

XIIth CONGRESS ON MUSICAL SIGNIFICATION

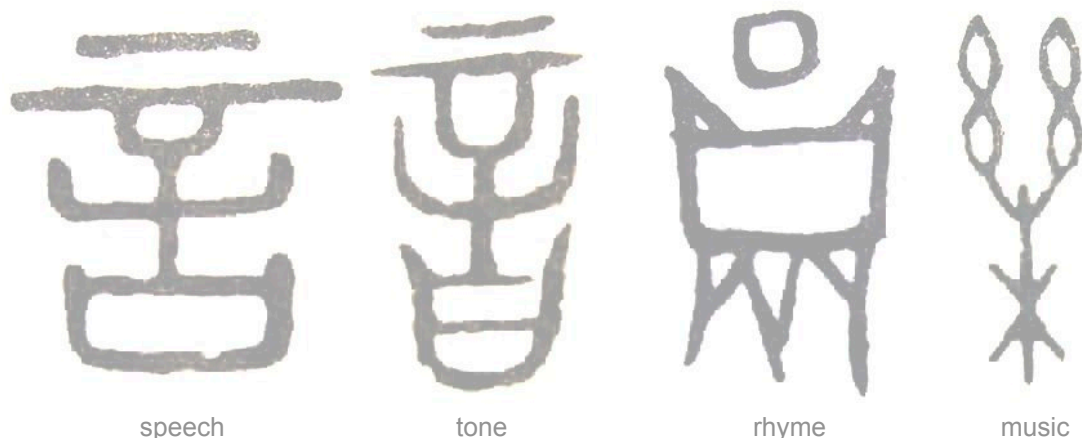
Costantino C. M. Maeder, Mark Reybrouck, André Helbo, Eero Tarasti

MUSIC, SEMIOTICS, AND INTERMEDIALITY

Catholic University of Louvain

The Royal Academy for Science and the Arts of Belgium

Louvain-la-Neuve, April 2 and 4 – 6, Brussels April 3, 2013



Final Call for Papers

Deadline: 15 September 2012

Keynotes and Plenary Speakers (confirmed 7.6.2012)

Ian Cross (University of Cambridge)
Carole Egger (Université Marc Bloch - Strasbourg)
Marta Grabocz (Université Marc Bloch - Strasbourg)
Robert S. Hatten (University of Texas)
David Huron (Ohio State University)
Michel Imberty (Université de Paris X - Nanterre)
Isabelle Reck (Université Marc Bloch - Strasbourg)
Mieczysław Tomaszewski (Music Academy, Cracow)

Costantino Maeder (Catholic University of Louvain)
André Helbo (Université libre de Bruxelles, Académie royale des Sciences, des
Lettres et des Beaux-Arts de Belgique)
Mark Reybrouck (University of Leuven)
Eero Tarasti (Director of the Musical Signification Project, University of Helsinki)

Concerts and Musical Contributions

Ian Cross - Guitar Recital
Robert S. Hatten - Piano Recital
Paolo Rosato and Walter Zidaric: from their new Italian opera *Lars Cleen*
Carmela Giusto and Fabian Fiorini: from their new opera *Forwarding Memory*

Conference Languages: English, German, Italian, Spanish, French

Please consider that this conference should foster an exchange of opinions at an international level and between different semiotic schools: the choice of your presentation language may have an impact on the reception of your contribution as not everybody understands Spanish, Italian, German, or French. We recommend to use English.

Music, Semiotics, and Intermediality

Music plays a decisive role in intermedial phenomena as opera, theater, television, advertising, interactive websites, and so on. Even experiencing a sonata or a Lieder Cycle in a concert is intermedial (the performance, the context of the performance, the shared experience of the audience, etc.). In this conference, we will deal with the complex and enigmatic interaction of music, language, acting, performance and surrounding events as well as with the immediate, comprehensive, all encompassing, sometimes selective response by the audience to these very complex intermedial events.

Semiotics offers important instruments when dealing with these phenomena. This conference will focus on how and why music is composed and experienced within an intermedial framework. Our aim is to foster a better and comprehensive understanding of how music works **semiotically**.

Let us exemplify the ideas developed above: a competent poet writes a libretto. But, his libretto is not only a literary outline: it contains a projection of possible musical scores and dramatic performances. He distributes his plot on different segments (recitative/versi sciolti, tempo d'attacco, cantabile, tempo di mezzo, cabaletta, all differentiated metrically) according to his estimation of what music is able to express, but as well according to what a spectator will be able to experience immediately. A composer reads and interprets this libretto. His composition offers a new reading of the libretto, according to his own intentions and experiences, and own view about literature. In doing so, he also imagines what his audience will be able to experience. The resulting score can differ sensibly from the poet's "virtual" scores and dramatic performances. A director, finally, will easily offer a *mise en scène* that rewrites the composer's and the poet's outlines and suggestions. His product makes also a statement about what music is in his eyes.

A spectator of film, opera, or advertisement, experiences music as a part of an organic whole, even without consciously listening to the score. Therefore, we cannot separate music from text, acting, drama, image, etc. In this sense, intermediality does not study theater, opera, or a music album as a mere aggregate of separate media. Many single components of an intermedial object are connected and interwoven, and imply and mirror the other constituents.

Possible themes, within this intermedial framework, include, but are not limited to:

- Music in an intermedial context (opera, musical, theater, television, advertising, internet, video games, pop album, etc.).
- Tension between traditional musicology with emphasis on structural approach to music (music as structure, score analysis) and sense-making by the listener (music as heard or music as experience) from a **semiotic** point of view.
- The working of music within such a context as autonomous constituent (syntactics, semantics, etc.).
- Link with central topics of the “International Project on Musical Signification”: musical sense-making, narrativity, and reception.
- Role of **semiotic** point of view: moving from syntactics over semantics (self-reflective or extramusical) to pragmatics (effect on listener).
- Encompassing actual and emerging topics of music research such as music and emotion, music as experience, music and the body, musical universals, music and evolution.
- Interdisciplinary and transdisciplinary approaches: bringing together traditional musicology, musical **semiotics**, cognitive sciences, and neurobiology.
- **Free topics: any paper related to Musical Semiotics.**

Submission guidelines:

Please fill in our proposal template (on our website) and send it to us by email through this [link](#) before September 15, 2012.

Deadline: 15 September 2012

Registration Fees (before December 20, 2012):

Scholars: 250€

Phd Students (assistants, affiliated to an Institution or Research Unit): 150€ *

Phd Students (not affiliated) and Students: 50€ *

Bank account: details will be provided later on. Please, check our website.

Late Registration

A supplementary fee of 25€ will be charged after December 20, 2012.

Please consult regularly our website:

<http://studi-italiani.fltr.ucl.ac.be/icms12/Welcome.html>

The website will be updated regularly.

* In case of financial restrictions, please [contact us](#). (studi-italiani@rom.ucl.ac.be)

ICMS XII – Louvain-la-Neuve and Brussels

Your Title Here (Times New Roman 14)

Surname and Name of the Author(s) (Times New Roman 12, bold)

Affiliation(s) and Institutional E-Mail (Times New Roman 12)

Proposal:

Abstracts of no more than 500 words (saved as MS Word file) must be written here in Times New Roman, 10.

References:

List references that you cited according to APA format (Times New Roman, 10).

Short biographical note:

No more than 150 words (Times New Roman, 10).

Language:

English , French , German , Italian , Spanish

Equipment:

Overhead Projector , Beamer , Keyboard , Audio Equipment