

XII<sup>th</sup> INTERNATIONAL CONGRESS ON MUSICAL SIGNIFICATION

# MUSIC SEMIOTICS INTERMEDIALITY

E-Proceedings of the XII<sup>th</sup> International  
Congress on Musical Signification

Abstracts and Extended Abstracts



speech

tone

rhyme

music

Edited by  
Mark Reybrouck,  
Costantino Maeder,  
André Helbo,  
Eero Tarasti





Main editors: Mark Reybrouck, Costantino Maeder

Music Semiotics Intermediality. Abstracts and Extended Abstracts.  
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ICMS Webpage: <http://www.music.helsinki.fi/musigpro/main.html>

## PREFACE

Music plays a decisive role in intermedial phenomena as opera, theater, television, advertising, interactive websites, and so on. Even experiencing a sonata or a Lieder Cycle in a concert is intermedial (the performance, the context of the performance, the shared experience of the audience, etc.). In this conference, we will deal with the complex and enigmatic interaction of music, language, acting, performance and surrounding events as well as with the immediate, comprehensive, all encompassing, sometimes selective response by the audience to these very complex intermedial events.

Semiotics offers important instruments when dealing with these phenomena. This conference will focus on how and why music is composed and experienced within an intermedial framework. Our aim is to foster a better and comprehensive understanding of how music works semiotically.

Let us exemplify the ideas developed above: a competent poet writes a libretto. But, his libretto is not only a literary outline: it contains a projection of possible musical scores and dramatic performances. He distributes his plot on different segments (recitative/versi sciolti, tempo d'attacco, cantabile, tempo di mezzo, cabaletta, all differentiated metrically) according to his estimation of what music is able to express, but as well according to what a spectator will be able to experience immediately. A composer reads and interprets this libretto. His composition offers a new reading of the libretto, according to his own intentions and experiences, and own view about literature. In doing so, he also imagines what his audience will be able to experience. The resulting score can differ sensibly from the poet's "virtual" scores and dramatic performances. A director, finally, will easily offer a *mise en scène* that rewrites the composer's and the poet's outlines and suggestions. His product makes also a statement about what music is in his eyes.

A spectator of film, opera, or advertisement, experiences music as a part of an organic whole, even without consciously listening to the score. Therefore, we cannot separate music from text, acting, drama, image, etc. In this sense, intermediality does not study theater, opera, or a music album as a mere aggregate of separate media. Many single components of an intermedial object are connected and interwoven, and imply and mirror the other constituents.

This e-book contains the abstracts and extended abstracts of the XIIth International Congress on Musical Signification (ICMS<sup>XII</sup>) "Music, Semiotics and Intermediality" that was held in Belgium from April 3 – 7, 2013 at Louvain-la-Neuve and Brussels. It has been organized jointly by the Université Catholique de Louvain (UCL), the University of Leuven (KU Leuven) the Université Libre de Bruxelles (ULB) and the Royal Academy of Belgium and Collège Belgique under the auspices of the International Association for Semiotic Studies (IASS), with the University of Helsinki and the International Semiotics Institute (ISI) as co-organizers and Professors Costantino Maeder (UCL), Mark Reybrouck (KU Leuven), André Helbo (ULB) and Eero Tarasti (University of Helsinki) as Directors.

The International Congress on Musical Signification (ICMS) is a biennial conference on recent developments and future trends in Musical Semiotics. It is one of the major platforms of the project of Musical Signification, which was launched in Paris in 1984, and which has been directed since 27 years by Eero Tarasti at the University of Helsinki. Besides the conferences, which were held up to now in cities of Europe, there has been also a tradition of publishing of conference proceedings in printed format in order to give contributions more academic flavour. This tradition has been respected also for this conference, but in addition to the printed version which will be put together after the conference, the organizers have chosen to provide at first electronic proceedings at the very beginning of the conference, as is common in most scientific conferences nowadays. This should be helpful to facilitate the dissemination of ideas, of bibliographic references and personal coordinates of the presenters more readily without temporal delay.

The 12<sup>th</sup> ICMS has been inspired greatly by the 12<sup>th</sup> ICMS1n Krakow (Poland), which was a resounding success. It was a major challenge of this congress to meet the same scientific and musical standards of that previous conference. A lot of organizational matters have been copied rather directly from the Krakow conference, but, in contrast to this last conference, the organizers have tried also to broaden the scope of the conference. This is obvious from the title "Music, semiotics and intermediality" but also from the conference themes, which started originally from the tripartition "music, analysis, experience". Special interest has been paid to the following topics: (i) convergence between traditional musicology with

emphasis on a structural approach to music (music as structure, score analysis) and sense-making by the listener (music as heard) and performer (music as enacted); (ii) to maintain the link with the central topic of the “International Project on Musical Signification”: musical sense-making; (iii) stressing the role of the semiotic point of view in its broadest claims: moving from musical syntax (traditional analysis) over musical semantics (self-reflective or extramusical) to musical pragmatics (effect on listener or performer); (iv) narratology as a major approach in present musical semiotics ; (v) encompassing actual and emerging topics of music research such as music and emotion, music as experience, music and the body, musical universals, music and evolution; (vi) embracing the interdisciplinary approach: bringing together traditional musicologists and cognitive science and neurobiology; and finally (vii) a broadening of the semiotic approach to encompass aspect of intermediality as well.

After considering these major conference topics, we have sent a call for papers with the request to submit papers according to 7 major topics: boundaries of musicology today; musical analysis as related to syntax, semantics and pragmatics; music, intermediality and experience; narrativity in music; live performances; music production and its actors: composers, performers, lyricists, audience, etc. and music, body and biology. At the same time, the proposed general theme of the Congress was versatile enough to realize a broad spectrum of topics and to view the entirety of the question from a multitude of perspectives. The response to the call has been abundant and has obliged the organizers to reframe the topics in no more than 43 sessions.

The abstracts and extended abstracts are offered in alphabetical order. They include the short abstracts of some of the speakers which were sent to the organizers after the first call for paper as well as the extended abstracts of most of them. The latter elaborate more in depth on the proposed topics and provide a lot of additional information that may be useful to launch discussions with other participants. We are very happy to have included in this e-book also the “extended” abstracts of most of the keynote speakers. Many of them are internationally recognized scholars, which have been recruited from a multitude of perspectives. These e-proceedings are therefore a major attempt to broaden the field of semiotics still more than has been done already in the past.

Mark Reybrouck and Costantino Maeder



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Konstantin Zenkin (Tchaikovsky Conservatory, Moscow)

### **Websites**

[Project on Musical Signification](#)

[International Association for Semiotic Studies](#)

[International Semiotics Institute](#)

[Centro di studi italiani \(UCL\)](#)

Université catholique de Louvain, Louvain-la-Neuve, Tuesday, April 2

8.30 Registration – Bâtiment Mercier, Place Cardinal Mercier, Auditoires Socrate

11.00 OPENING: André Helbo, Costantino Maeder, Mark Reybrouck, Eero Tarasti. Music - analysis - experience. Semiotics and intermediality, SOCR 10

13.00 Lunch

14.00 KEYNOTE: Ian Cross (University of Cambridge). Music, speech and meaning in interaction. SOCR 10

15.00 Chair: Podlipniak, P., SOCR 40

**Music and cognition**

► Podlipniak, Piotr. Tonality as one of the 'music-specific' adaptations.

► Humiecka-Jakubowska, Justyna. Computational Music Information Retrieval and the Musical Representations of Some Ideas of the Darmstadt School Composers.

Chair: Nagy, SOCR 42

**Music and text, intertextuality**

► F. de Castro, Paulo. La musique au second degré: On Gérard Genette's theory of transtextuality and its musical relevance

► Nagy, Daniel. Myth creation and intertextuality after Wagner – the Ring cycle and Thomas Mann's Joseph and his brothers.

Chair: Davis, A., SOCR 43

**Music Analysis and Semiotics**

► Polanska, Marta. Alfred Gradstein's Hommage a Chopin in the context of Great Piano Etudes: Masterpieces by Chopin, Scriabin, Debussy and others.

► Davis, Andrew. Obsessed with the Impossible: Music as Intermediary in the Variations Movement of Brahms's Piano Sonata in C minor, op. 1.

► Liddle, Jamie. The Sublime as a Topic in Beethoven's Late Piano Sonatas.

16.30 Break

17.00 Chair: Jacono, J.-M., SOCR 40

**Opera**

► Fernández Amat., Carmen. Semiótica musical en el humor y los gags escénicos de la ópera cómica.

► Nadal García, Iciar. The comical musical resources in the opera Gianni Schicchi, of G. Puccini.

► Jacono, Jean-Marie. Sémiotique, interprétation et mise en scène de l'opéra.

Chair: Colombati, C., SOCR 42

**Narrativity and Music**

► Colombati, Claudia. Historical and symbolical subject in narrative and musical thought of XIX century.

► Marty, Nicolas. Towards a 'natural' narratology for music – Semiotic narrativization processes.

► Aline Geuze. Le vérisme et la musique

Chair: Stepien, W., SOCR 43

**Intermediality**

► Pádua, Mónica Pedrosa de. The Perception of Art Songs through Image.

► Wierød, Lea Maria. The Semiosis of Song: Towards an Interdisciplinary Terminology in Rhythm Analysis.

► Stepien, Wojciech. Images of Aurora Borealis in Finnish 20th-Century Music.

Chair: Evans, T., SOCR 41

**Music Film Transmedia**

► Mélan, Amandine. La chanson dans les scénarios et les films de Pasolini. Trois exemples : Mamma Roma, La Sequenza del fiore di carta e Pomo-Teo-Kolossal.

► Evans, Tristan. Exploring Intermediality in Post-Minimal Film Music.

► Stiga, Kalliopi. Jamais le Dimanche et Phaedra : un regard contemporain à la mythologie grecque antique par Jules Dassin, Manos Hatzidakis et Mikis Theodorakis.

18.30 KEYNOTE: David Huron (Ohio State University, USA). Relish and foreboding, pain and pleasure, disappointment and relief: the role of time in hedonic experience. SOCR 10

19.30 Reception Auditoires SOCRATE

21.00 Reidemeister Move: Borromean Rings and Arcanum 17, SALLE DU CONSEIL, BÂTIMENT ÉRASME, Pl. Cardinal Mercier.



**Académie royale de Belgique, Brussels, Wednesday, April 3 - the conferences will be held in French**

- 9.45 Opening/Ouverture: Hervé Hasquin, secrétaire perpétuel de l'Académie royale de Belgique
- 10.15 Eero Tarasti: Marcel Proust et la narrativité musicale
- 11.15 Marta Grabocz: Formes et modèles extramusicaux dans les œuvres contemporaines
- 12.15 Lunch
- 13.30 Michel Imberty: La narrativité, un concept entre neurosciences et musique.
- 14.30 Zaven Paré: De la démoscène à la scène. Quand les robots se font musiciens, danseurs, chanteurs et acteurs
- 15.30 Break
- 15.45 Carole Egger and Isabelle Reck: Angelica Lidell. Un théâtre grinçant sur le fil du rasoir
- 17.15 Concert: Ian Cross (guitar recital)  
Robert Hatten (piano recital)
- 18.30 Reception, offered by/offert par Per-Mikael Engberg, Ambassador of Finland

Université catholique de Louvain, Louvain-la-Neuve, Thursday, April 4

<p>9.00 10.00</p>	<p><b>Keynote: Mieczysław Tomaszewski: La lecture d'une oeuvre musicale dans l'optique d'une interprétation intégrale, SOCR 10</b> Chair: Maeder, C., SOCR 41</p> <p><b>Italian Opera</b></p> <ul style="list-style-type: none"> <li>▶ Longo, Raffaele. 'Human' Sources: a Case Study of Applied Research.</li> <li>▶ Morandi, Nausica. Intermedial imagination in medieval music-liturgical drama.</li> <li>▶ Spaziante, Lucio. Playing the Games: London 2012 Olympic ceremonies broadcasted as an intermedial hybrid text between musical, live performance and music video.</li> </ul>	<p>Chair: Petrov, V., SOCR 43</p> <p><b>Music, Physics, Mathematics</b></p> <ul style="list-style-type: none"> <li>▶ Petrov, Vladimir. Spatial and temporal roots of painting and music: models of existence (Systemic-informational approach).</li> <li>▶ Simeonov, Emil. Abstract and Concrete: The role of metaphors, connotations and training in music and mathematics. (VC)</li> <li>▶ Weiss, Robert Michael. Musical Clock Face Value. Geometrical Metaphors For Musical Properties.</li> </ul>
<p>11.30 12.00</p>	<p><b>Break</b></p> <p>Chair: Rosato, P., SOCR 40</p> <p><b>Intermediality and opera</b></p> <ul style="list-style-type: none"> <li>▶ Chlopicka, Regina. Kaija Saariaho's opera L'Amour de loin staged by Peter Sellars and Esa-Pekka Salonen - an attempt to analyse the intermedial phenomenon.</li> <li>▶ Rosato, Paolo. Sense-making in Opera: a stratified dialectic among linguistic, perceptive, and cognitive processes. Some examples from Verdi's works.</li> </ul>	<p>Chair: Schreiber, E., SOCR 10</p> <p><b>Music and Sound</b></p> <ul style="list-style-type: none"> <li>▶ Battistini, Emiliano. Between noise and silence, between meaning and non meaning. Ambient music in the contemporary Italian soundscape.</li> <li>▶ Schreiber, Ewa. The description of Sonic Objects by Pierre Schaeffer: From Metaphor to Composition.</li> <li>▶ Shpinitiskaya, Julia. The Universe of Sound: A Comparative Study of Vibration Sound in Cultural Traditions.</li> </ul>
<p>13.00 14.00 15.00</p>	<p>Chair: Vitale, A., SOCR 41</p> <p><b>Music and the Body, Music and Gesture</b></p> <ul style="list-style-type: none"> <li>▶ Thumpston, Rebecca. The embodiment of yearning: towards a tripartite theory of musical agency.</li> <li>▶ Vitale, Alessia. The semiotics of gestures in the learning of singing.</li> </ul> <p><b>Lunch</b></p> <p><b>Concert: Mary Dawood - Piano and Poetry, SOCR 10</b> Chair: Martinelli, D., SOCR 40</p> <p><b>Musical Narrativity</b></p> <ul style="list-style-type: none"> <li>▶ Morski Kasimir. Aspetti narrativi come evoluzione della forma-genere nel pianismo dell'Ottocento.</li> <li>▶ Pawłowska, Małgorzata. A Story or Not a Story? Pascal Dusapin's Opera Roméo &amp; Juliette (1988) and New Ways of Musical Narratives.</li> <li>▶ Martinelli, Dario. Authorship, narrativity and ideology: the case of Lennon-McCartney.</li> </ul>	<p>Chair: Bratuz, D., SOCR 42</p> <p><b>Music and Creation</b></p> <ul style="list-style-type: none"> <li>▶ Petrov, Vladimir; Kulichin, Peter &amp; Mazhul, Lidia. Art against the background of Zeitgeist: Two paradoxical phenomena in the creativity of genius composers and painters.</li> <li>▶ Bratuz, Damiana. Bartók's Improvisations for Piano: A Musical Frontier.</li> </ul> <p>Chair: Esclapez, C., SOCR 43</p> <p><b>PANEL CLEMM - De l'expérience en musique et musicologie. L'expérience musicale, expérience musicienne, expérience musicologique</b></p> <ul style="list-style-type: none"> <li>▶ Esclapez, Christine. La musicologie comme expérience de la rencontre. L'espace de jeu/jeu du musicologique</li> <li>▶ Brétéché, Sylvain. L'incarnation musicale comme principe expérientiel</li> </ul>
<p>16.30</p>	<p><b>BREAK</b></p>	<p>Chair: Williams, C., SOCR 10</p> <p><b>Instruments and Works</b></p> <ul style="list-style-type: none"> <li>▶ Mary Dawood: The <i>Cartons Piano</i> at the National Library of France: Rediscovering Forgotten Music</li> <li>▶ Alla Ablova (University of Helsinki) Semiotics of the Stone: Concerning the Problems of Chinese Lithophone Investigations</li> <li>▶ Christopher Williams. Semiotic flow in Arcanum 17.</li> </ul> <p>Chair: Esclapez, C., SOCR 43</p> <p><b>PANEL CLEMM - De l'expérience en musique et musicologie. ...</b></p> <ul style="list-style-type: none"> <li>▶ Rouselot, Mathias. L'incontournabilité du préjugé. Du sens à l'expérience en musique</li> <li>▶ Manzanèque Gabriel: Perspective historique de l'expérience musicienne</li> </ul>



Université catholique de Louvain, Louvain-la-Neuve, Thursday, April 4

- 17.00 Chair: McKay, N., SOCR 40  
**Composers and their work**  
 ▶ McKay, Nicholas. Stravinsky's opera in a postmodern age: an intermedial semiotic reading.  
 ▶ Sobaskie, James. Allusion as premise: two melodies of Fauré.
- Chair: Marino, G., SOCR 41  
**Intermediality**  
 ▶ Yu, Grace. Intermedial transformation of Liszt's Sonetto 104 del Petrarca.  
 ▶ Marino, Gabriele: «What kind of genre do you think we are?». From technique to lyrics, 'genre definers' within music intermedial ecology.
- Chair: Weisser, M., SOCR 42  
**Visualizing Music**  
 ▶ Weisser, Matthieu. Intermedialité et jeu vidéo : une accentuation narrative.  
 ▶ Prates, Eufasio. Holofractal Transducer of Music and Image: a technological solution for translating body gestures into real-time synthesized sounds by means of a semiotic emphasis on its physical qualities
- Chair: Walker, J., SOCR 10  
**Composers and their work**  
 ▶ Walker, Julie. Chopin's last style: Context, narrative's analysis and study of the pianistic interpretation.  
 ▶ Gamrat, Malgorzata. Between the sound and the word – methodological challenges in the analysis of Liszt's piano transcriptions of his own Lieder
- Chair: Esclapez, C., SOCR 43  
**CLEMM - De l'expérience en musique et musicologie..**  
 ▶ Deveney, Guillaume: Le studio d'enregistrement en tant que laboratoire du son  
 ▶ Sieger, Simon: L'expérience musicologique. Intersubjectivité et ubiquité du musicologue,

18.00 KEYNOTE: Robert S. Hatten (University of Texas, USA). Melodic Forces and Agential Energy: An Integrative Approach to the Analysis and Expressive Interpretation of Tonal Melodies. SOCR 10  
 20.30 FERME DU BIÉREAU: Bernardo Rodrigues (Brazilian Jazz); Robert Michael Weiss (Jazz)

Université catholique de Louvain, Louvain-la-Neuve, Friday, April 5

- 9.00 Chair: Chueke, I., SOCR 40  
**Music, Intermediality, and Performance**  
 ▶ Chueke, Zelia & Chueke, Isaac. Capturing the music: the thin line between mediation and interference.  
 ▶ Eila Tarasti: Symbolism and intermediality: the Finnish Rosenkreutz Movement and its Impact on the Arts in the 20th century Finland: music, dance, theater, painting, sculpture and aesthetics
- Chair: Grall, J., SOCR 41  
**Music and Performance**  
 ▶ Grall, Jeremy. Contemporaneousness and Process within Improvisation.  
 ▶ Macdonel, Grisell. Semiotic Analysis of Temporality in Art Music Performance.  
 ▶ Navickaitė-Martinelli, Lina. Musical Performance as an Intermedial Affair.
- Chair: Marina Maluji, C., SOCR 43  
**Visualizing Music, Intermediality, visualizing the World**  
 ▶ Marina Maluji, César. Considérations sur la représentation visuelle de la musique dans l'œuvre Notations de John Cage.  
 ▶ Patmalk, Priyadarshi. Sinha, Ravi: Translating Spatio-Temporal Visuals into Music: Exploring how Intermediality influences Interpretation and Transformation (VC)  
 ▶ Camargo, Luciano: The Zavod Topic.

10.30 Break

- 11.00 Chair: Popovic, M., SOCR 40  
**Music and Philosophy**  
 ▶ Papst, Josephine: On the metaphysics of universal harmony and music in Plato's Timaeus  
 ▶ Popovic Mladjenovic, Tijana: Structure, Sense, and Meaning of Debussy's La Puerta del Vino: Interpreting the Self through Music.
- Chair: Polato, L., SOCR 41  
**Music and Cognition**  
 ▶ Polato, Leonardo. Can we hear structures in music?  
 ▶ Wojciechowski, Piotr Jan. Music as an experience of time. Two approaches to cognitive functions of the musical memory.
- Chair: Heimonen, P., SOCR 42  
**Music, Semiotics and Pragmatics**  
 ▶ De Stasio, Loreta. The strategic discursive intelligence in the lyric opera as cognitive, pathemic and pragmatic-practical manipulation to the implicit spectator.  
 ▶ Heimonen, Panu. From a Pragmatic Point of View: Enriching Music Analytical Content.
- Chair: Mieszkielo, U., SOCR 43  
**Music and Film**  
 ▶ Mieszkielo Urszula. Woman, Longing and Mystery. Vocalises in Wojciech Kilar's Film Music.  
 ▶ Nadal, José-María. The strange little music of the theremine or of the musical saw in Vitelloni: forms (of the expression and of the content) and functions (discursive strategies)

12.00 Concert: Mónica Pedrosa – soprano, Fernando Araújo – classical guitar **Brazilian Art Song**

13.00 Lunch

14.00 KEYNOTE: Lu Zhengjian (Sichuan University, China). Transsemiotic Paradox in Film Music: Red Music in Chinese Films on the Cultural Revolution. SOCR 10

Université catholique de Louvain, Louvain-la-Neuve. Friday, April 5

- 15.00 Chair: Ojala, J., SOCR 40  
**Peercean Semiotics**  
 ▶ Barbieri, Aldo. Interpretative Corridor – Interpretants generation in music.  
 ▶ Espindola Bernardo Rodrigues. Intermedia semiosis: between lyrics and music.  
 ▶ Ojala, Juha. Correlations of an abductive theory of musical signification and a selection of empirical findings in cognitive processing in music.
- 16.30 Break
- 16.45 Keynote: Lawrence Zbikowski (University of Chicago, USA). Musical semiotics and analogical reference: sonic analogs for dynamic processes. SOCR 10
- 17.45 Walk over to the Halles Universitaires
- 18.00 WALKING DINNER – HALLES UNIVERSITAIRES
- 20.15 Paolo Rosato and Walter Zidaric. excerpts from their opera *Lars Cleen*, with the participation of master students of the Conservatorio di Fermo, Italy  
 Free Program SOCR 10
- Chair: Pezzini, I., SOCR 41  
**Literature and Opera**  
 ▶ Pezzini, Isabella. La littérature à l'Opéra: entre Flaubert et Barthes.  
 ▶ Del Marco, Vincenza: Ritmi fra musica e corpo. Sincretismi e sincronismi  
 ▶ Carlucci, Stefano. Convivenze difficili e ingegnose soluzioni.
- Chair: Clifton, K., SOCR 42  
**Music and Film**  
 ▶ Ellis, Sarah and Lee, Michael. Chopin as intermedial signifier in 1930s and 1940s horror Films  
 ▶ Nellestijn, Maarten. The Death of Klinghoffer: From Stage to Screen.  
 ▶ Clifton, Kevin. Sound and Semiotics in Hitchcock's *Coming Attraction*: Locating and Unraveling Meaning in *Rope*'s Movie Trailer.
- Chair: Zenkin, K., SOCR 43  
**Music Analysis**  
 ▶ Hellner, Jean Marie, Robert Schumann's *Drei Romanzen*, op. 28: An Entwicklungsroman.  
 ▶ Knockaert, Yves. Wolfgang Rihm – The Meaning of Repetition.  
 ▶ Zenkin, Konstantin. Composition Technique among the Semiotic Systems of a Piece of Music.



Universit� catholique de Louvain, Louvain-la-Neuve, and Brussels, Saturday, April 6	
9.00	<p>Chair: Fujak, J., SOCR 40</p> <p><b>Music, Intermediality and Experience</b></p> <ul style="list-style-type: none"> <li>▶ Fujak, J�lius. Slovak Experimental Music-Intermedia arts from semiotic perspective (In Theoretical Range from Peter Faltin to Jozef Cseres).</li> <li>▶ Malecka, Teresa. <i>Boris Godunov</i>. From Pushkin's Tragedy to Mussovsky's Music Drama. Translation - Transmedialization.</li> <li>▶ Draus, Agnieszka. Pawel Mykietyn and intermediality. Perceiving the music of the author of Two Poems by Mirosz from the perspective of Dick Higgins's theory and others.</li> </ul> <p>Break</p> <p>10.30</p> <p>10.45 Roundtable, chaired by Dario Martinelli, Closing Words by the organizers and Eero Tarasti SOCR 10</p> <p>12.00 Keynote: Florence G�treau; Music and Painting : Watteau's Graphic Langage. SOCR 10</p> <p>13.00 Transport to Brussels and lunch.</p> <p>14.30 SOCIAL PROGRAM: Brussels and Bozar : guided tour "Watteau - The Music Lesson"</p>
	<p>Chair: Castro Monteiro, SOCR 41</p> <p><b>Cultural semiotics</b></p> <ul style="list-style-type: none"> <li>▶ Pinto, Rui Magno: The Portuguese symphonic poem (1884-1909)</li> <li>▶ Castro Monteiro, Ricardo Nogueira. A Semiotic approach to Native-Brazilian music: challenges and possible contributions.</li> <li>▶ de Ara�jo Duarte Valente, Helo�sa. "una musica dolce suonava..." Memory and Nomadism in the Italian-Brazilian song.</li> </ul>
	<p>Chair: Reybrouck, SOCR 42</p> <p><b>Music and Meaning</b></p> <ul style="list-style-type: none"> <li>▶ Tsigka, Christina &amp; Kokkidou, May. In search of musical meaning: literature review and research findings.</li> <li>▶ Chagas, Paulo C. Wittgenstein and musical understanding: self-reference and forms of life.</li> </ul>
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## “WHAT KIND OF GENRE DO YOU THINK WE ARE?”. FROM TECHNIQUE TO LYRICS, ‘GENRE DEFINERS’ WITHIN MUSIC INTERMEDIAL ECOLOGY

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Focused on **popular music** (Fabbri ed. 1985 and 2002, Middleton 1990, Tagg 1994)<sup>53</sup>, endorsing a **sociosemiotic** framework (Landowski in Greimas & Courtés eds. 1986: 332, Marrone 2001, Spaziant 2007, Ferraro 2013)<sup>54</sup>, with key references to the semiotics of culture (i.e. the conception of music as a macro-generic **semiosphere**, cf. Lotman 1985)<sup>55</sup>, and set within a wider in progress-study<sup>56</sup> on the technologies, ideologies and rhetorics of “**the new**” in music (cf. Dalmonte & Spampinato eds. 2009, Reynolds 2011), the present contribution deals with the problematic and still not much investigated (cf. Fabbri 1982, Hamm 1994, Moore 2001, Marx 2008)<sup>57</sup> issue of **musical genre**.

By discussing its **definitions**<sup>58</sup> (a set of multi-dimensional rules, as in Fabbri 1982 and 2002, symbolic codes, as in Holt 2003, attributes, as in Lena 2012; a marketing category, as in Negus 1999, Brackett 2002, Holt 2007), its relation with the other umbrella term “**style**” (Hebdige 1979, Moore 2001, Pascall 2001, Shuker 2005: 259-262, Fabbri 1999), its second grade forms (sub-genres, meta-genres<sup>59</sup>), its mechanisms of formation (which might be called **condensation** and emersion, cf. Holt 2003 and Lena 2012) and **labelling** (“genrefication”, as in Carson and Zimmer 2012a & 2012b), its close tie with the notions of **imaginary** (cf. Leone ed. 2011), **architextuality** (cf. Genette 1982) and **generic contract** (Kallberg 1988; the notion of “ideal listener” will be here introduced<sup>60</sup>), an “atomic definition” of musical genre will be proposed.

By discussing **meta-typologies**, i.e. classifications of genres (by their names<sup>61</sup>) and visual representations of genres relations (synchronic or diachronic; by affinity<sup>62</sup> or genealogy; graphical, logical<sup>63</sup>, topographical<sup>64</sup> and geographical; cf. the classic Taylor 2000), the identification of the possible basic **values underlying** them will be attempted.

Both **new formations** (within electronic dance and indie music, from Carson & Zimmer 2012a and 2012b)<sup>65</sup> and **sedimented genres**<sup>66</sup> (chosen as the set of genre-tags to be used in the Italian music criticism website Sentireascoltare.com) will be analyzed as case studies.

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<sup>53</sup> I have already addressed and succinctly resumed this topic in Marino 2011: 29-32. Popular music is here intended as the “ubiquitous music” (Quiñores, Kassabian & Boschi eds. forthcoming) and, subsequently, “the midfield of music studies and musicology [...], from which to start [...] trails potentially leading everywhere” (Sorace Keller 2012c). The implicit but basic assumption is that, since the invention of phonography (Eisenberg 1997), all kinds of music (i.e. also art music, folk and jazz) have been re-configured (Landow 1992) and re-mediated (Bolter & Grusin 1999), i.e. put in the technological (electric first, electronic and digital then) and socio-cultural (circulation through media, mass media and new media) set of what we can call recording and reproducing practices (cf. Berio 1956 and 1976, Fiori in Fabbri ed. 1985: 92-103, Dusi & Spaziant 2006).

<sup>54</sup> Sociosemiotics is here intended as a pragmatic and phenomenological approach to music, regarded as a set of “signs within the heart of social life” (Saussure 1967: 26), wherein texts and practices are put on the same level of constructed signification.

<sup>55</sup> Cf. the clouds simile depicted in Xenakis 1979 (and quoted in Fabbri 2005).

<sup>56</sup> I.e. my PhD thesis project.

<sup>57</sup> Not much investigated apart from a non-theoretical, genre-by-genre and intra-generic, historical treatment; cf. Charlton 1994, Borthwick & Moy 2004, Fabbri 2008.

<sup>58</sup> Apart from the very following references in the text, cf. also Frye 1957, Fabbri ed. 1989, Kallberg 1988 (especially for Dahlhaus’ position), Chandler 1997, Toynebee 2000, Samson 2001, Shuker 2001, Sorace Keller 2012a.

<sup>59</sup> Cf. Shuker 2005: 120-123.

<sup>60</sup> Modeled on Umberto Eco’s “ideal reader”, with particular attention to the notions of “competence” (Stéfani 1982) and “expectations” (cf. Barbieri 2004).

<sup>61</sup> I.e. those elements (or even: that *unique* element) which have been considered so relevant, amongst the others, to become defining (or at least: describing and identifying), capable to synthesize the identity of that particular music. Cf. Borges’ parodist genres typology quoted in Hamm 1994 and Dawes 2006.

<sup>62</sup> E.g. based on Wikipedia interrelated lexemes, on Last.fm listeners’ choices and “journeys”, on computer sound analyses (e.g. the pioneering and controversial Cope 1991).

<sup>63</sup> E.g. flowcharts.

<sup>64</sup> E.g. maps and 3D sets.

M.Reybrouck, C.Maeder, A.Helbo, E.Tarasti (Editors). E-proceedings of the XII<sup>th</sup> International Congress of Musical Signification (Université catholique de Louvain and Académie Royale de Belgique), April 2-6, 2013). Music, Semiotics, Intermediality: Abstracts and extended abstracts. Louvain-la-Neuve 2013. ISBN: 978-90-9027424-9

Genres can be defined as **intermedial** (cf. Higgins 1966, Wolf 2002, Crapoulet 2008)<sup>67</sup> entities in regard to the very diverse elements (real and possible<sup>68</sup>, material and immaterial, musical and extra-musical<sup>69</sup>; the notion of “musification”<sup>70</sup> will be here introduced) involved into their definition. The process of giving music a name, a necessary practise which is actually **impossible to get out of**<sup>71</sup>, implies a specific meta-knowledge and it is a precious key to understand how communities **understand and appropriate** music, what they consider meaningful in it.

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<sup>65</sup> Cf. also the notion of “chimera” music in Agostini in D’Amato 2002 and “global beat fusion” in Beres 2005.

<sup>66</sup> Cf. “historical genres” in Holt 2007.

<sup>67</sup> Cf. also Genette 1982 for a transtextuality-modeled notion of “transmediality”.

<sup>68</sup> Cf. Fabbri 1982.

<sup>69</sup> “Extra-musical” is a very problematic notion, cf. Sorce Keller 2012b; cf. also the extroversive level of analysis according to Monelle 1992.

<sup>70</sup> Non-musical elements are “musicified”, i.e. incorporated within the music semiosphere, through a process of semiotic translation (intersemiotic translation or transmutation, according to Jakobson 1959). For the use of the term “musification” in informatics, cf. Edlund 2004; see also the concept of “musicalization” in literature from Mallarmè on, e.g. Lesure 1984, Costa 1999: 136, Wolf 1999.

<sup>71</sup> Maybe, just “in between”, according to Holt 2007. Cf. the case of “free music” in Toynbee 2000 and the case of imaginary records (but combinatory music) in Marino 2011: 115-116; cf. also the notion of language as a “fascist system” in Roland Barthes and of language as the “chief meta-language” in Émile Benveniste.



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NOTE: all the referenced web pages were last accessed on February 20, 2013.



The International Congress on Musical Signification (ICMS) is a biennial conference on recent developments and future trends in Musical Semiotics. It is one of the major platforms of the project of Musical Signification, which was launched in Paris in 1984, and which has been directed since 27 years by Eero Tarasti at the University of Helsinki.

The XII<sup>th</sup> International Congress has been organized in Belgium from April 2 – 6, 2013 at Louvain-la-Neuve and Brussels with professors Costantino Maeder (UCL), Mark Reybrouck (KU Leuven), André Helbo (ULB) and Eero Tarasti (University of Helsinki) as conference directors. The event was a successful collaboration of the Université Catholique de Louvain (UCL), the University of Leuven (KU Leuven), the Université Libre de Bruxelles (ULB), and the Académie Royale de Belgique under the auspices of the International Association for Semiotic Studies (IASS). It was co-organized with the University of Helsinki and the International Semiotics Institute (ISI).

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