

# Music Moves

## *Exploring Musical Meaning Through Spatiality, Difference, Framing and Transformation*

Organized by the  
DFG-project group "Moving Music. Meaning, Space, Musical Transformation"  
Musicology Department  
Georg August University Göttingen

in cooperation with  
The Center of Modern Humanities  
Georg August University Göttingen

Date: 19 & 20 June 2013  
Time: 10:00 – 17:30

### Conference Description

Music is movement. It moves through physical and virtual space, it moves people, and it stirs our *emotions*. Music, as organized sound, travels in space and time and so transforms along its trajectories. The act of musicking (Small: 1998) not only changes music, but also transforms those who engage in it. The intent of *Music Moves* is to analyze cultural transformation and the network of agents that contribute to this transformation through the lens of musicology.

The *Moving Music* conference serves to facilitate a systematic consideration of how musical ideas move back and forth between the people negotiating them and the ever-new environments through which these musical ideas travel as people and music move through physical, virtual and discursive spaces. To this end, the conference will engender discourse about, and analysis of, musical meaning (and by extension, meaning in music) and explore the transformational dynamics of meaning that occur as music travels through diverse spaces where they are framed<sup>1</sup> in different ways by different agents. In doing so, insight into the interconnectedness of musical meaning, musical movement and musical transformation will be sought through an exploration of concepts essential to it, such as spatiality, difference, framing, and other aspects related to music's mobility.

In short, the conference seeks to examine the effects of musics' moving through various spaces, and the effects these travels in turn have on music.

### References

Bal, Mieke. *Traveling Concepts in the Humanities: A Rough Guide*. Toronto: University of Toronto Press, 2002.

Small, Christopher. *Musicking: The Meanings of Performing and Listening*. Connecticut: Wesleyan University Press, 1998.

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<sup>1</sup> We use the terms "frame" and "framing" in the sense of Bal 2002.

## Structure of the Conference

The conference will be hosted by the DFG-project group "Moving Music. Meaning, Space, Musical Transformation",<sup>2</sup> and co-organized by the University of Göttingen's Center of Modern Humanities.<sup>3</sup> Conference participants will include a number of internationally renowned invited speakers and a number of young researchers. Speakers will be asked to circulate their paper four weeks (15 May 2013) prior to the conference; during the conference itself, they will give a short presentation on their subject as well as engage in roundtable discussions with each other. Sessions are organized around specific theoretical issues, consist of three presentations, and will each be followed by a roundtable discussion on the theoretical framework in question. This is specifically designed to foster discussion on concepts crucial to musical meaning, movement and transformation: spatiality, framing, and difference. Such a format puts emphasis on discussion rather than the sole presentation of papers, which reflects the workshop-oriented character of the conference.

Please submit your proposal (max. 300 words) with a short biography (max. 150 words) to Charissa Granger at [charissa.granger@phil.uni-goettingen.de](mailto:charissa.granger@phil.uni-goettingen.de). The deadline for submission is 17 March 2013. Papers presented at this conference will be invited to contribute to an edited volume.

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<sup>2</sup> See <http://www.uni-goettingen.de/de/365618.html>.

<sup>3</sup> See <http://www.uni-goettingen.de/en/86832.html>.

## **Panel Titles and Outline**

### **Musical Meaning and Movement: Sounding Out Musical Change**

Having systematically considered the contribution of spatiality, framing, and difference to the transformation of music and musical meaning, in the final panel we will turn our attention to the conference's red thread: the interdependency of movement and musical meaning. Music engages with encountered cultural environments as it moves, and the people involved in musicking in turn interact with both the transformations ensuing from this process and the environments themselves. In this closing panel, therefore, we seek to comprehend the meaning(s) that these affordances suggest by exploring the transformative dynamics of musical meaning and movement.

### **Music and Space: Understanding Spatiality Through the Trajectories of Music**

In moving, music travels through space, and aids in its construction. At the same time it is bound to our imaginations of space as it becomes intrinsically related to or disconnected from particular perceptions of place. Additionally, music itself can be considered in spatial terms: it is a space in which we experience, reflect upon and negotiate ideas about both individual and collective identities. Locating this panel at the interface of musicology and spatial theory, we will consider diverse ways in which music and thinking through music can inform our understanding of spatiality and vice versa.

### **Music, Difference and New Spaces: Identifying Dynamics of Musical Transformation**

Musical change results from hybridization, which in turn results from musics' encounter with difference during its travels across physical and discursive spaces. In the course of this movement, both the musics themselves, and the people who make it, happen upon new possible meanings, and new possible frames for musicking. This process is not continuous and linear but unpredictable and volatile; it takes place in various real and imagined environments that may be considered thirdspace (*cf.* Bhabha 1994). At the same time this process contributes to the production of that very space. Drawing on the systematic theorizing of spatiality and framing in the preceding two panels, in this panel, we will analyze music's ability to produce thirdspace, and explore how thirdspace impacts musicking.

### **Shaping Music: Exploring Musical Realities Through the Concept of Framing**

In analyzing musical meaning, especially as the musics of the world travel, the concept of framing will enable an analysis of the attributed meanings and power relationships that physical performance spaces provide. In this panel we seek to explore the analytical potential of the concept of framing. We will foreground the analysis of musics' situation in both discourse and performance practices, as well as the question of how musicking comes to produce meaning(s). In the cultural analysis of music, framing mediates between auditory and discursive imaginations. It moderates between the listeners' involvement and the production of the performance space. By drawing on and broadening Bal's concept of framing, in this panel we will explore the ways in which musics come to be framed as they move, as well as how our own theoretical framing contributes to our understanding of musics.

## Detailed Outline of the Conference

19th June 2013

<b>Time</b>	<b>Panel</b>	<b>Speakers</b>	<b>Respondent</b>	<b>Chair</b>
<b>10.15</b>	<b>Introduction</b>	<b>Prof.Dr. Birgit Abels</b>		
10.30 – 12.00	Meaning & Movement	Philip V. Bohlman Barbara Titus Nannette de Jong	Simon Waters	Birgit Abels
12.00 – 12.30	Coffee			
12.30 – 13.30	Panel 1 Roundtable			
13.30 – 15.00	Lunch			
15.00 – 16.30	Spatiality	Birgit Abels Edwin Hill Eva-Maria van Straaten	Thomas Hilder	Friedlind Riedel
16.30 – 17.00	Coffee			
17.00 – 19.00	Panel 2 Roundtable			
19:30	Dinner at Bullerjahn			

20th June 2013

<b>Time</b>	<b>Panel</b>	<b>Speakers</b>	<b>Respondents</b>	<b>Chair</b>
10.00 – 11.30	Difference	Gregory Booth Gerlinde Feller John Richardson	Patrick Eisenlohr	Ferdia Stone-Davis
11.30 – 12.00	Coffee			
12.00 – 13.00	Panel 3 Roundtable			
13.00 – 14.30	Lunch			
14.30 – 16.00	Framing	Irfan Zuberi Andree Grau Charissa Granger	Andreas Waczkat	Cornelia Nuxoll
16.00 – 16.30	Coffee			
16.30 – 18.00	Panel 4 Roundtable			