



ICTM
Study Group
MUSICAL
INSTRUMENTS

**24TH SYMPOSIUM OF THE ICTM STUDY GROUP ON
MUSICAL INSTRUMENTS**

29 MARCH-1 APRIL, 2023

UVPA, FACULTY OF MUSIC, COLOMBO, SRI LANKA

CALL FOR PAPERS AND OTHER CONTRIBUTIONS

The 24th symposium of the ICTM Study Group on Musical Instruments will take place from 29 March to 1 April, 2023, at the Faculty of Music in the University of the Visual and Performing Arts, UVPA, Colombo. The last symposium was intended to be held on-site at the same venue. However, it finally had to be done in an entirely virtual space. This time, we hope to have a real symposium again. We are looking forward to work from face to face although there will be some remote attendees as well.

Our call for papers is going out very early to allow enough time to get prepared for all cases. Please, note that the time period to submit the finalized papers (that have been discussed in the Q&A parts) after the symposium will be kept short. Also, note that we do not offer the usual topic "New research" as we expect that all submitted proposals will offer new insights. Please submit your abstract only if you are sure that you wish to attend.

Take into account that there might be limited or no funding from your institution. Please, check and in case of doubt be prepared to pay for all travel expenses yourself. Make sure whether you still will attend even then, be that virtually.

Also, consider your time budget and your willingness to cooperate with a tight publication schedule. The organizing committee as well as the program committee will do their best to help find best solutions for all your problems.

We invite abstracts for single papers (20 minutes presentation to be followed by 10 minutes discussion), panels (same conditions per speaker), video presentations (20 minutes video plus 10 minutes discussion) and demo-lectures (60 minutes teaching/training/demonstration followed by 30 minutes exchange). We are encouraging joint research between Study Group members and non-members, musicians and researchers, people of different background, age, gender, profession, work places, interests.

Our starting point: Posthumanism, now in the mainstream of the humanities and humanistic social sciences, poses a challenge to ethnomusicology, a discipline inherently focused on the human and social aspects of music. Drawing from a number of observations and recent efforts, this topic within the CFP proposes an approach to ethnomusicology that emphasizes nonhuman factors and their own properties and effects as a method for better understanding music as a meaningful human phenomenon.

Topic 1:

SOUND MANIPULATION ON/THROUGH MUSICAL INSTRUMENTS: REFINING VERSUS SIMPLIFICATION IN TRANSMISSION AND PERFORMANCE

To play a musical instrument requires to master the craft of reproducing recognisable as well as appropriate sounds in a specific order and with a specific emphasis. This is what music players do. As a result, they will reveal acquired skills and some knowledge about their devices. A musician's goal is different, though. It transcends these primary capabilities. As a rule, a musician will know how to breathe their perceptions right through some idiomatically correct music, regardless of the context in which it is working. More general starting points: The music is what you make it. This is true for the musician as well as it is for the listener. A musician will always be keen to create atmospheres by transcending time, space and emotion. This requires a corrective listening all throughout. Timbre hierarchies have to be conveyed properly to facilitate figure/ground discriminations and other aspects. Nevertheless refining versus simplification in transmission and performance includes staged as well as non-staged events, such as such as rituals, celebrations, and many other informal settings. Some theoretical sampling would be worthwhile. For instance: Jimi Hendrix as well as Keith Richards, both of them rock-heros of bygone days, may serve as exemplary cornerstones. Hendrix broadened the sound range of his electric guitar by overloading his PA-system, whereas Richards worked quietly in hotel rooms with his acoustic guitar, there overdriving a small cassette tape-recorder.

Thinking of other contexts:

- What else can be changed, altered, distorted, tinkered with or interfered with? Do purposes, skills, go back to internal or external trigger points?
- How is simplification reasoned, how is refinement reasoned by different people involved as performers or educators?
- Why and how do musicians come with individual signature riffs or signature tunes?
- Why and how do musicians play around with stage speakers, monitoring systems, arrays of sound effect pedals? Are there any special systems of sound pickups, transducers, "dirty" microphones that have been developed individually?
- Other related issues that contrast conventional, standardized ways of playing an otherwise sufficiently known musical instrument. This includes ideas to use spatial sounds differently, to use body resonances creatively.
- Are there, additionally, any ideas for An experimental field-working design to have formant structures not only checked but also evaluated?

Topic 2:

HUMANS AND THEIR MUSICAL INSTRUMENTS AS PART OF NATURE

This topic includes social and psychological issues regarding musical instruments or instrumental sounds which incorporate non-human actors and sources.

When it comes down to it, any research focusing humans suggests man-made as well as non-human environments. As a rule, all kinds of sound are always present, the more so as these sounds embed human activities relating to musical instruments or instrumental sound. This can apply to all kinds of ambient or background noises that surround musical practice. How much do these sounds contribute to the musical event and to a stimulation of instrumental practice?

Some guiding ideas:

- How far is the relationship between musical instruments and their effect on instrumental sound based on the choice of natural resources (wood, plants, non-human livings in any given environment)?
- Is any local production of musical instruments limited to its environmental conditions? How were missing elements integrated, purchased, obtained in its wider meaning?
- How does instrumental sound fit into the entire sound environment of humans, their functionality, their positioning among other beings alive?
- Are there particular characteristics that help in the discovery of non-musical abilities such as individual focus, connectivity, social expressiveness, tool crafting? Do these skills foster any consequences concerning any concept of music or the positioning of musicians/arts and artists?
→ Other related issues that DO NOT place humans in opposition to NATURE but as a part of IT when creating musical instruments and producing instrumental sounds may be expressed and analysed.

Please, send your abstracts of not more than 200 words to the program committee until 1 March, 2022. This gives you plenty of time thinking of your choice and possible work around this topic. Be aware of not being able to travel too much or of entirely relying on online literature and accessible archive materials. Make use of all your resources and capabilities. Let us jointly strive for excellence.

Here is again the main email of the program committee:

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Deadline for abstract submission: 1 March, 2022

Deadline for acceptance approval: 1 April, 2022

Time for executing the research: 11-12 months.

Be aware that in case of any virtual attendance, papers have to be pre-produced 4 weeks in advance to the event. Those pre-recordings (preferably as mp4-files) will have to include your presentation plus your voice and all examples. All these elements should be combined and sent to your session chair and to the local organizer. Main features of your presentation will be then translated and promoted. In any case, your virtual presence in the Q&A parts is important. You will be informed about the program draft and can arrange changes in time slots if there are any problems.

Finally, we have to emphasize that there is no much possibility to accommodate delayed deliveries as this will be hopefully a very well attended symposium with many participants who all need to adhere to the same presentation rules, that include well-adjusted deadlines.

If you need special assistance in obtaining leave, visa, or in case of physical difficulties or specific meal requests, let us know right with your abstract proposal.

Welcome to Colombo!

Program Committee Chair: Huang Wan

Manfred Bartmann, Timkehet Teffera, Alex Dea

Study Group Chair: Gisa Jähnichen

Local organizer: Chinthaka Prageeth Meddegoda & Team