



SOUND THOUGHT 2011 - Music: Action Across Distance

CALL FOR PAPERS AND POSTERS

Sound Thought is the annual music composition, performance and research conference run by Glasgow University music department post-graduates.

Sound Thought 2011, created in partnership with The Arches, Glasgow, will take the form of a three-day music-focused multi-arts conference/festival. This event will platform the best in Glasgow University post-graduate music composition and research, alongside research in sound from other UK arts institutions, and a programme of interdisciplinary performance work by emergent artists working in related creative fields.

We feel it is our responsibility to bring new music, research and performance work to a wider audience and to create a hub for the dialogues already existent in sound work - across disciplines, between genres and beyond expectations...

'Hearing is a way of touching at a distance and the intimacy of the first sense (touching) is fused with sociability whenever people gather together to hear something special'

R. Murray Schafer

Is this a useful way of considering music?

In this context, what separates 'music' and the more general term 'performance'?

Can 'action' have meaning when considered as purely sonic information?

How does technology alter distance as a compositional/performance parameter?

(How) does electricity / technology / reproduction affect the exchange between composer, performer, work, audience?

How stable is the role of 'sociability' in music performance?

What is a listener's responsibility in a performance situation?

Sound Thought 2011 will take place at The Arches, Glasgow from **3rd-5th February 2011**.

Papers are encouraged from all fields of musicology, including lecture-recitals and research into composition. Proposals from across academic disciplines are also encouraged, as we wish to foster dialogue between disciplines on the subject of music and creative sonic research.

Sound Thought 2011 will be focussed on the heading **Music: Action Across Distance** and will be programmed around a consideration of this core topic. However, we will consider proposals outside of this topic as well.

Papers should run to no longer than 20 minutes or 2000 words, and shorter papers are more than welcome. Proposals involving performances are also welcome. (See our separate calls for compositions and interdisciplinary works also – if you are not sure which category your proposal falls into, then we're definitely interested in it)

This is a unique opportunity to present any musicological research that might not be easily categorised, to a friendly and supportive audience of fellow post-graduates, lecturers and members of the public.

We also welcome poster-based presentations, and will have a dedicated area for these.

Previous papers have included; physiological research into the movements of piano players; musical form and its use in abstract film works; the culture of encores; the indie music scene in Glasgow from 1970 onwards; timing in harpsichord works; a reconstruction of a music historian's journey across Scotland; and the use of harp icons in Pictish culture.

Abstracts of around 250 words and up to five keywords which describe the research area(s) are to be submitted to Iain Campbell (chair), iainfcampbell@googlemail.com, or write to Music, School of Culture & Creative Arts, 14 University Gardens, Glasgow G12 8QH.

Abstracts should be sent by **22nd October 2010**; a draft of the paper or poster will be required by **1st January 2010**.
