



Cultural Musicology Göttingen

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WORKSHOP CULTURAL MUSICOLOGY IN AMSTERDAM

Call for Applications Research Assistant: "The Peasant and the Courtesan in Bollywood:

In the context of the DFG-financed project „Initiation and intensification of bilateral cooperation in relation to the theme ‘Thinking about the musics of the world; Towards the maturing of a changing discipline’”, the University of Amsterdam and the University of Göttingen organize a workshop titled “Cultural musicology; A workshop Exploring its ‘Method, Aim and Scope’”. This workshop will take place at the University of Amsterdam on November 9, 2012.

Aim of the workshop: In this workshop, we will bring together musicologists from the Departments of Musicology in Amsterdam and Göttingen, which have been critically engaged in recent years in the development of what can be termed cultural musicology. In addition to the scientific outcome that is to be expected, we anticipate substantial synergetic effects with respect to the proposed topic resulting from their interaction. In complementary ways, all participants have spent several years doing research from their own perspectives on the workshop topic. A secondary aim of the workshop is to facilitate constructive talks about future joint research projects related to the topic of cultural musicology.

Topic of the workshop: The dimensions¹ of musicology and their interrelationships have been subjects of ongoing debate in recent decades, despite their long-standing history. Adler, in 1885, used the binary historical-systematic, with comparative as a subdivision of systematic. Seeger, in 1939, continued along this line, though he seems to have used comparative and systematic interchangeably. In the second half of the twentieth century, the two main pillars of musicology were musicology and ethnomusicology, especially in the United States, in spite of Seeger's complaint about the appropriation of the generic term 'musicology' by the students of 'western art music'. In recent times, a number of scholars, among them Tia DeNora and Alistair Williams, have been circulating the expression 'cultural musicology'. This designation first emerged in 1959 in an article by Fidelis Smith that went largely unnoticed. Gilbert Chase coined the term cultural musicology once again in 1972, using it simply as a replacement for ethnomusicology, which was taken up by Kerman reintroduced in 1985. In 2003, Lawrence Kramer reinvented the terminology to denote the 'rapidly aging new musicology', and around the same time, Routledge initiated a series called 'critical and cultural musicology', edited by Martha Feldman. The foreword included with each volume in the series states the following:

Musicology has undergone a seachange in recent years. Where once the discipline knew its limits, today its boundaries seem all but limitless. Its subjects have expanded from the great composers, patronage, manuscripts, and genre formations to include race, sexuality, jazz, and rock; its methods from textual criticism, formal analysis, paleography, narrative history, and archival studies to deconstruction, narrativity, postcolonial analysis, phenomenology, and performance studies. These categories point to deeper shifts in the discipline that have led musicologists to explore phenomena that previously had little or no place in musicology. Such shifts have changed our principles of evidence while urging new understandings of existing ones. They have transformed prevailing notions of musical texts, created new analytic strategies, recast our sense of subjectivity, and produced new archives of data. In the process they have also destabilized canons of scholarly value. The implications of these changes remain challenging in a field whose intellectual ground has shifted so quickly. In response to them, this series offers essay collections that give thematic focus to new critical and cultural perspectives in musicology.

The smooth, loose and vague manner in which the terminology is applied would suggest that it is not a formal discipline. Perhaps it should be, however, as the old musicology (or pre-new musicology) would now definitely have to be renamed historical musicology, and ethnomusicology is no longer a viable denotation, as neither its subject matter nor its methods seem tenable.² And what happened to systematic musicology? It survived in German speaking musicology departments, but elsewhere it transformed into theoretical musicology, music theory, empirical musicology and cognitive musicology. In Feldman's series, cultural musicology is mentioned side by side with critical musicology, which is a very special branch which applies critical theory.

The question is, if cultural musicology according to Chase's definition is ethnomusicology, and if according to Kramer's definition it is new musicology, then do they have anything in common at all? Perhaps they have more in common than it initially appears, for new musicology was strongly influenced by the cultural turn that is so predominant in ethnomusicology. Tomlinson's work, for instance, exemplifies this juxtaposition. Furthermore, if Chase considers the object of study to be 'other' music (including pop), and

¹ Using Seeger's (1939) notion that historical, systematic, comparative or any other designation should not be

² The subject matter used to be non-western music, or, more precisely, non-western-art-music. The methods were derived from anthropology (participant observation) and 'classical' musicology (transcription in adapted staff notation). Both of these methods are now considered outdated.

Kramer is a classicist, it should be recognised that those fences were torn down in the twentieth century. Now, in the twenty-first century, the boundaries between repertoires have become even more obscure. Therefore, the orientations in musicology should be primarily methodological. In this workshop, we will attempt to explore the imaginable dimensions of cultural musicology from the core to the boundaries.

Confirmed speakers: Prof. Dr. Birgit Abels, Charissa Granger M.A., Julia Heuwekemeijer M.A., Dr. Wim van der Meer, Eva-Maria van Straaten M.A. Prof. Dr. Andreas Waczkat

NEW MASTER IN CULTURAL MUSICOLOGY IN GÖTTINGEN

Starting in October 2012, the Musicology department of the Georg-August University Göttingen offers a Master program in Cultural Musicology. Admission for the academic year 2012/13 is still possible.

This transdisciplinary master's degree offers its students an opportunity unique in Germany: to deal in depth with cultural issues relating to the musics of the world. The faculty integrates methods and techniques that are taken to be characteristic for each of the three 'classical' sub-disciplines of musicology (Historical Musicology, Systematic Musicology, Ethnomusicology), and aims for a joint exploration of opportunities within these three areas. This, we believe, results in music research that can do better justice to its object: musics of the world, with no preference for a particular music. For more information about the content of this unique master, the admission requirements and the process of enrollment, please visit us at <http://www.uni-goettingen.de/en/358806.html>.

PROJECT "MOVING MUSIC. SPACE, MEANING, MUSICAL TRANSFORMATION" APPROVED BY THE DFG

Music moves people. It stirs their emotions and sets their body in motion. Music itself is motion. We perceive it as going up and down, expanding and contracting, advancing and retracting, meandering, spiraling, soaring, and plummeting. Music moves around. It travels with people on the move such as nomads and migrants, it is packaged on sound carriers and shipped to distant markets, and it is broadcast on the radio and disseminated globally on the internet. Moving Music. Space, Meaning, Musical Transformation takes movement in the sense of the travelling of music and musical ideas and studies that movement's impact on the music's meaning. With travel we mean both physical trajectories in space and time and translocation in virtual, discursive and imagined environments. When music moves, not only its meaning, but also its sound-structure, changes; so do the people who, in one way or another, are involved in this process. In the recently approved DFG-funded research project "Moving Music. Space, Meaning, Musical Transformation," which will be launched in January, 2013, we investigate these dynamics.

Project Staff: Prof. Dr. Birgit Abels will function as head of the project, supported by research assistant Charissa Granger. So far, the project has two associated members: Eva-Maria van Straaten, M.A. (Göttingen) and Dr. Wim van der Meer (University of Amsterdam). If you are interested in becoming a(n associated) member of the project, please have a look at our website (<http://www.uni-goettingen.de/de/365618.html>), check the call for applications below or contact us via mail.

CULTURAL MUSICOLOGY PANEL AT THE GFM CONFERENCE SEPTEMBER 2012

We are hosting a full-day panel on Cultural Musicology during the 15th International Conference of the Society for Musicological Research (GfM) that will take place at the University of Göttingen September 4–8, 2012. For more information and the full conference program, you are welcome to visit our conference website: <http://gfm2012.uni-goettingen.de>. The panel on Cultural Musicology will take place on Wednesday, September 5, 9.30 a.m. – 4.00 p.m. at the ZHG, Platz der Göttinger Sieben, Göttingen, Germany and is convened by Prof. Dr. Birgit Abels.

Panel Abstract: The term “cultural musicology” appears to have been coined as early as 1959 by Fidelis Smith:

Musicology, as theory, historical research and critical analysis, cannot do without the reality of music itself, and not merely by itself but as understood in the total cultural web of its particular period. Yet this is not enough [...]. In order to understand music fully, we must also do research and creative thinking in philosophy and the esthetics of world culture, in which music is an important factor.³

When Gilbert Chase used the term in 1975, he probably wasn't aware of Fidelis Smith's usage. Chase was uneasy about the term “Ethnomusicology” and suggested:

The term “ethnomusicology” seems rather restrictive in the context of its wide geographical, temporal, and cultural scope. [...] I favor the idea of an “ethnomusicology” of Western music; but I do not favor the terminology [...]. What we need is a term of larger scope that will contain the same idea—namely, the sociocultural approach to musicology. For this I propose the term “cultural musicology”—by analogy with “cultural anthropology.”⁴

A few decades later, in 2003, Lawrence Kramer brought up the term again, this time addressing “the fast-aging new musicology” and renaming it “cultural musicology.” He, too, did not refer to the earlier usage of the term and described it as follows:

Contrary to certain common objections, cultural musicology has never denied the existence of past interest in “extramusical” or contextual issues. Nor has it shown any lack of interest in, indeed fascination with, the internal dynamics of musical works or genres. But it breaks with earlier approaches, including the ethnomusicological approaches to which it has sometimes been compared by regarding music, not as a vehicle or reflection of a relatively stable set of social, cultural, or historical conditions, but as a form of human agency that shapes and intervenes in such conditions, and does so, not exceptionally, but as an ordinary consequence of musical practice.⁵

The term “cultural musicology” has been adopted by a few musicology departments across Europe (Amsterdam, Cambridge, Göttingen), and it seems to be rapidly gaining currency. Yet, it still lacks a clear definition. In this panel, we would like to discuss the possibilities and limits of a Cultural Musicology.

Confirmed Speakers: Birgit Abels (Georg-August University, Göttingen), Lawrence Kramer (Fordham University, New York), Henry Stobart (Royal Holloway, University of London), Tomie Hahn (Rensselaer Polytechnic Institute, Troy), Rafael Menezes-Bastos (Federal University of Santa Catarina, Florianópolis), Wim van der Meer (University of Amsterdam, Amsterdam), discussant: John Richardson (University of Turku, Finland).

³ Fidelis Smith, *The Place of Music in a Franciscan Vocation and Apostolate*, in: *Franciscan Studies* 19 (1959), pp. 150–168, here p. 161f.

⁴ Gilbert Chase, *American Musicology and the Social Sciences*, in: Barry S. Brook, Edward O.D. Downes & Sherman van Solkema (eds.), *Perspectives in Musicology*, W.W. Norton & Co.: New York 1975, pp. 202–226, here p. 220.

⁵ Lawrence Kramer, *Musicology and Meaning*, in: *Musical Times*, Summer 2003, pp. 36f.

For the full panel program with abstracts, please visit our website at:
<http://www.uni-goettingen.de/en/355776.html>.

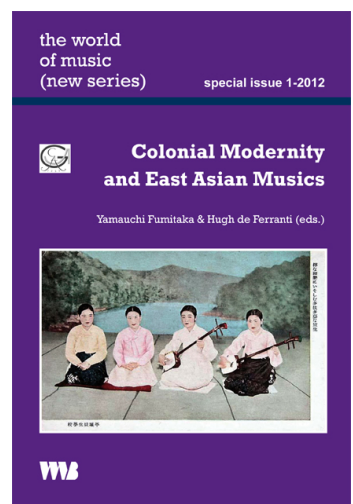
CALL FOR APPLICATIONS RESEARCH ASSISTANT: "THE PEASANT AND THE COURTESAN IN BOLLYWOOD: MUSICAL IDEAS TRAVELLING BACK AND FORTH BETWEEN FILM, 'FOLK' MUSIC, AND CLASSICAL MUSIC"

The Department of Musicology at the Georg-August-Universität Göttingen is looking to fill the position of *Research Assistant*. This position should be filled by 01.01.2013. The regular working hours will be 25.87 hours/week (65%) with a limited contract of 3 years. Salary: Pay grade 13 TV-L. The position's duties include in addition to working on a research project (working title: "The Peasant and the Courtesan in Bollywood: Musical Ideas Travelling Back and Forth Between Film, 'Folk' Music, and Classical Music"), teaching courses as defined in Section 31 of the Higher Education Act of Lower Saxony(NHG), administering examinations and working on research in the area of Cultural Musicology. The successful candidate will hold a highly qualified M.A. degree or a PhD in Musicology and have focused on research in Cultural Musicology or Ethnomusicology. The applicant's willingness to work as a member of the DFG-research group and high proficiency in the English language are required. This post is designed to foster young researchers and scientists and give the successful applicant the opportunity to pursue a doctoral or post-doctoral degree. Under special circumstances, the position is suitable for half-time. The University of Göttingen is an equal opportunities employer and places particular emphasis on fostering career opportunities for women. Qualified women are therefore strongly encouraged to apply as they are underrepresented in this field. Disabled persons with equivalent aptitude will be favoured.

Please send your application with the usual documents (also in electronic form) by October 15th, 2012 to Georg-August-Universität Göttingen, Dept. Of Musicology, Prof. Dr. Birgit Abels, Kurze Geismarstr. 1, D-37073 Göttingen, E-Mail: babels@gwdg.de. If you have any questions, please contact Prof. Dr. Birgit Abels (phone: *49-551-39-20139, e-mail: babels@gwdg.de).

JOURNAL THE WORLD OF MUSIC (NEW SERIES) LAUNCHED

the world of music (new series) is an international scholarly journal dedicated to reporting and reflecting current theoretical perspectives on and research in the field of the world's music and dance. While every issue is designed to focus on a specific topic, the world of music (new series) does not confine its attention to any single region or methodological approach. We publish original, and sometimes challenging, contributions from all over the world, aimed at musicologists and musicians, dance researchers, anthropologists, cultural studies and post-colonial studies scholars, and others. The articles contained in the world of music (new series) are informed by a variety of theoretical perspectives but devoted to a shared goal: understanding the musics of the world, their histories, and their manifold contexts. It is our aim to generate a productive and creative dialogue between music researchers in disparate locations and contexts.

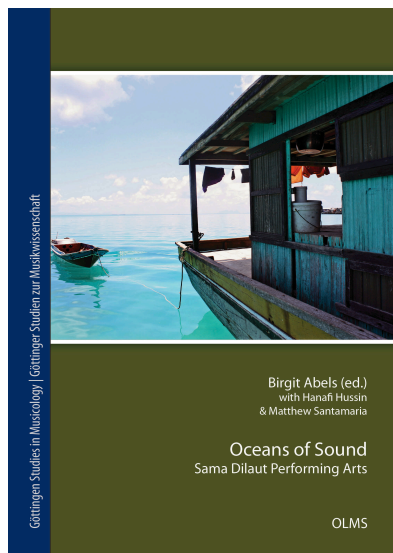


The journal is edited by Birgit Abels and co-edited by Barbara Alge. The editing of the book reviews is in the hands of Helena Simonett, Dan Bendrups is in charge of the recording reviews, and Frances Wilkins edits the website reviews. *the world of music (new series)* is published by VWB Verlag für Wissenschaft und Bildung (<http://www.vwb-verlag.com>).

The first issue of *the world of music (new series)* Volume 1, Issue 1 (2012) "Ensembles in the Contemporary Korean Soundscape" has been published in June 2012. In September, we will be publishing a special issue on "Colonial Modernity and East Asian Musics". Volume 1, Issue 2, which deals with "Music in Oman: Politics, Identity, Time, and Space in the Sultanate" will be published in December 2012. For more information on the journal and subscription, you can visit our website at www.journaltheworldofmusic.com. Back issues can be purchased from our publisher: www.vwb-verlag.com/fkat_p.html.

WEBSITE CULTURAL MUSICOLOGY LAUNCHED

We have launched the cultural musicology website. Here you can learn more about who we are and what we do, follow our research activities and conference participation, find out about future and past events and some useful links. You are welcome to visit this website at: <http://www.uni-goettingen.de/en/71294.html>.



AVAILABLE SOON: OCEANS OF SOUND. SAMA DILAUT PERFORMING ARTS

The edited volume "Oceans of Sound. Sama Dilaut Performing Arts", edited by Birgit Abels with Hanafi Hussin & MCM Santamaria and published by Olms (Hildesheim) within the Göttingen Studies in Musicology series, will be out soon. The book will be dedicated to anthropologist and Sama Dilaut researcher Alain Martenot († 2010). For more information about this book, its table of content and order information, please visit our website:

http://wwwuser.gwdg.de/~babels/Birgit_Abels/News/Artikelen/2012/6/30_Available_soon_Oceans_of_Sound.html.