

Application for
SUPPORT FOR NETWORKING ACTIVITIES
for PhD Students

Networking Workshop:
**“Graduate Studies in Cultural Musicology;
Concepts, Methods, Subjects”**

Location:

Department of Musicology,
Kurze Geismarstr. 1,
D-37073, Göttingen, Germany

Date:

5–7 August 2014

Main applicant:

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Co-Applicants (GSGG-members)

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Short description of Aims of the Networking Activity

The steady worldwide growth of cultural studies and cultural analysis as trans-disciplinary fields of study, have provided cultural musicology with important new tools for critical analysis of as well as innovative conceptual approaches to musical practices. While the Georg-August-University of Göttingen is currently the only university with a cultural musicology research and teaching profile within Germany, cultural musicology is increasingly becoming institutionalized internationally on the level of B.A. and M.A. (Amsterdam (the Netherlands), Turku (Finland), Cambridge (UK), UCLA (USA) and Göttingen). At the same time, cultural musicology has provided for growing amounts of networking opportunities for scholars from the postdoctoral level onwards. Conferences with invited senior speakers on the topic were recently organized in Amsterdam (2014) and Göttingen (2012) and an edited volume with invited (mostly senior) authors will be published in 2014 (B. Abels Ed.). While these activities are without a doubt extremely valuable for the development of this trans-disciplinary field of study, they leave a gap with regards to the networking opportunities for the doctoral students working within this particular branch. The here applied for international doctoral workshop “Graduate Studies in Cultural Musicology; Concepts, Methods, Subjects” makes an initial step towards filling this gap by – for the first time – bringing together twelve international doctoral students working within the broad field of cultural musicology. Providing these doctoral students as well as other interested doctoral and post-doctoral members of the GSGG with an opportunity for in-depth discussion of the concepts, methods and subjects emerging from the various dissertation projects presented during the seminar, the workshop is designed to explore possible commonalities in research subjects, as well as examine and critically discuss potential theoretical and methodological common grounds. As the workshop is explicitly open for non-musicology doctoral and postdoctoral members of the GSGG, the workshop also aims at exploring overarching research interests between the members of the GSGG interested in trans-disciplinary research, cultural theory and cultural analysis. In addition, the workshop seeks to develop a more formalized international network on the graduate level, by establishing a number of international peer working groups based on the commonalities found during the workshop. Finally, the workshop is a platform to discuss potential future collaborations based on common interests found during the workshop, such as the co-organization of international (graduate) conferences and workshops, joint publications, the establishment of an online network in the form of a mailing list and website, and the development of the participants’ (potentially joint) post-doctoral research projects.

Workshop Description

The workshop is designed to last for 2,5 days, and consists of different types of sessions, each with a specific aim. The first type of sessions is designed for a presentation of the dissertation

topics (twenty minutes per person), followed by questions and critical discussion (twenty-five minutes per person). In order to make the workshop as productive as possible, each of the participants is asked to send around a (maximum ten pages) description of their dissertation project two weeks prior to the event, consisting of its main theoretical concepts, approaches and methods, as well as the current state of the project. Participants are expected to have read these documents in preparation for the workshop, so that the presentations are meant as an elaboration on and (audio-visual) illustration of the research project introduced in these documents. The presentation sessions are structured on the basis of expected commonalities within research themes, approaches and methods, based on the dissertation topics listed in the below. After all participants have presented their dissertation research, one session is dedicated to a plenary discussion aimed at identifying the main theoretical, methodological and subject-related commonalities found between the various dissertation projects.

The two following sessions are working group sessions. During these sessions, the participants are divided into smaller working groups, based on the commonalities identified within the prior session. The first of these two working group sessions focuses on the conceptualization and establishment of international peer groups, which aim at regularly reading and commenting on each others papers and/or dissertation chapters, providing feedback for conference papers and simply providing each other support in the inevitable moments of dissertation crisis. In addition, this session aims at exploring the potentialities of founding a mailing list and/or an online discussion platform, such as a forum or a web log. The second of these working group sessions aims at discussing future international collaborations on topics of common interest. These include the organization of (graduate) conferences and workshops, potentially co-authored or co-edited publications, as well as the identification of other possible persons and institutions of interest for the strengthening of the – during the workshop established – network. During the workshop's final session, the outcomes of these two working group sessions are presented and discussed. A preliminary overview of the workshop program can be found in the below.

Expected Outcome of the Networking Activity

The workshop is meant to establish an international network of – at the moment still rather scattered – doctoral students working within the area of cultural musicology and cultural analysis, as well as to explore potentials for future strengthening of this network, both within the GSGG as well as on the international level. Through an identification of common research subjects, interests, theoretical approaches and methodological issues, the workshop examines different forms of potential collaborations, such as co-organization of workshops and conferences, co-authored publications and peer mentoring.

Program International Networking Workshop

“Graduate Studies in Cultural Musicology; Concepts, Methods, Subjects”

5th August 2014

09:30 – 09:45	<i>Coffee and Registration</i>
09:45 – 10:00	Welcome (Eva-Maria van Straaten)
09:30 – 11:00 Session 1 (Mod. Eva-Maria van Straaten)	<p>Serbia’s Exit and Guča Trumpet Festivals as Micro-National Spaces: Between Nation Building and Nation Branding Jelena Gligorijevic (Turku)</p> <p>Discourses of Authenticity: A Case Study of Worldviews in Finnish Underground Rap Music Inka Rantakallio (Turku)</p>
11:00 – 11:30	<i>Coffee</i>
11:30 – 13:00 Session 3 (Mod. Christine Hoppe)	<p>Religious music as cultural property within the space of communication of the “personal union” Johanna Schatke (Göttingen)</p> <p>Contrapuntal Analysis and Musical Performance: Edward Said’s Writings on Music Wouter Capitain (Amsterdam)</p>
13:00 – 14:30	
14:30 – 16:00 Session 2 (Mod. Andreas Waczkat)	<p>Mood Setting and Beyond: Music, Narrativity and Seriality in Ramayan and Mahabharat Britta Lesniak (Göttingen)</p> <p>Tales for Ear: Narrative Strategies of Soundtrack in Finnish Fairy Tale Films for Children Sanna Qyick (Turku)</p>
16:00 – 16:30	<i>Coffee</i>
16:30 – 18:00 Session 4 (Mod. Jelena Gligorijevic)	<p>Tunes of Tradition, Beats of Modernity? Hindi Film Songs Traveling Back and Forth between Mumbai, Bihar, and Mauritius Gerlinde Feller (Göttingen)</p> <p>Plenary discussion 1: Commonalities in Concepts, Methods, Subjects</p>
18:30 onwards	Workshop dinner at Felini

6th August 2014

10:00 – 11:30 Session 5 (Mod. Gerlinde Feller)	The producer as creative agent: Studio production and cultural space in three case studies Tuomas Auvinen (Turku) The Mechanics of Musical Interaction and Musical Change in Rock ‘n Roll Barron Mosher (Amsterdam)
11:30 – 12:00	Coffee
12:00 – 13:30 Session 6 (Mod. Britta Lesniak)	The Sangeet Atlantic; Dynamics of Heritage, Power and Knowledge in Hindustani Classical Music Eva-Maria van Straaten (Göttingen) Kinking the beat: Sadomasochistic erotica in audiovisual popular music performances Anna-Elena Pääkkölä (Turku)
13:30 – 15:00	Lunch
15:00 – 16:00 Session 7 (Mod. Anna-Elena Pääkkölä)	Plenary discussion 2: Commonalities in Concepts, Methods, Subjects
16:00 – 16:30	Coffee
16:30 – 17:30	Group work 1: potential collaborations peer-to-peer groups and establishment online networks
18:30 onwards	Workshop dinner at T-Cafe

7th August 2014

Time	Name and topic
10:00 – 11:30	Group work 2: potential collaborations organization workshops, conferences
11:30 – 12:00	Coffee
12:00 – 13:30	Plenary closing session: short presentations of outcomes group work 1 and 2 and outlook