

MUSIC AND SPATIALITY

**13th Biennial International Conference on Music Theory and Analysis
Belgrade, 4–6 October 2019**

Call for papers

International Conference

Music and Spatiality

October 4–6, 2019

Organised by

Faculty of Music, University of Arts
Belgrade, Serbia

Keynote Speakers

Ildar Khannanov, Professor of Music Theory, Peabody Institute, Johns Hopkins University

Nico Schüler, University Distinguished Professor of Music Theory and Musicology, School
of Music, Texas State University

Dmitri Tymoczko, Professor of Music, Department of Music, Princeton University

Program Committee

Denis Collins (University of Queensland, Australia)

Arnie Cox (Oberlin College and Conservatory of Music, USA)

Márta Grábocz (Université de Strasbourg, Alsace, France)

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Ivana Ilić (Univerzitet umetnosti /University of Arts/, Serbia)

Jelena Mihajlović-Marković (Univerzitet umetnosti /University of Arts/, Serbia)

Miloš Zatkalik (Univerzitet umetnosti /University of Arts/, Serbia)

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Submission deadline: March 15, 2019.

Notification of acceptance (by e-mail): by the end of April 2019.

Conference theme

Space is omnipresent in human life, but we could also say that the omnipresence of human life itself – embodied in a set of relationships emerging both from the very physicality of the human body as well as from the virtually infinite scope of human actions, activities and their products – delimits and constitutes space. Space as related to music can be thought of in both of these ways. On the one hand, space – speaking in strictly physical terms – is omnipresent in creating, performing, listening and theorizing/contemplating/investigating music. However, within a given physical space there can exist different politically, ideologically, or discursively constituted spaces of these aforementioned domains of musical practice. In that sense, space is music's surrounding, 'external' field within and by which music is constituted. On the other hand, the omnipresent relationships between the different domains of musical practice – embodied in the 'musical' products of human actions and activities – establish the 'coordinates' of a distinct musical space: its structures and hierarchies, density, volume and dynamics, surface and depth, ups-and-downs, perspectives on and perspectives from it. In other words, to put it briefly, music is essentially, inevitably and permanently bound to space, both the one it exists in and the one it creates itself.

Since antiquity, the notion of space (the Greek *khôra* or the Latin *spatium*) has occupied human thought, entering from early modern times into philosophical and scientific discourse in ever more lively ways. Whether conceived of in absolute, relational or relativistic terms, whether comprehended in the pure physical or in complex conceptual sense, the notion of space has provoked and inspired discussion and argument. In reference to music, it has perhaps been more frequently invoked, characterized and examined in relation to 20th-century music and from the perspective of 20th-century musical thought, but it is by no means confined to them. Music's spatial qualities transcend specific styles and compositional techniques. In elucidating music, spatial characterizations enter musical discourses more or less intentionally and with different degrees of the theorists' awareness toward their role in forming the recipient's understanding and experience of music and its properties (think of, for example, ancient cosmology or the first theories of musical style).

The conference *Music and Spatiality* aims at contributing to and clarifying this rich and diverse field from all of these perspectives, which should also be understood in light of

the specific history of the Belgrade conference. Namely, the notion of space has in certain ways already been addressed in relation to themes of two of our previous conferences (*Musical Semiotics – 40 years after /2013/* and *Music and Temporality /2015/*). For our 2019 conference, with the intention of bringing the notion of space to the forefront of our theoretical and analytical attention, we suggest the following topics:

- space in music between the physi(ologi)cal and philosophical;
- genesis, history and meanings of the notions of space and space-related terms in music (high, low, broad, narrow, projection, inversion, distance, step, skip, symmetry, golden ratio, etc.);
- perceptual, cognitive, psychoanalytic and other psychological aspects of musical space;
- dimensions of music: horizontal, vertical, unified. Musical space-time;
- pitch space: physical, geometrical, algebraic models. Operations in pitch space. *Tonnetz*. Neo-Riemannian theories;
- musical representations of space;
- spatial aspects of musical notation;
- disciplinary aspects of musical space: space as related to harmony, counterpoint, form;
- spaces of music theory and analysis
- other approaches are welcome.

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

- **proposal for a spoken paper:** 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);

- **proposal for a panel:** 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);
- **proposal for a book presentation:** the title of the book, year of publication, name of the publisher and a short abstract,

Please send your proposal (in Word format, not pdf), including indication of the thematic area as listed above, to Jelena Mihajlović-Marković or Ivana Ilić to the following e-mail address: musicandspatiality2019@fmu.bg.ac.rs

Kindest regards,

Miloš Zatkalik, Jelena Mihajlović-Marković and Ivana Ilić