

**6th Symposium of the ICTM Study Group for Multipart Music
23-27 September 2019
Sarajevo, Bosnia and Herzegovina**

Call for papers

DEADLINE FOR SUBMISSIONS: February 28, 2019.

PLACE: Academy of Music, University of Sarajevo, Bosnia and Herzegovina.

LANGUAGE: English.

THEMES

1. Emotion and aesthetic experience during the performance act

During the performance act, as the core moment of the music and dance making process, the protagonists try to ‘materialize’ and transmit ideas and ideals in the ‘here and now’. Such a situation is experienced in a particularly intense way. This is the case all the more in multipart music and dance practices, in which individual ways of music and dance making, embedded in specific multi-sensorial and polysemic processes (Lortat-Jacob 2011), have to be well coordinated. Furthermore, the very act of making music and dance personifies social values. This means that the protagonists also perform social relationships, which are constructed in the very act of representing them (Cook 2016). In this framework, issues of emotions and aesthetics as conscious experiences and cognitive processing gain a special importance, especially because of the mutual dependence between cognition and elicitation. Emotions have been characterised as complex processes in which a non-cognitive ‘affective appraisal’, which is fast and automatic, causes subsequent physiological responses, motor changes, action tendencies, and changes in facial and vocal expression (Robinson 2005). Experienced emotion is felt to a stronger degree if several factors are present. In turn, aesthetic experience is considered as a psychological process in which the attention is focused on the object while all other objects, events, and everyday concerns are suppressed (Cupchik and Winston 1996). In this sense the connection between emotions and aesthetic experience and issues of expression and communication is very strong and remarkably relevant for multipart music and dance practices.

In this symposium we want to focus on the role of emotions and aesthetic experience in the act of performance and on the question of how the protagonists conceive of these issues.

2. *A capella* singing

A capella singing is a very widespread music typology in contemporary music making. Basically, *a capella* means without any instrumental accompaniments. The definition is used for different music outcomes, from monodic to large choral performances. In this context, some special traditions have been developed, including forms of highly specialized music, like the typical American so-called Barbershop quartets. Based on three voices harmonizing to the melody of a fourth voice, these quartets achieve a high level of harmonic complexity, often using written music as a source. In other *a capella* traditions the performers contemplate the vocal imitation of instruments, in the style of the famous Mills Brothers, who were among the first to popularise this music style in the 1930s. On the other hand, many *a cappella* groups have great success within popular music, performing both original compositions and covering famous songs, like the recent case of the Pentatonix or the well-known group of The Swingle Singers. We would encourage papers on this topic in interdisciplinary approaches, also from the perspective of popular music studies.

3. New research

Dear colleagues,

We are pleased to announce that the 6th Symposium of the ICTM Study Group on Multipart Music will take place from 23 to 27 September 2019 Academy of Music, University of Sarajevo, Bosnia and Herzegovina. The head of the local organising committee will be Jasmina Talam.

We invite proposals for individual presentations, panels and round tables. They are to be sent by email **before 28 February 2019**.

The text should be pasted into the body of the email and also sent as a Word.doc or Rich Text Format (RTF) attachment to assure access. Please label all communications clearly with your full contact details.

Please note that participants are limited to a single presentation.

Please indicate clearly your preferred format. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair and ask for assistance. Colleagues are advised to bring alternative modes of presentation delivery if using PowerPoint, DVD, and so on in case of unexpected technical difficulties on the day of presentation.

Research papers should be based on original research that address the conference theme and should not have already been presented. Papers should be designed and presented to take no more than 20 minutes, including audio-visuals.

Students, who feel that they are not yet in the position to present a full-length paper, are welcome to give short presentations (10 minutes) of their project, in order to get feedback.

Individual Presentations

Accepted presentations of individual members will be grouped by the Program Committee into sessions of one and a half hours. Each presentation will be allotted 20 minutes inclusive of all illustrations, audio-visual media or movement examples, plus 10 minutes for questions and discussion.

Please, submit an abstract of 250-300 words outlining the content, argument and conclusion, and its relation to one of the symposium themes. Please include the type of illustrations to be used in the presentation, such as slides, DVD, video (including format), and so on.

Panels

We encourage presentations in the form of panels.

Proposals may be submitted for panels consisting of at least three presenters. The structure is at the discretion of the coordinator. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants attending the conference. Each panel proposal will be accepted or rejected as a whole.

Please, submit a short summary (not exceeding 300 words) of the panel overview, and an individual paper proposal, as described under “Individual Presentations” above, for each presenter. All of the proposals for a panel should be sent together. Proposals should address one or more aspects of the established themes of this symposium.

Roundtables

We also encourage presentations in the form of roundtables: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The aim is to generate discussion between members of the roundtable who present questions, issues, and/or material for about 5 minutes on the pre-selected unifying theme of the roundtable. The following discussion, at the convener’s discretion, may open into more general discussion with the audience.

The total length of a roundtable will be one and a half hours inclusive of all discussions.

Proposals may be submitted for a roundtable consisting of 3-5 presenters, and the structure is at the discretion of the convener who will chair the event. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the symposium. Each roundtable proposal will be accepted or rejected as a whole.

MEMBERSHIP

Please note that the Program Committee will only consider proposals by current members of the ICTM in good standing. Please contact Ardian Ahmedaja (ahmedaja@mdw.ac.at) for membership in the Study Group. Members may join and submit a proposal at the same time. Membership applications are available at the ICTM website <https://ictmusic.org/membership/new>. For membership questions, contact the ICTM Secretariat (<https://ictmusic.org/governance/secretariat>).

Where to send the proposals?

Ardian Ahmedaja
email: ahmedaja@mdw.ac.at

Program committee:

Ardian Ahmedaja (Chair)
Ignazio Macchiarella
Žanna Pärtlas
Jasmina Talam

Notification for acceptance/rejection will be announced by 28 April 2019.

If you have a deadline for funding applications for travel, accommodation, and so on, please notify the Program Committee of your deadline date.

Local Arrangement Committee:

Jasmina Talam, Tamara Karača Beljak, Fatima Hadžić, Lana Paćuka, Mirza Kovač

Costs: It will be no registration fee.

Participants are responsible for travel and accommodation expenses.

Looking forward to seeing you in Sarajevo!