THURSDAY, NOVEMBER 7 – FRIDAY, NOVEMBER 8, 2013

CONVENED BY
Luis-Manuel Garcia, Max Planck Institute for Human Development, Berlin
Oliver Zauritz, Max Planck Institute for Human Development, Berlin
Peter McMurray, Harvard University

IN COOPERATION WITH
Harvard University’s Sawyer Seminar, “Hearing Modernity”

PROGRAM

THURSDAY, NOVEMBER 7, 2013

Max Planck Institute for Human Development

13:00 – 14:00  Welcome and Registration (with light refreshments)

14:00 – 14:15  Opening Remarks, and Report from the “Gefühlte Gemeinschaften?” Research Group
Luis-Manuel Garcia (MPIB)

Peter McMurray (Harvard)

14:30 – 15:30  Keynote Address
Ingrid Monson (Harvard)
“Improvisation and the Sensory Turn in Music Studies”

15:30 – 16:00  Coffee Break
16:00 – 17:30  **Session 1: Sounding Out Intimacy and Indifference**  
Moderator: Luis-Manuel Garcia (MPIB)

Zeynep Bulut (King’s College London): “Anonymous Voice, Sound, and Indifference”


Doris Kolesch (Freie Universität Berlin): “Touched by Voice”

17:30 – 18:30  **Roundtable 1: Berlin Electronic Music Scenes**  
Moderator: Luis-Manuel Garcia (MPIB)

Nick Höppner; DJ, producer, label manager (OstGut Ton, Berghain)  
Todd L. Burns; freelance journalist/editor (Red Bull Music Academy)  
Will Lynch; journalist/editor (Resident Advisor)  
Gavin Burke; software developer (Future Audio Works; Feedspace)  
Finn Johanssen; DJ, writer, buyer (HardWax), label manager (Macro)  
Pablo Roman-Alcalà; DJ, producer, label manager, co-founder of La Mission art collective

18:30 – 20:00  **Dinner**

**Shift Event Space / Former Vattenfall Electrical Plant**  
Köpenicker Straße 70, 10179 Berlin Mitte/Kreuzberg

21:00 – ??:??  **Musik-Soirée : Get-Together**  
Video projections, soundscapes, and musical performances

In collaboration with Shift and BerMuDa Labs

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**FRIDAY, NOVEMBER 8, 2013**

**Max Planck Institute for Human Development**

10:00 – 12:00  **Session 2: Berlin's Sonic Landscapes**  
Moderator: Juliane Brauer (MPIB)


Luis-Manuel Garcia (MPIB): “Sounds Like Home: Musical Migration and Affective Belonging in Berlin”

12:00 – 13:30 **Lunch**

13:30 – 14:00 **Roundtable 2: Musikhauptstadt Berlin: History, Travel, Tourism**
Moderator: Oliver Zauritz (MPIB)

Stefanie Seidl; media artist / author of *Berliner Nachtleben 1974-heute*
Lutz Leichsenring; press spokesperson (Clubcommission e.V.)
Hermann Spatt; director (nhow Hotel, Berlin)
René Rennefeld; recording studio manager (nhow Hotel, Berlin)
Robert Helbig; editor (nbhap.com, Berlin)
Tommy Nick; press spokesperson (Berlin Music Week)
Norman Palm; project member (torstraßenfestival, Berlin)

14:00 – 16:00 **Session 3: Sounds, Cities, Mobilities**
Moderator: Margrit Pernau (MPIB)

Jaime Jones (University College Dublin): “(Re)Sounding Devotion in Urban India”


Kristin McGee (Rijksuniversiteit Groningen): “Jazz Fragmentation and Popularization within European Festival Circuits: The Case of the North Sea Jazz Festival”

16:00 – 16:30 **Kaffee und Kuchen**

16:30 – 17:30 **Roundtable 3: Supporting Music Scenes: Infrastructure and Funding in Berlin**
Moderator: Lukas Dubro; online communications, editor (All2getherNow/Cartouche)

Katja Lucker; music delegate for Berlin (Musicboard Berlin)
Björn Döring; head of project (Berlin Music Week)
Pascal Thirion; event location manager (Tempelhof Projekt)
Geoffrey Vasseur; coordinator, Culture and Projects (ORWOhaus e.V.)
Michael Wallies, press spokesperson (Initiative neue Musik, Berlin)
Boris Joens, Sound Designer (Kulturmassnahmen & Lokalforschung, Berlin)

17:30 – 18:00 **Closing Remarks and Discussion**
Luis-Manuel Garcia (MPIB)
Peter McMurray (Harvard)
Errant Bodies space/gallery
Kollwitzstrasse 97, 10435 Berlin-Prenzlauer Berg

19:00 – 20:00  Evening Reception

20:00 – 21:00  Hearing the City: Performance/Sound-Installation and Discussion with Brandon LaBelle
"Temporary Outpost for an Auditory Figure“ (2010-present)
Prof. Brandon LaBelle (Bergen Academy of Art and Design/Errant Bodies Press)

CONTACT INFORMATION

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ABSTRACTS

KEYNOTE ADDRESS

INGRID MONSON (HARVARD)

Improvisation and the Sensory Turn in Music Studies

Since the turn of the century language and discourse-centered approaches to scholarship in the humanities have been progressively displaced by a new emphasis on embodiment, the senses, and perception. Not surprisingly, musical scholarship has embraced this direction with vigor and imagination. In music theory, cognitive studies, ethnomusicology and musicology new explorations of sound as a material substance experienced and created through the body have become central to an emerging intellectual configuration no longer satisfied with understanding music as a text, language, or semiotic field. This paper addresses phenomenological, neuroscientific, psychological and ethnomusicological approaches to the sensory and looks at the place of improvisation in these new understandings of the mind, body, and social.

SESSION 1: SOUNDING OUT INTIMACY AND INDIFFERENCE

ZEYNEP BULUT (KING’S COLLEGE LONDON)

Anonymous Voice, Sound, and Indifference

Einstein on the Beach, the landmark opera by Philip Glass, Robert Wilson, and Lucinda Childs, features musicians, dancers, actors, and a choir that sings numbers and solfege syllables. On and off stage, Einstein appears as a figure represented by a violinist. Melodic repetitions, harmonic variations, speech clusters punctuated by the sung numbers and solfege syllables, individuated sounds mingling and moving along with the physical gestures of dancers and with Wilson’s projected images and stage design generate a particular sonic texture, which gives multiple voices to Einstein. At the core of all these effects, there is an obsessive act of counting, through which both the act of counting itself and the accountability of narrative are exhausted. Such exhaustion, I suggest, generates an affective sense of indifference, a sense, which emerges not in the form of numbness or apathy but in the form of over attentiveness that is attuned to vibration and its uncertainty. The opera crystallizes Einstein’s voice as a possible voice before and beyond any given name. This paper will discuss how the sonic texture—along with the loss of accountability—generates this anonymous voice and affective state of indifference.
AXEL VOLMAR (UNIVERSITÄT SIEGEN)


In 1982, the Compact Disc was released to international markets. While, at first, music lovers enthusiastically welcomed the CD for its technological superiority over analog technologies, a controversy soon arose among audiophiles over the actual “sound” of CD players. Hifi enthusiasts especially missed the “warm” sound of the analog compared to the “cold” sound of the digital devices. In my paper, I will analyze these debates from 1982 to 1986. Drawing on special interest journals such as *Stereophile* and *The Absolute Sound*, I will reconstruct how audio lovers negotiated a new vocabulary on “analog” and “digital” sound by listening to music in the home setting. I will also assess how judgments on advanced technologies of sound reproduction were justified within the community. In order to highlight the broader cultural context around high-end audio culture in the 1980s, I will also show how audiophilia itself was depicted as an expression of sophistication and a particularly urban lifestyle in movies and other cultural reflections from the time. The CD player was the first medium with which most people made first personal experiences with the new concept of the “digital” in everyday life. Therefore the study of its reception may help us understand how the rather abstract and then new categories of the “analog” and the “digital” were filled with cultural meaning and affects (as opposed to mere technological definitions). By focusing on the feedback loops between aesthetic judgements on listening experiences and technological innovation, I will argue that listening served as a way of knowing which helped appropriating new technology.

DORIS KOLESCH (FREIE UNIVERSITÄT BERLIN)

**Touched by Voice**

My talk explores the haptic dimension of whispering voices in the works “To touch” (1993) by Janet Cardiff and “Seedbed” (1972) by Vito Acconci: their force to positively affect us in a sensuous way as well as their potential to even overwhelm and overpower our senses. My special emphasis lies on the effect of technically reproduced voices, which are or appear – against the dominant positions in theories of voice, media and theatre – by no means disembodied. In “To touch” as well as in “Seedbed” one hears technically (by microphone and speaker) reproduced voices. However, this fact does not contradict the effect or affect of a dense, even intense atmosphere. On the contrary, it produces an appealing, intimate voice and an emotional involvement from the listener. In this case, the embodiment of the voice is climaxing through the effect of whispering into a microphone, which serves as an “acoustic close-up.” Finally, I would like to point out that paradoxically, in a situation of real physical distance the effect of almost unbearable closeness is provoked.
SESSION 2: BERLIN’S SONIC LANDSCAPES

CHRISTINA M. HEINEN (UNIVERSITÄT KÖLN)

Improvisation vs. Urban Planning: Representations of a Musical Phenomenon in a Gentrified Neighbourhood

This presentation argues that improvisation and experimental practices play an important role in processes of urban transformation in Berlin’s Neukölln district, while the institutional dimensions of urban space shed light on both social and musical issues. Neukölln has been represented in the media as a prime example of a Problembezirk (“problem district”) with high rates of crime, unemployment and underprivileged households. Since 2003, it has been emerging from a series of transformations that have re-cast the area as a Szenekiez (“scene district”), including a March 2011 English-language article in the Guardian that dubbed Neukölln “the epicentre of cool.” While demographic shifts have already been underway for some time, Berlin’s urban planners are increasingly interested in the district as a potential site for profitable real-estate development. Drawing from recent research concerning processes of localization in Berlin districts, this paper demonstrates how local musicians identify with Neukölln. Using the example of a Fluxus Performance in Neukölln, it demonstrates how the experimental and improvisational practices of these musicians are localized in the district. This paper also goes on to focus on press coverage about the district and the perspectives of urban planners, in order to reveal conceptual similarities between musicians, urban institutions as well as mediascapes. In the context of the “urban regeneration” discourses of city planning and general urban representations, improvisation can thus be understood as a metaphor that structures the aesthetic landscape of gentrifying urban zones.

JOHANNA-MARIE ROHLF (CMS, TECHNISCHE UNIVERSITÄT BERLIN)

“Sam Wooding and the Chocolate Kiddies. The First African-American Jazzband in Berlin”

“One can weep, one can tremble with rage or one can evenmindedly make a historic entry – New York achieved a major victory over Berlin yesterday.” With this quote, the author from a Berlin newspaper referred to the opening of the show “Sam Wooding and the Chocolate Kiddies” in May 1925 in Berlin’s Admiralspalace. Ever since jazz had arrived in Germany in the early 1920s the music and its connotations not only influenced the artistic scene, they also had a great impact on cultural life and contributed to an era that is now referred to as the “Golden Age”. During the 1920s the use of the term “jazz“ was often lacking a clear understanding of the music behind it. Yet, it immediately caused a lively discussion: What is “jazz”? In how far does it offer possibilities to transform the popular music scene in Germany and to rebel against the traditional culture of previous generations? To what extent would this African-American music have to be adapted by art musicians first in order to be taken seriously? Should it have any impact on German culture at all? The reactions to the Sam Wooding show from May 1925 – the first African-American jazzband in Germany – give a vivid impression of this debate between enthusiasm and hope on the one hand and disapproval and fear on the other hand.
PETER MCMURRAY (HARVARD)

The Stringed Quran in Berlin: Affect, Instrumentality and the Alevi Bağlama

The bağlama, a long-necked lute (plucked musical instrument) plays a major role in Turkish culture at large, but especially among Alevis. Sitting at the margins of Islam (and arguably Turkish society), Alevism draws on a variety of religious and cultural practices that often put it at odds with predominant practices of Sunni Islam in Turkey, despite significant connections as well. In this paper, I consider the bağlama's role as a material, resonating object—to borrow an Alevi nickname, as a "stringed Quran"—in delineating the boundaries of Islam relative to Alevism. As an example of what Jane Bennett calls "Vibrant Matter," the bağlama becomes much more than just a symbol or an instrument—it becomes an affective body that continually acts on and is enmeshed in the shaping of Alevi life. This role not only elucidates the intractable (and perhaps desired) marginality of Alevism within Islamic contexts, it also sheds light on the meaning and materiality of the Quran itself in more mainstream (Sunni) practice. This affective mediation between Alevism and Sunni Islam is even more pronounced in Berlin, where traditional geographies of Turkey are remapped in diasporic space, such that postmigrant sound, religious practice and geography recombine in ways that further contest notions of a stable center of a singular Islamic practice.

LUIS-MANUEL GARCIA (MPIB)

Sounds Like Home: Musical Migration and Affective Belonging in Berlin

During interviews with people who moved to Berlin to participate in the city’s electronic dance music scenes, many reported “feeling at home” from their first moment in the city, despite being aware that claiming to be a “Berliner” is not without controversy. This paper seeks to examine the ways in which sensory experiences of the city provide an affective-emotional ground for an ambivalent sense of civic belonging. It works from the accounts of these “techno-migrants”, who describe the affective impact of recognizing themselves in their new city. They identify with the music scenes in the city, its soundscapes, its built environment, its pace of life, its low population-density, its socio-economic and multicultural mix, the attitudes and sartorial styles of its residents, and the palpable sense of both recent history and imminent future. This project contrasts with existing research on migration to Berlin, in that these “techno-migrants” are primarily single, young, relatively privileged Western travelers who relocate out of a desire to participate in Berlin’s electronic music scenes rather than out of a need to leave their homeland for economic or political reasons. They nonetheless evince similar ambivalence—yearning, melancholic, contented, and anxious in turn—to feeling at home in a place in which one will never fully belong.
(Re)Sounding Devotion in Urban India

In Maharashtra, the devotional songs composed by the singer-saints of the Varkari sect constitute a shared music that, when performed, heard, or overheard, creates a powerful affective resonance. In the city of Pune, this resonance often exceeds the boundaries of the explicitly sacred. While this repertory does comprise a liturgy, insofar as it is used to punctuate and form the most important rituals of contemporary devotees, it is also frequently invoked outside of ritual settings, in schools, homes, political rallies, and retirement communities, underscoring civic, rather than religious, identities. In such cases, the feeling of spiritual devotion, stimulated by a specific set of musical signifiers, mobilizes other sentiments, ranging from the nostalgic and intimate to the nationalist and public. In this paper, I examine the affective, rather than ideological, qualities of a devotional repertory that has a central place in the sonic landscape of contemporary urban experience in India. In so doing, I articulate the ways in which religious songs help imagine the city as simultaneously local and national, past and present, secular and sacred.

Powwow and the Indigenous Metropolis: Traditional Aboriginal Music in Public Schooling and Child Welfare in Western Canada

The western Canadian city of Winnipeg is home to one of the largest concentrations of urban aboriginal people in North America. Public schools and child welfare organizations there have accordingly begun to incorporate traditional Native music and dance in their offerings to students and clients. These initiatives are complex examples of indigenous postcoloniality: meetings between governmentality and reflexively traditional aboriginal practices. Drawing upon interviews conducted with informants who work in education and social services, this paper investigates some of the tensions that surround uses of traditional music in public education and child welfare—tensions that are significant in part because traditional music and dance often have a sacred component. It considers how an emphasis on openness and inclusiveness in public-facing institutions can stand in conflict with traditional protocols. It discusses disagreements between indigenous Christians and traditionalists about sacred music. And it ponders the tensions between indigenous sacred practices—whether traditional, Christian, or hybrid—and the secular ideologies of the institutions in which they are deployed. More broadly, these inquiries contribute a provocative perspective on relationships between music, religion, and institutions in the multicultural state.
RESONANCES: MUSIC, AFFECT, AND THE CITY

IMKE RAJAMANI (MPIB)


The Angry Young Man conquered the Indian cinema screens in the 1970s. He embodied a new concept of virtuous anger, which set the moral compass of revenge- and action-oriented films and provided a frame for the cinematic spectacle of violence. This paper explores how sounds and music shaped the meaning of anger as an audiovisual concept in popular Indian cinema ca. 1970-1990. It addresses anger's signifiers in voices, noise and music in the Hindi films Deewaar (1975), Shahenshah (1988) and Agneepath (1990), identifying consistent patterns and meaningful differences in anger's "sound images" (Klangbilder). The analysis reveals close links between the sonic conceptualization of anger and the soundscape of the cinematic metropolis. It explains how the sounds of anger in popular Indian cinema contributed to the critical discourse on urban modernity.

KRISTIN MCGEE (RIJKSUNIVERSITEIT GRONINGEN)

Jazz Fragmentation and Popularization within European Festival Circuits: The Case of the North Sea Jazz Festival

This project examines the ideological and cultural meanings underlying the continued promotion of New York-based jazz stars alongside European artists within European festival circuits. During the 1950s onward, festivals facilitated jazz’s popularization into new mass-mediated styles. Outdoor festivals in particular provided the model for subsequent popular music events, cultivating new aesthetics attached to musical performance, promotion, and appreciation (McKay). Since their internationalization, jazz festivals have perpetuated networks of performers active within the New York jazz scene. The promotion of these New York-based stars plays heavily upon well-circulated mythologies including the urban frontier figure with lingering assertions regarding progeny, artistry and sociality. In these narratives, bebop became enshrined as the ultimate virtuosic jazz act (Gebhardt, Whyton, DeVeaux). Despite the predominance of American (bebop-based) stars headlining European festivals, European artists position themselves as parallel stars, sometimes only recognized in local cities, nations or transnationally. Further, the increasing popularity of European festivals has meant the fragmentation and expansion of jazz genres into festival programs, with styles ranging from electronic jazz to jazz crooning. For this presentation, I examine the North Sea Jazz Festival and its expansion into new jazz genres to situate alternative European jazz myths and ideologies alongside established American narratives.