, a German in the audience can listen to an Algerian playing the flute even if the two of them do not speak the same language. Whether music has certain universal traits or not, is a debate that I will discuss further in Chapter 2. The dilemma is, though, if music has these universal “abilities,” and some say it does, would it not be fair then to expect that music could become a quite effective tool in community-building? In the next subchapter I will discuss two articles that I came upon during the research of this thesis. They
mirror how music is often conveyed in newspapers, as a tool for peace-building and community-building.

The Gansmo-article and why it became so important

In everyday conversation, music is often described as a universal language. Arnstein Lund, a member of the staff in the Norwegian Armed Forces, argued in 2004 that the military brass bands could give the armed forces a new tool when going into conflict areas. He explains the role music can have in armed conflict. “We want to communicate by music, which is a universal language,” Lund says. (Gansmo, 2004) Professor at the Institut d’Études Politiques in Paris, Frédéric Ramel, believes that music can succeed in areas where diplomacy has failed. He explains how musicians can create a dialogue:

“In this way, musicians create a dialogue and arrive at common policies,” he says. By having music take the place of speeches and peace talks, the hope is that it will succeed where diplomacy has failed. (Zawisza, 2015)

Musician Jarle Førde agrees.

This is not a crazy idea, Jarle Førde comments. He is a trumpeter in the group Brazz Brothers … We have seen that music has an international language that many people can understand, Jarle Førde says. (Gansmo, 2004)

An international language, Jarle Førde says. The thesis will explore this transformational impact music has on us. It is great that music makes us feel connected, but the story is more complex. I want to retell the narrative about the transformational power of music, and look for untold stories, that explains more about this complex nature of community-building. This thesis will discuss and analyse what is problematic with using a language like this about music, but also what could be gained by doing so. This article about the Staff Band of the Norwegian Armed Forces became a starting point, and I will use it as a text example that illustrate some of the issues that come up when we talk about music in international relations and history.

On the following pages I shall go through the article “The Army Music Wants to Create Peace,” and by doing so discuss some of the conflicting issues that comes up when we enter this topic. (Gansmo, 2004) The Staff Band of the Norwegian Armed Forces is situated in Oslo, and on their web page the history of the different bands is found.

The Staff Band is the foremost of the military bands of the Norwegian Armed Forces and Norway’s largest professional wind band, employing 39 full-time musicians. (forsvaret.no, 2019)

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The article tell that the Staff Band were supposed to go on missions with both the UN and NATO in the period of 2005, and before that. Their tasks on missions would be to connect with local musicians in the area, and function as a supplement to the armed forces. (Gansmo, 2004) Musician Jarle Førde sees this as a good idea, and he argues that the music has an
advantage because it speaks an international language that can be understood by many. Førde tells about a story from Sarajevo. They trained children in a song, and when their parents came to listen they saw the division and conflict between the grow-ups. It was seen through the body language, Førde explains. But the parents were forced to act in a good manner, and in the end they all applauded. (Gansmo, 2004) So, a togetherness was shaped there and then, but did it last? In a paper held at Oslo Militære Samfund in 2014, Arnstein Lund spoke again about the importance of this Staff Band of the Armed Forces. (Lund, 2014)

Dagens militærmusikk har både en målrettet og tydelig funksjon i Forsvaret med klar referanse til dagens struktur og innsatsforsvaret, samtidig som korpsene er kulturelle kapasiteter med stor verdi i forhold til det militær/sivile samarbeidet. Forsvaret rør over en unik ressurs som gjennom sine leveranser har evne til både å bevege og begeistre. (Lund, 2014)

What he says is that music is a unique resource connect between the military and the civil society, because of its ability to move and enthuse. In the book *I Storm of Stille* edited by Niels Kristian Persen, he writes about the period between 2006 and 2013 when musicians from The Staff Band of the Norwegian Armed Forces visited the Norwegian forces in Afghanistan every Christmas. Different ensembles traveled down to Mazar E Sharif and entertained the soldiers. (Persen, 2018, pp. 94-98)

While reading this article I found another article as well, this one was an interview with the director of the festival *Oslo International Church Music Festival* in 2015, Bente Johnsrud. She said to the newspaper *Vårt Land*, that music had an immanent force to combine, reconcile and to break cultural and religious barriers. (Flydal, 2015) Johnsrud referred to the opening work for that year’s festival: Andre Campras “L’Europa Galante” written for the Peace in Rijswijk in 1697.

The peace was an attempt on a musical peace treaty where the composer dealt with love in the four countries that then was at war with each other, France, Spain, Italy and Turkey. (Flydal, 2015) She actually describes something immanent inside music, an entity that has its own driving force, and agens. This brings me into the next method that might be used in analysing this topic, discourse analysis.

*Agens* is often used when we analyse a text, to find out who is the acting part in the text, who is the agent. (Tønnesson, 2008, p. 105) This is part of the speech-rhetorical strategy of the text. But by using the concept on music itself, an interesting fact shows, music itself has been given this ability to act. Music had this immanent force to *combine*, *reconcile* and to *break* cultural and religious barriers. (Flydal, 2015) This made me react, first I had read that

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2 This is translated from the norwegian word *agens*, described by Johan L. Tønnesson (2008). The word comes from speech act theory, developed by John Rogers Searle. Retrieved 20.April 2019

[https://snl.no/John_Rogers_Searle](https://snl.no/John_Rogers_Searle)
music was supposed to be used as a weapon in war, and here, music was able to combine, reconcile, and break cultural and religious barriers. How?

This comment from Johnsrud was not entirely without context though. When looking at texts like this it is important to establish the different contexts that the text appear in. A textual, a situational and a cultural context. The textual is the article, written by Flydal. The situational is wider, and connects the text to the receiver as well, the reader. The actual writer, his or her tools, and the newspaper Vårt Land, a paper newspaper, but read on line by me, long after the publishing date. Then there is the cultural context, which is the genre, news article, and interview, and the cultural framework that appear around an article about a festival about church music in a Christian newspaper like Vårt Land. (Grue, 2015, pp. 71-72)

Church music has a cultural framework that often connects with being uplifted, ethical, and religious.

When looking at this text with these tools, it is easier to understand this and the next comments from Norwegian music philosopher, Peder Christian Kjerschow. He sees music as a bridge builder. This concept or idea that music is a bridge builder, he argues, is something more than an empty phrase. He uses as an example the contact between an infant child and its mother, and the connection between the two when the mother sings. This connection is something Kjerschow calls a ‘native bridge’ between two individuals. (Flydal, 2015)

Kjerschow talks about a wordless communication between the two of them, where the infant understands the mother, and then he goes on to commenting harmony as another of these native, as she names them, concepts. Despite different backgrounds and experiences, Kjerschow believes that music can create a sense of community. But just how music does this he does not comment on, he only argues that music creates areas for meetings, nothing more. He argues that it is because of our system of harmony, but that is a western system. What about music that is not founded on our western rules of harmony? He goes back to Plato and his call to the citizens to attend singing and dancing. (Flydal, 2015)

What is problematic with this way of arguing is that it is developed based on an idea that this system of harmony that he speaks about, in a way, just by existing, “creates” peace. Mantle Hood introduces the difficulty when approaching non-western music, one of the problems occurs when the explorer has developed/are born with a perfect pitch.

The most difficult conditioned prejudice to overcome among Western musicians is the sense of perfect pitch. Such an individual must come to realize that in the world of microtonal in- flections his sense of pitch is actually imperfect, and unless he manages to set aside this prejudiced standard, he will have to
relinquish the field to those who can manage a more democratic approach to the world of sound. (Hood, 1960, p. 56)

The way this text is arguing can be important when trying to unfold this almost mythical way of talking about music. How is it written? Tønnesson in his book, presents four basic types of texts: The describing, the narrating, the explanational, and the argumentative text. (Tønnesson, 2008, p. 107) To find out exactly which text-type this article is, is not possible, but if we also add speech acts to our equipment of tools, it might be easier to extract. There are five of them, Tønnesson describes: the assertion about the world, the qualification (when the priest says: You are now husband and wife!), and the expressive, and finally the promise and the order. These articles, both the Flydal and the one by Gansmo uses a lot of assertions. They are both describing texts, that also are explanational and argumentative. They want the reader to both understand but also to believe in the force of music. They form a normative argument about the role that music can take in the world. These examples comment on music by saying something about what is beautiful with the music, they bring in an aesthetic dimension that explains it like this, and I put it simple here to explain; beautiful music brings peace and harmony. The only problem is that beautiful music may inflict harm as well. The next subchapter will explain why this is so.

The aesthetic and ethical dimension.

Classical music has slowly emerged as a more than an element of interaction beyond aestheticism, explains Gienow-Hecht.

Classical music is a latecomer in the debates on international relations and international history. The productions of (mostly) dead, white European males as well as concurrent notions of elitism and refinement did not lend themselves easily to the investigation of social and cultural history at a time when race, class, and gender had long ruled questions of how to analyze culture and how to interpret the past. (Gienow-Hecht, Music and International History in the Twentieth Century, 2015, p. 9)

Some researchers that work with this darker side of music is Suzanne G. Cusick and Grant (Cusick, 2016) In a review of their work in the Guardian, Tom Service states the following:

As Grant and Cusick’s work confirms, music is value-neutral. It is what we make of it, and how we use it. Of course, it can be used to heal, to comfort, to console, to offer existential transcendence and emotional escape, yet it can also be weaponised. (Service, 2015)

An example on this is found in a letter to the author Jonathan Pieslak, made by the leader of the Creative Movement, a racist church, Rev. Matthew Hale wrote the following:

Music is much of my life, music certainly played a role in my getting involved with the cause for the preservation of our White people because I felt that a people capable of such greatness as classical music—something unique to the White Race—must surely be preserved. (Pieslak, Radicalism & Music An Introduction to the Music Cultures of al-Qa'ida, Racist Skinheads, Christian-Affiliated Radicals, and Eco-Animal Rights Militants, 2015, p. 1)
This shows that music engages and motivates people for ideologies that are not considered beautiful, harmonious or “kind”, but actually motivate and enrage to racism, like in this example. Pieslak and Susan Fast has written some volumes on this topic, and Susanne Cusick has done some research as well, on music used as torture. Another work is done by Stan Hawkins and Karl-Magnus Bjorøy. (Bjorøy & Hawkins, 2014) Pieslak defines radicalism or radical cultures as:

> Cultures or groups at the fringe of historical and societal mainstream values and perspectives, who tend to adopt and express dogmatic and often idealistic racist, superior, intolerant, absolute, hateful, or illegal views and actions in violent or nonviolent forms. (Pieslak, Radicalism & Music An Introduction to the Music Cultures of al-Qa'ida, Racist Skinheads, Christian-Affiliated Radicals, and Eco-Animal Rights Militants, 2015, p. 5)

Pieslak uses case studies taken from a wide political spectrum, and he excavates their musical cultures. What he found was that music in these different radical groups, were used as what he calls “sound-strategies”, “as a tool for recruiting, member retention, social bonding, motivation for action, cultural persuasion, and many others.” (Pieslak, Radicalism & Music An Introduction to the Music Cultures of al-Qa'ida, Racist Skinheads, Christian-Affiliated Radicals, and Eco-Animal Rights Militants, 2015, p. 12) But the important part is the last sentences he writes in the introduction:

> But the coercive uses of music are not isolated to radical cultures; they are at play in our own backyards, in political propaganda. Sports rivalry, and much of commercial music. By understanding the Janus-faced nature of music, I hope that we, as lovers of music, will be empowered in our listening. (Pieslak, Radicalism & Music An Introduction to the Music Cultures of al-Qa'ida, Racist Skinheads, Christian-Affiliated Radicals, and Eco-Animal Rights Militants, 2015, p. 13)

It is this two-faced reality that is so fascinating, and important to understand when confronting this topic.

David Wiegand holds a strong viewpoint regarding music and art, and difficult themes. “Music and art are what challenge viewpoints,” Wiegand argues, “What makes society think.” (Sieber, 2015, s. 10) Music is not only a sweet lullaby that creates connectedness and peace. Johnson & Cloonan has filled a gap in popular music studies on the darker effects’ music might have on us, or on societies.

> We are writing against a predominant pattern in popular music studies in particular. That pattern is characterized by a pervasive and often tacit assumption that popular music is inevitably personally and socially therapeutic. (Johnson & Cloonan, 2009, p. 1)

This space of peace that fills us with music, or that we fill with music, is not always connecting people. Sometimes music is disruptive and violent, according to Johnson & Cloonan. But the assumption that music has magical powers is kept alive.

> Music therapy is based on the recognition of the positive power of music in the treatment of a range of traumas, disabilities and neuro-physical disorders. It seems that music can indeed be a ‘magic’ that sets us free. (Johnson & Cloonan, 2009, p. 2)

This idea that music has a positive power is present in literature concerning the connection between music and politics as well. Harmonious children’s music has been used for the
Purpose of torture, and simple pop music heard in the wrong setting can be noise. Music “is sound, part of the larger soundscape that constitutes our world, and when it inflicts violence it does so not only by virtue of what it means, but what it then is: noise.” (Johnson & Cloonan, 2009, p. 4) Singing can be experienced as an attack, and beautiful vocals can be used to control feelings in preparation for a terrorist attack.

All these examples show that the way we discuss, and deal with the transformational impact of music, is dualistic, and must be dealt with in a more thorough and complex way, if any reliable answers should be found. These examples can show how music is believed to have an impact on politics, how music is believed to have an impact on both international relations, and on a smaller microlevel in society. This impact is either understood as something immanent in music itself, or as a result of what the world, that is the cultural context, imposes on it.

c. Materials
Because this is a theoretically founded project my material will be built on literature, and secondary sources, but also some news articles and YouTube-videos, and webpages have been used. The musical examples I have chosen will work as examples of how music can work as a tool for developing shared experiences, or division.

Because this thesis is a theoretical discussion, I have chosen a theoretical angle. Even though I use case-studies, these are discussed in a theoretical way, and not all as first-hand experiences. The historical examples are chosen from different periods, but they all reflect international history and relations. They are chosen to a large extent from contemporary history, and from a wide range of genres. This choice was made because the story they tell is independent of the genre they represent. This is built on an idea that Shelemay argues for in her article, where she says that to understand more about the social in music, no single musical style is the correct choice.

In sum, no single musical style correlates to a particular community type. Below I set forth a tripartite framework that seeks to unite the social and musical domains, and in so doing, to accommodate the widest range of musical styles. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 368)

Furthermore, whether the music is classical, pop-music or Avant Garde, it exists because it is sound, and how that sound has an impact. Johnson & Cloonan argues that the classification of music is not fundamentally important, the point is that music is sound. “However else we may classify music, it is fundamentally a sonic phenomenon. Music is heard,” Johnson and Cloonan argues. (Johnson & Cloonan, 2009, p. 12) They see music as sound, and as an instrument of both social power but also of violence.” (Johnson & Cloonan, 2009, p. 193)
Music in relation to international history concerns all types of music, and to pick one genre specifically would limit the scope, and thereby also the findings. Several cases could enlighten this, but I have chosen three main cases. They are chosen across musical genres, because it is about music, all music. Music that might make a transformational impact. The scholars have been analysing pop music, classical music, rock and jazz. All genres have been represented. It would be wrong to pick out only one genre, because the effect that I am writing about is happening just as much in a concert hall, as at a football stadium. The samples are important, but it is what happens around the music that is the main focus here. It is to examine when music connects, it is to examine when music conquers, and when music divides. This is why both jazz, classical music, pop music, and singsong are being used as examples. They all tell a narrative about music and diplomacy in international history.

d. Organization of the thesis
Chapter 2 will summarize the different theories around the topic. It will summarize how scholars have thought about music and how they have explained music and its relationship to diplomacy in international relations. Some concepts will need some clarification, like soft power, and what I have chosen to call the bridge-metaphor. I will describe and discuss these concepts in Chapter 2 as well. Chapter 3 will debate methodology. This is closely connected to theory, due to the fact that this is a theoretically founded thesis that is searching for a method on the topic. In Chapter 4, 5 and 6 I will analyze historical examples, categorized under music that connects us, conquers us, and divides us. They differ both genre-vice and in time and location, but they are examples on how and why we often cling to music as a diplomatic mediator within the social, within communities. I will connect them to aesthetical and music philosophical debates concerning music’s role in society, and its effect on communities. These are different cases where music has been used as a chip in international politics, and they be analyzed as a tool, a nations’ soft power. In Chapter 7 I will sum my findings, and set forward some concluding remarks about the relationship between music and diplomacy in international history.
Ch. 2 The Musicological Tradition of Music and Togetherness:

The road into these questions are many, and first it would be fruitful to walk through what has been thought and written about this field up until now. As I started reading about this topic I found that it was difficult to narrow it down to one field within musicology, and music sociology in particular. I wanted a broader view on the topic, so I used literature that lean against music aesthetics and music philosophy.

Tia DeNora debates “music’s communicative ability” and introduces the concept of affordance. (DeNora, Music-in-Action. Selected Essays in Sonic Ecology, 2011, p. 19)

In her work on music in everyday life, based on participant observation and in-depth interview data in the USA and UK, DeNora has described how music comes to afford a wide range of uses in the various processes of mundane self-care and self-regulation. (DeNora, Music-in-Action. Selected Essays in Sonic Ecology, 2011, p. 163)

The concept of affordance was originally introduced by J. J. Gibson. (DeNora, Music-in-Action. Selected Essays in Sonic Ecology, 2011, p. 162) But the “attempts to explain empirically music’s communicative ability” has not been successful, DeNora comments. She calls it a “pervasive idea in Western culture that music is in some way capable of symbolizing emotions, images or ideas.” (DeNora, Music-in-Action. Selected Essays in Sonic Ecology, 2011, p. 19)

By both applying Born and her ideas of different performance socialities, one might be able to understand the mechanism at work when many people with different backgrounds understand a musical experience in the same way or argues that a common ground has been developed.

Professor of Music and Anthropology, Georgina Born introduces four planes of social mediation: First off is the microsociology level, these develops within small ensembles during performance and practice. The second level or plane is where music creates “imagined communities, aggregating its listeners into virtual collectiveness or publics based on musical or other identifications.” (Born, 2012, p. 266) The third plane is where music creates social identities like gender, ethnicity, race, or class. Last, the fourth plane is where music gets involved with institutions, and where you can see music as a part of institutionalized society. Music has this ability Born argues, to create “aesthetic, ethical, and political operations,” within these planes. (Born, 2012, p. 267) The performance can “enact alternatives to or inversions of, and can be in contradiction with, wider hierarchical and stratified social relations.” (Born, 2012, p. 268) The experience can despite of differences, despite of censorship, despite of any ongoing oppression, of differences in opinion exist as a socio-musical experience that can be enacted, as different images of thoughts, feelings and ideas.
Lisa McCormick, professor in sociology at the University of Edinburgh, looks at music as performance. (McCormick, 2012) She uses Christopher Small and his term “musicking”, and develops her version of social performance theory, involving the concepts of “text, context, and interaction.” (McCormick, 2012, p. 735) She speaks of “non-rational motivations” (McCormick, 2012, p. 736) Music forms social action, she argues and it does not merely help it forward. It is active and part of social action. “Music does not only facilitate, but itself constitutes, a social action.” (McCormick, 2012, p. 736) Born, and McCormick argues, that the musical experience can create new passages, and build new perspectives. In this regard, musical experiences might have the ability to form a new, common ground of peace. Born gives a theoretical tool to look at the social in music, and thereby she makes it possible to look at performances as social action.

Historically the links between the musical and the political started, Shank sums up, within ethnomusicology and John Blacking in 1973, and his research on patterns of sound and human organization. (Shank, 2014, p. 13) Steven Feld brought in the need for a stable group identity to the equation. But Shank points to what he sees as an “inherent circularity”.

The idea that groups make music that identifies the group and thereby expresses the values of that group relies on a static concept of identity and a relative firmly bounded notion of the group that frustrates any effort to think about the political force of music. If all music can do politically is to reinforce the already existent values of an already defined group, then music acts more as a conveyor of values constructed elsewhere than as an agent itself. (Shank, 2014, p. 14)

Barry Shank talks about the act of listening as a process. He argues that music should be seen as its own force, not as a vehicle, but as an autonomous force. Shank comments on the research that has been done before on the relationship between music and politics, and describes it as focused on music being a vehicle for “political sentiments back and forth among singers and listeners.” (Shank, 2014, p. 2) Then Shank tries in his book through examples from both popular music, postclassical music and religious music, to show how music “enacts its own force, creating shared senses of the world.” (Shank, 2014, p. 2) This force creates a sense of “we,” he argues.

Shank points to the fact that we sometimes have nothing else in common with other listeners of music than the fact that we liked the beat. (Shank, 2014, p. 1) But even so, this feeling of “we” is created because of a shared experience that creates a feeling of unity. (Shank, 2014, p. 2) He describes a political community as a community with a polyphony of voices and different opinions, not bound together because they agree, but because they are open to disagreements. (Shank, 2014, p. 3) This can be connected and compared to how musical communities are shaped, with different people connected only because they like the same beat, or song, or timbre. Shank writes about music as a force that can connect, and
transform the world into a perfect idea, and that this moment of beauty is created in the time of listening. “Musical listening transforms our auditory attention just when we decide that the sounds we are hearing are music,” Shank argues. (Shank, 2014, p. 4) But Shank warns that this does not create a guaranteed positive outcome. (Shank, 2014, p. 261)

Professor of Media, Music and Culture, David Hesmondhalgh expresses how music can develop our awareness of community and togetherness in his book Why music matters:

> Music enhance of our sense of sociality and community, because of its great potential for providing shared experiences that are corporeal, emotional, and full of potential meanings for the participants.” (Hesmondhalgh, 2013, p. 56)

Hesmondhalgh says that it is important to understand and distinguish the two concepts publics and publicness in relation to the discussion of, as he says, “the problems and benefits of collectivity.” (Hesmondhalgh, 2013, p. 85)

Next, I shall outline different theoretical views on this matter, and some of the literature on the topic. I have organized it under two subjects: sound diplomacy, and then, music and violence.

a. Sound Diplomacy

In 2004 Penny M. Von Eschen wrote a book called Satchmo Blows up the World. In this work Penny M. Von Eschen comments on the contradiction that appeared when America sent black artists, as: “Goodwill ambassadors – symbols of the triumph of American democracy – when America was still a Jim Crow nation.” (Eschen, 2004, p. 4) Eschen described these tours as promotion of American nationhood. They projected another image of America that the critique that was apparent, that saw America as a Jim Crow nation. (Eschen, 2004, p. 4) The historical period she writes about this sound diplomacy, was a time in great uprising. In 1955 the black freedom movement was going on with the Montgomery bus boycott, and the Supreme Court decision, Brown v. Board of Education. (Eschen, 2004, p. 4) To describe this Eschen narrates about a correspondent for the New York Times, in Stockholm who in November 1955 wrote that Louis “Satchmo” Armstrong was Americas secret weapon, and the “most effective ambassador.” (Eschen, 2004, p. 10)

A musician was described as a weapon, a diplomatic tool. Music was made into this diplomatic tool in foreign policy building. Eschen writes about how music became the element that helped branding the US as a nation not racist, but modern, and as a frontrunner
when it came to racial equality. This was of course all a smoke screen. (Eschen, 2004, p. 6)

America in the 1950s was segregated. Jazz, on the other hand was supposed to create an image that corrected this. In many ways it worked, as Eschen narrates about the correspondent Felix Belair and his meeting with American Jazz. He describes it as a universal language.

“It knows no national boundaries, but everyone knows where it comes from and where to look for more.” (Eschen, 2004, p. 10)

Another critic in Newsweek had this to say about jazz in the international society:

The simple emotional impact of jazz cuts through all manner of linguistic and ideological barriers, and Louis Armstrong becomes an extraordinary kind of roving American ambassador of goodwill. (Eschen, 2004, p. 10)

But the question rises, and Eschen asks, why did policymakers use musicians in this matter of foreign-policy crisis? (Eschen, 2004, p. 26)

Professor Christina Klein described this policy as an “outward-looking, open, popular internationalism,” Eschen explains (Eschen, 2004, p. 27) And in the middle of coups, the musicians went, The Dave Brubeck Quartet and the Duke Ellington Orchestra “would even find themselves in the middle og Iraqi coups in 1958 and 1963 respectively.” (Eschen, 2004, p. 31) But the newspapers outside US borders did reflect on the situation in the US as well, like during the event in Little Rock, when the Sunday Nation in Nairobi, but they saw Armstrong as a testimony that “the United States constitutes a large slice of this world wherein opportunity of advancement is not governed by inherited position or colour.” (Eschen, 2004, p. 70)

In short then, they bought the package.

In the period between the Berlin crisis of August 1961 and the Cuban missile crisis of October 1962, Benny Goodman became the first jazz musician to tour the Soviet Union for the State Department, making thirty appearances in six Soviet cities from May 28 through July 8, 1962. (Eschen, 2004, p. 92) Goodman played vintage swing, but for Soviet fans jazz was personal expression and freedom incarnated. (Eschen, 2004, pp. 92-93) Expressed by orchestra leader, Leonid Osipovich Utyosov:

We need jazz… I must say that jazz is not a synonym for imperialism and that the saxophone was not born of colonialism. (Eschen, 2004, p. 99)

Even though the State Department wanted jazz to be characterized as “America’s music,” the musicians themselves saw jazz as international music.

In the epilogue, Eschen explains how the musicians saw the origin of jazz, and how they linked it to slave trade.

For these musicians, jazz was an international and hybrid music combining not just African and European forms, but forms that had developed out of an earlier mode of cultural exchange, through the circuitous routes of the Atlantic slave trade and the “overlapping diasporas” created by migrations throughout the Americas. (Eschen, 2004, p. 250)

Though the tours were intended as “a color-blind promotion of American democracy,” Eschen argues that it did promote what she calls transnational relationships.
The tours, designed to showcase American art, freedom, and democracy as unique and exceptional, also
served to promote diasporic and transnational relationships. (Eschen, 2004, p. 256)

She argues in the end of her book that the jazz musicians, truly were the real ambassadors,
and that their approach is needed in foreign policy. (Eschen, 2004, p. 260)

In 2009, Jessica C. E. Gienow-Hecht wrote about earlier historical events, in her
*Sound Diplomacy*. Gienow-Hecht reminds her readers that European governments and private
associations, have run different cultural exchange programs, not only in the United States.
(Gienow-Hecht, *Sound Diplomacy. Music and Emotions in Transatlantic Relations 1850-
1920*, 2009, p. 2) Actually, during the nineteenth century, America was a target, and not only
an exporter of cultural exchange. Her book focuses on primarily German, but also French and
British “efforts to influence American culture during the nineteenth and early twentieth
centuries.” (Gienow-Hecht, *Sound Diplomacy. Music and Emotions in Transatlantic
Relations 1850-1920*, 2009, p. 3) This has shaped a “national” culture in America that was
shaped around some imported “high culture” from Europe. (Gienow-Hecht, *Sound
Diplomacy. Music and Emotions in Transatlantic Relations 1850-1920*, 2009, p. 3) Gienow-
Hecht defines diplomacy as something that:

Diplomacy thus refers not only to state-to-state relations conducted by officials on the payroll of their
governments but, increasingly, to other forms of overt or covert negotiation by individuals acting—other
unwittingly—in the name or the interest of the state. (Gienow-Hecht, *Sound Diplomacy. Music and
Emotions in Transatlantic Relations 1850-1920*, 2009, p. 4)

A question that arose in the nineteenth century was: How does music influence human
feelings? (Gienow-Hecht, *Sound Diplomacy. Music and Emotions in Transatlantic Relations
1850-1920*, 2009, p. 40) Gienow-Hecht describes in her work that music was seen as an
important tool in international relations, because it was seen as a international language.

In the nineteenth century, critics, lay musicians, philosophers, writers, poets, administrators, journalists,
and scientists all across the Western world became increasingly convinced that music could serve as a
cure for all sorts of social, political and physical problems. Music entailed power, emotions, and an
uplifting moral force. Properly studied and performed, music could improve humanity and serve as an
international language. (Gienow-Hecht, *Sound Diplomacy. Music and Emotions in Transatlantic
Relations 1850-1920*, 2009, p. 41)

Then in 2014 Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet came out with their
*Music and Diplomacy from the Early Modern Era to the Present* It was 12 essays edited by.
(Arendt, Ferraguto, & Mahiet, 2014) In the introduction the three editors explains that they
have woven together essays that uses a plurality of disciplines, to understand and explain and
investigate, as they say, “a set of questions about the reality, degree, and origins of music’s
power. Already in 1528, the writers remind the reader, in a book called *Il Cortegiano* by
ambassador Balsassare Castiglione, Count Ludovico da Canossa wrote this about the
relationship between music and diplomacy:

…the wisest of philosophers held the opinion that the universe was made up of music, that the heavens
make harmony as they move, and that as our souls are formed on the same principle they are awakened
and have their faculties as it were, brought to life through music … Indeed, the man who does not enjoy music can be sure there is not harmony in his soul. (Arendt, Ferraguto, & Mahiet, 2014, p. 5)

This was the conviction that led to the belief that “music as a universal practice, also had universal effects,” narrates Mahiet, Ferraguto and Ahrendt.

This belief in music’s universality –another source of it empowerment –has underpinned many musical-diplomatic initiatives to the present day, not least of which were the Cold War orchestral tours where the repertoire often consisted of canonic works –especially the symphonies of Beethoven, often seen as the most universal composer of all. (Arendt, Ferraguto, & Mahiet, 2014, p. 5)

The reason for the plurality of disciplines used to understand and explain and investigate this topic, is that the discussion floats across the disciplines, and that they up until now has been closed in within their own field.

The “cultural turn” in the history of international relations, the “new” musicology, and the “aesthetic turn” in the theory of international relations, combined with the sociology of music and ethnomusicology, have inspired a growing body of literature that examines the roles played by music and musician in international relations and by international actors in facilitation musical exchange. (Arendt, Ferraguto, & Mahiet, 2014, p. 7)

Music is firstly representational, Mahiet, Ferraguto and Ahrendt explains, and it may frequently “mediate a wider sense of international community.” (Arendt, Ferraguto, & Mahiet, 2014, pp. 8-9)

Music has often been constructed as a mediating activity, a language capable of evoking, as in a dream or a promise, the transnational. (Arendt, Ferraguto, & Mahiet, 2014, p. 8)

This sense of international community is, as Mahiet, Ferraguto and Ahrendt sees it, the “premise of many a musical peace activist today, from celebrity diplomat Bono to rock star Juanes to conductor Daniel Barenboim. Music serves as a neutral space, a common ground, and a shared language.” (Arendt, Ferraguto, & Mahiet, 2014, p. 9) Again music as described as a shared language.

Then, in 2015, Danielle Fosler-Lussier came out with her volume on music’s role in American Cold War diplomacy. In her book Music in America’s Cold War Diplomacy from 2015, she argues that the power relations between the State Department and the musicians and the audiences where not that transparent and not that clear during what was known as the Cultural Presentations Program. (Fosler-Lussier, Music in America’s Cold War Diplomacy, 2015) Fosler-Lussier asks the reader to shift viewpoints when looking closely at this program. In the top-down view, the “imperial desire to impress American values on others,” come across, and it is similar to some sort of propaganda, she explains. But when taking a step out of this viewpoint and shifting to a bottom up-view, things changes. Then shifting to a bottom up-view “we see an intensive process of negotiations and engagement,” Fosler-Lussier describes. (Fosler-Lussier, 2015, p. 6) Fosler-Lussier uses Political scientist Milton Cummings explanation of cultural diplomacy.
What is cultural diplomacy? According to Fosler-Lussier it is an exchange of ideas, information, art and other aspects of culture among nations. It enters these nations and their peoples in order to foster mutual understanding, she explains. (Fosler-Lussier, 2015, p. 13)

But as Fosler-Lussier reminds the reader of, it was not always an intent to understand the Other, as American Ambassador Laurence Pope says, it “was not about the search for international understanding, nor was it about putting oneself into the shoes of another. Rather, it was about the exercise of power.” (Fosler-Lussier, 2015, p. 13)

Fosler-Lussier describes what she sees as “the essence of soft power.” What is soft power? “It arises from the attractiveness of a country’s culture,” says Joseph S. Jr. Nye, and from “political ideals, and policies.” (Nye, 2004, p. x)

Recipients experienced a variety of feelings about the United States –trust, admiration, anxiety and inferiority. Both face-to-face relationships and those that existed only in the participants’ imaginations built affective bonds among people. The premise of this book is that these human connections constitutes the essence of “soft power.” (Fosler-Lussier, 2015, p. 21)

Peter van Ham talks of social power, while Joseph Nye talks of soft power. (Fosler-Lussier, 2015, p. 44) This metaphorical interpretation of the history of jazz as the history of racial progress was accompanied by a reading of jazz as “democratic” art, argues Fosler-Lussier. (Fosler-Lussier, Music in America’s Cold War Diplomacy, 2015, p. 84) U.S.-Soviet cultural diplomacy was thus a special case for the Cultural Presentations program, eliciting the greatest expectations about what music could do. (Fosler-Lussier, 2015, p. 203)

In the afterword Danielle Fosler-Lussier discusses different definitions of power, she starts with one by professor in international affairs and political science, Michael Barnett and professor in political science, Raymond Duvall:

Power is the production, in and through social relations, of effects on actors that shape their capacity to control their fate. (Arendt, Ferraguto, & Mahiet, 2014, p. 268)

Fosler-Lussier amends their definition:

Power is the production, in and through social relations, of effects that define or alter an observer’s estimate of an actor’s nature, capabilities, or intentions, thereby shaping the observer’s thoughts, words, plans, or actions. (Arendt, Ferraguto, & Mahiet, 2014, p. 268)

Fosler-Lussier argues that a change is not only present during the performance, but also lingers within the observer’s imagination.

Those who hear music judge the validity of the symbolic claims made by the work and choose to prioritize some of the social claims made on them, refusing others. These judgments effect the observer’s thoughts, words, plans, or actions, both in the moment of performance and by building for further transmission of ideas. (Arendt, Ferraguto, & Mahiet, 2014, p. 273)

The next category that I will sum up the literature from is what I have called music and violence.

b. Music and Violence

In the introduction in Music and Manipulation from 2006, Steven Brown writes that music is a tool for propaganda. It can be used to form group ideologies, and it is an important “device
for reinforcing collective actions and for delineating the lines of inclusion for social groups.” (Brown & Volgsten, 2006, p. 2) In 2008 Olivier Urbain edited a volume with different essays concerning music, geopolitics and conflict transformation. In the introduction he explains why this particular volume focuses on how music can be used to enhance peace.

We have decided to explore the ways music can promote a more peaceful world, and how people can use music to move from a culture of war and violence to a culture of peace. (Urbain, 2008, p. 3)

Felicity Laurence brings up empathy in her chapter in this volume *Music and Transformation* and she tries to locate it together with the concept musicking from Small. (Laurence, 2008, p. 14)

Above all, there is a recurrent conjecture that music can enable people, somehow, to “get inside” each other’s minds, feel each other’s suffering and recognize each other’s shared humanity –that is, in common understanding, to have empathy for each other. (Laurence, 2008, p. 16)

This thought connects with the ideas of Nielsen and her essay about being human. Laurence begins with the concept of sympathy and talks about how the word, during the Enlightenment, was seen as the “essential binding force between humans,” by Adam Smith. (Laurence, 2008, p. 16) In the 1920s Edith Stein talked of a “feeling of oneness,” but this is not the same that happened during Hitler’s rallies, Laurence argues. (Laurence, 2008, p. 20)

This arises where a number of people experiencing the same event might be responding with the same, or extremely similar feelings: but it results from a cognitive and reflected awareness of the likeness of each other’s responses, and does not involve any dissolution of interpersonal boundaries. This “feeling of oneness,” conceptually distinct from the “fellow-feeling” which constitutes sympathy, can nevertheless lead to a sense of a “higher we” and ultimately, to an enrichment of community. (Laurence, 2008, p. 18)

Further on Laurence differs between the feelings of unity, and the feeling of empathy with the experience of an “emotional wave,” where individual sovereignty is reduced, and interpersonal boundaries are dissolved. (Laurence, 2008, p. 20) This is where she brings in Hitler’s rallies:

Looking again at Hitler’s rallies, we can see his specific, Machiavellian use of music. Here is the illusion of voice, (united rather than individual), but in reality, its drowning by rant and Wagner, and replacement with identity-destructive emotional contagion. The people experienced an ecstatic bonding, which led to the supreme sense of likeness which facilitated the subsequent murderous alienation of those “others,” now constructed as foreign to the point of being subhuman. (Laurence, 2008, p. 20)

Laurence goes on explaining how Stein concluded that empathy as “the way to humanity” can only function if the empathizer and “empathized-with” are sufficiently similar.

For where it strengthens “intra-group” connection there is the spectre not only of an inevitable and concomitant lessening in empathy with those outside the group, but of the increasingly active construction of the latter’s foreignness. (Laurence, 2008, p. 21)

Laurence ends her chapter with a definition on empathy:

In empathizing, we, while retaining fully the sense of own distinct consciousness, enter actively and imaginatively into others’ inner states to understand how they experience their world and how they are feeling, reaching out to what we perceive as similar while accepting difference, and experiencing upon reflection our own resulting feelings, appropriate to our own situation as empathic observer, which may be virtually the same feelings or different but sympathetic to theirs, within a context in which we care to respect and acknowledge their human dignity and our shared humanity. (Laurence, 2008, p. 24)
Associate professor at City College in New York, Jonathan Pieslak has written about the connection between music and violence and terrorism. He argues in an interview with David Hopper, that the research within terrorism and political violence should develop a focus on culture. The scholarships that focuses on terrorism and political violence are of course build on what kind of tactics have been used, how is it financed, how was the weapons bought and so on, but Pieslak wishes for other aspects to be considered.

Recent incidents of violent attacks by radicals evidences the strong influence of culture, in particular music. Would Arid Uka have killed U.S. Airmen at the Frankfurt Airport if not for his iPod containing jihad-themed Islamic songs? Would racist skinhead Wade Page have murdered six Sikhs at a temple in Wisconsin if not for his deep involvement in racist skinhead music subculture? (Hopper, 2015)

In his book Radicalism & Music from 2015 he argues that music is us, that music mirrors people, and therefor music also inhabit violence and darker feelings.

If we look at music as something ideal, as what it should be, then we cannot see what it really is. And what it really is, is humanity –in all its qualities and imperfections. (Pieslak, Radicalism & Music, 2015, p. 252)

In the interview Pieslak builds on what he calls “music’s transformational impact,” where he concludes that emotion and social bonding can be catalysts:

For music’s transformational impact on the radicalization, reinforcement, and motivation for action of violent political activists. Music animates ideology with emotion and can forge social bonds among members, making the sonic art-form an indispensable part of any radical group’s propaganda strategy. (Hopper, 2015)

This view on music correlates with the way DeNora sees music. Music is as DeNora sees it, a sort of device “to which people turn in order to regulate themselves as aesthetic agents, as feeling, thinking and acting beings in their day-to-day lives.” (DeNora, Music in Everyday Life, 2000, p. 62) This is connected to the idea that identity is not a fixed, inner essence, but is shaped in connection to others, and developed and changed over time. Therefor the identity is adaptable and maybe receptive to this transformational force of music.

The newer additions to this field come from dealing with the darker sides of music. In Radicalism & Music Jonathan Pieslak writes about how, in his words: “The emotional influence of music can trigger violence and circumvent critical reflections of hateful ideology.” (Pieslak, Radicalism & Music, 2015, p. 3) Further, he reminds the reader that terrorists and members of extremist groups do not exist within a vacuum, but in a dialectic symbioses with the culture they live. Pieslak argues for a deeper understanding of this internal culture. It can lead to an important perspective, he says, on how these groups interact, and act, as well as their ideology, and motivation. (Pieslak, Radicalism & Music, 2015, p. 3) Pieslak points to the great importance of anashid, and how that music has to “catalyse the process of

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3 Anashid is a a-cappella rhyme used by ISIL, Hamas, and other Islamic organizations to stir up emotions. Studies done on this field, Pieslak (edited by Thomas Hegghammer) Retrived 20.april 2019 https://www.cambridge.org/core/books/jihadi-culture/musicological-perspective-on-jihadi
interpersonal bonding that appears so important to recruitment, membership morale, and sustaining motivation during war operations. (Pieslak, Radicalism & Music, 2015, p. 38)

Why are jihad-themed anashid chosen over other art or cultural forms? Much of the answer lies in music’s ability to forge social bonds. Music unites people through the shared experience of enjoyment, and this unifying quality can be a powerful means of recruitment and strengthen a sense of community … Studies by a host of experts point to interpersonal bonds as the initial and sustaining aspects of the stages of member recruitment, with ideological acceptance coming as a later, even final, step. (Pieslak, Radicalism & Music, 2015, p. 37)

Pieslak comments though that he does not imply that ideological appeal opposes social bonds, but as he writes:

The two may complement and reinforce each other, and the thematic content presented in al-Qa’ida’ anashid makes a case for something of a resurrection of ideological appeal. (Pieslak, Radicalism & Music, 2015, p. 43)

In newer research the power of internet has in ways taken over as a strong “vehicle for ideological reinforcement. In relation to his research on the music of racist skinhead-culture, Pieslak adds the argument of Sara-Ellen Amster to his research. She argues that in many ways the internet has taken over as a community builder from music, though music still plays a crucial role as the initiator “as the catalyst through which bonds form through the shared enjoyment of a genre.” (Pieslak, Radicalism & Music, 2015, p. 73)

While music was a community builder of the past, much of the scene interaction now takes place online, and today’s Internet forums may serve as even stronger vehicles for ideological reinforcement and development than music. (Pieslak, Radicalism & Music, 2015, p. 71)

Pieslak uses a statement from Ed Wolbank, musician in a white-power band called Bound of Glory, to underline the still existing importance of music:

Music is number 1. It’s the best way to reach people. Through music people start getting into the scene, then you can start education them, Politics through music. (Pieslak, Radicalism & Music, 2015, p. 74)

And on the website of the Panzerfaust the following is written:

Music, especially taboo or forbidden music, has an incredible effect on White kids who are sick of the failed social experiment of multi-culturalism. (Pieslak, Radicalism & Music, 2015, p. 75)

The last volume that I will refer to in this category is Dark Side of the Tune, a volume written by Bruce Johnson and Martin Cloonan as early as 2009. They problematize the way music therapy describes the effects music might have, and argues that they give an “one-dimensional perspectives on a deeply paradoxical phenomenon.” (Johnson & Cloonan, 2009, p. 3) They also finds it to be an truism in popular music that “music is complicit in relation of power.” (Johnson & Cloonan, 2009, p. 4) Music is sound, Johnson and Cloonan states. It is part of what they describe as our soundscape. Soundscape studies would then be useful in examining how music causes violence, they argue. (Johnson & Cloonan, 2009, s. 4) Within

anashid/F347D1090C23FD2ABB74DE8C5B63C91B, and Carin Berg.
https://samfak.gu.se/english/News/News/News_Detail/music-is-used-as-a-political-tool-in-islamic-organisations.cid1484100
the power in music lays a duality, power can be both liberating but at the same time manipulative, Johnson and Cloonan argues.

The history of sound has been a topic for musicologists since the 50s, Gienow-Hecht explains. In “Sonic history” from 2015, Jessica C. E. Gienow-Hecht explains the acoustic turn in history of international relations. (Gienow-Hecht, Music and International History in the Twentieth Century, 2015, p. 1) Then followed a period of détente (harmonization) began in the 80s and 90s. One important aspect to consider in this overview is that there has been a debate between aesthetics and politics. (Gienow-Hecht, 2015, p. 1)

Schopenhauer said this about music in relation to aesthetics:

‘It must not be forgotten,’ he warns us, ‘that music expresses not the visible world, the phenomenon, but the essence of it, Will itself. It expresses, therefore, not a single, specific joy, sadness, terror, jubilation, merriness, equanimity, but the joy, sadness etc., so to speak, in the abstract, their essence without any by-play, therefore also without their cause.’ (Green, 1930, p. 202)

And he goes on describing how music can bath the mind.

No art affects man so immediately as music, as none other reveals to us the essence of the Universe so profoundly and so immediately. Listening to great, full-voiced and beautiful music is like bathing the mind: it drains off all that is impure, petty and bad, and lifts everyone to the highest spiritual plane to which his Nature can attain, and as he listens to great music man perceives clearly what he is worth, or rather, what he might be worth. (Green, 1930, p. 206)

These ideas that music polishes the mind, and washes away any bad or impure thought strikes a sharp contrast to the narrative described by Pieslak, and about how terrorists uses music to motivate themselves to kill. It is the opposite description of music that Johnson and Cloonan gives as well, with their statement about music being merely sound. Ideas like those of Schopenhauer lived freely in the nineteenth-century, Gienow-Hecht narrates, and they expressed the belief that music could be seen as a “remedy for any number of conflicts, ranging from domestic violence to battlefield slaughter,” because music either was seen as romantic expression of the power of music as an expressive but nonverbal art form, or as suggesting a literal cure for the woes of international relations.” (Gienow-Hecht, Music and International History in the Twentieth Century, 2015, p. 1)

The power of music was early on linked to the religious power of church music. Earlier, in the 1500-century the composer Giovanni Pierluigi da Palestrina, the creation of the new Catholic mass in the age of the Reformation, and known as the developer and savior of polyphony in church. Polyphony was seen as the symbol of the Trinity. Polyphony started as a group of composers at the Notre Dame Cathedral in Paris between 1160 and 1250. (Tietz, 2009) He developed something that became known as the ‘Palestrina style,’ where:

Dissonances are typically relegated to the “weak” beats in a measure. This produced a smoother and more consonant type of polyphony which is now considered to be definitive of late Renaissance music, given Palestrina’s position as Europe’s leading composer. (Tietz, 2009)
Gienow-Hecht gives a review of the literature dedicated to music and international history in her introduction. The traditional history of music has been focusing on scores, textual criticism, musical analysis, or music’s social function in a given period, describes Gienow-Hecht. (Gienow-Hecht, 2015, p. 2)

Music history in this sense is closely wedded to the production, performance, reception, and criticism of music. The closely related field of ethnomusicology concentrates on music as it is situated in social relations; historically, its focus has been on non-Western music. Another related field, music theory, is principally concerned with technical aspects of the style, notation, and creation of music. (Gienow-Hecht, Music and International History in the Twentieth Century, 2015, pp. 2-3)

In the last 50 years the focus has been on the relation between music and modernity, narrates Gienow-Hecht. Processes like migration, globalization, gender, class, and race, has been studied, along with the political and social meanings of music. (Gienow-Hecht, 2015, p. 3) In this period of time the lines between musicology and other disciplines has been transparent, Gienow-Hecht argues. The fact that the research on the sociopolitical meaning of music has been done by social and cultural historians, and not musicologist, is something that Gienow-Hecht focuses on in her review. The difference, as Gienow-Hecht sees it, between historians and musicologists it that the latter sees music as a process not as a ‘lens.’

They view music less as a subject of investigation and more as a tool to reconstruct the past by shedding light on groups, individuals, organizations, events, objects, actions, and phenomena. (Gienow-Hecht, 2015, p. 4)

The Cold War has been a focus for many historians, among them Danielle Fosler-Lussier. Gienow-Hecht warns that it is deceiving to subordinate music only as tool, og instrument of power. (Gienow-Hecht, 2015, p. 10) She asks some important questions concerning this merging of disciplines, like what can we discover through music that is not already discovered in about international history, and what can the two fields learn from each other? (Gienow-Hecht, 2015, p. 11) Gienow-Hecht then goes on to describe how media has played a role in the scholarship on music as a historical phenomenon.

Music, in this sense, can be understood not merely as a “thing to bring” (such as in cultural diplomacy) but as a medium, a transmitter, and a symbol for a message as well as a refector for identity and communication. (Gienow-Hecht, 2015, pp. 11-12)

To summarize the most comprehensive study on this field is the new volume edited by Frédéric Ramel & Cécile Prévost-Thomas, they open with the following statement: “Music is not disconnected from diplomacy.” (Ramel & Prévost-Thomas, 2018, p. 1) The writers reminds us that there is many similarities between diplomacy and music, they are both made of practice, they say. (Ramel & Prévost-Thomas, 2018, p. 1) In recent years these links has been object for interest because of what is known as the acoustic turn in international relations.

The acoustic turn results from the merging of three different trends: international concerns in musicology, the aesthetic turn in international relations (IR) and the cultural turn in international history. For several decades, using their own tools, musicologists have worked on the role of music in
international relations … Contextualist approaches in the field contribute to the exploring transnational interactions. Armed conflicts during the 1990s, especially in Eastern Europe and Africa, have generated new research on the role of music in conflict transformation. (Ramel & Prévost-Thomas, 2018, p. 2)

These studies listen to the sounds and voices in the international arena, and it focuses on “an emotional or symbolical approach of musical diplomacies. To study music in the international stage means to examine the representation of the self and the otherness” (Ramel & Prévost-Thomas, 2018, p. 7) It is this otherness, and the bridging between the self and the otherness, and between ‘us’ and ‘them’ I want to examine in my thesis. It also connects with the ideas that Nielsen comments on in her essay, about the other, and how music can help understand more of the other.

In this volume Gienow-Hecht sites Danielle Fosler-Lussiers argument about music and its ability to “create relationships and symbolic power and mediate ideas through performance,” and delivers a request for a method to explain this phenomenon “not just case by case but on the theoretical, comparative level.” (Ramel & Prévost-Thomas, 2018, p. 262)

This is what Gienow-Hecht then tries out in the chapter “Of dreams and desires: Diplomacy and musical nation branding.” Gienow-Hecht explains the concept of ‘musical Nation-branding’ like this:

Today, we have much about policymakers playing music or sending music abroad. We have learned quite a bit about diplomats using music as a figurative and practical language of hegemony and relation. (Ramel & Prévost-Thomas, 2018, p. 262)

She explains four tools scholars may use when they are, to use her words, “interested in music and international relations when they analyze and compare musical self-representation among actors across borders and time periods.” (Ramel & Prévost-Thomas, 2018, p. 266)

1 How does interest groups, contest and compromise to create a marketable sound –anthem, jingle, films, marches, promo videos –that may help to achieve goals that for whatever reason cannot or should not be reached by pressure.
2 National branding focuses on the gap between self- and foreign perception; this, in turn allows us to compare case studies from different eras and regions that, at least in the songbook of historical analysis, are typically distinguished.
3 Nation branding considers how sound and imaginary is constructed by focusing on the process rather than the outcome/success: perception, communication, actors. (Ramel & Prévost-Thomas, 2018, p. 266)

Jessica Gienow-Hecht is an important contributor to the cultural turn in the history of international relations. The focus has been on the Cold War, and the study of the Jazz Ambassadors, but also on radio and how they played a part in resistance movements during the Second World War, and the Cold War. Frédéric Ramel & Cécile Prévost-Thomas define music as movement, and how this idea is used in the political theory of Gilles Deleuze.

Music makes, and makes us make, movement… Music seems to have a much stronger deterritorialization force. Lastly, music is an act of sensitive reason. “The function of music is not to represent, but to update power, that is to say establish human relationships in this sound matter.” This updating is echoed in the act of performance … In other words, “Music (…) guides politics, as it prompts movement and relation.” (Ramel & Prévost-Thomas, 2018, p. 5)
It is within this trend of international concerns in musicology I want to place this research/thesis, and focus not only on the diplomacy, but on the microlevel of society, not only on that of institutions and policy.

The early scholars.

In “Is music, in fact, universally understood?” Patricia Shehan Campbell dived into the debate on whether music is a universal language or not, and the debate has not ended. This is a brief review of it within the field of musicology. The historical beginning started in the nineteenth century, with among others musicologist Wilhelm Wundt.

Musicologist Wilhelm Wundt (1911) claimed that all primitive peoples sing in monophonic songs that consist of major and minor seconds and thirds, components conspicuously similar to those of nineteenth-century Western music genres. (Campbell, Patricia Sgehan, 1997, p. 33)

The ‘History of Music’ was Western European Art Music (WEAM). The clearest example on this is the article by Benjamin Ives Gilman in Science from 1909 called *The Science of Exotic Music*. (Gilman, 1909) What he describes as non-European music, exotic music, has no score, he states, and can therefore not be properly studied. (Gilman, 1909, p. 532)

First: Anharmonic structure. As far as is known, true harmony does not exist outside of European music. Harmonic feeling has been attributed to the North American Indians; but it does not express itself in part singing and its existence is not yet satisfactorily established. (Gilman, 1909, p. 533)

But then he argues partly that the word primitive on this musical example is not right. In one instance he writes the following:

To much non-European music the word primitive is wholly inapplicable. An immense development has led up to the isononic octave. The choice of seven steps is referred by Professor Stumpf to mystic ideas of number; but he also suggests that a diatonic scale, the result of tuning by a chain of fourths, may have preceded the Siamese order. If so, the European scale, which still approximates such a tuning, is the less developed of the two. (Gilman, 1909, p. 535)

Gilman criticizes how exotic music has been described:

Hitherto Europeans have believed all this alien music to be rude, primitive and nugatory an assumption of which the present inquiries amply show the naivete. (Gilman, 1909, p. 534)

Then in the 1960s and 70s ‘music the universal language’ focus gradually disappeared, but appeared again in the 1970s, this time outside ethnomusicology. (Campbell, Patricia Sgehan, 1997, p. 34)

According to Chomsky, there were underlying intellectual structures, cross-cultural processes, that were shared among all humans, and their processes would thus provide certain similar features among the products, of which music was one. Meanwhile, anthropologist Claude Levi-Strauss (1963) alleged that there were similarities among human mythologies regardless of where or how people lived. Levi-Strauss claimed that because the structure and functions of all human brains are alike, people who knew Western European Art Music through enculturation and education would find that to be the basis for the understanding of all music. (Campbell, Patricia Sgehan, 1997, p. 34)

And the concept of ‘the universal language’ was no longer outdated, or “seen as a politically incorrect concept.” (Campbell, Patricia Sgehan, 1997, p. 34) John Blacking was one of these that concluded that the possibility was there that music could foster cross-cultural communication.
Blacking established that 'musicmaking is an inherited biological predisposition', but also noted that not only its constructions but also its meanings vary among cultural groups. (Campbell, Patricia Sgehan, 1997)

The next level in the debate was moved forward with Bruno Nettl in 1983. He argued for a liberation of music and ethnomusicology from what he saw as Western ethnocentrism. This liberation would enable them to see individual music as part of a larger whole: music itself. (Campbell, Patricia Sgehan, 1997, p. 35) What then is the viewpoint that Campbell took?

As musicians, we can grasp salient sonic features from the courtship songs of the Hmong of Laos in Southeast Asia and find some musical meaning in them - even without training - far sooner than we will ever understand the Hmong language. (Campbell, Patricia Sgehan, 1997, p. 36)

Campbell then explains that one must remember the etic (outsider) and the emic (insider) perspectives on musical experience. Because of “our personal and cultural baggage” we bring in “different interpretations of the same musical event,” Campbell comments. (Campbell, Patricia Sgehan, 1997, p. 36) These interpretations need enculturation or education, she believes, and helps us understand the “other” in ‘foreign’ music. (Campbell, Patricia Sgehan, 1997, p. 36) And she argues further that it takes time to deeply understand a musical culture.

Music has cross-cultural features of structure and behaviours - 'universals' - 'tis true. But it takes time (some might argue a lifetime) to deeply understand a musical culture, the musical genres and expressions of a given group of people as they themselves understand it, in order to know its function, its sociocultural context, its fuller meaning. Musicianship and musicality are not overnight phenomena. (Campbell, Patricia Sgehan, 1997, pp. 36-37)

Mantle Hood argued in 1960 that for a student to fully understand the music he or she studies, the student should be able to play the music, and called this for bi-musicality, inspired by the term bi-lingual. (Hood, 1960) Campbell reminds the reader that we do not have multiple lifetimes to learn and experience the different music of the world, so she argues for a degree of bimusicality. (Campbell, Patricia Sgehan, 1997, p. 37) She uses the term “musical dialects,” and she calls herself the cautiously outsider, that wants to learn the plurality of musical experience. (Campbell, Patricia Sgehan, 1997, p. 38) This situation occurs in meeting with foreign music, and for the untrained ear, music then appears “bad”, or like noise (more of this in chapter 6). In the article “Music: universal language between all nations?” Richard Letts starts up by pinpointing that the discussion is about how researchers what the world to be. That it must be seen as an invocation on how it would be in a perfect world.

For instance: music is a universal language. Therefore, let us, as music educators, take advantage of this unique and wonderful attribute of music and use it to build understanding and acceptance between nations. (Letts, 1997, p. 22)

Letts speaks of the contentious nature of the statement that music is a universal language. He explains verbally the trouble with not knowing the cultural context of music, and argues that the intention behind music from another culture is not easily understood. The reason for this is that we have learned about our own culture, and we should not expect to understand the foreign culture immediately, he argues, and says: “Can it make any sense to propose that
music is a universal language?” (Letts, 1997, p. 24) The he explains the theory of looking at
culture as an ecological system.

This science thinks of a culture as a type of ecological system, like the ecological system of a forest.
Cultures, like forests, are subject to evolutionary change - not through biological adaptation, but by
adaptation through learning, a much more rapid process. (Letts, 1997, p. 28)

He continues the analogy and describes the system thoroughly:

This world-wide music eco-system consists of many different forces that continually adapt to each other
—and so co-evolve. These forces include the various music styles and the stake-holders in them: the
composers, the musicians, the audiences, the managements, the educators, governments, bureaucracies,
all functioning together and in the wider social and economic environment. (Letts, 1997, pp. 28-29)

In this analogy he pictures music as existing in a “worldwide musical ecosystem,” where

musical styles will rub up against each other directly, contending for the support of musicians and
audiences at home and in geographically distant places. Some musical styles may prevail in their
present form, some will adapt successfully to new requirements of the stake-holders, others will become
extinct. (Letts, 1997, p. 29)

He then goes on and predict that maybe the world will eventually see the evolution of a new
world-wide universal language, made maybe in such a way that it is perfectly shaped for
commercial promotion. (Letts, 1997, p. 29) Letts reminds the reader that if music was to
become as universal as in the experiment he produces in this paper, than it also must be
created some sort of universal canon off music distributed around the world. And he makes
the reader aware that not all nations and cultures are sure enough in their self to adapt that
new canon all together without fear of losing their own distinctive culture.

However, the very diversity of a world that would give rise to our invocation ‘Music: Universal
Language Between All Nations’, also guarantees that the invocation will be accepted by some countries
as benevolent and generous in its intention, and by others as possibly destructive of their own priorities.
(Letts, 1997, p. 30)

Letts explains the weakness in the argument that music is a universal language in a quite clear
way, and concludes that it is not self-evident that music is a universal language.

The proposition that music is a universal language is another matter. It implies, for example, that if I
have a good understanding of Western classical music, I can quickly understand the music of Australian

This has been a theoretical summary of the debate on music and diplomacy in relation to
international relations and history, some questions, though remains unanswered for now.

Does music belong to some sort of a higher realm? Is music divided from ethics? If music
somehow belongs to a higher sphere, then it is harder to argue that it can build bridges in the
world. Because the world is concrete, and the higher sphere is abstract. Music is connected to
the concrete world I believe, and therefore also connected to the different rules of moral
behaviour, and ethical guidelines that exists within that community. Music connects with
politics, as politics connects with music. Music exists in the physical world, we listen to it as
physical beings, and we are moved by the sounds both emotionally and physically. How can
music create communities, or feelings of belonging? This brings me over to the chapter that
deals with method.
In this chapter the use of method will be closer examined. The obvious question is to ask how does music create communities, or shape a shared feeling? I want to discuss who is shaping these communities, and the listeners role in this. Further I want to describe the process that happens when we listen to music together. I will explain different methods that have been set forward, (even if some of them actually are only theories) on the topic, and discuss how they might be used as a method. I will answer these questions choosing a historical approach, by describing and analysing different theories, and discourses concerning the topic. By using an interdisciplinary approach where I lean on the works from broad range of subfields within musicology I will combine different uses of concepts and theories from the different disciplines, and in in the end draw some conclusions on the findings. Some theories will be borrowed from reception theory, and discourse analysis (speech theory in particular), others from international relations and conflict solutions theory.

In the title of this chapter I have said that I am going to work out what is called a “thought-based musical listening experience.” The idea comes from Nielsen, and made me think about an approach the historical examples that I have gathered analytically. In addition to looking at the literature, and news articles in light of reception theory and discourse analysis, I suggest a method where the many associations and thoughts within the listener can be analyzed and organized.

I have divided this chapter into four parts, first I am discussing Shelemay and her theory about descent, dissent and affinity, next I have written about the use of the word bridge in the literature concerning music and diplomacy in international history. The aim in this part is to be able to maybe show how the use of metaphors that instead of explaining and clarifying our understanding, sometimes obscures it and build a language about music that rests upon the assumption that music creates a sense of community, or togetherness. Are these assumptions solid, and for how long does that sense of community last? Are these connections that are created within a group that listens to music together, connections that are lasting connections? The next part will debate the listening process as a tool do detect this process. The final part will be a more thorough introduction to the concept of soft power and how I will relate it to music.

But first I want to define what I mean with peace, and shared community, and to do that I want to present the theories of the historian Akira Iriye. In Ethics & International
Affairs in 2013 he speaks about a sense of shared humanity. His view of what should constitute world peace is a sense of shared humanity.

World peace must fundamentally be founded on a sense of shared humanity, regardless of which country people happen to live in. (Iriye, Peace as a Transnational Theme, 2013, p. 147)

What does Iriye mean by shared humanity? To dig into this, one must look closer to how he uses the word “peace”. For him peace is more like a transnational idea. By looking closer into the conceptualization, and different connotations to the well-known word peace, this idea of the concept “peace,” makes the reader understand what is meant by “shared humanity.” He comments on how the words “peace” and “war” have been used in relation to nations, and reminds us that other entities also creates these “key units of human communities.” (Iriye, 2013, p. 147) Terrorists represents small groups, and special interest, “non-national entities”, as he calls them. (Iriye, 2013, p. 147). I would like to compare this concept to the musical experience, if the understanding of peace as either a result of shared humanity, or shared humanity as something that creates peace, then it makes sense to speak about the effect that a musical experience might have on an audience, or participants.

Musical experiences can in some instances shape, or build a shared experience. So, in extension of that; the use of the word “peace” when talking about music being able to create peace, could be explained in the following way: music can build peace, when peace is defined in the way Iriye does, as a moment of shared humanity, and in that way, you might say that music could be seen as a community builder. (Iriye, 2013, p. 147) To say that music then can in some situations build peace, is, when applying this specific reading of the word, to say that music then creates a sense of “shared humanity.” It is this “shared humanity” that is interesting to explore further. It is interesting to debate what is shared, and by who, but also for how long this feeling of shared humanity manifests itself within us. It would be interesting to find out whether or not this shared humanity become something constant within the part-takers. It might only be a temporary moment in time, that evaporates immediately afterword’s, when our everyday starts up again.

a. Shelemay and Descent, Dissent, and Affinity.
Kay Kaufman Shelemay presents the concepts descent, dissent, and affinity, and how music forms a community in this way. In the musical example discussed in chapter 6, Ben Power from the University of California, argues that the audience at Arnfield in a way “colonized” the stadium with their singing. By doing so they created a community, he argued, a space together. (Power, 2011, p. 97) This power that music had that day, will be further discussed in Chapter 6, but for now, let me concentrate on the concept of community. Community here
seems to go beyond borders, and time, it was created by singing, and it became a force that in a way inhabited the stadium.

Shelemay discusses the term further. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011) She talks about the 1990s paradigm shift within popular music studies, a shift which occurred when the focus from geographically fixed communities shifted to an appraisal of “musical ties stretching across geographical boundaries.” (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011) Further on Shelemay describes how Anthony P. Cohen in his The Symbolic Construction of Community, speaks about community as a mode of experience, “a matter of feeling, a matter which resides in the minds of the members themselves.” This way of seeing community as a feeling, as an experience connects with the results that Power wrote about in 2011 in relation to Arnfield. (Shelemay, 2011, p. 358)

In this way, Cohen disputed one of the key concepts of the social sciences, the notion of a community as fixed in time and place, and described it instead as “a largely mental construct, whose ‘objective’ manifestations in locality or ethnicity give it credibility,” of particular symbols, such as ritual orders or, for our purposes, musical performance. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 358)

Shelemay connects Cohen with the work of historian Eric Hobsbawm and political scientist Benedict Anderson with this opinion, and argues that this is built on ideas that comes from what she calls symbolic anthropology. (Shelemay, 2011, p. 356)

Shelemay then gives a summary of the different alternative ways of dealing with the concept of community, that developed in the musicology field, ranging from calling it subculture, art world, musical scene, and musical pathways. All these concepts are trying to describe the same: How music connects us together. (Shelemay, 2011, p. 360) As an example, Will Straw explains the word music scene like this:

That cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to widely varying trajectories of change and cross-fertilization.” (Shelemay, 2011, p. 362)

But what Straw is defining here is more the variety of musicians, and musical genres. The concept does not rightly describe that moment that is created when music is played, or listened to. Will Straw would rather use scene, because the term “community” is according to him, connected and associated with concepts like nation and space. (Shelemay, 2011, p. 362)

The difficulties with using a term like the one Straw suggests is that it becomes detached from both cultural and historical aspects, Shelemay argues, and might risk neglecting these perspectives. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 363)

Shelemay then presents her own explanation of a musical community:
Rather, a musical community is a social entity, an outcome of a combination of social and musical processes, rendering those who participate in making or listening to music aware of a connection among themselves. (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 365)

Shelemay is comparing Western and Ethiopian concepts of community. (Shelemay, 2011, p. 367) She speaks of decent, and uses the example of the Ethiopian Orthodox where the music connected the refugees, and the national church became a religious heritage. The music shaped an area of continuity, during years of turmoil and change, both economically and structurally. (Shelemay, 2011, p. 371) This is what shapes a descent community. Then Shelemay goes on writing about dissent.

If a descent community claims a primordial connection, whether based on historical factors or invention, dissent catalyzes a decidedly different process of community construction, one based solidly in opposition. (Shelemay, 2011, p. 371)

Shelemay comments that many dissent-communities evolve from music-making, as music gives voice to groups, like the American folk music revival. (Shelemay, 2011, p. 371) But Shelemay describes the Ethiopian Christian Church music as an example on dissent as well, because the “performance of the chant tradition and the rituals associated with it shifted from a straightforward affirmation of belief closely associated with descent to a channel for political resistance and dissent.” (Shelemay, 2011, p. 372) So, the community of descent had become a community of dissent within the refugee community. (Shelemay, 2011, p. 372)

Shelemay describes what she calls an “interactive relationship” between descent and dissent communities. (Shelemay, 2011, p. 372) The third process that generates musical collectivity, is affinity, Shelemay narrates. This third type of community, Shelemay says, builds on the special liking of, or aesthetic preference for a type of music.

Affinity communities derive their strength from the presence and proximity of a sizeable group and for the sense of belonging and prestige that this affiliation offers. (Shelemay, 2011, p. 374)

She comments that also within these domains that arises from affinity, there can be found traces of descent and dissent. (Shelemay, 2011, p. 376) These communities of affinity travels and connects fast, and over great distances.

Musical communities shaped by affinity can be enormously dynamic, quickly traveling over great distances and accruing new and heterogeneous content and devotees. (Shelemay, 2011, p. 377)

Shelemay then offers what she calls a typology of musical communities. A continuum can track the changes, Shelemay comments, over the course of time.

Rather than bracketing as separate “types” the three categories of collectivity discussed here, one might better consider them as existing along a continuum that can move in different directions or become part of a multidimensional framework. (Shelemay, 2011, p. 377)

Shelemay describes that the leader in these communities often are a charismatic musician or a composer. Particularly in communities of dissent the element of charisma has been prominent, according to Shelemay. As Shelemay suggests, these perspectives (or approach to, as she calls it) on musical communities “can serve as an analytic tool, one that tracks both social/musical
relationships and their outcomes.” (Shelemay, Musical Communities: Rethinking the Collective in Music, 2011, p. 379) She concludes with a suggestion that more debate around the concept could give more answers around the many questions concerning the term community. In this way it is correct to say that she wants to bring the term ‘community’ back into musicology. (Shelemay, 2011, s. 382)

b. The Bridge Metaphor
When I gathered the news articles covering this field I discovered a particular way of talking about music in this relation, and also a particular narrative that the story of music is told within. I want to call it the heroic narrative, where music becomes a heroic figure that saves us, and are given a number of attributes and characteristics. Hayden White said the following about the description of an object of study:

For whatever else a science may be, it is also a practice which must be as critical about the way it describes its objects of study as it is about the way it explains their structures and processes. (White, The Question of Narrative in Contemporary Historical Theory, 1984, p. 1)

In meeting with an object of study it is important to be aware of how we describe it, not only how we explain its “structures and processes.” (White, 1984, p. 1) It is important to understand that the narrative is a form or discourse, it is not “a basis for a method” or “a product of a theory;” he says. (White, 1984, p. 2) It is used, or not depending on what kind of story the historian has chosen to use, “depending upon whether the primary aim is to describe a situation, analyze an historical process, or tell a story.” (White, The Question of Narrative in Contemporary Historical Theory, 1984, p. 2) He argues that there exist three different strategies for giving an explanation. He says that there exist “four possible modes of articulation by which the historian can gain an explanatory effect of a specific kind.” (White, 1975, p. x) Emplotment is one of the three strategies. The four archetypes of emplotments are romance, comedy, tragedy, and satire. (White, 1975, p. x) If applying this strategy on the reading about music, it is often written and talked about within a sort of romantic narrative genre. Music is playing the part as a heroic figure that are set out to save humans from suffering, from war, and from violence.

This is where the word bridge becomes important for this argument. The word comments, and builds up under the narrative, and the understanding of music as a warrior for peace. One example is from the article about the Church music festival. Music can create a ‘native bridge,’ Peder Christian Kjerschow argued. (Flydal, 2015) According to Cambridge dictionary ‘bridge’ is explained both in a practical sense, but also in a more transferred way.
a) structure that is built over a river, road, or railway to allow people and vehicles to cross from one side to the other:

b) something that makes it easier to make a change from one situation to another:\footnote{https://dictionary.cambridge.org/dictionary/english/bridge retrieved 12.04.19}
The word can describe a transformational change from one situation to another, but it is not defined whether that change happens within a person, or only between “one situation to another.” The word bridge is not a directly visual metaphor, like using the word revealed, but it forms an image in the reader of the text. (Grue, 2015, p. 9) It forms a hidden argumentation. (Tønnesson, 2008, p. 109) By saying that music creates a “native bridge” Kjerschow connects something old with music, he uses his argumentation in a way that makes the reader feel that music comes from something that existed before us, and by doing so he underlines his argument and makes it more difficult to argue against him. Because how can I argue against an argument that refers to something that started at “the beginning of time” so to speak? By detecting linguistic turns like this, the reader become able to understand more of why we tend to use music as a tool of negotiator in relation to conflict or in meetings between different cultures. The next subchapter will describe more about this process.

c. The Listening Process
In her article Nielsen explains her interest in music’s capacity to be a reminder on how to be human. She argues that if we see music as process, we can be able to understand more of this process, and she argues as well that philosophy has the “capacity to clarify how and why this is the case.” (Nielsen, 2017, p. 53) She agrees with Kathleen Higgins that music can be seen as “an experience.” (Nielsen, 2017, p. 54) Nielsen goes on and presents what she describes as a “process-oriented philosophy.” She links it to what she calls \textit{a thought-based musical listening experience}, and say that this “process-oriented musical philosophy can offer valuable perspectives” on the experience “because it takes seriously the abundant ways that human beings can pay attention to the sounding world, and are capable of deciphering multiple responses in a variety of contexts. (If that’s not a useful political skill, what is?)” (Nielsen, 2017, p. 54)

By stating that the world is ridden with anxiety, Nielsen asks for a refocus, a refocus on “the multiple ways that music – as an inherently playful art form – can cultivate the sense of the other and foster understanding of what a democracy is, and should be, about.” (Nielsen, 2017, p. 57) So, by looking, again, from a different angle on the many ways music presents
itself, or are being experienced in this thought-based musical listening experience we can, perhaps, Nielsen debates, encourage the sense of the other, and thereby understand more about the other. This brings us closer to understanding what democracy is all about, Nielsen concludes.

A concept that often appear when dealing with violent acts, terrorism and war is dehumanization. Short, it means to deprive of human qualities, personality, or spirit. Because music makes us engage with it both physically and with our cognitive capacities, we can use musical philosophy to “explore and clarify how this kind of musical engagement can function as an active reminder of what it is to be human: a vital pursuit in a fast unravelling dehumanized and dehumanizing world.” (Nielsen, 2017, p. 57) “In a fast unravelling dehumanized and dehumanizing world,” Nielsen writes. Can music be that reminder?

This thesis is a theoretical founded work where the intention of the performer is not known, some are only an analysis of the listening experience, sometimes the music is only a song in a video, taken out of time and space. Some examples are only theoretically discussed. Eric Clarke argues for a listening process that takes a perceptual approach. (Clarke, Ways of listening, 2005, p. 4) He explains this perceptual approach further:

Perception is the awareness of, and continuous adaption to, the environment. On the basis of that general definition, the perception of musical meaning is therefore the awareness of meaning in music while listening to it. (Clarke, Ways of listening, 2005, p. 4)

It is this approach I use combined with the ideas of Nielsen for my method for analysis the examples. Eric Clarke introduces what he calls “an ecological approach to the perception of musical meaning.” (Clarke, 2005, p. 4) By focusing on the act of listening, the musicians are brought into the music, and the analysis is not just focused on the thinking of music, or the intention behind the score. Kant argued for the autonomous art that possesses purposive purposelessness. (Demers, 2010, p. 139)

Kant wrote that aesthetic experience entails the appreciation of beauty, which all humans universally can recognize and appreciate. Beautiful art is something that is autonomous and possesses purposive purposelessness –autonomous because its pleasing qualities reside within the artwork itself and do not reflect the conditions that led its creation and purposively purposeless because the artwork does not need to ‘do’ any work in order to legitimize its existence. (Demers, 2010, p. 139)

When a piece of art is given a political meaning, it is not seen, as Kant argued, as “beautiful and autonomous art”, “purposelessness” in its existence. The debate over music as something else than a beautiful, autonomous mediator, is a two-edged sword: to argue against its existence is to derive it its autonomous existence in the art world, and only to see it as a vehicle of political arguments. On the other side to argue for its existence is in a way to

minimize the piece of music and its autonomous existence as art, and take away the aesthetic experience of listening to it, and demand that the listener hears and experience it through the lens of a preexisting intention given by its composer.

Wolfgang Iser differs between what the author creates, and what the reader accomplishes out of the text. “From this we may conclude that the literary work has two poles, which we might call the artistic and the aesthetic: the artistic pole is the author’s text and the aesthetic is the realization accomplished by the reader.” (Iser, 1978, p. 21) Iser then argues that the aesthetic pole is created in cooperation with the reader, or listener if used on music as an example. If we transfer this over to music, then the performance creates the aesthetic pole, and even several times, as the performance takes place several nights, or the song is listened to several times and a new meaning is therefore created each time.


Image 1 The picture is taken 11th of November 1989, and the Russian cellist is playing Bach’s Suite No 2.

As another conceptual tool for my analysis I want to introduce the concept of soft power. In 1989, a Russian cellist named Mstislav Rostropovich played his music in front of the Berlin Wall. The picture was spread around the world. It is impossible to decide whether this was a political act, or a public stunt to mark his position, what it does show is that music has a political dimension, argued Marie Zawisza in the Guardian in 2015. She reminded the readers of how Yo-Yo Ma has been active with a project called the Silk Road Project, with the goal of developing a common repertoire. (Zawisza, 2015)

As a “messenger of peace” for the United Nations, the Chinese American is the founder of Silk Road Project, which trains young musicians from a variety of cultures to listen to and improvise with each other and develop a common repertoire. (Zawisza, 2015)

Since the 17th century there has existed what we now call musical soft power, cultural exchange that function like diplomacy. Frédéric Ramel describes the early 17th century.

Musical soft power has existed since at least the 17th century, starting with the birth of opera. One of the functions of this Italian art form was to project the power of the princes of the time. Back then diplomats required some musical training. “There were treatises,” says Ramel, “that indicated that they had to learn to ‘play like a viola’ – in other words, to show restraint and elegance.” (Zawisza, 2015)
How is soft power developed? Joseph Nye explains that soft power comes in many different shapes; one example is the influence America has had on foreign countries. During the protests in Tiananmen Square, the Chinese students created their own version of the Statue of Liberty. (Nye, 2004, p. x) The statue was made in 1989.

The statue was formally unveiled at midday on May 30, when a young woman read out a declaration. “The spirit of democracy is what all people under dictatorial repression yearn for,” she said. “Spirit of democracy, you are the hope that the Chinese nation can be saved. Spirit of democracy, you are the soul of the 1989 Chinese democracy movement.” By late that day, hundreds of thousands of people had gathered at the square to see the statue. (Buckley, 2014)

Seeing a picture of it clearly gives the viewer a association of the Statue of Liberty. To understand the concept of soft power, one must understand the effect of symbols, and the workings of reception. How something is perceived is often more powerful than how it was intended. Pictures, statues, and literature are all concrete, solid things from the material world. It is not that easy to prove or explain the effect on the world that Madonna had with her song “Like a Virgin.” Even so, it is written enormous amounts of academic analysis of her performances, and music, and the effect it has had on women’s liberty, sexuality and feminism. She has become a gay icon and a feminist icon.

Madonna’s ability to take her message beyond music and impact women’s lives has been her legacy. Surfing the zeitgeist, exposing celebrity artifice. (Goldberg & Saroyan, 2000)

But soft power can also be fought against and avoided, like the incident after the eligible murder on the Russian double-agent Sergei Skripal and his daughter Sunday March 4th. As a result of this, foreign minister Boris Johnson threatened to boycott the World Cup in Russia the summer of 2018. The World Cup is like the Olympics and Eurovision Song Contest perfect arenas to influence power, soft power between nations. So, for a foreign minister to threaten to take that opportunity away is on a high level of diplomatic warfare.

7 http://www.huffingtonpost.co.uk/caroline-sullivan/madonna-like-a-virgin-30-birthday_b_6138052.html retrieved from the web 07.03.18
8 https://www.thetimes.co.uk/edition/news/boris-johnson-says-poisoning-could-result-in-russian-world-cup-boycott-by-prince-william-2zf5m6hcv retrieved from the web 07.03.18
A word that is connected to soft power is legitimacy; in musicology one might compare it with authenticity. Power is the ability to influence the behavior of others to get the outcomes one wants. But there are several ways to affect the behavior of others. You can coerce them with threats; you can induce them with payments; or you can attract them and co-opt them to want what you want. (Nye, 2004, p. 2) It is this co-option that is soft power. An example can be drawn from the history of Eurovision. During the conflict between Ukraine and Russia in 2017, the Russian singer Yuliya Samoylova was denied entrance to Ukraine because she had entered Crimea after the Russian annihilation. Samoylova was meant to represent Russian in the Eurovision competition of 2017, in Kiev, but was denied entrance to the host country.

“They’re using this girl as a live bomb in the propagandistic hybrid war against Ukraine,” he said … In Moscow, Vladimir Putin’s spokesman Dmitry Peskov told journalists that the Kremlin wanted to “avoid any politicization of Eurovision”, adding: “We don’t see anything provocative here.” (Luhn, 2017) The young singer, sitting in a wheelchair, singing about a flame of hope, would have become a strong symbol of not giving up and could easily been seen as a fight song. But she never appeared in Kiev, and it ended with Russian withdrawing from the contest, all together. The geopolitical shores that Eurovision reached with this conflict, pushed the competition over an edge where it became almost impossible to uphold the contest’s ban on “lyrics, speeches [or] gestures of a political or similar nature”. (Ellis-Petersen, 2017)

She argued that the contest creates a place to meet “across borders and differences,” and this connects with how music is seen as a tool for peacekeeping and connectedness. Quickly going through some clips, interviews and comments only on this little part of the (reception) history of Eurovision, there is a remarkable amount of words like “togetherness”, crossing “borders”, and shared experiences. Togetherness is a word used by Phil Jackson about Eurovision.

The true phenomenon of Eurovision is that, despite political divides and culture clashes — as much as differences in music tastes — it has fostered European integration and togetherness. (Jackson, The Politics of Belonging at the European Song Contest, 2017) Nye argues that soft power shapes preferences among others, so it can be said to foster togetherness. (Nye, 2004, p. 5) The way to establish these common preferences according to Nye is to use an “attractive personality, culture, political values and institutions, and policies that are seen as legitimate or having moral authority.” (Nye, 2004, p. 6)

Soft power is attractive power … Co-optive power—the ability to shape what others want—can rest on the attractiveness of one’s culture and values or the ability to manipulate the agenda of political choices in a manner that makes others fail to express some preferences because they seem to be too unrealistic. (Nye, 2004, pp. 6-7) Contrary to this is command power: to make someone do what you want them to do through coercion or inducement. (Nye, 2004, p. 7) To say that music has the power to create, shape or
invoke peace, one must accept that music has a coercive power over its listeners. It might be more correct to say that music can be used as a tool to create, shape or invoke peace. In this relation it is important that this immanent power, or ability to be used as a tool also can be used in the service of evil. But the concept of soft power could be a good tool when trying to understand more of how music connects and disconnects.

Soft power is more difficult to wield, because... many of its crucial resources are outside the control of governments, and their effects depend heavily on acceptance by the receiving audiences. Moreover, soft-power resources often work independently by shaping the environment for policy, and sometimes take years to produce the desired outcomes. (Nye, 2004)

Music and culture used as Soft Power prevails, and has been an important vehicle for impact on politicians, on peoples, on groups, for subcultures, and different agendas of interest. Professor in International relations Su Changhe¹ explains that the concept existed long before Joseph Nye defined it. It is a means of persuasion.

The mind is mightier than the sword; this is why the notion of soft power attracts so much attention in the world. (Changhe, 2013, p. 2)

Su Changhe reminds us that we must keep in mind the claims of cultural universalism and relativism.

Another influential cultural critic has been Edward Said. In his research on Western/occidental discourse, he aims to show how one's identity is more or less determined by one's relationship with the Other (the third world) through cultural enterprise. In Said's eyes, therefore, soft power is another form of cultural hegemony; the use of soft power is actually motivated by the particular desire for cultural hegemony.

Changhe comments on the two schools, “cultural universalism and cultural relativism” (Changhe, 2013, p. 548)

Postmodernism and cultural relativism have exercised extensive influence over the world; as we know, soft power assumes that there are universal values and norms which could be valid and applicable everywhere ... When we discuss the notion of soft power, therefore, we should bear their distinctive claims in mind, even if neither school turns out to prevail over the other in the future. (Changhe, 2013, p. 548)

Here Changhe argues that soft power, to have it effect must assume that there exist certain “universal values and norms.” (Changhe, 2013, p. 548) Changhe points out three factors that make soft power important in today’s world, the existence of nuclear power, the popularization of advance education, and the “strong, penetrating power of information and knowledge, particular in the Internet era.” (Changhe, 2013, p. 549) Because, according to Changhe and Nye, structural power has shifted into a ‘flat’ structure, that meaning that the hierarchical systems having become ineffective, “a country's capacity to organize information and effective communication may prove more relevant for its accumulation of soft power.” (Changhe, 2013, p. 6) Changhe also points to how opinion leaders in current society are more fragmented.

¹ Retrieved April 21, 2019. Changhe works as Fudan University in Shanghai, China. http://www.sirpa-en.fudan.edu.cn/84/64/c11419a99428/page.htm
However, the opinion leaders of today are quite fragmented; no one could claim that he or she had absolute resources to attract all kinds of people in all issue areas to follow them. (Changhe, 2013, pp. 7-8)

The measurement of soft power is a difficult task and it can be seen as social capital, Change describes.

Compared with the relatively feasible measures of hard power, soft power, just like love and feeling, is hard to measure. Nye speaks of aspects of soft power, such as cultural and ideological attraction, as well as rules and institutions of international regimes. But it seems that nobody could tell us how much soft power a country possesses in international relations. (Changhe, 2013, p. 9)

Different interaction between people create a ‘weness’, as Changhe explains:

People-to-people contacts, such as human resources training, education exchange, cultural dialogue, and joint research programmers, would be more important than traditional intergovernmental communications. Although these kinds of interaction don’t necessarily lead to the reduction of misperception and mutual fears among countries, it is generally acknowledged that they do contribute to better understanding and cultivation of ‘weness’ consciousness among people from different countries. (Changhe, 2013, p. 12)

But the use of soft power is not always a softer approach; it might stir up conflict as well.

When applied improperly, the soft use of power may stir antagonistic feelings in other countries, with severe forms of backlash. Since soft power's resources are mostly concentrated in the cultural area, the promotion of a culture easily risks being described as cultural chauvinism, or as the revival of cultural colonialism, as the postmodernists and nationalists have criticized. (Changhe, 2013, p. 13)

The problem with giving music the power to heal, create peace, and unite in conflict is that it takes away music its independency and autonomy as a piece of art, a text without context, and it is this context-independency that creates its eventual power for catharsis.

Kant himself wrote that aesthetic experience entails the appreciation of beauty, which all humans universally can recognize and appreciate. Beautiful art is something that is autonomous and possesses purposive purposelessness –autonomous because its pleasing qualities reside within the artwork itself and do not reflect the conditions that led its creation and purposively purposeless because the artwork does not need to ‘do’ any work in order to legitimize its existence. (Demers, 2010)

The purposelessness becomes filled with purpose, but only when it is intentionally without purpose. Music and culture can maybe, only function as soft power, when it is not outspoken that it is therefore it exists. It is a sort of secret mission for the music. It is only music, but is read for the audience as something more, but only unintentionally, when it is intentionally it creates a wall in the communication, and potentially important audiences will never participate because they will not be inflicted, or seen as receivers of potential political propaganda. In this relation censorship will always stop the communication.
Music can transcend evil and connect, senior lecturer in music, Ian Biddle argues. He discusses how in an interview with *The Conversation* in 2016. During Holocaust, in the concentration camps, several songs were created. One collection of these is made by Shmerke Kaczerzinski. The way these songs can impact the extra-musicological world is by inviting the listener in to feel what the prisoners felt when they were captured. The music gives a unique access, Biddle explains, into the emotional world of the victims. He argues that these testimonies are more reliable than first-person narratives. (Biddle, 2016) Music opens up for the “emotional world of the Holocaust,” he explains because they “constitute part of a collective experience, sung and re-sung by countless individuals. (Biddle, 2016) It is this collectiveness then, that gives the music this power to transcend generations and extract the experience of Holocaust, even better than an first-hand witness. Biddle focuses on how music can fill in as a testimony of the emotional life of “communities in terrible jeopardy.” The explanation lay in its nature, that it differs from a narrated testimony, or what he calls: Dehumanising abstraction of quantitative data (victim counts, the homogenised statistics of the dead and so on). And this is why it’s important to listen to the Holocaust: it enables us to access the emotional life of communities in terrible jeopardy, and to connect to their extraordinary creativity in the face of such brutality. (Biddle, 2016)

Another testimony of this sort is that of music from Syrian refugee fleeing the war in Syria. One example is *Khebez Dawle*, and their song “Ayesh” (“Alive”). The band is a Syrian rock band now based in Beirut. (Antabi, 2015) Biddle connects and comments on songs made by victims of the Holocaust with that of songs made by victims of the Syrian war. These songs force us to “connect to displaced communities’ creativity, ingenuity and imagination. In short, we connect to their humanity, and to our own,” Biddle conclude. (Biddle, 2016) The concept of humanity, a shared humanity comes up again. The lyrics from Khebez Dawle, and the strong rhythm from another singer that Biddle mentions, Samih Choukeir might be seen as a testament on how music in some instances can express suppressed feelings.10

And simply now, we can live in the street!
And simply now, we can live in the street!
In the street today, my voice and yours can be heard, from all around the globe.
Time breathes freedom with us. and the world remains what it is, but we're the ones who can change.
(Antabi, 2015)

In the following pages I will analysies om musical examples that reflects how music connects us.

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10 [https://www.youtube.com/watch?v=1euh_ok0SVA](https://www.youtube.com/watch?v=1euh_ok0SVA) retrieved on the web 17 March 2019.
a. The Case of We Are the World.
At the NATO's summit in Turkey May 2015 foreign ministers sang «We are the World».11 In this analysis I will look at how the incident was received by media, and in contrast to this the video that you can find on YouTube. In addition to this I will bring in the listeners perspective as a second level in the analysis. This level is what I will call the thought-based listening approach. But first I will place the event/case in a wider historical context/narrative.

The historical context.
The original song was recorded March 7, in 1985. It was written by Michael Jackson and Lionel Richie. The song was a following up of Band Aid from 1984, when British artists recorded “Do They Know It’s Christmas?” It was Harry Belafonte who got the idea to make a song, and with that song build a fund that could give money to an organization that was given the name: United Support of Artists for Africa (USA for Africa). The money was intended to go to different regions in Africa that was struck by starvation, and hunger. This is what Johan T. Tønnesson calls the situational context of the song (or text). (Tønnesson, 2008, p. 99) The song became a symbol for how different people can come together and sing, or listen to music and thereby create a togetherness that may conquer difficulties, differences in opinion, in values, religion and other hindrances for peacekeeping. In 2010, it became a song recorded to collect money to the people of Haiti after an earthquake. (Pareles, 2010) The song is recorded in a R & B style.12

The historical or situational context for the sing-a-long for the foreign ministers happened during a summit for the North Atlantic Treaty Organization (NATO), in Turkey in 2015. This episode was happened during a dinner, and as Damien Mahiet comments in his article “The Diplomat’s Music Test: Branding New and Old Diplomacy at the Beginning of the Nineteenth and Twenty-First Centuries”:

Yet the musical production of diplomatic meaning is eminently a matter of circumstances, and there are many occasions for unmeant gestures and misinterpretations. Diplomats overestimate musicians’ ability to successfully communicate across cultures. They occasionally fail to consider outsider perspectives. (Mahiet, 2018, p. 125)

It is what happened in my case, the diplomats underestimated the outsider perspective. It was the Turkish state news agency who released the video. (Mahiet, 2018, p. 125)

11 Hentet fra internett 03.0.8.2015 https://www.youtube.com/watch?v=2_wfMrz9_mY
The media context

Russia Today discovered the video and they reacted by parodying the song, and its statement in a report named “We are the World.. order?” The article commented sharply on what they perceived as a hypocrisy. «They got roasted on social media for their perceived peace-promoting hypocrisy.» the article comments, and shows how the video got received in social media around the world. (Today, 2015) The article describes how The NATO Secretary-General Jens Stoltenberg joining arms with the EU Foreign Policy Chief Federica Mogherini. (Today, 2015) Then the article narrates the historical, and international context that NATO is working in, and it as Mahiet comments, the diplomats did miss this symbolic implication of their musical choices. (Mahiet, 2018, p. 125) Because this is what the social media saw, military singing a song made to promote peace and help during a famine in Ethiopia. (Tarraborrelli, 2010, p. 347)

Since the millennium, the military alliance’s troops have been involved in wars in Afghanistan, Iraq and Libya, which has seen many thousands die in the conflicts. NATO has also used drone campaigns and bombing raids in its war on terror.

The song was released on 7 March 1985, and it sold 800,000 records within three days, and earned “eighth million dollars for the USA for Africa fund.” (Tarraborrelli, 2010, pp. 350-351) J. Randy Taraborrelli explains in his book on Michael Jackson. The song, with Michael Jackson as the front leader, had in him, writes Taraborrelli, a figure that united, inspired and gave hope. He became the “voice to the voiceless, a face to the faceless and hope to the hopeless.” (Tarraborrelli, 2010, p. 711) This song became a symbol that brought attention to the world’s suffering. (Tarraborrelli, 2010, p. 711) What follows is a comparison, and analysis of the two recordings, the video from 1985 and the video showing the sing-a-long from 2015.

The original song from 1985 is recorded in studio. Jackson had told the assemblage of that that the song was “A love song to inspire concern about a faraway place close to home.” (Tarraborrelli, 2010, p. 349) The song was made in close collaboration with Lionel Richie as well, and Taraborrelli narrates that the two wanted a song that was “some sort of anthem, a song both easy to sing and memorable.” (Tarraborrelli, 2010, p. 348) It was finished the night before the recording session, that happened at 22 January 1985. Musicians that came sang the song was: “Bruce Springsteen, Tina Turner, Bette Midler, Billy Joel, Ray Charles, Diana Ross, Dionne Warwick, The Pointer Sisters, Stevie Wonder, Cyndi Lauper, Willie Nelson, Smokey Robinson and Bob Dylan and many others.” (Tarraborrelli, 2010, p. 348) Some of the stars commented on the community they felt during the recordings at A&M Studios in Hollywood. A sign was place outside the door, saying “Please check your egos at the door,”

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and Kenny Loggins commented “I’ve never before felt that strong sense of community,” Tarraborrelli narrates. (Tarraborrelli, 2010, p. 349)

The singing evoked very different reactions in social media, and it says a lot about the narrative context that music exists within. The different reactions, ranging from the idea that this was a mockery of the intentional message in the song, and on the other side that this was actually a splendid way of showing the distinctiveness of NATO and the alliance’s defining ideological foundation: peacekeeping. The pictures and the video from the summit re-create the same kind of expectation, and it is this expectation, of togetherness, and commitment that I would like to explore. What “went wrong” with music as a tool for “building bridges?” And what went wrong when the comments under the NATO summit singing created comments like these?

With this context, and this historical backdrop, I feel that a two-edged message comes across to the listener. The two messages that is developing in the listener will be further discussed under the next section.

The listener/the thought-based listening approach

The clothes that the stars wear is casual and the different singers holds a paper with the text in their hands, this gives a feeling of now, that the recording is immediate, that it is happening as

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13 NATO Officials Sing ‘We Are the World’ at Summit in Turkey By Robert Mackey
The incident made it to the New York Times as well, published may 14, 2015, retrieved April 24, 2019

“Nato foreign ministers link arms and sing We Are The World” Taken from the web feb.2.19
https://www.youtube.com/watch?v=GVXxZqyiKrY
we speak, like a news-report from the places where the hunger has struck.\textsuperscript{14} The other difference is that Jackson himself stands out, he wears stage clothing the iconic military-like jacket, his white gloves, and he has no script in his hand. He is on stage, and the camera follows his whole body as he sings the refrain, the most known part of the song. (1:15 out in the song) When Diana Ross duets with him, she holds the lyrics up, and she is wearing a black sweater. Usually Ross presented herself as a musical diva, with clothes that glittered, and she almost always wore a gown.\textsuperscript{15} Jackson is not the only one that is wearing stage outfits, but the overall impression is that the other musicians follows a more casual dress code for the event. The NATO summit version shows people in military uniforms singing a song filled with rhetoric typically from the liberal, antiwar, discourse.

\textit{Image 2 Diana Ross singing in the video for the original “We are the World” recording}

\textit{Image 3 Two images taken from the video of “We are the World”-sing-a-long at the NATO summit.}

\textsuperscript{14} Hentet fra internett 04.02.19 \url{https://www.youtube.com/watch?v=M9BNoNFKCBI}

When looking at these two videos, I associate with what happens when we sing together, people sing and dance together? Hesmondhalgh dives into this in his book *Why music matters.* (Hesmondhalgh, 2013, pp. 102-112) Singing together is the most basic form of musical participation, he argues. “When people sing along together, they demonstrate that they share some kind of emotional history in relation to the music, or the performer.” (Hesmondhalgh, 2013, p. 107) Peter Martin says that music combines individual consciousness and collective membership, and by this he supports Tia DeNora and her idea of what music can make possible (affords). This, and the idea that Simon Frith brings into the discussion about how music makes us experience a *continuing present* can explain the feeling of flow and that feeling of “loss of self-consciousness” that Adam Smith relates to a “sense of aliveness,” describes Hesmondhalgh. (Hesmondhalgh, 2013, p. 117) Or the sense of “we” that can be felt when singing together. Music, says DeNora, have an interpretive flexibility. She speaks about music and its affordances.

Music is active within social life, it has ‘effects’ then, because it offers specific materials to which actors may turn when they engage in the work of organizing social life. Music is a resource—it provides affordances—for world building. (DeNora, *Music in Everyday Life*, 2000, p. 44)

So, according to DeNora music can contribute to world building. Music can take part as a referent in the process of meaning-making, DeNora explains. (DeNora, *Music in Everyday Life*, 2000, p. 44) She argues that music is a resource for “modulating and structuring the parameters of aesthetic agency—feeling, motivation, desire, comportment, action style, [and] energy.” (DeNora, *Music in Everyday Life*, 2000, p. 53)

We present an identity to others, as well as we ‘introject’, we present the self to the self, she explains, and . (DeNora, *Music in Everyday Life*, 2000, pp. 62-63) Just as this ‘introjection’, so does the image of who oneself is, change in the moment of a performance, or when we sing together, or listen to a song. Thousands of ‘introjections’ and presentations happen momentarily as the music is presented before the audience, between the musicians, and in the living rooms in different countries. This web of information flow overrides visa-control, borders and geopolitics in that moment of joy, emotional happening, or rejections, and ironic distance taking. That moment is powerful. This gives another association to the flash mob event “Glow,” in Oslo 2010.

In her chapter “Feeling European,” Marilena Zaroulia uses an example from the Norwegian flash mob “Glow” from Oslo in 2010, when Madcon made their song into a European-wide happening. Glow was a dance number during the break at the Eurovision final, that would bind Europe in a simultaneous dance. (Opdahl, 2010) This happening allowed, in Zaroulia’s words, “for a pluralistic image of Europe.” (Zaroulia, 2013, p. 38)
Zaroulia watches “Glow” and consciously now, experiences the same moment. She argues that while watching “Glow” she experienced a moment that she shared with “a global community of listeners.” (Zaroulia, 2013, p. 42) One year after the event of “Glow,” in the rainy autumn of 2011, Norwegian members of the youth division of the Norwegian Labour Party, during campaigning for election that year danced and sang “Glow” in the night at Karl Johan. It is impossible not to think of this occasion when writing this, it appeared there, this moment, this togetherness. It manifested as a feeling of hope that battled with the looming remembrance of the terrorist attacks on Utøya the month before. “Glow” became a symbol of multi-culturalism and hope, just like Zaroulia had experienced the year before, in her living room. And just like Zaroulia had experienced this, I experienced it on the street, in the rain. A connection was built through music, and through emotion. This feeling can may be explained using the concept of “utopian performative,” by Jill Dolan.

Jill Dolan introduces the concept as a dramaturgy of feeling, explains Zaroulia. (Zaroulia, 2013, p. 38) The music becomes a negotiator and thereby developing a relation both in time and space linked by feelings. It connects utopian dreams with reality.

According to Dolan, utopian performatives are “small but profound moments in which performance calls the attention of the audience in a way that lifts everyone slightly above the present, into a hopeful feeling of what the world might be like if every moment of our lives were as emotionally voluminous, generous, aesthetically striking and intersubjectively intense.” (Zaroulia, 2013, p. 45)

I believe that the dancing to “Glow” and many other moments when the “we” feeling emerges in meetings with music, these utopian performatives are created. This is an intense experience of community. These moments, argues Zaroulia, if we believe in the theory of Dolan, can “transform into principles of action in the public sphere.” (Zaroulia, 2013, s. 45) Again, we meet upon the transcendent power of music. But as Shelemay reminds us of, with her concept of affinity communities, it is important to remember that songs have a large affinity community around the, like We Are the World has. Affinity communities like Shelemay is describing, and both musicians, but also songs can as Mahiet writes: “make a scene, and steal the show rather than playing their part as expected.” (Mahiet, 2018, p. 125) Music is not always understood universally similar, it develops a utopian performative, but it is important to remember that listeners (social media) and performers (in this case foreign ministers) bring into the narrative their different cultural context, viewpoint and reactions.

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16 I was at the campaign this evening, Autumn 2011.
b. The Case of Czechoslovakia 1968.
The next case has the same layers, the musicians in the recording, the media context, and the listeners reaction. In 1968, five days after the Russian invasion of Czechoslovakia Daniel Barenboim and the London Symphony Orchestra held a tribute concert to raise relief funds for the Czech people in London. They played the same concert as the USSR State Radio Symphony Orchestra with conductor Yevgeny Svetlanov and the great cellist Rostropovich as the soloist had played August 21, on the day of the invasion, five days earlier. The soloist on tribute concert was the cellist Jacqueline du Pré. In an article from 2017, the journalist Tony Woodcock, listens to the two recordings, the original concert performed by the USSR State Radio Symphony Orchestra, and the tribute concert directed by Barenboim.

The historical context:
It has passed 50 years, Woodcock reminds the reader. (Woodcock, 2017) The recording is also to be found on YouTube. (Concerto, 2018) I will analyse both the recording of the original USSR State Radio Symphony Orchestra concert on Aug, 21, 1968 in London, and the tribute concert performed by the London Symphony Orchestra five days later. In the beginning of the recording the listener can hear loud shouts in the audience calling out for the cancelling of the concert. It is played by Rostropovich scheduled to perform Antonin Dvorak's Cello Concerto, by the Soviet State Symphony Orchestra.

On that same day, August 21, the Soviets apparently forgot that they had an orchestra on tour in the UK, the USSR State Radio Symphony Orchestra with conductor Yevgeny Svetlanov and the great cellist Rostropovich as the soloist. And on that very night they were scheduled to give a concert as part of the BBC Proms at the Royal Albert Hall. The concerto was to be—ironically—the Dvorak. (Woodcock, 2017)

Woodcock was at this concert as a 17-year old musician. The protesters are silenced, and the concert starts.

The Media Context
Du Pré is described in light of the historical circumstances of the concert. “She commands us, looking back through history at this extraordinary event,” Woodcock writes, and then he understands his own role in this (Woodcock, 2017). He writes: “Perhaps I am being too romantic in my feelings and imposing upon her and the performance qualities and attributes

18 https://www.youtube.com/watch?v=MwmcKlupkS4 retrieved 12.04.18
that are more about me than the music.” (Woodcock, 2017) Within this short text, it is possible to find traces of how an historical event shapes the emotions of the listener, and even 50 years after, contributes to giving value to the recording beyond the mere quality of the musicians. “This is a moment in musical history that has been rediscovered, like a major archaeological find…” (Woodcock, 2017)

Du Pré, at age 23, is at the height of her powers, finding nuances and colours in the concerto that no one had discovered before or since. She commands the audience in the hall and now, 50 years later in black and white and with less than perfect audio, she commands us, looking back through history at this extraordinary event. At the end of this recording I confess I cast a tear. (Woodcock, 2017)

The listener

Sitting in a warm, safe room in 2018, watching this recording on YouTube gives me the chills. The tempo is slighter faster than the Barenboim concert, as if the musicians are lacking time, time to explain, make you understand the burden they are carrying. The burden that any musician is carrying, how to explain violent acts made by your people, when the only thing you want to do is play music. This is the feeling of a musician’s ethical dilemma, how can the show go on, how can the music play on, when atrocities are done to their people, or their people is doing them to others. Then the cello comes in, and it is harsh and connected, and heart-breaking and dark. And suddenly, I am caught up in the same dilemma, where I analyse and explain the music out of extra-musical connections, connotations to history, and not to the music itself. Because had I not known about the historical context here, would I then get the freezing, and the reaction in the start? Or would I not only think of the shouting in the start as someone disturbing without placing it in a historical context, because where in the recording can we hear the 500.000 Soviet troops and tanks? Is it in the pauses, in the flutes, in the crescendo? No, it is nowhere to be found, but in the mind of the listener. It is there the magic of music is created; it is there “the power of music is demonstrated”, not in the sound itself.19

Around 19 minutes and 23 seconds into the recording I feel the tears coming, and I cry, today in 2018 because I think I know how the audience must have felt that night, not because I know, I cry because I think I can imagine how the musicians must have felt when playing a Czech composer that night, not because I know. And I am a bit ashamed because I feel unauthentic and animated. It is compassion, maybe, and maybe it is this compassion and understanding that is the key to it all, maybe it is the ability that we human beings have to feel compassionate for each other that reminds us that we all are made of flesh and blood and even

19 https://www.youtube.com/watch?v=MwmcKlupkS4 retrieved 12.04.18 The phrase is from one commentator, saltag.
if our governments do things that compromises the peace, when we are moved, when we feel, we are the same, and then the connection is built. The connection of feelings, the *extra-musical effects are feelings*.

As an encore Mstislav Rostropovich played Sarabande from the *Suite No. 2 in D minor, BWV 1008* by Johann Sebastian Bach, because it could help people when they were sad he explained. DeNora reminds us that music “may be reappropriated, reclaimed for different interpretive uses according to the configuration of its mediators.” (DeNora, Music in Everyday Life, 2000, p. 33) Further DeNora argues that the music analyst is important in the discussion of

> How music achieves its social, emotional and embodied effects. Her or his role is to specify a musical text’s mobilization of conventional musical materials, gestures and devices, to specify its intertextual relationship with other musical works and the history of their reception. (DeNora, Music in Everyday Life, 2000, p. 34)

What we bring into music, in what context do we listen to the music, all these appropriations build up under of “how music achieves its social, emotional and embodied effects.” (DeNora, Music in Everyday Life, 2000, p. 34) Music’s semiotic force is constructed, DeNora reminds us. (DeNora, Music in Everyday Life, 2000, pp. 42-43)

The associations wander freely, and I think about another listening experience, August 21, 2011, when I attended the remembrance concert after the terror attacks July 22, 2011. I remember Melissa Horn, and her lonesome voice, and her small figure on the large stage. There were shoutings in the audience that day too, screams of despair and sorrow. I remember the darkness in the hall room, the sounds from the audience, and then the voice of Melissa that carried us into the feelings, with care. She sang our voices of despair, and the music gathered around us like blankets. I remember her voice that was so strong. Several times I have listened to this recording, the same feeling comes back, the tears come back, and the feeling of a togetherness comes back. The music combines across time and place. Just like Shelemay explains, and just like Nielsen requests, music reminds me that it is human to cry, to feel, even though these feelings as stacked away in the everyday life. The recording drags them out, and I have to look at them. The musical experience 8 years back in time awakens and is happening now, again. This is an example on the real power of music.

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20 The concert was held for the victims, the survivors, and those touched by the terror. It was held at Oslo Spectrum. Retrieved April 22, 2019 [https://www.nrk.no/kultur/slik-blir-minneseremonien-i-dag-1.7752114](https://www.nrk.no/kultur/slik-blir-minneseremonien-i-dag-1.7752114) The recording of the performance by Melissa Horn and her song “Kungsholmens Hamn” [https://www.youtube.com/watch?v=5p4flgA1Drw](https://www.youtube.com/watch?v=5p4flgA1Drw)
Ch. 5 When Music Conquers

In 2017 Chris West wrote the journey through the history of Eurovision from a political perspective. (West, 2017) He connects the history of Eurovision to the history of the EU and Europe, like so many other scholars before him. West is not an academic, and the text is written in a personal perspective. He writes about how

To use Eurovision as a tool for examining culture might grate on some readers. Culture, surely, is Schiller and Beethoven… But most Europeans don’t read Schiller or listen to much Beethoven. Maybe we should, but we don’t. Lots of us watch Eurovision, however. So here is ‘Europe’, as I see it in the contest. (West, 2017, pp. 304-305)

For West Eurovision appears as a picture of Europe. Eurovision “fosters gentle nationalism,” he argues in his book. (West, 2017, p. 305) He describes Conchita Wurst as a symbol of modern Europe, of “moral strength.” He argues that Europe is reflected in the contest’s songs, and he describes the contest with similar enthusiasm as if he described his own country.

Eurocentrism.

It is technologically advanced and competent: we believe it matters to do things well. It is democratic, politically liberal and gently nationalistic (a mixture of diverse nations, enjoying that diversity). It does not see violence as a solution to problems. (West, 2017, p. 306)

Eurovision is seen as a symbol of what has long been seen as typical “western values,” there is something exceptional with it, according to West.

Most of all it is open and tolerant, believing both that human beings have a profound right to ‘be who they are’ and such authenticity releases creative energy which benefits society as a whole. I genuinely believe in this Europe. (West, 2017, p. 306)

Eurovision is personified here, and given an enormous responsibility to connect Europe in peace, and West argues that we can rely on Eurovision because, as he says, of “its quirky, tolerant, heartfelt humanity.” (West, 2017, p. 307) In Empire of the Song, Dafni Tragaki, agrees that Europe is enacted in Eurovision:

For the authors of this book, Europe in ESC is experienced, felt and imagined primarily in singing and dancing, where the interplay of tropes of being local and/or European is enacted. Song is thus understood as the shifting realm where old and new states imagine their pasts, questions their presents, and envision ideal futures. (Tragaki, 2013, p. 3)

So, Tragaki speaks of an enactment of Europe, and of imagined history and future. Further on Dafni Tragaki invites us in to the debate of what European music is, and she debates that some argues that European music is the many classical composers, and not Eurovision.

This “European music” is both timeless and transcendent, a fixed canon of masterpieces that survives history as it is superior to it and has the power to reaffirm continuity with the past; it is, indeed, an almost organic part of the imperial past. (Tragaki, 2013, p. 4)

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21 On his webpage he explains that his book is written for Eurovision fans. “It’s all here, in a book that is a perfect gift for every Eurovision fan - or for anyone wanting to understand how modern Europe came to be the way it is - and, by extension, the relation-ship Britain can have with the rest of Europe in the future.”

https://www.chriswest.info/history retrieved 2019.04.11

55
In a way Tragaki and the other scholars sees Eurovision as a force that creates common memories about Europe. This creation brings me further to think of the idea of ‘imagined communities’ by Benedict Anderson. Because community by its definition is connected to a place, it opens up for a discussion of where the community exists.

Dean Vuletic is professor in Modern European History and East European Studies, and in his research on the Eurovision Song Contest and European politics he comments on the relation between them. He starts the story in 1815, in Vienna. From September 1814 to June 1815, the map of Europe was drawn again after the Napoleonic Wars. (Vuletic, 2018) The new system of international relations that they built in those months were to be known as the Concert of Europe. It was created to avoid war, especially to weaken nationalistic forces. And the concert grew fruits, as Richard B. Elrod writes in his essay *The Concert of Europe: A Fresh Look at the International System* from 1976. The Concert of Europe consisted of Austria, Prussia, Russia and the United Kingdom, and after a while also France. There were 26 meeting in total. (Davies, 2014) Davies sees the Concert of Nations as a beginning of the United Nations. The period was from 1815 to 1854.

So long as the present incarnation of the Concert of Europe, the United Nations, can offer the nations of the world the opportunity to resolve their differences, then it is at least achieving part of what Castlereagh set out to create. (Davies, 2014)

Elrod talks about concert diplomacy, meaning the Concert of Europe. The use of musical metaphor is interesting here. Again, we see music is being spoken about using concepts from other fields, this time from political science, and international relation to be exact. That musical collaboration can be transferred into the language and terms of international relations extends and broaden the idea that music can connect, at least in a more abstract sense of the word. By concert diplomacy it is meant a new form of diplomacy, by congress or conference. (Elrod, 1976, p. 162) These occasional meetings created as Elrod puts it, a new diplomatic technique. Basically, the technique consisted of a meeting between the great powers, actually because these great powers were in a position to destroy the system, and therefore had a common duty to uphold it. (Elrod, 1976, p. 164)

The conference method clearly tended to moderate more extreme positions and to reinforce the conception of the European great powers as a special group, with special responsibilities as well as special privilege. (Elrod, 1976, p. 165)

But even if the metaphor from music were used, the concept was the same as with international relations. It is only on the abstract level that music enters this realm. 22 And this

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22 I came over a paper “Diplomacy and the Arts” in a personal conversation with Iver Neumann. The paper focused on the connection between art and diplomacy, and it made me interested in the topic. There was according to Neumann a close connection between music, composers at the Congress of Vienna. On 29 November 1814 Beethoven premiered his choral composition: “Der glorreiche Augenblick.” In his book, *Political Beethoven*, Nicholas Mathew argues that the composition from this historical, and highly political
again connects to the methodological problem with giving music a task to connect people for the purpose of peace. More on that in the next chapter.

When the Eurovision Song Contest was established in 1956 it became a mediating tool in the unifying of Europe after WWII with a simple pop song. (Raykoff & Tobin, 2007, p. xvii) Raykoff writes about its links to the International Broadcast Union, founded in 1929. The European Broadcasting Union was founded as a sort of “League of Nations’ broadcasters,” narrates Ivan Raykoff. Because it came under Nazi control during the war, the EBU became quite sure that they did not want politicians in control again, only experts. (Raykoff & Tobin, 2007, p. 3) In this way one might say that Eurovision transcended, the realm of politics, and this is maybe one reason for its unshakable stand on being unpolitical. Thereby it may be able to transform and shape this shared humanity, or togetherness, because of its self-proclaimed neutral stand. But the only problem is that it is almost impossible to be neutral, and objective. And this is the biggest contradiction of Eurovision, as Raykoff sees it. Almost every year a political issue hits the newspapers. This year it is the Final in Tel Aviv, and a request from many musicians in Norway to boycott it, due to the conflict between Israelis and Palestinians.

Eurovision’s most tormented contradiction is the highly political nature of an event supposedly devoted to the neutral and nonpartisan goals of unity and cooperation through shared musical culture. “The Eurovision Song Contest is not a political event,” organizers of the 2005 competition insisted, “it is like the Olympic Games: we come in peace, and we hold the contest in peace. We have to be above politics!” (Raykoff & Tobin, 2007, pp. 2-3)

This enlightens the dual nature of Eurovision, it is supposed to be this strong force that can combine Europe and connect between borders, but with shielded eyes for any national intrigues, or conflicts that may arise between its contesters. Associate professor in theatre praxis, Karen Fricker and Associate Professor of Theatre and Performance, Milija Gluhovic, writes about this force in their Performing the 'New' Europe, from 2013. They argue that Eurovision is a complex and multilateral event, and thereby might be able to create a new European awareness, offering insights into the diverse simultaneous realities that are lived in Europe, increasing the intercultural competence and sensitivity of both artist and audiences, and becoming a force shaping a notion of European citizenship. (Fricker & Gluhovic, 2013, p. 10)

Again, we as readers are met with this idea of a force, a mythical “force” that is “shaping,” and creating “intercultural competence.” But how?

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event, “becomes meaningful not because of some mysterious synchrony between human experience and the music’s formal unfolding, nor even because listeners are able to recognize and interpret deviations from normative formal paradigms, but because interaction with the spectacles, stories, and ideologies that shape our lives.”
a. The Case of “A Million Voices”
In 2015 Polina Gagarina sang the song “A Million Voices” in the semi-final in Eurovision. She represented Russia. She stood on the stage wearing a white dress, singing “We believe, we believe in the dream.”

The historical context.
Russia had at this point since February 20, 2014 annexed Crimea in Ukraine. May 10th, 2015 an article came out from the Reuters interviewing anonymous Russian soldier quitting the Russian army due to the continuing assertions from Kremlin that there are no Russian soldiers in Ukraine. This article becomes some of the evidence on the conflict going on. This article comes out 9 days before the two semi-finals and the final of Eurovision, May 19th, 21th and 23th. Europe is at an edge; will Russia enter other countries as well? Even today, in 2019, there is a debate within international politics, whether or not Putin will stop with Ukraine. This was the historical context that Gagarina stepped into in May 2015. During the finals she sat in the Green Room, crying, together with the other performers waiting for the results. She was booed as the votes was read. What “went wrong” with music as a tool for “building bridges?” Why did the bridge break? The view of the young girl crying, was to devastating to the image of Eurovision as a connecting power of peace in Europe. The anti-booing technology worked, the booing was not heard.

The Eurovision hosts asked the crowd not to boo several times throughout the broadcast and when last year’s winner Conchita Wurst asked the green room of Eurovision contestants to cheer Russia the response was meagre. But the mysterious anti-booing buffer seemed to hamper the boos in the broadcast to some extent. While media attending the grand final at Vienna’s Wiener Stadthalle reported hearing some booing from the 11,000-strong crowd, cheers and applause almost overwhelmed the boos that made their way into the lounge rooms of the international audience who had tuned in to watch the live broadcast. (Aubusson, 2015)

One way of interpreting the performance of Gagarina is to see her performance and her song as a plea for peace in an international political situation that was at that time extremely tense, that Russia used her as an attempt to use soft power, on the audiences in Europe.

For its part, Russia seemed to be placating its detractors with its song choice this year, appealing for peace and acceptance. Gagarina openly wept during the cheers and applause that followed her grand final performance, which clinched the songstress’ place among the favourites to win the competition. (Aubusson, 2015)

But back in Russia, the singer was accused of connecting with Conchita Wurst, for many conservative Russians the very symbol of European moral decay.

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23a Polina Gagarina - A Million Voices (Russia) - LIVE at Eurovision 2015: Semi-Final 1” Retrieved April 22, 2019 https://www.youtube.com/watch?v=Q2gbKglCL5s
24 https://eurovisionni.wordpress.com/2015/05/24/russias-polina-in-tears-after-she-is-booed/ retrieved 21.02.18
The listener/The thought-based listening approach

Polina Gagarina stood on the stage placed there to conquer, and she became a pawn in a large game of international politics. 0:19 in to the recording the first boos are heard from the audience, then at 0:42 her voice penetrates across the audience, and through the tv and gives me as a listener goosebumps. It is beautiful, even if she represented Russia that night. When she sang in Vienna at the final an anti-booing technology had been installed.

Eurovision song contest organizers say that they will take extraordinary measures to mask any booing from the audience that may be directed at Russian entry Polina Gagarina. “It was very embarrassing for us last year when this happened, as it is not in the spirit of the contest,” Jarno Siim, Communications Coordinator for Eurovision told The Moscow Times on Monday. “We are here to build bridges, as the motto [of the contest] says.” (Foroudi, 2015)

The producers of the show installed "sound reducers" that should limit any unwanted, and unfriendly sound.

But, something else is happening during the song, at 2:23 clapping from the audience is heard, Gagarina has conquered back some of her audience, and the live photo of the audience shows dancing and waving with flags, different flags, also LGBT-rainbow flags. At the end, while Gagarina is looking at the audience, waiting for a response, the audience gives her an applause. At the final, the sound from the audience is hidden, due to the technology. But, there is also cheering in the audience that night. She did not win the final, Sweden with Måns Zelmerlöw won.

b. The Case of Benny Goodman in Moscow.
“I contend that music presents an even stronger case than literature for the reflection and constitution of diplomatic practice,” Rebekah Ahrendt writes in International Relations, Music and Diplomacy. This she claims is because of:

early claims to music’s abilities to effect non-linguistic, non-verbal, and even universal communication. If diplomacy is the exchange and interpretation of signs, then surely music –especially music that does not

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26 “Polina Gagarina - A Million Voices (Russia) - LIVE at Eurovision 2015 Grand Final” Retreived April 22, 2019 https://www.youtube.com/watch?v=GVJW9ImpiWc
have recourse to language—could be allied even more closely that literature to diplomatic praxis. Sound, too, was a vital component of the symbolic language of diplomacy. (Ahrendt, 2018, p. 94)

She brings in the abilities that music has to create a dialogue despite different culture, or language. Cultural diplomacy meaning exactly this, the "exchange of ideas, information, art, language and other aspects of culture among nations and their peoples in order to foster mutual understanding." There is an ongoing debate around how cultural diplomacy was done during the Cold War. Was it a kind of cultural imperialism or not? One scholar which has dived into this question is professor in musicology, Danielle Fosler-Lussier.

In her article from 2012, and later on in her book Music in America’s Cold War Diplomacy (2015) she describes how the U.S. state department’s Cultural Presentations program sponsored musicians to travel outside America’s borders, and also crossing the iron curtain. These tours constituted Americas soft power, and started in 1954. Fosler-Lussier argues that the jazz-ambassadors where part of a grand cultural imperialism plan. In Eastern-Europe jazz fans existed with an authentic interest in the music, she argues, and they were not merely empty vessels “receiving propaganda, but […] people actively seeking an international connection on the basis of a common musical interest.” (Fosler-Lussier, Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism, 2012, pp. 61-62) So, according to her the "exchange of ideas, information, art, language and other aspects of culture among nations and their peoples,” went both ways.28

But of course, one might say that this development, or result is exactly what the Cultural Presentations program had as their intentional meaning behind sending off the musicians. It is exactly this soft way of introducing culture, by creating actual bonds in foreign countries, that makes it so effective. But still, the fact that the audiences the jazz-ambassadors met were actively partaking in the exchange, makes it more difficult to describe them as passive, empty vessels, ready to be fed American jazz.

Further on, Danielle Fosler-Lussier discusses the different outcomes of programs like these, and explains that in addition to have a coercive element stacked onto them, they also show how “global networks of musical and political relationships were built from below.” (Fosler-Lussier, 2012, p. 63) So, what by first glance might look as propaganda, can also be seen as a way to build alliances. One might say that the program lived its own life, and


developed outside the intentions of its creators. Fosler-Lussier connects cultural diplomacy in the U.S. under the Cold War to globalization. (Fosler-Lussier, 2012, p. 63) She discusses the “flow” metaphor often used within the field of globalization. In 1953, the “flow” metaphor was used in an illustration that is supposed to explain cultural presentation. “The illustration”, Fosler-Lussier explained, “showed cultural presentations and other propaganda as water flowing directly into a vessel labelled “Country X”. (Fosler-Lussier, 2012, p. 1) The reason why this metaphor is so effective is that it can be used in the discussion whether the Cultural Presentation Program in 1954 was part of some sort of imperialist propaganda or simply an exchange of musicians developing a global arena for music. Fosler-Lussier found that:

In addition to fostering personal contact, cultural presentations encouraged the musicians and their audiences to see themselves as participants in a shared political and musical scene. (Fosler-Lussier, 2012, p. 58)

They participated on a musical and political scene, and experienced something together, a togetherness, something shared, as a shared imaginative community. Not only did the audience experience these pull-factors, but the musicians travelling from America did as well. It was a two-way experience, a sort of cultural dialogue, one might say. Fosler-Lussier believes that the community in question operated on a larger, international scale, and that “these newly formed personal connections seem to be an instance of precisely that kind of change [globalization], and they suggested that Cold War cultural diplomacy efforts supported the development of globalization.” (Fosler-Lussier, 2012, p. 59) It was also part of a music scene that made it possible for music to travel across borders and between nations, social groups, and thereby foster human relationships. This immanent effect on the music and their audiences, and musicians goes beyond merely state organised propaganda or soft power, it has its own life, as an organism it continued to develop, and impacted on both sides of the iron curtain. (Fosler-Lussier, 2012, p. 64) This introduction to the concept of cultural diplomacy during the Cold War bring me to the next musical example that I want to analyse, the Benny Goodman concerts in Russia in 1962.

The record.

It opens up with a small tune, “Let’s Dance.” (Moscow, 1962) It is the last week of the tour, and the musicians has played together for a long time. They know all each other’s peculiarities, each other’s small differences in intonations, and improvisations. The applause is loud, and it is on, the next song is “Mission to Moscow.” The next one ends with a laugh in the audience? Or is it from the musicians? Then follows the introduction of the band. The
speed and the feeling are intense. It is Moscow, the year is 1962, it is summer. It is hot jazz played live in this enduring cold war.

Six cities were visited by the Goodman tour. Between May 30 and July 8 Benny Goodman on clarinet, Joe Newman, Joe Wilder, Jimmy Maxwell, John Frosk, Wayne Adre, Willie Dennis, Jimmy Knepper, Phil Woods, Jerry Dodgion, Zoot Sims, Tom Newsom, Gene Allen, John Bunch, Turk Van Lake, and Bill Crow went past what was then known as the iron curtain to play for the Russians. It was not a small group, and it was not a small tour. As told in the LP leaflet:

[First secretary of the Communist Party] Mr. Khrushchev attended the opening concert with a full panoply of top Soviet officials, and later engaged in an informal discussion with Benny at a Fourth of July party at the American Embassy, served to put the highest stamp of approval on the tour. (Moscow, 1962)

They went to the south as well, to Sochi and Tiflis (now Tbilisi, main capital in Georgia). In Sochi it is told of a warm welcome from the locals.

“I went to the beach to take some pictures,” said trumpeter Joe Wilder, “and in no time people were taking pictures of me and asking me to pose with them. One lady asked me to wait while she went to pet her little boy—she didn’t want him to miss what might be his only chance to see a Negro. I told her I’d be happy to wait—I didn’t want him to miss it, either!” (Moscow, 1962)

This shows what Penny Marie Von Eschen makes clear in her book on the Jazz Ambassadors, in her book. In the 1950s the U.S. worked hard to get rid of an image of America as racist.

Many white and black jazz musicians responded enthusiastically to the opportunity, even though they were sent to endorse a “colour-blind” America tainted by Jim Crow, lynching, and discrimination in voting, housing, and employment. (Teigrob, 2011)

There were opposing opinions though as to what the real agenda for these tours were, according to Von Eschen. They sent jazz musicians abroad to mend this image, and the musicians wanted to back this agenda, but for their own reasons.

Musicians championed jazz as a model of racial equity that they aspired to achieve, not as a faithful reflection of the freedom and equality offered by U.S. society. Government officials spoke of the music’s universalism and its broadly American roots, whereas African American artists insisted that the particularisms of the black experience had created jazz. (Teigrob, 2011)

Because of the hybridized form that jazz had taken, it was more an international style than identifying America alone, and sending the music out had in fact contributed to this process, Von Eschen points out. (Teigrob, 2011)

In Leningrad, what is seen as the cultural centre of Russia, the musicians expected more western traditions. The reactions there were different.

…In Leningrad, where the fans where not only the hippest but also the most American in their reactions, they yelled and cheered and whistled and stamped like an American audience right from the beginning. (Moscow, 1962)

In the end of Bei Mir Bist Du Shoan, an improvisation starts with clear references to eastern, Jewish music, Russian Klezmer. The number ended in a large applause.
At the end the record focuses on the human connection that was built with these concerts. It says in the LP leaflet that the tour had connected people together and created a strong reaction.

And not just because they were musicians, but because they were people. Everyone came back from the trip with the feeling that he had given some pleasure and done some good in the relations between the people of our country and of the Soviet Union. And that’s what really counted. (Moscow, 1962)

The media context

The media reported the concerts, there exists a video reportage showing Goodman at the Red Square, and at a press conference after meeting with president Kennedy, but also cartoons were made satirizing the meeting between Goodman and Soviet Premier Nikita Khrushchev.

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29 Benny Goodman Reports On Russian Tour (1962), youtube.com accessed April 25, 2019
https://www.youtube.com/watch?v=UelzH2EJGW0

Ch. 6 When Music Divides.

A young man steps into his car, and puts on music. It is Serbian folk music; the beat is mesmerizing. A few minutes after this the same man kills 50 people in two mosques in Christchurch, New Zealand. 31 Music and its relationship to violence, terror, and conflict is as present a topic as music and its relation to peacekeeping, understanding and togetherness. If to understand more of how music unites us, it is just as important to understand more of how music can divide us. The same song can be played at a party for a slow dance, and be played by a terrorist when he is motivating himself to kill.

Music builds relations, and shared experiences. Steven Brown mentions six aspects of music, and describes them thoroughly. Music can homogenize social behaviour within groups, Brown argues, and secondly music can be used for persuasion and manipulation. Thirdly, music can according to Brown, define and reinforce social identity, but also cultural identity as

an important symbol, in and of itself, of group identity, helping to create borders between ingroup and outgroup. This has emerged as one of the dominant themes in both ethnomusicology and sociomusicology. Much work in social theory has shown that identity formation is basically an exclusionary process. Music plays on our most tribal instincts and help us distinguish “us” from “them.” (Brown & Volgsten, 2006, pp. 4-5)

The fourth aspect of music is that it sorts people in groups “large-scale societies, creating musical-preference groups.” (Brown & Volgsten, 2006, pp. 4-5) The fifth aspect is that Music can function as a coordinator on group-level. The sixth aspect, Brown comments on is that music “is an important device for emotional expression, conflict resolution, and social play. (Brown & Volgsten, 2006, pp. 4-5) These aspects function in the musical examples that I have chosen for this chapter. Especially in encountering how music has been used in forming courage within a terrorist, before committing to terror.

These observations are similar to the ones Tia DeNora presents. Jonathan Pieslak leans on this work in his book Radicalism and Music. DeNora speaks about music as a device:

for clarifying social order, for structuring subjectivity (desire and the temporal parameters of emotion and the emotive dimension of interaction) and for establishing a basis for collaborative action. (Pieslak, Radicalism & Music, 2015, p. 37)

This way of using music has been used not only to connect in peace, but in doing darker deeds as well, like terrorism. The next example will show this.

31 https://www.aljazeera.com/news/2019/03/zealand-mosque-gunman-inspired-serb-nationalism-190315141305756.html retrieved from the web, March 19, 2019 «The song played in the gunman's car known as "God is a Serb and he will protect us" is from a propaganda music video produced by three Bosnian Serb soldiers, which warns "Turks" (Bosnian Muslims) that the Serbs were coming, led by Karadzic.»
The Case of Radicalization

Saga is a Swedish singer that started her career in 1999. She uses melodic vocals and her image is that of a typical female pop singer-songwriter, Pieslak describes.

The listener/The thought-based listening approach

When you listen to Saga you hear a light, almost childlike voice, that is complementing a guitar, and a very minimalistic soundscape.\(^{32}\) She is as Pieslak describes her, very mainstream.

The website is adorned in girlish pink, including an animated portrait on her store page, which offers a limited edition, lady-fit organic T-shirt—apparently, white nationalism has an environmentally conscious side. Saga is less skinhead girl and far more American Idol … She presents herself as a thoughtful individual who can nuance discussions of race with clarity and calm balance. (Pieslak, Radicalism & Music, 2015, p. 87)

Pieslak analyses Saga and her music, and he ends up, in an emotionally disturbing way, to like the music. The same reaction come from me, when I reluctantly listen to it at home. If it had not been for the many symbols, (the name of the song, the references to Vikings, Nazism and the obvious reference to the 22th of July, and had I not understood the lyrics, the music could be acceptable. It give me associative references to the sound of John Adams, and also Linnea Olsson and her song “The Ocean” from 2012. The opening with the cello starts in a-minor. The song Ode to a Dying People starts in a-minor as well, but she uses a synth not a cello. Olsson plays within the same group as musicians like Jennie Abrahamson and Rebecca Karijord. Musicians that is not known for their affiliations with radical right-wing extremists.

Linnea Olsson has been touring with Peter Gabriel between 2012 to 2014. So, yes, I agree with Pieslak that the music of Saga is a typical sing-song writer at the time. Another song “The Road to Valhalla” she is there again alone with a guitar, and a bare, female voice. It is the video and the lyrics that gives it away. She sings about Valhalla, and the video depicts pictures of Vikings, a typical symbol used by neo-Nazis’ and the extreme right.\(^{33}\) A musician that might have inspired Saga, to commercialize and sell her image at this time could be Lykke Li, she had a breakthrough world-wide in 2008 with her album Youth Novels.

Like many other modern music acts such as Hot Chip, Lykke Li first appeared on the Internet and grabbed the attention of international bloggers in the early 2000s with a handful of catchy, retro-chic singles made available on her MySpace profile. But it was not until 2007 that she enjoyed some success with the EP Little Bit.\(^ {34}\)

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\(^{32}\) “SAGA - Ode To A Dying People” youtube.com published 28. feb. 2009 by a group calling them self 9thnov1938, a date that signals the date of the Night of the Broken Glass, when 91 Jews were killed in Germany. Accessed April 25, 2019. https://www.youtube.com/watch?v=hrwUsJr1CA8

\(^{33}\) The Road to Valhalla retrieved April 22, 2019 https://www.youtube.com/watch?v=8OhzGk_Zfsg&list=RDEMb1UDPjIuukbqXALGdkg05w&start_radio=1

\(^{34}\) http://www.eurochannel.com/en/Lykke-Li-Swedish-music.html accessed April 25, 2019
Pieslak compares the music of Saga with the music of Anashid. Anashid is a a-cappella rhyme used by ISIL, Hamas, and other Islamic organizations to stir up emotions. Just like the

And if I have cast the sentence of musical ineptitude upon the Heritage Connection sisters, I must maintain an impartiality to my critical reactions and admit that Saga’s songs and remakes are enjoyable. They are well-produced, the fidelity is of professional quality, she has an attractive voice, the instrumental performance is solid, and the interpretation and arrangement in the remakes are musical … She broadens the scope of white-power ideology by presenting these beliefs in an unquestionably more mainstream and familiar form; the pretty girl next door … is a white nationalist. (Pieslak, Radicalism & Music, 2015, pp. 88-89)

This experience comments intertextually with the listening experience I myself have with Wagner. Wagner is impressive, strong, sharp and intense music that in many ways is very likable. I like Wagner’s music, still, I do not like Wagner, the person. To listen to Wagner without having WWII as a historical backdrop in my head is impossible, just as impossible as to listen to Saga without thinking about the terrorist, Anders Behring Breivik.

The historical context

On July 22, 2011, Anders Breivik, detonated a bomb outside the government buildings in Oslo, and travelled to the island of Utøya where he massacred sixty-nine people at the summer camp of the youth division of the Norwegian Labour Party. Seventy-seven was killed in the two attacks. (Pieslak, Radicalism & Music, 2015, p. 89) But it is the music that the terrorist used to indoctrinate himself and to motivate himself, that is the main focus here. He used it as a sort of self-programming Pieslak writes.

A subheading in in section 3.29 (in the Manifesto) is even titled, “How to Sustain Your High Morale and Motivation for Years through Music.” (Pieslak, Radicalism & Music, 2015, p. 91)

The terrorist provides a list of music that can be used for these purposes, and Saga is one of the artists, among Lux Aeterna by Clint Mansell, and Helene Bøksle. (Pieslak, 2015, p. 92)

Lux Aeterna is film music from the movie Requiem for a Dream. It is dark, and developing slowly, and minimalistic, not unlike Saga.

It is unclear if Breivik was, in fact, listening to Mansell’s “Lux Aeterna” during the shootings or only on his drive to the island … Regardless, music was a dynamic motivator for action, similar to the instances of Uka’s violence. A further parallelism emerges in that Uka was doubtful about his plan as he sat on the bus travelling to the Frankfurt Airport, and in the trial, Breivik expressed having doubts in the moments before the shootings. “I just don’t want to do this,” he said, as “100 voices in his head said don’t do it.” But he reasoned, “It is now or never.” (Pieslak, 2015, p. 93)

35 Accessed April 25, 2019 https://www.cambridge.org/core/books/jihadi-culture/musicological-perspective-on-jihadi-anashid/F347D1090C23FD2ABB74DE8C5B63C91B
36 Breivik uploaded a 777,191 word long manifesto, 2083: A European Declaration of Independence online. I have taken the personal choice not to link to it in any way, or write excerpts from it, though I discuss it here. The excerpts are found in Pieslaks book on page 91-93.
The theoretical approach to an analysis

It is difficult to find proof that music transforms the listeners, and shape a social bonding. To look for it in the darker corridors of the landscape though, has been more useful. As Pieslak argues, his research shows that music can be that catalysator, just like Brown suggested, for social bonding “ahead of ideological commitment.” (Pieslak, Radicalism & Music, 2015, p. 196) Like when Brown speaks about how music homogenize social behaviour within groups, and can be used for persuasion and manipulation. (Brown & Volgsten, 2006, pp. 4-5)

Numerous studies support the assertion that “social bonds preceded ideological commitment, which was an effect, not a cause, of becoming a terrorist member.” In many cases, a social bond operating well before a connection of shared criminality or radicalism materializes. (Pieslak, Radicalism & Music, 2015, p. 196)

Pieslak argues that music has the ability to influence the listener with emotion. He uses what Kathleen M. Blee underlines, that emotions also plays an important part in building racist movements as well. (Pieslak, Radicalism & Music, 2015, p. 236) Pieslak explains then how music has been so important as a propaganda tool for different radical groups through history. It is this ability to use what Brown talks about being the sixth aspect, of music that is it “is an important device for emotional expression, conflict resolution, and social play. (Brown & Volgsten, 2006, pp. 4-5) That it can invest emotion in the listener, “at the possible expense of a rational contemplation of its message, may be one of the possible reasons why the art form has been afforded a prominent position in the propaganda efforts of almost every nationalist, religious, or ideologically driven group in history.” (Pieslak, 2015, p. 238) Dr. Siu-Lan Tan, Professor of Psychology at Kalamazoo College argues that music is responded to by different parts on the brain and just like the amygdala is activated then we fear something, the same spot is activated when we hear music.

Recent studies show dramatic effects on all the brain regions that are related to emotion—amygdala, hypothalamus, hippocampus, nucleus accumbens and critical regions of the cortex including insula, cingulate and orbitofrontal. It shows that music stimulates emotions through specific brain circuits. In his book Pieslak agrees that music do not have the same impact on listeners always, and exposure to the music of radical culture does not always recruit and develop violent behaviour. But he believes that it is important not to underestimate a probable impact:

Listening to Saga does not unequivocally catalyse the kind of white-nationalist violence enacted by Anders Breivik. Yet denying the influential and pivotal role of music in radical culture would be an equally erroneous proposition. (Pieslak, 2015, p. 240)

Pieslak reminds the reader on the work done by Johnson and Cloonan, and their study on

While such categorizations nuance the varied ways that music participates in violent behaviour, we are nonetheless left questioning why, from either a humanities or scientific perspective, music influences

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37 But, Pieslak makes it clear in his work that these sonic and ritual influences “are not, by default, primary in all musics, nor are they involved in the same ways in all musics.” (Pieslak, Radicalism & Music, 2015, p. 198)

some listeners over others such that it reinforces their paths to radicalism. (Pieslak, Radicalism & Music, 2015, p. 240)

How this might be done, Pieslak gives a description of:

Music becomes a highly effective tool in supporting this agenda through its muciosonics and ritualistic ability to forge social bonds, recruit, reinforce ideology, and motivate to action. Even more, it is precisely music’s ability to emotionally animate these messages that makes the art form so potent. By appealing to the emotional sensibilities of the listener, and possible bypassing a critical reflection of the message, music can operate as a pivotal catalyst in the process of radicalization. (Pieslak, 2015, p. 240)

Pieslak concludes that the foremost important power music has is that it effects our emotions. (Pieslak, Radicalism & Music, 2015, p. 241)

David Hopper reminds the reader that the leadership in a terrorist group or a radical group must have the persuasion power to make someone convinced that it is right, and for their own best interest “to kill another human being.” Money, leadership and training does not build that persuasion, but music might, David Hopper argues.

Music is a fantastic way to stir the passions; so much so that the 14th-century Muslim theologian Ibn Taymiyya—a vital figure in the codification of the ultra-conservative Salafi theology that groups like the Islamic State and al-Qaida ascribe to—once wrote “Music is the alcohol of the soul.” (Hopper, 2015)

Daughtry, Jonathan Ritter & J. Martin talked about this in their book on music after 9/11 in 2007. They argue that music is implicated in conflict as much as in intercultural understanding and peace. We must meet the sound of our reality with critical mindset, they argue.

The sustained sound from 9/11 rippling through all of our lives so many years afterward, can help to remind us of how important this responsibility is. (Daughtry, 2007, s. xvii)

Joe Stroud writes about the Norwegian terrorist Anders Behring Breivik and his relationship to music. (Stroud, 2013) The terrorist used the music to feel a part of a wider ideological community, he felt a togetherness, even though he was what is often called a lone wolf (terrorist that operates alone). Stroud bacs Pieslak in his theories.

Through music, Breivik variously saw his ideology confirmed, enacted and espoused, even when his interpretation conflicted with the intention of the musicians. (Stroud, 2013)

According to Stroud, Breivik was able to visualize himself as a preparation for the attack, and suppress his fear. Mansell’s “Lux Aeterna” was picked for this work, and Bøksle and Saga was picked to envisage himself as a hero. These female songs were supposed to evoke his feeling of nobleness, and build up under his ideological reasons. (Stroud, 2013)

It is significant that in these interpretations, Breivik can hardly be accused of misunderstanding the material: Mansell’s and Bøksle’s work was used to soundtrack media with violence and heroism as core components, while Saga’s racial politics were easily adapted to Breivik’s Islamophobia. So while Breivik’s musical choices may be unexpected–and abhorrent to its creators–he could easily understand them as compatible with his ideology, and, by extension, it was possible for him to consider himself as part of a wider ideological community partly predicated upon shared musical taste. (Stroud, 2013)

If we apply Steven Brown and his six aspects of music many of them connects with how Breivik used music. The first was how music was used ritually, that could be how he used all the music. The next point was how it persuade, and one might say that Saga persuaded
Breivik with her light voice to go on with what he saw as a battle in a war. The third point, about identity building was particularly important to him, he wanted to become an important figure in the Islamophobia society. (Brown & Volgsten, 2006, pp. 4-5) Because Breivik operated alone, the music became his link to this group of Islamophobia, and it is point six that became important for him, the use of music to deal with emotions, and the conflict within himself whether he was going through with the attack or not. Music became a friend in his deed.

All the qualities that we have talked about, that music brings in us, the qualities that several people have depicted as peace-contributing, were now used by a becoming terrorist, and mass murdered. “In what capacity can music act on certain listeners in radical cultures and contribute to their enactment of violence?” Pieslak asks. (Pieslak, 2015, p. 194) Pieslak goes into this topic, and look after the methods that radical cultures uses to help them act violently. The same qualities that create the togetherness, the feeling of group identity, they are doing just the same for these violent groups, or individuals. This is not an argument against music transformational effect, and power, but it is against the kind of utopian idea that music always does good, or bring peace. Music is us, and we are both good and bad.

b. The Case of Justice for the Ninety-Six.
In 2009, twenty years after the Hillsborough disaster, 30 000 people sang You’ll Never Walk Alone, and Justice for the Ninety-Six at a memorial for the disaster 39

The historical context.
The April 15, 1989, 96 supporters was crushed to death during the FA Cup semi-final between Nottingham Forest and Liverpool at Hillsborough stadium.40 Justice for the Ninety-Six has been made about the disaster, and it became a sonic weapon in the April 15th in 2009. Music became an important tool this night in shaping, to use Power’s words: “An act of extraordinary musical violence and transgression.” (Power, 2011, p. 106) The memorial took place at Anfield which is Liverpool Football Club’s stadium. Power was attending the memorial himself along with over 30,000 people. (Power, 2011, p. 96) At the end of the memorial the supporters sang the Liverpool supporters’ anthem You’ll Never Walk Alone. (Power, 2011, p. 97) But before that happened, a politician representing

39 Video of this is found at youtube.com https://www.youtube.com/watch?v=-z3mBFl084Q From 1:04 to 2:23 Andy Burnham must quiet stand there alone at the stadium hearing the song.
40 Hillsborough Disaster: From tragedy to truth by bbc.co.uk Accessed April 25, 2019 https://www.bbc.com/timelines/zpdc7hv
the Government held a speech, or he tried to hold a speech. He was interrupted, by singing. This is a quite special kind of sonic attack. It started as a spontaneous singing of the song “Justice for the Ninety-Six,” a protest song about the accident. The crowd sang it in the melody of the song “Go West” by The Pet Shop Boys. The spontaneous singing blocked Burnham from delivering his speech for over one minute. Power gives this description of the event, he was attending the arena.

[A few in the crowd] began to sing Justice for the Ninety-Six. Almost immediately, and it is hard to adequately convey either the speed or the power of this moment, the entire crowd rose to its feet and also began to sing. It is equally difficult to describe the manner of the singing, especially without leaving oneself open to accusation of sentimentality or bias, but standing in the crowd at the back of the Kop, I found the force of collective rage and grief to be almost overwhelming. Though the singing lasted only a minute or so, the crowd thereafter applauding itself to silence, allowing Burnham to finish his speech interrupted only by sporadic heckling and applause, the moment, like that at the Arsenal FA Cup tie, was both exemplary and unusual. (Power, 2011, p. 106)

Power sees this as an extraordinary event, because it was aimed directly at a politician. The song became a weapon. The audience weaponizing themselves and sending out all their feelings of despair, one might say, through the song. In this case the singing was aimed against one man, who was unable to respond, not between opposing supporters, Power describes. “Burnham, however, was forced to stand and listen to an entire stadium singing at him,” he narrates, and the singing became the will of 30,000 people.

The song, intended to dominate, to silence and bend the will of an individual, representative of the state or not, was an act of extraordinary musical violence and transgression, and it clearly signified strong emotional motivation and intense solidarity. (Power, 2011, p. 106)

Power speaks of a “colonization of space” at the football stadiums when the supporters sing together. Because sound travels in a penetrating way, it is extremely dominating in space, it dominates the space it enters, and surround the person “attacked” with no fear. Power describes it as a physical attack.

Not only are they immediately surrounded, placed within, that constructed place of the crowd, but they are also subject to the physical assault of thousands of voices in unison. (Power, 2011, p. 107)

Power write about this spontaneous singing as a way that the fans of Liverpool Football Club “reconstructed” their reality, and their own “understanding of time and space.” (Power, 2011, p. 97) A control that actually has proven important to “take back,” so to speak, in coping with trauma.

In doing so, they created an object rhetorically potent enough that it was transported through the media, musically colonizing space far beyond the stadium in which they sang, and contributing to subsequent action of redress on the part of the government. (Power, 2011, p. 97)

They “sang down Burnham, Power writes.” This communal song created a consensus of dissent. (Power, 2011, p. 100)

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The Media Context

Adam Burnham gave an interview in 2012 to the Guardian where he described how he felt during this sonic attack.

It seems strange to say this now, but my main worry before giving the speech at Anfield that day was whether I could get through it without breaking down and crying. When the first “Justice for the 96” chants rolled off the Kop, I was not surprised, as I half-expected them. I wanted the country to hear them.42

Burnham here tells a different story, the story of sympathy. He wanted the country to hear their despair. Anne Williams, mother of a 15-year-old called Kevin who died there, started a campaign for justice for the 96. At the web page, still there, you find pictures of Kevin and information on the work they are doing.43

The theoretical approach to an analysis

Music can be used as a sonic weapon, Johnson and Cloonan remind the reader of. (Johnson & Cloonan, 2009, p. 146) Sound can attack everyone, they point out.

Off all the elements in the modern soundscape, music is among the most invasive, because over and above basic sonority, it projects finely discriminated markers of social difference such as taste, class, race, age and gender … We are all prisoners of the soundscape. (Johnson & Cloonan, 2009, p. 163)

In 2006 a quite horrific article was published in the New Statesman. It focused on the use of several artists’ music as torture. The article was written by Clive Stafford Smith, legal director of Reprieve, British human rights lawyer. He founded the organisation in 1999, and it got special consultant status with the United Nations Economic and Social Council.44 In the article the lawyer claimed that several people that had been detained during what has been known as the War on Terror, had been object to what he called as « torture by music ».

(Smith, 2006) According to the victims of these torturing methods, music by Bruce Springsteen, Eminem, Tupac Shakur and Meat Loaf was used. Human Rights Watch, a non-profit, nongovernmental human rights organization has also made these claims that there has existed a so-called Dark Prison, where these deeds has been done. (Watch, 2019) (express, 2005) This was known already in 2003, that music became sonic violence.

In May 2003 it was revealed that US forces in Iraq were using music to disorient prisoners who were being held in shipping containers. Songs played at the prisoners included Metallica’s ‘Enter Sandman’ and, most notoriously, Barney the Dinosaur’s ‘I Love You Song’ along with songs from Sesame Street. (Johnson & Cloonan, 2009, pp. 151-152)

43 Accessed April 25, 2019 Hope for Hillsborough (For Justice) https://hopeforhillsboroughjustice.wordpress.com
44 https://csonet.org/?menu=100 retrieved from the net 13.03.19
Al Jazeera wrote a piece on this in 2014, where they claimed that the CIA did operate a so-called black prison site out of Guantánamo Bay. This information was backed by a Senate Intelligence Committee report. (Leopold, 2014) Today you can go to the bookstore and buy this whole report.\textsuperscript{45}

Before these allegations became proved, artists in 2008 started complaining that their music was being wrongly used for torturing.

According to British organization Reprieve, US military interrogators play tracks by artists such as Metallica, AC/DC, Eminem, Bruce Springsteen and even Britney Spears at deafening volume to detainees in Iraq, Afghanistan and Guantanamo Bay. (Telegraph, 2008)

Musicians were horrified hearing their music had been used in this way.

"What we're talking about here is people in a darkened room, physically inhibited by handcuffs, bags over their heads and music blaring at them," singer-songwriter David Gray has said of the practice. "That is torture. That is nothing but torture. It doesn't matter what the music is - it could be Tchaikovsky's finest or it could be Barney the Dinosaur. It really doesn't matter, it's going to drive you completely nuts." (Telegraph, 2008)

Until the report came out, also the New York Times made an article where they referred to an interview that The Mail did with one of the recently released prisoners, Binyam Mohamed.\textsuperscript{46}

According to Mr. Mohamed, the worst part of his seven years in captivity was not being slashed with a scalpel in Morocco, but the time he spent at “a secret C.I.A. prison in Afghanistan” in 2004, where, he said, he was kept in total darkness 24 hours a day, while being forced to listen to a single rap album played over and over again at high volume: There were loudspeakers in the cell, pumping out what felt like about 160 watts, a deafening volume, non-stop, 24 hours a day. They played the same CD for a month, “The Eminem Show.” It’s got about 20 songs on it, and when it was finished, it went back to the beginning and started again. While that was happening, a lot of the time, for hour after hour, they had me shackled. Sometimes it was in a standing position, with my wrists chained to the top of the door frame. Sometimes they were chained in the middle, at waist level, and sometimes they were chained at the bottom, on the floor. The longest was when they chained me for eight days on end, in a position that meant I couldn’t stand straight nor sit. I couldn’t sleep. I had no idea whether it was day or night. Mr. Mohamed also told The Mail’s interviewer, David Rose: “In Kabul I lost my head. It felt like it was never going to end and that I had ceased to exist.” It was, he added, “a miracle my brain is still intact.” (Mackey, 2009)

It is not the music itself that is either evil or kind, or peacekeeping. It is not evil in song like “White Christmas,” or in “I will Always Love You,” Johnson and Cloonan reminds us of. The music can be used, the music can be a tool to do bad, to do evil, Johnson & Cloonan argues. It is the user of the music that do evil, they argue. (Johnson & Cloonan, 2009, p. 193) This is an argument to use ethnography as a method in “the study of music as social practice,” they argue.

\textsuperscript{45} \url{https://www.tanum.no/_the-official-senate-report-on-cia-torture-senate-select-committee-on-intelligence-9781634506021} retrieved 13.03.2019

\textsuperscript{46} I have chosen to add the whole statement here, in respect of the released prisoner.
Ch. 7 Concluding Remarks about the Music that Surrounds Us.

In this thesis I have described different experiences with music, shared experiences, where a sort of togetherness is created. These musical experiences have been interpreted as texts that show an image of the world they exist in. They are a product of their time, and they are an interpretation of our existence in the world. These examples are from moments of joy and happiness, but also darker parts of history. The music creates a connection, and this togetherness is there even when it makes the listener do evil deeds. This is the duality in this topic. In a world where we become closer to one another by the minute, where we are bound together more and more through social media platforms, and where music travels across borders electronically, the national borders are slowly erased. Even so, we are still trying to profile and export music as part of our national identity. Music has in a way become a sort of common platform, where one can understand each other despite international disagreements.

If music can be used as diplomatic tool, it is maybe precisely because it belongs to the mundane, concrete world of differences, and therefore can create feelings of belonging across these cultural disparities. I have looked at music as an ethical tool. For music to become a diplomatic tool, it must somehow be understood across ethinical differences, and across the language barrier. The assumption that music somehow is a universal language, based on feelings, brings up many ethical questions. I have discussed these and tried to detect the aesthetical surface that this assumption is based upon. The scholars I have used during this journey has been many and from a varied field. The ethnomusicologist Kay Kaufman Shelemay. From music sociology, Georgina Born and Lisa McCormick, Christopher Small, John Street, and Barry Shank. From the field of music and violence, I have built on thoughts from Bruce Johnson and Martin Cloonan, from the field of music culture and history, Danielle Fosler-Lussier, Damian Mahiet, Jessica Gienow-Hecht, Benedict Anderson and from social science I have used the work on Soft Power from Joseph Nye.

For music to become a diplomatic tool, it must somehow be understood across ethinical differences, and across the language barrier. The focus on the transformational power of music in international relations, on how music connects, conquers, and divides us, has been of interest for musicologists for some time. I believe that the enquiry asks for an interdisciplinary approach because music connects with the world in a very complex way. It is sound, it creates community, it is physically in the world, and it connects with politics. Music as sound can be understood, and interpreted as part of international history, also by musicologists. The many examples were found across time, and place, and they imaged how
we talk of music as a remedy for peace, and community building. Lund argued that the impact and power music had was that it worked outside the regular negotiation platforms.

People get emotionally engaged, and on the emotional level, all people are alike. I am convinced that music can create mutual respect and understanding between peoples. (Gansmo, 2004) Pieslak said about music that it is us. “I do not believe that music exists apart from human beings. Music is us.” (Pieslak, Radicalism & Music, 2015) We are music, he insists. We are filled with emotions, with despair, with fear, with love, with guilt, with anger. Music creates, but not something outside us. Music is us, and we are music. This stand is quite extreme, and some find it calming to see music as the opposite, as something outside themselves, something they can retreat to, something they can escape to.

I became interested in the topic when I came across the story of the Ukrainian born pianist Valentina Lisitsa, and how she was denied to play her concert with the Toronto Symphony Orchestra in April 2015.47 The reason they banned her was that she had tweeted provocatively about what she saw as Kiev’s neo-Nazis. According to the Toronto Symphony Orchestra she has openly and explicitly showed sympathy with President Putin. (Post, 2015) In her tweets the pianist openly shared her thoughts on how she felt that the Russian minority had been attacked during the civil war. This incident will enter history, and in the end, we might see the narrative differently, but what it does show, and what can be discussed is the use of boycott, and censorship due to a musician’s political opinions. This made me ask just how clearly is a musician allowed to express his or her political viewpoint? This was my starting point, and it led me into the discussion of music and its so-called immanent transformational power. The reason why I found this so important was that it made me think that if music could develop common ground, it is important that we actually develop this theory further, and liberate it from banality and superficiality. In this thesis I have taken a step closer to sorting out why, and how we often cling to music as a diplomatic mediator within the social, within communities.

a. Authenticity
A word that has followed me through this thesis is authenticity, that something is believable. To connect, to conquer, and to manipulate, the music or the musician must be authentic. On the website of UNICEF, a music video is uploaded. The song is sung by Syrian refugee children, one of them called Ansam. They are not actors, or a professional musician doing a promotion job, they are kids directly from the ruins of war. This is a perfect example of what I mean with authenticity in this regard.48 The setting is real, the kids are real refugees, and the

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47 [https://www.valentinalisitsa.com](https://www.valentinalisitsa.com) hentet March 5, 2019
48 [https://www.unicef.no/sang-for-syria](https://www.unicef.no/sang-for-syria) retrieved 25. February 2019
words they sing crawls into the heart of the listener as sharp knifes made to make us wake up, and feel again.\(^49\) Feel the connection, the togetherness, the community that Shelemay writes about, and that I have discussed in the introduction. Ansem is part of a music school in a refugee camp, driven by UNICEF.

![Heartbeat, a song for Syria](https://www.unicef.no/sang-for-syria) Image retrieved 25. February 2019

Authenticity is often used as a word that describe something that is created, shaped as authentic. An example is the staging of a stage personality. Lady Gaga, or Prince is perfect examples on this. In a way then, authenticity as a concept has an authenticity-problem. Because when is something 100% authentic? To create a feeling of belonging, feelings must be created, and authenticity together with the creating of a stage persona, is an effective method to shape these feelings. So, how does Song for Syria differ? It is more authentic, it is filled with real refugees, and they sing about their actual situation. In that way they are more effective than We Are the World. Even if it is a pop song, we buy it, because we know that children in Syria probably listened to pop music before the war. It is plausible, we rely on the narrative, we buy the story. This is real, and therefore it creates real tears in me as a listener.

\(^49\) [https://www.youtube.com/watch?v=ZTK1_S1MUcA](https://www.youtube.com/watch?v=ZTK1_S1MUcA) The whole song, Sang for Syria. Retrieved 25. February 2019.
But can it build peace? No, music cannot build peace. Music can build a relation, and create a shared experience. Why music has been given this task in the first place is difficult to answer. Historically as we have seen music has been an important instrument of geopolitical events, in Congress of Vienna, as a part in negotiating a state’s appearance during the Cold War as jazz ambassadors, as a connection between everyday people during the Eurovision to build shared values in Europe, and give kids in troubled Middle East a different connecting platform. But, music has also been used to influence, promote and impact feelings of hatred before committing cruel deeds like terrorism. Music has also been a dividing force between nations, and it has been used as a sonic weapon both in a football stadium and in prisons.

Music cannot always make us do good, and the metaphor often used about music, that it builds bridges is maybe a wrong use of words. It is actually downplaying the transformational impact that music has, and making it only into an instrumental brick. It downplays the musical force that exists within the moment when music is played or listened to. This moment is probably more potent than the well-used word ‘bridges.’ A bridge takes you over to someplace new. Music creates a place there and then within you that you take with you. It is not somewhere else, it is within the listener. It transforms and create this place where we can listen in a new way, where we can feel empathy, and feelings that we encounter together, and deal with together. This togetherness in music can be misinterpreted as peaceful understanding, but if we allow ourselves some misunderstanding, some differences, some argument, that will indeed maybe become more useful in a conflict-solution situation.
One question that has arisen while working on this topic is the question what else do we have as a peacebuilding tool? Why should music be so strongly attacked and not the UN for example? The UN has been since its beginning in 1946, and with the League of Nations in 1920 after the Versailles-treaty been looked upon as a great actor in peace-keeping, but is that true? Is it not true that also this well-known institution has had different important weaknesses, like the question of collective security, passiveness by important member-states and concession during conflicts, like the Second Italian-Ethiopian war in 1935, and the Srebrenica Genocide in July 1995.\textsuperscript{50} What we look upon as organized and controlled ways of keeping the peace do not always keep their promises. Why should music? In 2019 Eurovision Song Contest will be held in Tel Aviv, Israel. It will, and is already has begun a discussion around it. There are protesters that wants it banned, stopped, boycotted. If we accept that music has the power to heal, then one must accept that music has the power to destroy as well. Music allows us to imagine a place within the imagination where everyone can speak out, and maybe find common ground. Will music once again connect, and not divide? We will have to search thoroughly for the answer, we owe that to every silenced voice in the world.

Marie Korpe writes this about music, that it is freedom, and that is helps us focus intense feelings. The duality here is that it is free, that everyone can use it for their own purposes, even a terrorist that is making himself prepared for killing people. That is the darkness in this topic.

We use music in the most significant and most mundane of our activities, both to focus intense feelings and to distract us from the occasional dullness of life...Music doesn’t have to be patriotic, sensitive or even make sense. Music, at its most fundamental, is freedom. It just needs to be there. (Korpe, 2004, s. 153)

If music can support and help deal with difficult emotions, then it can be used for the doing of evil as well, and dealing with the feelings of remorse or anxiety before a deed as such. The focus on music doing good, making us feel a togetherness in a positive sense is shielding us for this darker side of music. That point should be enlightened, I believe, and dealt with just as much. It is important, and it is in this material that I have encountered the more thorough methods, and also some of the more reliable descriptions on how music connects us, conquers us and divides us. The fear of combining philosophy with sociology, bringing politics into musicology, or musicology into international relations hinders an important platform of understanding (and maybe a method) to develop. Music in our lives is much too important to look at this phenomenon in waterproof bulkheads.

What I want to call the *mythical aspect of music* comes up again and again in this literature. It is again based upon the notion that music has this almost magical, heroic effect on listeners, that music can bring people together across borders, across differences. This magical effect is strangely not very contested. Almost everywhere you can find traces of this mythical aspect of music. There is so many instances where music actually has done the opposite, where music has been used to divide, to create borders between us and them, where music has been the tool to upheave nationalistic feelings. The most famous example is how music was used by Hitler during his campaigning. Bruce Johnson talks about this in *Dark Side of the Tune*, where he describes the modern use of sound as a propaganda instrument.

In the elections of 1932, through technological mobility –the aircraft –his energetic ‘Hitler over Germany’ schedule enabled him to deliver speeches personally across Germany. But it was sound technology that was crucial. Through sound-film and the distribution of over 50,000 recordings of his ‘Appeal to the Nation’ speech, Hitler flooded the country with that disturbingly electrified and electrifying voice. (Johnson & Cloonan, 2009, p. 61)
The sound became his weapon in persuading the people of Germany. The power of sound is what drove the establishment of Eurovision, argues Ivan Raykoff. He argues that sound, or music was used to combine, connect and transform Europeans.

The six examples have chosen in this thesis are different, but they all create the same platform of togetherness. They develop perhaps what Shelemay then calls a shared humanity, and they all create what can be called a *cultural hybrid community*, a mixture created there and then across the different imagined narratives of identity, nationhood and culture. Just think about Eurovision for a moment. The music creates a cultural hybrid community at that moment the music is perceived by a listener, or when it is played. It is connected to the many different cultures that the audience is part of, but also at the same time creating a new form, different from all other, and therefore so very potent as a host, or vehicle for peaceful feelings, and connectedness. Because of the otherness, the new, and unidentifiable form, it is not connected to old historical narratives, pre-existing superstitions, or memories. It is free of ideas of sex, of ideologies, and of past and future, because it is happening within the “now”.

This is one of the most extraordinary traits of music that it, when it is played, exists within the “now” and for that reason can be withdrawn from any political, historical, rhetorical, or sociological debate. I write “can”, as to underline the other argument here. Because, sometimes music is drawn into these worlds, and sometimes music should be drawn into them. But if to look at, and understand why the sentence “music creates peace”, is so potent, it is important to distract the ‘should’, or ‘ought to’ from the ‘can’. That question is connected to the bonds that the audience has developed with their ethical stances, or their moral
dilemmas. It is also connected to the question whether the audience, or the artists, or the producers of the show find it more effective to hide behind an innocent costume of show, naivety and playfulness, -as if they do not know about the political threads that is going thought the history of Eurovision. The playfulness and innocent disguise create a setting where difficult ideas and stances can be conveyed across borders, where they otherwise had been stopped. Music travels without a visa it seems sometimes. That aspect of music might give it room to connect between different cultural communities.

All these different approaches to think about, and discuss, and to make an approach to, create an analytical tool to comprehend how musical community best should be understood is various, and they are diverse. It is unclear if they give that answer needed for developing a clear, effective method. Rusty Ruef, chairman of the Grammy Foundation said in an interview with Thoughts Economics in the following: “Music is that language that helps us express and experience emotion.” There is nothing wrong in saying that music helps us express feelings, and as we have seen on one level, we can argue that music is a sort of language. But to go from the idea that music creates a sense of common ground, and helps us convey feelings, and from there to argue that music creates peace, is a simplification of a complex debate. Is it not so that when everyone takes it for granted that music connects us all, is it not easy to just rest upon this belief, and conclude there, and not develop it further, as a method perhaps in peacekeeping? This has been my motivation to dissect it, to break it open and scrutinize it. It helped discover new territory, or parts of the landscape. Even if the result is only a little new limb on the body of this concept, it is worth it.

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