

22nd GMTH Congress at the Mozarteum University in Salzburg (30 Sept. to 2 Oct. 2022)

»Models«

Models are basic constituents of thinking. Models can order knowledge or empirical values, being used as components they can form larger and more complex structures; by their categorizing nature they contribute to developing terminology; and they can serve as a point of departure.

For the annual conference of the GMTH and the discipline of music theory, the term »model« is intended to be thought as broadly as possible and to be aimed at various levels. Being an abstraction, every model always bears the danger of reducing complex matters too much or limiting one's perspectives. Therefore, the discourse should not be limited to a merely affirmative discussion of models but also include a discussion ex negativo and critical voices. Developing models and their terminology, testing their limits and their relationship to the musical reality as well as a fundamental critique can lead to exciting discussions and fruitful results.

The discipline Music theory is based on the pillars of artistic, scientific and pedagogical practice; it is bound to institutional models and the forms of instruction they entail, and is influenced by scientific, pedagogical and artistic developments. Thus, on the one hand, epistemological, cognitive and social models can be instructive for the discourse in music theory; on the other hand, teaching models, models of application processes and other conventions shape the professional daily life as well as the discipline itself. Reflecting on both existing and innovative models can inspire a future music theory: its scientific discourse as well as developments regarding the profession music theorist.

Since the early 2000s, the structure of the annual GMTH conferences has been based on a certain organizational model. With this call for papers we would like to question, dismantle and reshape this model. We invite you to think of new formats beyond the purely academic discourse in order to foster an artistic and pedagogical exchange and to integrate music practice as well as interdisciplinary elements. We want to tempt you to propose more diverse and interactive formats than the usual paper presentations of 20+5 min. This way we would like to stimulate an intensive exchange and offer an adequate platform due to the colorful discipline that music theory is with its many different representatives, areas of interest and activities due to its complex and tangled history.

We would like to invite you not only to engage with the wide-ranging topic of »models«, but also to contribute to a new conference design by suggesting new presentation formats. Submissions for the usual formats are of course equally welcome. The following lists of topics and formats are merely intended as suggestions.

Possible subject areas:

- Model as abstraction: abstracting patterns in analysis, »Formenlehre«, écriture, arrangement etc., also in areas that may (even intentionally) elude such orders at first glance (such as New Music)
- Model in dialogue: Reference to models for the inner-musical development of »meaning«, for example in form of musical references to tradition or of composer's personal self-locating in history
- Model as ideal type: historical, pedagogical, compositional, analytical ... models
- Model and reality, criticism of the use of models, »beyond the model«
- Model as starting point for elaboration: improvisation, écriture, arrangement, composition in different styles and genres (if necessary an artistic presentation is welcome)
- Models of transformation: from other arts or disciplines to music, from music to other arts or disciplines
- Cultural models and models of thought against the background of music-theoretical, -historical, -pedagogical or epistemological developments and discourses
- Models in the everyday professional life of music theorists:
 - Models for posting jobs, application procedures and hearings
 - Pedagogical models
 - »Socio-music-theoretical« models – roles, constellations, basic requirements in teaching
 - Models of cooperation between higher education institutions, between higher education institutions and non-university sectors, international
 - Models of interdisciplinary cooperation (incl. artistic research)
 - Old and new models of anchoring the subject in the various institutional structures (universities, music schools, schools, pre-colleges, early education etc., especially regarding German speaking countries or, if regarding other countries, as an introductory presentation for the audience of the GMTH)
 - Models for a music theory of the future
- Other areas of free choice: creatively linked to the topic of models in other ways than those mentioned above
- Free section

Suggested formats:

- »Concerto«: lecture with respondents or coaching, possibly including live music
- »Symphonia concertante«: round table/panel with audience discussion
- »Workshop«: workshops (for students, for teachers or in combination), possibly with musical or other final presentation
- »Chamber music (duos, trios, quartets)«: one model, different perspectives or one piece, different models (abstract/application as a group), possibly also as a »battaglia« with integrated audience discussion
- »Improvisations«: free exchange on specific topics (e.g. following keynotes or thematically defined sections), possibly also as an impulse to which the speakers seek reactions, musical exchange on specific models, possibly also with an impulse
- »Introductions«: Interest groups present themselves, their projects and their results
- »Promenade«: short introductions to ongoing research projects, pedagogical approaches, new software and similar things that can be presented in a somewhat similar way as at an exhibition

- Student section: proposals linked to the conference topic or free proposals as well as a variety of formats are possible
- We welcome further ideas for new formats. However, they need to be checked in detail with the GMTH board.

As mentioned above, submissions for the usual formats are also welcome.

We look forward to your proposals, to intensive discussions of the topic and the model of the GMTH Congress, and to a broad spectrum of equally visionary and feasible ideas from all facets of our discipline.

The final structure of all sections will be made only after the submissions have been selected, in order to create an appropriately stimulating and viable program from the diversity of proposals we are seeking. Please indicate on your submission one of the given topics or simply propose a new one for your submission. If your chosen format does not correspond to any of the specifications in the entry form, please provide a brief description in the space provided.

The conference languages are German and English. The deadline for submissions is February 28, 2022.

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GESELLSCHAFT
FÜR MUSIKTHEORIE

