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Book of Abstracts

isaScience 2022 Conference

Un/Learning: Norms and Routines in Cultural Practice

31 August – 4 September 2022

mdw – University of Music and
Performing Arts Vienna



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Preface

Scientific research is a central activity of the mdw. It is characterised by a wide thematic, methodological and theoretical diversity and shapes and strengthens the mdw's profile as a university of music and performing arts with the highest quality standards. What makes research at art universities such as the mdw so special is the linking of research with artistic forms of expression and practices. There are new, emerging research fields to be explored, and specific research questions to be addressed. With isaScience, we have successfully anchored a sustainable scientific platform for international exchange on these innovative research topics.

This year, isa – the International Summer Academy of the mdw, is centred around the theme “Always anew”. In keeping with this motto, I welcome the new academic board of the isaScience conference: Andrea Glauser, Stephanie Probst and Marko Kölbl.

Under the title “Un/Learning: Norms and Routines in Cultural Practice”, isaScience 2022 extends the question of un/learning beyond the focus on artistic practices: how do social norms and routines determine our learning and agency, be it in music and the performing arts or in scientific research? isaScience 2022 sheds light on the broader dynamics of un/learning in societal and cultural relations.

I look forward to this 10th interdisciplinary edition of the conference. Taking place once again in hybrid form, I am convinced that isaScience will not only foster exchange across geographic borders but will animate discussions and critical inquiry within the international research community.

On behalf of the mdw rectorate, I would like to thank the conference's organisational team for their efforts and wish all participants a stimulating isaScience 2022!

Ulrike Sych
Rector

Welcome Address

It is with great pleasure that we welcome you to isaScience 2022, both online and here in the beautiful mountain setting of Reichenau an der Rax! For the first time, isaScience this year is taking place in the wake of the masterclasses, workshops and concerts of isa, the International Summer Academy of the mdw.

Following the thread of the isa motto “Always anew”, isaScience 2022 also sets out to question the imperative of constant innovation by foregrounding the theme “Un/Learning: Norms and Routines in Cultural Practice”. This year's conference opens up a broad discourse on learning and unlearning cultural practices, which can include artistic practices of rehearsing, interpreting and performing music as well as other forms of artistic expression.

Over the past ten years, isaScience has successfully established itself as an indispensable part of isa, and I am delighted to welcome an impressive international research community to a conference that will shed new light on the many pressing questions formulated in the call for papers!

My thanks go to the organisers of isaScience, and I very much look forward to days of new insights and fruitful exchange of knowledge in the scenic and “culturally charged” surroundings of Reichenau!

Johannes Meissl
Artistic Director of isa – International Summer Academy of the mdw
Vice-Rector for International Affairs and Art

Welcome Address

I am very happy to welcome you all to isaScience 2022! isaScience has become one of the key events in the academic calendar of the mdw – University of Music and Performing Arts Vienna, once more proving its strong commitment to developing and enhancing research along with artistic excellence.

In 2020, the mdw rectorate adopted the institutional research strategy, which defines goals and fields of action for the coming years. Since 2013, isaScience has provided a unique international forum for interdisciplinary exchange on decisive topics of current research in music and the performing arts, thus making an important contribution to strengthening internationalisation and cooperation, highlighting the socio-political relevance of research, and generally supporting research across a broad spectrum of topics in the arts and culture. The theme of isaScience in 2022, “Un/Learning: Norms and Routines in Cultural Practice”, drawing on postcolonial theory and other strands in the analysis of cultural phenomena and expressions, will give us the opportunity to critically discuss the power relations at work in established rules and norms and how they might be challenged and disrupted.

I would like to express my sincere gratitude to isaScience’s newly constituted interdisciplinary academic board – Andrea Glauser, Marko Kölbl, and Stephanie Probst – who have composed a most challenging and inspiring programme, as well as our most mindful coordinators, Karoline Feyertag, Valerie Gföhler and Kathrin Heinrich. I’m proud and delighted that isaScience represents a permanently established project on the agenda of the mdw’s Research Support since 2019, and I look forward to many inspiring discussions, both online and offline!

Therese Kaufmann
Head of Research Support of the mdw

Foreword

In its 10th year of existence, isaScience 2022 starts over with a new academic conference board. We cordially welcome all conference participants on-site in Reichenau and online around the world and look forward to passionate presentations, performances and discussions around this year's topic "Un/Learning: Norms and Routines in Cultural Practice". As we embark on challenging cultural and societal norms and the processes that may facilitate disrupting and re-envisioning them, we invite you to a critical examination of the routines that accompany our lives and the values they help establish and confirm. With special emphasis on perspectives from postcolonial, feminist, queer, and dis/ability studies, and connecting views from theory and artistic practice, our analyses will seek to understand hegemonies in cultural and social (inter)actions and reflect on ways to overcome and rethink them. What might be gained from the concept of "un/learning", of calling into question the habitual and the familiar? What challenges might we encounter along the way?

Organising this international and interdisciplinary conference is an exciting and inspiring undertaking built on collective action. We would like to express our sincere thanks to all those who contribute in one way or another to the realisation of isaScience: We are thrilled that Danielle Brown, Shzr Ee Tan and Tanya Titchkosky have accepted our invitation and will participate as keynote speakers at this conference, discussing the subject of "un/learning" from different angles, based on profound expertise. Furthermore, we are particularly grateful for the numerous highly interesting abstracts we have received, which promise stimulating presentations and discussions. In terms of financial support, we owe great thanks to the provincial Government of Lower Austria and the mdw – University of Music and Performing Arts Vienna for their generous funding and comprehensive backing. We would also like to express our warmest thanks to Ulrike Sych, Rector of the mdw, Therese Kaufmann, Head of Research Support at the mdw, and Johannes Meissl, Vice-Rector and Artistic Director of isa – The International Summer Academy of the mdw. Special thanks go to the isaScience coordinators Karoline Feyertag, Valerie Gföhler and Kathrin Heinrich as well as to the sound technicians Robert Hofmann and Julius Rüggeberg; their work remains largely hidden from the public, but is crucial to the success of the conference.

Best wishes,
Andrea Glauser, Marko Kölbl, and Stephanie Probst

Programme Overview

[all times are Central European Summer Time/UTC+2]

Wednesday, 31 August 2022

14.00	Arrival and Check-in at Hotel Marienhof
19.00	Welcome Dinner in Reichenau/Rax

Thursday, 1 September 2022

09.00–09.30	Coffee & Registration
09.30–10.00	isaScience Opening & Welcome Address by Rector Ulrike Sych
10.00–11.15	Keynote Lecture: Shzr Ee Tan <i>Chair: Andrea Glauser</i> Shzr Ee Tan, Royal Holloway, University of London, UK <i>Decolonising Sound in Post-Woke Regimes of Cancel Culture</i>
11.15–11.30	Break
11.30–12.00	Panel: Performing Subversion <i>Chair: Marko Kölbl</i> Charlotte Müller <i>Women Orchestra Conductors – Performative Subversions of a Gendered Professional Practice?</i>
12.00–12.30	Silke Felber <i>“I’ve always loved the theatre, yet I hardly go there anymore.” (R. Barthes)</i> <i>Un/Learning Performances in Times of Pandemics</i>
12.30–13.00	Abigail M. Ryan (online) <i>A Guide to “Modern Womanhood”: Gender Binary Subversion and Rejection in the Music of Trixie Mattel and Katya Zamolodchikova</i>
13.00–14.30	Lunch Break at Hotel Marienhof
14.30–15.00	Panel: Interrogating Institutions <i>Chair: Andrea Glauser</i> Mira Riebau <i>Unlearning Norms and Routines in Higher Education of Arts Management</i>
15.00–15.30	Isabella Scheibmayr <i>Musical Notation as Institution</i>
15.30–16.00	Scott Lee Edwards <i>Against the Archive: Mapping Diversity in the Viennese Soundscape, c.1550-1750</i>
16.00–16.30	Break

	Panel: Crossing Musical Styles and Repertoires <i>Chair: Shzr Ee Tan</i>
16.30–17.00	Yasuko Shibata <i>Chopin between East and West: Un/Learning by Japanese Pianists and Amateurs</i>
17.00–17.30	Brandon Farnsworth <i>Curating the Diversity of Experimental Music: Agents of Structural Change or New Gatekeepers of an Old Tradition?</i>
17.30–18.00	Tian Fu <i>An Integration of Rap Music and Neue Musik</i>
18.00–19.00	Apéro & Books at Hotel Marienhof

Friday, 2 September 2022

	Panel: Reimagining Performance and Instruments <i>Chair: Peter Lell</i>
09.00–09.45	HannaH Walter <i>becoming vyborg. becoming with technology</i> <i>Lecture Performance</i>
09.45–10.30	Matthew Gardiner, Anna Oelsch, Arno Deutschbauer, Erwin Reitböck <i>Oribotic Instruments. The Reimagination of Instruments through Origami Robotic Interfaces</i>
10.30–11.00	Break
	Panel: Un/Learning Norms <i>Chair: Tanya Titchkosky (online)</i>
11.00–11.30	Julia Fent <i>Norms and Routines in Music Therapy and its Contexts</i>
11.30–12.00	Eric Usner <i>Towards Critical Pedagogies of Un/Learning, Growing Ecological Imaginations through Music</i>
12.00–12.30	Dolon Sarkar (online) <i>Caste, Culture and Gambhira Performance of North Bengal, India</i>
12.30–14.00	Lunch Break at Hotel Marienhof
	Panel: Un/Doing Gender in Music Practice and Industry <i>Chair: Silke Felber</i>
14.00–14.30	Anna Ramstedt <i>Gendered and Sexual Misconduct in the Classical Music Culture in Finland</i>
14.30–15.30	Emília Barna, Ágnes Blaskó, Máté Horváth <i>Between Music Promoters and the Band: The Emotional Labour of Women Managers in the Changing Hungarian Music Industry</i>
15.30–16.00	Break

	Panel: Transcultural Scenes <i>Chair: Scott Lee Edwards</i>
16.00–16.30	Lisa Gaupp <i>Cultural Institutions Studies through a Transcultural Lens – a Decolonial Approach</i>
16.30–17.00	Rim Jasmin Irscheid (online) <i>What Happened to “Happy Hybridity”? From “MultiKulti” Narratives to Postmigrant “World Music” in Berlin’s Cultural Sphere</i>
17.00–17.30	Sandara Velasquez <i>The Sound of XIX Century Mexican Piano Repertoire: Canon and Historiography</i>
17.30–18.30	Break
18.30–19.45	Keynote Lecture: Danielle Brown (online) <i>Chair: Marko Kölbl</i> Danielle Brown, My People Tell Stories, LLC, New York, USA <i>The Lies We Tell: Unlearning False Narratives</i>

Saturday, 3 September 2022

	Keynote Lecture: Tanya Titchkosky (online) <i>Chair: Stephanie Probst</i> Tanya Titchkosky, University of Toronto, Canada <i>Disability & Disability Studies: Encountering Artistic Embodiment Anew</i>
10.15–10.30	Break
	Panel: Materiality and Dis/Embodiment <i>Chair: Lisa Gaupp</i>
10.30–11.00	Ivar Roban Križić <i>Concert for Double Bass ‘In Absentia’</i>
11.00–11.30	Peter Lell <i>Materiality and Learning: Mapping Afghan Rubab</i>
11.30–12.00	Alice Neusiedler (online) <i>Between Planning and Bodily Encounters – How Artists and Participants Re-arrange in Participative Art Collaboration</i>
12.00–12.30	Break
12.30–13.30	Lecture Performance <i>Chair: Eric Usner</i> baseCollective: Arno Böhrer, Susanne Valerie Granzer with Guests Wei-Ya Lin, Manu Sharma <i>Unlearning the Waiting-Room of Modernity. Premodern Epistemologies and Aesthetics</i>
13.30–15.00	Lunch Break at Hotel Marienhof

	Panel: Music, Minorities, Languages <i>Chair: Therese Kaufmann</i>
15.00–15.30	Isabel Frey <i>Listening in Yiddish: (Un)Learning to Listen to Yiddish Folksongs</i>
15.30–16.00	Urša Šivic <i>Music in Rituals as a Transmitter of Minority Language</i>
16.00–16.30	Alma Bejtullahu (online) <i>Music Making and the (De)Construction of Social Norms: The Case of Kosovo Albanian Musicians in Celje</i>
16.30–17.00	Break
17.00–18.00	Lecture Performance <i>Chair: Stephanie Probst</i> Rod Michalko, Devon Healey, Nate Bitton <i>Sighted Rhythm and Blind Perception</i>
18.00	Closing Words by the Conference Board
20.00	Farewell Dinner & Party at Hotel Marienhof

Abstracts in alphabetical order

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Barna, Emília; Blaskó, Ágnes; Horváth, Máté

Thursday, Sept 2, 2022, 14.30-15.30: *Panel Un/Doing Gender in Music Practice and Industry*

Between Music Promoters and the Band: The Emotional Labour of Women Managers in the Changing Hungarian Music Industry

Budapest University of Technology and Economics, Hungary

The past fifteen years saw the increasing professionalisation of the music manager role in Hungary through the establishing of music industry schools. As a result, a growing number of women have entered a profession long dominated by men, in an industry that continues to be. In theory, the emergence of this new segment could be an opportunity to reorder patriarchal relations in the music industries. Our research indicates, however, that young female managers are faced with diffuse role expectations, sexism, and/or invisibility, whether they work with well-established artists or those at early career stages. Managing these requires various forms of emotional labour (Hochschild 1983), which is at the same time shaped by gendered expectations. Building on initial findings from a combination of qualitative methods, we conducted sociodrama research to explore the emotional labour of young female managers, especially in their relations with the band and with live music promoters. We propose to demonstrate the specific situation of these women in an innovative way: with the help of volunteering audience members willing to participate, we will re-enact three short scenes from our sociodrama research, which will be followed by an interactive discussion and the presentation of our analysis. Interpreting the findings within the broader context of the changing Hungarian music industries, we argue that the professionalisation and feminisation of the managerial role has taken place parallel to the digital transformation of the music industries. As part of a strategy to maintain their position in the industry, record companies have increasingly integrated management functions, leaving the “old” role of music managers relatively empty and powerless – parallel to its feminisation. While the manager is traditionally a structurally tense position (Jones 2012, 112), we argue that the increased emotional labour required from the young women and their resulting frustration can be understood within the context of these recent intersecting processes.

Keywords: emotional labour, gender, music industry, managers, sociodrama

Emília Barna, PhD, is a sociologist and popular music scholar. She is Associate Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics, and head of the Cultural Industries MA specialization. Her main research areas include the music industries and digitization, popular music and gender, and cultural labour. She is a member of the International Association for the Study of Popular Music (IASPM) and the Working Group for Public Sociology “Helyzet”.

Ágnes Blaskó, PhD, sociodrama leader and methodological expert. Assistant Professor at the Budapest University of Technology and Economics, Department of Sociology and Communication. Interested in how sociodrama and action methods can support groups in understanding and improving their group, institutional, and social dynamics.

Máté Horváth is a Master’s student at Budapest University of Technology and Economics. His major is Communication and Media Studies with Cultural Industries specialization. His main field of interest is the sociology of culture, and the economic, political and social aspects of popular music. He is working as editor and journalist at a Hungarian cultural magazine called www.f21.hu.

Bejtullahu, Alma

Saturday, Sept 3, 2022, 16.00-16.30: *Panel Music, Minorities, Languages*

Music Making and the (De)Construction of Social Norms: The Case of Kosovo Albanian Musicians in Celje

Independent scholar, Slovenia

This presentation seeks an answer to the question of how social engagement through music could dismantle the imposed social norms that may lead to segregation. Its starting point is the established routine between the majority and an ethnic minority, the Kosovo Albanian migrant community, in the Slovenian city of Celje, where a clear distinction between a majority and a minority is maintained to the point of segregation (Madžo 2021). Due to slow and often unsuccessful integration, Albanians have developed separate cultural practices in which music plays an important part. I analyze these practices within the framework of what Hemetek defines as “internal practice” (Hemetek 2012). I present the case of an Albanian family of musicians that live in Celje and have actively shaped the Albanian musical scene in this area. During the years of performance in this closed setting, they have developed a formulaic repertoire and stage appearance; I intend to dismantle this *establishment* through the perspective of marginalization. Recently, the aforementioned musicians have been seeking ways to perform outside the local Albanian community by practicing either transnationally or interculturality. This is achieved by approaching the mainstream music, specifically nationally broadcasted talent shows, where ethnicity becomes an asset of the total musician’s ‘package’; and also, by deconstructing the aforementioned repertoire and approaching the world music audience in larger Slovene cities. I argue that these approaches may mark a turning point toward improving the odds for a more successful integration.

Alma Bejtullahu (Slovenia; PhD degree in humanities, MSc degree in ethnomusicology). Her main research interests are: music and minorities, often in intersection with gender, music in migrant and post-migrant communities in Slovenia and other geographical regions, Roma musicians, and cultural integrations. She is an independent scholar and also a journalist for the issues of minority at Slovenia’s National Radio. She organises musical events of the Albanian community in Slovenia, is an active musician and serves as an appointed representative of the Albanian community in the Governments counsel for ethnic communities from former Yugoslavia in the Republic of Slovenia.

Böhler, Arno; Granzer, Susanne Valerie; Guests: Lin, Wei-Ya; Sharma, Manu

Saturday, Sept 3, 2022, 12.30-13.30: *Lecture Performance*

**Unlearning the Waiting Room of Modernity:
Premodern Epistemologies and Aesthetics**

University of Vienna / Max Reinhardt Seminar, mdw

In *Provincializing Europe* Dipesh Chakrabarty renders us a thought-provoking analysis: If somebody, he claims, who studies or teaches in the humanities at an academic institution in Europe or even in India would be asked to analyze contemporary historical developments, few if any would argue seriously with, say, the 10th or 11th century aesthetician Abhinavagupta (see Chakrabarty 2000, p. 31). Chakrabarty insists that a major reason for this consists in the categorical imperative of European modernity that called and still calls for everybody “to become modern!” If a person or culture *resists* the imperative to become modern – an imperative deeply rooted in Europe’s colonial tradition – it will be marked as ‘*not yet* modern’ and consequently excluded from our *con:temporary* times. *Unlearning* the historical logic of being dis-placed in the ‘Waiting Room of Modernity’ our lecture performance aims to allow so-called non-contemporary philosophies and aesthetic forms to re-enter our *con:temporary* post-modern times by virtue of reenacting tantric texts handed down by the great aesthetician and philosopher Abhinavagupta (~ 950-1020 C.E.) in ritual performances. Both, the ritualistic form as well as the core concept of his tantric philosophy, namely the heart (hṛdaya), are ‘out of joint’ (Derrida 1994) with modernity and consequently not part of the state of the art of our *con:temporary* times. Our lecture performance will present video material of the festival “Philosophy On Stage #5” realized in Tamil Nadu India in 2020, sounds by Wei-Ya Lin and texts by Arno Böhler, Susanne Valerie Granzer and Manu Sharma.

Keywords: Unlearning European Modernity, Chakrabarty, Abhinavagupta, Tantric Ritual, Artistic Research

Univ.-Doz. Dr. habil. Arno Böhler teaches Philosophy at the University of Vienna (Faculty member) and Aesthetics at Max Reinhardt Seminar (mdw). Research fellow at Bangalore University, NYU, Princeton. Visiting professor at mdw; HdK Bremen; Angewandte Wien, UdK Berlin. Principle investigator of 4 FWF-research projects.

Em. o. Univ.-Prof. Dr. Susanne Valerie Granzer, full professor for acting at the renowned Max Reinhardt Seminar, University of Music and Performing Arts Vienna. Parallel to her career as actress she was awarded a Ph.D. in philosophy at the University of Vienna. Currently she teaches aesthetics at Max Reinhardt Seminar.

Brown, Danielle

Friday, Sept 2, 18.30-19.45: *Keynote Lecture*

The Lies We Tell: Unlearning False Narratives

My People Tell Stories, LLC, New York, USA

Frustrated with the field of ethnomusicology, in 2014, Danielle Brown, Ph.D. left a tenure-track position to start My People Tell Stories, a company based on the premise that people of color need to tell and interpret their own stories. Since then, much of her work has sought to decolonize music studies by focusing on the use of indigenous pedagogical strategies to teach Caribbean music and other BIPOC musical traditions. In particular, she has sought to shift false narratives about African diasporic musics that are prevalent in Western music programs and rooted in colonialism and imperialism. In this talk, Brown will discuss some of the insidious ways that these lies, i.e. false narratives, have developed and continue to be perpetuated in music studies. She posits that if we are to create music programs and teaching practices that decenter whiteness and are socially just, music programs must break the strongholds of lies masked as science and erudition.

Danielle Brown, Ph.D. is a multi-disciplinary artist-scholar and entrepreneur. She is the Founder and CEO of My People Tell Stories, LLC, a company based on the premise that people of color in particular, and marginalized people in general, need to tell and interpret their own stories. Brown is the author of the music-centered ethnographic memoir, *East of Flatbush, North of Love: An Ethnography of Home*, and the companion *Teacher Guidebook*. Brown advocates for social justice in music and uses the arts to educate people on the history and culture of the Caribbean and African diaspora at large. For more information, visit: www.mypeopletellstories.com.

Edwards, Scott Lee

Thursday, Sept 1, 2022, 15.30-16.00: *Panel Interrogating Institutions*

Against the Archive: Mapping Diversity in the Viennese Soundscape, c.1550–1750

mdw – University of Music and Performing Arts Vienna

Recent musicological work has stressed the fact that music notation is only one (Western) way of representing music on the written or printed page, and that the limitation of our purview to books of music notation has obscured the much greater preponderance of other forms of musical and oral performance that notation was ill-equipped to capture (Ochoa Gautier 2014, 7–8). Moreover, as structures of power, archives tend to suppress voices that did not align with the structural processes that led to their establishment, such that the musical practices of minorities, migrants, and other groups at the hegemonic periphery continue to be ignored in music histories (Goodman 2019, 501–2). These circumstances hold especially true for Vienna in the Early Modern period, when Catholic reforms were implemented with increasing force, evangelical and Jewish communities expelled, and proximate conflict with the Ottoman Empire yielded tensions among long-term residents and newcomers to the city. Music histories tend to celebrate this period for the expansion and consolidation of Italian musical theater supported by the Viennese court, thus acknowledging the archive's strength in documenting this repertoire, but neglect to do the harder work of uncovering traces of other voices at the margins of institutional power. In this paper, I will discuss my preliminary findings in seeking to map the urban musical practices and encounters experienced by such marginalized communities as well as Ottoman visitors to the city in the period c.1550–1750. Numerous accounts of musical and sonic events localized within Vienna can be collected to reconstruct a more diverse Early Modern urban soundscape than has hitherto been known, yet because of the archive's limitations, much of this material needs to be read against the grain to recover the voices it has intentionally worked to silence.

Keywords: Early Modern Vienna, Minority Communities, Migration, Ottoman Empire, Soundscape, Urban Musicology, Mapping

Scott Lee Edwards is a musicologist specializing in the cultural history of music in Central Europe in the Early Modern era. After completing his Ph.D. at the University of California, Berkeley, he served as College Fellow in the Department of Music at Harvard University, then from 2015 to 2021 as editor for the New Senfl Edition, an FWF-funded project hosted at the University of Vienna and the University of Music and the Performing Arts Vienna. His research interests and publications connect Central European musical performance to topics in book culture and censorship, linguistics, auditory history, diaspora and migration.

Farnsworth, Brandon

Thursday, Sept 1, 2022, 17.00-17.30: *Panel Crossing Musical Styles and Repertoires*

**Curating the Diversity of Experimental Music:
Agents of Structural Change or New Gatekeepers of an Old Tradition?**

Division of Musicology, Lund University, Sweden

Experimental music (*Neue Musik*) is currently in a process of reconsidering both who is included in this musical genre (in the sense of Drott 2013), as well as what musical practices it encompasses, addressing both questions of identity and of musical characteristics. Recent activist work in this field, international network initiatives such as “Defragmentation: Curating Contemporary Music” and “Sounds Now”, as well as festival undertakings such as “Donaueschingen Global” in 2021, “Maerzmusik,” or the “Borealis Festival” (both since 2015), among several others, have all sought to realize these transformations, as well as promote new best practices for experimental music institutions to become more diverse and inclusive. This presentation will examine these transformations while suggesting that as experimental music continues to ‘experiment’ with its diversification, its traditional internal history of progress and transgression continues, but is now taking the form of a conceptual virtuosity (after Jackson 2014), mainly practiced by a new class of curators and institutional leaders. The presentation will conclude by raising the question as to whether or to what extent this shift does in fact constitute the process of un/learning and provincialization of the European tradition of avant-garde music-making that it claims to be. The contradictions and continuities between discourses of diversity and the musical avant-garde will thus be teased out of the field’s current process of transformation. Finally, by revisiting the ideological foundations of this recent shift, this presentation will suggest avenues through which this musical genre can continue the important work of its provincialization, while avoiding some of the problematic dynamics that can appear during this transition.

Brandon Farnsworth is a curator and postdoctoral researcher in musicology based at Lund University, Sweden. After studying at the Zurich University of the Arts, he completed his PhD in Dresden with the publication *Curating Contemporary Music Festivals* (2020, Transcript). Brandon has worked on projects with Ultima Festival Oslo, Montreal New Musics Festival, Sonic Matter Zurich, and BGNM.

Felber, Silke

Thursday, Sept 1, 2022, 12.00-12.30: *Panel Performing Subversion*

“I’ve always loved the theatre, yet I hardly go there anymore.” (R. Barthes)

Un/Learning Performance in Times of Pandemics

mdw – University of Music and Performing Arts Vienna

If one wants to single out a term that is at the heart of performance studies, it is probably the term “liveness”, which is usually tied to the temporal and spatial co-presence of (mainly humanly conceived) actors. This dogma is found not only in the remarks of Max Herrmann and Erika Fischer-Lichte, but also in the work of performance scholar Philip Auslander. In the second edition of his book *Liveness. Performance in a mediatized culture* (2008), Auslander lists the following criteria stereotypically associated with live performances: Spontaneity, community, co-presence, and feedback between performers and audience (Auslander 2008: 63). In times of pandemics, however, all these criteria are considered dangerous and have led to the closure of theaters almost worldwide in 2020. In fact, the insight that sharing one’s breath in times of COVID-19 is precarious has made us consume theatre mostly in mediatized form. Instead of going to the theatre, we have stayed at home. Against this backdrop, I would like to reconsider Roland Barthes’s assertion of loving the theatre but not going there anymore. How does this thought relate to Michel de Certeau, who states that it is only in the act of movement that a place becomes a space (de Certeau 1988: 218)? How can we grasp the space of theatre from this perspective? And which practices of experiencing theatre/performance can be unlearned or relearned in this context? I shall explore these questions by means of two performances that have been created under the auspices of Lockdown and Physical Distancing. On the one hand, I will focus on *Black Box* by the German performance collective Rimini Protokoll. On the other hand, I will have a look at *Bodies of Knowledge*, an online performance by Australian artist Samara Hersch. The analyses shall focus on the following questions: What challenges and opportunities arise for thinking about and experiencing theatre under the conditions of pandemic crisis? Are the terminologies of theatre and performance studies still adequate for describing what we experience as theatre today? Or do we have to radically unlearn our knowledge about the relationship between the live and the mediatized?

Silke Felber is head of the FWF project “Performing Gender in View of the Outbreak” at the University of Music and Performing Arts Vienna. Before, she was a Herta and Paul Amirson Fellow and an Elise Richter Fellow of the Austrian Science Fund FWF as well as a Visiting Scholar at Ghent University (BE) and at the University of Oxford (UK). Her research focuses on the historicity of contemporary theatre, performative processes in the context of gender, class, and race/ethnicity, figurations and practices of the gestural, and the interventionist potential of smells. Forthcoming: *Travelling Gestures. Elfriede Jelinek’s Theater der (Tragödien-)Durchquerung*, mdwpress (habilitation thesis 2021).

Fent, Julia

Friday, Sept 2, 2022, 11.00-11.30: *Panel Un/Learning Norms*

Norms and Routines in Music Therapy and its Contexts

Music Therapy Research Centre Vienna, Department of Music Therapy, mdw

Music therapy is a creative and expressive form of therapy that in Austria mostly situates itself within the healthcare sector. Norms perpetuate music therapy on several levels: First, regarding the very conceptualization of different approaches in music therapy, their theoretical underpinnings and methods, and second, regarding the environment in which music therapy is practiced. These norms cause the marginalization of certain positions, persons, and groups within music therapy as well as within its broader contexts. In my dissertation, I addressed the questions of by what and in which way discrimination manifests itself in music therapy and which alternative ways of thinking and acting can be developed by incorporating anti-discriminatory approaches. The examination of the deliberate, as well as the unmarked norms that characterize music therapy and its wider contexts, was an important focus in my research, defining what positions and persons are marginalized or excluded by these norms, how this is perpetuated through personal interactions, inscribed in the structures of music therapy contexts and reinforced and conveyed through language. In this presentation, I will introduce the central findings of my research project and ground my considerations in the results from a participatory research group together with other music therapists and a critical discourse analysis based on music therapy textbooks conducted throughout my project. I will then share examples of and further suggestions for anti-discriminatory action in music therapy, aiming to become more inclusive of marginalized persons and positions and reduce othering. I will furthermore elaborate on the norms and routines that characterize the environments in which music therapy is practiced and highlight ways in which specificities of music therapy could support less hierarchical and essentialist views in that context in order to reduce discriminatory structures and practices.

Keywords: Music therapy, unmarked norms, discrimination, anti-discriminatory action

Julia Fent completed vocal studies (Prayer Conservatory, diploma 2006) and music therapy (mdw – University of Music and Performing Arts Vienna, Mag. art. 2012) in Vienna. She holds a PhD in gender studies (mdw, 2021). After having worked as a music therapist in clinical settings for several years, she is now employed at mdw as a project assistant at the Music and Minorities Research Center and as a research fellow at the Music Therapy Research Centre Vienna. She also sings in the Arnold Schoenberg Choir. Her current research interests include anti-discriminatory perspectives, social inequality, participatory research approaches, and discourse analysis.

Frey, Isabel

Saturday, Sept 3, 2022, 15.00-15.30: *Panel Music, Minorities, Languages*

Listening in Yiddish: (Un)Learning to Listen to Yiddish Folksongs

mdw – University of Music and Performing Arts Vienna

Somewhat surprisingly, the past decade has been a Golden Age for the Yiddish folksong. With the online publication of the [Ruth Rubin Legacy Archive of Yiddish Folksongs](#) in 2018, the launch of the research website [Inside the Yiddish Folksong](#) in 2020, the anniversary of ten years of archival work by the [Yiddish Song of the Week](#) Blog in 2021, and the planned digitalization of the *YIVO Yiddish Folksong Project* in 2022, the amount of online resources and field recordings of Yiddish folksongs has virtually exploded. Within the transnational Yiddish music scene, interest in the analysis of field recordings of Yiddish folksong and its unaccompanied performance style has been growing and resulted in transnational collaborations among scholars, archivists and musicians. But how exactly are these old recordings used and listened to by contemporary Yiddish singers? This paper presents ethnomusicological research on listening practices of field recordings of traditional unaccompanied Yiddish folksongs. It is based on ethnographic interviews as well as participant observation in Yiddish singing workshops in North America, Europe and online. Based on ethnomusicological and philosophical theories of listening as well as on the paradigms of practice theory, the following questions are explored in depth: How do singers (un)learn to listen to these recordings? What different modes of listening are there and what kind of positionality do they entail? How do contemporary Yiddish singers' voice and singing style depend on the ability to listen and vice versa? And how is the Yiddish folksong transformed and revalued through these listening practices? Through a praxeological and critical examination of Yiddish listening practices, this paper also contributes to further theorizing the colonial dimensions of listening and contribute to calls for a decolonization of the ear.

Keywords: Yiddish, listening, folksong, practices, decolonization

Isabel Frey is a PhD candidate in the Structured Doctoral Program "Music Matters" at the mdw and a Yiddish singer. She has a background in medical anthropology and sociology, a field that she has also published peer-reviewed articles in. Her current research deals with the politics of Yiddish folksong, the practices of transmission and the creation of new Yiddish songs. Her project combines her passion for Yiddish music with the anthropology of the body and ethnomusicological minority research. It is situated between ethnomusicology, cultural studies and gender studies, but also draws on theories from Jewish, diaspora and voice studies.

Gardiner, Matthew; Oelsch, Anna; Deutschbauer, Arno; Reitböck, Erwin

Friday, Sept 2, 2022, 9.45.-10.30: *Panel Reimagining Performance and Instruments*

**Oribotic Instruments:
The Reimagination of Instruments through Origami Robotic Interfaces**

Ars Electronica Futurelab, Linz, Austria

Oribotic instruments propose the reimagination of instruments as a programmable foldable interface. We examine the material and immaterial digital stream interfaces of the performance object through our origami and robotic (oribotic) research. Culturally, origami has a complex history; multiple cultural origins present divergent folding patterns, much like musical roots carry a cultural or place and personal signature. The globally predominant term origami, a Japanese word meaning “fold paper”, has a deep-rooted history in Samurai and Shinto culture. However, paper folding has multiple cultural centres, with folding techniques found in textiles in Europe that pre-date origami printed records in Japan. Contemporary origami now informs design, art and engineering disciplines, with the latter making application of the unique mechanical and geometric properties of origami. The process of folding is the inherently mutable interface between artist, structure and geometry. Oribotic instruments create a defamiliarized musical interface through sensing, form and implied musical function. We describe our first experimental results: a method for fabricating folded new musical instrument designs and a refined instrument design informed by the accordion: the *Oricordion*. Our instruments generate data related to the changing shape and human contact with an origami structure. The digital stream of data creates electronic music. Our investigation examines new gestural affordances offered by the shape-changing structure and adjacency and programmability of musical notes. The paper discusses experimental approaches explored in a workshop with musicians and artists/designers with our technology basis. We explain our technology stack, software and hardware, our fabrication method for creating flexible circuits using a combination of 3D printed conductive materials, sewing patterns with conductive thread and custom circuit designs.

Keywords: origami, folding, digital interface, musical instrument design, defamiliarized, structure, geometry, shape-changing, fold-printing

Project Documentary Reference:

<https://ars.electronica.art/futurelab/en/projects-oribotic-instruments/>

Dr Matthew Gardiner is a leading researcher on the Art & Science of Origami & Technology. Since 2010, Gardiner’s genre-defining research has been situated within the Ars Electronica Futurelab. The task of an artistic researcher in a Media Lab is to constantly question and to redefine media. His series of Oribotic artworks and didactic Oribokit do just that. By questioning the role of the fold, Gardiner interrogates all folded media, natural, artificial and technological, to uncover artistic potential.

Anna Oelsch. Working at the edge between science and art has always fascinated Anna. Her research in the ORI* project explores the possibilities and benefits arising from the intersections of the three fields of Art, Origami, and Technology. Her scientific thinking was mainly shaped during her studies of Technical Physics at the Johannes Kepler University Linz, whereas her artistic way to approach ideas is currently further developed at the University of Art and Industrial Design Linz studying in the teacher training program for art and physics.

Gaupp, Lisa

Friday, Sept 2, 2022, 16.00-16.30: *Panel Transcultural Scenes*

Cultural Institutions Studies through a Transcultural Lens – a Decolonial Approach

Department of Cultural Management and Gender Studies, mdw

Defensive attitudes regarding what is “one’s own” and unconscious biases along dividing lines of gender, ‘race’, class or sexuality seem to rule not only individual behavior but also the curricula and contents of higher education itself as well as music practices and organizations. Deconstructing such othering processes and established cultural institutions/norms is at the core of a recently evolving transcultural perspective in interdisciplinary academic narratives that answers to the call for decolonizing the university (Bhambra 2018; Mbembe 2016). This paper addresses some of the continuing biases and cultural institutions underlying research and training as well as musical practices and explores possibilities to avoid these by (un)learning through a transcultural lens. The transcultural perspective and a related “decolonial turn” is also found in the field of music, with a longer history of critique of concepts such as “world music” as Eurocentric (Guilbault 1997), for instance in (ethno)musicology (Sardo 2018) and other academic music-related disciplines, involving seeing music practices as border-crossings (Peres da Silva and Hondros 2019; Kim and Riva 2014) and calling for greater visibility for underrepresented musical communities (Beyer and Burkhalter 2012). These different academic narratives will be brought together in a literature review with further approaches from the field of cultural institutions studies (Gaupp 2020; 2021) and (queer) popular music studies (Fast and Jennex 2019; Barz and Cheng 2020) that follow comparable transcultural perspectives. In a second step, some examples as to how the quest to decolonize is standardized, negotiated and challenged in narratives and practices taking place in festival curating processes will be unraveled by drawing on ethnographic fieldwork. The paper will hence discuss how, by applying a transcultural perspective to music research and training as well as in practice, it is indeed possible to unlearn the cultural institutions underlying music training and curating processes and thus decolonize music practices and their study.

Keywords: cultural institutions, decolonial turn, transcultural lens, festival curating

Prof. Dr. Lisa Gaupp is professor of cultural institutions studies at the University of Music and Performing Arts Vienna (mdw). She was an interim professor of cultural sociology at Leuphana University of Lüneburg, studied cultural studies (Kulturwissenschaften) at the Universities of Lüneburg and Barcelona and holds a PhD in ethnomusicology from Hanover University of Music, Drama and Media. Lisa’s scholarly work has been supported by numerous grants, including the German National Scholarship Foundation, and she received several awards for her publications, such as the Best Research Article Award 2020 (Journal of Cultural Management and Cultural Policy) for “Curatorial Practices of the ‘Global’”, the Best Early Career Research Paper Award in Sociology of Culture (ESA) for “Festival Curators as Gatekeepers for Sociocultural Diversity” and the SOPHIA Prize for University Graduates (Soroptimists International) for her dissertation. She is co-editor of among other “Diversity and Otherness. Transcultural Insights into Norms, Practices, Negotiations” (De Gruyter), of “Arts and Power – Policies in and by the Arts” (Springer, forthcoming) and of a book series on “Urban Music Studies” (Intellect). Lisa has lived in the USA, Haiti, Guatemala and Spain and was executive manager of the 2009 Hannover International Violin Competition (Stiftung Niedersachsen).

Irscheid, Rim Jasmin

Friday, Sept 2, 2022, 16.30-17.00: *Panel Transcultural Scenes*

What Happened to “Happy Hybridity”? From “MultiKulti” Narratives to Postmigrant “World Music” in Berlin’s Cultural Sphere

King’s College London, UK

The “MultiKulti” narrative in Berlin’s 1990s cultural sphere has markedly shaped the way cultural institutions and funding bodies in Germany use cultural essentialisms in their representations of migrantised (El-Tayeb 2016) artists from the MENA region. Cultural sociologist Kira Kosnick has written extensively about the idea of the “postmigrant curator” (Kosnick 2015) who takes charge of not only the organisation of club nights, but their cultural representation respectively. In her writing on the whiteness of cultural policy (Kosnick 2007) she also outlines how the visual representations of cultural diversity in public spaces has shaped the way Arabness has been imagined, marketed and exploited in orientalist imaginary. Specifically, in the context of German world music, it can be understood both as a continuation of nativist conceptions of Germanness and the use of music as a tool to stabilise modern German identity and the “fantasy of reconciliation” (Sieg 1998). Giving this cultural backdrop, the paper is looking at the way “world music”-critical festivals function as a site for ethical self-fashioning (Butterworth 2014) by looking at aesthetic demands, forms of self-critical curatorship and the political positioning of cultural institutions in Berlin’s cultural sphere through the lens of German colour-blindness based on world music histories (Hurley 2007). The analysis of performative acts of “multicultural competence” will be compared to opposing discursive formations of migrantised musicians who critically engage with white saviour narratives and fetishisation of resistance of Arab artists in German world music curation (Silverstein and Sprengel 2021). These diasporic networks often operate outside these institutional demands for “happy hybridity” (Kosnick 2007) and bypass these concerns through the establishment of spaces and networks that use financial capital, cultural capital and human resources independent from larger cultural institutions. This paper will examine the use of these resources as a tool to diversify the German club scene in the formation of a new “world music” that can be seen as an attempt to revert hegemonic power relations in Berlin’s cultural sphere.

Keywords: world music, cultural policy, curation, postmigrant, diaspora, MENA

Rim Jasmin Irscheid is an AHRC-funded doctoral candidate at King’s College London, working on experimental music, sound art and “world music” festival culture. She holds a MSt in Musicology from the University of Oxford and a joint BA in Musicology and Psychology from the University of Heidelberg. Combining ethnographic research and curatorial practice, her practice-led project is looking at the social and cultural implications of musical collaborations across Lebanon and Germany. Irscheid curates the symposium for the Planet Ears festival and writes for the media platform Norient. In 2021, she won a British Forum for Ethnomusicology (BFE) Fieldwork Grant Award.

Lell, Peter

Saturday, Sept 3, 2022, 11:00-11:30: *Panel Materiality and Dis/Embodiment*

Materiality and Learning: Mapping Afghan Rubab

mdw – University of Music and Performing Arts Vienna

This paper examines how different materialities, including material and immaterial objects, can afford and constrain learning. Drawing on concepts of music's materiality (Straw 2015, Roda 2013) the paper focuses on a case study of the short-necked, plucked lute Afghan rubab. The rubab as a collective of various materials stands in the center of this research. However, it is extended by a range of material and immaterial artefacts of music. Those include, for instance, music recordings, musical notations, the mobile phones and devices as well as digital interfaces, social media platforms and apps. The aim of the analysis is to explore and demonstrate the interrelations between materialities and/as conditions for learning. It connects to ask questions: How do different kinds of materialities enable and support learning? How does learning, in turn, depend on the existence and availability of materialities and their interactions with human actors? And moreover, how do knowledges embodied in artefacts and particularly, the human body, constitute conditions for learning? To elaborate on these interdependencies, notions of learning, knowledge and practices (Schatzki 2017, Reckwitz 2002, Adloff et al. 2017) are employed. The research is, furthermore, based on ethnographic fieldwork conducted in digital and non-digital contexts. Connecting the findings to the inextricable political dimension that the case study is situated in, the paper results in an attempt to outline the particular importance of materiality as a condition for learning in a state of fragility, displacement and threat.

Keywords: Materiality, Learning, Afghan Rubab, Ethnographic Study

Peter Lell is a music researcher and PhD student currently based at the mdw – University of Music and Performing Arts Vienna. He studied ethnomusicology at the UNESCO Chair on Transcultural Music Studies in Weimar (Germany) and completed his master thesis at the University of Leeds (UK) analyzing concepts of music education at World Music Festivals. Currently, he is part of the Structured Doctoral Programme "Music Matters" at the mdw, conducting his PhD project on the traditional music of Afghanistan and particularly, the short-necked lute rubab.

Michalko, Rod; Healey, Devon; Bitton, Nate

Saturday, Sept 3, 2022, 17.00-18.00: *Lecture Performance*

Sighted Rhythm and Blind Perception

University of Toronto, Canada

This panel begins with the assumption that blindness, far from being the opposite of sight, is itself an integral part of the human sensorium and of perception. Making use of theorists such as Judith Butler and Irving Goffman, we will reveal how blindness is a performance both of itself and of its co-performer sight. These antagonists move on the stage of everyday life in a concerted and rhythmic motion that acts to embody both. This embodiment, submerged as it is in the cultural norms, routines and habits of what counts as sight and blindness, often goes unnoticed forcing both sight and blindness into the realm of the taken-for-granted lifeworld. We seek to unearth this lifeworld and to show how routine and normative understandings of what it is to embody a human sensorium is steeped in the tacit normative structures that generate routine understandings of perception. Through lecture (narrative) and performance, this panel examines movement in the city and demonstrates how blind perception can reveal the sighted rhythm of the city, a rhythm that is wrapped around the city soundscape. Blind people hold the creative potential to not only hear the rhythm of the city but also to feel it. It is this non-normative sensorium of perception that provides the possibility for un/learning the routine habitual forms and structures of unnoticed movement. The three panellists, Rod Michalko and Devon Healey who are blind and Nate Bitton who is visually impaired, will enact the creative potential of blindness through a performance of an excerpt from Healey's work on the theatre of the eyes and from Michalko's work on the depiction of the movement both in the city and in blindness he experienced with his late guide dog, Smokie.

Keywords: Blindness, Performance, Perception, Rhythm, Embodiment

Rod Michalko has recently retired from the University of Toronto where he had taught disability studies. He is now focusing on writing fiction drawing upon his experience of his blindness. He is author of numerous articles and books including *The Mystery of the Eye and the Shadow of Blindness*, *The Two in One: Walking with Smokie*, *Walking with Blindness* and *The Difference that Disability Makes*. He is co-editor with Tanya Titchkosky of *Rethinking Normalcy: A Disability Studies Reader* (Scholars Press, 2009). Rod's first collection of short stories *Things are Different Here* (Insomniac Press) was published in 2017.

Devon Healey is an Assistant Professor of Disability Studies at the Ontario Institute for Studies in Education of the University of Toronto. All of her work is grounded in her experience as a blind woman guided by a desire to show how blindness specifically and disability more broadly can be understood as offering an alternate form of perception and is thus a valuable and creative way of experiencing and knowing the world. She is the author of *Dramatizing Blindness: Disability Studies as Critical Creative Narrative* (Palgrave Macmillan, 2021). Devon is an award-winning actor and the co-founder of *Peripheral Theatre*.

Nate Bitton is a visually impaired, award-winning Fight Director, stage combat instructor, performer, director and occasional stunt man. He is a graduate of the University of Toronto Mississauga/Sheridan College Theatre and Drama Studies program and is a certified Fight Director and Instructor with Fight Directors Canada. Nate's "fight scenes," says Glenn Sumi from Now Magazine, "are among the most convincing I've ever seen on a local stage." Nate's work explores and engages storytelling through movement and staged violence guided by a commitment to creating safe and supportive environments in which performers can flourish.

Müller, Charlotte

Thursday, Sept 1, 2022, 11.30-12.00: *Panel Performing Subversion*

Women Orchestra Conductors – Performative Subversions of a Gendered Professional Practice?

European University Viadrina Frankfurt/Oder, Germany

A new generation of female conductors is emerging, but they are still rarely appointed music directors of professional symphonic orchestras. The persistent underrepresentation of women conducting is conspicuous and has been little researched so far. Worldwide, women orchestra conductors occupy a space which was exclusively designated for men within the emergence of the profession in the 19th century (Blankenburg 2003; Steinbeck 2021; *ibid.* 2010). As a consequence, conducting was solely shaped by men and became an embodied and gendered practice (*ibid.*; Bartleet 2008; Bartsch 2015), as studies on perceptions of this specific leadership behavior have shown (Wöllner 2015; *ibid.*, Deconinck 2013). The traditional figure of the conductor is connected to the idea of power, assertiveness, leadership, and authority – culturally masculine connotated attributes. The authoritative style was increasingly replaced by a more communicative relationship with the orchestra nowadays (Steinbeck 2010). Moreover, the performative character of conducting as an individual embodiment of music holds the potential for subversion, and alternative performances (cf. Butler 1993; *ibid.* 1991; Foucault 1977). Thus, female conductors perform a transgressive act, for which Steinbeck (2010) draws for the first time on Braidotti's (1995) concept of *nomadic subjects* to make a gender-neutral consideration possible instead of *Othering*. To what extent do women orchestra conductors today appropriate a male-shaped practice, or do they find their own alternative forms of conducting which leads to new perspectives of music interpretation? What opportunities for professionalization do they have? As part of my master thesis, I am approaching these questions in a sociological and empirical manner through qualitative interviews with young conductors and participant observation based on the 2nd International Competition for Women Conductors La Maestra, in Paris, March 2022.

Keywords: Gender, Embodiment, Representation, Other(ing), Performance, Performativity, Subversion, Conducting, Creativity, Female leadership

Charlotte Müller (*1993), based in Berlin, master student in Sociocultural Studies and research assistant at the Faculty of Social and Cultural Sciences, European University Viadrina Frankfurt (Oder). Bachelor of Arts in International Cultural and Business Studies at the University Passau and Université de Strasbourg. Working on cultural and socio-political issues, especially from a gender perspective, focused on Queer Theory, intersectional approaches, questions of political participation and social movements. In addition, she worked for an international youth orchestra festival, an online streaming service for performing arts, and plays in an amateur orchestra.

Neusiedler, Alice

Saturday, Sept 3, 2022, 11.30-12.00: *Panel Materiality and Dis/Embodiment*

Between Planning and Bodily Encounters – How Artists and Participants Re-arrange in Participative Art Collaboration

Copenhagen Business School,
Copenhagen, Denmark

Recently, we can observe an increasing interest in participative art practices in regard to social innovation. While interaction has been emphasised as an artistic practice of critique since the so-called “social turn” (Bishop 2006), and much hope has been placed into participative art practices for their disruptive potential and promise of authentic insights into others’ perspectives (Sachs Olsen 2018; Čalović 2015), these attempts have also been criticized for being a burden, a myth and for the lack of agency provided for participants (Charles 2016; Jancovich 2017). Although these critical perspectives point to relevant dilemmas for involving formerly excluded actors into art production, they are often motivated by a wish to dissolve differences between involved actors and therefore unable to acknowledge the multiplicity of differences within these collaborations. Consequently, we still lack a better understanding of forms of encountering each other in those projects. To better understand challenges but also potential of this form of art collaboration, I explore how artists and participants produce and re-produce conditions for their collaboration in a shared project. My presentation is based on 15 open narratively informed interviews with artists and participants from participative art practices in the artistic subfields of fine arts, theatre and dance, e.g. a critical history project, an intervention in social housing, and a queer theatre production. Leaning on the Documentary Method (Bohnsack 2001), and following a practice theoretical perspective (Gherardi 2019; Janssens and Steyaert 2019; Nicolini 2012), I analyse discursive and embodied forms of formatting within participative art projects. Acknowledging that artists and participants have different starting positions in their collaborations – artists enter a work context, while participants are involved for their personal life-world experience –, I will show how artists and participants apply practices of assessing, modulating and holding back in regard to each other’s differences. In those practices, I argue, they lean on, integrate, but also are challenged by internal differences and collectively rearrange for a shared artwork.

Alice Neusiedler is a 3rd year PhD candidate at Copenhagen Business School. Her research explores processes of organizing and collaboration in participative art practices. She is especially interested in embodied and discursive ways of relating, social practices within those projects, and more generally in the interrelation of the art field and the social, social inequalities and potential of social change. She holds a master degree in sociology and in theatre, film and media studies from the University of Vienna. Before her PhD, she worked as a research associate at the University of Luxembourg, evaluating the reform of the Luxembourgish law on social aid.

Ramstedt, Anna

Friday, Sept 2, 2022, 14.00-14.30: *Panel Un/Doing Gender in Music Practice and Industry*

Gendered and Sexual Misconduct in the Classical Music Culture in Finland

University of Helsinki, Finland / University of Utrecht, Netherlands

In my article-based dissertation I seek to understand whiteness and gender inequality, as well as gendered and sexual misconduct, and abuse of power in the Western classical music culture in Finland. This paper, based on interviews with fourteen Finnish white cisgender female professional classical musicians, offers an in-depth reading on how social fabrics and condition create predispositions for abuse of power, and gendered and sexual harassment. I ask how understandings of gender and sexuality, traditional hierarchies, and common practices of classical music allow for gendered and sexual misconduct, and abuse of power. I argue that prevailing ideas and beliefs of gender and sexuality – social imaginaries (Gatens 1996) – specific to the classical music culture, are portraying women as sexually available to men in authority. These imaginaries, together with prevailing hierarchies and customary ways power is distributed, normalizes sexual and gendered misconduct as well as other pedagogical misuse of power, making them difficult to report and, even, invisible. Lastly, I show how inequalities are being opposed in the classical music culture in Finland. Further, I argue that some Finnish classical music festivals challenge inequality by encouraging “counter imaginaries” (Churcher & Gatens 2019) that can set new norms of behavior by highlighting women’s agency in the classical music culture.

Keywords: social imaginary, inequality, classical music, gendered and sexual misconduct, harassment, abuse of power, counter imaginaries

Anna Ramstedt (M.Mus. and M.A.) is a pianist, piano teacher and PhD student in Musicology in the University of Helsinki, Finland. In her multidisciplinary dissertation she focuses on gender inequality, whiteness, as well as gendered and sexual misconduct, and abuse of power in the classical music scene in Finland. As an activist researcher she participates in societal debate around inequality within classical music. The academic years 2020–2022 she is a visiting PhD Student in University of Utrecht (NL). She is currently based in Amsterdam, NL.

Riebau, Mira

Friday, Sept 1, 2022, 14.30-15.00: *Panel Interrogating Institutions*

Unlearning Norms and Routines in Higher Education of Arts Management

University of Music and Theater Hamburg, Germany

The Western cultural sector still shows strong discriminatory structures (Brook et al. 2020: 2; Cuyler 2017a). This can be seen, for instance, in the homogenous occupation of leadership positions, in superficial diversity approaches and in the underrepresentation of marginalized people. Especially in times of massive transformation, (due to e.g., digitalization, climate crisis, and currently Covid-19 and the war in Ukraine) an awareness of structural discrimination is crucial. Therefore, changes within organizations are inevitable (Lindfors 2020). However, it is not only in arts organizations themselves, in cultural policy or in financial support for art that something has to change, but also in the higher education for arts managers. There is a need for the reorientation of higher education of arts managers, since so far non-discriminatory and intersectional approaches have hardly found their way into arts management study programs – both in terms of structure and content (Cuyler 2017b). Who is in control to make decisions? Who has access? Who is represented? What content is taught? By whom? And why? In what way is knowledge (re)produced and legitimized? These questions give an indication that norms and routines in higher education, that have been developed and acquired over years, have to be unlearned. Therefore, in my research, I focus on the question of how institutes of arts management study programs can be more critical of discrimination. The objective is, on the one hand, to show opportunities for a non-discriminatory study program (staff, access, communication, etc.). Meanwhile on the other hand, I aim to sensitize students to discrimination and intersectionality (curricula, projects, etc.) because they are the future workforce in the cultural sector.

Keywords: anti-discrimination, intersectionality, diversity, underrepresentation, unequal power structures, arts management, higher education

Mira Riebau is a research associate and PhD student at the institute for arts and media management at the university of music and theater Hamburg. In her dissertation, she researches about non-discriminatory and intersectional practices in arts management. Already in her studies (cultural science, communication in creative multimedia and arts management) and during her practical experience in festival management, she examined discriminatory structures in the cultural sector.

Roban Križić, Ivar

Saturday, Sept 3, 2022, 10.30-11.00: *Panel Materiality and Dis/Embodiment*

Concert for Double Bass 'In Absentia'

mdw – University of Music and Performing Arts Vienna

The last two years have presented us with a plethora of possibilities to explore the impact that distance enacts on our creative practices. The artistic research project "Concert for Double Bass 'In Absentia'" explores the effects of spatial displacement between performer and audience on the production and reception of free improvised practices. An instrument fitted with contact speakers and placed in a space becomes a conduit for sound, creating a reversal of roles – the audience is present in the performance space while the performer streams an improvisation from another location. This setting breaks established conventions and expectations of a performance situation, and therefore allows for a thorough analysis of the various ways in which improvisatory practices are perceived and conceptualized. The framework of the performance provides stimulation resulting in a series of qualitative interviews with members of the audience on the topics of absence, classification, perception of musical form, distraction, and interaction. Through these interviews, clear irritations in relation to the absence of a performer have been observed. These initial irritations in turn stimulated heightened levels of imaginative thinking and listening during the performance. This project shows how an experimental performative setting can provide an impulse for new and imaginative ways of perceiving sound.

Keywords: Free Improvisation, Performance Lecture, Artistic Research

Ivar Roban Križić (*1990), Zagreb. MA in Double Bass at the Jazz Department in Graz, soloist and sideman active in a wide variety of international projects ranging from contemporary jazz to experimental music. Currently pursuing an Artistic Research Doctorate at the University of Music and Performing Arts Vienna with research into new possibilities of sound production on the double bass and their application in the context of free improvised music. The theoretical framework of the research project deals with the notions of flow and perception, and the ways in which improvisers apply these concepts in action.

Ryan, Abigail M.

Thursday, Sept 1, 2022, 12.30-13.00: *Panel Performing Subversion*

A Guide to “Modern Womanhood”: Gender Binary Subversion and Rejection in the Music of Trixie Mattel and Katya Zamolodchikova

College-Conservatory of Music, University of Cincinnati, USA

The world of drag performances has always been an integral part of the LGBTQIA+ community. Due to the increasing popularity of the show *RuPaul’s Drag Race*, drag queens are acquiring a newfound presence in mainstream media. Two of the most prolific break-out stars from this show are Trixie Mattel and Katya Zamolodchikova who met on season seven of the show and have been seemingly inseparable ever since. Despite such frequent collaboration and close friendship, Trixie and Katya display a stark contrast in their drag artistry regarding their depictions of femininity, showcased by each queen’s musical careers that amplify and reflect their respective depictions of femininity. In this paper, I analyze several musical selections and the presentation of femininity of both Trixie and Katya through the lens of feminist scholar Judith Butler, focusing on Butler’s concept of subversive bodily acts. I argue that Trixie Mattel’s camp-like presentation of stereotypical femininity is a subversive bodily act while simultaneously confirming the gender binary in place in contemporary society. Though drag is typically understood as an exaggeration of femininity that denaturalizes gender as a construct, Trixie’s strict usage of customary feminine confirms the gender binary, while still subverting it, as she does not identify as a woman. In contrast, Katya’s disinterest in stereotypical femininity rejects the gender binary, while still being a subversive bodily act. Both queens depict valid representations of what womanhood can mean, but their differences bring to light what is often seen in society as a more desirable type of woman to be.

Abigail M Ryan is a current musicology Masters/PhD student at the University of Cincinnati College-Conservatory of Music. Originally from New York, she graduated Summa Cum Laude in 2021 from the Crane School of Music with her B.M. in Vocal/Choral Music Education, with certificates in vocal performance and music in special education. Abigail is passionate about increasing diversity, equity, and inclusion efforts within music institutions and combating ignorance with education. In her spare time, Abby enjoys performing with Cincinnati ensemble “Hear Us, Hear Them” and exploring local coffee shops looking for the best chai latte.

Sarkar, Dolon

Friday, Sept 2, 2022, 12.00-12.30: *Panel Un/Learning Norms*

Caste, Culture and Gambhira performance of North Bengal, India

Jawaharlal Nehru University, New Delhi, India

The proposed paper attempts to study Gambhira performance of the *Kochas*, *Chain*, *Palihass*, and *Namasudra* community of North Bengal. Traditionally, it is performed during the last three days of the last month of the Bengali calendar as a cultural practice which is an integral, pervasive and vital part of the Dalit communities. The reluctance of academic and political engagement with this form of artistic expression is because it is identified with the low category of folk performance that belongs to the Dalit community. There is no significant attention given to Gambhira performers and their attire, gesture, performing bodies and synergy. The reason is that the existing studies do not engage with the framework of performance studies. Performance studies with an anthropological approach are significant and help to address, theorize and understand performance in meaningful new ways. The study aims to offer an interdisciplinary study of Gambhira, juxtaposing performance and anthropological theory to highlight how politics and aesthetics can be interrelated to create a new form of sociality. This new sociality contributes to the socio-political equilibrium in the distant villages of North Bengal. Gambhira performance is a complex art form in which we need to focus on the aesthetics, the political and the social to understand the complicated performative aspects. The study delineates how the questions of caste are addressed by the performance in the public sphere of rural North Bengal, and how Gambhira takes part in the ongoing process of identity formation.

Keywords: Caste, Politics, Dalit aesthetics, and Gambhira Performance.

Dolon Sarkar is a PhD student in Theatre and Performance Studies at the School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, India. His areas of interest are Dalit Theatre and Cultural Performances, and Regional Theatre.

Scheibmayr, Isabella

Thursday, Sept 1, 2022, 15.00-15.30: *Panel Interrogating Institutions*

Musical Notation as Institution

University of Salzburg, Austria

Empirical studies show the history of musical notation as conventions evolving over time (Grier, 2021). This contribution argues that musical notation can also be understood as an institution from an organizational perspective (Scott, 2014). Institutions are “composed of cultural-cognitive, normative, and regulative elements that, together with associated activities and resources, provide stability and meaning to social life” (Scott, 2014, p. 56). The three foundational pillars of institutions can be applied to musical notation: regulation through rules of how notes and time signature is written; social norms ruling the ordering of instruments in the score; and cultural-cognition through internalizing how music is ‘read’ and thereby comprehensible for a (socialized) reader. Institutions are socially constructed through institutional work that describes how they are brought into existence (Lawrence & Suddaby, 2006). Institutions are created through defining (e.g, what time signatures are common), theorizing and educating. Later, institutions are maintained through authoritative agents (e.g, composers, publishers) and diverting resources (e.g, funding of university programs), mythologizing (e.g, by telling creation myths) and embedding the institution into everyday routines (e.g, in notation software). Institutional work also describes how institutions can be disrupted. The scarce work on disruptive institutional work describes disconnecting sanctions from rules, disassociating the moral foundations (e.g, telling multiple histories of notational styles), and undermining assumptions and beliefs (e.g, questioning what is ‘common’ in time signature). In this paper I want to explore other forms of disruptive institutional work through artistic expression, such as breaking notational conventions in performance (Grier, 2021, pp. 197–200).

Isabella Scheibmayr is Assistant Professor / PostDoc Researcher at the Department of Business at the University of Salzburg. She received her Master’s degree in Business and Economics from the Johannes Kepler University Linz and her PhD in Economics at the University of Salzburg. Her research focuses on Human Resource Management within its institutional contexts such as gender relations, professionalization and HR analytics.

Shibata, Yasuko

Thursday, Sept 1, 2022, 16.30-17.00: *Panel Crossing Musical Styles and Repertoires*

Chopin between East and West: Un/Learning by Japanese Pianists and Amateurs

Faculty of Japanese Culture, Warsaw, Poland / Faculty of Law, Keio University, Tokyo, Japan

The paper aims at a contrapuntal criticism of the process of un/learning of Japanese pianists and amateurs of the “universal” cultural norms vis-à-vis those of late modern Japan. A continuing trend in studies on the marginalized status of Asian art musicians in the classical music industry (Yoshihara 2007; Kowalczyk 2021), Techno-Orientalism (Morley & Robins 1995) in discourses on competitions, and noticeable success of some of these musicians together suggest the necessity to critically consider the process by which these musicians and their fellow amateurs unlearn locally binding practices and newly un/learn the “universal” norms and practices of classical music. Setting a focus on those Japanese who chose Poland, located in-between East and West (Janion 2011; Mayblin et al. 2016), as their “other,” conducting in-depth interviews and applying the method of discourse analysis, I will examine the sense of self (DeNora 1999; 2000) of Japanese pianists and amateurs who have studied in Poland or/and are frequenting Polish events related to Fryderyk Chopin. Both the interviewed pianists and amateurs find the norms and practices of performance and appreciation of Chopin’s works, which they have learnt in Poland, crucial for building their “natural” self. Immersed in Polish cultural practices, these Japanese criticize bourgeois respectability mechanically disciplining musicians (Bull 2019) and the law of the market that colonizes the domains of culture and personality in the lifeworld (Habermas 1981) as they “harm” Chopin’s universe. Absent is the sense of inferiority or total submission to the Polish regime of “power-knowledge” (Foucault 1982; Bushnell 2013). While recognizing the validity (Berger 1967) of the value of civic liberty celebrated in Polish early-modern cultural tradition (Walicki 1991) for musical performance, the interviewees retain their detachment from the idea of the nation. By un/learning the Polish version of European norms and practices, they un/learn norms that have molded “the modern Japanese” self.

Keywords: Japanese norms, cultural reception of Chopin’s music, Polish culture, self and modernity

Yasuko Shibata, Ph.D., is Assistant Professor at the Faculty of Japanese Culture, Polish-Japanese Academy of Information Technology, Warsaw, and Lecturer at the Faculty of Law, Keio University, Tokyo. The main fields are: cultural sociology, national ideas/ideologies, discourse analysis, and Polish-Japanese relations. Conducts research on Polish nationalism, the reception of Chopin’s music in Japan and the reception of Japanese culture in Poland. Author of *Discrimination for the Sake of the Nation: The Discourse of the League of Polish Families against “Others” 2001-2007* (Peter Lang, 2013) and “The Japanese Reception of George Sand through the Music of Fryderyk Chopin” („Wiek XIX”, forthcoming).

Šivic, Urša

Saturday, Sept 3, 2022, 15.30-16.00: *Panel Music, Minorities, Languages*

Music in Rituals as a Transmitter of Minority Language

ZRC SAZU, Institute of Ethnomusicology, Ljubljana, Slovenia

This article is related to bilingualism in the field of traditional music, which I observed during my fieldwork between 2012 and 2022 among the members of the Slovenian minority in the Austrian province of Carinthia. The research perspective is focused on the importance of ritual events for the use of the minority language. In a bilingual environment, I observed liturgies, funerals, traditional customs (carol singing for Epiphany and St. Florian's Day) and some social events and feasts with spontaneous singing; Slovenian (in combination with German) language and music are common to all of the events being observed. In many cases, the observed spaces are one of the few opportunities for the use of the Slovenian language, therefore, during the field work my perspective was oriented mainly into the importance of ritual as a key potential not only for social but also for linguistic activities where music or sound play a significant role. Last but not least, the field research revealed that ritual occasions can, on the one hand, be a space of inter-ethnic and intercultural fusion or drawing closer to each other, but on the other hand, it can also be a space of even deeper inter-ethnic differentiation, ethnic definition, ethnic isolation and, consequently, distancing from the Other. Notwithstanding the fact that Slovenian is in some cases already a relic in the German-speaking world, on certain occasions music can therefore be a key channel for the transmission of linguistic messages.

Urša Šivic, is an ethnomusicologist employed at the ZRC SAZU, Institute of Ethnomusicology in Ljubljana (Slovenia). She graduated and received her master's and PhD in ethnomusicology at the Department of Musicology in Ljubljana. Šivic is engaged in researching traditional vocal music, its structural characteristics, institutional policy with influences on traditional singing and is intensively engaged in field research of carol customs and their music accompaniment.

Tan, Shzr Ee

Thursday, Sept 1, 10.00-11.15: *Keynote Lecture*

Decolonising Sound in Post-Woke Regimes of Cancel Culture

Royal Holloway, University of London, UK

This talk addresses current flashpoints around different/conflicting projections on decolonial music initiatives around the world, including conversational fronts (or battlefronts in some cases) in multiple, intersectional contexts. Is decolonisation a 'trend', or here to stay? Can we keep Beethoven and Berio alongside Balinese gamelan and B.B. King? (But of course, yes.) How will it happen alongside Gen Z concerns about climate change, mental health and precarity? Is musical decolonisation an anglophone-centric debate? What does it mean for people in the Global South, and also in increasingly affluent East Asia, whose representatives engage with the 'West' often wanting to consume the 'canon'? Is decolonisation the 'new' new musicology, or do we call it Global Music History/ies now? Where do transnational and transcultural conversations lie amidst personal and institutional reckonings of class/academic/musical privilege? And what has music or sound got to do with all of this? Speaking first from my own positionality as a woman scholar-musician-educator of postcolonial Singaporean heritage working primarily in the UK, I pose questions rather than suggest answers. I attempt to ground these provocations not just in lived experience, but also in considerations of musical agency and choice, and how one key lies in having meaningful conversations on working together to re-level different playing fields around the world in micro and macro ways.

Shzr Ee Tan is a Senior Lecturer and ethnomusicologist (with a specialism in Sinophone and Southeast Asian worlds) at Royal Holloway, University of London. She is committed to decolonial and EDI (Equality, Diversity and Inclusion) work in music and the performing arts, with interests in how race discourses intersect problematically with class, gender and recent debates on posthuman digitalities, climate change and multispecies thinking.

Tian Fu (in Chinese: 天 夫)

Thursday, Sept 1, 2022, 17.30-18.00: *Panel Crossing Musical Styles and Repertoires*

An Integration of Rap Music and Neue Musik

Artistic Research Center, mdw

This artistic research project is centred on the integration of two fields of music – rap music and Neue Musik (European art music in the 21st century). The idea came out of my identity: On the one hand, I am a composer, who received systematic training in European art music (composition, piano, and music theory); on the other hand, I am an emcee (rapper), a beat maker, who engaged in rap music since teenage. Instead of stressing on the opposition between art music and popular music, this project aims to find intersections and to explore the possibilities of comprehension and interaction. In order to avoid the contextual confusion, I restrict the view shed of my research within the scope of Chinese Rap and the “Neue Musik” that I understand based on my knowledge system. So, on this basis, the central questions of my project are: What are the distinctions and commonalities of the creative artistic practices, representations, appreciations, disseminations and receptions between the two fields of music? And how do they affect my artistic practices? To answer the questions above, on the one hand, I attempt to integrate the musical materials and compositional techniques from two fields in my artistic practices. On the other hand, the method of auto-ethnography will be implemented to discover how the aesthetic decisions are made during the compositional process based on my identity and knowledge system. Lastly, the feedbacks of my works from colleagues and audience will be collected and discussions/talks will be organized in order to finally establish a dynamic system: creative practices – self-reflection – feedbacks from the “outside world”.

Keywords: rap music, Neue Musik, integration, artistic research, creative practices, auto-ethnography

Tian Fu, born in Hohhot (China) in 1989, is composer, rapper and beat-maker. He has composed a wide range of works including chamber opera, stage work for choreography, orchestral work and chamber works for Chinese instruments and mixed ensemble. In the field of hip-hop music, he joined the local hip-hop group L.C.T. as rapper and beat-maker under the stage name Croche since 2005. Several underground albums were released from 2006 to 2017.

Titchkosky, Tanya

Saturday, Sept 3, 09.00-10.15: *Keynote Lecture*

Disability & Disability Studies: Encountering Artistic Embodiment Anew

University of Toronto, Canada

Visually, sensually, physically, dramatically; all the arts occur through the bodies that we have, the bodies that we are. This provokes a question – How best to relate to the intertwining of art and our bodies? From a disability studies perspective, it is not only that one-day disabled artists may appear more prominently, nor is it that arts-as-therapy sufficiently addresses disability. Beginning from the self-evident assertion that the arts are visual, sensual, physical, dramatic, and responsive to normative ways of thinking, feeling and moving, suggests that disability's inevitable presence requires us to re-encounter embodiment anew. In what ways can people's creative practices be read as already engaging the always present possibility of disability? Drawing upon examples from the visual arts as well as my own experiences of dyslexia, this talk aims to open explorations of disability's meaningful presence in creative practice. The key to this opening is engagement; specifically, an engagement with embodied constraints which yields the necessary vitality to encounter creative practices anew.

Dr. Tanya Titchkosky is Professor in Social Justice Education at OISE at the University of Toronto. Her books include *Disability, Self, and Society* (2003), as well as, *Reading and Writing Disability Differently* (2007) and *The Question of Access: Disability, Space, Meaning* (2011). Tanya's work suggests that whatever else disability is, it is tied up with the human imagination steeped in mostly unexamined conceptions of "normalcy." Grappling with the act of interpretation with the help of Black, Queer, and Indigenous Studies, Tanya reveals the restricted imaginaries surrounding our lives in and with disability. With co-editors, she has a new reader coming out in 2022 titled *DisAppearing: Encounters in Disability Studies*.

Usner, Eric

Friday, Sept 2, 2022, 11.30-12.00: *Panel Un/Learning Norms*

**Towards Critical Pedagogies of Un/Learning,
Growing Ecological Imaginations through Music**

Franklin & Marshal College, Lancaster, Pennsylvania, USA

Approaching teaching as a dialogic (Freire 1973) artistic practice, this talk considers the reframing of an Introduction to (World) Music class through modes of critical self-reflexivity and ethnography. It offers techniques for both general un/learning, and some specifically conceived for creating a sustainability mindset through musicking. It reflects my own journey from music into disciplines of environmental humanities, energy humanities, environmental studies, and critical sustainabilities in search of ways to make teaching musicking resonate with and responsible to the existential crisis of climate (cf. 6th IPCC, 2022). The “hegemonic structures and power relations classifying groups and individuals within confined identities” (isaScience 2022 CfP) are manifest in Euro-American intersectional and anthropocentric logics and practices that enable the “business as usual” (Meadows et.al. 1972) of consumer capitalism and neoliberalism that inflame our world. Indeed, one central practice, extractivism, offers an analytic for linking musical-cultural practices, Western academic practices, and climate crisis. As Malm playfully instructs us on “how to blow up a pipeline,” (2021) to intervene in extractivist ways we power our world, perhaps (Western) musicking has a few practices around power to also explode? Critical sustainabilities offer some intersectional and systems models for understanding linkages of power (energy) with power (Foucauldian) that fuel the systemic fires we face. I attempt to answer however imperfectly: What is our responsibility and possibility for teaching climate crisis through music? How/can we practitioners of creative and aesthetic praxes offer students (and ourselves) modes of responsible participation and repair that nurture the resilient hope needed for the necessary personal and collaborative work for our inclusive future?

Keywords: musicking, climate crisis, un/learning, critical sustainabilities, intersectionalities, anthropocentrism, power

Eric Usner is a freelance professor teaching environmental studies and sustainability through music, food, literature and experiential education both in higher education and in the public sphere. He studied and taught music and ethnomusicology throughout the U.S. and in Austria. He supports work through a practice of sustainable woodcraft and design.

Velasquez, Sandara

Friday, Sept 2, 2022, 17.00-17.30: *Panel Transcultural Scenes*

The Sound of XIX Century Mexican Piano Repertoire: Canon and Historiography

National Autonomous University of Mexico

The aesthetic norms that govern the West have had a profound impact on the construction of the cultural practice and musical history in Mexico. As a response to this, many authors and musicians have encouraged the creation of our own musical canon. However, the formation of such repertoire has been guided by the great canon – which is made up almost entirely of European works – its history and its categories. As a result, the sound representation of our XIX century has been reduced to a few specific works from the last third of the century, that resembled the dominant aesthetic norms, leaving out many other musical expressions and aesthetics. Thus, in the academic field prevails a stand that by comparing it to canonic works, regards Mexican repertoire as an otherness often musically less valuable. This perspective makes it easy to fall into the trap of thinking that musical modernity in Mexico was only achieved by the performance of European repertoire, conservatory culture or virtuoso composition. We barely know how the Mexican *salon* and concert halls sounded, resulting in a lack of identity. Although many performers have dedicated themselves to the spread of piano works from this period, generally this is not accompanied by a direct critical analysis of the position of said repertoire in Mexican musical history. By doing so the message on the importance of studying and performing Mexican works remains incomplete as it does not fulfil the task of questioning pre-established norms. As a strategy to tackle this concern, this proposal consists of a lecture that presents the state of the issue and a historiographical review of XIX century Mexican piano repertoire.

Keywords: Piano Canon, Mexico, XIX century, Repertoire

Sandara Velasquez holds a Master's degree in performance from the National Autonomous University of Mexico. She studied with renowned pianists Alejandro Corona, Sergei Sichkov and Maria Teresa Frenk, and has performed in México, Costa Rica, Cuba, Spain and Colombia. She has continually presented research papers at leading musicological conferences in Argentina, Costa Rica, Cuba, México, and Spain. Her research work is focused on canon studies, cultural sociology, and XIX century Mexican piano repertoire. Her latest essay "The performer and the documentary research: historiographical review of piano music printed in Mexico during the XIX century" can be found in "Musical research and documentation in Mexico: new themes and perspectives", CENIDIM, 2021.

Walter, HannaH

Friday, Sept 2, 2022, 09.00-09.45: *Panel Reimaging Performance and Instruments*

becoming vyborg. becoming with technology

Zurich University of the Arts, Switzerland

I coupled myself with a violin
I charged myself with a battery
I infused myself with electricity

I incorporated a machine
ohm-i-am
wired-violin-skin

I become vyborg

We are a creature of reality
We are a creature of fiction
We are a porous corpus caring for capricious circuitry

We create us anew again and again
Here and There
We beam us up into a hole in space

we touch and we breath
we send and receive
we perceive
we repeat we delete
we bend we experiment
we listen we cite
we host we write
we improvise we fantasize
we decompose and recompose

we travel and transform
we fragment and feedback

we Vyborg present...

... a telematic music performance, a real-time synchronous musical interaction of one violinist and four distant violin-bodies displaced in space-time, connected through the internet
... a process of becoming vyborg, of un/learning

corporeal extensions
practice and performance with the internet
the concert format
latency and feedback
authorship and intellectual property
dualisms between man and machine, nature and technology, corporeal and incorporeal
... a practice-based research, which performs their research through and with the aesthetic material, developing different epistemologies and creating varied modes of presentation (de Assis 2018)

Keywords: telematic performance format, telematic music performance, hybrid corporeal-digital practices, cyborg, practice-based research

HannaH Walter. Violinist becoming a cyborg, a vyborg. I create formats and fictions in which humans and non-humans communicate and perform over distance with each other. Sympoietically, we explore means of travelling as soundbytes and pixels through telematic space-times. Since 2019 I'm teaching as research associate in the Master of Transdisciplinarity at the Zurich University of the Arts. Since 2021 I'm part of the SNSF-funded project "Spatial Dis/Continuities in Telematic Performances". With my PhD project I'm enrolled at the Art University Linz and part of the PhD-artist-group at ZHdK, led by Florian Dombois.