

Sunday, 03 March 2024  
17:00–21:00 (JST) / 09:00–13:00 (CET)

# Musico-logica Exophonica

## Doctoral and Postdoctoral Colloquium Kansai – Göttingen 2024

Zoom-Meeting-ID: 610 2037 7837  
<https://uni-goettingen.zoom-x.de/j/61020377837>  
and  
Kulturwissenschaftliches Zentrum 1.731, University of Göttingen

**Ryoto Akiyama, PhD** (Kyoto / Göttingen)  
(Re-)Europeanization of the Universal:  
The Expansion of Moeck's Musical Instrument  
Collection and Its Interplay with Musicology  
in the 1950s

**Kayo Murata, PhD** (Kyoto)  
Melodic Inversion in W. A. Mozart's String  
Quartets circa 1785:  
In Relation to his Arrangement of  
J. S. Bach's *Das wohltemperierte Klavier*

**Benjamin Düster, PhD** (Göttingen)  
Possibilities of Cassette Tapes:  
Tape Jams in the New Media Age

**Aya Hoshikawa, M.A.** (Osaka)  
Gender Roles of Japanese Female Singer  
Songwriters: Through an Analysis of Their  
Relationships with Their Fans

**Andrew Gumataotao, M.A.** (Göttingen)  
Mariana Islands Archipelagic Listening  
in Chamorro and Carolinian Communities

## Current Perspectives in Music and Musicology

in cooperation with  
Institute for Research in Humanities,  
Kyoto University (Japan)  
Department of Musicology,  
Osaka University (Japan)  
Department of Musicology,  
University of Göttingen (Germany)

Organization

**Ryoto Akiyama, PhD**

Crossborder Postdoctoral Fellow (CPD) of Japan Society for the Promotion of Science  
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# Musico-logica Exophonica

## Doctoral and Postdoctoral Colloquium Kansai – Göttingen

In cooperation with

Institute for Research in Humanities, Kyoto University (Japan)

Department of Musicology, Osaka University (Japan)

Department of Musicology, University of Göttingen (Germany)

Sunday, 03 March 2024

20:00–24:00 (Marshall Islands), 18:00–22:00 (Guam), 17:00–21:00 (Kyoto and Osaka), 09:00–13:00 (Göttingen, Kulturwissenschaftliches Zentrum Raum 1.731)

Zoom-Meeting ID: 610 2037 7837 or Zoom-Link: <https://uni-goettingen.zoom-x.de/j/61020377837>

Amidst a succession of crises, the optimistic outlook seems no longer tenable. The pandemic has starkly revealed the precarious state of music as a human social act. This leads us to a critical, but overly repeated question: what is the current relevance of musicology? The music research appears to be at a crossroads, necessitating a reevaluation of its direction and methodologies. Such a pessimistic and eschatological perspective may remind us of the sentiment of a century ago when musicology was undergoing institutionalization within academic circles, especially in Germany, and experiencing the complexities of knowledge circulation by emigrations and immigrations after that. The current challenge in music research pertains to interacting with this intricate past and its continuities, discontinuities, or recurrence.

The delineations between historical musicology, ethnomusicology, and popular music studies have been already questioned within the broader context of studies of culture in the Humanities and Social Sciences. The Eurocentric and colonial underpinnings of musicological categorizations have come under scrutiny. The 20th century's internalization of these critiques within musicology, leading to a pluralization of "music" into "musics of the world" and "World Music" as a term, has inadvertently highlighted the persistent disparity between European modernity and the "other" musical traditions within academic discipline. However, this dichotomy is contradicted by the inherent inconsistency within European musical modernity itself and its claim to absolute autonomy of music as a reaction to cultural upheavals. Furthermore, the concept of "Europe" or the "West" may obscure the German notions of universality and political orientation inherent in these discussions. The politics of cultural origins have also been a field of tensions for negotiating elements of modernity, both within European and in other regions. Geographical labels may yet perpetuate the concepts of *Kulturkreislehre* and particularism. The intersecting divisions like "the West and the Rest," "Germany and the Rest," "(East) Asia and the West," "Asia and the Rest," or "the continent and the Pacific Ocean" in musicology encapsulate the manner in which imagined and translated modernity has been both instrumentalized and orchestrated.

This special colloquium, utilizing a virtual web conference system, will connect researchers in Göttingen, Kyoto, Osaka, Guam, and the Marshall Islands. The entangled situation, which includes the music historiography, one

of which center is Göttingen after Johann Nikolaus Forkel, and imperial orders and local negotiations in East Asia and the Pacific in the last two centuries, is the very field of problematics in which presenters in this session are struggling. The challenge lies in how, through intensive case studies and interaction between researchers and fields, dialogues in musicology can be found without relying merely on North Atlantic cultural theories, endlessly self-reflecting on (meta)methodologies, or adhering to an anthropocentric listening and making of organized sound. This interrogation encompasses a further examination of the potential contribution of a geographically decentralized conference to this discourse, and finally, the potential and limitations of a multilingual setting for multisensorial phenomena, including musicological lingua franca, both verbal and nonverbal, and the everyday language of individuals.

**Program** (time zones : MHT / GUM / JST / CET)

19:30 / 17:30 / 16:30 / 08:30 Opening virtual conference space

20:00 / 18:00 / 17:00 / 09:00 Opening Remarks

**Individual Presentations (20 min. lecture + 10 min. discussion)**

20:10–20:40 / 18:10–18:40 / 17:10–17:40 / 09:10–09:40

**Ryoto Akiyama, PhD (Kyoto / Göttingen)**

(Re-)Europeanization of the Universal: The Expansion of Moeck's Musical Instrument Collection and Its Interplay with Musicology in the 1950s

20:40–21:10 / 18:40–19:10 / 17:40–18:10 / 09:40–10:10

**Kayo Murata, PhD (Kyoto)**

Melodic Inversion in W. A. Mozart's String Quartets circa 1785: In Relation to his Arrangement of J. S. Bach's *Das wohltemperierte Klavier*

21:10–21:40 / 19:10–19:40 / 18:10–18:40 / 10:10–10:40

**Benjamin Düster, PhD (Göttingen)**

Possibilities of Cassette Tapes: Tape Jams in the New Media Age

21:40–22:00 / 19:40–20:00 / 18:40–19:00 / 10:40–11:00

Break

22:00–22:30 / 20:00–20:30 / 19:00–19:30 / 11:00–11:30

**Aya Hoshikawa, M.A. (Osaka)**

Gender Roles of Japanese Female Singer Songwriters: Through an Analysis of Their Relationships with Their Fans

22:30–23:00 / 20:30–21:00 / 19:30–20:00 / 11:30–12:00

**Andrew Gumataotao, M.A. (Göttingen)**

Mariana Islands Archipelagic Listening in Chamorro and Carolinian Communities

23:00–23:20 / 21:00–21:20 / 20:00–20:20 / 12:00–12:20

Break

23:20–00:00 (next day) / 21:20–22:00 / 20:20–21:00 / 12:20–13:00

**Concluding Discussion: Deimperializing, Decolonializing, and Denationalizing Musicology**

**Excursion in Göttingen**

Lunch (Café Botanik on the Historical Botanical Garden)

15:00 (CET)– A Critical Guide to the Musical Instrument Collection in the Accouchierhaus

**Organization**

**Ryoto Akiyama, PhD**

Crossborder Postdoctoral Fellow (CPD) of Japan Society for the Promotion of Science

Institute for Research in Humanities, Kyoto University

Manager of Musical Instrument Collection at the University of Göttingen

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