

MUSICA MOVET: AFFECTUS, LUDUS, CORPUS

12th Biennial International Conference on Music Theory and Analysis
Belgrade, 13-15 October 2017

Call for papers

International Conference

Musica movet: affectus, ludus, corpus

October 13-15, 2017

Organised by

Faculty of Music
University of Arts
Belgrade, Serbia

To be held at:

Faculty of Music,
University of Arts, Belgrade

Keynote Speakers

Danuta Mirka (University of Southampton, UK)
Arnie Cox (Oberlin Conservatory of Music, USA)
Michael Spitzer (University of Liverpool, UK)

Program Committee

Patrick McCreless (University of Yale, USA)
Márta Grábocz (University of Strasbourg, Alsace, France)
Gesine Schröder (University of Music and Performing Arts, Austria)
Benedict Taylor (University of Edinburgh, UK)
Denis Collins (University of Queensland, Australia)
Milena Medić (University of Arts, Serbia)
Miloš Zatkalik (University of Arts, Serbia)
Srđan Teparić (University of Arts, Serbia)

Call for papers deadline: March 31, 2017.

Notification of acceptance (by e-mail): May 1, 2017.

Conference theme

In the year in which the Faculty of Music celebrates its 80th anniversary, the 12th International Conference on Music Theory and Analysis will be devoted to the issues of effect and impact of music, and its ability to arouse and move the emotions (soul), intellectual play (mind) and gesture (body) of the recipient (listener, performer, analyst) beyond the pleasure principle. Although the idea of *movere*, as a rhetorical, psychological, philosophical,

and music-theoretical concept is thousands of years old, throughout the intellectual history of music it was being elucidated, examined and comprehended in various ways, and even today it invites theoretical and analytical rethinking. The Conference, therefore, aims to consider two essential questions as its starting point. One relates to the manners in which music with its musical eloquence is able, rhetorically speaking, to move the recipient. This question of HOW presupposes certain dispositional properties of musical composition in the sense of specific stylistic, genre, parametric, expressive, compositional-technical, gestural, tropic, intertextual, medial and other configurations that produce a kind of deviation, excess, frustration or inhibition with respect to normative expectations (intensification, concentration, condensation, expansion, fractalization, chromatization, diatonization, atonalization, dramatization, silence, quotation, allusion etc.). Possibilities seem to be enormous. The other question is the one of the effects of music in the recipient's response. It is the question of WHAT (music) DOES; it suggests an attaining of the desired, intended goal, and this means *movere* (to be moved, aroused, provoked, transformed and so on).

The Conference chooses three concepts (*affectus*, *ludus*, *corpus*), namely, the affective, ludic and corporeal kinds of compositional, (a)perceptual, cognitive, signifying, interpretative, epistemological experience as its focal point, and in this regard, it suggests the following topics:

1. *affectus*: pathos, ethos, affect, emotion, feeling, Empfindsam, atmosphere, mood, Stimmung etc.;
2. *ludus*: an (inter)play as a way of doing/perceiving music, music as ludus; compositional procedures, strategies, rules, conventions, operations for listeners, performers, analysts in a manner ofilinx, agon, alea, mimesis (mimicry);
3. *corpus*: the expressive gestures, embodied meaning, bodily metaphors in musical discourses; embodiment in the perception and cognition of music, embodied music theory, etc.

The Conference suggests diverse historical and/or contemporary theoretical and analytic approaches connecting the two aforementioned questions and three concepts, with their intra- and interdisciplinary combinations

- historical examination of musical concepts and compositional techniques;
- contemporary music-theoretical and analytic approaches: tonal and post-tonal analysis;
- thematic, transformational, generative and prolongational processes;
- from rhetoric to semiotic;
- from theory of genre to gestural theory;
- from perceptive to cognitive theories (psychology of music);
- arousal theory, association theory, expression theory, resemblance theory;
- theory of embodied meaning,
- theory of affect, affective signification;
- other approaches are welcome.

The Conference is particularly interested in original and innovative approaches.

The official language of the Conference is English.

A selection of papers will be considered for publication in an edited book.

Conference fee: 50 € (Euros)

Proposal formats

1. Spoken papers (20 minutes plus 10 minutes for discussion)
2. Panels (3-4 participants, 80 minutes plus 10 minutes for discussion)
3. Book presentations (30 minutes)

Submission guidelines

Please send (in Word format, not Pdf)

- title, abstract (up to 300 words) and a short biography (up to 150 words plus five representative publications which are not included in the word count) **for proposal of spoken papers;**
- title, description of the panel (up to 400 words), an abstract of each individual paper (up to 300 words) and a short biography of each participant (up to 150 words plus five representative publications which are not included in the word count) **for proposal of panels;**
- the exact title of the book, year of publication, name of the publisher and a short abstract **for proposal of a book presentation,**

to the following mail:

musicamovet2017@fmu.bg.ac.rs

Kindest regards,

Miloš Zatkalik, Milena Medić and Srđan Teparić