



## Body and Corporeality in 20<sup>th</sup> and 21<sup>st</sup> Century Music

Centre for Gender Studies

University of Music and Performing Arts Graz, Austria

5<sup>th</sup> and 6<sup>th</sup> November 2020

The Conference will be held online  
(Registration: [musicandbody2020@kug.ac.at](mailto:musicandbody2020@kug.ac.at))

Conference Team: Nadine Scharfetter / Thomas Wozonig

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# Programme

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Thursday, 5 November 2020

- 09:30–09:50** Opening and Welcome  
GERD GRUPE (Vice Rector)  
NADINE SCHARFETTER & THOMAS WOZONIG
- 09:50–10:50** **Keynote I**  
(Chair: Nadine Scharfetter)  
  
STEPHANIE SCHROEDTER: Music, Body and Corporeality –  
Concepts of a Musical Body between Embodiment and Enaction
- 10:50–11:00** Break
- 11:00–12:00** **Session I: Body and Gesture in/as Music**  
(Chair: Christa Brüstle)  
  
WINNIE HUANG: Sonic Silhouettes, Musical Movement: The  
Musical-Gestural Performer  
  
CATHERINE LAWS: Being a Player: Embodied Agency in *Player  
Piano* (Lecture Recital)
- 12:00–13:00** Lunch break
- 13:00–14:30** **Session II: Dance**  
(Chair: Eike Wittrock)  
  
RENATE BRÄUNINGER: De Keersmaekers Choreografien zu Steve  
Reichs Musik: Die Nachbildung musikalischer Prinzipien in Tanz  
  
ANDREA GIOMI: Choreographing the Sonorous Body. A Taxonomy  
of Gesture-Sound Idioms in Digital Dance History  
  
PEI ANN YEOH | AMANDUS PAUL PANAN: Bridging Impairment  
and Disability with Music and Dance (Lecture Recital)
- 14:30–15:00** Break

15:00–16:00

**Session III: Musical Corporeality in a Political Context**

(Chair: Thomas Wozonig)

ANDRÉ DOEHRING | KAI GINKEL: Volkstümlicher Schlager und Körper(teile): Zur Rolle populärer Musik und ihrem „bodily engagement“ in der politischen Kommunikation

CHRISTOPHER KLAUKE: Volkskörper-Werden. Körperpolitische Dimensionen der gesanglich artikulierten Gemeinschaftsstimme im Nationalsozialismus

16:00–16:15

Break

16:15–17:15

**Session IV: Corporeality and Technology**

(Chair: Marko Ciciliani)

CÉCILE CHEVALIER: Techno-Muses and Corporeality in Musical and Social Instruments

MATTIA MERLINI | STEFANO MARIA NICOLETTI: A Digital Touch: The “Body Issue” in Computational Creativity

**Friday, 6 November 2020**

09:30–10:30

**Keynote II**

(Chair: Thomas Wozonig)

STEFAN DREES: Embodied Experiences: Thoughts on the Interconnection of Body, Voice, and Theatricality

10:30–10:45

Break

10:45–12:15

**Session V: Extreme Voice(s)**

(Chair: Jennifer Ronyak)

ERIN MCHUGH: Elektra’s Voice: Psychoanalysis, Gender and Singing in the *fin-de-siècle*

ATTILIO CANTORE: A Prodigious and Extreme Vocal Program to be Enjoyed with the Eyes: Cathy Berberian at the 30th International Festival of Contemporary Music

BOJANA RADOVANOVIĆ: Voice and Body in Extreme Metal Music

12:15–12:30

Break

- 12:30–13:30**      **Session VI: Pain and/as Artistry**  
 (Chair: Christina Lessiak)
- TALIEH ATTARZADEH: Leidende Körper, erleichterte Seelen. Laṭmiyeh, ein Gesangsgenre der arabischsprachigen Frauen Südirans
- GEOFFA FELLS: Embodied Connections (Lecture Recital)
- 13:30–14:30**      Lunch break
- 14:30–15:30**      **Session VII: Luciano Berio**  
 (Chair: Christian Utz)
- MISTY CHOI: My Voice is My Absent Body: “Theater for the Ear” in Berio’s *Un re in ascolto*
- WERONIKA NOWAK: Corporeal Strategies in Luciano Berio’s Music Theatre
- 15:30–15:45**      Break
- 15:45–16:45**      **Session VIII: Extension and Transformation of Musical Practices**  
 (Chair: Nadine Scharfetter)
- FLORIAN HENRI BESTHORN: Vom Scheitern des Mechanischen: Die Rehumanisierung in Jörg Widmanns Musik
- TOBIAS KNICKMANN: Auf Herz und Lunge prüfen – der Atem des Orchesters in Chaya Czernowins *Once I Blinkd Nothing Was the Same*
- 16:45–17:15**      Break
- 17:15**              Concert and Discussion

## **ABSTRACTS**

## **BOJANA RADOVANOVIĆ: VOICE AND BODY IN EXTREME METAL MUSIC**

Metal subgenres such as, for example, death metal, black metal, doom metal, which are considered as constituents of the “meta-genre” of extreme metal, have built up a very specific sound and imagery during the last several decades. As Keith Kahn-Harris noticed, this cluster of sub-genres gathers musical acts of different historical backgrounds and ideologies, which show the highest level of diversity, artistic vibrancy and dynamics, while at the same time being the most problematic area of metal culture in general. The supposed aggression, radicalism, and exclusivity in sound stem not only from the fast, virtuoso, and technically demanding playing of the instruments, but also from the very peculiar vocal emissions. This monstrous voice, which is the result of the extended vocal techniques (primarily screams, growls, squeals), is the point of intersection for several issues concerning voice, body, and technology.

In this presentation, I will give insight into the key points regarding these questions, while also delving into the issue of gender. For, although metal culture has historically been considered to be male-oriented—and especially so in the extreme metal—the noticeable trend of the growing number of female musicians and vocalists in this scene encourages us to further explore who can stand behind the monstrous voice.

**BOJANA RADOVANOVIĆ** (\*1991), is Research Assistant at the Institute of Musicology SASA and PhD student of musicology at Faculty of Music in Belgrade, with master degrees in musicology and theory of art and media. Her research interests include contemporary history and theory of music and art, voice theory, art and politics, media studies, metal studies. She publishes articles and studies in collections, magazines, and participates in national and international conferences, tribunes, and panel discussions. She works on archiving and promotion of Serbian film and art music on internet with association *Serbian Composers*. She is a collaborator with Belgrade’s Center for Popular Music Research, Belgrade Philharmonic Orchestra, and Third Program of Radio Belgrade. She is also a member of International Society for Metal Music Studies, a member of Editorial Advisory Board in *Metal Music Studies* journal, and the Editor-in-Chief of the *INSAM Journal of Contemporary Music, Art and Technology*. (br.muzikolog@gmail.com)

## **Impressum**

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