



# Cultural Musicology Göttingen

Newsletter 2013 (2)

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### **EDITED VOLUME: MUSIC MOVES.**

We are working on publishing an edited volume based on some of the contributions from the *Music Moves* workshop held on 19 and 20 June 2013 (see the below review article for more information on this workshop). The volume aims to explore the phenomenon of moving music from the angles of Framing, Spatiality, Media and Musical Meaning. The edited volume will be published by Olms, Hildesheim as part of their [Göttingen Studies in Musicology series](#), and is expected to be available for your eager purchase by the end of 2014.

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### **THE MUSIC MOVES WORKSHOP IN RETROSPECT**

By Gerlinde Feller

The *Music Moves* workshop took place on 19 and 20 June 2013 at the conference center "Sternwarte" in Göttingen, and was hosted by the DFG-funded project *Moving Music. Meaning, Space, Musical Transformation*. The idea behind the conference was to discuss issues of fundamental importance to the Moving Music project, and thereby serve as a source of inspiration for the project's further progress. Hence, the workshop's goal was not to present research results but rather to initiate discussion on central theoretical concepts and establish ties with scholars who have interests in related areas of research. The event was therefore structured as a workshop, consisting of four panels of relatively short presentations that were supported by papers disseminated prior to the event and a response to these papers. These panels were each followed by elaborate discussion sessions.



Alongside the five organizers of the conference, eight junior and senior scholars from Europe, North America, New Zealand and South Asia, whose works relate to different aspects of Moving Music, were invited for short presentations: Philip Bohlman, Gregory Booth, Andrée Grau, Edwin Hill, Nanette de Jong, John Richardson, Barbara Titus and Irfan Zuberi. The presentations were divided into four panels, each centered around a specific theme that structured the overall workshop. Musical Meaning and Spatiality were the themes for the first day, while the notions of Difference and Framing were central themes during the second. Each panel's presentations were followed by a short response, initiating and facilitating the following extensive discussions. The first panel's

debate centered on fundamental issues within musicology regarding the question of musical meaning, ranging from the apparently not so arbitrary question whether middle C has any meaning to the question of the musicologist's own role in the reproduction of, possibly colonial, modes of listening and hearing. The discussion in the panel on spatiality revolved mostly around the space of the musical archive – as an instrument of power, but also in the context of modern technologies of transmission. Another important topic was the understanding of music as affective atmosphere, leading into discussions regarding the mind-body binary of listening still prevalent in musicological modes of thought. The discussion of the third panel, difference, focused on the question to what extent genres change in the course of music's movement. Moreover, the important issue of the musician's agency, his/her potential to influence the way his/her music is received was discussed. Finally, the fourth panel, framing, brought up a discussion regarding the different meanings given, and connotations attached, to the concept of framing. How can framing be understood and what does it imply in relation to music and musicology? And how can it be distinguished from a music's context or situatedness?

With a "comfortable" temperature of 35 degrees celcius, the notion of "heated" debate reached new dimensions at the *Music Moves* workshop. Under these circumstances, the engagement all speakers, respondents and attendants displayed during the workshop was impressive. The positive feedback that the conference organizers received goes, with a lot of gratitude, back to all participants. An extra word of gratitude goes to the respondents Patrick Eisenlohr, Thomas Hilder, Andreas Waczkat, and Simon Waters, whose critical questions did not only initiate vivid discussions, but also added new ideas and perspectives to the arguments made in the papers. In summary, the *Music Moves* workshop was extremely stimulating, and exceeded our expectations.

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#### **EVENT UPDATE: THINKING THROUGH MUSIC WITH NICHOLAS COOK**

##### **Content of the Workshop**

The "*Thinking through music with...*" workshop series is dedicated to discussing the work of one particular thinker in the broad field of cultural musicology. The purpose of this day is to critically engage with a selection of the invited thinker's body of work – directly or indirectly – related to music. Respondents, both junior (doctoral students) and senior scholars (from post-doc level onwards) with a broad range of academic backgrounds, will provide concise commentary on selected writings in order to facilitate a dialogue between participants and guest thinker. Touching upon major issues within the chosen work, "*Thinking through music with...*" aims to create a space for stimulating and constructive discussion across

inter-disciplinary boundaries. The day is open to all those interested in the event, but aims mainly at participants working within the humanities from the doctoral level onwards.



This year, we will spend the day discussing the work of Prof. Dr. Nicholas Cook, 1684 Professor at the University of Cambridge, who will be present during the workshop. Nicholas Cook's extremely diverse academic work has been of fundamental importance for the development of the broad field of cultural musicology, but reaches far beyond the discipline's fluid boundaries. His early work focused on different forms of music analysis, the crucial question of musical meaning, as well as the critical questioning of taken-for-granted ontologies and epistemologies of music within the different sub-disciplines of music studies. In his recent work, Cook has broadened this focus; he has worked on questions central to the field of performance and theater studies, has done innovative work in (multi)media studies, and has engaged with theories of race, identity and culture. As such, the relevance of his work reaches far beyond the, already permeable, boundaries of cultural musicology.

This year's "Thinking through music with..." day will be held on **22 November 2013, 10.00 - 17.45** at the

Georg-August-University Göttingen  
Tagungszentrum an der Sternwarte  
Geismar Landstr. 11  
37083, Göttingen, Germany

The specific readings relating to each of these themes are circulated to those who register. For registration please contact **Eva-Maria van Straaten** at [Eva-Maria.van-Straaten@phil.uni-goettingen.de](mailto:Eva-Maria.van-Straaten@phil.uni-goettingen.de).

### **Workshop's structure**

The day is divided into four sessions, each touching upon one major theme derived from Cook's work. For each of these sessions, two of Cook's texts relating to the session's theme are chosen and read by all participants in advance. These texts form the basis for discussion. In addition, during each of the sessions, one junior and one senior scholar have been invited to prepare a 10-15 minute response to these texts. These responses engage with the texts in a critical fashion and are meant to raise overarching theoretical issues and questions. Immediately following these responses, Cook will have the opportunity to reply, after which the floor will be open for discussion with all participants.

### **Session 1: Music Analysis**

Music analysis has for many years been one of the core practices that defined and divided musicology's sub-disciplines. Seeking to overcome this divide, Cook proposes music analysis as a "significant opportunity for disciplinary renewal". Critical of a music analysis that mainly engages with sheet music, which reduces musical experience to a text, as well towards a music analysis that seeks to explain musical meaning based solely on an analysis of musical structures, Cook has proposed a mode of music analysis that is embedded within the situational experience of the musical phenomenon. In this session, we critically explore what *kind* of knowledge can be accumulated through analysis as proposed by Cook. Asking *how* the types of analysis we use to understand the phenomena we study forms the knowledge we have about these phenomena, we reflect upon the relation between knowledge production and methods of analysis, which is of central importance to the humanities.

**Preparatory texts:**

- ▲ 'Computational and Comparative Musicology'. In: *Empirical Musicology: Aims, Methods, Prospects*, ed. Eric Clarke and Nicholas Cook (New York: Oxford University Press, 2004), 103-26.
- ▲ 'Analysing Performance and Performing Analysis'. In: *Rethinking Music*, ed. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 239-61.

**Session 2: Music as Performance**

Music is commonly perceived of as something that is performed. This conception leaves the aspect of music's political potential by the way side. Focusing on the question of music's agency in the construction of musical meaning, this session explores Cook's proposal to think of music not only as that which is performed, but of music *as* performance. This mode of comprehending music as performance, occupies itself with music's capacity to produce meanings. In addition, it explores music's agency in ordering these meanings in such a way that they become part of those involved in music making, while at the same time situating them. The session's emphasis is on music's role in the construction of identity, thereby placing Cook's work within discussions on the multilayered processes of identity construction.

**Preparatory texts:**

- ▲ 'Music as Performance'. In: *The Cultural Study of Music: A Critical Introduction*, ed. Martin Clayton, Trevor Herbert, and Richard Middleton (London: Routledge, 2003), 204-14.
- ▲ 'Scripting social interaction: Improvisation, performance, and Western "art" music'. Forthcoming.

**Session 3: Musical Meaning**

Within the humanities, meaning has been a central concern that remains difficult to grasp. The term "musical meaning" is just as slippery. Musicologists have defined it in a number of ways, ranging from psychological explanations to semantic models. Does musical meaning depend on music's (cultural) context? Is it inherent in musical structure? Is it something experienced by the individual listener or is musical meaning formed in interaction with other musicians? Cook suggests a model of musical meaning that considers both, music's inherent meaning and its socially constructed meaning, as well as the interrelation between these two. As such, this model provides a fruitful way to conceptualize meaning on a more general level. That is, it is definite and yet flexible enough to apply on subjects relevant for other disciplines within the humanities. The goal in this session is to discuss Cook's model, but also to critically question the necessity of a general concept of, and model for understanding, (musical) meaning.

**Preparatory texts:**

- ▲ 'Music and meaning in the commercials'. In: *Popular Music*. Vol. 13, No. 1 (Cambridge University Press, 1994), 27-40.
- ▲ 'Theorizing Musical Meaning'. In: *Music, Performance, Meaning. Selected Essays*, Nicholas Cook (Aldershot & Burlington: Ashgate Publishing, 2007), 213-240.

**Session 4: (Re)Thinking Music(ology)**

Cultural musicology stands at an important historical juncture. This is fuelled by debates from what has come to be known as "New Musicology", by discussions grown out of different notions of what music and methods the discipline of Ethnomusicology should and should not incorporate, as well as by important theoretical notions derived from postcolonial theory and cultural studies. In the workshop's final session, we seek to reflect upon, and think about how we can incorporate these different discussions within our thinking in and through music, without falling back on, often reductive, paradigms that seem to keep coloring our academic modes of engaging with music. In addition, this session critically engages with the academic discipline of cultural musicology as such. In what ways do our own needs, desires and fears as academics, whose mode of existence is entangled with our modes of doing musicology, tie in with the ways in which we define (and sometimes defend) the various boundaries of our academic disciplines?

**Preparatory texts:**

- ▲ 'We Are All (Ethno)musicologists Now'. In: *The New (Ethno)musicologies*, ed. Stobart, Henry (Lanham, Maryland: The Scarecrow Press, Inc 2008), 48-70.
- ▲ 'Bridging the Unbridgeable? Empirical Musicology and Interdisciplinary Performance Studies'. In: *Taking it to the Bridge, Music as Performance*, ed. Cook, Nicholas & Pettengill, Richard (Michigan: University of Michigan Press 2013), 70-85.

## Program

09.30 – 10.00	<i>Registration and Coffee</i>
10.00 – 10.15	Introduction Prof. Dr. Birgit Abels
10.15 – 11.45	<b><u>Session 1: Music Analysis</u></b> Respondents: Friedlind Riedel, M.A., University of Göttingen Prof. Dr. Martin Pfeleiderer, Hochschule für Musik Weimar Chair: Britta Lesniak, M.A., University of Göttingen
11.45 – 12.00	<i>Coffee break</i>
12.00 – 13.30	<b><u>Session 2: Music as Performance</u></b> Respondents: Charissa Granger, M.A., University of Göttingen Dr. Stephen Amico, University of Amsterdam Chair: Dr. Wim van der Meer, University of Amsterdam
13.30 – 14.30	<i>Lunch</i>
14.30 – 16.00	<b><u>Session 3: Musical Meaning</u></b> Respondents: Gerlinde Feller, M.A., University of Göttingen Prof. Dr. Kopiez, Hochschule für Musik, Theater und Medien Hannover Chair: Prof. Dr. Johannes Ismaiel-Wendt, University of Hildesheim
16.00 – 16.15	<i>Coffee break</i>
16.15 – 17.45	<b><u>Session 4: (Re)Thinking Music(ology)</u></b> Respondents: Eva-Maria van Straaten, M.A., University of Göttingen Prof. Dr. Thomas Solomon, University of Bergen Chair: Prof. Dr. Birgit Abels
18.30 – onwards	<i>Optional dinner</i>



the world  
of music  
(new series)

**OUT SOON: THE WORLD OF MUSIC (NEW SERIES), VOLUME 2, ISSUE 2 (2013) ON TRANSATLANTIC MUSICAL FLOWS IN THE LUSOPHONE WORLD**

Guest-edited by Barbara Alge

This issue revolves around musical practices of the Portuguese-speaking world in the light of postcolonialism and globalization. It looks at transatlantic cultural flows in which Portugal's agency as a

colonial and slave-trading power, as well as migration and diaspora, have played important roles. The articles analyse music, dance and performance within the complex fields of cultural and linguistic affinities and differences from which these practices emerge. Through its focus on musical flows, the issue offers new perspectives on how musical performance works to articulate identities that depart from narratives about national culture. One of the aims of the issue is to look at tensions emerging between hegemonic forces and dynamics of identity construction in a given context; these tensions are implicated in the musical choices people make. Moreover, the issue analyses processes of knowledge-power production in the colonial setting. Theories of memory, discourse, narrative, race and ethnicity, cultural encounters, hybridity, multiculturalism and native theory play a special role. The issue builds on and rethinks Black Atlantic theories, such as those of Gilroy (1992), Naro et al. (2007) and Vale de Almeida (2007), offering multiple and alternative readings of transatlantic flows and of cultural heritage.

The introductory article provides insight into the Lusophone transatlantic cultural history and reflects on the benefits and limits of an application of postcolonial theory to the Lusophone case. It also introduces complex discursive practices and concepts such as the use of 'Lusofonia' as a label in the contemporary music industry. Individual articles draw from the fields of ethnomusicology, historical musicology, anthropology, popular music studies, cultural history, sociology and postcolonial studies. They examine cultural flows in traditional, popular, and art music in Portugal, Brazil, Cape Verde, Angola, South Africa, the Caribbean and the US, whereby the categories of traditional/folk, popular and art are reflected upon critically in the introductory article. Musical genres on which the individual articles focus include lundu, cachucha, fado, morna, colonial art music, music for brass bands, capoeira, rap, hip-hop, reggae, semba, kizomba and kuduro. For further information, see <http://www.journaltheworldofmusic.com>.

#### **Tentative Table of Contents:**

::: *Introduction*

Barbara Alge

::: *Reconceptualising 'Musical Mulatismo' in the Mining Regions of Portuguese America*

Suzel Ana Reily

::: *Memory, History and Cultural Encounters in the Atlantic: The Case of Lundu*

Martha Tupinambá de Ulhôa and Luiz Costa-Lima Neto

::: *History in the Making: Ethnography into the Roots of Capoeira Angola*

Christine Dettmann

::: *Crossing the Longest Bridge: Portuguese Bands in the Diaspora*

Kate Brucher

::: *A Musical Lusophonia? Music Scenes and the Imagination of Lisbon*

Jorge de La Barre and Bart Vanspauwen