

Prof. Dr. Sebastian Klotz
Institut für Musikwissenschaft
Medienwissenschaft
Humboldt-Universität
Berlin

Prof. Dr. M. Vieira de Carvalho
CESEM- Centro de Estudos
de Sociologia e Estética Musical
Universidade Nova
Lisboa

PD Dr. Wolfgang Fuhrmann
Universität Wien und Fachgruppe
Soziologie und Sozialgeschichte der
Musik der Gesellschaft für
Musikforschung

July 10, 2016

International symposium *in memoriam* Christian Kaden

Music's Pluralistic Potential

Date: November 18 and 19, 2016

Symposium Language: English

To be held in Berlin, Am Kupfergraben 5, 10117 Berlin (seat of Dept.)

//CALL FOR PAPERS//

Music is a universal cultural practice which serves a variety of functions. While traditional sociologies of music have focussed on the interplay of music and society, on the articulation of power relations in music, and on the connections between contents and context, more recent theories argue that music is a medium that allows specific aesthetic, political and economic dimensions to emerge and that provides a powerful tool of individual and collective agency. Furthermore, research at the interface of science and technology studies, aesthetics and media archaeology has worked towards a variantology of historical, artistic and technical configurations.

This symposium aims at these plural forms of agency, with particular emphasis on music's pluralistic affordances and emerging variants. It especially encourages fresh approaches that unravel music's manifold entanglements with respect to alternative forms of experience, to cognitive, aesthetic and cultural flexibility, to music-driven forms of pluralist world-making that elude mere structuralist and semiotic forms of analysis. One working hypothesis is that pluralisms enrich musical agency across all musical practices and cultures.

Actor-network-theories and theories of mediation have developed advanced methodologies to tackle the complex cultural semantics of music as it unfolds in musically informed social processes. These methods allow us to view musical pluralism in a new, non-reductionist perspective.

Pluralism can embrace a variety of affective, aesthetic and social manifestations, from the evocation of other worlds, via the generation of affective variants and of alternative self-perspectives to new forms of embodiment and to plural cultic and technologically mediated identities. Ranging from *audio heterotopias* to forms of musical otherings, from temporary identities to conceptually open cosmologies that invite plural appropriations, the symposium

seeks to identify shared features, the forces and entanglements that allow or jeopardize these pluralisations to unfold.

Here are some questions for the debate: How are pluralisations made visible? Are there any specific social acts and arrangements that bring out music's pluralistic potential? How do we tell apart temporary from sustainable pluralisations? What accounts of plural experiences are allowed to emerge? In what way are pluralisations culturally situated? How does the promise of endless hedonistic agency which informs current consumer psychologies affect intellectually, artistically and politically motivated pluralisations? Is the promise held by popular music culture to nurture difference linked in any way to pluralisations as introduced here? How do experiences of pluralisation translate into social action? How is pluralisation being acknowledged? Are there specific forms of belief, religion, self-experience, social norms which stimulate pluralisations? Are the arts in general a privileged site for the cultivation of ambivalence and for the negotiation of pluralisations?

The symposium invites contributions from all fields of musicological, ethnological and social enquiry.

Through the topic of pluralisations, the symposium engages a key ethical concern of the music sociologist **Christian Kaden** (1946-2015) who held the chair of music sociology and social history of music at Humboldt Universität from 1993 to 2012. Against the *dispositif* of modern rationalization, Christian Kaden thought to strengthen embodiment and plural actors (the Muses) vis-à-vis re-presentation, communicative feed-back against mono-directional authoritarian structures, complementarity vis-à-vis dominance. He generally regarded pluralisms as a vital and socially stimulating feature and rewarding form of experience. This was not aiming at levelling any tensions. On the contrary, Kaden explored conflicting musico-social situations in the sense of Greek *harmonia* which was a means to negotiate tensions.

Please send proposals for papers (20 minutes) with an abstract (300 words) to sklotz@hu-berlin.de by **August 29, 2016**, using the header "Music's Pluralistic Potential". The organizers seek to get funding, yet at this stage no funding confirmation can be given.

The organizers will announce the programme on September 16, 2016.