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Keynote lecture: *Musical encounters: Towards social and intercultural perspectives on music*

Wednesday 08.06 at 09.00 Venue: Bergen University College, room TBA

Keywords: Relational, encounter, social, intercultural, performance, identity

Abstract: The core insight of Nicolas Bourriaud's 'relational aesthetics' is that art is not addressed solely to the individual but creates relationships between its spectators. The same is true of music but musicologists have neglected it. Neither approaches grounded in the patterning of tones in motion nor those based on constructions of subjectivity – neither old nor 'new' musicology – address the ways in which choral singing or free jazz affirm community and shared values. Yet one of music's most important roles lies in the construction and negotiation of relationships at both individual and group level. Music's ability to shape real-time social interaction, facilitate the construction and negotiation of personal and collective identities, and both symbolise and enact human relationships extends far beyond such explicitly relational practices of music as therapy and conflict transformation.

When Ingrid Monson speaks of 'an interactive, relational theory of music and meaning', she means an understanding of music as the interaction of human agents and not simply a sonic practice. For Georgina Born the word denotes a musicology that 'addresses different orders of the social in music and their complex interrelations'. Coming from music history and theory rather than from ethnomusicology or anthropology, I see 'relational musicology' as an opportunity to fuse the relational dimensions of music with a more traditional musicological emphasis on close reading of notated or acoustic texts coupled to thick, contextualised description, and in this lecture I attempt to stake out the field through a series of linked case studies that spread out from the idea of musical encounter.

People encounter one another in the interactions of ensemble performance, negotiating relationships that are as much social as musical, and slipping between symbolic role play and performative presence in much the same way as residents of Second Life (and what is music but a virtual world?). People deploy the symbolic and performative resources of music in order to negotiate problematical identities, as did Samuel Coleridge-Taylor, the English-born and bred composer who – in the words of an acquaintance – was 'only black outside', and who carved out a virtual world of his own at the interstices of classical music and an Africa more imagined than real. Again, musicians who attended the 1889 and 1900 Expositions universelles in Paris, of whom Debussy was just one, left musical traces of their attempts to embrace the other through a transformation of the self – or, in some cases (of whom Debussy was arguably one), to replicate the patterns of orientalist appropriation familiar from the writings of Edward Said.

In this lecture I aim to weave these, and other, case studies into a methodologically coherent approach that traces the social dimensions of performative and intercultural encounters. But the past, as L. P. Hartley said, is another country, and the potential of relational musicology for rethinking the familiar becomes clearest when it is focussed on the time, place, and repertoires of which traditional musicology forms both a celebration and a monumentalisation: late eighteenth-century Vienna. As Hartley went on to say, they do things differently there.

Key questions addressed by the lecture:

How might music elucidate the dynamics of encounter, and vice versa?

How might our views of music's meaning change if we thought of it as social practice rather than sound design?

How can we analyse music as social action and yet retain the traditional musicological practices of close reading?

Recommended Reading:

David MacDonald, 'Carrying Words Like Weapons: Hip-Hop and the Poetics of Palestinian Identities in Israel', *Min-Ad: Israel Studies in Musicology* 7:2 (2009)

(http://www.biu.ac.il/hu/mu/min-ad/8-9-II/07_McDonald_Carrying-Words.pdf)

Nicholas Cook, 'Anatomy of the Encounter: Intercultural Analysis as Relational Musicology'. In *Critical Musicological Reflections: Essays in Honour of Derek B. Scott*, ed. Stan Hawkins (Aldershot: Ashgate, 2012), 193-208 (PDF copy sent to participants on request, please write to Olav.Tveitane@uib.no)

Georgina Born, 'For a Relational Musicology: Music and Interdisciplinarity, Beyond the Practice Turn', *Journal of the Royal Musical Association* 135: 2 (2010), 205-43

(<http://www.ams-net.org/neworleans/handouts/Georgina-Born-Relational-Musicology.pdf>)

This has the title: The Preparation of Music Teachers: a Global Perspective and is designed for both a Brazilian and international readership. It may seem strange that this study should be included in a series called Research into Music in Brazil. The private sector, including cooperative and social managements. Education is compulsory from the age of five and until the completion of high school. The structure of the education system comprises eight modes and four levels (preschool, primary, secondary, and higher education). Bilingual Intercultural Education, a modality of the Initial, Primary and Secondary levels, which guarantees the constitutional rights of indigenous people in accordance with Art. 75 inc. 17 of the Constitution. understanding music as social practice is essential. In this paper, findings are presented from a small-scale case study project based on. the Australian Art Orchestra's 2017 Creative Music Intensive, a residency offering. Keywords. encounters with difference, improvisation, intercultural collaboration, professional. intercultural music-making. Finally, drawing on Bhabha's concept of the "third space" (1994), the paper concludes with comments on the ethics of encounters with. difference. The ignition point: The Australian Art Orchestra's Creative Music Intensive. Indeed, Cross (2007) proposes that music's "affording intentionality" may be at the very heart of its evolution within the human species, "affording conceptual and social spaces within which individual and collective imaginings can take place" (p. 157). culture-specific social practices in which music features prominently. Morrison, Demorest, and colleagues rationalized that listeners encountering music constructed according to familiar rules and conventions would be likely to process it more robustly, retaining not only the surface information presented (e.g., instruments, tempo) but the deeper forms and structures of the performance (Demorest and Morrison, 2003). Synchronizing with music: Intercultural differences. Annals of the New York Academy of Sciences, 999, 429-437. Key points of Intercultural Communication. We can communicate effectively in a cross-cultural context if we understand how one culture differs from another and on what basis. The commonly known cultural differences are; a. Contextual: Cultural contexts have a major influence on the way people interpret messages. And also the differential consideration by the society to men and women, the approach of people in the lower strata of the society towards the social difference and the attitude of people to avoid uncertainty depict the culture of the people. Here in my personal experience the cultural difference related to the individualism-collectivism is present.