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CALL FOR PAPERS

IMS Leuven 2002: Call for Proposals

The International Musicological Society will hold its 17th International Congress at the Monsignor Sencie Institute of the Catholic University in Leuven, Belgium, from 1 to 7 August 2002. The Congress will offer symposia on eight broad themes, as explained in detail on the Web sites of the IMS (http://www.ims-online.ch) and of IMS 2002 (http://millennium.arts.kuleuven.ac.be/ims2002), and on flyers available on request from the Secretary General of the IMS (fax: (41)-1-923-1027; e-mail: imsba@swissonline.ch):

1. Hearing – Performing – Writing
2. The Dynamics of Change in Music
3. Who Owns Music?
4. Musica Belgica
5. Musical Migrations
6. Form and Invention
7. Instruments of Music: From Archaeology to New Technologies
8. Sources

Each symposium will include multiple sessions, papers, and poster presentations on sub-topics that will be determined by the proposals received. The programme committee hereby calls for proposals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals (in English, French, German, Italian or Spanish) should be submitted by 3 April 2001, following the guidelines below. The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of the IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organiser or author, indicating whether the proposal is an 'IMS Session', 'IMS Paper' or 'IMS Poster Presentation'. Proposals may be submitted via electronic mail (as a letter, not an attachment), by regular mail or by fax (in a readable typeface on single sides of paper in A4 or 8.5 × 11-inch format with at least 3 cm margins). Only one submission per author will be considered, and all proposals will be treated confidentially.

Proposals for SESSIONS must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organiser and a list of committed participants, and include a separate abstract (following the guidelines for individual papers) for each of their contributions. Preference will be given to sessions with an interdisciplinary and international panel of speakers.

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Proposals for individual PAPERS must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to twenty minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words.

POSTER presentations should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

All proposals must be submitted by 3 April 2001 to the chair of the program committee:

Prof. Barbara Haggh, IMS 2002
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IMS 2002 Symposia

In view of the increasing range and variety of scholarship on music, the 17th Congress of the IMS will present eight symposia on broad themes introduced below. The symposia will replace the single theme and related round-tables that have characterised recent congresses. The number of sessions to be held within each symposium is not fixed, nor must the content of a session, paper or poster presentation reflect the themes only as represented here, which are intended as points of departure.

Symposium 1: Hearing – Performing – Writing

How we create music in our minds (as we hear), in the minds of others (as we perform), or in written or non-written representations of music (notation, chieronomy) are processes addressed by systematic and historical musicology, along with many other disciplines outside musicology that examine communication and cognition. This symposium encourages research into listening as well as hearing, interpretation and performance, and the reading and invention of music writing, as these activities involve repertoires, listeners and executants from a wide range of times and places.

Symposium 2: The Dynamics of Change in Music

Change and continuity are constants in human culture. Discussions and explanations of change may evoke the chronological (style periods, stages in composers' or performers' careers), geographical (influence, acculturation, alienation), philological (syncretism, contamination), teleological (notions of progress or of cause and effect), biological (growth or decay), or hierarchical (the coexistence of different rates of change and strata of change at one time). In recognition of the complexity of our evolving musical world, this symposium solicits contributions addressing the epistemology of change.

Symposium 3: Who Owns Music?

The lives and careers of musicians suppose a reification of musical phenomena as is attested by concepts of authorship, patronage, copyright and other, still broader aspects of the place of music in the human economy. Here we examine how and for what purpose people and institutions commission, acquire, inherit and discard music, and maintain, control, legislate or exchange it.

Symposium 4: Musica Belgica

A meeting place of European cultures, the area that is now Belgium has always been a site of musical change and creativity. If it seems impossible to define a

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Belgian musical identity, it is no less true that traditions, privileged moments, and periods of uncertainty have existed. The histories of medieval music theory and of Renaissance polyphony in the region are best known, but the many manuscript and local archival studies now require complementary research situating their histories in a European context and in the broader history of culture. The examination of issues in modern history, such as the history of opera, the historiography of music in the nineteenth century, and contemporary composition and performance can benefit from a dialogue between musicologists and historians of diverse disciplines and methodological interests.

Symposium 5: Musical Migrations

Music is movement, musicians are rarely sedentary, and musical objects (scores, instruments, repertories) often move with them. These migratory movements cause superficial and radical transformations: the symbolic dimension of the musical event is more fully revealed, while the materiality of musical entities and objects is correspondingly reinforced. Complex values may inform judgements such as 'fruitful synthesis', 'stylistic corruption' or even 'cultural annihilation'.

Symposium 6: Form and Invention

'Form and invention' is a binary concept that represents many varieties of opposition and reciprocity. Although it derives from-Western classical rhetoric, it may profitably illuminate a wide range of music and in turn be enriched by its application. For Renaissance and Baroque music, it signified the choice and elaboration (*inventio*) of common figures (*topoi*) and their arrangement (*dispositio*) in persuasive oratory. Later writers reduced the processes of invention to the working out of a formal idea, while to composers and the public, 'invention' came to suggest original creation, *ex nihilo*, as it were. Such competing meanings of the terms still inform the neo-classical repertory of the last century. The symposium invites investigation of the presence of 'form and invention' across a multiplicity of repertoires and traditions and among a wealth of more recent paradigms for composition, listening, analysis and improvisation.

Symposium 7: Instruments of Music: From Archeology to New Technologies

Musical instruments range from clapping hands to computers running on interactive software, from imaginative fancies to mass-produced souvenirs or pint-sized violins. This symposium seeks new contributions to organology, particularly encouraging explorations of phenomena that cross cultural and stylistic boundaries, such as the need for instruments that extend the abilities of the human musical body, or the accordance of spiritual or secular meanings to instruments of music and the sounds they produce. This forum might also investigate how instruments are valued and interpreted in different cultures, places, times or functions, and why some instruments fail, but others are adopted and succeed.

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Symposium 8: Sources

The study of sources, whether written, oral or virtual, ensures the link between our generations and the past and its achievements. We continue to develop the presentation of sources in scores, recordings and edited documents that range in format from print to digitised multimedia. Technology now pretends and aspires to make everything from the past instantly available on screen and through loudspeakers, yet substitutes for primary sources inevitably distort them in some way. This prompts us to examine how all of the tools and media involved in the collection, transmission and retrieval of musical knowledge (*catalogues raisonnes*, critical editions, composers' homepages on the World Wide Web, and others) influence our relationship to our sources and to the ways in which we use them.

CALL FOR PAPERS
Music and Television

We aim to publish a special edition of *Popular Music* devoted to the subject of Music and Television and invite paper of between 4,000–7,000 words which address any aspect of the relationship between music and television. We are keen to encourage writers to reflect on the neglect of music by scholars studying television, and the neglect of television by scholars studying music.

Issues that might be considered:

* Is all music on television necessarily 'popular'?
* What are the theoretical and methodological consequences of placing music as central to any understanding of television?
* What are the consequences of placing television as central to any understanding of music?
* What influence has television had on the composition, performance and interpretation of music?
* What influence has music had on the production, programming, and 'flow' of television?
* How significant is television as a music educator?
* What are the consequences of the institutional connections, or lack of connections, between television producers and music producers?

The deadline for the submission of papers is 31st October 2001. If you wish to discuss ideas for papers, or have any queries, informal enquiries can be made to Keith Negus, at Dept of Media and Communications, Goldsmiths College, University of London, New Cross, London SE14 6NW + 44 (0)20 7919 7607 or via e-mail cos01kn@gold.ac.uk

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