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Book of Abstracts

isaScience 2018 Conference

**Participatory Approaches
to Music & Democracy**

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Performing Arts Vienna

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Table of Contents

Preface	5
Welcome address	5
Foreword	6
Program overview	7
Abstracts in alphabetical order	13
Akan, Batuhan K. and Gedik, Ali C.	15
Bargrizan, Navid	16
Best, Katelyn.....	17
Brennan, Matt	18
D'Amato, Francesco	19
Daniel, Ondřej	20
Dragičević Šešić, Milena	21
Dralle, Kira A.	22
Dražić, Lena	23
Dupuis-Désormeaux, Nathalie	24
Fent, Julia	25
Ferreiro Carballo, David	26
Grill, Thomas and Schilling, Almut.....	27
Grozdanova, Marina	28
Gruber, Gerold, & Anton, Ulrike, & Haas, Michael	29
Györek, Petra	30
Helmersson, Linnea	31
Hesmondhalgh, David	32
Kaimaki, Katerina.....	33
Kaitajärvi-Tiekso, Juho	34
Keylin, Vadim	35
Kolltveit, Gjermund	36
Lambe, Ryan.....	37
Lüneburg, Barbara	38
Martínez, Sara.....	39
Michel, Mélodie.....	40
Pichler, Michaela.....	41
Prichard, Laura	42
Prud'homme, Gabrielle.....	43
Raha, Pratyay	44
Rákai, Zsuzsanna.....	45
Reich, Natascha.....	46
Rickwood, Julie	47
Siefert, Marsha.....	48
Silva, Julieta.....	49
Sprengel, Darci	50

Stini, Sandra	51
Świtała, Adam.....	52
Synakewicz, Roman	53
Timčíkova, Zuzana.....	54
Toelle, Jutta.....	55
Usner, Eric Martin	56
Ventura, António	57
Vuletic, Dean.....	58
Wolf, Jonas	59
Wong, Deborah.....	60
Zehetmayer, Sophie.....	61
Additional Program.....	62

Preface

The arts and culture make an indispensable contribution to the general welfare of a society, and a society's political system plays a pivotal role in their development. In the Republic of Austria's jubilee year, the 28th International Summer Academy of the mdw – University of Music and Performing Arts Vienna will set out to examine this interrelationship with its theme of "Music and Democracy".

We can thus look forward to numerous intellectually and musically fascinating lectures, concerts, and discussions ensconced in the unique natural setting of the Semmering region – thanks to all of which isa's 2018 edition will once again offer an outstanding opportunity for exchange and networking with musicians and researchers from Austria and abroad. I look forward to the numerous interesting events, and in the name of the mdw's entire rectorate team, I wish all of the isaScience speakers and participants a successful summer conference of 2018!

Ulrike Sych
Rector of the mdw

Welcome address

The 28th edition of mdw's summer academy tackles questions of music's role in society in general, conditions and processes of artistic production and attitudes in performance, interpretation, and perception, the key theme being "Music and Democracy".

Triggered by the commemoration of a multitude of important incidents and changes of the last century (in particular 1918, 1938, 1948 to 1968) we intend to investigate interdependencies and relations between music and society far beyond mere historical reflection.

Over the past five years isaScience has successfully established itself as an indispensable part of isa and I am extremely happy to welcome an impressive international research community to a conference full of thrilling contributions!

The list of topics covered by the keynotes, paper presentations, and discussions shows the profound and multifaceted approach of this year's leading team – many thanks for this!

Let us experience days of new insight and fruitful exchange of knowledge in a unique environment which combines wonderful nature and cultural importance!

Johannes Meissl
Artistic Director of isa – International Summer Academy of the mdw

Foreword

Participatory Approaches to Music and Democracy focusses on music as a resource for societal transformation processes. Over the last few decades, a rich body of literature has explored how individuals and groups used and still use music as a resource to achieve social, cultural and political participation and to bring about social change in society. The resulting field of research is concerned with music and the arts, and their socio-political, ideological and cultural implications. Studies have investigated the use of music by political groups and parties in the past and present that impose authoritarian, neoliberal or even fascist political ideas, but are also concerned with the promise and myth of democratization through technology regarding music production, distribution and reception/appropriation.

This year's isaScience appears in the new format of an international conference, presenting 60 contributions of theoretical and empirical research from the fields of music ethnology, music sociology, musicology, cultural policy and management, audiovisual, film and theatre studies, culture and media studies, performance studies, disability and deaf studies, history, literature, gender studies, music education, composition theory, empirical aesthetics, artistic research as well as East European studies. Participants from over twenty countries worldwide will exchange, discuss and hopefully challenge well-established views on participatory approaches to music and democracy on an equal footing, regardless of their different academic affiliations, degrees and disciplines.

The organisation of the 6th isaScience conference was a challenging and inspiring work alike. Its realisation would not have been possible without the financial framework of the isa – International Summer Academy of the University of Music and Performing Arts Vienna and the funding of the Provincial Government of Lower Austria. We would particularly like to thank Mag.^a Ulrike Sych, rector of the university, and Prof. Johannes Meissl, artistic director of the isa – International Summer Academy of the mdw. Furthermore, we would also like to thank Mag.^a Therese Kaufmann, head of the department of research support at the mdw, the isa staff as well as the isaScience coordinators Dr.ⁱⁿ Karoline Feyertag and Mag. Ferdinand Raditsch.

However, a conference relies not only on financial support and reliable cooperation, but also on the rich and intensive scholarly contributors, because only their presentations will make the conference a successful event. We therefore would like to thank all participants of the isaScience 2018 and especially our keynote speakers Milena Dragičević Šešić, David Hesmondhalgh, Marsha Siefert and Deborah Wong. We wish all the participants and their accompanying persons a pleasant stay in the beautiful surroundings of Reichenau an der Rax, and hope that you will find the Conference stimulating and rewarding in many ways.

Dagmar Abfalter, Marko Kölbl, Rosa Reitsamer, Fritz Trümpi

Program overview

Friday, 10 August 2018

10:00-11:00	Registration
11:00-11:30	Opening & Welcome Address isa Science 2018
	Panel: Music and Activism <i>Chair: Ursula Hemetek</i>
11:30-12:00	Roman Synakewicz <i>Music and Activism – A Discussion on Liberal and Anarchic Ideas in Hardcore Punk</i>
12:00-12:30	Pratyay Raha <i>The Role of Music Activism (IPTA) in the Indian Freedom Movement. From Colonialism to a Post-Colonial Context</i>
12:30-13:00	Gjermund Kolltveit <i>Political Activism and the Green Musical Wave in Norway</i>
13:00-14:30	Lunch at Hotel Marienhof
	Panel: Music Education <i>Chair: Cornelia Szabó-Knotik</i>
14:30-15:00	Sandra Stini <i>Towards Musical Democracy – Creating Musical Capabilities</i>
15:00-15:30	Eric Martin Usner <i>Teaching in Real-Time: Toward Ethnographic, Collaborative, Inclusive Pedagogies of World Music</i>
15:30-16:00	Julia Fent <i>Making Expression through Music Accessible to Everyone? Critical Reflections on What is Taken for Granted in Music Therapy</i>
16:00-17:00	Get-together meeting
	Keynote Lecture: David Hesmondhalgh <i>Chair: Rosa Reitsamer</i>
18:00-19:30	David Hesmondhalgh, University of Leeds, United Kingdom <i>Musical Production and Consumption in the Age of Streaming: Did Digitalisation Lead to Democratisation?</i>
19:30	Dinner

Saturday, 11 August 2018

09:00-09:30	Panel: Participatory Audiences <i>Chair: Therese Kaufmann</i>
	Jonas Wolf <i>How (Not) to Activate the Listener – Political Significance and Agency in Relational and Participatory Music Practices on YouTube</i>
09:30-10:00	Matt Brennan <i>Participatory Music Research for Whom? An Analysis of the UK Live Music Census and its Impact</i>
10:00-10:30	Jutta Toelle <i>Democracy in the Concert Hall?</i> <i>Participatory Projects in the Contemporary Music Scene</i>
10:30-11:00	Vadim Keylin <i>Political Affordances in Participatory Sound Art</i>
11:00-11:30	Coffee Break
11:30-12:00	Panel: Propaganda, Radical Resistance, or Complicity? A Comparative Analysis of the Politics of Music, Community, and Resistance <i>Chair: Deborah Wong</i>
	Kira Dralle <i>Ten Percent Syncopation: the Violent Transformation of Politically Subversive Jazz into State Propaganda in the Third Reich</i>
12:00-12:30	Ryan Lambe <i>Resistance, Rallying Call, or What?: (Anti)Neoliberal Activism and Performance in Queer Open Mics</i>
12:30-13:00	Mélodie Michel <i>Early Musicians: Rebels, Victims, or Forerunners?</i>
13:00-14:30	Lunch at Hotel Marienhof
14:30-15:00	Panel: Musical Protest <i>Chair: David Hesmondhalgh</i>
	Navid Bagrizan <i>Forty Years of Socio-Political Protest: Roger Waters' Concept Albums as Manifesto against Indifference</i>
15:00-15:30	Sara Martínez <i>Bob Dylan's Chimes of Freedom: Dualism in the Democratization of American Pop Culture</i>
15:30-16:00	Darci Sprengel <i>The Politics of Egyptian Hip Hop as a Revolutionary Force in Post-Uprisings Egypt</i>
16:00-16:30	Coffee Break

<p>18:00-19:30</p>	<p>Keynote Lecture: Marsha Siefert <i>Chair: Fritz Trümpi</i> Marsha Siefert, Central European University, Budapest <i>Bootleg Opera and Ribs of Rock: Piracy, Participation and Politics in 20th-Century Sound Recording</i></p>
<p>19:30</p>	<p>Dinner</p>

Sunday, 12 August 2018

<p>09:00-09:30</p>	<p>Panel: Anti-democracy <i>Chair: Marsha Siefert</i> David Ferreiro Carballo <i>The National Society of Music and the Democratization of Spanish Music between 1915 and 1922: Reality or Fallacy?</i></p>
<p>09:30-10:00</p>	<p>Gabrielle Prud'homme <i>Commemorating Giuseppe Verdi under Fascism: The Celebrations of 1941</i></p>
<p>10:00-10:30</p>	<p>Ali C. Gedik <i>Musical Reflections on the Discussions of Democracy in Turkey: The Replacement of Chopin's Funeral March with İttri's Segah Tekbir</i></p>
<p>10:30-11:00</p>	<p>Zsuzsanna Rákai <i>Criticism or Censorship? – Relation between Aesthetic Judgement and Cult in Hungarian Music in the Interwar Period</i></p>
<p>11:00-11:30</p>	<p>Coffee Break & isa Matinée at Schloss Rothschild (see page 62)</p>
<p>11:30-12:00</p>	<p>Panel: Technology, Cultural Policy & Democracy <i>Chair: Dagmar Abfalter</i> Francesco D'Amato <i>Democratization and DIY Careers in the Music Field. The Pros and Cons of Digital Platforms Experienced by Long-Time Independent Musicians</i></p>
<p>12:00-12:30</p>	<p>Juho Kaitajärvi-Tiekso <i>Contextualising the Accounts of Technological Democratisation of Music Production</i></p>
<p>12:30-13:00</p>	<p>António Ventura <i>The Visual Discourse in Ethnographic Research: Sharing Academic Knowledge</i></p>
<p>13:00-14:30</p>	<p>Lunch at Hotel Marienhof</p>
<p>14:30-15:00</p>	<p>Panel: Empowerment and Representation <i>Chair: Milena Dragičević Šešić</i> Michaela Pichler <i>Othering through Gender, Empowerment through Music. Austrian All-Female-Bands in the Context of Independent Music</i></p>
<p>15:00-15:30</p>	<p>Julie Rickwood <i>Mapping Popular Music Exhibitions in Australia</i></p>

15:30-16:00	Katelyn Best <i>Expanding Musical Inclusivity: Challenging Constructions of Music and Deafness through Deaf Hip Hop Performance</i>
16:00-16:30	Coffee Break
16:30-18:00	Panel & Round Table: Musical Exodus: exil.arte <i>Chair: Fritz Trümpi</i> Gerold Gruber <i>exil.arte Center, mdw - University of Music and Performing Arts, Vienna</i> Ulrike Anton <i>exil.arte Center, mdw</i> Michael Haas <i>exil.arte Center, mdw</i>
18:00-18:30	Break
18:30-20:00	Keynote Lecture: Deborah Wong <i>Chair: Marko Kölbl</i> Deborah Wong, University of California, Riverside <i>Cultural Democracy, Self Determination, and Asian American Arts Activism</i>
20:00	Dinner

Monday, 13 August 2018

	Panel: Destructing Traditions <i>Chair: Fritz Trümpi</i>
09:00-09:30	Sophie Zehetmayer <i>The Compositional Work between Culture Industry and the Collective. A Reexamination of Adorno's Interpretation of Mahler</i>
09:30-10:00	Marina Grozdanova <i>La Révolution Sonne / Revolution Sounds: The Social Body as Producer of Sound Gestures and Gestures of Revolution in the Film One + One by Jean-Luc Godard</i>
10:00-10:30	Katerina Kaimaki <i>Music in the Face of Death: Women's Sacrifice and Musical Resistance – Two Historical Examples</i>
10:30-11:00	Laura Prichard <i>What Does Revolution Sound Like? Dada and Futurist Soundscapes in Eastern Europe and Berlin</i>
11:00-11:30	Coffee Break

	Panel: Participatory Approaches to Music in Eastern Europe <i>Chair: Rosa Reitsamer</i>
11:30-12:00	Zuzana Timčíková <i>Independent Theatres and Cultural Centres as a Result of Public Engagement in Democratic Slovakia</i>
12:00-12:30	Dean Vuletic <i>The Intervision Song Contest: Popular Music and Democratization in the Eastern Bloc</i>
12:30-13:00	Adam Świtała <i>Participatory Approach in Music Education. A Case Study</i>
13:00-14:30	Lunch at Hotel Marienhof
	Panel: Ambivalent Appropriations of Music <i>Chair: Marko Kölbl</i>
14:30-15:00	Ondřej Daniel <i>“Dance Hardbass with Us and Don’t Take Drugs”: Transnational Circulation of Far-right Ideology Through Music and Dance</i>
15:00-15:30	Linnea Helmersson <i>Swedish Folk Dance and Folk Music as a Contested and Politicized Scene</i>
15:30-16:00	Natascha Reich <i>Sounds of Power – Missionary Pipe Organs and Andean Resistance</i>
16:00-16:30	Julieta Silva <i>“Traditional Music” on the Construction of Contestation Alternatives to Hegemonic Discourse: The Influence of Michel Giacometti in the Action of GEFAC in Portugal</i>
16:30-17:00	Coffee Break
	Keynote Lecture: Milena Dragičević Šešić <i>Chair: Dagmar Abfalter</i>
17:00-18:30	Milena Dragičević Šešić, UNESCO Chair Cultural Policy and Management, University of Arts, Belgrade <i>Citizenship, Artistic Counterpublics, Participatory Arts and Activism: Sounds of Democracy – Sounds of Counterpublics</i>
18:30-19:30	Dinner and Get-together
19:30	isa Opening at Schloss Reichenau (see page 62) <i>Keynote Philipp Blom</i>

Tuesday, 14 August 2018

	Project Presentation at Schloss Reichenau <i>Chair: Karoline Feyertag</i>
10:30-11:00	Barbara Lüneburg <i>TransCoding – From ‘Highbrow Art’ to Participatory Culture</i>
11:00-11:30	Thomas Grill and Almut Schilling <i>Libre Tools and Strategies Embracing the Temporal Deterioration of Digital Audio</i>
11:30-12:00	Coffee Break
	Panel: Composition & Democracy at Schloss Reichenau <i>Chair: Yann Robin</i>
12:00-12:30	Lena Dražić <i>The Heroic Individual and Manipulated Society: Helmut Lachenmann’s Writings in the Light of 1968</i>
12:30-13:00	Nathalie Dupuis-Désormeaux <i>Dialogism Applied to Music Composition: A Social Gesture towards Democracy</i>
13:00-13:30	Petra Györek <i>Middle East and West – Connection Lines in Contemporary Compositions by Klaus Huber and Samir Odeh Tamimi</i>
13:30-14:30	Shuttle to Loos-Haus
14:30-16:30	Late Lunch at the Loos-Haus
16:30-18:00	Shuttle back to Hotels/train station
18:30	isa Film Event Part I at the Thalhof in Reichenau (see page 62 and 63) Michael Hudecek: <i>Voices, Voices, Voices of Dissent</i> 77 min., 2014
20:30	isa Film Event Part II: Presentation of Short Films by students of Film Academy Vienna on this year’s theme of “Music & Democracy”

Abstracts in alphabetical order

Akan, Batuhan K. and Gedik, Ali C.

Sunday, Aug 12, 2018, 10:00-10:30: Panel *Anti-democracy*

Musical Reflections on the Discussions of Democracy in Turkey: The Replacement of Chopin's Funeral March with Itri's Segah Tekbir

Dokuz Eylül University, Turkey

Turkey, as of recent, is experiencing a radical transformation of structures and values. This process corresponds with a historical turning point where relations between popular and dominant culture are reshaped and transformed as defined by Stuart Hall. Of course, it is not possible to argue that this process is either fully completed, or undertaken without any resistance. This process began as a consequence of promises made by the government elected in 2012 as concerns democratization of Turkey; targeting membership of the European Union, reduction of political power of military forces, a political solution to the Kurdish problem, freedom for Islamic values against secularism, and economical improvements. In this sense, the late bourgeois revolution of 1923 against imperialism, and the Ottoman Empire and its political, cultural, and economical institutions founded during the early republican era (until 1938), were regarded as the main obstacles against this democratization process. This period and its somehow still surviving values and institutions were considered to be totalitarian and thus anti-democratic, and were a result of modernization and westernization processes imposed on the popular classes by a handful of elitists. However, current governmental politics, recently garnering 50% support in the last elections, are gradually shifting toward neo-Ottomanism and becoming more criticized by a wide range of political parties and actors who once supported the new government. Therefore, discussions of democracy have again become a hot topic in Turkey. One of the striking musical reflections of this process is the replacement of Chopin's "Funeral March" with Itri's (1640-1712) "*Segah Tekbir*", a song from Ottoman traditional art music. The "Funeral March" has been performed by military bands as the official funeral march of the state since 1932. Although "*Segah Tekbir*" is usually performed with traditional instruments accompanying voice, since 2017 it is being performed instrumentally by the same military bands with a new music arrangement. In this presentation we will present our case study on military funerals and discuss it within the context of ritual theories. Finally, we will discuss the change of the military march as a musical sign of change of official ideology, and the therefore resulting changes in popular and dominant cultures.

Selected Bibliography:

Bell, Cathrine. 2009. *Ritual Teory, Ritual Practice*. New York: Oxford University Press.

Gedik, Ali C. 2017. "Introduction: Struggling with and Discussing a 'Republic' through Popular Music." In *Made in Turkey: Studies in Popular Music*, edited by Ali C. Gedik, 1-20. New York, London: Routledge.

Hall, Stuart. 2006. "Popular Culture and the State." In *The Anthropology of the State: A Reader*, edited by Aradhana Sharma and Akhil Gupta, 360 – 380. Oxford: Blackwell Publishing.

Biographies:

Batuhan K. Akan is MSc. Candidate in department of musicology at Dokuz Eylül University. He has graduated as band conductor from Hacettepe University Ankara State Conservatory in 2009. He is currently working as a band conductor at Turkish Armed Forces.

Ali C. Gedik is associate professor of musicology at Dokuz Eylül University. He is the co-founder and sciences editor of the *Journal of Interdisciplinary Music Studies*. He is the president of *Society of Interdisciplinary Musicology* by 2016 and the secretary of the Turkish IASPM branch since 2009. He is the editor of the books *Marxist Inquiries on Science: Marxism and Two Cultures* (2015) published in Turkish and *Made in Turkey: Studies in Popular Music* (2017) published by Routledge.

Bargrizan, Navid

Saturday, Aug 11, 2018, 14:30-15:00: Panel *Musical Protest*

Forty Years of Sociopolitical Protest Music: Roger Waters Concept Albums as Manifesto against Indifference

University of Florida, United States

Roger Waters's concept albums with- and post-Pink Floyd demonstrate his protest against indifference. While *Dark Side of the Moon* (1973) dissects the consequences of modernity, *Animals* (1977) transfigures George Orwell's anti-Stalinist discourse in *The Animal Farm* to a satirical examination of capitalism. Waters followed the path of sociopolitical criticism also in *The Wall* (1979) and *The Final Cut* (1983), as much as in his solo projects *Radio K.A.O.S* (1987) and *Amused to Death* (1992). Twenty-five years after *Amused to Death* and forty years after *Animals*, in June 2017 Waters released *Is This the Life We Really Want?* (*ITLWRW*), protesting indifference to catastrophes in the world. While Waters's earlier solo albums received negative receptions proving to be commercial failures, journalistic media, including *Rolling Stone* and *The Guardian*, deemed *ITLWRW* a milestone. I examine the logic for the conflicting reception of Waters's new album and his previous solo works, although they all explore analogous sociopolitical issues. An array of elements has prompted the favorable reception of *ITLWRW*. Along with the timeliness of the album – crafted as reaction to the rise of a kleptocratic government in the United States and chauvinistic streams in Europe such as Brexit, as well as a web of allusions to Waters's earlier works evoking a sense of nostalgia – *ITLWRW* implores “plurality.” Reflecting Hannah Arendt's concept of “pluralism,” an integral tool with which she analyzed the post-WWII human condition, I establish that *ITLWRW* resonates with Arendt's theory, where she states: “Action, the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human condition of plurality, to the fact that men, not Man, live on the earth and inhabit the world.” Both Arendt's concept and Waters's protest music articulate that morality should stand at the heart of social action against callousness.

Biography:

Navid Bargrizan is visiting assistant professor of music composition and adjunct lecturer of general humanities at the University of Florida. He received PhD, M.A. and B.A. degrees in musicology, art history, and composition, from the same University and *Universität Hamburg*. Bargrizan's publications have appeared in *Systematische Musikwissenschaft: Popular Music Studies Today*, *Journal of the Society for American Music*, *Müzik Bilim Dergisi: Journal of Musicology*, and *econtact! Online Journal for Electroacoustic Practices*. He has presented papers at several conferences in Germany, Austria, Turkey, Canada, and USA. Bargrizan is the composer-in-residence of Harn Museum of Art in Gainesville, Florida.

Best, Katelyn

Sunday, Aug 12, 2018, 15:30-16:00: Panel *Empowerment and Representation*

Expanding Musical Inclusivity: Challenging Constructions of Music and Deafness through Deaf Hip Hop Performance

Johannes Gutenberg University Mainz, Germany

The terms “music” and “deaf” when brought together in discourse may, at first glance, appear to be an oxymoron. After all, phrases such as “being tone-deaf,” “having an ear for music,” or being able to “play by ear” produce hearing centered constructions of music that assign value to the ear and its reception of aural sound. Furthermore, the way music is classified, produced, packaged, and sold caters to aural reception, placing aural senses at the forefront of musical experience. Yet, within the context of Deaf culture – a linguistic minority defined by the use of sign language as its primary language, notions of “music” take on new meaning as musical experience is expanded to other sensory realms of the body. Since Deaf individuals do not rely on their ears to navigate the world around them, concepts commonly associated with the ear, such as “hearing” or “sound,” are adapted to Deaf sensibilities and expanded to a visual and tactile sensory realm. Despite this culturally relative construction, music in Deaf culture has been dominated and suppressed by hegemonic thought that has conventionally delegitimized Deaf musical expression. Yet, Deaf musicians have been able to individually and collectively promote Deaf constructions of music by employing mainstream styles of music and adapting them to Deaf aesthetics. Using ethnographic methods including artists interviews and audio/visual recordings of performances, this paper investigates how Deaf hip hop artists subvert hegemonic constructions of music through their use of hip hop and explores the ways they use musical performance to raise cultural awareness and breakdown stereotypes of deafness.

Biography:

Katelyn Best is an ethnomusicologist specializing in music aesthetics, cultural politics, and music in Deaf culture. She earned her Ph.D. from Florida State University and currently resides in Zürich, Switzerland where she serves remotely as publicist for the Society for Ethnomusicology Orchestra and chair for the Society for Ethnomusicology Disability and Deaf Studies Special Interest Group. She is in the process of writing a monograph on the Deaf hip hop movement in the United States and has an in-press article titled “Musical Belonging in a Hearing-Centric Society: Adapting and Contesting Dominant Cultural Norms through Deaf Hip Hop” with the *Journal of American Sign Languages and Literatures*.

Brennan, Matt

Saturday, Aug 11, 2018, 09:30-10:00: Panel *Participatory Audiences*

**Participatory Music Research for Whom?
An Analysis of the UK Live Music Census and its Impact**

University of Edinburgh, United Kingdom

This paper reflects on the process and findings of a project funded by the Arts and Humanities Research Council called “The UK Live Music Census.” Live music censuses have been increasingly used in recent years (e.g. Melbourne, Austin, Edinburgh, Bristol) as a tool for illustrating the value of popular music to policymakers. Their use has also coincided with a challenging period for live music venues in urban areas, particularly small venues and clubs due to property development and gentrification of once lively musical neighbourhoods. The aim of the 2017 UK Live Music Census was to assess the state of live music – culturally, socially and economically – in cities across the UK. However, it also aimed to address a gap in the existing knowledge base by developing an agreed methodology with which to conduct live music censuses, to be achieved by working with a wide range of policy, industry, and citizen interest stakeholders build a survey design through consensus. Once the methodology was agreed, the project team also solicited hundreds of citizen volunteer enumerators to carry out the census, and thousands more to respond to online surveys targeted at audiences, musicians, venue staff, and promoters. But how did a project with such a large number of participants work in practice? The term “grassroots music venues,” for example, emerged as an important framing concept for the widespread press coverage the project received, but what does this term mean, and is it so easy to distinguish between a “grassroots” versus a “non-grassroots” venue? Ultimately this paper reflects how the participatory ethos of the project played out in practice and whose agenda was served in the end.

Biography:

Matt Brennan is an AHRC Leadership Fellow in Music at the University of Edinburgh. He has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). His most recent book, *When Genres Collide: Down Beat, Rolling Stone, and the Struggle Between Jazz and Rock*, was named as one of Pitchfork’s “Favourite Music Books of 2017.”

D'Amato, Francesco

Sunday, Aug 12, 2018, 11:30-12:00: Panel *Technology, Cultural Policy & Democracy*

Democratization and DIY Careers in the Music Field. The Pros and Cons of Digital Platforms Experienced by Long-Time Independent Musicians

'La Sapienza' University of Rome, Italy

Over the past ten years there has been a multiplication of digital technologies and web-platforms that enable to autonomously manage fund-raising, production, promotion, and distribution of musical projects. Such tools are often said to extend self-production and make it more efficient, allowing DIY musicians to more easily combine autonomy and sustainable income so as to develop DIY careers. However, the potential opportunities opened up by specific media depend on their interpretations and usages, which in turn are influenced by the resources available to different users, their aspirations and ideals, their habitus, and the wider changes affecting social context and the music field in which they operate with its agents and institutions. This paper will refer to the first phase of an ongoing research aimed at investigating if, how, and under which conditions, digital tools and web-services actually contribute to democratize and facilitate the chances to develop satisfying DIY music careers. More specifically, it will present the results of fifteen in-depth interviews to long-time – and still active – independent musicians aimed at investigating which changes they have experienced in their work – especially (but not only) in relation to the introduction of web-platforms supporting self-production – and what affects different perceptions regarding improvements or worsening of both their situation and of independent music production in general.

Biography:

Francesco D'Amato is a sociologist and Research Professor at 'La Sapienza' University of Rome, Department of Communication and Social Research. President from 2013 to 2017 and member since 2005 of the Executive Committee of the Italian branch of IASPM (International Association for the Study of Popular Music). Member of the Scientific Committee of the peer-reviewed academic music journal *Vox Popular*. Main areas of research include creative industries and crowdfunding for cultural projects, while publications include articles and book concerning both the music industry and music crowdfunding, such as *Musica e Industria* (2010), "With a Little Help from my Friends, Family, and Fans: DIY, Participatory Culture and Social Capital in Music Crowdfunding" (2016, in *The Oxford Handbook of Music and Virtuality*), "Crowdfunding Music. The value of social networks and social capital in participatory music production" (2014, in *The State of the Music Industry/L'état de L'industrie Musicale*).

Daniel, Ondřej

Monday, Aug 13, 2018, 14:30-15:00: Panel *Ambivalent Appropriations of Music*

**“Dance Hardbass with Us and Don’t Take Drugs”:
Transnational Circulation of Far-right Ideology Through Music and Dance**

Metropolitan University Prague, Czech Republic

In this paper, I examine the phenomenon of “hardbass”, a distinct style of music and performance which takes place in public spaces, both physical and virtual, and has been produced and propagated by people with links to far-right (mostly identitarian) social movements in eastern, central-eastern and south-eastern Europe since the beginning of the 2010s. Hardbass is one of the rare cultural developments of the last decade that may, for various political, demographic, economic and social reasons, be seen as a result of an East-to-West cultural transfer. Given the mass accessibility of audiovisual recording tools such as smartphones, recordings of hardbass performances – typically 3-4 minute videos of masked dancers in a public space promoting a pro-healthy lifestyle, anti-drugs message – have circulated on YouTube, Facebook and other online platforms, making them viral and also replicable. This “mediamorphosis” has enabled grassroots and Do-it-Yourself (DIY) approaches on the far-right to subvert dominant social democratic norms and classifications among a group of young people in several EU10 countries. Beyond this region, hardbass’s reach is documented in Greece, Italy and Spain where some far-right football hooligan firms have adopted hardbass music and dance originating in Russia. Drawing on examples of DIY music videos shot and circulated in Bulgaria, the Czech Republic, Lithuania, Poland, Romania, Russia, Serbia and Slovakia between 2010 and 2012, my analysis seeks to identify a set of meanings common to all these dance scenes. At the same time, I highlight some of the controversies which hardbass has provoked in mainstream media and among far-right social movements themselves.

Biography:

Ondřej Daniel earned his PhD from the Institute of World History (Faculty of Arts) at Charles University in Prague in 2012, having specialized in post-socialism, nationalism, migration and popular culture. He has published over 25 academic articles and book chapters in Czech, English and French on the cultural impact of labor migration, minority issues and subcultures. His dissertation was published under the title *Rock or Turbofolk: The Imagination of Migrants from the Former Yugoslavia* (2013). In 2016, he published the monograph *Za dveřmi nového biedermeieru* [*Behind the Doors of the New Biedermeier*], which collected his writing on subcultures and violence surrounding the development of Czech post-socialist mainstream culture. Together with Tomáš Kavka and Jakub Machek, he co-edited the monograph *Popular Culture and Subcultures of Czech Post-Socialism: Listening to the Wind of Change*, published in 2016.

Dragičević Šešić, Milena

Monday, Aug 13, 2018, 17:00-18:30: Keynote Lecture

**Citizenship, Artistic Counterpublics, Participatory Arts and Activism
Sounds of Democracy – Sounds of Counterpublics**

University of Arts, Belgrade, Serbia

In this presentation I would like to explore all forms of music performative activism: from music radio activism (90's) to participatory activist choirs (Škart Choir, Revolutionary CZKD Choir, etc.) in Serbia today. Introducing the concept of citizenship in performance theory as an essential component of democracy, and underling its aspects of role-playing, performing, representing, and social agency, Reinelt (2015) shows importance of the relationship between politicality and performance in the public sphere and to what extent it "excludes many from its scene but also seems to posit advertising and commodification as its only languages." Political theory often regards citizenship and identity as antinomic principles, but we have to recognize "the rise of new identities and claims for group rights as a challenge to the modern interpretation of universal citizenship (Isin and Wood). The artistic subaltern counterpublic (Fraser 1990, Warner 2002) throughout the region, brought together the aesthetical, ethical and intellectual positions which challenged the worldviews officially imposed by state and the church: nationalism, xenophobia, patriarchal values, hatred speech, media manipulation with ethnic stereotypes, etc. Musical activism was related to all social anomies of present day world: from consumerism and spectacularization of society, to xenophobia and hatred. However, in this presentation we will focus on music activism related to social justice, social exclusion, culture of memory – activities that form important part of counterpublics and are linked to platforms like the Center for Cultural Decontamination in Belgrade. Music as discursive arenas of culture of dissent, created within civil society movements (UJDI, Belgrade Circle, Women in Black, pacifist movements etc.) provokes, subverts mainstream politics but also develops solidarity across borders. Aim of the presentation is to offer understanding of subaltern cultural counterpublic that is active in Southeast Europe using different participative artistic practices as the main means of expression.

Biography:

Prof. Dr. Milena Dragičević Šešić (1954), former president of the University of Arts, Belgrade, where she now holds the UNESCO Chair in Cultural Policy and Management. Dragičević Šešić received master's degrees in Theater Studies (Paris VIII), Cultural policy (University of Arts Belgrade) and a PhD in Sociology of Culture (University of Belgrade). Her research interest cover wide scope of topics in cultural policies and management, urban policies, cultural and media studies, popular culture. Dragičević Šešić is the author of 16 books and 150 essays, translated in 17 languages. She has been editor of numerous journals and book series. Member of National Council of Science (2006-2010); Advisory Boards of Interuniversity Center, Dubrovnik. Expert in cultural policy and management for the EU, European Cultural Foundation, Council of Europe, UNESCO. She has guest lectured at numerous universities (Lyon, Grenoble, Moscow, Budapest, Krakow, CUNY and Columbia University NY, University of Buffalo, Jyväskylä, Lasalle Singapore). Dragičević Šešić is a civil society activist – board member of Center for Cultural decontamination, Creative mentorship, etc. offering her volunteer support to the development of critical thinking and activism in her country and abroad. In 2002, she received the *Commandeur dans l'Ordre des Palmes Academiques* (the Ministry of National Education and Research of France).

Dralle, Kira A.

Saturday, Aug 11, 2018, 11:30-12:00: Panel: Propaganda, Radical Resistance, or Complicity?
A Comparative Analysis of the Politics of Music, Community, and Resistance

**Ten Percent Syncopation:
The Violent Transformation of Politically Subversive
Jazz into State Propaganda in the Third Reich**

University of California Santa Cruz, United States

We are living in an incredibly contentious and precarious era of history, in which it seems the role of music and musical communities can offer us tools of resistance and tools of survival. However, as Theodor Adorno aptly predicted in late Weimar Germany, the pleasure we attain from making music together can in fact, function to merely distract us from violent atrocities being committed by the state. This paper will analyze the rampant appropriation of “black” rhythms in Weimar Germany, the criminalization of jazz and swing dancing in the Third Reich, the highly illegal underground jazz scenes of the period, and Goebbels’ violent appropriation of jazz into highly regulated state-sponsored swing orchestras. In analyzing how this music moved through an existed in such a highly regulated authoritarian state, we can begin to compare how the same music played by different bodies creates vastly different realities. In one sense, playing and dancing to this music made lives livable and pleasurable for bodies that were to be eradicated by the Nazi state. However, simultaneously, as noted by many prominent Marxist scholars and artists, music produced for pleasure distracts citizens from protesting in such a state. Ultimately, we must question when, where, and for what means do we use pleasure-producing music as a form of self care? When does self care in itself become neoliberal indulgence? What practicalities of lived lives did Adorno miss when he so abstractly critiqued syncopated rhythms and the shine of the saxophone? How might we begin to understand the functionalities of popular music and pleasure differently as they can both provide radical resilience as well as the apathy necessary for an authoritarian state to sustain itself?

Biography:

Kira Dralle is a PhD Candidate and Teaching Fellow in Cross-Cultural Musicology at UC Santa Cruz. She holds an MA in the History and Theory of Contemporary Art, as well as an MFA in Studio Art with an emphasis in performative works and sound installations from the San Francisco Art Institute. Exploring issues of black womanhood, visibility, access, and nationality, Kira’s dissertation project focuses on black musicians in the early jazz scenes of Weimar and Nazi Germany. Some of her recent writings on music and politics can be found in *Ethnomusicology Review* and with the Center for New Music in San Francisco.

Dražić, Lena

Tuesday, Aug 14, 2018, 12:00-12:30: Panel *Composition & Democracy* *at Reichenau Castle

**The Heroic Individual and Manipulated Society:
Helmut Lachenmann's Writings in the Light of 1968**

University of Music and Performing Arts Vienna, Austria

In West Germany, the generation of '68 addressed questions regarding social justice and fundamental democratic rights, as well as the accessibility of political decision-making and the authoritarian structures of post-war society. Helmut Lachenmann, who can be seen as a paradigmatic figure within German art music of that period, divided the public in the late 1960s and early 1970s with works that challenged established listening habits. In his theoretical statements, Lachenmann expresses the wish for social change, making it clear that he does not see his compositions as separated from the sphere of politics, but as a reflection of and a participant in socio-political processes. However, the political dimension of his composing does not take the form of calls to action or an effort to reach broader audiences, but of a criticism implicit in the musical means themselves – an approach largely indebted to the Frankfurt School and its head Theodor W. Adorno. Consequently, Lachenmann directs major criticism towards the assumed manipulation of the masses by the cultural apparatus and popular culture, which can only be resisted by vigorous adherence to the traditions of elevated art music. In this paper, I examine some of the key concepts in Lachenmann's writing that can be understood as representations of political subjects in a democracy. A discourse analysis of his statements shows ambivalent positions towards questions of equality and participation. I interpret these apparent contradictions in the light of the socio-cultural context of the years after 1968 and the asynchronisms between the general political discourse and the aesthetics of music.

Biography:

Lena Dražić is a pre-doc research associate (Universitätsassistentin) at the University of Music and Performing Arts Vienna (mdw). Her doctoral dissertation focuses on the political implications of the discourse about contemporary composer Helmut Lachenmann. She was engaged as a researcher in the project "Changing mdw", which critically examined the 200-year history of the University of Music and Performing Arts. Lena Dražić has also worked as a music journalist and editor. She holds a degree in Musicology from the University of Vienna.

Dupuis-Désormeaux, Nathalie

Tuesday, Aug 14, 2018, 12:30-13:00: Panel *Composition & Democracy* *at Reichenau Castle

**Dialogism Applied to Music Composition:
A Social Gesture towards Democracy**

York University, Toronto, Canada

Musicology increasingly recognizes that unveiling the power of music begins when considering it an integral part of identity and society. What if the converse relation presented a realization of equal potential: Can unveiling the power of 'I' and 'other' begin when considering their interactions as an integral part of music? The inclusion of the 'other' in Mikhail Bakhtin's dialogism speaks of an appreciation for questions of identity and collectivity. Correspondingly, we may postulate that music works that attempt to create dialogic relationships can help investigate and, perhaps, foster inclusion and social collaboration. The aim of the present paper is to provide an overview of a novel music composition method that relies on the ideologies of dialogism as well as on research in auditory perception and cognition in order to enhance music's communicational powers through participatory dialogue. This comprehensive method includes a renewed approach to contrapuntal harmony favoring dialogism between voice parts instead of individual voice-leading; accordingly, it considers harmony as dynamically relational. When composing within such a mind frame, the merging of voices does not arise from juxtaposed monologues but, rather, from the temporal unification of unique and distinct parts forming a multi-level narrative of reflexivity. As dialogue can be identified in various works, the presented framework, system, and architectonic template can also serve as a method of music analysis. Examples will be shown to this effect. In addition, and importantly, this personal method of composition aims to supply tools that other musicians can opt to employ when endeavoring to enhance inclusion and participation in music. It is hoped that creating music as an active and inter-relational dialogue between voices can incite people and societies to include and consider the voices of the 'others' around them. Applying dialogism to music composition can then be considered a social gesture towards democracy.

Biography:

Nathalie Dupuis-Désormeaux holds a Ph. D. in Music Composition/Theory. She is a composer and pianist having collaborated with several musicians, dancers, and poets. Her research interests span Aesthetics, Communication Studies, Sociology, and Auditory Perception. Dupuis-Désormeaux is currently working on two manuscripts applying auditory perception to music composition: *Tutti! - A Cognitively Informed Polyphonic Music Composition Method for Creating Compelling Music through Inclusive and Engaging Dialogue*; and *Dialogic Contrapuntal Music Harmony - A Cognitively Informed Method of Analysis and Harmonic Construction*.

Fent, Julia

Friday, Aug 10, 2018, 15:30-16:00: Panel *Music Education*

**Making Expression through Music Accessible to Everyone?
Critical Reflections on What is Taken for Granted in Music Therapy**

University of Music and Performing Arts Vienna, Austria

Regardless of the diversity of approaches within the field of music therapy, it might be seen as a music therapist's task to enable clients to participate in music as a means of experience, expression, and reflection. This can be in the form of listening to music or in the form of active music-making: the aims might be increased well-being, enhanced participation in social life, and others. Music therapists also often mean to offer an approach to music that opens up music-making for "all" persons, regardless of musical experiences and skills. Music therapists are also concerned with obstacles in the individual's ability to use music in that way – be it negative connotations concerning music based on previous experience or the fear of exposing oneself. But there are questions concerning limitations and exclusion mechanisms in music therapy music therapists less often ask themselves: What kind of music do we have in mind when talking about music in general? What preconceptions influence our view on clients? What norms do we inexplicitly, mostly unconsciously apply and reproduce? How do categorizations and attributions regarding gender, age, social or cultural background, diagnoses, and others affect our work, ourselves, and our clients? More and more these questions are given space in music therapy discourse and have been posed in music therapy's scientific communities by music therapists informed by gender studies, sociology, ethnomusicology, and other disciplines. The paper gives an overview of these developments and poses further questions for future research.

Biography:

Studies in Voice (Prayer-Konservatorium Wien) and Music Therapy (mdw – University of Music and Performing Arts Vienna), currently working as a singer and as a music therapist. Doctoral candidate at mdw – University of Music and Performing Arts Vienna (Department of Cultural Management and Gender Studies (IKM)), working title of her doctoral thesis: "Music Therapy Theory and Practice as Seen from the Perspective of Anti-Discriminatory Approaches".

Ferreiro Carballo, David

Sunday, Aug 12, 2018, 09:00-09:30: Panel *Anti-democracy*

**The National Society of Music and the Democratization
of Spanish Music between 1915 and 1922:
Reality or Fallacy?**

Complutense University of Madrid, Spain

The foundation in 1915 of the National Society of Music promised a solution for two longstanding problems of the Spanish musical milieu. Firstly, there was a need to define the country's musical identity, which translated in a strong concern about the development of Spanish music and its integration in the international context. Secondly, the musical canon was dissociated from new creations, which had difficulties finding their way into the musical circuit and to the audience. Yet, during the Society's years of activity (1915-1922), a strong cultural restoration was going on, in which music was placed at last, at the height of the other arts. Consequently, the institution introduced a wide range of old and new repertoire made by Spanish composers, as well as pieces created by foreign musicians following the new European musical practices. In this sense, both the society's identity as "national" and its apparent integrating nature suggest a clear attempt to democratize Spanish music, giving space to composers and performers, but also through concerts opening up the musical circuit to a wider array of audiences. However, was this attempt of democratization a real priority for the National Society of Music? In this paper, I explore this question by studying how the society's defining ideology and its social impact affected its active involvement in disseminating music. Firstly, I analyze the ideological and aesthetic debates generated throughout its foundation and, secondly, two issues related to its operation: the selection of the repertoire and the financial structures. Finally, I examine the typology of its members and the opinions of the critics. In doing so, I show that the National Society of Music was a non-democratic institution with an elitist understanding of the art – a reality that strongly contrasts its typically idealized conception.

Biography:

David Ferreiro Carballo is a Researcher in the Musicology Department at the Complutense University of Madrid, where he is writing his dissertation on the lyrical works of Spanish composer Conrado del Campo (1878-1953) under the direction of Elena Torres Clemente (Complutense) and Patrick McCreless (Yale University). In addition, he has a four-year scholarship from the Government of Spain to promote University Teacher Training. He is also a member of the research group «MadMusic» from the Complutense Institute of Musical Sciences which works on the spaces, genres, and audiences of Madrid's music scene from the 17th to the 20th centuries.

Grill, Thomas and Schilling, Almut

Tuesday, Aug 14, 2018, 11:00-11:30: Project Presentation *at Reichenau Castle

**Libre Tools and Strategies Embracing the Temporal
Deterioration of Digital Audio**

University of Music and Performing Arts Vienna and Academy of Fine Arts Vienna, Austria

Most of today's media output is produced and stored in the digital domain. The efficiency as well as its ease of use, also in the arts, has led to an overwhelming abundance of data representing audio and video content. The practice of a digital artist, specifically also a digital musician, is typically bound to a complex ecosystem of commercial hard- and software. End-of-life of one of the tools causes a chain reaction of obsolescence in the entire system, also necessitating the acquirement of new know-how. On the other hand, published products of digital arts practice appear on media dependent on technological reproduction devices. The material embodiments as much as the logical formats of these representations are subject to deterioration over time, demanding perpetual data migration for successful preservation. Our project of artistic research "rotting sounds" investigates the causes, processes and ramifications of degradation and technological obsolescence within the domain of digital audio. The hypothesis is that by providing pertinent knowledge and respective means to encounter digital deterioration in a constructive fashion, the inevitable is no longer a source of irritation but rather an aesthetic benefit. For this, we will put forward technology in the public domain, fostering self-empowerment and independence for digital artists from commercial constraints. On the other hand, we will propose artistic strategies to work with the fleeting nature of digital data, especially exploring the qualities of ephemerality. In the context of the isaScience conference, we will outline some focal points at this early stage of our project. We hope to open up a discussion on the present condition of digital media arts, and about strategies for regaining control of artistic means of expression in the field.

Biographies:

Thomas Grill works as a researcher into sound and its perception, as well as a composer and performer, focusing on concept-driven sound art, electro-instrumental improvisation and compositions for loudspeakers. His formal studies include technical physics, computer music and electronic media, interactive electronic instruments, and a doctorate in composition and music theory. After a post-doc at the Austrian Research Institute for Artificial Intelligence, he currently is a lecturer and artistic researcher at the University for Music and Performing Arts Vienna.

Almut Schilling is a conservator and researcher, educated at the Academy of Fine Arts Vienna and various international institutions. Based in Vienna, her studio is specified in preservation of electronic and digital art. As an analog native she is highly interested in pushing her boundaries while working through challenging projects and thinking TRANSdisciplinarily. She is passionate about NEW digital and addicted to obsolete MATERIAL.

Grozdanova, Marina

Monday, Aug 13, 2018, 09:30-10:00: Panel *Destructing Traditions*

***La Révolution Sonne / Revolution Sounds:*
The Social Body as Producer of Sound Gestures and Gestures of
Revolution in the Film *One + One* by Jean-Luc Godard**

University of Montreal, Canada

This paper offers a unique way to analyze and experience the 1968 film *One + One* by Jean-Luc Godard. A pseudo-documentary, *One + One* gravitates around various symbolically powerful social bodies that are characteristic of the sixties decade and the divisive nature of revolutionary actions, of which the Rolling Stones are the primary documentary focus, followed by thematic scenes featuring African American militants, bourgeois intellectuals, and filmmakers. In this film, the social body is depicted as a sonorous body (*corps sonore*), the producer of fragmented sound gestures – fragments of music, recitation, interview – which are repeated, reiterated and revolve without end. According to the ontological qualities of sound as theorized by Peter Szendy, Jean-Luc Nancy and Helmut Lachenmann – from outward emission to reception (being heard by another) to self-perception (listening to oneself) – a sonorous body experiences a transformation of self, what the paper shall refer to as a personal or micro-revolution. In the context of a group (*corps à corps sonore*), sound gestures are emitted, transmitted and intended to mobilize other bodies, enacting a macro or larger scale revolution. In the film, fragments of sound-gestures confront one another on the audio track so as to represent an inner-willfulness to resonate, to self-impose, and to destruct the visual narrative of the bodies, a confrontation between sound and image that only the spectator can perceive throughout the film-object. This paper proposes that it is the sound gestures themselves produced by a social body which constitute a gesture of revolution, rather than the narrative message of and symbolized by satirized individuals who attempt to formulate it and preach it through repetition. *One + One* ultimately carries internal sound-messages (attempts at revolution) that compete within a fragmented film-self, whose historical as well as contemporary revolutionary potential (or lack thereof) the spectator is free to explore and question.

Biography:

Marina Grozdanova is an independent filmmaker and scholar. She is a graduate of the International Master's Program in Audiovisual and Cinema Studies from the University of Montreal. In 2012, she co-founded her production company *El Jinete Films* along with her sister, and has since co-produced and co-directed two feature music documentaries and two short films. She currently lives in Japan and travels Asia conducting research for *The Golden Record Film*, her third documentary feature about the music on NASA's Golden Record.

Gruber, Gerold, & Anton, Ulrike, & Haas, Michael

Sunday, Aug 12, 2018, 16:30-18:00: Panel & Round Table *Musical Exodus: exil.arte*

exil.arte Zentrum der MDW
“Musical Exodus”

University of Music and Performing Arts Vienna, Austria

The topic of this roundtable is to examine the global impact of Jewish musicians, composers and musicologists who had to flee from the Nazi regime between 1933 and 1945. Extensive research has been done on the influence of Jewish refugees on musical life in Great Britain and the United States. In recent years there has also been an attempt to examine lesser known refugee destinations in Asia, such as China, Japan, Indonesia, the Philippines or Korea. The goal of this roundtable is not only to see the impact of Jewish immigrants on individual countries, but to show the bridge that this exodus created between the Eastern and Western hemisphere. This will help to better understand the complex situation of cultural diversity and interchange. It will reveal new perspectives and stimulate further innovative approaches in this field.

Biographies:

Gerold Gruber is head of *exil.arte*, originally a non-profit organization that operates since 2016 at the mdw as a center of study for the reception, preservation, performance, publication, and revival of suppressed European composers and musicians during the years of the Third Reich. It is equipped with archival and exhibition facilities. Under his supervision, *exil.arte* published a book series (Böhlau) and a CD series (Gramola). Gruber received the “Golden Stars Award” for his work (Commission of the European Union 2009) as well as the Bank Austria Art Prize (2010), and the Innovation Prize of IG Kultur in Vienna (2014).

Flutist and Musicologist, **Ulrike Anton**, is one of the leading performers for exile music and has also published material in this field. She concertizes internationally and has recorded several CDs. She was selected as chair for the roundtable “Music in Exile - East meets West” at the world congress of musicology in Tokyo (IMS 2017). Together with *exil.arte*, her project “Silenced Voices – Ostracized Music” won the Bank Austria Kunstpreis (2010). She is adjunct professor at IES Abroad Vienna and Wake Forest University (Vienna Campus) and also works at the *exil.arte* Center at the mdw.

Dr. **Michael Haas**, (b.1954) is a noted recording producer responsible for Decca’s “Entartete Musik” series. Appointed in 2000 as Head of Research at London University’s Jewish Music Institute, he also was Music Curator at Vienna’s Jewish Museum from 2002-2010. He is author of “Forbidden Music – the Jewish Composers Banned by the Nazis” (YUP), and was invited by Prof. David Cesarani to join the Holocaust Research Centre at Royal Holloway University of London in 2014. Since 2016 he is Senior Researcher at the *exil.arte* Center at Vienna’s University of Music and Performing Arts.

Györek, Petra

Tuesday, Aug 14, 2018, 13:00-13:30: Panel *Composition & Democracy* *at Reichenau Castle

**Middle East and West – Connection Lines in Contemporary Compositions by
Klaus Huber and Samir Odeh Tamimi**

University for Music and Performing Arts, Graz, Austria

Multiculturalism and the influence of globalization on contemporary music represent a new aspect and challenges to current music theory and musicology. Compositional concepts of New Music which develop under the influence of non-European traditional music, i.e. in the context of globalization mark, in the recent few decades, the research practice of music theory, musical analysis and musicology. At the center of this presentation is the reception of Arab musical tradition into the contemporary context of the composing process. Two internationally acclaimed composers of contemporary music, Samir Odeh Tamimi and Klaus Huber in various ways integrate elements of Arab music tradition into their compositions, thus creating a new sound quality. Despite coming from different traditions, they both speak about the conflict in the Middle East through their own music, becoming the voice of those who have no opportunity to speak out, and clearly and directly express their social and political convictions. How do composers perceive the complex relationship of the Middle East and the West? How are such non-musical elements transferred to the compositional technique itself? What is the ultimate sound result of the composition itself? Does one tradition prevail over the other? These are just some of the issues that this presentation deals with. Based on selected works by these composers, this presentation represents the actuality of intercultural composing and opens up a new perspective in cultural communication between the Middle East and Europe.

Biography:

In 2012 she graduated with distinction at the master's level with the thesis "Steve Reich's Tehillim" under the mentorship of Dr. phil. Christian Utz. As a part of her master-level-project on music theory she created the radio show Multiculturalism in the Works of Klaus Huber, Toshio Hosokawa and Luciano Berio. Her research interests focus on the interaction between contemporary music and different music culture. In 2015 she enrolled in the doctoral study program at the University for Music and Performing Arts in Graz.

Helmersson, Linnea

Monday, Aug 13, 2018, 15:00-15:30: Panel *Ambivalent Appropriations of Music*

Swedish Folk Dance and Folk Music as a Contested and Politicized Scene

Umeå University, Sweden

Recent years have seen an increased presence of nationalistic rhetoric in many European countries. In Sweden, a right-wing xenophobic party has taken seat in parliament and a Neo-Nazi movement is mobilizing. Apart from the general political implications of this, it has also generated an unwanted attention on folk dance, folk music, and other forms of traditional culture. There are numerous examples of how xenophobic movements are promoting and highlighting elements of old peasant culture, pronouncing them cultural heritage. In this fashion, so-called Swedish values are focused on and remnants of an old folk culture are used to create ideas of Swedishness and a homogenous Swedish culture. However, this process of appropriation does not take place without a strong resistance from the practitioners of folk dance and folk music. Working in networks, projects, organizations, and with personal initiatives, cultural workers and practitioners have mobilized against racism and against the xenophobic movements' appropriation of folk culture. Many Swedish dancers and musicians are actively trying to show that dance and music have nothing to do with nationalism and xenophobia. Instead, music and dance are being used to create meeting places between native Swedes and immigrants. In addition, many practitioners pinpoint that Swedish traditions have connections to cultural expressions in other countries, or that they are imported goods. Most importantly, dancers and musicians do not only debate and discuss, many of them have also become anti-racist activists, manifesting out on the streets as well as actively welcoming immigrants to the arenas of dance and music. In this presentation, I will show how traditional dance and music in Sweden have become a battleground for starkly differing ideologies and values and what the resistance looks like.

Biography:

Linnea Helmersson is a PhD student in ethnology at Umeå University. Her main research interests are narratives in social dancing, tradition, gender relations in dance, and social interaction on the dance floor. Linnea Helmersson is editor of the anthology *Eldsälarna och dansarvet* [The enthusiasts and the dance heritage] (2012), on folk dance research in Sweden. Recent publications include papers in conference proceedings of the ICTM Study Group on Ethnochoreology.

Hesmondhalgh, David

Friday, Aug 10, 2018, 18:00-19:30: Keynote Lecture

**Musical Production and Consumption in the Age of Streaming:
Did Digitalisation Lead to Democratisation?**

University of Leeds, United Kingdom

With the growth and spread of digital communication technologies and the World Wide Web in the late 20th and early 21st century, many commentators, including musicians, predicted a more democratic future for music. The problems faced by major record companies, and the easy availability of copying were often presented as evidence of this. In the period of radical transformation and uncertainty that followed in the wake of economic, cultural and technological change, it was difficult to assess such claims. But more recently, the production and consumption of music have begun to assume a certain degree of stability, allowing us to examine the degree to which such democratisation has taken place. In particular, music streaming services such as Spotify, Apple Music, Deezer, and also the long-popular YouTube, have become the basis of new eco-systems of music in many countries. We have seen the increasing power of streaming services as ‘gatekeepers’ to music, and as shapers of taste. This has included an increasing importance for playlists, many of them mood-driven, and the use of algorithms to organise user ‘discovery’; and also the increasing penetration of giant tech corporations and start-ups into the realm of music, alongside the now shrinking oligopoly of corporate record companies and a struggling sector of independents. These new eco-systems are founded on new business models based on data collection and analysis, with serious implications for user privacy and questions of transparency. At the same time, supposedly “grassroots” platforms such as SoundCloud and Bandcamp have emerged, and more music is available than ever before – at least for educated and relatively wealthy audiences in the global north. This keynote talk seeks to address questions emerging from this new set of musical eco-systems. What new dynamics of musical participation are emerging and which are being closed down? What possible implications are there in terms of dynamics of cultural difference and inequality, such as class, gender and ethnicity?

Biography:

David Hesmondhalgh is Professor of Media, Music and Culture in the School of Media and Communication at the University of Leeds. He is the author of *Why Music Matters* (2013); *Creative Labour: Media Work in Three Cultural Industries* (2011, co-written with Sarah Baker); *Culture, Economy and Politics: The Case of New Labour* (2015, co-written with Kate Oakley, David Lee and Melissa Nisbett); and *The Cultural Industries*, the fourth edition of which will be published in November 2018. He is also editor or co-editor of seven other books on media, music and culture, including *Western Music and its Others* (with Georgina Born, 2000) and *Popular Music Studies* (with Keith Negus, 2002).

Kaimaki, Katerina

Monday, Aug 13, 2018, 10:00-10:30: Panel *Destructing Traditions*

**Music in the Face of Death: Women's Sacrifice and Musical Resistance –
Two Historical Examples**

Ludwig-Maximilians-Universität, Munich, Germany

In the course of European history, two inspiring, though often overlooked examples of female martyrdom stand out. In 1794, a few days before the end of the “Grand Terror” under Maximilien Robbespierre in France, 16 nuns of the Carmelite Order at Compiègne were executed in Paris for living against the laws of the Revolution. Their last act of resistance was to climb the scaffold singing in praise of the Lord. In 1803, in Ottoman occupied Greece, the Souliotes’ uprising against Ali Pasha in Epirus, resulted in the so-called “Dance of Zalongo”: Souliot women, trapped in the mountains between Ottoman troops, threw their children and themselves off a cliff, while – according to legend – singing and dancing, in order to avoid capture. This paper examines these two instances of the use of music by a group of women, facing certain death. It illustrates how music becomes a last form of resistance against oppression and a communal medium of strength, creating an emotional connection among the victims before their sacrifice. It also explores the lasting impression of these incidents. Recorded as both fact and legend, these acts have inspired a number of works. Here, I consider Francis Poulenc’s 1957 opera *Dialogues des Carmélites*, which presents the events of 1794, as well as the folk song *Farewell Poor World*, which pays homage to the events of Zalongo.

Biography:

Katerina Kaimaki received her BA Honours Degree from the School of English of the Aristotle University, Thessaloniki, and her Master of Arts Degree from the Institute of Comparative Literature of the Ludwig-Maximilians-Universität, Munich. In 2016 she was accepted as a PhD candidate at the same university. Her main area of expertise is the comparative study of literature and baroque opera.

Kaitajärvi-Tiekso, Juho

Sunday, Aug 12, 2018, 12:00-12:30: Panel *Technology, Cultural Policy & Democracy*

Contextualising the Accounts of Technological Democratisation of Music Production

University of Tampere, Finland

Celebrations of power of the internet and social media to overcome gatekeepers in the music industries, interpreted as the democratization of the latter, have recently faced growing criticism. In rigorous studies on music and media industries the democratisation of music production is often understood as a complex question that involves several dimensions (Galuszka & Brzozowska 2017; Hesmondhalgh 1997). These include lowering power hierarchies and widening access to the means of production, distribution, and promotion as well as recognition and reward. Democratic production is argued to also involve the co-operation and participation of creators, producers, and other media workers – as well as consumers. While more artists and producers have been able to (re)produce music and make it available to almost anyone with an internet connection, only a fraction of them have managed to gain more than marginal attention or succeed economically. The power structures have been altered only insofar as a series of new gatekeepers have replaced a part of the old ones (such as music media, record stores and labels). In studies on the music industry, the technological shift may be either celebrated or questioned as a promoter of democratisation but the technology itself is often presented as a neutral tool that may be deployed to democratic ends or not. By briefly examining a couple of cases such as blockchain licensing, Youtube, and “independent micro labels” in Finland, this paper asserts that any technology is permeated by economic, political and social presumptions. Without a fundamental altering of the latter contexts such as the organisation of production on commodification and entrepreneurial competition, technology cannot have a profound democratising influence.

Galuszka, Patryk & Brzozowska, Blanka. 2017. “Crowdfunding and the democratization of the music market.” *Media, Culture & Society* 39(6): 833 – 849.

Hesmondhalgh, David. 1998. “Post-Punk’s attempt to democratise the music industry: the success and failure of Rough Trade.” *Popular Music* 16(3): 255 – 274.

Biography:

Juho Kaitajärvi-Tiekso was born in Tampere, Finland in 1979. He received his MA (ethnomusicology) in 2005. After 6 years of various music-related jobs, in 2011 Kaitajärvi-Tiekso begun his PhD project “Dynamics of Democratization and Digitalisation of Record Production in Finland in the 2010s”. He is currently working on it in the Faculty of Communication Studies in University of Tampere under the supervision of Professor Tarja Rautiainen-Keskustalo. He has published his work in English such as in Rambarran & Whiteley (eds.) *Oxford Handbook of Music and Virtuality* (OUP 2016), Nowak & Whelan (eds.) *Networked Music Cultures* (Palgrave Macmillan 2016) and Guerra & Bennett (eds.) *Underground Music Scenes and DIY Cultures* (Routledge f.c.).

Keylin, Vadim

Saturday, Aug 11, 2018, 10:30-11:00: Panel *Participatory Audiences*

Political Affordances in Participatory Sound Art

Aarhus University, Denmark

Audience participation, engaging the listeners in the sound-making process, is a strong thread running through much of sound art practice. The issues of interactivity and participation is featured prominently in statements and works of many sound artists. The participatory character in turn, brings the political aspect of sound art to the foreground, which has long been a subject of debate. Critical scholars like Seth Kim-Cohen, take to task the authorial disengagement position prevalent among sound artists and the lack of explicitly stated social and political considerations. These critiques however, focus on the artistic intent and do not take into account the participatory character of sound art works. On the other hand, as the research on participatory art has shown, participation per se is not necessarily enough for an artwork to have a political meaning or effect. In my paper I analyze the participatory processes of sound art and their potential political effects through the prism of affordance theory. Originated in James Gibson's ecological psychology project, the notion of affordance refers to an opportunity for agentic action that an artifact offers. Music sociologist Tia DeNora has also applied the concept of affordance to meaning-making in music. According to DeNora, musical structures do not carry an unambiguous message, but can influence the way a listener makes sense of them, affording – but not dictating – certain interpretations. The same can be said of sound art, however in this case the affordance framework can be expanded further to encompass participatory processes as well. The affordance-based approach offers a different perspective on the political side of sound art – one that does not avoid political questions altogether, but at the same time does not limit sound art's potential for having political effect to artistic intent, unambiguously formulated in an artist statement.

Biography:

Vadim Keylin is a Russian-born, Aarhus-based sound art scholar and sound artist. He is currently a PhD student at the School of Communication and Culture, Aarhus University. Keylin's research and art practice concerns sound as a mode of creative expression and the conditions of sound production – material, (inter)medial, social, aesthetic – in various genres of sound art and experimental music. He has published articles in peer-reviewed journals *Organised Sound*, *Gli Spazi della Musica*, *Opera Musicologica* and others, and presented his work at international conferences across Europe and Russia. Keylin also serves as the editor of book reviews section at the *SoundEffects* journal.

Kolltveit, Gjermund

Friday, Aug 10, 2018, 12:30-13:00: Panel *Music and Activism*

Political Activism and the Green Musical Wave in Norway

Ethnomusicologist, Norway

The 1972 referendum on Norwegian membership in the European Community created an enormous political engagement. Notably the “No-side” used music for spreading their message and mobilizing people. The appropriate political music had a green, environmental-friendly appeal, associated with the arguments against membership in EEC, which was seen as a capitalistic project that would threaten Norwegian nature and fishery resources. The green wave was connected to broader countercultural movements in the 1960s and 1970s, such as anti-war campaigns, folk revivals, feminist and left-wing ideas, in which various forms of music always was a central means for social and political activism. The green political activists had a notable interest in local culture and amateur-driven musical activities were cherished. Singer-songwriters and folk-musicians were as a rule considered to be more politically relevant and authentic than rock musicians, since rock and other popular genres were considered to be expressions formed and manipulated by the commercial music industry. However, which music forms were considered to be most appropriate became increasingly debated in the green political movement. In this paper, based on interviews and written sources, I will introduce some voices from the green political music scene of the 1970s, and ask how music became a tool for political activism among environmentalists. Was this music movement really a democratic grassroots movement, driven by engaged people in local communities? Finally, I will ask whether there is such a thing as “green music” or music associated with the ecological political movement today. Are green politicians and activists concerned at all about music as a tool in their political work?

Biography:

Dr. Gjermund Kolltveit (Norway) is an independent ethnomusicologist, music archaeologist and musician. His research interests spans widely within archaeological and anthropological perspectives on music and sound. Current project “Supporter Chanting, Political Singing and Battle Cries – Singing as Identity Marker and Agent in Conflict”.

Lambe, Ryan

Saturday, Aug 11, 2018, 11:30-12:00: Panel: Propaganda, Radical Resistance, or Complicity?
A Comparative Analysis of the Politics of Music, Community, and Resistance

**Resistance, Rallying Call, or What?:
(Anti)Neoliberal Activism and Performance in Queer Open Mics**

University of California Santa Cruz, United States

America, marginalized people are participating more and more in community activism. But to what extent does it help their resilience? To what extent does community activism resist the neoliberal state? In a moment when radical queer politics is all too often co-opted by corporations, queer open mics' careful negotiation of individual expression and communal solidarity serves as a proving ground for the capacity of performance to resist neoliberalization. In this paper, I explore the contradictory performances in queer open mics which can both underscore and undermine the queer and trans politics these performers espouse. Queer open mics - regularly occurring amateur performance spaces which centralize queer and trans voices - serve as prime sites for some of America's most marginalized people, specifically trans* women of color, to process their shared experiences through exploratory acts and performative listening. However, these performances can sometimes act more as a pressure valve than a rallying call. On the one hand, these open mics provide a venue for radical self-making through performance and the opportunity to create solidarity for marginalized, isolated, and illegible identities which, following Paulo Freire, produces the necessary circumstances for a shift in social power. On the other, this radical self-making through performance threatens to individualize social problems instead of contextualizing them within systems of oppression, which as David Harvey has pointed out, places the burden of problems on the individual rather than on the neoliberal state. Drawing on ethnographic data in queer open mics in California and New Jersey, I conduct close readings of musical and spoken word performances and the rituals that structure them. When trans and queer rights are being systematically eliminated in favor of corporate growth, the stakes are high for LGBT activists to carefully consider the effects of our modes of resistance.

Biography:

After teaching elementary music in New Jersey public schools for several years, Ryan began his training as an ethnomusicologist at University of California Santa Cruz. Ryan is currently a PhD Candidate conducting field work in queer open mics in the Bay Area and New York Metropolitan Area while writing his dissertation on social and textual interpretation in queer musical spaces. His areas of study are liberatory pedagogy in music, sonic interpretation, amateur music, queer theory and LGBTQ studies, and musical activism.

Lüneburg, Barbara

Tuesday, Aug 14, 2018, 10:30-11:00: Project Presentation *at Reichenau Castle

TransCoding – From ‘Highbrow Art’ to Participatory Culture

Music University Trossingen, University of Music and Performing Arts, Graz, Austria

The artistic research project TransCoding – From ‘Highbrow Art’ to Participatory Culture (PEEK AR 259-G21, 2014-17), funded by the Austrian Science Fund, engaged with the topic of participatory culture by using social media in the context of artistic practice. My team and I encouraged participation in the making of several multimedia artworks by offering participatory culture via web 2.0 and actively involving an online audience in the creative process. We built a network of social media channels around a main hub, the site what-ifblog.net, where we introduced our areas multimedia art and contemporary (art) music, community participation, and the ongoing creation of our jointly developed show. We chose “identity” as our main topic, since the concept of identity offered a framework that was universally relevant and united our otherwise diverse international community. Via calls for entries we encouraged visitors to contribute images, sounds, and texts that we incorporated in our artwork. In TransCoding, artistic research went beyond the investigation of the artistic process and expanded into new contexts. By offering participatory culture via web 2.0 as part of our arts project, my team and I invited contributors to speak out, to share a discourse about, and exert influence on two major arts projects. We employed principles of participatory culture in the communication and creative process, thus redefining the (commonly hierarchic) relationship between artist and community as one of permeability and mutual influence. We applied findings and theories from media sociology and cultural science to an artistic process; we investigated their applicability and meaning in the arts and their impact on the resulting artworks itself, on the community we had gathered, and on the role of the artist. In the presentation I will talk about how granting creative influence to our community altered traditional (power) models of artist-audience relation and will debate whether the interaction consequently adds meaning to both.

Biography:

Lüneburg holds a professorship for Ensemble and Digital Performance at Trossingen University of Music, Germany, and works as researcher at the University of Music and Performing Arts Graz, Austria. She is regularly invited for masterclasses, workshops, and courses in contemporary music, artistic research and performance practice in Germany and abroad. From 2014-2018 she was director and lead artist of the artistic research project *TransCoding – From ‘Highbrow Art’ to Participatory Culture* funded by the Austrian Science Fund.

Martínez, Sara

Saturday, Aug 11, 2018, 15:00-15:30: Panel *Musical Protest*

**Bob Dylan's Chimes of Freedom:
Dualism in the Democratization of American Pop Culture**

Lancaster University, United Kingdom

This paper will examine Bob Dylan's impact and controvert reactions at being considered as "The Voice of a Generation", "The King of Folk" or "Prophet" of 1960s democratic society: three of the most well-known labels he has been assigned for over more than five decades as result of changing the course of music history. In order to do so, I will make a study of the relationship between the birth of protest song and politics, drawing on Dario Martinelli's *Give Peace a Chant: Popular Music, Politics and Social Protest* (2017), with the main aim of demonstrating its correlation and inconsistency with respect to Bob Dylan's new possibilities of self-representation that broke with the traditional patterns in the oral transmission of music, outlined in Jeff Taylor's *The Political World of Bob Dylan: Freedom and Justice, Power and Sin* (2017). I will review two of Dylan's most important films that will serve to illustrate the main reasons why he has always rejected being part of political activism presented in the song's messages that compounded both *The Freewheelin'* (1963) and *The Times They Are A Changin'* (1964). Murray Lerner's *The Other Side of The Mirror: Bob Dylan at Newport Folk Festival, 1963-65* (2007) is a key documentary that contains historical footage evincing Dylan's appearance, ascent, consecration and defiance of the political status quo; and Martin Scorsese's *No Direction Home* (2005) is a four-hour film that covers a period of six years (1961 – 1966) by making an special emphasis on Dylan's impact in American culture, and the clear alienation between the audience's expectations and reality as political leader.

Biography:

My name is Sara Martínez and I'm currently a Full Time English Literature PhD student at Lancaster University. The main aim of my research is a critical study of Bob Dylan that develops an innovative argument on the chameleon-like evolution of his career, its reflection in his lyrics, music and masculinity in a period of ten years (1956 – 1966). My learning research interests are: Arts, American Politics, Law, History, Civil Rights, Women's Rights, Ethnic Groups and Minorities.

Michel, Mélodie

Saturday, Aug 11, 2018, 11:30-12:00: Panel: Propaganda, Radical Resistance, or Complicity?
A Comparative Analysis of the Politics of Music, Community, and Resistance

Early Musicians: Rebels, Victims, or Forerunners?

University of California Santa Cruz, United States

The movement auto-labelled as ‘Early Music’ that emerged as a sub-practice of Western classical music has surely been a space for negotiation and cultural changes in European societies, both through ideologies at play and the labor organization of its practitioners. Reading Boltanski and Chiapello’s (1999) *New Spirit of Capitalism*, Fraser (2009) pointed how the second wave feminist movements has been a precondition for the emergence of a new kind of capitalism under the post-war, neoliberal rule. Similarly, I examine in this paper how progressive and subversive discourses in the Early Music community have led to a progressive exploitation of labor forces and to the normalization of unregulated waged activities. The networking, freelance system is also a barrier to unionization or organization of common struggles for better working conditions, especially in a highly transnational scene. Still, our current global context presents signs of weakness, namely since the global economic crash in 2008 and the generalized rise of right-leaning political parties. In this context, I want to see in subversive practices such as Early Music more than a failure to propose a better way of life. I argue that the artistic critique to capitalism is still active today but is now taking forms that we may not recognize as such. Based on ethnographic research in Southern Europe and Latin America, and on a reading of pre-war German theorists (Benjamin, Adorno), I examine Early Music practice as presenting options for a para-capitalist social system. In a ‘moment of danger’, questioning linear temporalities and challenging grand narrative is a way to envision other worlds and reactivating a forgotten musical past can lead to design different futures.

Biography:

Mélodie Michel is a bassoon player from Paris with degrees in performance from Switzerland and Catalonia. She specializes in Early Music and has been exploring the world of historical bassoons through both performance and pedagogy. In 2014-2015 she visited 14 countries on 4 continents to become familiar with different musical traditions. Currently, she is a PhD Candidate in Musicology at the University of California Santa Cruz where she is also very active in performance and composition. In addition, Mélodie conducts scenic experiments under her artistic name “Melodie Around the World.”

Pichler, Michaela

Sunday, Aug 12, 2018, 14:30-15:00: Panel *Empowerment and Representation*

**Othering through Gender, Empowerment through Music:
Austrian All-Female Bands in the Context of Independent Music**

University of Vienna, Austria

In 2018, the Austrian independent music scene is still dominated by heteronormative band norms and male-dominated power structures. This becomes obvious not only when looking at the gender distribution within bands, where the role of female musicians is largely constrained to that of the singer, whereas the instrumentalists are still usually male. This paper critically discusses this situation and examines how notions of gender affect the work of all-female bands in DIY-networks in Austria today. In this paper, the empirical findings from a qualitative study will be presented. The study was conducted via interviews with women who are actively involved in the Austrian indie-rock and punk scenes, coming from different theoretical and practical backgrounds such as former and current all-female band members, scientists, or organizers. They were asked about their experiences on stage, behind the stage, and in the national music scene. Gender turned out to be a crucial factor in the activities of the participants, in particular in connection with discriminatory practices. Othering, mansplaining, and lookism are part of the daily lives of female musicians in the Austrian music scene. Despite the negative experiences, these women highlight the solidarity and support within the independent network, helping to strengthen their empowerment. In some cases, however, the interview partners experience gender-related discrimination also within their community, for example when the performances on stage were considered as exaggerated flaunting of femininity, resulting in a marginalization of the music. Ultimately, the paper will demonstrate that women in the Austrian independent music scene are influenced on many levels by notions of gender, having a profound effect on processes of production, reception, and creativity.

Biography:

Michaela Pichler studied musicology and comparative literature at the University of Vienna and graduated at the Department of Musicology Vienna with a master degree in 2018. In her master thesis Pichler questioned hegemonic structures in the Austrian independent scene based on her research with all-female bands in the genres punk and indie-rock. Her main research areas include subcultures, ethnomusicology, gender, and queer theory. Michaela Pichler lives in Vienna and is currently studying Gender Studies and working as a freelance music journalist.

Prichard, Laura

Monday, Aug 13, 2018, 10:30-11:00: Panel *Destructing Traditions*

What Does Revolution Sound Like? Dada and Futurist Soundscapes in Eastern Europe and Berlin

Harvard University, United States

Just over one hundred years ago in Berlin, something radical and new began to appear as comedic cabaret entertainment, contemporaneous with trends emerging in visual art. This would set in motion a series of avant garde, democratic responses to established art canons, and unify the experimental art traditions on modern Central Europe by 1920. Poet Christian Morgenstern (1871-1914) recited “sound” poems such as “Fisches Nachtgesang” at Berlin’s Café Metropol as early as 1895. By World War I, northern German popular entertainment had become virulently nationalistic and democratic, and the most significant venues for Berlin Expressionists were performances of “Gnu” and the “Neopathetisches Cabaret.” In Russia and Central Europe, Futurists experimented with sound symbolism and the collage-destruction of language as early as 1913. Italian Futurism inspired anti-war artistic movements in both Berlin and Moscow (Гилея, 1910), and Russian constructivism emerged in parallel with Dada. Aleksei Kruchenykh (1886-1986) built on the writings of Nikolai Gogol (1809-1852) and Andrei Bely (1880-1934) to develop a “transrational” language, free of definite meaning. The 0,10 Exhibition in Petrograd (1915) launched Russian Suprematism. Futurist movements flourished during the revolution of 1917. In each location that Dada flourished, it achieved a form particular to its surroundings. Parisian Dada also co-opted local cabaret culture, and combined anti-German (though rarely anti-war) themes into performances. Slavic, Hungarian, and Berlin Dada criticized war and “high art,” glorified anti-war democratic ideas, and merged populist Kitsch with revolutionary speech. The Georgian Dada troupe H2SO4 (1922) clung more closely to the practices of Malevich’s Constructivism and the work of the Russian Cubo-Futurists. Since direct political dissent was more dangerous in the Soviet Union, they avoided the direct political commentary and the total abstraction common to Berlin and Paris. This paper documents early Dada and Futurist soundscapes within revolutionary Russia and the early Soviet Union, tracing their roots through Berlin.

Biography:

Dr. Prichard is a Visiting Researcher at Harvard University where she acts as the Principal Pre-Concert Speaker/Writer for Berkshire Choral International, Boston Baroque, Odyssey Opera, and the Boston Lyric Opera. She is a regular lecturer for the San Francisco and Chicago Symphonies since 1997. She was the President of the Pacific Chapter of the College Music Society and Assistant Conductor of the San Francisco Symphony Chorus under Vance George (1995-2003).

Prud'homme, Gabrielle

Sunday, Aug 12, 2018, 09:30-10:00: Panel *Anti-democracy*

Commemorating Giuseppe Verdi under Fascism: The Celebrations of 1941

University of Montréal, Canada

The music of Giuseppe Verdi (1813-1901) played a key role in the cultural representation of Italian fascism. After seizing power in 1922, Mussolini recognized art as a privileged means of expression in order to foster unity among the Italian people. The Duce was particularly sensitive to the expressive power of opera, which according to him, was one of Italy's most precious assets. He thus favored the use of Verdi's works and public personality in Italian musical life – most notably in 1941 during the celebrations commemorating the fortieth anniversary of Verdi's death, a moment in time which coincided with Italy's war against France and England. While some publications do deal with the influence exerted by the fascist party on musical culture in Italy (Nicolodi 1984, Sachs 1987, Tambling 1996), the connection between Verdi's expression of nationalism during his lifetime and his later fascist appropriation has not yet been analyzed. In this presentation, I will show how the organization of the 1941 festivities was closely linked to the regime, while also demonstrating how the discourse surrounding the composer's commemorations was constructed around themes that supported fascist ideology. Based on a careful analysis of Italian documents published during these festivities, including articles from periodicals such as *Musica d'oggi* and *Rivista musicale italiana*, I will shed light on how Verdi was subjected to an ideological appropriation that aimed, on the one hand, at given legitimacy to the fascism authority and on the other, establish a climate of social consensus essential to the exercise of power during wartime. By exploiting nationalist references in Verdi's operas, restoring the *Risorgimento* as a revolutionary movement with Verdi as a protagonist, and exalting the *italianità* in Verdi's mind, party sympathizers maintained and nurtured a myth according to the fascist's cannon.

Biography:

Gabrielle Prud'homme is currently a graduate student in musicology at the University of Montréal and shows particular interest in analyzing the mechanisms between music and politics, especially among totalitarian states. In addition to pursuing a degree in German studies, she is currently conducting research for her master's thesis, which focuses on the political appropriation of Giuseppe Verdi in fascist Italy. Committed to the dissemination of classical music in society, she holds the position of editor-in-chief at the Canadian magazine *L'Opéra – Revue québécoise d'art lyrique*.

Raha, Pratyay

Friday, Aug 10, 2018, 12:00-12:30: Panel *Music and Activism*

**Role of Music Activism (IPTA) in Indian Freedom Movement –
Colonialism to a Post-Colonial Context**

University of Calcutta, India

1930-1950s: India saw the cultural expression of a wide spectrum of political sentiments and positions around imperialism, fascism, nationalism, and social transformation. A critical transitional phase: from colonialism to a postcolonial context. Any history of this period is incomplete without an account of the cultural innovations made by the Indian People's Theatre Association (IPTA) in the fields of drama, music, and dance. Unfortunately, music, a very important section of the IPTA's creations has not been studied/analyzed as part of Indian history. The IPTA made an experiment of the movement by using songs against fascism known as "Songs of People's War". The melody and the language were more appealing to common people and were easy to understand. In fact, the chief characteristics of these songs introduced by the IPTA were: 1) opposition to imperialism or fascism and simultaneously, any sort of resistance to feudal and capitalist exploitation, 2) politically conscious, committed, motivated, and organized mass movement, 3) a protest art-form of national consciousness. The IPTA movement of our country was inspired by traditions created by revolutionary movements in other parts of the world. The major international source of inspiration was the Chinese Liberation War against the semi-colonial *Kuomintang* regime, as well as gruesome Japanese imperialism. The Chinese People's Liberation Army had their cultural squads which played a vital role in educating, mobilizing, and organizing the masses. In my research I have studied and analyzed the inter-relation between music and politics in Indian democracy during that period, as well as a vast repertoire of songs which originated as a result of various oppressive and fascist policies. I would like to showcase:

- The transformation from hierarchy-based music to a socialistic form of music.
- The importance of democracy in the music compositions, i.e. equal value of all notes.
- The influence of European Classical Music on the style of the Indian Mass Movement Songs.
- The influence of traditional folk music in creating simple melodies to get mass involvement.

References:

Indian People's Theatre Association: A Retrospect Susnata Das
 The Radical Impulse - Sumangala Damodaran
 On Indian People's Theatre Association - Samik Bandopadhyay

Biography:

Adjunct faculty of JBNSTS (Jagadis Bose National Science Talent Search), Pratyay has a deep passion for music. He is the founder and director of the musical and social platform 'Surokahan'. He is also an independent folk music researcher and collector.

Rákai, Zsuzsanna

Sunday, Aug 12, 2018, 10:30-11:00: Panel *Anti-democracy*

**Criticism or Censorship?
Relation between Aesthetic Judgment and Cult in
Hungarian Music in the Interwar Period**

Liszt Ferenc Academy of Music, Budapest, Hungary

“The only way to forestall the work of criticism is through censorship, which has the same relation to criticism that lynching has to justice” – wrote Northrop Frye in his book *Anatomy of Criticism* (1957). With this aphorism, Frye, one of the most influential literary theorists of the 20th century, referred to the essential function of criticism, to the conviction that criticism is a crucial element of the social existence of culture and art of every kind. “The axiom of criticism must be, not that the poet does not know what he is talking about, but that he cannot talk about what he knows” – he formulated his standpoint. The power of art lies in its abstract structure, in the rhythm of representation, indication and evocation or visualization, he said. Talking about the meaning and relevance of the artistic form however, is not the area of art, but of criticism. Criticism can draw the work of art into social communication and it is the structure of thought which defines the outlines of the cultural remembrance of the audience. But this talk which can determine the contours and contingency of interpretation, has features counteractive to the basic function of criticism. Through manipulation of social remembrance, a seemingly critical attitude can turn into the instrument of censorship, attendant of the cultic role of culture. In my paper I outline the process of this re-contextualization of the function of criticism in Hungarian musical press in the interwar period, by means of which the compositions of Bartók and Kodály, originally rooted in traditional peasant music, became the national tradition themselves.

Biography:

Zsuzsanna Rákai graduated at the Liszt Ferenc Academy of Music in Budapest in 2000. In the last fifteen years she worked for the Liszt Ferenc Memorial Museum and Research Centre, the University of Szeged, the Institute for Musicology of Hungarian Academy of Sciences and the Liszt Ferenc Academy of Music. Her PhD degree is in progress, being concerned with the conceptions and problems of Hungarian musical modernism in the first half of the 20th century.

Reich, Natascha

Monday, Aug 13, 2018, 15:30-16:00: Panel *Ambivalent Appropriations of Music*

Sounds of Power Missionary Pipe Organs and Andean Resistance

University of Oregon, United States

In colonial Peru, the Spanish crown relied on religious orders, most notably Dominicans, Franciscans, and Jesuits, for accelerating processes of colonization. The dissemination of Christian art, architecture and music, and most of all the agency of indigenous people in their production played a key role in facilitating the acceptance of the new religious and political system. Previous research on Peruvian colonial music culture and its role as a vehicle for colonization focused on practices in urban centers. The lack of (written) primary sources seems to turn rural areas into a less attractive research territory for musicologists. In this paper, I advocate for a more inclusive approach. By investigating seventeenth-century pipe organs as material remains of Franciscan missionary music culture, I will show how reactions to colonial forces and Christianization in rural Andean locations could follow tendencies different from those in urban areas. Indigenous musicians in cities tried to “fit” into the European system in order to be accepted by the ruling Spanish elite. By contrast, the indigenous-built pipe organs at my fieldwork-site in the Peruvian Colca-Valley show distinctly native-Andean influences. I argue that this syncretism can be interpreted as hybridity in Homi K. Bhabha’s sense, as a means of the colonized to undermine the power of the colonizer and to advance reactionary politics. Not only will my paper show the necessity of considering rural Peruvian music history in modern scholarship for arriving at a more complete picture of colonial culture; it will also evidence the advantages of a mixed-methodology approach. Historical organology, combined with concepts from ethnomusicology and post-colonial studies, proves as a useful tool in the absence or scarcity of written primary sources.

Biography:

Born in Vienna, Austria, currently living in Eugene, Oregon, Natascha Reich holds degrees in organ (mdw Vienna, Marin Haselböck) and harpsichord (Hanze University Groningen, Johan Hofmann) and is a licensed organ expert in the Netherlands. From 1999 onwards she gave recitals and guest lectures in North and South America, Asia, and Europe. Since 2014, Natascha Reich teaches at the University of Oregon while pursuing her PhD with specialization in ethnoorganology under the guidance of Marc Vanscheeuwijck and Juan Eduardo Wolf.

Rickwood, Julie

Sunday, Aug 12, 2018, 15:00-15:30: Panel *Empowerment and Representation*

Mapping Popular Music Exhibitions in Australia

Australian National University, Australia

A recent survey of popular music exhibitions in Australia indicated audience enthusiasm for the experiential engagement, enhanced by recent developments in technology that had been adopted by museums. It concluded that popular music exhibitions held the potential to attract more diverse, and increase numbers in, museum visitors. At the same time, the authors acknowledged concerns about commercial influence and the possible loss of independence and objectivity. They did not, however, investigate in any detail the tangible and intangible content of the exhibitions nor the narratives being articulated in relation to Australian popular music history. The “museumification” of popular music is part of a global interest in remembering popular music’s past as cultural heritage and it has become the focus for much academic attention. The value of this research is considerable but tends to focus on outcomes relevant to scholarship and the music industry. In addition, it has extensively focused on popular music exhibitions in the USA, UK and Europe. While recognising the importance of this body of research, there has not been a significant research project that specifically traces the history of popular music exhibitions within cultural institutions in Australia. Such an investigation might very well reveal that the dominant narratives embedded in popular music exhibitions have ensured that much popular music of the past remains hidden, especially those that might be socially, culturally and politically motivated. This paper intends to predict what might be those hidden musics, presenting early findings in preparation for a major research project that seeks to explore the content and narratives that have so far emerged from exhibitions focused on Australian popular music in Australian cultural institutions. The paper will also suggest ways forward by considering participatory approaches to curatorial practices in relation to popular music exhibitions.

Biography:

Julie Rickwood is a music and performance researcher and practitioner based in Canberra, working at The Australian National University. She has also worked in the cultural sector, most recently with Canberra Museum and Gallery. Julie’s research has concentrated on popular music and community choirs, examining intersections with gender, identity, place, heritage, cross-cultural exchange and common ground, and the environment. She has presented her research at national and international conferences and has published extensively. Julie is also a dancer/choreographer with Somebody’s Aunt Dance Ensemble and a tenor with Rachel Hore’s PoPuP Choir.

Siefert, Marsha

Saturday, Aug 11, 2018, 18:00-19:30: Keynote Lecture

**Bootleg Opera and Ribs of Rock:
Piracy, Participation and Politics in 20th-Century Sound Recording**

Central European University, Budapest, Hungary

This talk addresses the conference theme on Participatory Approaches to Music and Democracy by looking at the history of “bootleg” sound recordings in the 20th century in two formations. The first builds on my study of the history of how fans “democratized” opera by producing their own sound recordings already in the vinyl era. Using a participatory framework, I will describe how opera buffs were able to create a parallel music world, sometimes in concert and sometimes in conflict with formal opera institutions and commercial recording companies through surreptitious live recording, record producing, collecting, cataloging, trading, and fan events. I will relate these activities to the world of *magnitizdat*, the underground music recordings in the USSR and in state-socialist Europe, and how these “illegal” recordings of bard poetry and rock music were circulated through trusted networks. The aim of looking at both these 20th-century forms of music reproduction is to ask questions about how listeners responded to formal music industries by creating participatory cultural networks that corresponded to their own music preferences and their ideas about authenticity, aesthetics and direct experience before the internet age.

Biography:

Dr. Marsha Siefert is Associate Professor of History at the Central European University, Budapest, and specializes in transnational communications and cultural histories that include Russia and Eastern Europe. She has edited or co-edited five books, including *Mass Culture and Perestroika in the Soviet Union* (1991) and *Extending the Borders of Russian History* (2003). Her research on sound recording, musical film, and opera has appeared in the *Journal for Arts Management, Law and Society*; *Journal of Communication*; *Science in Context*; *International Encyclopedia of Communication*; and *Poetics Today*. Recent publications include chapters in *Cold War Cultures* (2012); *Divided Dreamworlds* (2012); *Cold War Crossings* (2014) and *Socialist Internationalism in the Cold War* (2016). She has held visiting fellowships at the Rothermere American Institute (Oxford University) and the Kennan Institute, Wilson Center (Washington, DC). In Spring of 2016 she was the Inaugural Fellow for Russia and Ballet at New York University, Center for Ballet & the Arts and the Jordan Center for the Advanced Study of Russia and is a Research Fellow of the Graduate School for East and Southeast European Studies, Ludwig Maximilian University-Munich and University of Regensburg. As a graduate of the Indiana University School of Music, she is especially pleased and honored to be speaking to this audience.

Silva, Julieta

Monday, Aug 13, 2018, 16:00-16:30: Panel *Ambivalent Appropriations of Music*

“Traditional Music” on the Construction of Contestation Alternatives to Hegemonic Discourse: The Influence of Michel Giacometti in the Action of GEFAC in Portugal

Universidade de Aveiro, Portugal

Some years before the April 25th, 1974 Revolution – which overthrew the authoritarian regime of the New State in Portugal – traditional music practices fed confrontational and divergent discourses, from inside and outside the System (Alves 2013), having conquered a political operability that justified the militancy of different sectors of society. One of these voices was assumed by *Grupo de Etnografia e Folclore da Academia de Coimbra* (GEFAC). It was founded in 1966 during a period of increasing student protests over the government. Its action, centered in the study and representation of a repertoire of traditional music of rural origin, was inscribed in a reforming ideal in relation to the model of the state. Against current folklore paradigm and challenging the process of dramatization and aestheticization of popular culture promoted by the New State (*ibid.*), GEFAC transformed popular songs and dances of rural origin in language of political contestation and social transformation, opposing them to the hegemonic discourse, despite the essentialist conception of folklore and popular culture that they shared. This communication is part of an ethnomusicological study that I have been doing about GEFAC since 2016. Through that, I want to produce knowledge about the persistent operability that “traditional music” had been conquered in an urban and young context. In this communication, I will analyze some interviews with founding partners of GEFAC in order to explore the relationship of some figures linked to a “critical ethnography” (Leal 2000) to this institution. One of them is Michel Giacometti, an ethnologist who played an important role in the “Revolutionary Portugal” (Oliveira 2003: 495) and, among other actions, conceived and coordinated an ethnographic collection plan to contribute to popular and student politicization, having great influence on GEFAC in this group’s founding years.

Biography:

Julieta Silva is linked by an artistic path to traditional Portuguese music and the use of ethnographies at a performative level. She participated in the creation of various musical shows constructed in rural areas involving local communities in order to cross musical languages. She completed her Master’s degree in Musicology at Universidade de Aveiro in 2015 with the dissertation “Aesthetics and Policies of the Revivalism of Hurdy-Gurdy in Portugal (1976-2015)”. Currently she is working on a PhD in Ethnomusicology at the same University.

Sprengel, Darci

Saturday, Aug 11, 2018, 15:30-16:00: Panel *Musical Protest*

The Politics of Egyptian Hip Hop as a Revolutionary Force in Post-Uprisings Egypt

Visiting Assistant Professor, Beloit College, United States

The immediate aftermath of the 2011 Egyptian revolution saw a surge of international interest in Egyptian hip hop. In Egypt, hip hop is a DIY genre excluded from “official” production and dissemination outlets. In this alternative sphere, many Egyptian hip hop artists have been outspoken critics of Egypt’s military regimes and some hip hop studios, such as Revolution Records Studio in Alexandria, tie the genre to the concept of “revolution” itself. Although enjoying a brief moment in the international spotlight, Egyptian hip hop was and remains a niche genre in Egypt. It is strongly associated with the middle class and is not widely popular among urban youth. Instead, a contrasting genre known as *mahraganat* (festival music) is more widespread. *Mahraganat* mixes American hip hop with Egyptian folk (*sha’bi*) and electronic musics, and it is primarily associated with working-class youth. Rather than be associated with the Egyptian revolution, *mahraganat* musicians have been more concerned with the class politics that they believe caused the Egyptian revolution to fail. This paper examines how differing approaches to hip hop aesthetics in DIY music reveal social and political divisions in postuprisings Egypt. Looking at DIY music as a form of what sociologist Asef Bayat calls a “nonmovement,” it suggests that whereas more middle-class DIY musicians use hip hop to push the boundaries of permissible speech under an authoritarian regime, *mahraganat* artists incorporate hip hop aesthetics to challenge the dominance of middle-class values, aesthetics, and demands in revolutionary discourse. Building from 30 months of ethnographic research conducted in Egypt between 2010 and 2017, this paper thus offers critical nuance to celebratory accounts of Egyptian hip hop musicians as the “voice of the revolution,” showing instead the competing ways DIY musicians use hip hop aesthetics to produce social change in the aftermath of revolution.

Biography:

Darci Sprengel is currently a Visiting Assistant Professor in Music at Beloit College (USA). She will be a Junior Research Fellow in Music at the University of Oxford starting the Fall of 2018.

Stini, Sandra

Friday, Aug 10, 2018, 14.30-15.00: Panel *Music Education*

Towards Musical Democracy – Creating Musical Capabilities

University of Music and Performing Arts Vienna, Austria

Increasing levels of engagement with musical performances and musical tuition executed by music schools, orchestras, concert halls, opera houses etc. (in brief organizations that have been deemed sufficiently excellent to receive public money) is a core issue of today's cultural and educational policies. In explaining how musical creativity does or does not happen, the prevailing model of access and its language of barriers and widening participation is literally inadequate and narrowing. Once the enormous diversity of musical creativity beyond the organizations funded by the state budget is recognized as well – such as happening in various settings of community music, musicking in the family, with friends or alone or: the huge impact of music consumption possibilities in the age of digitalization, a key question: *How does musical creativity happen, and how does it fail to happen?*, could and should come up for policy makers. Since musical capability is enabled, or prevented socially (recently and once again pointed out in the study “*Jugend und Musik*” conducted by the *Bertelsmann Stiftung*, 2017), situations in which everyone has concrete freedoms to choose what music to make, as well as what music to appreciate (whether or not one selects to exercise it) could be described as democratic musical settings. By using an analysis of Austrian cultural policies and national education acts with special focus on musical learning and teaching through the lenses and by means of Martha Nussbaums “*The Human Development Framework*”, this paper examines compatibilities and incoherencies between cultural and educational policy goals and the “de facto” possibilities and the missed opportunities within and due to the current regulatory frameworks.

References:

- Jugend und Musik. Eine Studie zu den musikalischen Aktivitäten Jugendlicher in Deutschland.* <http://www.bertelsmann-stiftung.de/de/publikationen/publikation/did/jugend-und-musik-1/>
- Nussbaum, M. 2011. *Creating Capabilities. The Human Development Approach*. Cambridge: Belknap Press, Harvard University Press.

Biography:

Sandra Stini studied flute and cultural management at the University of Music and Performing Arts Vienna. Since 2016 she is a praedoc university assistant at the Department of Cultural Management and Gender Studies of the mdw. In her research, she is particularly interested in the variety of manifestations of musical teaching/learning depending on local conditions and social backgrounds and in national cultural/educational policies as a result of country-specific histories, economic systems, civic traditions and political frameworks. S. Stini is a member of the Vienna Chamber Orchestra and she is also working as a teacher for flute and music theory in a music school.

Świtała, Adam

Monday, Aug 13, 2018, 12:30-13:00: Panel *Participatory Approaches to Music in Eastern Europe*

Participatory Approach in Music Education – A Case Study

University of Iceland, Iceland

The presented research is a case study of a music education programme based on a participatory approach and conducted in a community day care centre in Warsaw (Praga-Południe district) from June to November 2017. The programme was based on three main activities: music making, experiencing live music performances in the after school centre and attending family concerts at the Warsaw Philharmonic. The research team consisted of 4 people: 2 music educators and 2 music sociologists. The participants of the study were children attending music lessons (age group 7-14, with a slight predominance of 10-and-less year olds). To place the observed activities in a broader social context, educators working in the day care centre on daily basis and parents of the participating children were also included. Some of the main principles of the applied approach were:

- having an open-ended learning process and *practical curriculum making* (Elliott 1995)
- recognition of the needs of the local community
- free admission for everyone who shows interest
- granting free access to a variety of instruments and welcoming all music genres
- encouraging creativity in forms of exploration, improvisation and composition
- recognising music as part the whole of educational processes
- combining active music making with listening to the live music
- crossing the space context attributed to music lessons

The evaluation data seem to indicate a strong correlation between the specific function musical activity was assigned and the quality of observed social changes.

Biography:

Adam Świtała is a musician, composer, lecturer, workshop facilitator, and researcher. Currently based in Reykjavik, born in Warsaw, since 2017 President of the Polish Association for Music Education (PSEiAM), Board Member of the Polish Music Council. His work includes notable cooperations with theatrical and movie directors, actors, dance, and performance artists, more than 20 theatres, educational and art institutions in Poland, Iceland, Norway, Estonia, UK and the USA. PhD student at the School of Education, University of Iceland.

Synakewicz, Roman

Friday, Aug 10, 2018, 11:30-12:00: Panel *Music and Activism*

Music and Activism – A Discussion on Liberal and Anarchic Ideas in Hardcore Punk

Percussionist and Composer, Germany

Dealing with Hardcore music, one is confronted with the matter of activism, as social purposes and aims are an integral part of this genre and subculture. Issues such as gender equality, social hierarchy and animal rights recurrently emerge, rising a debate on liberal and anarchic principles. But does HC actually fulfill its social task? Or does it create a rather violent form of protest that ends in itself? Here, diverse tendencies of left-wing bands are considered – e.g. *Wolf Down*, *No Omega* and *Jungbluth* – and their representation through social media. Despite being politically charged, HC, as a niche genre which makes use of a radical way of expression, is rather part of a subcultural and alternative scene than directly linked to the left-wing politics in a democratic system. Therefore, it was and still might be a suitable medium for radical movements such as DIY or Straight Edge.

Following this, I focus on violence in terms of hate and aggression that is brought by the music itself. Being even more extremist, HC returns to former ideas of Punk music and also goes beyond. On the other hand, just like Punk, it has been attracted and diluted by commercial needs with a consequential loss of meaning and deepness in the content, while the stylistic means remain intact. In this regard, social activism might become a legitimization for *meeting violence with violence* with the only consequence being the channeling of aggressive emotions.

Biography:

While growing up in Germany, Roman was frequently woken early by folk, popular and classical music, shaping his first understanding of the diversity of music. His musical education focused on percussion and piano, establishing a versatile set of skills to play and compose pieces for various band projects. While studying musicology at Humboldt-University, Berlin, he became interested in post-romantic and contemporary music, which most of his later writings and works are based on. His master thesis focused on polysystematic notation in contemporary music for string instruments.

Timčíkova, Zuzana

Monday, Aug 13, 2018, 11:30-12:00: Panel *Participatory Approaches to Music in Eastern Europe*

Independent Theatres and Cultural Centres as a Result of Public Engagement in Democratic Slovakia

Slovak Academy of Sciences, Slovakia

The year 1989 was a breakthrough year in the history of communist, or better still, post-communist Slovakia. It was followed by a period of transformation that has touched different spheres of public life. One of the results of this process is a theatre network. In the context of a complex reformation of the country, a new attitude towards cultural politics has emerged. Legislation and financing of culture have changed as a result. One of the key aims of these various changes has been decentralization of the way culture in general, and theatres in particular, are managed. In the atmosphere of an emerging cultural-political development that has been beneficial for theatre production, a new wave of changes has been transforming theatre from within. Freedom that came after the Velvet Revolution has become the defining feature of various aspect of theatre. A number of independent theatres and cultural centres have emerged alongside theatres financed by the state. Their existence is not a result of an order from “above” but of an impulse from “below” in the form of public engagement. To put it differently, they are a result of public engagement of a group of people in a given town/city or region that speaks volumes about the state of society and its current issues through artistic direction and its activities. These institutions are considered as phenomena of culture in a democratic state, one where public engagement plays an important part. It is especially concerned with activities and artistic direction of the independent theatre scene, through which it helps foster public engagement and reflects on the state of democracy in a country with a communist past.

Biography:

Zuzana Timčíková graduated in Cultural Studies at Comenius University in Bratislava and is a PhD student at the Institute of Theatre and Film Research ARC SAS. She focuses on how independent theatres function in the context of cultural management and how policy impacts their dramaturgy and artistic direction. Besides her theoretical research, she works in cultural management – she manages a non-professional theatrical group of youngsters, organizes presentation evenings for artists and creative initiatives called PechaKucha Nights, as well as a festival of new photography held annually in Bratislava - OFF_festival Bratislava.

Toelle, Jutta

Saturday, Aug 11, 2018, 10:00-10:30: Panel *Participatory Audiences*

Democracy in the Concert Hall? Participatory Projects in the Contemporary Music Scene

Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany

“Democratic” and “egalitarian:” this is how one workshop attendee during a recent participatory music project called the atmosphere there – was this only wishful thinking of a grateful audience member or were these already the effects of the audience’s *co-curatorship* or even *co-creatorship*? Other, similar issues also arose in this specially created participatory realm: If a specific concert engages the audience members beyond their traditional listening mode and empowers them to participate, who remains “the audience?” How do all *musickers* then – professional and non-professional musicians alike – perceive the unusual situation, or how are traditional concert structures altered through participatory elements? And, important for musicologists: which role does the music play? There is a lot of research about participatory settings in the arts (especially in media, performance and theatre studies), and questions like these are popping up everywhere. As participatory projects in the classical/ contemporary classical music world become more popular, topical questions need to be addressed and theorized. Given the threatening background of legitimization problems for subsidies and the more general and Europe-wide discussion about cultural participation, we can be sure that the issues will persist. My talk presents results from my current research on CONNECT, a Europe-wide participatory project designed to explore the relationship between audience and artists within the realm of contemporary classical music. I focus on power relations between audience and musicians in such a participatory performance. Referring to recent trends in performance studies and audience research and going beyond traditional musicological convictions, I investigate if participation in a bottom-up approach, a true *co-curatorship* – as opposed to the frequent top-down approaches imposed on audiences and devised by composers – is feasible at all. Ultimately, this leads to the question if any kind of “democracy” in the concert hall is a possible – or desirable – goal.

Biography:

Jutta Toelle is a musicologist and historian whose current research focus lies on concert audiences. Her PhD thesis (musicology, Humboldt University Berlin), based on years of research in Italian archives, explored the Italian opera industry in the late 19th century (published with Bärenreiter in 2007). She was assistant professor at her alma mater in Berlin (2007-2012) with Professor Christian Kaden and spent a year as Visiting Scholar at UChicago with a DFG scholarship. Since 2013 she is a PostDoc research fellow at the Music Department of the newly-founded Max Planck Institute for Empirical Aesthetics in Frankfurt, Germany, where she also conducts research on 17th-century Jesuit missionaries.

Usner, Eric Martin

Friday, Aug 10, 2018, 15.00-15.30: Panel *Music Education*

**Teaching in Real-Time:
Toward Ethnographic, Collaborative, Inclusive Pedagogies of World Music**

Franklin & Marshall College, Lancaster, Pennsylvania, United States

This presentation is a critical assessment of experimental pedagogy created for teaching “world music.” With a collaborative approach to creating a learning community (a space of critical and dialogic co-creation of knowledge where authority is distributed among teacher, students, the lived experience of community collaborators, and texts) and with tools of critical reflexivity and ethnographic pedagogy, I examine case studies of courses in World Music at a U.S. college located in the area with the highest per capita refugee population in the U.S. I explore how site-specific teaching (in time and place) offers one strategy for undoing – for un-disciplining – the “epistemic violence” of musical knowledge manifest in the structural and strategic essentialisms that shape music curricula and classroom. I begin with the questions: How can students’ learning offer them knowledge that is meaningful to them here and now? As they move in the world outside the classroom – whether through media or through the streets – will their learning prove useful for understanding their experience of our world? Using ethnographic techniques of interviews and storytelling to collect and share the personal stories of migration embodied in their own family histories, the students create community for learning and common ground to begin considering the stories of and music as representation of other’s lived experience. In a profoundly intersectional moment of global refugee crisis, politically manipulated debates about im/migration, and heightened ethno-nationalisms, I explore the successes and failures of collaboration with students, refugee resettlement agencies, and refugees to make the learning a catalyst for grounded understandings of not just music, but of the historical dialectics of displacement and emplacement of a profoundly shared human experience. In doing so, I also offer a meditation on the role music might play in developing empathy necessary for democratic citizenship in the new millennium.

Biography:

A teacher, ethnographer, and writer studied in Vienna, California, and New York; taught at University of California-Riverside, New York University, Sarah Lawrence College, University of Chicago, West Chester University, currently affiliated with Franklin & Marshall College and Peabody Institute/Johns Hopkins University where he teaches Music, American Studies, and Environmental Science. Research includes popular music and jazz in the US, art music as a Viennese cultural practice, music of western Nicaragua, critical food studies, sustainability, and critical pedagogy.

Ventura, António

Sunday, Aug 12, 2018, 12:30-13:00: Panel *Technology, Cultural Policy & Democracy*

The Visual Discourse in Ethnographic Research: Sharing Academic Knowledge

University of Aveiro, Portugal

This research focuses on the processes of revitalization of rural music, the challenges arising from the sharing of academic knowledge to the non-academic community and the visual discourse as a platform for dialogue in the musical practice of Encomendação das Almas. Considering that in Applied Ethnomusicology the researcher has a commitment to the field, this communication intends to consider “giving back” (Schippers 2015) as an adjunct to this area and reassessing academic writing (Mahon 2014) with the search for a discourse that, while not being generalized, is intended to be democratic. This paper aims to bring into the discussion the process of elaborating a documentary film, its impact on the field as well as understand the dynamics arising from the dialogues between “bottom up” practices of those who are bearers of the tradition and the “top down” actions of the local cultural agents. Encomendação das Almas is a musical practice that takes place every year at midnight, in Penha Garcia, Idanha-a-Nova during Lent. Since 2015 the municipality has begun a process of revitalization with a strong investment in events and a tourist brochure. This proposal will try to answer the following questions: What is the role of the ethnomusicologist in the elaboration of a documentary film? What is the impact of the film on the field under study? How can visual discourse strengthen a bond with both the field and the academic community? This paper is supported by bibliographic, archival, and field research in which interviews and non-participant observation were carried out.

Biography:

António Ventura was born in Aveiro, Portugal in 1992. He completed his degree in Artistic Studies in the University of Coimbra in 2014 and a Master in Ethnomusicology in 2016, in the University of Aveiro. Currently he is a doctorate student and researcher in the same university and has presented papers in scientific events both national and international. António performs as a musician (guitar) and composer in diverse musical projects. Since 2014 he is interested in visual ethnography and documentary film as a tool for scientific investigation and as a means of preservation of practices, individuals and cultural contexts. Among his scientific areas of interest are the traditionalization, patrimonialization and documentation of rural music.

Vuletic, Dean

Monday, Aug 13, 2018, 12:00-12:30: Panel *Participatory Approaches to Music in Eastern Europe*

The Intervision Song Contest: Popular Music and Democratisation in the Eastern Bloc

University of Vienna, Austria

During the Cold War, Eastern European national television broadcasters which were members of the International Organisation for Radio and Television (OIRT) organized the Intervision Song Contest (ISC) as a “socialist” alternative to Western Europe’s Eurovision Song Contest (ESC). The establishment of the ESC in 1956 has stereotypically been perceived by academic and media commentators as a symbol of the postwar peace, reconstruction and Europeanisation in Western Europe; the ISC, meanwhile, has usually been depicted as merely a belated, fleeting copy of the former, and its failure as a metaphor for the decline of the economic and political systems of communist Eastern Europe. However, unlike with the ESC, there has been hardly any academic research on the ISC, which was irregularly staged in Czechoslovakia and Poland between 1964 and 1980. Based on archival sources from international broadcasting organizations, my paper will argue that the ISC was conceived by political leaders and television officials in Eastern Europe as a pan-European event that would promote cooperation and peace between the Eastern and Western blocs, especially in light of Khrushchev’s Thaw and the Helsinki Accords, as well as cultural and political liberalization in Czechoslovakia and Poland, including during the Prague Spring and just before the rise of the Solidarity Movement. With all of this in mind, the ISC’s organizers also introduced innovations that, counter intuitively, made their contest more internationally open and commercial than the ESC. Furthermore, the staging of the ISC in Czechoslovakia and Poland underlined the limits of the Soviet Union’s cultural and political influence over Eastern Europe and the role that geopolitics played in the power relations between states within the Eastern Bloc. The ISC was, then, not simply an imitation of the ESC, but rather a product of international political relations that tells us much about the aspirations that some Eastern European artists, politicians, record companies and television stations had for the democratization of their states.

Biography:

Dr. Dean Vuletic is a historian of contemporary Europe who is based in the Department of East European History at the University of Vienna where, as a Lise Meitner Fellow, he currently leads the project “Intervision: Popular Music and Politics in Eastern Europe.” As a Marie Skłodowska-Curie Fellow he previously led the project “Eurovision: A History of Europe through Popular Music.” He received his doctorate in history from Columbia University in 2010 with the dissertation *Yugoslav Communism and the Power of Popular Music*.

Wolf, Jonas

Saturday, Aug 11, 2018, 09:00-09:30: Panel *Participatory Audiences*

**How (Not) to Activate the Listener –
Political Significance and Agency in Relational and Participatory
Music Practices on YouTube**

Justus-Liebig Universität Gießen, Germany

The shift from a do-it-yourself ethic towards the ideal of (semi-)professional (self-)presentation, caused by the ongoing commercialization of the video platform YouTube, has deeply affected the conceptualizations and aesthetics of popular music-related YouTube channels. Therefore, a critical examination of the platform-specific qualities and potentials of musical participation and collaboration is due: My presentation will concentrate on formats and practices of collective and autonomous expression, which evolve temporarily and in a responsive manner. It aims at separating them from those whose socio-technical constitution reveal disrupted communication lines, thus giving rise to forms of “pseudo-” or “second-degree” interactivity. Possible reasons for this encompass artistic hierarchies, the normalizing potential of algorithmic diffusion and performative strategies on the part of “influential” YouTube artists. Furthermore, and with a particular focus on YouTube-specific concept music, I am going to refer to the term of “relational aesthetics”, originally coined by Nicolas Bourriaud with regard to art theoretically and practically based on “the realm of human interactions and its social context, rather than the assertion of an independent and private symbolic space” (Bourriaud 1998). Following Claire Bishop’s criticism that “it is no longer enough to say that activating the viewer *tout court* is a democratic act” (Bishop 2004), theoretical adjustments to Bourriaud’s notion of relational art need to be made in order to attribute a higher political significance to the process of critical reflection upon non-aesthetical relations to worldliness immanent in the artistic outcome – which also makes it applicable to digital concept music. Therefore, examples of *reflective* relational concept music shall be compared to relational art driven by a “microtopian ethos” of *producing* “relationships between” in order to shed light on their specific political significance and scope of influence against the backdrop of our functionally differentiated society.

Biography:

Jonas Wolf is a first-year PhD candidate at the Graduate Center for the Study of Culture at Justus Liebig University in Giessen, Germany. In 2017 he graduated in musicology and music theory at Folkwang University in Essen. His academic focal points include contemporary music theories and discourses, digitalisation, new media, experimental music theater and performativity. Currently, he is working on his PhD project on “Nomadic Concepts and Aesthetics of Musical Composition for YouTube”.

Wong, Deborah

Sunday, Aug 12, 2018, 18:30-20:00: Keynote Lecture

Cultural Democracy, Self Determination, and Asian American Arts Activism

University of California, Riverside

How and why do some Asian American women use the arts to create change? How do they work for, with, and beyond their own communities? I write at a historical moment when participatory democracy in the US is imperiled but those with the most to lose – women, border dwellers, and people of color – offer the most compelling and intelligent models for inclusive communities.

I explore two case studies from my current work in the public sphere. One is a group of women – cis, queer, straight, trans, mostly but not entirely Asian American, mostly but not entirely based in North America – who want to address gendered values within the taiko drumming community. The other is FandangObon, an ongoing Asian American/Chicanx collaboration between the legendary Japanese American activist Nobuko Miyamoto and the East LA band Quetzal, who have found a vibrant connection between the contemporary *son jarocho* movement and the post-internment efflorescence of Japanese American summer festival dance.

The praxis of encounter and group collaboration is the heart of both efforts. I reflect on those details to consider the power of interethnic collaboration that is explicitly theorized, using ideas from feminism, decolonial theory, and community organizing. Who is ‘at home’ and who is a guest in the living room? What are the politics of aggrieved communities choosing to work together? How and why does music and dance create such powerful means for connection?

Biography:

Deborah Wong is an ethnomusicologist and Professor of Music at the University of California, Riverside. She specializes in the musics of Asian America and Thailand and has written two books, *Speak It Louder: Asian Americans Making Music* and *Sounding the Center: History and Aesthetics in Thai Buddhist Ritual*. Her third book, *Louder and Faster: Pain, Taiko, and the Body Politic in California*, is under contract. She is a past President of the Society for Ethnomusicology. She is a series editor for Wesleyan University Press’s Music/Culture series and a research team member for the International Institute for Critical Studies in Improvisation (IICSI). Very active in public sector work at the national, state, and local levels, she is the Chair of the Advisory Council for the Smithsonian Institution’s Center for Folklife and Cultural Heritage. She is currently involved in two public sector projects: she is the project manager for the Great Leap Online Archive, for the well-known Asian American non-profit arts organization in Los Angeles founded and directed by Nobuko Miyamoto, and is deeply involved with a loose North American collective called Women and Taiko, working to create structural change in the taiko community.

Zehetmayer, Sophie

Monday, Aug 13, 2018, 09:00-09:30: Panel *Destructing Traditions*

**The Compositional Work between Culture Industry and the Collective
A Reexamination of Adorno's Interpretation of Mahler**

University of Music and Performing Arts Vienna, Austria

“Jakobinisch stürmt die untere Musik in die obere ein.” [1] Such sentences that are central to Adorno's writings like, for instance, in *Mahler. A Musical Physiognomy*, still confront its readers with their immanent ambiguity. This monograph can be seen as a nexus, within which Adorno's conception of a close analysis of compositional material and his social theory of music are mediated through one another. Adorno attributes Mahler's music an emancipatory, in parts even revolutionary impulse, respectively a distinct awareness and reflection of social relations, operating primarily with a notion of class. He implements the category of “brokenness” as characteristic of Mahler's “tone” and locates it within the border between the Bourgeoisie and the (as Adorno calls it) “masses” excluded from cultural education and the (highbrow) culture industry. This process of exclusion becomes evident as – in contemporary terms – a form of epistemic violence which Adorno traces back to the ‘language’ of the artwork and art world itself. Within his argument he also addresses the problem of representation, which is still relevant today, indicating the area of conflict that arises between the (problematic) notion of compositional work as the subjective voice and the unattainable utopia of the unbroken collective voice. Fluctuating between a close-reading of Adorno's text and a “reading against the grain” (Bhabha), this paper investigates the interrelation of compositional work and its socio-critical potential within the *Mahler* monograph, focusing especially on such enigmatic passages as the one quoted above. All the while, a critical approach to Adorno's writings is maintained, challenging the categories he employs from a contemporary point of view by questioning their relevance nowadays and qualitative change throughout history.

[1] Adorno, “Mahler. Eine musikalische Physiognomik”, in: *Die musikalischen Monographien* (= GS 13), Frankfurt/M. 42016, p. 184.

Biography:

Sophie Zehetmayer lives in Vienna, where she has completed her Bachelor's degrees in Creative Writing at the University of Applied Arts and in Musicology at the University of Vienna, where she is also enrolled in the subsequent Master's program. She currently works as a study assistant at the Department of Musicology and Performance Studies at the University of Music and Performing Arts Vienna.

Additional Program

isa Festival | isa Masterclass

Sunday, 12 August, 11 am

Reichenau, Schloss Rothschild

Opening Matinée

Award-Winning isa Artists

€ 24 (advance) / € 29 (at the door)¹

Sunday, 12 August, 8 pm

Semmering, Sporthotel

Musical Meet & Greet

Johannes Meissl, moderation

Artistic Director of isa18

Virtuoso strings with a colourful programme

Get an impression of the musical diversity at isa18!

Voluntary donation

Monday, 13 August, 7.30 pm

Reichenau, Schloss Reichenau

Opening Celebration

Welcome to isa18!

Music and reflections upon this year's theme of "Music & Democracy" plus a short film from Film Academy Vienna

Keynote address

Philipp Blom, philosopher, author, and historian

Party with DJs afterwards

Free admission

Tuesday, 14 August, 6.30 pm and 8.30 pm

Reichenau, Thalhof

6.30 pm

Documentary film by Michael Hudecek as part of isaScience

8.30 pm

Presentation of Short Films

by students of Film Academy Vienna on this year's theme of "Music & Democracy"

€ 8 (advance) and (at the door)

U25 admission: € 2.50



STIMMEN STIMMEN GEGENSTIMMEN

(Voices, Voices, Voices of Dissent)

Documentary, 77 min

Directed by Michael Hudecek, Camera: Bernhard Pötscher, Editing: Bettine Ties

Gegenstimmen (Voices of Dissent) is a heterogeneous amateur choir from Vienna that sings for human rights, diversity of opinion and freedom and non-violence. This film accompanies the creation of a program, the rehearsals and the internal discursive process that set this choir apart from others. This film is a political music documentary about the love of music, social activism and the challenges of democracy.

<http://www.stimmenstimmengegenstimmen.at>

In memory of the writer Heinz R. Unger who died in February 2018.

STIMMEN STIMMEN GEGENSTIMMEN

(Voices, Voices, Voices of Dissent)

A political music documentary about the love of music, social activism and the challenges of democracy.

Credits:

with: Choir *Gegenstimmen*, Orchestra *Camerata Wien*, Bärbel Mende-Danneberg, Erke Duit, Alfred Komarek, Heinz Rudolf Unger

Directed by: Michael Hudecek

Camera: Bernhard Pötscher, Michael Hudecek, Gabriel Krajaneck, Kim Jerret

Editing: Bettine Ties

Sound: Tong Zhang, Jupp Prenn

Music: Erke Duit

Sounddesign & Mix: Christofer Frank

Colorgrading: Kurt Hennrich

Producers: Michael Hudecek, Christina Zurbrügg

Production Company: GAMSfilm

GAMSfilm&music :: Richtergasse 7/Stg. 2 :: A-1070 Wien :: Mail posthorn@gams.cc ::

Web www.gams.cc :: Mobile +43 699 1 9667 446

Friday, 10.8.2018		
Shuttle from hotel or train station to Marienhof		
10:00-11:00	Coffee & Registration	
11:00-11:30	Welcome address & Opening isaScience	
11:30-12:00	Panel: Music and Activism 11:30-13:00 Chair: Ursula Hemetek	Synakewicz, Roman: Music and Activism—A Discussion on Liberal and Anarchic Ideas in Hardcore Punk
12:00-12:30		Raha, Pratyay: The Role of Music Activism (IPTA) in the Indian Freedom Movement. From Colonialism to a Post-Colonial
12:30-13:00		Kolltveit, Gjermund: Political Activism and the Green Musical Wave in Norway
13:00-14:30	Lunch	
14:30-15:00	Panel: Music Education 14:30-16:00 Chair: Cornelia Szabó-Knotik	Stini, Sandra: Towards Musical Democracy—Creating Musical Capabilities
15:00-15:30		Usner, Eric Martin: Teaching in Real-Time: Toward Ethnographic, Collaborative, Inclusive Pedagogies of World Music
15:30-16:00		Fent, Julia: Making Expression through Music Accessible to Everyone? Critical Reflections on What is Taken for Granted in Music Therapy
16:00-17:00	Get-together	
18:00-19:30	Keynote Lecture Chair: Rosa Reitsamer	David Hesmondhalgh (UK): Streaming: Did Digitalisation Lead to Democratisation?
19:30	Dinner	Shuttle Marienhof-hotels

Saturday, 11.8.2018		
Shuttle from hotel or train station to Marienhof		
9:00-09:30	Panel: Participatory Audiences 09:00-11:00 Chair: Therese Kaufmann	Wolf, Jonas: How (Not) to Activate the Listener – Political Significance and Agency in Relational and Participatory Music Practices on YouTube
09:30-10:00		Brennan, Matt: Participatory Music Research for Whom? An Analysis of the UK Live Music Census and its Impact
10:00-10:30		Toelle, Jutta: Democracy in the Concert Hall? Participatory Projects in the Contemporary Music Scene
10:30-11:00		Keylin, Vadim: Political Affordances in Participatory Sound Art
11:00-11:30	Coffee Break	
11:30-12:00	Panel: Propaganda, Radical Resistance, or Complicity? A Comparative Analysis of the Politics of Music, Community, and Resistance 11:30-13:00 Chair: Deborah Wong	Dralle, Kira: Ten Percent Syncopation: the Violent Transformation of Politically Subversive Jazz into State Propaganda in the Third Reich
12:00-12:30		Lambe, Ryan: Rallying Call, or What?: (Anti)Neoliberal Activism and Performance in Queer Open Mics
12:30-13:00		Michel, Mélodie: Early Musicians: Rebels, Victims, or Forerunners?
13:00-14:30	Lunch	
14:30-15:00	Panel: Musical Protest 14:30-16:00 Chair: David Hesmondhalgh	Bagrizan, Navid: Forty Years of Socio-Political Protest: Roger Waters' Concept Albums as Manifesto against Indifference
15:00-15:30		Martínez, Sara: Bob Dylan's Chimes of Freedom: Dualism in the Democratization of American Pop Culture
15:30-16:00		Sprengel, Darci: The Politics of Egyptian Hip Hop as a Revolutionary Force in Post-Uprisings Egypt
16:00-16:30	Coffee Break	
18:00-19:30	Keynote Lecture Chair: Fritz Trümpl	Marsha Siefert (HU): Bootleg Opera and Ribs of Rock: Piracy, Participation and Politics in 20th-Century Sound Recording
19:30	Dinner	Shuttle Marienhof-hotels

Sunday, 12.8.2018		
Shuttle from hotel or train station to Marienhof		
09:00-09:30	Panel: Anti-democracy 9:00-11:00 Chair: Marsha Siefert	Ferreiro Carballo, David: The National Society of Music and the Democratization of Spanish Music between 1915 and 1922: Reality or Fallacy?
09:30-10:00		Prud'homme, Gabrielle: Commemorating Giuseppe Verdi under Fascism: The Celebrations of 1941
10:00-10:30		Gedik, Ali C.: Musical Reflections on the Discussions of Democracy in Turkey: The Replacement of Chopin's Funeral March with Itrî's Segah Tekbir
10:30-11:00		Rákai, Zsuzsanna: Criticism or Censorship?—Relation between Aesthetic Judgement and Cult in Hungarian Music in the Interwar Period
11:00-11:30	Coffee Break / isa-Event	isa-Matinée, Concert at Schloss Rothschild
11:30-12:00	Panel: Technology, Cultural Policy & Democracy 11:30-13:00 Chair: Dagmar Abfalter	D'Amato, Francesco: Democratization and DIY Careers in the Music Field. The Pros and Cons of Digital Platforms Experienced by Lone-Time
12:00-12:30		Kaitajärvi-Tiekso, Juho: Contextualising the Accounts of Technological Democratisation of Music Production
12:30-13:00		Ventura, António: The Visual Discourse in Ethnographic Research: Sharing Academic Knowledge (paper & short film)
13:00-14:30	Lunch	
14:30-15:00	Panel: Empowerment and Representation 14:30-16:00 Chair: Milena Dragičević Šešić	Pichler, Michaela: Othering through Gender, Empowerment through Music. Austrian All-Female-Bands in the Context of Independent Music
15:00-15:30		Rickwood, Julie: Mapping Popular Music Exhibitions in Australia
15:30-16:00		Best, Katelyn: Expanding Musical Inclusivity: Challenging Constructions of Music and Deafness through Deaf Hip Hop Performance
16:00-16:30	Coffee Break	
16:30-18:00	Panel & Round Table: Musical Exodus: exil.arte Chair: Fritz Trümpl	Gruber, Gerold (exil.arte, University of Music and Performance Arts Vienna)
		Anton, Ulrike (exil.arte, University of Music and Performance Arts Vienna)
		Haas, Michael (Senior Researcher at exil.arte)
18:00-18:30	Break	
18:30-20:00	Keynote Lecture Chair: Marko Kölbl	Deborah Wong (USA): Cultural Democracy, Self Determination, and Asian American Arts Activism
20:00	Dinner	Shuttle Marienhof-hotels

Monday, 13.8. 2018		
Shuttle from hotel or train station to Marienhof		
09:00-09:30	Panel: Destructing Traditions 09:00-11:00 Chair: Fritz Trümpl	Zehetmayer, Sophie: The Compositional Work between Culture Industry and the Collective. A Reexamination of Adorno's Interpretation of Mahler
09:30-10:00		Grozdanova, Marina: La Révolution Sonne / Revolution Sounds: The Social Body as Producer of Sound Gestures and Gestures of Revolution in the Film One + One by Jean-Luc Godard
10:00-10:30		Kaimaki, Katerina: Music in the Face of Death: Women's Sacrifice and Musical Resistance – Two Historical Examples
10:30-11:00		Prichard, Laura: What Does Revolution Sound Like? Dada and Futurist Soundscapes in Eastern Europe and Berlin
11:00-11:30	Coffee Break	
11:30-12:00	Panel: Participatory Approaches to Music in Eastern Europe 11:30-13:00 Chair: Rosa Reitsamer	Timcikova, Zuzana: Independent Theatres and Cultural Centres as a Result of Public Engagement in Democratic Slovakia
12:00-12:30		Vuletic, Dean: The Intervision Song Contest: Popular Music and Democratisation in the Eastern Bloc
12:30-13:00		Świtała, Adam: Participatory Approach in Music Education. A Case Study
13:00-14:30	Lunch	
14:30-15:00	Panel: Ambivalent Appropriations of Music 14:30-16:30 Chair: Marko Kölbl	Daniel, Ondřej: "Dance Hardbass with Us and Don't Take Drugs": Transnational Circulation of Far-right Ideology Through Music and Dance
15:00-15:30		Helmersson, Linnea: Swedish Folk Dance and Folk Music as a Contested and Politicized Scene
15:30-16:00		Reich, Natascha: Sounds of Power—Missionary Pipe Organs and Andean Resistance
16:00-16:30		Silva, Julieta: "Traditional Music" on the Construction of Contestation Alternatives to Hegemonic Discourse: The Influence of Michel Giacometti in the Action of GEFAC in Pernambuco
16:30-17:00	Coffee Break	
17:00-18:30	Keynote Lecture Chair: Dagmar Abfalter	Milena Dragičević Šešić (SRB): Citizenship, Artistic Counterpublics, Participatory Arts and Activism: Sounds of Democracy—Sounds of Counterpublics
18:30-19:30	Dinner/Get-together	
19:30	isa-Event	isa Opening at Schloss Reichenau: Keynote Philipp Blom

Tuesday, 14.8.2018		
Shuttle from hotel or train station to Reichenau Castle		
10:30-11:00	Project Presentation at Reichenau Castle 10:30-11:30 Chair: Karoline Feyertag	Lüneburg, Barbara: TransCoding – From 'Highbrow Art' to Participatory Culture
11:00-11:30		Grill, Thomas/Schilling, Almut: Libre Tools and Strategies Embracing the Temporal Deterioration of Digital Audio
11:30-12:00	Coffee Break	
12:00-12:30	Panel: Composition & Democracy 12:00-13:30 at Reichenau Castle Chair: Yann Robin	Dražić, Lena: The Heroic Individual and Manipulated Society: Helmut Lachenmann's Writings in the Light of 1968
12:30-13:00		Dupuis-Désormeaux, Nathalie: Dialogism Applied to Music Composition: A Social Gesture towards Democracy
13:00-13:30		Györek, Petra: Middle East and West—Connection Lines in Contemporary Compositions by Klaus Huber and Samir Odeh Tamimi
13:30-16:30	Late Lunch at the Loos-Haus	Shuttle-Transfer to the Loos-Haus and back to hotels/train station
18:30	isa-Film Event at Thalhof	Hudecek, Michael: Voices, Voices, Voices of Dissent (Documentary, 2014, 77 min.)
20:30	isa-Film Event at Thalhof	Film Presentation of the Film Academy,mdw Vienna

Information about the presentation of your paper:

- 20 minutes paper presentation
- 10 minutes discussion
- Please bring your PPP on USB flash drive!
- Standard conference equipment will be provided on-site!