

Conference heads

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Host institutes

Hochschule für Musik Detmold

Erich-Thienhaus-Institut (ETI)

Musikwissenschaftliches Seminar der Universität
Paderborn und der Hochschule für Musik Detmold

Conference venue

Brahms-Saal, Detmold University of Music
Neustadt 22
32756 Detmold, Germany

Internet

www.hfm-detmold.de/TDS

www.hfm-detmold.de

www.muwi-detmold-paderborn.de

www.eti.hfm-detmold.de

Invitation:

Before the conference will be a workshop by members of the GHT Technical Expert Group on october 31 and november 1st at ETI, at Detmold University of Music.



The gramophone symbolizes a fundamental aesthetic change with profound impact on both artists and music industry. This emerging technique of the early 20th century had a special effect on singing practice and perception of the singing voice. Sound recordings not only serve as documents of vocal practice but also constitute a source of aesthetics that has been shaped by medial conditions and that is inextricably linked to vocal practice and the history of the body.

This international and interdisciplinary conference provides a frame to discuss and contextualise the output of the DFG-funded research project "Technologies of singing". The symposium addresses a number of research questions resulting from the use of sound recordings:

- To what extent were careers of singers formed by the medium "sound recording"?
- Which influence have (historical) recording devices and conditions on singing practice?
- Which aesthetic ideas and ideals (had) impact on recordings of the singing voice?
- What was the role of technical media development for the conception of singing and body?
- Where resides the body in sound recordings? How relevant is the experience of a voice without a body?

Please register before October 20, 2018 with
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Gefördert durch



Technologies of Singing

International and Interdisciplinary Conference

**November
2-4
2018**
at Detmold
University of Music

Friday, November 2

Technique and practices of early voice recordings

- 10:00 Welcome and Introduction (Rebecca Grotjahn, Malte Kob, Karin Martensen)
Welcoming speech by the rector of Detmold University of Music, Prof. Dr. Thomas Grosse
- 10:30 **Martin Schneider**
Zur Geschichte der Aufnahmetechnik
- 11:15 Poster presentation
- 11:45 **David Friedrich**
Wax & Nickels. Die Aufnahme im Zeitalter der mechanischen Reproduzierbarkeit
- 12:30 **George Brock-Nannestad**
The Soundbox for Recording Gramophone Records – Early Documents and Artefacts
- 13:15 Lunch break
- 14:30 **Boris Bolles, Tobias Weege, Malte Kob**
Presentation of investigations on historic recording devices
- 15:15 **Peter Overbeck**
Orpheus im Studio. Sängerinnen und Sänger im Tonstudio
- 16:30 **Wolfram Seidner**
Carusos Stimmtechnik unter besonderer Beachtung der Falsettfunktion
- 17:15 **Michael Seil**
Falsetto, head voice and voix mixte in the 19th century singing practice
- 18:00 Roundtable session with lecturers and representatives of the Gesellschaft für historische Tonträger (GHT)
Discussion leader: Malte Kob

Poster presentations

Christin Bonin

Comparing Sounds of the Singing Voice

Jürgen Grzondziel

Bereitstellung historischer AV-Sammlungen für die Musikwissenschaft: Welche Anforderungen an audiovisuelle Forschungsdaten stellen sie?

Saturday, November 3

- 9:00 **Rebecca Grotjahn**
Introduction
- 9:30 **Susan Rutherford**
Keynote: Hearing Voices

Panel I: Singers careers as media careers

- 11:00 **Knut Holtsträter**
Sängerinnen und Sänger im Radio, Nightclub, Vaudeville und... auf Schallplatte – Die Untersuchung von Public Address-Systemen der populären Musik in den späten 1920er Jahren als ein möglicher Umweg zu einem besseren Verständnis von Tonträgern dieser Zeit
- 11:45 **Luisa Mersch**
Das Mikrofon als Symbol für Medienkarrieren
- 12:30 Poster presentation
- 13:00 Lunch break

Panel II: Vocal practice in body and media discourse

- 14:30 **Anke Charton**
Judging a voice by its cover: Der gesungene Körper als diskursive Figur
- 15:15 **Frauke Fitzner**
Der Körper als singender Apparat. Die Typenlehre von Ottmar Rutz im Kontext der technischen Reproduzierbarkeit von Musik
- 16:00 **Tilo Hähnel**
On the Quantification of the Diva. Vibrato, Ornamentation, Glissando, Tempo and Register in Acoustical Recordings between 1900 and 1930

Panel III: Aesthetics of voice recordings

- 17:15 **Karin Martensen**
Thomas Alva Edison und die empirische Musikforschung
- 18:00 **Thomas Seedorf**
Creators' records oder Der mediale Nachklang der Uraufführung

Sunday, November 4

Panel III: Aesthetics of voice recordings

- 9:00 **Kai Köpp**
t. b. a.
- 9:45 **Kilian Sprau**
Der gleitende Tonhöhenübergang als Element ‚expressiver‘ Performance. Ein sängerisches Gestaltungsmittel im Fokus der Forschung: Werkstattbericht aus dem Augsburger DFG-Projekt
- 11:00 **Steffen Just**
Portraying a character, not an authentic self – The popular singing voice on early phonograph recordings and its aesthetics of theatricality
- 11:45 **Stephan Mösch**
Der Wiener Mozartstil zwischen Praxis und Phantasmagorie
- 12:30 Conclusion
- 13:00 Close

Poster presentations

Josephine Hoegaerts

Pangs of pain and other recordings: reading medical and musical manuals as recordings of 19th-century vocalty

Charlene Jakob

Ein entkörperlichter Klangkörper? – Eric Whitacres „Virtual Choir I“

Daniele Palma

From Body to Voice. The case of Lotte Lehmann's recordings of Schumann's Lieder

Alfred Raddatz

(Re)Cycle – Music technology, looping and contemporary vocal performance

Bojana Radovanovic

Intensifying the monstrous: Extended vocal techniques in extreme metal music

Dorothea Schürch

Audioscoring als bi-musikalische Feldforschungsmethode