

International Symposium on Music/Sonic Art

In conjunction with *InterSymp 2010*:
22nd International Conference on Systems Research, Informatics and Cybernetics
August 2-6, 2010
Markgraf-Ludwig Gymnasium, Hardstrasse 2, Baden-Baden, Germany

CALL FOR PAPERS:

We are pleased to announce the **International Symposium on Music/Sonic Art: Practices and Theories**, an interdisciplinary two-day event to be held in Baden-Baden, Germany. The provisional dates of the Symposium are August 2-3 in order that participants can also attend other symposia such as: the 8th Special Focus Symposium on Art and Science, the 3rd Symposium on Systems Research in Arts and Humanities and Comprovisations: Improvisation Systems in Performing Arts and Technologies. For further details on all these symposia please see: www.iias.edu.

Proposals for sessions and individual papers for the **International Symposium on Music/Sonic Art: Practices and Theories** are invited from academics, practitioners and post-graduate students of diverse fields of investigation, according to one of the following formats: academic research paper (including research in progress), report on practice-based work or educational programmes. (Delegates wishing to present performances are advised to consult the call for papers of symposia listed above.) All proposals will be judged based on their scholarly quality, originality and potential for further discourse.

THEME and TOPICS:

The aim will be advancing interdisciplinary investigations between the domains of music, architecture, urban and industrial design, dance, performance, theatre, digital media and visual arts.

The premise of this symposium is that musicology (defined in its broadest sense) is intrinsically interdisciplinary. Music includes many theoretical positions as well as cultural, social practices: contemporary musicology reflects this diversity. There are three distinct (though related) themes to the **International Symposium on Music/Sonic Art: Practices and Theories**. Firstly, the organizers welcome presentations in 'traditional' subject areas such as historical/critical musicology, performance studies, aesthetics, analysis and ethnomusicology. What are the qualitative differences for performers in a rehearsal and the final concert? What metaphors (if any) do performers use to explain their processes? What strategies are appropriate to an analysis of 'open' forms? And can changes in style from Classical to Romantic and post-Romantic be considered seamless transitions or ruptures in musical language? Secondly, as the symposium's title suggests, we hope to encourage the submission of papers investigating relationships (and possible tensions) between music and sonic/sound art. For example, to what extent can the practices and theories of music inform sonic art? Is it more beneficial for sonic art to draw on the aesthetics of gallery-based fine art practice? How does the role of technology manifest itself in both music and sonic art? Can music be regarded merely as a subset of sonic art? The role of the performer, expression,

embodiment, the nature of the instrument, the status of the score... these are vitally important shared concerns. Consequently, we anticipate many papers will examine how music and sonic art corroborate or contradict each other's practices and theories. The results will provide many mutually beneficial insights. Thirdly, presentations are also invited from scholars who are researching the connections between music and disciplines such as architecture, design, painting, theatre and literature. Are the blank canvases of Rauschenberg comparable to Cage's '4:33'? Are the constraints employed by literary groups such as OuLiPo similar to the apparent restrictions in serial techniques? Finally, are proportions evident in Baroque architecture consciously applied in music of the same period? These are, therefore, the three themes of the symposium. However, a paper dealing with any subject area that is within the broad remit of the **International Symposium on Music/Sonic Art: Practices and Theories** will be welcomed.

Proposals submitted for review should include:

- title of paper;
- abstract, in English, of approximately 300 words;
- 3 to 5 keywords, representative of theme and concepts addressed;
- short paragraph with author(s)'s biography, briefly stating the field of specialisation or areas of interest and academic/professional affiliation (if any).

Paper Proposals/Abstracts should be submitted as soon as possible but no later than **March 30, 2010**. Notification of Acceptance and a Paper Template will be sent to authors by **April 9, 2010**. As in previous years, those selected will be scheduled for a 30-minute presentation plus 15-minute discussion, and will be invited to submit the camera-ready full paper of approximately 2,500 words including references (not to exceed 5 single-spaced typed pages), by no later than **May 9, 2010**. Papers submitted later than this date cannot be included in the conference proceedings.

The proceedings will be published as the *Music/Sonic Art Symposium Proceedings - Volume I* of the International Institute for Advanced Studies in Systems Research and Cybernetics, and will be available to all registered participants at the time of the Conference. Further details on Submission Guidelines, the Copyright Transfer Form, and the Conference Registration Form are available at the IAS home page: www.ias.edu.

Please note that the early registration fee is **345.00** Euros (per one Conference participant) if paid on or before **May 1, 2010** and **395.00** Euros thereafter: this includes participation in all Symposia of the IAS InterSymp 2010 Conference, the festive reception, the symposium booklets and the *Music/Sonic Art Symposium Proceedings - Volume I*. Details for payment can be found on the IAS home page: www.ias.edu. See: 'Registration Forms', no.5 'Registration Payment Instructions'.

SUMMARY OF IMPORTANT DATES:

Please note this summary of the Symposium schedule:

MARCH 30, 2010	Abstract due
APRIL 9, 2010	Notice of Acceptance

MAY 1, 2010	Conference Registration and fees due
MAY 9, 2010	Final paper due
AUGUST 2-6, 2010	<i>InterSymp 2010</i> Conference in Baden-Baden

As contributions will be peer-reviewed, please submit proposals and full papers electronically, **as e-mail attachments** in MS Word format, to the symposium's chairs' email address **m.dack@mdx.ac.uk** and **j.dack@mdx.ac.uk** according to the following guidelines:

For abstracts:

- one email with the subject title "MuSA symposium – abstract", containing a word file as an attachment with the title of paper, keywords and abstract **only. For the process of blind peer reviewing, please do not include your name or affiliation in this attachment.**

AND

- a second email entitled "MuSA symposium – author", containing a word file as an attachment with the author(s)'s name, title of paper, institution affiliation (if any) and short biography.

Please note that all emails should also be Cc: to the *InterSymp 2010* Conference Chairman Prof. George E. Lasker (**lasker@uwindsor.ca**).

Information regarding the **International Symposium on Music/Sonic Art: Practices and Theories** is available on the IIAS webpage (**www.iias.edu**). Furthermore, please do not hesitate to send any enquires to the Symposium Chairs:

Prof. Dr. Mine Dogantan Dack (Music Department, Middlesex University) – **m.dack@mdx.ac.uk**;
 Dr. John Dack (Lansdown Centre for Electronic Art, Middlesex University) – **j.dack@mdx.ac.uk**;