Learning and Teaching Music

Annual Meeting of the Austrian Society for Musicology (ÖGMw)

November 22–25, 2017
University of Music and Performing Arts Vienna

In 2017, the University of Music and Performing Arts Vienna is celebrating its 200th anniversary. Founded as the *Conservatory of the Society of Friends of Music* in the Vormärz period, the institution was nationalized as an *Akademie* in the early twentieth century and, in response to legal framework changes, was later transformed into a *Hochschule*, and in 2004 into a university. The anniversary provides the opportunity to compare learning and teaching music within and also outside special teaching institutions.

In keeping with the broad disciplinary understanding that constitutes the Austrian Society for Musicology, the topic also ties into different musicological sub-disciplines. This year's annual meeting again will be characterized by disciplinary diversity and intra-disciplinary dialogue. In addition to three rather closely-defined topics, contributions in other areas of musical education and training are welcome.

The first topic is **autodidactic learning**. Repertoire, styles and other socially accepted patterns of musical behaviour can be learned through formal instruction, but also through autodidactic study. The borders between these forms of learning are fluid and can at times influence each other or be weighted differently depending on the phases and fields of learning or the genre. The topic covers concrete historical and current strategies and methods of autodidactic learning, as well as its social standing in musically pluralistic societies. Autodidactic learning can be considered a stopgap but also a testimony of special musicality. Disdain for but also valorisation of (seemingly) autonomous, hierarchy-free learning may affect the self-representations of all participants in the learning process.

The second topic focuses on **spaces of learning and teaching music**. Following sociology of space theory, we consider space not as a simple container but as an analytical category that allows us to observe the interrelationships between spaces where music learning and teaching take place and persons who act inside of them. The processes of constructing such spaces shall be discussed as well as their transformation over time. This includes not only specialized learning institutions such as conservatories and music schools, but in particular also spatial constellations not primarily designed to teaching and learning music. For example, opera and military music can be understood as social spaces in which teaching and learning takes place in the context of a plurality of musical practices. The topic invites investigation into spaces of learning and teaching music across multiple dimensions, also within further spatial categories, such as private / public, professional / non-professional, urban / rural, co-educative / segregating by gender, etc. Micro- and macro-studies are welcome, historical as well as current surveys.

A third topic is dedicated to building up and maintaining **traditions in oral cultures**. In establishing and preserving a repertoire of pieces or musical practices, cultures that do not use musical notation and/or a fixed theory of music have to develop other strategies than cultures whose collective memory is largely based on writing. Many types of traditional and popular music are not written down. But even in a written culture, such as so-called Western art music, there exist oral practices – consider, for example, teaching of performance and composition. What is essential to the Russian school of piano playing or the Second Viennese School was and is not been transmitted primarily in written form but developed and handed down in class. Of central interest here are the conditions and the exact circumstances of teaching as well as the question what measures are taken to safeguard the tradition.

In addition to the three topics, contributions in line with the general focus of the meeting as free papers can be proposed. We particularly welcome papers opening horizons beyond their particular issue and thus inspiring a dialogue between the different thematic fields.

Please send your **proposals** with an abstract of 250 words or less not later than **March 27, 2017** to

Institut für Musikwissenschaft und Interpretationsforschung
musikwissenschaft@mdw.ac.at
Subject: Annual meeting 2017

Please indicate the topic your paper falls under or identify your proposal as a free paper.

All abstracts received will be reviewed anonymously and contributions will be selected by April 27, 2017.
Conference languages: German, English.
A **travel stipend** is available from ÖGMw for junior and independent scholars.

Concept and organisation: Martin Eybl – Ulrich Morgenstern – Melanie Unseld