

Music in War, Conflict, and Peace

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Instructor



Banksy « Love/War » (<http://www.arte-en-la-calle.com/2011/11/26/stencils-lisboa/>)

Course description

Throughout history, music fed the machinery of war and helped to come to terms with war. In the early modern period, during the Ottoman Wars, marching music, as we know it today, came into the Western repertoire. We will be examining how music, as realized by military commanders 500 years ago, has the power to intimidate the enemy, to energize and coordinate combatants. In response to war, composers wrote '*battaglias*' which is program music imitating battles. We will study pieces that celebrated victories and songs of thanksgiving which were performed during peace celebrations. During the Second World War, more than ever, music became both a propaganda instrument of the Nazi Reich Chamber of Culture and an instrument of counter-cultures, such as the *Swingjugend* (Swing Youth). We will encounter how soldiers of the Vietnam War dealt with their traumas and how their soundtrack created the means for articulating the cultural memory of a generation.

In this course, we will actively investigate the dark and light side of music, namely, music's role in wars, conflicts, and peace. On the dark side, we explore how music instigates or accompanies violence, music's role in propaganda, and how music can be (ab)used to create hatred. On the

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light side, we investigate music as a medium of commemoration, remembrance, hope, and healing. We will be doing so through active listening at home and during class and by discussing our findings in this seminar-style course. Sound recordings will be our main historical source supplemented with weekly readings of secondary literature.

Learning objectives

Over the course of the term, students will

- cultivate a broader understanding of music’s social and cultural functions, especially as they relate to propaganda, remembering, and healing across time and space.
- understand the historical contexts of the repertoire discussed in class.
- be able to identify musical aspects, such as style and genre; melody, rhythm, and tempo; texture, timbre (or tone quality), and instrumentation.
- acquire vocabulary to speak and write about music.
- identify those ways in which music has been used historically to signify war, power, victory, defeat, and peace.
- contextualize constructions of and ideas about cultural memory and media of memory.
- discover and explore new aesthetic models in both music and theater.
- develop and express their views in a clear and informed manner, based on musical and other kinds of evidence as well as their own personal taste.

Attendance and In-Class Engagement

In-Class Engagement: Besides your physical presence in class, I expect all students to come prepared to class, be attentive, pay attention, follow discussions, and honor and value your fellow students’ contributions to discussions. We are all here to learn from each other; hence, active participation in the form of contributions to the class discussions, etc., is key.

While it is expected that you have read the syllabus and assigned readings, don’t be afraid to ask for clarification in class. Don’t be afraid to ask the “simple” questions either; it’s quite likely that another student had the same or a similar question. If you don’t ask those simple questions, they will hold you back.

Electronic devices: Electronics (laptop, tablet) will be only permitted when we do close-reading of texts with wifi turned off. Thus, it will be essential to develop a note-taking system for both listening and reading assignments—a valuable skill well beyond this class. Come prepared to take hand-written notes during class. If your cell phone rings in class, or if you are found texting, you will be counted as absent (!).

Attendance: Attendance and prompt arrival are mandatory at all class meetings. For any *unexcused* absence, a student’s overall grade will drop by 1 percentage. Two late arrivals will be counted as an unexcused absence. An absence is excused if you have given me written notice at least 24 hours in advance and received written confirmation that your absence will be excused. Medical emergencies with a doctor’s note are excused as well.

Unit Summaries

Every even week during our first meeting, you will receive a take-home “unit summary” at the end of the class, graded past/fail. You should only spend a couple of minutes on those. For these unit summaries, you will be asked to answer, in writing, several questions about the day’s work. These unit summaries should answer questions about concepts discussed in class, but also broader questions, such as “What is the most important aspect of today’s class?” or “Did you have trouble with any readings for today’s class?” (there’s not a right or wrong answer for these kinds of questions). Bring the answered unit summaries to the subsequent class meeting and hand them to me before class starts.

These short unit summaries are a win-win situation for both you and me. Through your answers, I will better understand how effective the class was. You can share where you see problems and boost your grade.

Short Writing Assignments

There will be two short writing assignments over the course of the quarter, inspired by the topic and readings of the class for which they are assigned. For the first assignments, you will be asked to locate and write about a musical or sound object of your own choosing. For the second assignment, you will write about your understanding of primary source material from WWII. In both cases, you will briefly present your argument in class. I will give extensive comments on your first draft of the assignment which will give you the opportunity to hand in a second improved draft within one week of you getting feedback. The final grade for the assignment will be given on the latest version I receive. This means, if you decide not to revise your first draft, your final grade will be the grade of your first draft.

The purpose of these exercises is threefold. First, it helps you to improve your essay writing skills, especially in regard to writing about sound and music. Second, the short writing assignments give you the opportunity to get familiar with the arguments of the course. Third, the short writing assignments provide you with more opportunities to explore topics from our course, but tailored to your own interests. Ideally, they will also serve to introduce the class to a wider array (and more niche selection) of material. All of that helps you not only to prepare for the final project by practicing a certain skill set but also to think about possible avenues you could explore in your final project.

Each assignment is worth ten points and graded based on creativity, content, quality of writing, completeness, and presentation in class. No late papers will be accepted unless discussed with me at least 48 hours before the deadline.

Concert Review

As a class, we will attend one live musical performance which will be announced as soon as possible. You will then write about your experience in the manner of a semi-personal review (circa 1000 words), incorporating, to the best of your ability, issues from the course. (As a preparation, read a couple of articles from *The Chicago Classical Review* [<https://chicagoclassicalreview.com/category/articles/>].)

Consider the goal of this assignment to provide a guide for an informed reader to make an educated decision about whether or not to attend this or a similar performance. Not only will

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they want to know what happens and its general quality, but also what you enjoyed about it (or did not). The purpose of this assignment is to practice your listening and writing skills pertaining to music.

Final Project

You will submit a ten-page paper on a topic chosen in consultation with me, and then present your findings to the class in a short presentation during the final exam period in week eleven. In week six, you will submit a one-page topic proposal and a one-page annotated bibliography but should plan to discuss possible avenues for research with me beforehand. (I advise you to meet with me early even if you have not yet a clear idea of what you plan to do.) You are encouraged to be as creative as you like in the manner of your presentation during the final week, which should be a rehearsed presentation version of your paper.

Paper Delivery Guidelines

Papers must be turned in electronically to Canvas on the day of the class before class starts for which they are assigned. All papers must be submitted as Word documents (.doc or .docx), double-spaced with one-inch margins in Times New Roman. Citations and bibliographies must be formatted according to the Chicago Manual of Style and the University’s policies against plagiarism and academic dishonesty must be strictly adhered to. Plagiarism is a serious offence. Please read the following page if you are not sure what it is: <https://studentmanual.uchicago.edu/academic-policies/academic-honesty-plagiarism/>. Please proofread for spelling and grammar and use your best prose.

Grade Breakdown

In-Class Engagement & Attendance _____	30%
Unit Summaries _____	10%
Concert Review _____	15%
Short Writing Assignments & Presentation _____	20%
Final Project & Presentation _____	25%

Accommodations

The University of Chicago is committed to ensuring the full participation of all students in its programs. Please speak with me privately about any disabilities that may require accommodations. As a first step, please consult with the Office of Student Disability Services (<http://disabilities.uchicago.edu/>) so that we can develop an appropriate plan (via an Accommodation Determination Letter) together. Student Disability Services is located at 5501 South Ellis Avenue.

Writing concerns and issues

Anyone with concerns about writing is strongly advised to make use of the following website and the Little Red Schoolhouse program: <http://writing-program.uchicago.edu/>

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Required material

You will need to purchase a copy of *Music and War in the United States* edited by Sarah M. Kraaz (see bibliography). You will also need to bring paper and pen in this class. All other readings, music recordings, videos, and clips will be provided on canvas or at Regenstein Library. Besides the book, the only expected expense is the concert ticket which will be less than \$25.

Course Overview

- I. Introductions: The power of music
 1. Sounding war: Course introduction and preliminary definitions
 2. Torture and discipline
- II. Genres of war music
 1. Military Music
 2. Beethoven's "Aesthetic of natural violence" during the Napoleonic Wars

Unit Summary 1 due

Short Writing Assignment 1 due

Think about meeting with me to talk about your final project

- III. WWII: Propaganda against music I
 1. *Entartete Musik* (degenerate music)
 2. Tanzverbot (dance ban) & The Happy Hour in the Afternoon
- IV. WWII: Propaganda music II
 1. Propaganda music during WWII – the German context
 2. Propaganda music during WWII – the US-American context

Unit Summary 2 due

Short Writing Assignment 2 due

If you have not yet done so, come to my office hours to talk about your final project

- V. Music against the trauma OR music in war
 1. Vietnam War: the soundtrack of a war on MC and tape
 2. Iraq War and its personalized soundtrack
- VI. Make Love, Not War
 1. The Bed-Ins for Peace: non-violent protests against war
 2. Woodstock-Festival and music as protest

Unit Summary 3 due

- VII. War in music & music in war
 1. *Battaglias* OR battle music: a genre
 2. WWI: The Christmas Truce of 1914 & US-American sheet music

Proposal and Bibliography for Final Project due

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- VIII. Commissioning the peace
1. The end of the Thirty Years' War: peace celebrations all over the German lands
 2. After WWII: *Stunde Null* (Hour Zero) & Benjamin Britten's *War Requiem*

Unit Summary 4 due

- IX. War music as film soundtrack
1. Francis Ford Coppola's *Apocalypse Now* – Richard Wagner's *Ride of the Valkyries*: The walkyries over Vietnam
 2. The ideal soundtrack of war

- X. Conclusions
1. Outlook: War and music in the mediated world

Unit Summary 5 due

Concert Review due

2. Reading day – no class

- XI. Class Presentation

Final Project due

Daily Schedule

I. Introductions: The power of music

Day 1: Sounding war

Course introduction and preliminary definitions. Is there (can there be) a specific soundscape of war in a musical sense? What are the different sounds that make up a war soundscape?

Read for class...

- Kaltenecker, “‘What Scenes!—What Sounds!’: Some Remarks on Soundscapes in War Times,” 3–28.

Day 2: Torture and discipline

Music as a tool for torture and discipline. How does music work as a weapon? What characteristics of music have a disciplining aspect?

Read for class...

- Cusick, “Music as Torture / Music as Weapon,” 379–392.
- Baade, “Music while you work,” 60–78.

Listen in class...

- [Count Basie, “One O’clock Jump”](#) (1965)
- [Larry Clinton and His Orchestra with Bea Wain, “Deep Purple”](#) (1939)
- [Eric Coates, “Calling All Workers”](#) (1940)

II. Genres of war music

Day 3: Military music

What *is* “war music”? Can all music be war music? Is there such a genre altogether? Which genres are predisposed to be considered war music?

Read for class...

- Gasche, “Significance of the Wind Band Music,” 140–155.
- Fauser, “We, as Musicians, Are Soldiers, Too...,” 15–31.

Listen for class...

- [Joseph Triebensee, “The Wind Octet ‘Gott erhalte Franz den Kaiser’”](#) (1810)

Listen in class...

- [Joseph Haydn, “Kaiserlied” \(‘Gott erhalte Franz den Kaiser’\) \(Hob XXVIa:43\)](#) (1796/97)
- [Samual Barber, “Commando March”](#) (1943)

Day 4: Beethoven’s “Aesthetic of natural violence” during the Napoleonic Wars
Beethoven reception now and then. Audience reactions during wartime.

Read for class...

- Jones, “Beethoven and the Sound of Revolution in Vienna, 1792–1814,” 961–971.
- Shaw, “Cannon-fever: Beethoven, Waterloo and the Noise of War,” 255–65.

Listen for and in class...

- Beethoven, *Fifth Symphony*, op. 67
- Beethoven, *Wellington’s Victory, or, the Battle of Vitoria* (Wellington’s Sieg oder die Schlacht bei Vittoria), op. 91

Unit Summary 1 due

Short writing assignment 1 due:

Choose a sound object (a song, a scene from a movie or filmed stage work, an orchestral piece, etc.) and write how this object either would be a possible tool for disciplining, inner emigration, protest, etc. Give reasons as to why you think your chosen object functions in its specific way.

Be prepared to share a recording in class and to say something (though not necessarily what you’ve written) about it.

500 words

Think about meeting with me to talk about your final project

III. WWII: Propaganda against music I

Day 5: *Entartete Musik* (degenerate music)

What was regarded as degenerate music and art in general during the Nazi era? How was the concept of *entartete Musik* communicated? What were the consequences for the composers of so-called degenerate music?

Read for class...

- Levi, Erik. “Entartete Musik.”
- Quignard, *The Hatred of Music*, 129–156.
- Tregear, “The City of Men. ‘Jonny spielt auf,’” 23–42.

Listen in class...

- Ernst Křenek, *Jonny spielt auf* (1927)

Day 6: Tanzverbot (dance ban) & The Happy Hour in the Afternoon

Dance bans and the Swing Youth and Mr. Goebbels's Jazz Band. How did the Nazis reconcile their understanding of jazz, swing, and degenerate music?

Read for class...

- Studdert, Will. "'Happy Hour in the Afternoon' and 'Station Debunk': Two Nazi Jazz Projects of World War II," 37–50.
- Wallace, C., and R. Alt. "Youth Cultures Under Authoritarian Regimes: The Case of the Swings Against the Nazis." *Youth & Society* 32, no. 3 (2001): 275–302.

Watch for class...

- Documentary: [The Swing Youth's Stand Against Nazi Germany](#) (take it with a grain of salt, it's a National History Day Nationals Level Senior Individual Documentary, and sometimes it's a bit off)

Watch/listen in class...

- Short Clip ["Nazi Germany - Swing Kids - Youth in Hitler's Germany"](#)
- [Ella Fitzgerald, "You'll Have to Swing It \(Mr. Paganini\)"](#) (1936)
- [Count Basie, "One O'Clock Jump"](#) (1937)
- [Charlie and his orchestra OR Mr. Goebbels Jazz Band, "Lilli Marleen"](#)

IV. WWII: Propaganda music II

Day 7: Propaganda music during WWII – the German context

How was music categorized in Nazi Germany beyond *entartete Musik*? Which kind of music was allowed? How was the music used for propaganda?

Read for class...

- Moller, "Music in Germany During the Third Reich: The Use of Music for Propaganda," 40–44.
- Rathert, "Inglorious Friends: Werner Egk, Heinrich Strobel and Not Coming to Terms With the Past," 111–14.
- McCredie, "Egk, Werner."

Listen in class...

- [Carl Orff, "Einzug und Reigen der Kinder"](#) (Music for the Olympic Games 1936)
- [Werner Egk, "Waffentanz"](#) (Music for the Olympic Games 1936)

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Day 8: Propaganda music during WWII – the US-American context

What is propaganda music? How did US-American propaganda look like during the Second World War? Who was the audience?

Read for class...

- Malan, *Music and Morale in Wartime*. (primary source material)
- Fauser, “World War II: Music as Propaganda,” 142–61.

Listen for class...

- Songs from the “Army Hit Kit 1944”:
 - [“Someday I’ll meet you again”](#)
 - [“I’ll walk alone”](#)
 - [“When my baby smiles at me”](#)
- + look for two songs from *Music and Morale in Wartime* to bring and discuss in class.

Listen in class...

- Henry Cowell, *Philippine Return: Rondo on a Philippine Folk Song* (1943)

Unit Summary 2 due

Short Writing assignment 2 due:

Read the primary source *Music and Morale in War Time*. Write about your impression of this public instruction bulletin. You can ask different questions, including, but not limited to, ‘What do you think was the main goal in disseminating this bulletin?’ ‘What is the understanding of “morale” in this publication?’ ‘Who is the audience?’

500 words

If you have not yet done so, come to my office hours to talk about your final project

V. Music against the trauma OR music in war

Day 9: Vietnam War: the soundtrack of a war on MC and tape

How did broadcasting and music cassette culture shape the experience of soldiers in Vietnam? How did this soundscape shape an entire generation, even of people who did not serve in Vietnam? What is music therapy? What are the effects of music therapy?

Read for class...

- Bradley, “Vietnam: Popular Music in the Field,” 194–210.
- Davis and Else, “Music Therapy with Service Members and Veterans,” 291–307.

Watch/listen at home...

- [Hanaoi Hannah Radio Broadcast](#)
- [Buffy Sainte-Marie, “Universal Soldier”](#) (1964)
- [Bob Dylan, “With God on Our Side”](#) (1964)
- [Country Joe McDonald, “I Feel Like I’m Fixin’ to Die”](#) (1968)

Watch in class...

- Clips from Mitch Markowitz and Barry Levinson’s *Good Morning Vietnam* (1987)

Day 10: Iraq War and its personalized soundtrack

What are the differences between the music culture and the soundtrack of the Vietnam War and the Iraq War? What effects does it have to personalize one’s soundtrack? How were other cultures perceived during the Iraq War?

Read for class...

- Daughtry, “Fragment #5: Fromm ‘Hell’s Bells’ to ‘Silent Night’: A Conversation about Music in the Military,” 248–253.
- Daughtry, “Mobile Music in the Military,” 219–233.

Listen and prepare at home...

- Choose one of the songs on page 231 of Daughtry’s “Mobile Music in the Military,” listen to it, read about it, think about its effect, and bring these notes to class. Please be prepared to share your notes in class when we listen to some of these songs.

Watch/listen in class...

- [Kamkars, “Ez kevokim”](#) (Kurdish)
- [Helly Luv, “Revolution”](#) (Kurdish)
- [Fairouz, “Kifak Enta”](#) (from Lebanon)
- [Umm Kulthum, “Enta Omry”](#) (from Egypt)

VI. Make Love, Not War

Day 11: The Bed-Ins for Peace: non-violent protests against war

The development of activism and a campaign in the peace movement. How do art and activism intersect?

Read for class...

- Kruse, “Geographies of John and Yoko’s 1969 Campaign for Peace: An intersection of celebrity, space, art, and activism,” 11–32.
- Cohen, Ronald D. “Peace Songs of the 1960s.”

Watch/listen for class...

- [Plastic Ono Band, “Give Peace A Chance”](#) (1969)
- [Yoko Ono & John Lennon \(dir.\), *Bed Peace*](#) (1969) – beware, it’s 1 hour 10 minutes.

Watch in class...

- [Interview with Pete Seeger, “Pete Seeger and Peace”](#) (2004)

Day 12: Woodstock-Festival and music as protest

Woodstock as a protest movement and the importance of broadsheets for the protest movement.

Read for class...

- Deaville, “Vietnam: Music of Patriotism and Protest,” 211–27.

Browse and listen for class... the website of Smithsonian Folkways Recording

- <https://folkways.si.edu/magazine-spring-summer-2013-peace-songs-1960s/struggle-and-protest-american-history-folk/music/article/smithsonian>
- Check out the playlist and the covers of the periodicals. Look at the related articles (there are some interviews, short articles, etc.). Explore the website and learn more about the connection of peace, human rights, and music.

Listen in class... Music from lead sheets, the periodicals Broadside and Sing-Out

- [Pete Seeger, “Where have all the Flowers Gone”](#) (1955)
- [The Animals, “We Gotta Get Out of This Place”](#) (1965)
- [Jimi Hendrix guitar- rendition of the “Star-Spangled Banner”](#) (Woodstock 1969)
- [Dylan, “All Along the Watchtower”](#) (1967)
- [Hendrix, “All Along the Watchtower”](#) (1968)

Unit Summary 3 due

VII. War in music & music in war

Day 13: Battaglias OR battle music: a genre

Music that is descriptive of battle. How did composers compose battle sounds? What is the purpose of this genre? Which pieces from previous classes fall into this genre?

Read for class...

- Brown, “Battle music.” *Grove Music Online*.
- Lee, “The Music of Time No. 5: The Din of Battle,” 86–88.
- McGee, “‘Alla Battaglia’: Music and Ceremony in Fifteenth-Century Florence.” 287–302.

Listen for class...

- [Heinrich Isaac, *Alla battaglia*](#)

Listen in class...

- [Janequin, *La guerre*](#) (1515)
- Matthias Hermann Werrecore, *La bataglia taliana* (1525)
- William Byrd, *The Battle*
- Claudio Monteverdi, *Il combattimento di Tancredi e Clorinda* (1624)
- J.S. Bach, “Es ist vollbracht” from the *St John Passion* (1724)

Day 14: WWI: The Christmas Truce of 1914 & US-American sheet music

How music accompanied a short-time truce and bonded enemies. Sheet music as medium before tape, MP3, or streaming. How are these media different, how do they have same effects?

Read for class...

- Tyler, “Introduction” to *Music of the First World War*, 1–10.
- Tyler, “Music’s Contribution to the War Effort,” 11–15.
- Gier, “Singing Pacificism and Preparedness: Sheet music about the War 1914-1917,” 1–30.

Listen in class...

- “Track 18. We Take Our Hats Off to You, Mr Wilson!” *Nora Bayes & Jack Norworth: Together and Alone*. Recorded January 1, 2004. Archeophone Records, 2004, Streaming Audio.
https://search.alexanderstreet.com/view/work/bibliographic_entity%7Crecorded_cd%7C555960.
- [Francis J. Lowe, “It’s a Long Way to Berlin, but We’ll Get There”](#) (played from a Edison blue amberol cylinder, performed by Arthur Fields and Chorus) (1915)
- [Al Piantatosi, “I Didn’t Raise My Boy To Be A Soldier”](#) (sung by Morton Harvey) (1915)

Proposal and Bibliography for Final Project due

VIII. Commissioning the peace

Day 15: The end of the Thirty Years' War: peace celebrations all over the German lands
Ceremonial music in the early modern period. How much of the music celebrating the peace is celebrating the war?

Read for class...

- Hanheide, Stefan. “Compositions for the Peace of Westphalia.”
<https://www.lwl.org/westfaelischer-friede-download/wfe-t/wfe-txt2-48.htm>.
- Gleason, “Mounted Cavalry and Court Kettledrummers and Trumpeters 1600-1750,” 345–54.

Listen in class...

- Johann Erasmus Kindermann, “Lasst uns alle fröhlich singen” from *Musicalische Friedensfreud* (1651), <https://open.spotify.com/track/6EAPeJJ4omD8j4DIItKL4VC>
- Johann Erasmus Kindermann, “Nun lieben Christen, freuet euch” from *Musicalische Friedensfreud* (1651), <https://open.spotify.com/track/6oAiXgAKRyRibNoQDD53Qd>
- Heinrich Schütz, *Nun danket alle Gott*, SWV 418
- Heinrich Schütz, *Da pacem Domine*, SWV 465

Day 16: After WWII: *Stunde Null* (Hour Zero) & Benjamin Britten's *War Requiem*
A peace requiem as a lament. *Stunde Null*: How can music look like after the Holocaust?

Read for class...

- Schiltz, Katelijne, and Peter de Mey. “The Dialogue between Theology and Music: The Theological Significance of the War Requiem by Benjamin Britten,” 27–60. (many of these pages are musical examples)
- Fox, Christopher. “Music after Zero Hour,” 5–24.

Listen for class...

- [“Reflecting On ‘War Requiem’ 50 Years After Premiere” Podcast *All Things Considered* \(NPR\), May 30, 2012](#)
 - <https://www.npr.org/2012/05/30/154012200/reflecting-on-war-requiem-50-years-after-premiere>

Listen in class...

- Excerpts from Benjamin Britten's *War Requiem*, op. 66 (1962)

Unit Summary 4 due

IX. War music as film soundtrack

Day 17: Francis Ford Coppola's *Apocalypse Now* – Richard Wagner's *Ride of the Valkyries*: The Valkyries over Vietnam

Is *Apocalypse Now* a pro or anti-war movie? Is it an operatic movie? Problematizing Wagner and his legacy.

Read for class...

- Weschler, “Valkyries Over Iraq,” 65–77.
- Geck, *Richard Wagner: A Life in Music*, 359–364.
- Heller Anderson, Susan. “Apocalypse Now.” *The New York Times*, May 21, 1979.

Watch in class...

- Scenes from *Apocalypse Now* (1979)

Day 18: The ideal soundtrack of war

What is the ideal soundtrack of war? And more importantly, who decides on it?

Read for class...

- Daughtry, “Auditory Regimes: Ideals of Military Auditions,” 128–139.
- Ekman, Mattias. “The dark side of online activism: Swedish right-wing extremist video activism on YouTube,” 79–99.

Watch in class...

- Scene from *Casablanca* (1942)
- Scene from *The Badge of Courage* (1951)
- You-Tube à la “WAR EPIC MUSIC! Aggressive Military Orchestral Megamix ‘Whole world - My Arena’”

X. Conclusions

Day 19: Outlook: War and music in the mediated world

Read for class...

- Bull, “War, Cognition and the Media,” 303–319.

Watch in class...

- Scenes from *The Truman Show* (1998)

Unit Summary 5 due

Concert Review due

Day 20: Reading Day – No Class

****Final project presentations during exam time in week eleven****

****Papers due Friday of week eleven****

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Bull, Michael. “War, Cognition and the Media: Training the Senses in a Fully Mediated World.” In *The Auditory Culture Reader*. Edited by Michael Bull and Les Back, 303–19. London, New York, NY: Bloomsbury Academic, 2016.

Cohen, Ronald D. “Peace Songs of the 1960s.” *Smithsonian Folkways Magazine*, Spring/Summer (2013). <https://folkways.si.edu/magazine-spring-summer-2013-peace-songs-1960s/struggle-and-protest-american-history-folk/music/article/smithsonian>.

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