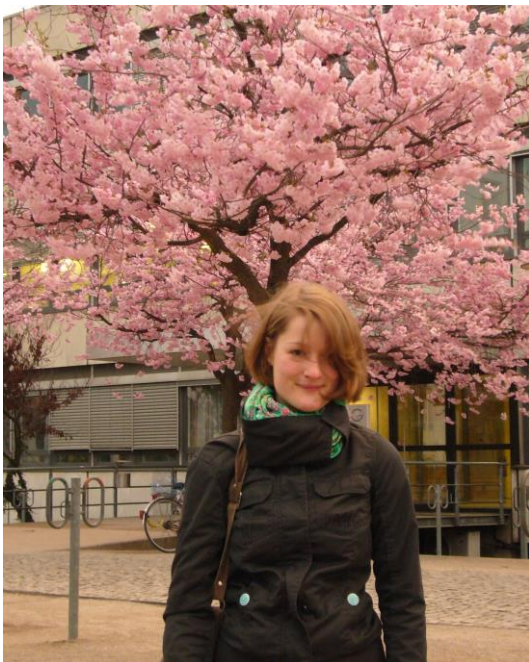




NEW WEBSITE

Moving Music research project

The DFG project “Moving Music. Space, Meaning, Musical Transformation” has launched a new website. All information regarding individual research projects, future and past events, talks and publications by members of the group and more can be found on this website. If you are not physically present in Göttingen but still would like to get a feel of what we are up to, please feel welcome to [visit us](#). Our virtual doors are always open!



NEW MEMBER OF STAFF

[Britta Lesniak, M.A.](#)

My name is Britta Lesniak, I joined the Cultural Musicology team in October 2013. I'm not completely new to the team though, as I have been studying at the Georg-August-Universität in Göttingen since 2007. During the five years prior to joining, I have worked as a student assistant for Birgit Abels, studied Musicology and German (B.A.) and Musicology with a focus on Cultural Musicology and Social and Cultural Anthropology (M.A.). My master's thesis focused on self-conceptions of a group of members of the Drum 'n' Bass-scene in Mannheim, Germany. A large part of the thesis was dedicated to analyzing (experiences of) Drum 'n' Bass music within the context of clubs.

My PhD. project, provisionally titled “Aural Serialization: Music of Hindi Dharmic TV-Series”, examines the music of the Indian TV-Series *Ramayan* (1987-1988) and *Mahabharat* (1988-1990). As serial TV-versions of two of the most widespread and best-known epics of South Asia, these were among the first fictional formats in Indian TV. In my exploration of these serials, I am interested in how music, understood as discourse, constitutes a narrative layer that re-negotiates not only the topic and the narrative of the epics, but also breaks those narratives open, thereby expanding on dimensions of (musical) meaning. As both serials were received by a vast mass audience and were also instrumentalized in the course of religious and political struggles between radical Hindu-nationalists and their opponents, questions of how the serials’ music contributed to the collectivization of their enormous and diverse audience will also constitute a facet of the research. Finally, in their combining of age-old epics with the – at the time brand new – medium of television, the serials can be understood as a symbol for the “heterogeneous times of modernity” as Partha Chatterjee formulates it. As such, the *Ramayan* and *Mahabharat* allow for an examination of their role within processes constituting a specific “Indian” modernity. I am an affiliated member of the interdisciplinary research group *Popular Seriality: Aesthetics and Practice* and of the *Moving Music*-research project.



RETROSPECT

“Dirty Cultural Musicology”

The first “Thinking Through Music with ...” workshop was attended by around fifty active participants at the Historical Observatory Conference Centre in Göttingen on the 22nd of November 2013. The scholar invited for this year’s workshop was musicologist Nicholas Cook, who had agreed to critically discuss some of the key themes emerging from his broad range of academic work with us. The day was divided in four sessions, each of which was centered around a particular theme: music analysis, music as performance, musical meaning, and (re)thinking music(ology). During each session, one junior and one senior academic each gave a fifteen-minute critical response to the texts assigned to the sessions. These critical responses were meant to provoke further debate with Nick Cook, who was given time to respond to these responses afterwards, as well as with the other workshop participants. During the first session, which centered around the theme of music analysis, the focus of discussion was mainly on relations between musicologist and music analysis. Following Friedlind Riedel’s response, on the usefulness and various meanings of the concept of emergence in relation to music analysis, we explored the question of both music’s as well as the musicologist’s agency in the process of analysis. In the session on music as performance, the role of the body in musical performance was discussed, as well as the potential understanding of music as performance that might arise when we think of music notation and improvisation as discourse rather than in terms of script.

During the panel on musical meaning, the debate got heated when we discussed where the boundaries between music and sound (notions that already present us with a process in and through which meanings are assigned to particular sonorous events) are situated, especially in relation to their potentially (persuasive) power when mobilized for instance in car commercials. In the final session on (re)thinking music(ology), the question of academic authority was discussed, especially in relation to our, that is, musicologists' self-construction and self-legitimization in the process of doing musicology.

All in all, the "Thinking Through Music with Nickolas Cook" workshop was very productive and gave us a lot to think about. The day's discussion over musical meaning, academic authority and the (un)necessity to move beyond merely reflecting on our research methods and academic modes of writing, were continued over dinner and (arguably too many) drinks. It was great to have Nick Cook as a guest in our little town, and we would like to hereby warmly thank him for his willingness to re-engage with his own work and critically discuss so many aspects of what Nick dubbed that "dirty cultural musicology" with us. Another big thanks to the various respondents (Stephen Amico, Gerlinde Feller, Charissa Granger, Reinhard Kopiez, Martin Pfeleiderer, Friedlind Riedel, Thomas Solomon, Eva-Maria van Straaten), moderators (Birgit Abels, Wouter Capitain, Britta Lesniak, Wim van der Meer), and other participants of the workshop, who made it a day to remember. We are already looking forward to welcoming another thinker in 2014.



International Conference on Cultural Musicology

The musicology department of Amsterdam University organized an **international conference about cultural musicology on January 24–25, 2014**, where members of our team were presenting: Birgit Abels was a keynote speaker, and Friedlind Riedel and Eva-Maria van Straaten were respondents. This occasion coincided with the retirement of Wim van der Meer. As a cultural anthropologist and a musicologist, Wim has contributed significantly to the field of cultural musicology. For the last thirteen years he and Rokus de Groot were at the very core of the Amsterdam musicology department, which saw an impressive renewal of both its education programs and research activities. The term cultural musicology has been circulating throughout the past decade, but often in an implicit manner. Through the joint efforts of the participants, the conference aimed to clarify and expand the field. Scholars with widely divergent backgrounds and interests in music presented their contributions about fundamental issues related to the interconnections between music and culture in different parts of the world. The conference was open to scholars and students in musicology, cultural studies and related disciplines as well as other interested parties.

Now Available *the world of music (new series) 2 (2013) 2*

Transatlantic Musical Flows in the Lusophone World

Guest Edited by **Barbara Alge**

the world of music (new series) 2/2 (2013) is out. 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 analyze 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.

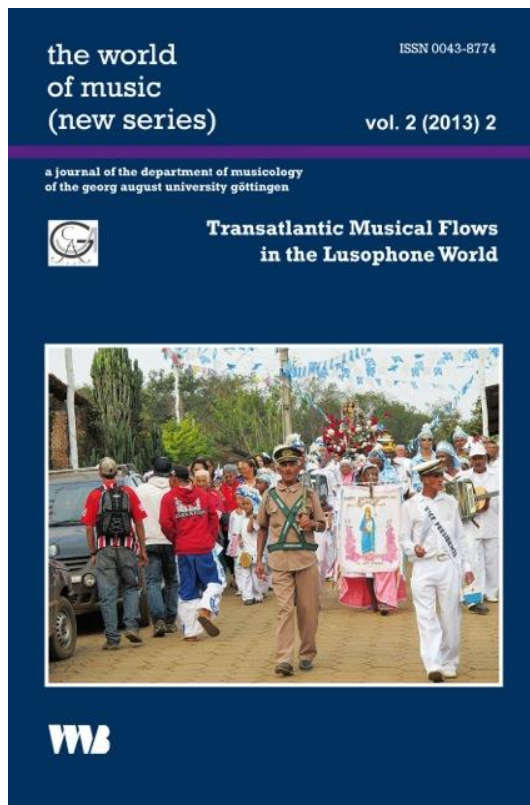


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History in the Making: An Ethnography into the Roots of Capoeira Angola | *Christine Dettmann*

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*

New co-editor and book reviews editor the world of music (new series)

Co-editor Barbara Alge and book reviews editor Dan Bendrups of the journal the world of music (new series) have had to step down from their respective roles. Dan has taken over as deputy director of the Queensland Conservatorium, Brisbane, and while we will miss him at the world of music (new series), we congratulate him on this career move. Additionally, we would like to thank both Barbara and Dan for their commitment and all the great work they put into the journal. At the same time, a warm note of welcome goes to the new co-editor **Barbara Titus**. Barbara is currently working as an associate professor of cultural musicology at the University of Amsterdam. Another warm welcome to the new book reviews editor **Eva-Maria van Straaten**, who is currently working as a research assistant at the Georg-August-Universität Göttingen. If you are interested in guest editing an issue of the world of music (new series), or would like to review a book for publication, please do not hesitate to **contact us**.



IN RETROSPECT

Workshop on Musicological Approaches Toward Theories of Atmospheres

14.02.2014 Department of Musicology | Göttingen

The workshop on the concept of “atmosphere” on the 14th of February at our Department in Göttingen was attended by nine participants. Among them were Gregor Herzfeld (FU Berlin), who was invited as a discussant. Birgit Abels and Friedlind Riedel. Based on publications written by these three discussants we engaged in debates about musical atmospheres in relation to our respective case studies. In the course of a lively discussion, we asked for the ontological status of atmospheres. Are atmospheres located between or beyond subject and object or are they entirely subjective? Can they be grasped via a description of the constellation of things as Gernot Böhme proposes or are they, rather, situations, an ‘ontology determination of the atmospheric’ as proposed by Hermann Schmitz? Can we engage with the atmosphere of a musical situation from the past by analyzing sheet music? After all, how are “music” and “atmosphere” conceptually related? Does music contribute to an atmosphere or does it have its own secluded atmosphere? Should musicological writing about atmospheres represent the particular atmosphere it engages with and if yes, what kind of language would we need? Far from answering these questions this workshop was rather fruitful in bringing about new matters each of us may engage with in his/her future work. All in all we realized that there is a lot of potential in the notion of “atmosphere”, and cultural musicology may offer a pivotal contribution to the concept.

[Read more](#)



Joint Research Colloquium on Sound Studies Spring Term 2014

Starting on April 30th the Department of Cultural Anthropology and the Musicology Department officially join forces for their first joint research colloquium on sound studies, initiated and organized by Prof. Dr. Regina Bendix (Cultural Anthropology) and Prof. Dr. Birgit Abels. In recent years, the study of sonic cultures has increasingly proved to be a thoroughly interdisciplinary field of research. The colloquium aims to cover the most prominent of the approaches to the study of sound and culture in order to spark discussions and interdisciplinary exchange. Six guest speakers will present on a broad variety of topics from a range of disciplinary perspectives. The presentations will alternate with working sessions in which relevant publications of the upcoming speakers will be discussed and worked through.

[more information](#) (including a thorough description, the dates, the speakers and the presentations' titles)

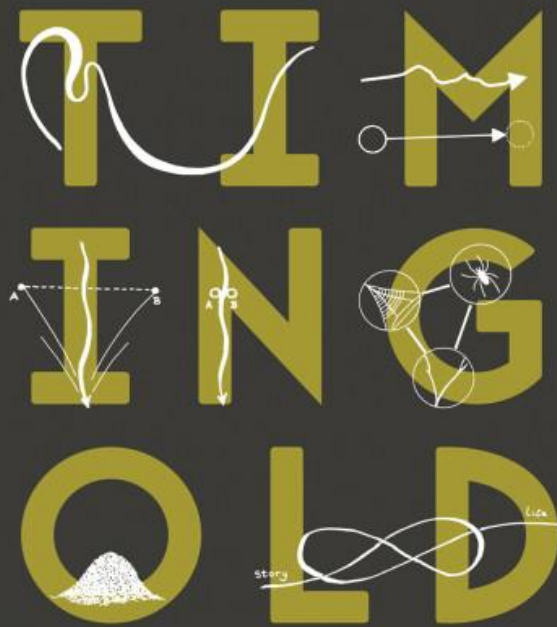


The Muddy Day II: Workshop on “Movement”

On May 15th, members of Cultural Musicology will gather in the afternoon for the second Muddy Day where we will discuss the concept of “movement” in relation to three texts that are read in advance. The Muddy Day is open to participants upon registration.

[More information here](#)

[Register here](#)



Featured Thinker Day at the Göttingen Center of Modern Humanities: Tim Ingold

The 5th of June holds another major event: The Featured Thinker Day, a workshop organized by the Göttingen Center of Modern Humanities. The day is dedicated to discussing the work of one influential thinker within the Humanities who will be present during the whole workshop. The texts circulate in advance so that lively and informed discussions may take place. This year's featured thinker is Prof. Dr. Tim Ingold from the University of Aberdeen (who will also give a presentation at the Sound Studies Colloquium the night before). The texts discussed touch on four of the major themes in Tim Ingold's work. The discussions are split into four sessions: "Animal, Man, Animal Man", "Drawing Making Writing", "Skills: Sound, Time, Space" and "Dissolving Boundaries".

[Read more](#)

A Tigress of a Different Stripe: Sydney Hutchinson at the Göttingen Center of Modern Humanities

Another event hosted and organized by the Göttingen Center of Modern Humanities is a presentation taking place on Thursday, July 3rd. Prof. Dr. Sydney Hutchinson will give a talk entitled A Tigress of a Different Stripe: Performing Gender in Dominican Music from Fefita to Rita in which he will explore the ways in which gender is performed in popular music genres in the Dominican Republic.

The presentation is open, no registration is required.

[Read more](#)

List of selected publications

in 2013 and selected forthcoming publications in 2014

Abels, Birgit

2013

- “Hörgemeinschaften. Eine musikwissenschaftliche Annäherung an die Atmosphärenforschung”, in: *Musikforschung* 3/2013, pp. 220–231.
- “Songs of Belonging. Vocal Music among the “Sea Nomads” of the Sulu and Celebes Seas”, in: Hanafi Bin Hussin & MCM Santamaria (eds.), *Sama Celebrations: Ritual, Music and Dance in Southern Philippines and North Borneo*. Kuala Lumpur: University of Malaya Press 2013, p. 37–56.
- “Tides of Tagunggu. Of Sama Dilaut Lifeworlds, Gongs, and Plastic Bottles”, in: *The Newsletter (International Institute for Asian Studies)* 66 (2013), p. 45.
- (ed.) *the world of music (new series)* 1/13, Music and Torture | Music and Punishment.
- (ed.) *the world of music (new series)* 2/13, Transatlantic Musical Flows in the Lusophone World.

2014

- (ed.) *Embracing Restlessness: Cultural Musicology*. Hildesheim: Olms Verlag.
- “Introduction”, “Cultural Musicology” and “Epilogue”, in: Birgit Abels (ed.) *Embracing Restlessness: Cultural Musicology*. Hildesheim: Olms Verlag.
- “Sonospheric Communards”? Music, Space, and the Sonosphere”, In: Feller *et al.* (eds.), *Music Moves*. Hildesheim: Olms Verlag.
- “Musikethnologie in Europa nach dem Zweiten Weltkrieg 1: philologisch-historische Musikethnologie bis 1970”, in: Raimund Vogels, Julio Mendivil and Olliver Seibt (eds.), *Musikethnologie (Kompendien Musik 7)*, Laaber: Laaber 2014.
- “The Academicist Malady Writ Large: Musicology, the Writing of Polyphony and the Not-Quite-Post-Colonial Pacific Ocean”, *Journal of World Popular Music* 1/1 (2014, under review).
- “Musicking Home in the Southeast Asian Island world”, in: *Contemporary Music Review* 2014, special issue on “Home”.
- (with Andreas Waczkat), “„Außerdem wurden Nachrichten aus St. Thomas und Grönland gelesen.“ Musikbezogene Kommunikation aus den ersten Missionen in den Herrnhuter Diarien und Missionsgeschichten”, in: Christian Soboth (ed.), IV. Internationaler Kongress für Pietismusforschung. Halle: Franckesche Stiftungen 2014
- “Ozeanien”, in: Monika Woitas & Annette Hartmann (ed.), *Tanzlexikon*, Laaber: Laaber 2014.
- “Aborigines” in: Monika Woitas & Annette Hartmann (ed.), *Tanzlexikon*. Laaber: Laaber.
- “Papua Neuguinea” in: Monika Woitas & Annette Hartmann (ed.), *Tanzlexikon*. Laaber: Laaber.
- “Hula” in: Monika Woitas & Annette Hartmann (ed.), *Tanzlexikon*. Laaber: Laaber.
- (ed.) *the world of music (new series)* 1/14, Zili(z)opendwa: Dance, Music and Nostalgia in East Africa
- (ed.) *the world of music (new series)* 2/14, Perspectives on Music and Sustainability

Feller, Gerlinde 2014

- ““Bad Girls Do It Well”: Movement and the Political Momentum of the Audiovisual”, in: Feller *et al.* (eds.), *Music Moves*. Hildesheim: Olms Verlag.

Feller, G.; Granger, C.; Riedel, F.; van Straaten, E. (eds.) 2014

- *Music Moves*. Hildesheim: Olms Verlag.

Granger, Charissa 2014

- “Moving Tambú and Tambutronic”, in: Feller *et al.* (eds.), *Music Moves*. Hildesheim: Olms Verlag.
- “The Concept of Framing and its Usefulness for Cultural Musicology”, in: Abels, B. (ed.), *Embracing Restlessness: Cultural Musicology*. Hildesheim: Olms Verlag.
- “Dwelling in Musical Movement”, in: *Contemporary Music Review* 2014, special issue on “Home”.

Riedel, Friedlind 2014

- “Towards a Movement Ontology: Music and the Autumnal Equinox in a Theravada Buddhist Village”, in: Feller *et al.* (eds.), *Music Moves*. Hildesheim: Olms Verlag.
- “Music as Atmosphere: Lines of Becoming in Closed Brethren Congregational Musicking,” *Ecclesial Practices*, Brill (under review).

Straaten, Eva-Maria van 2014

- “Sonorous Treasures; Affect, Authority, and Archivization in and of rāga Chandranandan”, in: Feller *et al.* (eds.), *Music Moves*. Hildesheim: Olms Verlag.
- “What Do Musics Want? (And What Do We Want From Musics?); Some Unsettling Facets of a Transductive Cultural Musicology”, in: Abels, B. (ed.), *Embracing Restlessness: Cultural Musicology*. Hildesheim: Olms Verlag.
- “Of Acoustic Spatiality and Sonorous Motions of Attachment”, in: *Contemporary Music Review*, 2014 Special Issue “Home”.



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