



# Cultural Musicology Göttingen

Newsletter 2013 (1)

Musicology Department ... Georg-August-University Göttingen ... Kurze Geismarstr. 1 ... 37073 Göttingen, Germany

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## **NEW MEMBER OF STAFF: GERLINDE FELLER, M.A.**

Gerlinde Feller joined the Cultural Musicology Department in January 2013 as a doctoral student and member of the research group "Moving Music". Gerlinde Feller studied ethnomusicology, indology and cultural anthropology at the Free University Berlin (M.A.). During her studies she participated in fieldwork on street music in Berlin and on structural cultural change in Bhaktapur, Nepal. She also conducted fieldwork on regional musical traditions in India. However, now the focus of her studies leans more towards music in the context of migration, raising questions surrounding the concepts of identity and home. Accordingly in her M.A. thesis "Women in Bhangra: Music and identity in the Indian Diaspora", she mainly dealt with three female Bhangra musicians who positioned themselves in distinct ways within this predominantly male genre. Recently, she worked in documentary filming and TV. During this period she accompanied and documented a concert tour of the Gewandhaus Choir Leipzig to India. Within the Moving Music project Gerlinde will explore the journey(s) of Bollywood music - between Indian classical and local music, between city and countryside, between India and the rest of the world - and their meanings. The working title of her PhD project is "The Peasant and Courtesan in Bollywood: Musical Ideas Traveling Back and Forth Between Film, Folk, and Classical Music."

The project will trace some musical ideas that migrated from different parts of India (and the world) to Mumbai (or Chennai, Kolkatta, etc.) while looking at the film-music of selected composers and how their ideas changed in their new environment, adopted new meanings, and changed the music they interacted

with. At the same time it will attempt to trace conceptions and receptions from both Indian and European perspectives. In this sense it takes Mieke Bal's 'traveling concepts' to the realm of music, following the changes of meaning as musical ideas move in time and space. All aspects of moving music will be looked into: (1) analyzing a musical culture that 'accompanies' the trajectory of pre-independent and post-colonial India; (2) tracing the travels of musical ideas through time and space and scrutinizing the transformations that occur in their musical form and meaning; (3) studying why and how this music moves people and what its 'effectiveness' is; and (4) analyzing the re-exportation of music - how the newly emerged music spread to new locations, influencing other musical cultures and even replacing some of the musical cultures that stood at its birth.

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**NEW MEMBER OF STAFF: FRIEDLIND RIEDEL, M.A.**

Friedlind Riedel recently completed her master's degree, based on a two-year research stay in China, where she explored music and musicking in a Xishuangbanna village in Southern Yunnan. In this context, she engaged with the question of how musics and ethnic communities are related. Moving beyond the common structuralist approach that presupposes an (ethnic) music as belonging to an (ethnic) community, she described musicking in Xishuangbanna along its immanent lines of flight (Deleuze & Guattari 1987). In acknowledging musics rhizomatic movement, she searched for music's potential to territorialize, deterritorialize and reterritorialize our being-in-the-world. Her PhD. project within Moving Music will continue to ask epistemological questions, in order to grasp music's rhizomatic movements. The focus of this project will be on "atmosphere."

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**WORKSHOP: MUSIC MOVES! EXPLORING MUSICAL MEANING THROUGH SPATIALITY, DIFFERENCE, FRAMING AND TRANSFORMATION**

It is with pleasure that the DFG-project group "Moving Music. Meaning, Space, Musical Transformation" at the Musicology Department of Georg-August University Göttingen announces the "*Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation*" workshop, to be held on June 19<sup>th</sup> & 20<sup>th</sup>, 2013 at the Georg-August University Göttingen, Germany. The *Music Moves* workshop 2013 offers a space for the critical exchange and discussion centering upon musical movement and meanings associated with this movement. It is expected that twelve participants consisting of senior and junior researchers from over eight countries will be in attendance. This workshop provides the opportunity to explore concepts such as spatiality, difference, framing and transformation while situating them musically. The panel sessions of the workshop will examine the avenues opened up by these concepts.

The "*Music Moves: Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation*" workshop will adopt a transdisciplinary use of musicological, anthropological, historical and cognitive concepts in order to develop an understanding of musical meaning grounded in, and arising from, movement. Please visit our website at <http://movingmusicconference.wordpress.com/> for further information. To register and receive the workshop papers in advance for preparation, please email:

**Charissa Granger, M.A.**

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We look forward to welcoming you to Göttingen in June

## **MUDDY DAY**

The purpose of the Muddy Day (don't ask why we call it Muddy Day) is to discuss a central concept that each project member confronts in her work. This semester we will discuss the concept of "authenticity".

We will discuss the following texts, which are made available to participants upon registration:

Peter Kivy

1998 *Authenticities: Philosophical Reflections on Musical Performance*. Chapter 1: "The concept of authenticity" Pp. 1-8 and chapter 3 "Authenticity as Sound" Pp: 47-79.

Mattijs van de Port

2011 *Ecstatic Encounters: Bahian Candomble and the Quest for the Really Real*. Amsterdam University Press, Amsterdam. Chapter: Introduction: Avenida Oceanica. Pp: 11-46.

The Muddy Day will be held on the 5<sup>th</sup> of July from 13:00-17:00 at the

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Phone +49 (0)551 39-5072

For further information and registration, please contact

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## **THINKING THROUGH MUSIC WITH NICHOLAS COOK**

The "Thinking through music with..." day 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 and senior scholars, 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 debate across interdisciplinary boundaries.

Our first session will be held on the 22<sup>nd</sup> of November 2013, 10.00 - 17.45 at the

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

This year, we will spend the day discussing the work of **Prof. Dr. Nicholas Cook**, who will be present. The day is divided into four sections, each relating to a specific theme prominent in Cook's work. This year's session themes are **Music Analysis**, **Music as Performance**, **Musical Meaning** and **(Re)thinking Music(ology)**. The specific readings relating to each of these themes will be announced and circulated by September 1st 2013 to those who registered. For further information and registration please contact:

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### ***EMBRACING RESTLESSNESS: CULTURAL MUSICOLOGY***

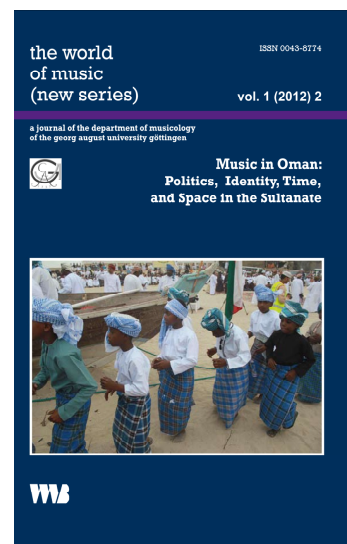
We are working on publishing the proceedings of the 2012 GfM panel on Cultural Musicology. This collection focusses on what Cultural Musicology might entail and what its potential and possible limits are. This publication will be published by Olms, Hildesheim; we expect it to be available by mid-2014. Contributors include Birgit Abels, Charissa Granger, Lawrence Kramer, John Richardson, Henry Stobart, Férdia Stone-Davis, and Barbara Titus, and Eva-Maria van Straaten.

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### **NOW AVAILABLE: *THE WORLD OF MUSIC (NEW SERIES) 1 (2012) 2 ON MUSIC IN OMAN: POLITICS, IDENTITY, TIME, AND SPACE IN THE SULTANATE***

Guest-edited by Anne K. Rasmussen & Majid Al-Harthy

Considering the size of the country and its unique position in the Gulf and Arab world, the proactive expansion of musical life in the Sultanate of Oman is remarkable. Aspects of a comprehensive “Renaissance” or nahda instigated by Sultan Qaboos bin Said shortly after he came to power in 1970. New contexts for musical education, performance, and connoisseurship, alongside efforts to preserve and stimulate traditions of indigenous music and dance have been enabled by the wealth of the Sultanate and the vision of its leader. Within the Sultan’s Royal Guard, a robust culture of Military music, a symphony orchestra, and ensembles for Arab and Omani traditional music and dance are nurtured, with training programs for Omani youth recruited from throughout the country who then work toward matriculation as full-fledged professional musicians. In the public sphere, music education in the schools, the new department of Musicology at Sultan Qaboos University, the ‘Ud Hobbyist Association, national festivals that showcase traditional arts, and the newly constructed Royal Oman Opera House are among the institutions that complement the “musicalization” of Oman.



For this issue of *the world of music (new series)*, three articles reflect a variety of issues of interest to the musicologist. The three authors who collaborated on this collection are each scholars involved in original research in the Arabian Gulf. All of them have been engaged music activists working in Oman and the Gulf and each author brings specific expertise to a set of questions regarding politically motivated constructions of a musical past, the challenge of implementing music education and connoisseurship, teaching identity through framing traditional performance, and the mixed musical aesthetics of Omani popular and national musics, facilitated by Arab regional interculturalism. Together we offer perspectives on the re-creation and re-contextualization of multiethnic traditional musics, the acquisition of cultural capital in the form of European and International art musics and institutions along with the classical music of the Turko Arab

tradition, and the challenges for music education, outreach, and production in the schools, universities, through mass media and in the public sphere as new contexts for music learning, performance, and consumption are created and managed. The presentation of Oman, as a contemporary multicultural society, deeply rooted in complex multi-regional traditions, yet viscerally involved in the construction of cultural identities within national, regional, post-colonial, and global frames should be of interest to students and scholars of Indian Ocean interactions, Arab societies, Middle Eastern histories, and political and cultural Islam. For further information, see <http://www.http://journaltheworldofmusic.com>

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:: *Prologue to the Volume*

Majid Al-Harthy and Anne K. Rasmussen

:: *On the Decks of Dhows: Musical Traditions of Oman and the Indian Ocean World*

Laith Ulaby

:: The Musical Design of National Space and Time in Oman

Anne K. Rasmussen

:: African Identities, Afro-Omani Music, and the Official Constructions of a Musical Past

Majid Al Harthy

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#### **NOW AVAILABLE: THE WORLD OF MUSIC (NEW SERIES) 2 (2013) 1 ON MUSIC AND TORTURE | MUSIC AND PUNISHMENT**

Guest-edited by M. J. Grant & Anna Papaeti

This issue addresses the subject of how music is issued as an instrument of torture and in the context of other forms of cruel, inhuman and degrading treatment. Articles include case studies on music in the context of corporal punishment in the British armed forces in the 18th and 19th centuries, music as violence in National Socialist concentration camps, the use of music as a form of torture and terror in Greece and in Chile under Pinochet, and the effects of music as "re-education" in contemporary China. The volume raises theoretical and practical issues relating to research into music and pain, and also situates the discussion of music torture within the wider context of torture in the world today. For further information, see <http://www.http://journaltheworldofmusic.com>



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:: *Songs of Torture: Music in Chilean Torture Chambers During the Pinochet Regime*

Katia Chornik

:: *Music and Punishment in the British Army in the Eighteenth and Nineteenth Centuries*

M. J. Grant

:: *Music and Torture in Nazi Sites of Persecution and Genocide in Occupied Poland 1939–1945*

Katarzyna Naliwajek-Mazurek

:: *Music, Torture and Testimony: Reopening the Case of the Greek Military Junta (1967–74)*

Anna Papaeti

:: *“Human rights have made a difference”: An interview with Manfred Nowak*