International Conference "Meaning of Music"
Gdańsk, 10–11 October 2024

Abstracts Book

The Department of Music Theory
at the Stanisław Moniuszko Academy of Music in Gdańsk

aMuz | Stanisław Moniuszko Academy of Music in Gdańsk

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Conference Committee:
Prof. dr hab. Violetta Kostka – Project Director
Dr hab. Anna Chęćka, Assoc. Prof.
Dr hab. Joanna Schiller-Rydzewska, Assist. Prof.
Prof. dr hab. Elżbieta Frołowicz – Head of the Department of Music Theory

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Introduction

In last year's interview for "Ruch Muzyczny", Esa-Pekka Salonen compares composing to creating meanings, and explains Lutosławski and his peers' belief in absolute music by saying that "you should have said it that way back then". His view on musical semantics is now gaining more and more supporters, and this has been helped in no small way by cognitively oriented systematic musicology. Long ago, this branch of musicology accepted such discoveries of cognitive linguistics as conceptual metaphors, image schemas and conceptual blending, but then it independently developed empirical research on music making and listening, claiming, among other things, that an integral part of musical experience is multimodal mental imagery, which is the basis of semantic creativity.

Although recent decades, especially years, have proven that musicology has made a significant contribution to the development of knowledge about musical semantics, many questions still remain unanswered. The international conference "Meaning of Music" aims to present current knowledge on this topic, to date scattered across various sources. The scope of issues that will be discussed at the conference is announced in this *Abstracts Book*. The publication includes 46 abstracts written by authors from the USA, Canada, India and 17 European countries. These texts are presented in two groups: the first one consists of longer abstracts of invited keynote speakers, and the second one consists of shorter abstracts from other researchers.

At the heart of this publication and the Gdańsk conference are proposals for lectures by eight experts, authors of numerous books and articles on the topic of interest to us, published by the best scientific publishers in the world. Here, Lawrence Zbikowski argues that "an important resource for the construction of musical meaning is (...) analogical reference", which stands

in contrast to symbolic reference, characteristic of language. Rolf Inge Godøy discusses sound-motion objects, namely fragments of music no longer than 5 seconds, and motor sensations correlated with them. A specialist in emotion in music, Michael Spitzer, convinces us of the appraisal theory that "posits that a listener can 'catch' an emotional category instantly".

The remaining keynote-speakers, to a greater or lesser extent, refer to the universal conceptual blending theory. Mihailo Antović summarises his multilevel-grounded semantics of music, in which "'lower' and 'higher' grounding boxes are allocated along a continuum." Anthony Brandt first presents a model of creativity divided into bending, breaking and blending, and then explores how different composers "strive to be understood" without words. Danae Stefanou claims that studying sound art – including, for example, sounds of nature or traffic can "trigger a more critical understanding of the processes and presuppositions of concept formation". Violetta Kostka takes on the openly intertextual works of Paweł Szymański and – based on her own experiences and conceptual blending theory – shows the path of emergence of meaning. Juan Chattah was tasked with solving the mystery of the meaning of film music. In his opinion, music signification in the context of film would not be possible without empathy, schema, metaphor, affordance, memory, archetype and personal association.

The remaining conference proposals are as interesting reading as those outlined above. They tackle decidedly new problems, such as neuropragmatism, image schemas, embodied meanings, metaphors, translations, topics, narratives, semantics of musical multimedia, the beginnings of language and music, all supported by cognitively oriented interpretations of works from the last few centuries. Between these threads there are more traditional threads, including psychological and hermeneutical interpretations, ekphrasis, the functions of music in culture, not to mention individual views on musical meaning by contemporary composers.

We provide readers with this *Abstracts Book* in the hope that they will find issues of interest to them, which they will be able to explore either at the conference or by appropriate readings. We are convinced that both the *Abstracts Book* and the conference itself will contribute greatly to the popularisation of the new approach to the meaning of music.

Violetta Kostka, Project Director

Keynote-Speakers' Abstracts

Prof. Mihailo Antović, University of Niš

From form to reference: Multilevel-grounded semantics of music

The talk will provide an overview of my theory of signification in music – multilevel-grounded semantics. The approach combines the notions of "cross-space mapping" from cognitivistic theories in linguistics (e.g., conceptual blending theory) and "ground" from the philosophy of language so as to explain how musical meaning emerges piecemeal, constrained by a series of cognitive and contextual factors. The process gradually leads the listener from formal toward referential signification, at the same time excluding non-salient connotations *and* allowing for astounding creativity of interpretation.

The theory relies on the notion of "the grounding box" – a common construct in cognitive semantics, which aims to provide interpretive context to conceptual mapping analyses, e.g., the knowledge of persons, circumstances, and events needed to properly interpret a statement. A good example is the jocular counterfactual originally employed by blending theorists Coulson and Oakley that "In France, the Lewinsky affair would not have hurt Clinton". Without knowing, among other things, the two person's histories, what extramarital affairs are, and what moral expectations the public in the USA and France imposes (or not) on the country's leadership, one would have a hard time conceptually mapping a real former American president to his real counterpart in Paris, to result in a plausible blend of an (imaginary) "US leader reigning in France".

In multilevel-grounded semantics, the construct of the grounding box is developed further: the central idea is that grounding is multilayered,

where "lower" and "higher" grounding boxes are allocated along a continuum, providing hierarchical and partially recursive constraints on the generation of musical meaning. When a participant in one of my group's previous studies described a segment from Grieg's "In the Hall of the Mountain King" as "a fat lion from a cartoon walking furtively on its toe tips" they indeed mapped the musical qualities of the piece (input mental space 1) onto the cultural knowledge of the typical behavior of cartoon characters (input mental space 2), producing a creative blend in which the description augmented the semiotic effect suggested by the music. Yet, the selection of the extramusical description was not at all haphazard. While other participants' verbalizations seemed very different on the surface (e.g., "stalking of pray", "a sneaking spider"), nobody described the segment, e.g., as "peaceful recollection". This is so because the contextual constraints working in the background motivate many underlying commonalities beneath apparently different interpretations.

The proposed grounding boxes in the theory are: (1) *perceptual,* targeting formal intramusical relations, parsing the stimulus into structured chunks, and making distinctions between groups of musical structures so inferred, e.g., legato and staccato segments with slow crescendo, resulting in added perceptual tension; (2) *cross-modal,* drawing parallels between the internal structure of the gestalten so perceived and the recipient's spatial, sensory-motor, haptic and more general bodily experience, inducing schematic relations such as path, force, or link: the staccato, then, indicates a series of separated tones in a path sequence, in turn profiling a movement in a series of steps; (3) the *affective* level ascribes emotional valence to the cross-modal constructs so inferred, such as a sensation that these heavy but quiet steps are "chopped up", and therefore indicate a humorous scene; (4) the *conceptual* tier then uses this blend of cross-modal inferences and their affective impact on the listener to construct (very basic) outlines of narratives, invoking agents and entities that could perform typical actions which emerge from the gestalten previously inferred: e.g., human beings intentionally exaggerating their walking so as not to be spotted, as in sneaking; (5) the *culturally rich* level checks the basic narrative so constructed against the recipient's cultural knowledge and maps it further onto appropriate contextual scenarios (e.g., specifying in substantial detail the possible agents that traverse the paths, and in a given manner, based on the familiarity with the style, genre, or more particular circumstances known to the recipient – e.g.,

fat lions commonly seen in cartoons); (6) *personal* further enriches the construct emerging from all five levels above by mapping it onto the recipient's individual experience, e.g., recollections of occasions in life in which very particular instances of similar scurrying have occurred.

The analysis comprising the backbone of my book on the topic (Routledge, 2022) focuses on the opening of Beethoven's Piano Sonata No. 1. On the *perceptual level one* intramusical meaning emerges from the listener's intuitive grasp of structural musical ambiguities, expectancies, and prolongational reductions, as defined in reductionist approaches to music cognition, such as Lerdahl and Jackendoff's *A Generative Theory of Tonal Music*. This grammatical manipulation results in an ineffable sensation of real-time changes in musical energy, an ineffable, yet psychologically quite real "intramusical semantic curve". On *level two,* such an intuitive inference becomes a step more tractable through cross-modal correspondences – where the musical excerpt is experienced as an interplay of spatial path (progression) and musical force (intensity), but where smaller segments of the flow equally motivate cross-modal correspondences: e.g., +vertical elevation in the melodic line, -link in the staccato, or -link + force in the sforzando. *The affective level three* then combines the inferences from the first two tiers to result in sensations that the music is "rushing", indicating "frustration" or "peak of drama". *The conceptual level four* responds to the question "who or what" typically performs an activity arousing such formal, cross-modal, and affective inferences, in effect ascribing to the music a schematic "character" and thus providing the first gist of a (still very general) storyline, perhaps an agent running and unsuccessfully surmounting obstacles, several times in a row. *The rich cultural level* maps this generic narrative onto a more detailed scenario from the parser's cultural experience, resulting in a sensation of multimodal compliance (e.g., the music "fitting" a Tom and Jerry cartoon). The *personal* level adds an individual touch to the final interpretation (e.g., the fact the listener liked Tom and Jerry as a child). This now piggybacks on the affective level three, and results in potentially novel inferences on levels four, five, and six, with numerous feedback loops allowing further changed interpretations.

The presentation at the conference will provide a gradual introduction to the theory, showing how it turns some "classic" semantic dichotomies (e.g., formal/referential, literal/metaphorical, universal/relative) into continua, in many ways reducing the gap between formalist and

representationalist theories of musical meaning. In addition, I will enrich the discussion with the most recent novelties in the approach – such as attempts at formalization and the possibility to extend the theory to other cognitive domains (visual cognition, poetry).

Prof. Anthony Brandt, Rice University, Houston

Composing Meaning

A composer's goal is to express something meaningful in a novel way – a challenge in a time-based, non-verbal artform. Exploring how composers strive to be understood in surprising ways involves investigating both creativity and how meaning is created without language.

The biological roots of creativity lie in one of the most essential functions of the brain: predicting the future from prior experience. Humans are distinguished by an enhanced ability to extrapolate from existing data and envision things which have never occurred. How do we accomplish this? Building on Turner and Fauconnier's pioneering work, I will present a model that argues that humans create novel output thanks to three cognitive sub-routines: bending, breaking, and blending. Bending involves variation, breaking fragmentation, and blending merging two or more sources. Thanks to these cognitive tools, humans digest the raw materials of experience and produce new outcomes. Bending, breaking and blending may be the means by which humans create novel output, but they do not guarantee that the results are comprehensible. Indeed, introducing something unexpected is one of the most revealing ways to investigate musical meaning because its import is not pre-established but rather has to be constructed and deciphered. That process depends on the listener detecting *intention* and *significance*.

To accomplish this, a composer may certainly reference established conventions. However, highly unusual events are not so tractable. Consider the flashbacks that introduce the choral Finale of Beethoven's *Ninth Symphony.* These innovative interpolations incorporate breaking and blending to create an unprecedented orchestral preamble. In an era where such callbacks were exceedingly rare, there is a risk listeners will be disoriented. How does Beethoven establish what these flashbacks "mean"? Beethoven

clues the audience in to his intentions in various ways. The flashbacks occur in movement order; each callback is quickly interrupted; the bass and cello recitatives provide a through-line. The second themes of the earlier movements anticipate the choral melody, but the flashbacks only feature the *primary* themes, which *don't*. Finally, the flashbacks lead to the entrance of the baritone who declares "O friends, no more of these sounds!" Like "swiping left", we understand that Beethoven is revisiting the earlier music in order to lay the groundwork for something new – the entrance of voices. Thus, Beethoven designs an infrastructure that makes his breaks and blends comprehensible: he constructs their meaning through how the flashbacks behave and what happens to them.

A similar process is at work in Schubert's String Quartet in G-Major. For the first time in European chamber music, a work opens by switching from tonic Major to tonic minor in its first two chords. How does Schubert make this anomalous opening *meaningful*? If the Major-minor shift were a one-off, it would be a momentary oddity or quirk. Instead, there is a cascade of consequences: the movement's harmonic structure involves modal mixture, and there are numerous passages where the music switches mode abruptly. Most notably, Schubert flips the order of the modes at the recapitulation: minor comes first, replaced by Major. In another context, flipping chords would be arbitrary and potentially senseless. Here, it fulfills an implicit consequence of Schubert's novel theme. As in Beethoven's Ninth, meaning is *enacted* through a constellation of related events.

While classical composers could rely on shared musical vocabularies, 20th and 21st century Western musical culture has been characterized by a loss of Common Practice. Composers are both constructing their own sonic lexicons and writing new narratives with them. As a result, novelties have become even more idiosyncratic and perceptual cues even more important to signaling intention and significance. Consider two complementary examples. The first movement of Bartok's *Music for Strings, Percussion and Celeste* involves a novel fugue: entries of the subject occur at all twelve pitches of the chromatic scale. Bartok uses *coordinated emphasis* to delineate the movement's major structural landmarks. For instance, as the strings and percussion reach their final entry, the dynamic peaks, the registral span hits its maximum breadth, and the culminating pitch E-flat is forcefully repeated. The music then rewinds back to the opening, covering the same entrances in reverse, this time with the fugue subject inverted. When it reaches the

starting point pitch, the fugue subject is played right side up and upside down simultaneously, the dynamic reverts to the opening pianissimo, and – notably – the celeste enters for the first time. Once again, Bartok underlines a crucial structural arrival.

The first movement of Webern's *Sinfonie* is similarly rigorously structured, but it lacks the strong perceptual cues of the Bartok. For instance, the twelve-tone rows used at the movement's outset are recapitulated. However, because the movement is in an on-going double canon, the various canonic lines arrive at the recapitulation out-of-phase; in addition, the orchestration, rhythms and registration are all different from the opening, transforming the musical surface. As a result, the recapitulation is almost impossible to detect. Webern creates a musical experience in which everything that happens is purposeful, but the aural percepts are ambiguous. The Bartok and Webern examples illustrate the flexibility with which contemporary composers have tackled the question of expressing intention and significance in new ways – some more explicitly, others more obscurely.

As modern life is remade by technology, new meanings are regularly being composed – often non-verbally. For instance, the Neosensory Buzz is a haptic device worn on the wrist like a smartwatch: vibratory motors rely information to the skin. Although originally designed as a hearing aid, the Buzz' engineers have found new uses for the technology – for instance, to pilot a drone. Just as composers need to construct meaning for novel occurrences, the Buzz's engineers had to develop intelligible cues for the drone's pitch, yaw, elevation and speed. Other examples of constructed non-verbal meaning include the elaborate hand choreography necessary for navigating computer apps and the menagerie of sounds used to alert pedestrians to electric cars. Studying how composers instill novel sonic events with meaning can give us insights not only into musical rhetoric but also into how our changing world is being composed around us.

Dr Juan Chattah, Assoc. Prof. at University of Miami

Sound, Sign, and Cinema: How Film Music Shapes Cinematic Signification

Films, through their visuals and sounds, weave complex webs of signs and meanings – every frame tells a story, every silence speaks volumes. Music, with its expressive and rhetorical power, plays a pivotal role in shaping our interpretations of films – it operates almost subliminally, activating sensorimotor reflexes and conveying complex messages that motivate, support, highlight, complement, or even negate other facets of the cinematic experience. Yet, the semiotic examination of film music often proves to be elusive. While recent scholarship has made great strides in exploring meaning in film music, it has generally remained grounded in methodologies conceived for the Western musical canon while continuing to attend to the music's structure as its "text". In this talk, I build upon this foundational work, but take a radically different path. Drawing on models from *cognitive semiotics*, I reframe the object of study away from the "text" itself and toward the intersection between the "text" and the audience's experience, shifting the focus from structural analysis to the elucidation of meaning.

Cognitive semiotics is an interdisciplinary and evolving field that integrates insights from psychology, behavioral neuroscience, and related disciplines. Harnessing recent research from this field, I construct a comprehensive framework to explore the various mechanisms that elicit musical meaning within a film. I call this framework *ESMAMAPA* – Empathy, Schema, Metaphor, Affordance, Memory, Archetype, Personal Association. While these mechanisms intersect and interact when we construct interpretations, in this talk, I consider them one at a time, disentangling the complexities of these multiple interrelating mechanisms. The talk is divided into two parts, with a select group of film examples consistently weaved through the discussions to ensure coherence and continuity in the content while underscoring that a comprehensive understanding of meaning in film music necessitates a multiparametric perspective.

In the first half, I leverage sub-disciplinary strands of embodied cognition and neuropsychology to explore mechanisms based on analogy. I examine how material characteristics of the music govern (or demand) a specific response from the listener and investigate interactions between the music's structure and the film's visual or narrative dimensions. This

segment begins to shed light on the symbiotic relationship between auditory and visual storytelling and their collective impact on audience perception and interpretation. Delving into the neural basis of our musical experience, I introduce a model of musical empathy anchored in the discovery of the Mirror Neuron System (MNS) and trace our embodied responses to three submechanisms – entrainment, subvocalization, and contagion. Collectively, these submechanisms demonstrate the profound influence of the Mirror Neuron System in shaping our cognitive-semiotic relationship with music, underlining the deep neural resonance that music can evoke within us. Then, I delve into Image Schema Theory and Lakoff and Johnson's Conceptual Metaphor Theory to elucidate how film music acts as one agent in a multidimensional mapping process involving the visuals and the narrative. Film music often leverages these deeply ingrained schemas, translating spatial, temporal, and kinesthetic experiences into auditory forms that echo the visual and narrative elements of the film. Similarly, Conceptual Metaphor Theory, which asserts that our understanding of abstract concepts is fundamentally metaphorical and rooted in our physical and social experiences, illuminates how film music employs metaphorical mappings to enrich the narrative. To round off the first part of the talk, I take Gibson's notion of "affordances" as a point of departure. In the vein of cognitive semiotics, affordances are understood not merely as features of the environment but as relational properties, dependent on the perceiver's capabilities and intentions. In the context of music, this perspective invites us to consider how different musical elements – such as meter, tempo, timbre, style – offer a spectrum of affordances the listener actualizes.

In the second half of the talk, I begin to extricate the intricate network of associations that emerge from the music, framed by both the audience's prior experiences and the film's narrative. While my analysis continues to draw heavily on cognitive psychology, it dovetails with theoretical models from cognitive linguistics and semiotics. I begin by discussing the impact of Gestalt laws of perception on our recognition and memorization of leitmotifs, drawing a parallel with Pavlov's classical conditioning and situating leitmotifs as ecologically relevant acoustic cues. I then draw on the music-semiotic theory of "musical topics" and on Pierce's and Saussure's sign typologies to clarify the nature and function of film music archetypes. Similar to linguistic signs, topics become imbued with meaning through contextual use and cultural codification. Peirce's triadic sign model,

distinguishing between icons, indices, and symbols, and Saussure's dyadic model of the signifier and signified, provide a robust framework for analyzing how topics function as signs. To conclude, I borrow and adapt Fauconnier and Turner's Conceptual Blending model to reveal and help reconstruct the thought processes that induce hermeneutic readings of scenes in which the music carries prominent cultural baggage or in which lyrics explicitly (or implicitly) contain clues for understanding the film. Conceptual blending, a pivotal theory in cognitive semiotics, illustrates how our minds creatively combine disparate concepts to forge new meanings and ideas.

By framing film music within a cognitive semiotics paradigm and shifting the object of study from the music's structure to the intersection of the music and the audience's experiences, this talk invites a dialogue between the sciences and humanities – where the sciences inform our understanding of film music, and insights about our response to film music inform scientific notions such as cognitive engagement, kinesthetic empathy, and shared consciousness. Only through such an interdisciplinary approach may we begin to appreciate the profound impact of film music on our cognitive processes and emotional responses while recognizing this art form's undeniable capacity to shape our perceptions and interpretations of cinematic narratives.

Prof. Rolf I. Godøy, University of Oslo

Motormimetic cognition of sound-motion objects in music

The focus in my talk is on how experiences of body motion contribute to listeners' perception of meaning in music. The term "meaning" can here be understood as sensations of distinct and significant events evoked in our minds in listening to (or imagining) music, events that may range from the unremarkable and immediately forgotten everyday happenings to the highly remarkable and engaging, i.e. extending from basic sound features (e.g. identifying a sound as made by strumming on a guitar) to high-level affective and/or narrative associations (e.g. identifying a sound made on a guitar as the *James Bond chord*). However, the ambition of this talk is limited to some basic features of meaning perception, and to fragments of music in the approximately 0.5 to 5 seconds duration range, to what we call *sound-motion*

objects, and correlated motor sensations in this perceptual process, what we call *motormimetic cognition*. The duration range of sound-motion objects is optimal for focus on significant features such as overall "sound", style, sense of motion and affect, and is a compromise between local and more global occurrences of meaning in music.

Ubiquitous motion. There can be little doubt that music can make listeners move, or evoke motion sensations in the minds of listeners. In the past couple of decades, we have seen a surge of publications on music-related body motion, predominantly on whole-body motion such as in dance, walking, and sports, as well as on musicians' communicative motion, but less on the smaller-scale sound-producing effector motion, e.g. that of fingers, hands, arms, and the vocal apparatus, in various contexts of performance, of expressivity, and of articulation. The contention in this talk is that such smaller-scale sound-producing effector motion is not only crucial in shaping the output sound, but is actually integral to our perceptions of music, and hence, focusing on such motion could help us understand some basic workings of meaning formation in music.

Concrete vs. abstract. We may call the approach presented here *concrete* in the sense of focusing on actual sound-producing motion and on actual resultant output sound features, rather than on the *abstract* Western music notation concepts. The inherited notation-oriented conceptual apparatus posits discrete pitches and durations as the point of departure for meaning formation, whereas the motormimetic approach posits the more holistic sound-producing motion and the resultant holistic sound events as primordial. It means that any sound event will be embedded in some sound-producing motion trajectory, and also that such motion trajectories are integral to our images of the music (e.g. hearing a ferocious drum fill evoking imagery of energetic hand and mallet motion, or hearing soft and slow string music evoking imagery of slow bow motion). Using available technologies and methods for motion capture, motion analysis, and motion features representation, as well as means for analysis and representation of continuous, non-symbolic sound features, it is now possible to gain more detail knowledge of the relationships between sound-producing motion and salient perceptual features of both sound and motion. It is also possible to make holistic representations of temporally distributed features such as dynamic, timbral, pitch-related, textural, and articulatory features as *shapes*,

given the fact that shapes are holistic and concrete, whereas symbols are punctual and abstract.

Motor components in perception and imagery. Concrete musical sound-motion data can be studied within the epistemological framework of motormimetic cognition, based on research findings of the so-called *motor theory* that motion sensations are readily evoked in auditory perception, and also that covert mental simulation of sound-related motion is going on in musical imagery. This suggests that music perception and imagery are not limited to the modality of sound, but also involve sensations of motion, hence, of vision, touch, and muscle activation, in addition to sound. This goes in particular for the sense of effort and overall sense of motion, such as the *quantity of motion*, meaning amplitude, speed, and various associated motion attributes, and the *derivatives of motion*, such as acceleration and jerk. Also measurable levels of muscle contraction and relaxation, as well as data on conservation of momentum and rebounds, are altogether features that we hypothesize to be related to meaning in music. It may furthermore be hypothesized that such effort sensations also apply to perceivers by way of mental simulation of the sound-producing motion seen in music performances, hence, the neologism of "motormimetic cognition" in musical contexts.

Energy envelopes carry meaning. The scheme of sound object classifications developed by Pierre Schaeffer and co-workers in the context of the *musique concrète* of the 1950s and 1960s, is actually based on subjective energy envelopes with the so-called *typological* categories *sustained, impulsive,* and *iterative,* depicting distinct modes of motion, and in addition, a detailed scheme of motion features within any sound object, the so-called *morphology* of motion features, extending from micro-level ripples called *grain,* to the more large-scale undulations called *gait*. The typology and morphology together offer a universally applicable scheme for naming concrete, non-abstract features of sound objects as shapes, with the potential for further differentiation into more detailed sub-dimensions. Also, features of articulation, e.g. *martellato, staccato, legato, tenuto,* etc., and emergent motion unit fusion by so-called *coarticulation,* as well as changes in motion category by so-called *phase transition,* are salient features of motion that we can observe in music performance, and be reflected in various shape images of sound and motion.

Objects carry meaning. The suggestion that entire sound-motion objects are carriers of meaning is related to Edmund Husserl's assertion that we need to parse continuous sensory streams into entities, into what we here call objects, with each object being a cumulative overview image of a time-limited segment of a stream, in order to make sense of what we are experiencing. This idea was later reformulated by Paul Ricoeur as a need for *interruption* of sensory streams for understanding and hermeneutics to work. Interestingly, a similar idea of discontinuity has been suggested in human motor control for skilled motion, manifest as *intermittent control*, with a point-by-point initiation of body motion, resulting in what we can regard as sequences of concatenated sound-motion objects. The advantage of studying musical meaning by way of holistic sound-motion objects as shapes, is to enable us to correlate the actual temporal unfolding of sound and motion with cumulative subjective musical sensations, avoiding the shortcomings of the more abstract symbolic schemes for representing musical features.

Prof. Violetta Kostka, Academy of Music, Gdańsk

The meanings of Paweł Szymański's overtly intertextual works in the light of Conceptual Blending Theory

The last few decades have brought huge changes in the question of meaning construction. Researchers have not merely proven that meaning is not only a matter of words and sentences, nor is it based on "objective" truth, but have also created several modern theories on the subject. One of these, which today enjoys great support from the scientific community, is Gilles Fauconnier and Mark Turner's Conceptual Blending Theory.

This theory states that part of human thinking and action is based on a cognitive operation in which familiar concepts are mixed together to create a new meaning. Concepts accumulate in the so-called mental spaces: input, generic and blended spaces, and these in turn combine into an integrated network. The whole cognitive operation proceeds according to constitutive and guiding principles, and ends with the emergence of a meaning that neither the inputs nor the generic space had. Given that the thought process is complex, Fauconnier and Turner translate part of it into

a Conceptual Integration Network diagram (CIN) in which three or four circles representing mental spaces are connected by bidirectional lines, suggesting that human thought moves freely from generic space to inputs and to the blend, but also in the opposite direction.

Almost from the beginning of its existence, Conceptual Blending Theory has been the subject of interest of specialists in various fields, including musicologists. Unfortunately, to date, music in traditional poetics is what has mainly been studied, that is to say music created from single sounds, elementary sound features and simple relations between sounds, while music in intertextual poetics, that is to say, using entire structures or gestures from various musical traditions, characteristic of recent decades, has been by-passed.

My goal is to compensate for this and check whether overtly intertextual musical works generate opportunities to create meanings and whether they lend themselves to the method of conceptual blending. The subject of consideration will be the music of Paweł Szymański (born 1954), one of the leading Polish composers, creating in an original intertextual technique called two-level technique, or surconventional; this technique involves first creating a conventional initial structure, and then transforming and decorating it. From Szymański's extensive oeuvre, I have chosen two popular pieces: *Two Studies* for piano (1986) and *Miserere* for voices and instruments (1993), recordings of which are available online. In order for the reader to understand how the process of creating meanings takes place from the perspective of conceptual blending, I will limit myself here to a short semantic interpretation of *First Study*.

Listening to *First Study* the listener immediately notices that it is filled with shorter or longer series of identical chords, the first of which is loud and then softer. Subsequent loud chords reveal major-minor tonality, and most of the relations between them are Dominant-Tonic connections. The recipient also notices changes taking place in the study with the passage of time: a decreasing number of rests, and lengthening of chord series (for example, after a series made up of one chord *ff* and one *mf* a series consisting of one *ff* and two *mf* follows) and the fact that the series from the beginning of the work follow each other, while the subsequent ones are chained together. The detailed analysis of the piece only confirms and clarifies what we hear. It turns out that the work was derived from a chordal structure characterised by the Baroque style, the key of F minor and an eighth-note

rhythm, which the composer then extended using a sophisticated algorithm. The final version of the piece is written in 5/8 meter and can be divided into eight increasingly longer episodes (each episode with only one type of chord series) and an ending leading to the second study.

Both the genre and compositional technique could suggest that the work will be perceived as autonomous, but nothing could be further from the truth; there are many music critics for whom this work evokes such meanings as: echo, illusion of several realities or times, compressed feeling, and more. I myself also perceive the study in semantic categories. Its smallest formal-meaningful unit is a single series of chords. A CIN suitable for such a series has two input spaces: musical and physical, with the echo phenomenon. Correlated with a musical event, the physical event is broken down into a loud sound source and single or multiple sound reflections. The correlation of concepts from these spaces gives rise to a generic space organised around an image schema: MULTIPLE/REPETITION. In turn, the elements from the input spaces are combined in the blended space in a way that brings the meaning of a musical echo.

The meaning changes a little when we consider moments of transition from one episode to another, for example, four series from the transition between episodes six and seven. In the CIN, the inputs for such a fragment are as follows: the musical input contains numerical increases of various parameters and the gradual blurring of major-minor tonality, while the second one – quantitative and qualitative aspects of our experience – adding objects and perceiving their quality. The element connecting the two inputs is the image schema SCALE, and the new meaning is the scaling (expanding) of the musical echo. Similar thought processes occur when we try to make sense of any two adjacent episodes, which is why the entire *First Study* can be called scaling of the musical echo.

All of my semantic interpretations of Paweł Szymański's intertextually explicit works quite easily lend themselves to the method of conceptual blending. Is this due to intertextual poetics itself? Or to put it another way: are works in intertextual poetics potentially more semantic than works in traditional poetics? We do not have an answer to that yet. It is known, however, that the overtly intertextual music of the Polish composer is nowadays not an isolated phenomenon. This type of music was or is still being composed by artists such as: Alfred Schnittke, Vladimir Martynov, Salvatore Sciarrino, Wolfgang Rihm, Michael Daugherty, Osvaldo Golihov, Thomas Adès,

Jörg Widmann, Maxim Kolomiets, Andrzej Kwieciński and many others. Only after examining a larger group of works by the above-mentioned composers will it be possible to answer the above question.

Prof. Michael Spitzer, University of Liverpool

An Appraisal Theory of Musical Emotion

Most people, on being asked to describe what music means to them, will invoke emotion. The meaning of music is what music makes them feel. The "affective turn" in music studies both builds on, and in some ways supersedes, the "cognitive turn" of the early 2000s (Zbikowski 2002; Spitzer 2004). That said, music's affective turn is not straightforward, and has arguably gone in the wrong direction – towards *affect* (which is in principle non-theorisable because it is *ineffable*), rather than towards *emotion* per se. In short, "affect" and "emotion" are not at all the same. By contrast, new psychologically-oriented theories of musical emotion, in the wake of Juslin and Sloboda's seminal handbook (2001), suggest a third way between formalism and referentialism, side-by-side with cognitive semantics and metaphor theory. Indeed, as I have recently demonstrated (Spitzer 2018), emotion theory in music is absolutely compatible with the ideas of Fauconnier and Turner, Lakoff and Johnson, and others. My paper outlines a way forward, reconciling emotion theory and cognitive semantics, based on an "appraisal model" of musical emotion. So what is appraisal?

Essentially, an emotional evaluation (i.e., "appraisal") of an environmental situation is "quick and dirty", and thus pre-conceptual. It is both cognitive, making a judgment on the world, and non-reflective, for the evolutionarily adaptive reason that we need to make snap decisions in the face of possible danger, based on "gut reactions": thinking would take too long, and may be fatal. The classic example is Charles Darwin's experience with a dangerous snake in London Zoo. Darwin's "quick and dirty" reaction was to flinch, before he realized that the snake was safely behind glass. Thus the quick and dirty *primary appraisal* of danger was succeeded by a more reflective *secondary appraisal*. Indeed, primary and secondary appraisals are part of a "process model" as old as the Stoic philosophers, and systematized in the 20th century in the appraisal theories of Richard Lazarus and Pheobe

Ellsworth. In my recent book, *A History of Emotion in Western Music* (2020), I applied this theory to music.

A starting point is to differentiate appraisal theory from the influential *expectation* theory of musical emotion developed in the wake of Leonard Meyer's ideas. There is a stark difference between expectation and appraisal theories of emotion, although both fall essentially into two parts. Expectation theories, as in Meyer's expectation-realization model and David Huron's ITPRA theory, divide between pre-outcome and post-outcome. Similarly, appraisal theories move from primary to secondary appraisal (and with scope for subsequent re-appraisals). Although these two models are distinct, Huron's ITPRA theory superimposes them in a way that can be questioned. Why, for instance, can't an appraisal (A) not happen *before* the "event onset", rather than after? In a nutshell, it is surely possible for anticipation (I) to be evaluative of a situation, which is the thrust of appraisal theorists such as Lazarus and Frijda. It is not clear, from Huron's viewpoint, what "imagination" is an anticipation *of*. An appraisal theory of musical emotion posits that a listener can "catch" an emotional category instantly. He or she *appraises* the situation before any particular "event". Putting the horse before the cart, the appraisal may even be heard to guide future expectations, rather than coming at the end of the process. This primary appraisal can be clarified and actively unfolded later – a move from "action readiness" to proper musical "action" – but this is not the same as the realization of an "expectation". In Huron's theory, emotion begins in a generic state of anxiety and is individuated into a specific flavour of surprise (laughter, awe, frisson) at a later point. I would contend, by contrast, that listeners hear an emotion at the outset. What happens next is not just a confirmation or subversion (although this also goes on) but a shift from pre-conscious to conscious; from instant to temporal; from tone to action. This process resonates with a tradition of thinking of music as flowing from a synchronic, vertical, sonority, to a diachronically unfolding formal process; from a quasi-Chomskian deep structure to a surface elaboration. It also chimes with the ancient principles of drama, where "character is fate". In musical terms, character is encapsulated by the musical material at the opening of a work, ordaining the music's formal destiny.

If character can predict fate, then does this not fall under expectation? There is a simple answer to this question, and a more far-reaching one. Put simply, what is implied in expectation theories is a specific note,

phrase, chord, or event, in a spectrum from vagueness to certainty, as Margulis has shown. By contrast, appraisal theories do not, in the first instance, imply any specific continuation. Rather, the impulse is the recognition of a kind of relation inducing an appropriate "emotional attitude". The recognized relation is not necessarily one of threat. As Deonna and Teroni have argued, following the work of Frijda and others, there are many kinds of "action readiness", including tendencies to approach or avoid, to embrace or to mourn. A broader issue is that the trajectory of travel is opposite for the two theories. In Deonna and Teroni's terms, emotions have a "mind-to-world direction of fit", by which the mind monitors the evaluative properties afforded by the world. By contrast, expectations are like desires which, according to Deonna and Teroni, are not real emotions because they have a "world-to-mind direction of fit". That is to say, "desires have the aim at changing the world so it comes to match the desired state of affairs". When this matching occurs, we speak of a desire being "fulfilled" or "satisfied". Emotions, on the other hand, are not subject to satisfaction or fulfilment conditions: there is no sense in which feeling one's body poised to act towards a perceived object aims at being fulfilled. In short, expectancy theories have the shape of theories of desire.

This is by no means to dismiss expectation theory. The theory is not wrong but incomplete; one tool in the toolkit, just as fear is only one out of a rainbow of emotions. I will itemize and elaborate such emotions with musical examples, include *basic* emotions (love, anger, happiness, sadness), and *complex* emotions (disgust, hope, jealousy).

Dr Danae Stefanou, Assoc Prof. at Aristotle University of Thessaloniki

Meaning, listening, silencing

One of the most widely referenced anecdotes in 20th century music is John Cage's visit to the Harvard anechoic chamber in 1951. Eagerly anticipating an experience of complete silence, the composer reportedly heard a high and low sound, only to discover that these were his own nervous system and heart in operation. This, according to most accounts, led Cage to the realization that there is no such thing as absolute or literal silence. It also provided a central impetus for his so-called "silent" composition, *4'33"*, which still

constitutes one of the past century's most controversial artistic statements. Towards the end of his life, Cage (1991) would suggest that listening to what normally counts as "music" was like hearing people talking, whereas the sounds of traffic or nature could induce an entirely different experience: it was like listening to "sounds acting".

The metaphor of "letting sounds be themselves" is quite pervasive and has found wide reaching applications well beyond experimental music. However, as Watkins (2018) and others demonstrate, the assumptions it is based on are far from self-explanatory. If we assume that sounds are autonomous, non-human entities that can act of their own accord, what about the material, sound-producing bodies, resonant media, and tacit systems of relations that allow us to perceive and ascribe meaning to this activity?

Critical approaches in sound studies problematize the formalist focus on sounds as immaterial, metaphorical objects, and reject conceptualizations of "the sonic" as a fixed ontology. Sound is not so much considered as an autonomous field, reduced to the study of cochlear hearing or acoustic resonance, but as a nexus of transductions, entangled in a complex historical and epistemic shift from speech to listening (see e.g. Sterne 2003, Kim-Cohen 2009, McEnaney 2019). Investigating who listens, how audibility is distributed and what counts as a voice in different contexts allows for a much more nuanced and relational understanding of how sonic meaning is constructed. Moreover, artistic practices that do not involve sound directly but rely on listening metaphors, may offer a "mediumship of listening" (Toop 2011) that allows us to experience music, sound, noise and silence in the context of broader "acoustic assemblages" (Ochoa Gautier 2014), involving multiple processes of translation and exchange across different media.

The term "intermedia" was introduced to art theory in the mid-1960s by Fluxus artist Dick Higgins. In Higgins' definition, it describes liminal artistic practices, where elements from previously unrelated artforms, media or practices come together, thus forming a novel conceptual and creative space. This new space may be difficult to classify and may not fit entirely into any one of the conceptual spaces that generated it. Once established, however, it may give rise to entirely new artforms. Sound art, for instance, initially theorized as an intermedia practice in the 1960s, gradually evolved into an entire artistic field, with its own defining concepts, analytical tools, epistemologies, and pedagogies.

In previous work (Stefanou 2015, 2018) I have argued that the processes described by Higgins in his theorization of intermedia resemble the principles outlined by Fauconnier and Turner several decades later (2002) in their Conceptual Blending Theory. The inclusion of intermedia practices and examples to the corpus studied in conceptual blending theory can therefore trigger a more critical understanding of the processes and presuppositions of concept formation. The plot thickens considerably, and the repercussions for music are even stronger, when we are presented with examples that involve larger degrees of performance indeterminacy, and practices that are more concerned with suggesting ways of listening than with determining particular features of sound production.

Consider, for instance, the scores for some of Pauline Oliveros' *Sonic Meditations* (1971), which provide only verbal guidelines on listening to, through and with one's body and those of others, and ultimately, on forming a listening community. At first level, such examples may be analysed as products of conceptual blending on a compositional level (Stefanou 2018). However, they also function like skeleton keys to the creative act. The implications of this shift, both for formalist and contextualist theories of musical meaning, are considerable. Music, in this context, no longer means that which has been expertly pre-organized for me to listen to and interpret. Instead, it is re-cast as that which I embody, make up and undo myself, during the act of listening. Listening can thus be understood as a performative, creative practice, closer to the active conception that Oliveros describes as "auralizing" (2011). Crucially, this encompasses not just the sounds I can hear in each moment at a given place, but also inner memories of sound and projective sonorous thoughts: what the here and now may have sounded like there and then; what I may sound like for others, and what kinds of signals I may be silencing or amplifying in my presence.

To better situate and contextualize this process theoretically, I propose an interdisciplinary approach which combines work carried out not only in the fields of historical, systematic and cognitive musicology, but also takes on board the broader epistemological frameworks of sound studies and arts-based research. My current and recent research (Stefanou 2022, 2023) explores how the effects of epistemic silencing can be addressed, processed, and repaired through critical research-creation practices at the interstices of sound art, poetry, theory, and fiction. Examples include listening scores and soundwalks originating in 1960s and '70s experimental music

and sound arts and extend to more recent genres like sonic fiction (Eshun 1998, Schulze 2020), and more broadly sonic writing. These practices defy thematic boundaries and distinctions between the audible and inaudible, the musical and non-musical, academic discourse and artistic practice. In so doing, they allow for the potential undoing of given conceptions about musical meaning, and for the exploration of more sustainable, participatory processes of meaning-making through listening.

Prof. Lawrence M. Zbikowski, University of Chicago

Musical Meaning and Analogy

One of the musical commonplaces that was the source of much discussion and debate during the eighteenth and nineteenth centuries was the use of sequences of musical sound to represent various natural phenomena – what was called at the time "tone painting". On the one hand, tone painting was known to be effective, having been used by composers of both religious and secular music across history to summon tremors of fear, descents from heaven, and thunderous storms. On the other hand, such effects, in their crudest forms, threatened to squander the expressive resources offered by music – indeed, the notion of "absolute music" as it emerged during the nineteenth century could be seen as a reaction against tone painting as much as it was an assertion of music's autonomy.

Skepticism about tone painting has continued, in one form or another, to the present day and has contributed to debates about the relationship between music and other expressive media. As one example, Mark Morris's choreography has been criticized as simply "mickey-mousing" – that is, an unimaginative visualization of musical events through dancers' movements. But what remained unexplored by advocates and critics alike – whether in the eighteenth and nineteenth centuries or the present – was why tone painting or mickey-mousing worked in the first place. The usual explanation during the eighteenth century was that the device relied on mimesis – that is, the sounds made by various instruments or voices mimicked sounds heard in the natural world. Upon reflection, such an explanation seems thin at best: whatever else one would want to say about the frenetic violin passagework in the tempest scene from Marin Marais's 1706 opera *Alcyone*, it

does not produce sounds one would hear in a storm at sea. And when extended to visual phenomena, mimesis simply fails: while Josef Haydn offers a compelling *sonic* image of a sunrise in the first part of his 1798 oratorio *The Creation,* the gradual appearance of the sun over the earth's horizon is in truth a rather soundless affair. I believe a far better explanation is that tone painting, as well as similar correlations between music and other expressive media, relies on humans' capacity for analogy. From this perspective, Marais's tempest, Haydn's sunrise, and – for that matter – Mark Morris's choreography for Mozart's instrumental works all rely on analogical relationships between sequences of musical sounds and non-musical phenomena.

More generally – and of moment for this conference – I would like to make the argument that an important resource for the construction of musical meaning is what I call analogical reference. While the notion of analogical reference owes more than a little to C.S. Peirce's ideas about iconicity, it also takes advantage of recent research in cognitive science and cognitive psychology on humans' capacity for analogical thought, and on the grounding of such thought in embodied experience. In brief, analogical reference obtains when a token – which could be a sequence of sounds, a physical gesture, or a drawing – shares structural features with some other entity or phenomenon. To the extent that these shared features are exploited for the purposes of communication, the token can be said to refer to the other entity or phenomenon. Analogical reference stands in contrast to symbolic reference (associated with Peirce's notion of a symbol), which involves various symbolic tokens that are systematically correlated with various referents. Where pretty much anything can (and indeed has) served as a token for symbolic reference – the relationship between the token and the thing to which it refers is wholly arbitrary – tokens used for analogical reference need to share features with the entity or phenomenon to which they refer.

As I have shown in a number of publications over the past fifteen years, musical practice makes extensive use of analogical reference, and in particular reference to dynamic processes. While these processes may include those associated with the climatic disruptions of a tempest or the gradual appearance of the sun over the earth's horizon, they more typically involve emotion processes, physical gestures, or the patterned movement of dance. In relying on analogical reference, musical practice stands apart from language, which makes extensive use of symbolic reference. The exploitation of these two different resources for the construction of meaning by these

two different communicative media provide one explanation for why every known human culture has had both music and language.

In my keynote presentation I will explore how analogical reference – and in particular the way musical utterances offer sonic analogs for dynamic processes – provides a foundation for musical grammar and, more broadly, musical meaning. This exploration will connect, quite directly, with "4E" approaches to cognition, not least because analogical processes are grounded in *embodied* experience, *embedded* in cultural context, and provide a means through which our thought processes can *extend* out into the world and *enact* connections to a range of expressive media. More importantly, it opens the way to an understanding of the role of the imagination in the construction of musical meaning. This role is evident when rushing scalar passages, rapid repeated notes, and prolonged pedal points are used to summon a tempest at sea (as they are in Marais's *Alcyone*), but it is equally evident when dolorous melodies, ponderous rhythmic figures, and thick textures are used to summon negative-valence emotions. And the imagination comes into more prominence when we consider how musical concepts can be blended with concepts from other domains, a process that – in terms of the foundational work on conceptual blending theory – begins with analogy.

There is, of course, more to musical meaning than analogy, but as I shall argue in this presentation much of what is distinctive about the expressive resources offered by musical practice begins with analogical thought.

Participants' Abstracts

Prof. Hallgjerd Aksnes, University of Oslo

The Enactment of Musical Meaning: Perspectives from Mark Johnson's Neuropragmatism

The proposed paper will start out with a discussion of the philosopher Mark Johnson's neuropragmatic approach to meaning, presented in his latest book *The Aesthetics of Meaning and Thought: The Bodily Roots of Philosophy, Science, Morality, and Art* (2018). Neuropragmatism adds valuable new perspectives to Johnson's life-long philosophical project of elucidating the ways in which meaning becomes *meaningful* to us. One of the main aims of *The Aesthetics of Meaning and Thought*, according to Johnson, is to account for the implications our embodiment has for "all the processes by which we enact meaning through perception, bodily movement, feeling, and imagination" (p. 2). Following John Dewey's *Art as Experience* (1934), Johnson subsumes these processes under the term *aesthetic experience*, adding that "*all meaningful experience is aesthetic experience*" (loc. cit.). The understanding of meaning as *enacted* has played a central role in Johnson's philosophy during the past two decades, reflecting an influence from both pragmatism (especially John Dewey and William James) and enactivism (first expressed by Varela, Thompson, and Rosch, 1991).

Johnson places himself within the relatively new field of *neuropragmatism*, defined as "*the recruitment of neuroscience in the service of a pragmatist reconstruction of philosophical and cultural frameworks, based on a rich, expansive, and nondualistic conception of experience*" (Johnson 2018: 108). Neuropragmatism is founded on a number of key shared themes of pragmatism and neuroscience, which Johnson identifies as: "organism-environment

transaction as the locus of activity", "the continuity of experience", "anti-dualism", "the intertwining of reason and emotion", and "nonreductionism that involves multiple levels of explanation" (ibid.: 98–108). As part of his neuropragmatist endeavour, he urges for the addition of 3 new "E's" to "the 4 E's" commonly mentioned by cognitive scientists and philosophers who draw upon "the pragmatist insight about the primacy of ongoing organism-environment interactions" (ibid.: 53). Thus, cognition is not only *embodied, embedded, enactive,* and *extended*, it is also "emotional", "evolutionary", and "exaptative"; the latter, lesser-known term being derived from evolutionary theory and defined as the "appropriation of earlier structures and capacities that are repurposed for 'higher-order' functions, such as abstract conceptualization and reasoning" (ibid.:54).

The second part of the presentation will be an enactment of musical meaning that elaborates on Johnson's own sensitive sensings of "Singin' in the Rain" from the 1952 movie. The main focus of this part is to reflect on what it is about "Singin' in the Rain" that makes Gene Kelly and Debbie Reynolds' performance so *moving*. In his discussion of "Singin' in the Rain" Johnson discusses how art "presents or enacts the very patterning of our waxing and waning feelings as they change in quality, force, directedness, or manner of movement. Music famously accomplishes this latter task, because musical experience is a form of metaphorical motion" (2018: 23). He draws upon the work of the phenomenologist of dance Maxine Sheets-Johnstone, remarking: "Put music and dance together in a musical, and you have a powerful visceral enactment of the complex and nuanced emotional dimensions of meaning" (loc. cit.). At the end of the presentation, I will elucidate the theoretical discussions by means of a brief analysis of the fine interplay of singing and dancing, talking and acting in "Singin' in the Rain", focusing on the essential kinetic and dynamic modes of meaning in the music, movement, and emotional expressions rather than on "intramusical" structures.

Dr Ashok Kumar Arya, Assist. Prof. at Kumaun University, Nainital, Uttarakhand India

Meaning of Music in the Indian Context

Music in India is a significant source of knowledge and cultural aspect deeply rooted in the Vedas (the collection of ancient sacred texts that form the foundation of Hindu religious and philosophical traditions). Music represents the soul's emotions in nature and serves as a journey towards the divine. The meanings of music in India are often non-linguistic and reflect foundational schemas specific to the cultures it is drawn from. Ultimately music in India is a comprehensive medium that combines auditory expression, aesthetic intention, societal concerns and individual inspiration.

Music in India holds multiple levels of meaning and is deeply rooted in its historical background with origins traced back to the Vedas and the belief that God is musical sound. Indian music represents the emotions of the soul in the presence of nature and is seen as a journey towards the divine. The composition and genre of Indian music are influenced by six categories of cultural/musical expression: primitive, folk, religious, art, popular and fusion. In addition to this, key meanings and roles of music in India include spiritual and devotional, therapeutic, social and entertainment, protest and social change, education and tradition, rituals and ceremonies, yoga, meditation and cross-cultural exchanges. Spiritual music is used as a means to connect with the divine, with Bhajans (devotional songs), Kirtans (hymns) and Qawwalis (Sufi music) being integral parts of religious rituals and ceremonies. Classical music traditions, such as Hindustani (North Indian) and Carnatic (South Indian) are deeply rooted in tradition and require years of rigorous training and dedication. Cultural expression is another significant meaning of Indian music with different regions and communities having their own folk music and dance forms. Ragas (melodic modes) in classical music are believed to have therapeutic properties and can be used for healing and relaxation. India's musical tradition has also had an impact on global music with successful cross-cultural collaborations leading to the fusion of Indian music with other global genres.

In the Indian context, music is not just an art form but a way of life, serving a wide range of functions from deeply spiritual to recreational. In this research paper, I will discuss the multifaceted interesting meanings in the details of Indian music.

Dr Rachel Becker, Assist. Prof. at Boise State University (Idaho)

Ecphratic Signification in Instrumental Music

The power dynamics of musical composition and the artistic choice made in the course of that composition impact the potential meaning held in textless instrumental music. On the one hand, an instrument performing an operatic aria to some extent holds the meaning of the character and the singer within their performance. On the other hand, the choice of aria, character, alteration, and instrument add to and alter that meaning. Beyond this, the associations that become standardized in operatic orchestration create meaningful overtones in more purely textless instrumental music, serving as marked and unmarked signifiers in genres including the symphony and the sonata.

Byron Almén argues that "narrative transgression arises *through the introduction of marked elements*", that is, by variation against the norm that can only truly exist through knowledge and understanding of that norm. It is this transgression that creates musical transformation, and while meaning exists by definition and by definition in unmarked works, transgressive works or marked works are often those described as generically or historically significant. Do instruments "realize" a character or persona, as per Edward Cone, do they have "built-in 'character structures'", as per Elliot Carter, do they rely on the listener to draw upon "commonplace human action in everyday life", as per Fred Maus, do they create expectations only within "strictly musical discourse", as per Jean-Jacques Nattiez? How does the signification of instruments draw upon cultural context, musical history, composer intentions, and/or the removal of reference purposefully or through ignorance?

Looking at instrumental musical meaning within the specific genre of the opera fantasia, a genre that exists on the border of texted and textless music, there are overtones of power inherent in the "re-authoring" of fantasias, wherein the composer claims a kind of artistic authorship over the will or desire of the original operatic composer (and librettist) and therefore enact a kind of transgression.

There is a similar intersection between the reworking of an opera fantasia and traditional ekphrasis, redolent with power. In classical art, the use of ekphrasis is a claim of ability, ownership of words powerful enough to portray visual art, and not only portray, but to comment upon or suggest

through. Often describing works based on literature or myths, ancient ekphrasis as described by Frank D'Angelo seeks to "rival" the artwork itself in its relating of the depicted myth. In parallel, there is an additional level of virtuosity, beyond the extreme technique demanded by these pieces, to the composition and performance of a fantasia. The arrogance seen in virtuoso performance, in which the performer was imagined to place technique over musical content, is magnified here in the potential recreation of an entire opera by a single soloist. Yet this potentially arrogant re-creation is full of musical content, both in the operatically sourced musical material, praised in its original form, and in the alteration and manipulation of that musical material by the new composer in the fantasia. This aspect of musical meaning, arising from explicit allusions or reuse of material, spills out into less obviously referential instrumental music.

Dr Jean Beers, Assoc. Prof. at Music and Arts University of the City of Vienna

Ambiguity in music – musical meaning deconstructed and reinterpreted

Generally, in Western thought, opposites, such as positives and negatives, are categorised in binary concepts. I propose that the juxtaposition, and merging, of musical contrasts, can create an instability and ambiguity that offers the possibility to re-examine existing "binaries" in music. The repositioning, reassembling and layering of intricate textures in close vicinity can often achieve an enigmatic expressivity. Upon hearing works by Steve Reich, which employ the technique of "phasing", as well as György Ligeti's *Poème Symphonique* for 100 metronomes and Penderecki's *Threnody for the Victims of Hiroshima*, I felt inspired to investigate these techniques in my own compositional work. Even the slightest movement within textural layers causes other fragments to "shimmer" through the dense texture, an effect much like several layers of finely meshed lace curtains, which in turn creates ambiguous multi-layered perceptions in meaning, visuals/audio.

Resting on Goethe's maxim "Art is a mediator of the inexpressible", this paper intends to express in words what the compositions communicate in music, hoping to give an insight into the phenomenological process of creative thought in a composer. The purpose is to help clarify the operations involved in the methodology practised in these compositions. On account

of the density, complexity and the inert pulse rate of changing elements, the musical material and the methods applied need to be categorised and dissected.

Ambiguity of meaning and signifier endeavours to create several aural "viewpoints" of and between musical materials to generate a "positively controlled" instability by means of fragmenting, juxtaposing, restructuring and fusing musical building blocks, according to Jacques Derrida's semiotic theories of deconstruction. Through the manipulation of disparate elements, the impact of parts of these complementary structural relationships can be increased to achieve a greater expressive force.

My compositions are characterised thus by contrasts between "soft sound clouds" and a motoric drive, created with the energy from deconstructing materials. These techniques were adopted from philosophical, aesthetic, visual-perceptual and architectural theories and adapted to suit working in synergy with musical materials sourced phenomenologically, with the aim of critically questioning musical meaning and beyond.

Visual artists, such as Olafur Eliasson, have also dealt with this concept. He engages with deconstruction as a means of creating ambiguity and awakening new modes of perception. His installation *Mikroskop*, exhibited in Berlin in 2010, shows a huge cast iron structure covered with mirror foil, that results in distorted reflections through the fragmentation of any visual image and therefore generates conflicting viewpoints.

An important aspect of compositions created through deconstructive methods rests on the viscerality of manipulating palpable textures. The textural ambiguity created by Mark Rothko in his paintings tempted me to appropriate his gently oscillating colour fields into my treatment of orchestral textures aiming for "soft" ambiguity. Harmonic and tonal materials are subjected to "ambiguation" through bi-/pan- and "free" tonality, as well as pitch-bending (melodic microtonal glissandi). Rhythmic instability is created by fragmenting, layering and superimposing rhythmical patterns.

Lígia Borges Silva, PhD cand. at University of Coimbra; Luís Castro, composer, Oporto; Carlo Giovani, graphic designer, Oporto

Singing images and drawing music with *Cantaroler*, a book designed to foster children's imagination and artistic expression

Music and image were combined by the musician Luis Castro and the graphic designer Carlo Giovanni into "Cantaroler", a book inspired by the concept of conceptual blending proposed by Fauconnier and Turner (2002). This book, aimed at children aged between 6 and 12 and their caregivers, guides the reader through a jazz improvisation that is expressed in somewhat abstract drawings. Without written text, with the support of an original musical track improvised and recorded by jazz musicians, the reader is led to associate sound and image, turning pages as the music unfolds. More than simply matching elements from the two domains, the authors propose to use the book as an invitation to artistic improvisation, either through singing new music inspired by the book's graphic narrative, or through painting new images inspired by the musical material presented in the audio track.

This metaphorical translation can be done by using coding rules implicitly suggested by the book itself, or new ones created by the reader. Such possibilities have been explored in a series of workshops where the authors guide participants to use "Cantaroler" as a starting point for artistic creation. In these workshops, the use of live improvisation through painting and music by the participants fosters the expression of spontaneous, non-reflected, conceptual associations between visual and audio domains. During these creative activities, common mapping strategies between audio and visual domains often emerge (such as vertical placement associated with pitch), as well as new ones resulting from the live interaction of each particular group of participants. This communication will start by sharing how conceptual blending was approached in the creation of "Cantaroler", exposing some issues encountered in the task of mapping counterparts between audio and visual domains, such as the reconciliation of the two completely different temporal experiences inherent to music and graphic art. Then, video records from the workshops will be briefly presented, and described some of the most common blendings occurring in those workshops.

This later description will put special emphasis on how spontaneous blended spaces integrating music and image seem to occur, addressing questions such as: Which characteristics of each input were considered

or discarded during the blending process? How were these characteristics translated into the other domain and transported to the newly created output? What solutions were used to blend 2 domains that rely on completely different physical dimensions (time and space)? Did children and adults differ on the solutions encountered? Finally, we will discuss how such practices may be used to investigate the mental processes underlying analogy, imagination, and creativity, or in education contexts to foster abstract thinking and artistic creation.

Olga Borzyszkowska, MA, currently student at
Chopin University of Music, Warszawa

The piece of music as a world: On the specific experience of space in light of the cognitive metaphor theory

There are issues whose poetic nature defies all classification. Attempting to enclose them within a framework of commonly accepted patterns instead of focusing on the experience and its subtlety, one ends up overwhelmed by the ruthlessness of the entire process. An example of such an issue is the role of imagination in the perception of a piece of music.

Some pieces, whose existence is fullest when perceived by a listener, may seem static when viewed through the category of narrativity. Shifting one's mental perspective, as well as listening strategies, uncovers the extramusical structure of the piece, which manifests within the mind of the listener as a series of mental images. Pieces of this kind come across as spatial and hemispheric. They contain features of a landscape or, in other words, an environment, a world.

The hereby proposed interpretative category accentuates the importance of imagination, both when it comes to composition and perception. According to Gaston Bachelard, imagination can be understood as a creative competence, allowing one to perceive a piece of music oneirically, while interiorizing its inner structure. As specified by cognitive metaphor theory, the experience of being immersed in a piece is possible thanks to deciphering the metaphors of space and movement. Cognitivists believe that those metaphors are based around patterns of spatial orientation and the projection of daily experiences, which are bodily in nature, onto the sphere

of mental images. The interpretation of the musical piece as a world cannot be complete without the so-called association spheres, where composed contexts may be found. Those contexts are most strongly manifested in the piece's title and subtitle. The association spheres are also influenced by the ways the piece influences the listener, making them feel a certain kind of way and evoking mental spaces in their minds – both of which are only partially predictable.

The presented interpretative category suggests two ways in which the piece of music may exist as a world. The first assumes the existence of some metaphorical, imaginary, abstract landscape. The second way postulates that the composer's imagination contains a kind of soundscape, which the piece of music aims to describe. The piece of music as a world may exist only on specified terms. From the composer, those require a specific use of their composition technique. From the listener, they demand a different kind of concentration and listening. The above assumptions were formulated by the author while analyzing the following pieces: *Palais de Mari* by Morton Feldman, *Dunes* by Andrzej Karałow, *The Sinking of the Titanic* by Gavin Bryars. Additional help was provided by contemporary composers, most notably the students of the Chopin University of Music, who referenced spatiality and landscape-likeness while talking about their own works. The following presentation aims to highlight an interpretative category which assumes the existence of pieces which may metaphorically be perceived as worlds. It outlines the conditions in which this is possible and attempts to indicate which elements of the piece of music and which composition techniques influence that kind of perception.

Dr Renate Bräuninger, independent scholar, Berlin

How is meaning generated in a multimedia performance genre like dance?

A series of choreographers have used music as the main source for their dances and performances, most famously the ballet choreographer George Balanchine, the contemporary choreographer Anne Teresa de Keersmaeker and others. In the context of the conference's topic, the fact that choreographers choose music which was in most instances not conceived for

dance, challenges the concept of "absolute" music. What attracts a choreographer about a piece of music, in terms of its structure, its musical connotations, the kinaesthetic response it triggers, and affective/emotive reactions it arouses? How do choreographers change the audience's perception of musical compositions through the choreographic choices they are making?

In this paper, I would like to highlight the meaning-gaining processes through the analysis of different choreographies of the same piece of music as well as the choreographies of one choreographer to different musical compositions. Therefore, I would like to examine some of the theoretical models proposed elsewhere in the context of Western theatre dance. Especially, Helen Julia Minors' (2012) introduction of *Conceptual Integrated Networks with Analytical and Gestural Categories* is of interest here. Her approach is based on Lawrence Zbikowski's publications, but also influenced by the theories of Rolf Inge Godøy and Nicholas Cook. For her, gestures are the shared feature between music and dance.

Starting from Minors' proposed interfaces, I would like to examine the extent to which cultural influences and training might be important for the set up of blended spaces in the neural networks of both choreographers and audience members. For example, if the choreographer is trained in contemporary dance and hence can integrate body weight and floor work, is his or her use of music more embracing low pitch, long notes, *forte*? Will an exposure to certain dance styles and choreographic techniques create audience expectations in terms of the use of music and influence the way a musical composition is perceived? Is a conceptual understanding of interfaces sufficient or would an approach based on embodied cognition offer additional means of understanding, since some of our responses to music might be immediate and purely physical (as highlighted, for example, in Lara Ann Pearson's research)?

Including cognitive research into musicology facilitates a broader understanding of the meaning potential of music through choreography which exceeds mere visualisation and opens new ways of comprehending our bodies' link to music.

Dr Paulo F. de Castro, Assoc. Prof. at University "Nova" of Lisbon

Leonard Ratner's concept of the musical topic: Towards a critical-historical approach

In this paper, I discuss some of the peculiarities of Leonard Ratner's conception of the musical topic, drawing attention to its place in intellectual history as well as its musicological posterity.

The notion of the musical topic entered the vocabulary of musicology (at least in the English-speaking world) around 1980, with the publication of Ratner's now canonical *Classic Music*. However, there is something paradoxical about Ratner's role as the initiator of topic theory as we understand it today: his exposition of the subject in *Classic Music* amounts to no more than 30 pages, and he never treated it very extensively in his later writings.

Although the term "topic" is an anglicised form of the Greek *τόπος*, and thus a borrowing from classical rhetorical terminology, Ratner seems to have initiated a more specialised use of the word; but in fact, his own definition of the musical topic is far from clear. One of the hallmarks of Ratner's approach is that the distinction between what he calls "types" and "styles" can only be made contextually, although his notion of type does not fit particularly well with his general description of topics as "characteristic figures". Ratner's list of styles has also been criticised for lumping together a disparate range of figures (some of them controversial in themselves) under the same overarching category.

Ratner, however, was not the inventor of the concept as such, and the fact that the older tradition of music-rhetorical scholarship tends to be ignored in later discussions of topic theory remains puzzling (the extent to which Ratner's interest in topics may have been awakened by his studies with Manfred Bukofzer, for instance, is a question worth investigating). The rhetorical roots of the theory may shed some light on the applicability (and the inherent ambiguity) of Ratner's concept. In this context, I discuss the historical role of Ernst Robert Curtius in disseminating the concept of *topos* in a sense that already differed somehow from that inherited from the ancient rhetorical tradition. Interestingly, Curtius himself emphasised the close links between rhetoric and music, showing an awareness of the pioneering work of Arnold Schering, among others.

By reintroducing topics into musicological discourse, Ratner implicitly placed himself in the intellectual tradition of Curtius and Schering. To some

extent, this was also the sense taken by later topic theory scholars, such as Kofi Agawu, Robert Hatten, Raymond Monelle and Danuta Mirka, although there are also important disagreements among them, especially regarding the status of pictorialism, gesture and what we should perhaps call semiotic embodiment. In any case, the topical dimension of iconicity itself is something that Ratner seems to have pondered, and in this, too, he seems to have set the stage for later debates about the slippery notion of musical imitation, or even about the confusing notion of the "extra-musical", which entails a problematic separation between an "inside" and an "outside" of music. The debate is far from over, and seems fundamental to any discussion of musical meaning today.

Dr hab. Anna Chęćka, Assoc. Prof. at Gdańsk University; Anna Prus, student at Medical University of Gdańsk and Gdańsk University

Embodied Cognition and Creating Meaning in Musical Performance: Epistemic Criticism of Artificial Intelligence-based Musicianship

Our presentation will focus on embodied cognition and creating meaning in musical performance. Regardless of the interest in the problem of expression embodied in human performance, we would like to refer to a relatively new phenomenon at the intersection of aesthetics and the philosophy of technology: the modern development of robotic musicianship and AI systems for producing music. This leads us to highlighting the fundamental question of whether artificial intelligence, as an interpreter of a musical piece, can create meanings.

In the philosophy of music and academic aesthetics, considerations concerning the intrinsic meanings of a musical work and the expressive meanings created by the performer are based on various methodologies. In the first part of our speech, we will focus on how analytical philosophy deals with human performers, whose creativity is the subject of P. Kivy's (1998), S. Davies' (1987) and J. Levinson's (2011) thoughts, when it is used to observe authentic performance. We will also refer to the concept of performance as incorporated meaning, proposed by the pianist and musicologist J. Rink (2017), which we perceive to be a part of the phenomenological trend. We

will also refer to the idea of a bodily trace of reading the composer's intentions presented by J. Q. Davies (2014).

In the second part, we will focus on the virtual musician. As human attachment to the instrument appears natural and neurobiologically determined, the unembodied virtual musician seems to be undergoing a particular reduction only to the activity of producing sounds. This allows us to inquire, among other things, about the audience's musical experiences, when we remind ourselves that they are caused by algorithms and cognitive models. Is the listener, without knowing that he or she is experiencing the performance of a machine, able to read both the internal musical meanings present in the score, and the individual expressiveness usually attributed to the human performer? The question arises whether, as is still commonly believed, a virtual musician only implements the interpretation programmed by a human, or rather, as a developing and self-learning algorithm, it can propose new artistic solutions, as compared to the expressive meanings read in human performances.

Consequently, if only in the form of a distinctive style or reading internal meanings from the composer's text and the possibility of the virtual musician's own expression of it, a question arises — how to interpret such occurrences within the scope of philosophy. As the relationship between a musician and his instrument can be considered "suprasensory", points repeatedly discussed in the philosophy of music are to be made, that is, whether a cybernetic representation of a musical piece can remain authentic if the virtual musician does not experience the music in a bodily way, and whether we can consider such an experience a specific criterion for this type of art.

Assuming the mathematical and linguistic basis of music, could we both repeat freely after Leibniz "Musica est exercitium arithmeticae occultum nescientis numerare animi" and believe in the AI-based possibilities of forming art devoid of an emotional background? Perhaps these threads invoked by us will permit a look not so much at the algorithms interpreting music, but at the people listening to the results, and suggests a need for a certain epistemic criticism of intelligent machines.

Dr Barbara Dobretsberger, Assoc. Prof. at Mozarteum University Salzburg

Mozart, the couple therapist? Listening to music while reading between the lines

In his operas and songs, Mozart proves himself to be a sensitive observer and connoisseur of the abysses and longings of the human psyche. Various couple constellations in his works provide perfect objects of study, and the overriding question of these interpersonal tests of endurance, rupture or reappraisal is always "How is it meant?" or "What does this music really tell us?". Ambiguities and hidden messages can lead to a wide range of reactions from empathy to humorous smiles. Different layers of meaning are of course by no means limited to Mozart's text-bound works, but the doubling of the semantic level through the text–music relationship makes his vocal works a perfect object of study: the protean nature, the mutability of the meaning of a composition and ultimately our individual and equally mutable attribution of meaning and meanings to a work can become a particular phenomenon here.

In the song "Als Luise die Briefe ihres ungetreuen Liebhabers verbrannte" (When Luise burned the letters of her unfaithful lover) K 520, we, as listeners, initially simply witness an emotional outburst. In the background of this sonorous surface, however, Mozart makes us co-witnesses of intimate details. Metaphors, affects, linguistic and musical displays of emotion, rhetorical figures, harmonic semantics, madrigalisms and "speaking" motifs, among other things, form a network of references. Both as interpreters and as music analysts, we can gradually navigate the various levels of understanding through this web. We are initially directed by a kind of "reflex", our first, unfiltered impression, which is nonetheless influenced by our musical experience, and then come to "reflection", an intellectual evaluation in the sense of the Latin "intellegere", that is, reading between the lines.

Regardless of whether absolute music or a text-bound work is being analysed, linguistic models prove to be an inspiring basis for music analysis as phraseological units with morphosyntactic and semantic properties forming a connective element between language and music. In addition, the substantial body of musicological literature on the research field of "Meaning in Music" provides valuable impulses for this case study to analyse this dramatic song with a title in prose style – "When Luise burned the letters of

her unfaithful lover" – resembling the torn-off beginning of a novel. In fact, this half-sentence, the title, which is still toneless and has no echo in the setting itself, is the very first indication of the unusual syntax of the song itself. Diverse opinions or even controversies concerning the fields of linguistic and musicological research prove to be fruitful and not a hindrance. The overarching aim of this contribution is to move beyond this specific case study and contribute to a systematization of research into semantic signifiers and emotional triggers in music.

Prof. Francesco Finocchiaro, G. Rossini Conservatoire Pesaro,
habilitated Privatdozent at University of Innsbruck

"Organic music" versus "mechanical music": A metaphorical antithesis in the musical debate between the two World Wars

The metaphorical antithesis of "organic music" versus "mechanical music" became dominant in the German-speaking debate of the 1920s, at a time when technological innovations (the radio, the phonograph, the cinematograph, and recorded sound) were literally invading the musical universe and shaking it to its foundations.

The question of the mechanization (*Mechanisierung*) of music played an important role in the musical life of those years, for its countless implications in terms of composition and performance, as well as for the questions it raised on both an aesthetic and a social level. This problematic knot was the subject of fierce controversy in contemporary music criticism. Intellectuals, philosophers, composers, music critics, and film theorists contributed to a vehement discussion with a wide range of positions. Magazines such as *Die Musikblätter des Anbruch*, *Melos*, *Der Auftakt* and *Die Musik* devoted countless articles and even monographic publications to the subject. The dichotomy of "organic vs. mechanical music" recurred with a fundamentally polemical function, like an *idée fixe*, in the titles of music publications of those years, for example in Paul Bekker's *Organische und mechanische Musik* (1928) or in Paul Bernhard's essay *Mechanik und Organik* (1930).

The debate about the mechanization of music goes beyond the practical implications of original compositions for mechanical instruments or the mechanical fixation of sound. Opening the monographic issue *Maschinen* in

Der Auftakt of 1926, Erich Steinhard speaks of "aesthetics of the machine", referring to what the critic calls a "machine-like technical composition in works of art characteristic of our time". Steinhard is alluding to an innovative style of composition which, at the level of musical language, appears as a correlate of certain characteristics and properties considered typical of a mechanical device. It is this metaphorical comparison that leads Eberhard Preußner, referring to certain artistic creations of the time, to say that "mechanical music, the musical machine, is not merely a technical matter of industry, but touches the heart of modern music".

The aim of this paper is to explore the implications inherent in the antithesis between the concepts of "organic" and "mechanical music", on the basis of a thorough reconstruction of the historical debate in German-language music criticism. I will consider metaphor as a mediating element between music analysis and hermeneutics. My approach is guided by the hypothesis that metaphor may represent the "hinge", as Michael Spitzer (2004) has written, the connecting element between the categorization of compositional data and the interpretative-exegetic processes that shape aesthetic discourse.

For my purpose, I will not be analyzing a single metaphor, but the opposition between two metaphorical fields that tend to shape the hermeneutic discourse on music in a way that can be said to be both systematic and oppositional. I consider this systematic and oppositional nature to be the unmistakable sign of the conceptual and not merely decorative nature of this metaphorical antithesis. In the aesthetic debate of the 1920s and '30s, metaphors were indeed the terrain of conflict between competing rhetorical strategies and the literary embodiment of radical ideological oppositions, which must be seen in the context of the major transformations of European society in the first third of the 20th century.

Vicky J. Fisher, PhD cand. at Vrije Universiteit Amsterdam;
Max Planck Institute for Psycholinguistics, Nijmegen

Cross-Modal Meaning-Making Within Embodied Transformations of Musical Features in Sign Language Interpretations of Songs

Embodied song practices involve the transformation of songs from the acoustic modality into an embodied-visual form, to increase meaningful access for Deaf audiences. In this paper I present a range of strategies used by prominent Deaf and hearing Sign Language interpreters of songs when embodying the musical and para-linguistic expressive features in order to communicate equivalent meanings in a different modality.

This paper applies theories from within a grounded cognition framework including semiotics, analogy mapping and cross-modal correspondences to gain insight into this cross-modal sense making. This leads to the proposition that embodiment strategies make sense of musical features by tapping into shared patterns and internal relations across a range of amodal and cross-modal elements with an emphasis on dynamic qualities. These analogous patterns can inform further levels of metaphorical interpretations and trigger shared emotional responses. In addition, I seek to further unpack the sense-making relationship between acoustic songs and their embodied representations by considering the practices through the lens of Mihailo Antović's Multilevel Grounding theory (2022), in order to gain more extensive insights into the nature of cross-modal and embodied meaning-making.

Marianthi Fotopoulou, PhD cand. at Aristotle University of Thessaloniki

From the music score to music video: A choreographed performance of *Mors stupebit* from Giuseppe Verdi's *Messa da Requiem* (1874) by Christian Spuck

Multiple 21st century live music performance video recordings of Verdi's *Messa da Requiem* unveil the "transformation" of the meaningful context of its genesis, namely the music score's significance and its performance practice. The staged performance of Verdi's *Requiem* by Christian Spuck (2016, Zurich's Opera House) brings out the conceptual blending of the sacred

and operatic-secular *topoi* and creates a hybrid experience where the ballet dancers and the stage action by the soloists and the choir, all meet the funeral *Mass*. The performance poses afterlife questions, and, according to Spuck, creates a "profound experience" through "poignant images" of the performers' bodies that become architectural elements, while the scenography becomes a part of the narrative (Posth, 2023).

This study meaningfully explores the *Mors stupebit* movement of Verdi's *Requiem* through the video fragment of the aforementioned live recorded performance. Special attention is given to semantic characteristics of the music score, such as the "fear" (Zopelli, 2013), "awe" and the "rising of creatures", their eschatological connotations and their connection to the late 19th century Italian cultural background. Moreover, the mediatized – audiovisual transmission of the aforementioned aspects and their relation to the current cultural era are under investigation. The methodology of approaching meaning in the live music performance video recording includes multidimensional aspects; the camera shot's syntax and its accordance to the musical grammar, and ways in which the audiovisual content meaningfully narrates or "adds" to the *Mors stupebit* as a piece of music and its performative concept. In addition, different types of musical gestures (i.e. necessary, or supplementary to the sound and meaning, Gritten and King, 2011), the facial expressions of the performers and the dance movements that carry semantic and emotional essence, are interpreted. Another issue is the sense of "liveness" of the music performance recording and the manner that is represented on camera shots. The role of the digital platform regarding the viewing experience of the music videos and its commercial purposes, are also considered. Conventions regarding the pre- and post-production of the analyzed music video, such as the conceptualization of the performance by the choreographer, conductor, and director, the atmosphere of the scenography, the costumes and lighting, the role of editing (Vernallis, 2004) and sound design, as well as the reviews of such rendition, are considered. Therefore, further subjects are going to be discussed, such as the relations among the music score, music performance and live music performance video recording, the mechanisms of constructing and communicating meaning through such a video, and the audiovisual projection of the concept and character of the recorded performance.

The convergence of cross-disciplinary fields (i.e. music performance studies, musicology, audiovisual culture and cinematography) indicates

a variety of methodological tools for approaching meaning in classical music videos. The musical meaning is conceived beyond the music score and the initial intentions of Verdi, as an audiovisual experience, through which new and different meanings of *Mors stupebit* are perceived in our current sociocultural and digital era.

Gabriele Giacosa, PhD cand. at University of Cologne

Moving mirrors: A phenomenological analysis of *Spiegel im Spiegel*

Research on the meaning of music has a long tradition, but it lacks a coherent framework for interdisciplinary discussions (see Cross and Tolbert, 2020). As a result, the notion of meaning in music is fragmented among contrasting perspectives. I propose a cognitive-semiotic approach to the analysis of the meaning evoked by music listening, adopting a framework that eludes disciplinary limitations and expands the notion of meaning to the phenomenological concept of intentionality.

In a first attempt towards a cognitive-semiotic description of music listening (Giacosa, 2023), I adapted and expanded Zlatev's (2018) *Semiotic Hierarchy*, highlighting how musical meaning-making is grounded in the experience of one's corporeality. Building on Merleau-Ponty's phenomenology (1964/1968), I highlighted how the pre-reflective "living body" is the locus of corporeal and affective self-organization, discretizing time and space through dynamic and affective corporeality (Stern, 1985; Sheets-Johnstone, 2012). I proposed an updated version of the Hierarchy, clarifying its structure as based on possibilities of meaning-making, and allowing for temporality to pervade experience throughout all layers.

Intersubjectively, empathy grounds the possibility of relating subjectivity to otherness, experiencing an-other's corporeality. When listening to music, through the perceived vitality forms, we experience a corporeality related to sounds: musical sounds are perceived *as moving*. They express a sense of movement that listeners share and "co-shape" (Kim, 2013). This emerges as an *aesthetic* experience, establishing the specificity of culture-general musical meaning-making. Through growing degrees of "artification" (Dissanayake, 2013), learning to experience music aesthetically makes us feel movement and vitality in sounds – and emotions in relation to musical sounds.

In this talk, I shall apply the designed approach to the analysis of a musical piece – Arvo Pärt's *Spiegel im Spiegel* (1978). In comparison with analyses of the same piece from different traditions, I shall expose the potential benefits of including phenomenological approaches in the analysis of musical meaning – and, at the same time, the benefits of re-conceiving the notion of meaning as (phenomenological) *intentionality*. Through an introspective description of the experience of listening to the piece, several layers of temporality and *flow* emerge, highlighting how a sense of dynamicity and vitality in the connection between musical sounds is essential to the experience of music. Moreover, although this is partially comparable with descriptions of the flow of speech and thought (Chafe, 1994), the aesthetic experience of music crucially establishes a stronger influence of rhythmicity – or a further sense of flow – resulting in the peculiar experience of *moving sound*.

Building on these layers, further meaning-making processes can emerge through knowledge of the cultural and compositional meanings imbued in the piece, emotional responses, and structural similarities/repetitions within the piece. These layers result in the effect of "mirrors in mirrors" intended by Pärt and in any further potential interpretation of the piece. Yet, they are founded on the experience of "moving sounds" established by the "deeper" layers in the hierarchy.

Prof. Ryszard D. Golianek, Adam Mickiewicz University, Poznań

Musical disguise in Mozart's comic operas

The principle of theatrical characters dressing up and impersonating someone else seems to be an immanent feature of both theatrical comedy and Italian *opera buffa*. The dramaturgy of classical operas representing this genre (composed by Galuppi, Cimarosa, Mozart or Rossini) has often been built through the intrigue of disguised characters who, at the climax, take off their disguise and reveal their true identities. The technique of disguise usually implicates strong confusion and consternation of the plot, but as a result, it leads to the final recognition and a happy ending. In fact, many of these works already had a hint of disguise already included in the title by the word *finto/finta* (false, pretended): *La finta semplice*, *Il finto Stanislao*, *La finta pazza*, etc.

In Mozart's operatic oeuvre, this type of dramaturgical construction seems to be particularly richly represented, and in the case of *Le nozze di Figaro* and *Così fan tutte*, the central plot is based on the idea of disguise and recognition. Therefore, it is worth considering whether this type of stage solution in the works of the Viennese composer is associated with any modifications of the musical language, i.e. whether these disguises in the theatrical set are accompanied by any compositional devices in the form of musical disguises. It can be assumed that Mozart introduced such solutions into his works as in his time, the very idea of musical disguises in comic opera had quite a long history. Already in the Venetian operas created a century and a half earlier, treated today as prototypical of the eighteenth-century *opera buffa*, such examples often appeared; one of the most famous is the change of the register of Jupiter's voice from low (baritone) to soprano (falsetto), accompanying his disguise as the goddess Diana in the opera *La Calisto* (1651) by Francesco Cavalli.

The aim of the paper will be an attempt to specify the means used to musically depict the situation of disguise in Mozart's comic operas. As it seems, they can be carriers of additional meanings of an operatic work, having both the character of universal codes and becoming apparent only in the narrative context of a given opera. In the course of the paper, an analysis of selected scenes and stage situations will be undertaken, in which this phenomenon occurs and affects the dramaturgy to varying degrees. In the plot of *La finta giardiniera*, the very title of which already includes the idea of dressing up, the eponymous gardener (Sandrina) is claimed to be the bloody aristocrat Marchesa Violante. In *Le nozze di Figaro*, the Countess and Susanna switch outfits to carry out a planned intrigue: the Count is to date his own wife, which will become a way to ridicule him. In *Così fan tutte*, the multiple disguises of Ferrando, Guglielmo and Despina generate surprising twists and turns, while the title character of *Don Giovanni*, dressed as his servant Leporello, misleads Masetto, who plans to punish a dissolute nobleman, with impunity.

As the results of the analysis show, Mozart often sought to visualize and make dramatic situations more credible in his choice of compositional means, which is why in his comic operas one can find relatively many manifestations of the phenomenon discussed here. This multiplicity and attractiveness of musical dress-ups will allow us to define the spectrum of their possibilities and become the basis for proposing their typology.

Dr Šárka Havlíčková Kysová, Assoc. Prof. at Masaryk University, Brno

Multilevel Grounding Theory as Analytical Approach to Operatic Production – Theatre Studies Perspective

The cognitive approach has already proved to be an effective analytical tool for operatic production analysis from the point of view of theatre studies (see e.g. Havlíčková Kysová 2021). In particular, the theories of Conceptual Metaphor Theory (Lakoff and Johnson 1980; Kövecses – e.g. 2010, 2020), Conceptual Blending (Fauconnier and Turner 2002), and Multimodal Metaphor (e.g. Forceville and Urios-Aparisi 2009) are valuable tools in approaching this theatrical genre.

This paper is focused on the Multilevel Grounding theory of musical meaning, developed by Mihailo Antović (e.g. 2022), as a possible analytical approach to operatic performance, being specifically developed to grasp musical modality. On the examples from operatic productions created recently in the National Theatre in Brno, Czech Republic, the author examines direction-scenographic conceptions from the point of view of cognitive approach. Special attention is given to two productions directed by Jiří Heřman (1975), i.e. B. Smetana's *Libuše* (2018) as an example of staging of a work depicting national mythology, and G. F. Händel's *Alcina* (2022) representing contemporary scenic conceptualization of Baroque opera. The main research question is whether and/or how the Multilevel Grounding theory approach to meaning in music generation helps to analyse operatic performance and co-interpret music interaction with other modalities of operatic production in the process of meaning-making.

Dr Hubert K. Ignatowicz, Roehampton University, London

The Role of Music in Church Communities: A Case of a Polish Church Community in London

The role of music cannot be studied or understood completely when taken out of a given context, be it a specific culture, society or community. This study looks at the context of Polish Church music in London a decade after Poland's inclusion into the European Community. Music appears to play

a significant role in the religious activities of the church as well as amongst Polish immigrants outside the church.

Through the employment of mixed methods, this research aspired to clarify the connections between functions, meanings, and identities. From the quantitative point of view, the study employed a survey. 79 Polish Church attendees answered a questionnaire about *the role of music in Church communities.* The findings suggest a close relation between music and religion for the Church attendees and that Polish Church music might *contribute to the continuity and stability of culture* and the sustenance of the ethnic identity.

The qualitative part employs the data collected from 31 interviewees. The findings reveal high musical engagement amongst participants at services; church choirs, or liturgical music workshops. Music fulfils various functions from the socio-psychological perspective such as *integration of the society* or *validating of social institutions and religious rituals*. Some new functions such as *prayer facilitation* and *the induction of ineffable experiences* are also suggested. Furthermore, the role of music in the Church is studied through the construction of musical meaning and identities. The emergence of different identities and the sense of belonging is evident within communities of musical practice, where language and music are shared and practiced.

This research shows a dynamic picture of the role of music in a migrant Church in London where functions, meanings and identities in music are closely knit, representing a continuum or a non-linear spectrum rather than separate entities. Although limited to this particular sample, it suggests some practical implications, such as the need for a more professional attitude towards music in churches.

Stacy Jarvis, PhD cand. at University of Birmingham

The migratory intonation as a semantic structure and its transformation within the context of a musical theme

In this study, we examine common intonational formulas with fixed meanings, revealing a tendency towards symbolisation. It is characteristic that the primary representational function typically remains intact but transitions into the domain of formal features and structural elements. The semantic aspect, however, enriches with new, secondary content where the

status of the symbol becomes paramount. We are not merely discussing musical language figures but also musical symbolism, closely intertwined with culture, encapsulating numerous semantic formulas.

This article seeks to extend the ideas of Bence Szabolcsi, Deryck Cooke, and Jaroslav Jiránek regarding the functions of migratory intonations. The Hungarian scholar argued for the existence of universal principles of "schemata-invariants" in musical thinking, while the English musicologist developed the concept of "basic turns of the musical vocabulary", with the latter writing about "incoming semantic elements". Intonation is a historically and culturally rooted category; each era forms its intonational thesaurus with its semantic range, relevant to the existing worldview and cultural paradigm.

Analysis and arguments are illustrated through the works of Frederic Chopin and Pyotr Tchaikovsky. Utilising the schema method, the author analyses the semantics and characteristic instances of applying chords of the altered subdominant, "migratory" intonations in shaping the semantic context of a musical theme, the peculiarities of climaxes, and the transformation of reprisals against the semantic figure of sorrow in the works of Chopin and Tchaikovsky.

The basis for isolating structures with similar meanings lies in the extensive reservoir of musical memory (auditory analogies, associations), and intonation-speech experience. The author concludes that the mechanism for forming migratory intonations is multi-layered, with its ultimate result being the formation of stereotypical sound connections. Throughout the evolution of the musical language, intonational turns or specific semantic figures gain relevance. Hence, speech and music are socially conditioned forms of human consciousness, founded on a shared intonational nature, the physical laws of sound, and the psycho-physiological processes of its perception. The most apparent similarity parameter between speech and music, from which the commonality of forms of existence and storage of sound information emerges, is communicativeness.

Musical and speech intonation indirectly encapsulates information about the subject (age, gender, mental state), the group to which the individual belongs, and the cultural paradigm of the era. All these information flows – national, gender-based, historical, individual-style-based, image-thematic – converge in musical or speech intonation, representing the intonation of culture and can revive in the creations of later times.

Caleb Labbe Phelan, PhD cand. at University of Toronto; Dr Irida Altman, ETH Zurich

Locating Musical Meaning in Performance: An Approach Through Translation Theory

In this paper, we examine how theory of translation can help us better understand musical meaning. Like recent studies on music and translation (Minors 2023; Desblache 2019), we see music and its performance as a set of translation processes between modalities. Such translation works across text, gesture, and sound by transforming recognisable elements characteristic to those modalities like notes in the score, bodily gestures, and produced sounds. We newly suggest that by scrutinising these transformations we can better ascertain what is preserved in the translation, the *translational identity*, and what remains untranslated, the "loss", together with what is newly introduced, the "gain", both of which are constitutive of the *translational difference*. We posit that musical meaning resides both in the fleeting translational identity instantiated in performance *and* in the process of performing itself, a process that consistently negotiates translational differences.

We demonstrate and ground our theory in a musical case study rich in gestural variety, difficulty, and unique pianistic, sonorous atmosphere: Franz Liszt's *Bénédiction de dieu dans la solitude* (1853). In examining the piece, we respond to Rolf Inge Godøy's suggestion that musical gestures could themselves be seen as a translation (2010, 109). For example, in a successful performance of the *Bénédiction*, we find that the difficult gestures required of the pianist – such as rolled chords spanning an interval of a tenth on successive downbeats, double arpeggios within one beat, and dense textures filling five octaves – are "lost in translation" from score to sound, giving way to textural simplicity and sonic clarity, which is thus paradoxically "gained in translation". Our approach also recognises that any translation is conditioned by multiple social and material influences; a full study of the piece considers the affordances of modalities, mechanical capacities of instruments, technical and physical demands of the piece, interpretative abilities of the performer, and culturally defined conventions of interpretation at a given time and place. We thus argue that the meaning of the piece lies both in the translational identity established by the preservation of contextually relevant interpretational relations between notes and sounds during

the performance, and in the performative process that gesturally mediates the translational differences.

The concept of translation has a long tradition of probing and enriching the sustained tension between identity and difference from Roman Jakobson, to George Steiner, to Jacques Derrida. Working within that tradition, our theory of translation locates musical meaning in an unfurling between the context of the performative event in which meaning is received as translational identity, and the processes in which meaning is produced by the balancing of elements in the translational difference. As such, our theory offers a way to approach the elusiveness of musical meaning, with an emphasis on the performance of absolute instrumental music.

Dr Malwina Marciniak, Academy of Music, Bydgoszcz

Krzysztof Penderecki's *Piano Concerto "Resurrection"* in a Narratological Perspective

Krzysztof Penderecki's *Piano Concerto "Resurrection"* (2002/2007) is a work which had reverberated rather distinctly across musicological circles. To quote musical critics: "not a masterpiece, in my opinion" (Polony), "easy on the ear and eclectic" (Szwarcman), "every now and then it verges on the banal" (Stańczyk). Andrzej Chłopecki was also swift to criticise the work rather bitingly in a number of articles. Nicholas Reyland, on the other hand, having noted the *Concerto's* darkness-to-light transformation-based structure, observed its potential for presenting a narrative interpretation embedded in the context of current political events. The aspect alluded to therein ties in with the circumstances of the work's creation; in the wake of the events of September 11th 2001, the author changed the structure of the Capriccio (then a work in progress) to a Concerto, adding an ambiguous and profoundly symbolic subtitle: "*Resurrection*".

Over thirty minutes long, the one-movement composition was construed with the use of traditional means of performance (albeit sound effects enhancing its variety include tolling bells played from a tape, and parts for three trumpets played *nella sala*). It also represents a relatively conventional approach to the concerto on the genre level as such. The structure of the piece makes use of a considerable number of sound ideas serving

as main thematic notions and side motifs alike. The complex, multithreaded and somewhat enigmatic (though interpreted by some as convoluted, incoherent or even chaotic) form of the work has garnered several interpretations, their authors pointing to traces of the sonata (Zieliński) or single-movement concerto (Polony), as well as rhapsodic (Tomaszewski) or capriccio (Nowak) influences. The intertextuality phenomenon is significant to the work as well, as passages in the Concerto imitate specific stylistic idioms from the past.

My paper presents an interpretation of the work in reference to narratology methods, and I have adopted Regina Chłopicka's (2011) interpretation as a point of departure. Byron Almén's transvaluation concept (2008) and Nicholas Reyland's theory of Negative Narrations (2013) will let us find elements of contemporary narrative strategies in the work, conducive to interpreting individual meanings contained in the semantically ambiguous term *"Resurrection"*.

Dr Ângelo Martingo, Assoc. Prof. at University of Minho

Communication as shared meaning: rationality, expression, and music structure

In *A Generative Theory of Tonal Music* (GTTM), Lerdahl and Jackendoff (1983) developed a cognitive representation of music surface in terms of hierarchic patterns of tensions and relaxation. GTTM has proven important in the understanding of music perception as well as of performed expressive deviations. Namely, as shown in performance studies of the '80s and '90s by researchers such as Bruno Repp, Caroline Palmer, Eric Clarke or Luke Windsor, agogics and dynamics seem to parallel phrase structure and to reflect the structural importance of the phrase in which they occur, leading to models of expression such as the one developed by Neil Todd. Such studies and models have proved to consistently reflect overall expressive behaviour at the level of the phrase, but left unexplained microlevel expressive deviations, as shown by Luke Windsor and Eric Clarke.

Quantifying what was previously abstract hierarchic relations in GTTM, in *Tonal Pitch Space* (TPS) Lerdahl (2001) developed algorithms for measuring tension (harmonic distance from a given tonic) and attraction (melodic

dissonance), which were used in studies by the author in order to enlighten microlevel expressive deviations which other theories failed to explain. Namely, expressive deviations in 23 recorded interpretations of the initial 8 measures of the 2nd movement of Beethoven's Waldstein Sonata Op. 53 were correlated to Lerdahl's values for tension and attraction of the harmonic reduction of the fragment provided in Nicola Smith and Lola Cuddy's (2003) article *Perceptions of musical dimensions in Beethoven's Waldstein Sonata: An application of Tonal Pitch Space theory*. Two groups of university students, one of which was musically instructed, and the other musically naïf, were then asked to rate two recordings on a seven-point scale in which agogic expressive deviations were found to correlate to structural elements, as represented by Lerdahl's values; 2 in which in which dynamics were found to correlate to structural elements; and 2 in which no correlation existed between structural elements and expressive deviations.

It was found that, for both instructed and naïf listeners, recordings in which there was a correlation were rated significantly higher than recordings in which that was not the case. Results suggest that Lerdahl's proposal is a plausible cognitive representation of tonal structure; that instructed and naïf listeners share that cognitive representation of tonality; that listeners prefer interpretations in which expressive deviations reflect Lerdahl's cognitive representation of music structure. Based on these results, it is suggested that a shared cognitive representation underlies the communication, and meaning, of tonal music.

Agata Meissner, PhD cand. at Mozarteum University Salzburg

Metaphors and (historical) performance practice: Can the metaphorical approach to music meaning be applied to practical music making and music teaching?

The problem of the meaning of music is a central question not only for researchers and musicologists but also for performers. In their interpretations of the pieces, they not only need to face this question but also find a plausible answer to it, which in turn will influence their interpretations of the performed works. Particularly in the field of baroque music – grounded

deeply in the culture of the time with its richness of metaphors – metaphor theory seems to offer interesting and helpful ideas.

A strong connection between the created music with the wider culture of the time seems to offer valuable insights. Moreover, the idea to focus on the musical context of the compositions and the conventions, which influenced the final text of works, was crucial for the movement that today is known as historical performance practice. However, it is important to note that the study of baroque texts and compositions was never meant to be an aim in itself. Quoting Harnoncourt, who speaks about the performance of Bach's vocal works, the final aim is to develop a meaningful whole of the vocal and instrumental lines of the compositions. The pioneer of the historical performance practice states: "The ability to maintain this multi-faceted quality presupposes careful analyses on the part of the interpreter. Each instrumental part must receive its own rhetorical shaping, which often diverges from the sung text. Only in interaction does the meaning of the text (...) reveal itself". In this context, the examples of analyses provided e.g., by Spitzer can be seen as an inspiration for work on particular compositions and contributes to the performance practice approach.

In my artistic work, I have noticed that many ideas and ways of explaining the music and compositions offered by musicological literature appear in this or another form in a practical context. The aim of my presentation is to examine this approach in the process of interpretation of performed works and in the music pedagogical context. Working at the University Mozarteum in Salzburg as an accompanist of the classes of baroque instruments and singing, I often witnessed reaching for metaphoric thinking in the pedagogical process. In order to show how the artists approach these questions, I am planning to conduct a series of interviews with some of the leading personalities of the baroque music stage. In the interviews I am going to thematize the practice of searching for the meaning of a particular passage in the physical movement it incorporates or the gestures it displays as well as the use of other, more analytical tools e.g., in the case of the harmonic development in the dichotomy of tension and distention between the dissonances and consonances and their physical connotations. I am also going to investigate the expressive quality of the pieces, which can be described and discovered in this way. As a summary I am going to connect the presented ideas with the theoretical framework suggested by the musicologists working with metaphor theory.

Dr Cristina Pascu, researcher at National Academy of Music, Cluj Napoca

Metaphorical Imagery in Piano Lessons: A Cognitive Perspective on Alfred Cortot's Pedagogical Legacy

Alfred Cortot's musical pedagogy unfolded as a rich tapestry of metaphorical brilliance, seamlessly integrating sensory analogies from captivating visual imagery to appeals to multiple senses. Metaphors with a synesthetic quality created vibrant "tableaux vivants" that bridged thought and gesture. His artistry extended beyond convention into the realms of the spiritual, the philosophical, and the psychological. Moreover, a nuanced, associative process enriched the narrative, weaving literary and pictorial allusions into Cortot's unique approach. In his teaching, Cortot used metaphor in a dual sense, both technically and expressively, creating a subtle interplay between analytical comprehension and semantic expression. His metaphors not only linked the technical and expressive facets, but also played a crucial role in the cognitive and emotional dimensions of musical education: metaphors had an emotional impact and were intended to induce certain states of mood in his students. Furthermore, Cortot's metaphorical language influenced the aspects of categorization, memorization, and imagination, thus revealing an essential cognitive tool at the service of his pedagogical action.

Insights into his writings, together with glimpses of archival material from the La Grange-Fleuret library in Paris and first-hand accounts from his inter-war Romanian students, can unravel the complexities of Cortot's unique legacy to music education. Our analysis will include his masterclasses at the prestigious École Normale de Musique, as well as The Study Editions. By navigating the different perspectives surrounding Cortot's metaphorical language, the paper aims to shed light on the overlaps between cognitive psychology, musical hermeneutics, and piano teaching methods in the context of music education. Significantly, Cortot's influence continues to resonate. Since its inception, the École Normale de Musique has been a focal point for musical education, faithfully perpetuating the visionary principles established by its founder. In the present era, the School maintains its unwavering commitment to the embodiment and dissemination of Cortot's pioneering pedagogical approach, consolidating its position as a distinguished global center for musical education.

Prof. Birger Petersen, Johannes Gutenberg University Mainz

"Figure" and "Meaning" in the Vocal Music of Dieterich Buxtehude

In the 20th century, interest in the music of the 17th century increased – and with this so did the variety of approaches to compositions whose form is determined by the text on which they are based: The need to adopt interdisciplinary and scholarly perspectives is met from the outset with intertextual approaches to analysis. Powerful approaches emerged, particularly in the early period of reception history, whose cognitive role – as »reflection with music« – has been controversial since their emergence.

The majority of Dieterich Buxtehude's sacred vocal compositions were composed for worship purposes; older studies rarely made direct reference to this repertoire. The number of Buxtehude's surviving vocal works is astonishing – even when measured against their distribution. In this view, from the perspective of cultural, liturgical and genre history, it seems justifiable to ask the question of how opposing individual genres present themselves in Buxtehude's works and ultimately merge in a way that is relevant to the history of their effects. Martin Geck understood Buxtehude's aria compositions as evidence of music from a pietistic spirit, and accordingly saw this as the center of Buxtehude's oeuvre – a thesis based on subtle analyses of the function of song in pietistic thought, which, however, ignored analogous phenomena outside the pietistic cultural sphere and neglected the relationship of the aria to other figural genres in Buxtehude's oeuvre (M. Geck 1965). Geck's account was subsequently supplemented and corrected several times (O. Gero 2016).

In view of the liturgical and cultural-historical location of the compositions, an intertextual and literary-scientific link must necessarily be flanked by a detailed examination of the context of piety in which the works were created. This is generally lacking, as is the application of a modern methodology that negotiates Buxtehude's compositional approaches in an examination of topoi and schemata that does not make a sharp distinction between contrapuntal and "vertical" writing: An approach via aspects of model-based composing is also appropriate to the repertoire due to its historical legitimacy.

Two sacred works by Dieterich Buxtehude are the foundation for a review if the assumption of a cognitive musical grammar (L. Zbikowski 2017) is transferable to a repertoire whose orientation is apparently the

representation of text; they will be explored in more detail: By what means is Buxtehude able to reproduce the overall effect of texts and to what extent does his music experience an independent design, appearing autonomous and only conditionally dependent on the underlying textual form? The outdated approach of a theory of figures (A. Schering 1908; Klassen 2001) is to be compared with that of the formation of musical metaphors (M. Spitzer 2004) in relation to the repertoire of the late 17th century on the North German Baltic coast.

Dr Ivana Petković Lozo, Assist. Prof. at University of Arts, Belgrade

A Journey from the Periphery to the Center of the Meaning of/in Music: Claude Debussy's *Nocturnes*

The most open and elusive hermeneutic category of a musical work is meaning. An interpretation of a musical work is a search for its meaning, that is, for its truth. However, the truth of a musical work is just the truth of the subject who searches because the meaning of a work's core always radiates toward the subject who strives to discover and explain it. Since there is no finality but only validity of understanding, one could say that the road to a work's *center of meaning* is always asymptotic. The road toward *the center of the meaning* of a musical work is a road from non-conceptual to conceptual understanding characterized by *circular motion* (kreisende Bewegung), as Hans Heinrich Eggebrecht emphasized. It follows a spiral trajectory, coming ever closer to the "axis". The axis of the music is its semantic core, while the analyst's subjectivity is the vehicle that imparts motion to it. This is where understanding truly takes shape, resulting in a completely personal totality. In other words, the essence of *understanding* resides in the process whereby something that is posited before our *self* gains access to our *self*, through a mutual and simultaneous "action". When it comes to music, this concerns, on the one hand, its effect on our *self*, its aspiration and ability to reach it, and, on the other hand, the simultaneous openness and readiness of that *self* to "permit" such an effect to take place, to accept it and to establish with its cause – a piece of music – the highest possible degree of *correspondences*, in terms of a "relationship of mutual appropriation".

On this occasion, my *self* will focus on a piece by Claude Debussy, *Nocturnes, triptique symphonique* (1892–1899), while the process of mutual appropriation itself, that is, of searching for mutual *correspondences* will be shaped by moving from the *periphery,* i.e., from the *vestibule* of the musical work/*the text*, by taking into consideration some of its *paratextual* elements – for example, the title of the orchestral triptych, including the title of each of the three movements separately. Then it will be followed by diving into levels and ways this *paratextual* element "merge" into general text, and by approaching the musical work's center *of meaning* through analysis of its structure and form (here will be discussed the hypothesis that meaning in music resides in musical form "in the organization of the musical work", since musical form and musical work are essentially the same thing) that reveals the presence and logic of *circular*, non-linear *motion*.

Dr hab. Piotr Podlipniak, Assoc. Prof. at Adam Mickiewicz University, Poznań

Musical meaning as a remnant of cross-domain interactions in the coevolution of music and language

Music and language are both human-specific forms of communication. Although they share many features they also differ in terms of their functions. While language seems particularly good at exchanging concepts, music is rather poor at providing propositional meanings. Instead, musical syntax seems to be mapped onto preconceived emotional states. However, there are several examples of the use of musical phonology to express propositions. Moreover, the processing of musical meaning partially engages brain areas active during language processing. Therefore, the crucial question is to identify the reason for and origin of this fascinating overlap.

The main aim of this proposal is to present an evolutionary scenario that can explain the origins of the aforementioned similarity between language and music. Contrary to the most popular view that music and speech evolved from a common form of vocal communication, the proposed scenario introduces the possibility that our hominin ancestors used many different forms of exchanging different types of meaning before the emergence of musicality and language. This specific communicative niche was composed of such forms of communication as expressive dynamics, deictic

gestures, pantomime, sound iconicity, and different kinds of symbolism. In this scenario, as a result of cultural inventiveness, the cross-domain interactions between these different types of communication led to the emergence of musical meaning. Through Baldwinian evolution, some of the emerged overlaps have been canalized by means of natural or sexual selection. This view will be supported by examples of modern phenomena such as whistle language and tonal language, which combine mechanisms usually specialized for information processing in only one domain. The idea of "neural repurposing" will be used as the main proximal mechanism that can explain the cross-domain interactions in the proposed communicative niche.

Prof. Tijana Popović Mladjenović, University of Arts, Belgrade

The hermeneutic fragment on the meaning of a musical work

This paper seeks answers to the following questions: What world, what network of meanings, or what dimensions of musical time are revealed in front of the musical work? What new possibilities of designation open up in the already acquired meanings of the musical work? Or, in other words, what possible points or paths on which, in the already established network of its meanings, the new agent – which would correspond to the intention of the subject of interpretation and its wish to express this new experience – would be sought and found? Does the desire to express a new experience in front of the work contribute to the situation that some hidden sense obtains a new meaning at this moment of discourse? Or, whether the possibility of dynamism of the meaning itself, its unsteadiness and changeability or, in other words, the possibility of using a certain meaning of the principle-inducer of sense once again, makes it abandon its original area and thus obtains the hitherto non-experienced and unachieved effects of sense?

Within the scope of these questions the concepts of *Music as Cognition* (M. L. Serafine, 1988), *Music Form or Meaning in Music* (B. Popović, 1998) and *Musical Meaning* (L. Kramer, 2002) cross each other – the concept of strong or extreme cognitivism, on one side, the concept based on the attitude that energy potential in the music flow is conditioned by its structural situation, understood in the sense of the chief reagent of the realization of musical

thinking and affective states, on the other side, and the concept of new critical musicology, on the third side.

Namely, the search for the meaning of a musical work takes place amid the dilemmas of the autonomous and contingent, purely musical and musically semantic, purely existential and contingently realized, whereby it is emphasized that every act of composing, performing, listening to, understanding, and interpreting music, determines itself, embodying the personal, individual realization of the interaction of autonomy and contingency. Understanding of the multi-layered contexture of musical, symbolic, and extra-musical determinants, their multiplied and netted meanings of that which is before, during and after music in the life world, is permeated with an understanding of the musical shaping of itself, that is, music-cognitive processes that shaping or producing an autonomous-contingent flow of musical work.

Understanding the meaning of the musical work as a symbolic surplus of the structural arrangement of the work (M. Veselinović Hofman, 2007), it seems that any interpretation of the musical work, as the potential gain in *meaning*, can also be a gain in *sense,* and a gain in *reference*. Thus, the notion of the interplay of imagination and understanding, the possibility of "presenting" an idea by using the power of imagination, which requires from the semantic thought to *think more,* found itself *in front of* the musical work which evidently represents an endless source for *live metaphor* (P. Ricoeur, 1975), for the élan of imagination which, in search for the meaning, introduces and presents one "think more" of interpretation.

The search for meaning of a musical work will be represented on interpreting the diptych *Through the Boxes of Sound 1* (for B^b Clarinet, Violin and Piano, 2015) and *Through the Boxes of Sound 2* (for Piano and Electronics, 2016) by the Serbian composer Srdjan Hofman.

Bruce Ramell, freelance researcher, Haddenham

Music, number and meaning: An attempt at a new approach to musical grammar

The theme formulation for this Conference says, "One of the most fundamental questions emerging from our relationship with music is: can music mean?"

This immediately invokes the language/not a language, absolutism/referentialism dilemmas. Instead, could we not ask the question, "What is the language of music?" and from this, attempt a formulation of a linguistic perspective, from which we could then ask "Can music mean?" and perhaps find some fresh answers. Being aware of the existence of a multi-threaded and rich discussion between supporters and opponents of the linguistic paradigm, as well as the existence of models such as the generative theory of tonal music (Lerdahl and Jackendoff, 1983) or the dictionary of the language of musical emotions (Cooke, 1962), one can propose a search for the relationship between music and its meaning in numerical relationships.

The line of enquiry is partly stimulated by making analogies of sentences which include the word "music" with synonyms of other art forms. For example, if we ask, "What is the language of sculpture?" or "What is the language of poetry?" how would we respond? This strategy reveals the dubious nature of many formulations and quickly challenges unjustified standpoints suggesting that music is different from other art forms, without identifying fundamental elemental aspects of music which could then be compared directly with other art forms.

Overall, the investigation will introduce the fundamental, but generally unacknowledged, aspect of qualities in musical relationships arising from simple numerical ratios and this approach ends up suggesting that the Just Octave underlies a huge amount of our Western musical language. For instance, a major 3rd has qualities arising from the ratio 4:5. Our minds accept approximations of this in equal temperament performances but the fact that qualities arise from underlying basic numerical relationships is unaddressed. This recognition of qualities arising from simple numbers demonstrates elements in our musical language with inherent affects. These affects may lead to the realm of meaning, but we need to examine the underlying constituents and how they can be explored to convey some sort of emotional message. This whole picture is intended as an encouragement to

understand, connect with and revitalise our musical pursuits towards what Scruton (2017) refers to as our tradition, where our musical tradition has come from, so that our approach can be refreshed.

Dr Kamilė Rupeikaitė, senior researcher at Lithuanian Culture Research Institute; Assoc. Prof. At Lithuanian Academy of Music and Theatre, Vilvius

Performance as the meaning of the work: Anatolijus Šenderovas' (1945–2019) philosophy of music

The music of notable Lithuanian composer Anatolijus Šenderovas (1945–2019) stands out for its originality, balance between logical, constructive language and open emotionality, combination of different means of modern musical language with archaic Lithuanian and Jewish musical traditions. The composer always clearly knew, why and for whom he was creating one or another work; he fostered strong connections with performers of his music and considered the specifics of each instrument, so that musicians who feel comfortable on stage can convey the content of music without thinking about impending technical obstacles.

Šenderovas considered the aspect of the meaning of music to be the most essential. The meaning of music as dialogue was important for him both externally and internally: the external is the dialogue between the emotional and semantic content of the music and the performer, the music content and the listener, and the internal dialogue is the interaction of the voices of texture, timbres and motifs which form the structural basis of the work. Šenderovas' scores testify to his creativity and reveal how significant the contribution of performers is in the process of creating a musical piece: they are rich in elements of aleatorics and sonorism.

Why a rehearsal is more important than a concert, the meaning of a performer's discussion with musical score, and other aspects of the relationship between the composer and the performer, the creator and the listener, and the performer and the listener will be discussed in this paper which is devoted to the performance aspect of musical work as its meaning. The paper is based on the analysis of Šenderovas' scores, recorded personal conversations with the composer and performers who worked closely with him.

Alison Stevens, PhD cand. at University of Edinburgh

Meaning in Participatory Music: A Bellringing Protest

In his book *Music as Social Life: The Politics of Participation* Thomas Turino draws a distinction between presentational music, which has a clear boundary between performers and audience, and participatory music, which does not. Presentational and participatory musics also differ in their values and priorities – participatory music puts inclusion above other considerations, while presentational music values performance quality. Academic musicology has focused almost exclusively on the musical outputs of presentational traditions, while participatory musics are the domain of ethnomusicology. But especially before sound recordings, music was much more participatory worldwide, and the boundary between presentational and participatory musics was much more fluid. Studying works of presentational music is in a way analogous to studying formal written texts or formal speeches – valuable, but a very incomplete view of how music works in general.

This talk will look at the English participatory music of change ringing, analyzing a very unusual performance and the ways it attempted to convey a particular meaning. Change ringing developed as a form of recreational bellringing explicitly separate from the kinds of bellringing used to convey specific messages, such as clock chimes or calls to church service. While most change-ringing bells are in churches, bellringers have not always had good relationships with the rest of their church communities. Currently, most active bell towers will perform briefly before or after Sunday church services, but this is not the primary purpose of ringing. Many ringers will take any occasion they can as an excuse to ring. Change ringing has historical associations with the English monarchy, but the "Ring for the King" campaign launched before King Charles III's coronation was partly just taking advantage of an opportunity for publicity.

Amongst the coronation performances listed on the bellringing website Bellboard was one "[r]ung to indicate the negative sentiments of the band surrounding the royal family". The band's negative sentiments were not expressed merely through this explicit statement online, but through diverging from typical ringing practices in numerous ways. A passerby hearing the ringing as it was performed would need to have a considerable amount of background knowledge, about ringing itself and about the

context of the coronation, in order to understand this performance as expressive of specific negative sentiments.

In her 2013 doctoral dissertation, Katherine Hunt compares change ringing to serialism because both require trained listeners to understand them. But all musics require trained listeners. Change ringing's ability to convey meaning relies, like any other music or language, on a community familiar with its norms and ideals and how to interpret deviations from those norms. Studying participatory musics can provide a useful reminder of this.

Dr Kalliopi Stigka, High School of Neo Faliro-Piraeus;
Ioannis Kourtis, composer, Montpellier

From *Dreams of Memory* (2011) to *Imbabazi – The Pardon* (2013): An intimate dialogue between words, images, sounds and History

The intimate dialogue between words, images and sounds gives its unique force to the cinematic art. It is this force that many directors have drawn upon for several decades in order to evoke and highlight significant events – sometimes non-well-known or intentionally "deleted" – of world history, in this way transforming the cinema into a "subject of study" and a "source of information" for historians. At the same time, a political and an educational role is automatically attributed to it.

In the frame of this communication, through the study, on the one hand, of the documentary *Dreams of Memory* (2011) by the Cypriot director Costas Chrysanthou, who narrates the life path of a Greek-Cypriot young man from the moment he abandons his native land till the moment he arrives in Spain in order to participate in the Spanish Civil War against the dictator Franco, and on the other hand, of the film *Imbabazi – The Pardon* (2013) by the Rwandan director Joël Karekezi, who relates the Rwandan genocide through the life path of two friends who were fighting in opposite camps during the war, we will try to reveal the *intimate dialogue between words, images, sounds and History…*

More particularly, we will focus on the music of the two works, composed by the Greek composer Ioannis Kourtis, in order to explain its semantic role. Additionally, through a live interview with the composer, we will

present his compositional process as well as the effect of the collaboration of the directors and the composer for the creation of these two works. Their eventual educational and political role will finally be brought to light.

Márton Gábor Szives, Hungarian Academy of Arts, Budapest

Visual art-concerts – artistic research

"I think this is my best piece!" With these words, Peter Klatzow called out for percussionists worldwide on 21st December 2020. The South African composer's works are renowned for their rich visual inspirations. For instance, "A Sense of Place" draws from Cecil Skotnes' imagery, while "Inyanga" evokes the rituals of Tsonga herbalists. His latest creation is no exception: the unique marimba-strings quintet "World of Joan Miró" fills the paintings of Joan Miró with time and movement.

In line with this fusion of auditory and visual elements, Márton Szives and his team (Katalin Matild Nagy, animator and painter; Géza Sipos, editor; Márton Szives, percussionist and project manager) created the Klatzow Project in 2021: an artistic visual concert. Their goal was to curate a classical concert experience, integrating live music and video projections to present both paintings and music in equal roles. Building upon this concept later, Szives developed a new concert series in 2022 centered around the works of Mihály von Munkácsy with 3D techniques and hand-crafted animation.

However, these concerts aimed to combine artistic work and scientific research around visual concerts: What are the phenomenal and perceptional links between music and animation in these circumstances? What could be the ideal way to present two unique artworks of separate media side-by-side at a live event without digital help? How can the audience manage their attention and how can we manipulate it better?

This presentation demonstrates the work behind the projects and the outcome of the live audio-visual events. It shows the artistic research on our visual concerts and suggests some future possibilities of development: How sound and animation can assist each other and how the audience can participate.

Dr M. Belén Vargas, lecturer at University of Granada

Musical metaphor as a vehicle of political satire in the Spanish press (1833–74)

This paper aims to address the presence of musical topics in metaphors in the Spanish satirical press of the middle decades of the 19th century as a vehicle of political criticism.

Between 1833 and 1874, very turbulent events occurred in the Spanish political history of the 19th century, coinciding with the reign of Isabel II (until 1868) and the Sexenio Democrático (six democratic years). This period was marked by frequent military uprisings, parties of different ideologies in government, civil wars (Carlist Wars), legislative changes and intermittent economic and demographic crises throughout the country. Such events were recorded in the press, the main media at the time. Within periodicals and newspapers, satirical magazines constituted a very interesting channel of information and opinion due to the sharp and ingenious use of language and image for purposes of criticism while avoiding political censorship.

In this research, almost a hundred musical metaphors whose purpose is political criticism have been studied, coming from twenty satirical magazines of various ideological tendencies (conservative, progressive, monarchist, republican). Some of the press headers are *Revista Española* (1832–36), *La Risa* (1843–44), *El Fandango* (1844–46), *El Padre Cobos* (1854–56), *Gil Blas* (1864–72), *La Gorda* (1868–70), *La Flaca* (1869–76) and *La Carcajada* (1872), published in Madrid and Barcelona.

Most of the musical metaphors analyzed focus on the identification of politics as a spectacle, establishing analogies between the sessions of congress and the performances of an opera, operetta, zarzuela or ballet. In this way, the ministers, the queen, the heir and other pretenders to the throne, together with the allegories of Spain, the Republic and the Monarchy, star in different scenes from productions by Giuseppe Verdi, Vincenzo Bellini, Giacomo Meyerbeer, Charles Gounod, Jacques Offenbach, Francisco Barbieri and Joaquín Gaztambide. At the same time, the arguments of such works are adapted in a way which parodies the political events of the country. In other cases, the metaphor is based on contrasting certain musical practices of Spanish origin (dances, instruments and ensembles) with others of foreign origin with the aim of defending national customs against the invasion of foreign fashions promoted by the queen and upper classes. Finally, many

musical metaphorical expressions have been found applied to the political field in a satirical way.

Ultimately, this paper will attempt to demonstrate the broad familiarity of 19th century Spanish society with contemporary musical theater productions, as well as with the world of music in general, to the point that readers understood the political message of the satires and musical caricatures published in the press. Likewise, we will seek to verify the high potential and effectiveness of the musical metaphor as an instrument of criticism in the context of political censorship, such as Elizabethan Spain and the Sexenio Democrático.

Marko Vesić, PhD cand. at University of Arts, Belgrade

"Mental theater" as a new paradigm of intra-musical epistemology: Fundamental problems of the "scientific" approach in music theory through the perspective of neuroscience and philosophy

Music theory, in one of its parts, guarantees the *truth* of its assertions with insights into the musical score – considering it, at the same time, as *empirical data* and as a *written* or *recorded analogue* of sound, i.e. music. We will contrast this view with the concept of *mental theater*, which encompasses the neurobiological aspect of musical experience in a specific cultural context. Such an approach shifts the idea of *knowledge of* or *about* music from the score as an "objective correlate of experience" to individual experience seen through the theoretical lenses of neuroscience, evolution and related disciplines.

The first part of this research deals with the *nature* and *function* of the musical score through a historical perspective; it is a comparative analysis of two dominant views: does the musical score constitute *instructions for the performer* or *empirical data*, as frequently seen by music theory? In the second part, we will make a critical departure from such an epistemological position, with a brief review of approaches to music that range from metaphysics, through [psycho]acoustics to neuroscience, in order to show that the *unit of analysis* of musical phenomena is the individual *mental theater*, not the *music-in-itself* or the *musical score*. The third part will focus on criticism of the music score as *empirical data* from the perspective of neuroscience, showing (a) the inconsistency of the way which we mean to perceive

music and perception itself, (b) the dependence of listening to music and perception [of score], whereby the score analysis cannot reconstruct the way we experience music, (c) the difference of the analytical mind from the listener/performer mind at the time of analyzing the score, (d) the inconsistency of analytical conclusions in the light of innate and acquired neuroactivities and (e) the distinction between *musical events* in the written score and in experience, taking into account the evolutionary perspective of music.

The main goal of the research is to move the perspective of music theory from the analysis of musical score to the analysis of neurobiological aspects of music, i.e. individual *mental theater*, establishing the idea of a musical score primarily as a set of *instructions for the performer*, rather than a relevant *empirical content*. In conclusion, we will discuss the problems of epistemological monism of music theory, the non-monolithic nature of music and culture as a super-structural, evolutionary and social phenomenon within which music occupies an important place.

Zuzana Vojnovič, PhD cand. at Charles University, Prague

Pianist's Intuition While Studying Compositions

This paper presents information about my qualitative research, which deals with the topic of a pianist's intuition while studying compositions. The paper includes basic information on psychological findings about intuition, which I find important for my research. My hypotheses are presented here too. The paper also proposes the first results of my research held in April-June 2024 with the pianist Dalimil Ševčík.

My research is the continuation of my recent projects, which are summarised in my bachelor's thesis, "The Pianist's Feeling for Harmony in Compositions from Baroque to Impressionism", and master's thesis, "The Pianist's Feeling for Harmony in Compositions of the Romantic Era". My research about harmony was carried out with professional pianists and pedagogues. Research interviews were conducted about specific compositions. I found that pianists have strong differences in their attitudes to compositions – both in their conscious and unconscious attitudes. Every pianist has conscious methods governing how they work with a given composition.

However, processes which are unconscious and which cannot be consciously controlled by the pianist are very important. We can understand some of these processes as some deeply learnt skills and patterns, and we can also look at the pianist's emotional understanding of the composition. Here it is appropriate to consider intuition.

My new research is devoted to the topic of intuition. This topic has not been described in connection with the interpretation of piano music in scientific literature. In recent decades, many new findings about intuition have been discussed by psychology researchers. The aim of my research is to build on these findings and carry out research investigating intuition in the context of studying piano compositions. I find theoretical points of view in the work of Daniel Kahneman, Gary Klein, and Adrian de Groot.

My research started in September 2022 and is going to be finished in the summer of 2026 and the methodology involves qualitative research, observation and interviews. My research involves meeting regularly with four pianists to observe their study of a composition. I am observing which processes are of an intuitive nature and which musical and movement aspects are rather conscious and deliberate. The connection between intuitive processes and conscious, deliberate work is being looked at. The first part of the research was conducted with Dalimil Ševčík. The pianists Jan Schulmeister and Libor Nováček will participate over the next months. A fourth pianist will be selected later during my research.

I deliberately chose experienced pianists from different backgrounds and ages. Jan Schulmeister is a very talented conservatory student and was a finalist in the 2023 Cliburn Junior Competition. Libor Nováček is a concert pianist and a teacher at the Prague Conservatory. Dalimil Ševčík is a university student, graduating from the Janáček Academy of Music and Performing Arts (Piano Department) in 2024 and studying for a doctorate at the Faculty of Philosophy of Masaryk University (Aesthetics and Cultural Studies).

My research should contribute to a better understanding of intuition in connection with piano interpretation. My first results are described in a paper in the context of findings in the field of psychology.

Dr Petros Vouvaris, Assist. Prof. at University of Macedonia, Thessaloniki

Revisiting Schubert's musical orgasms

With his conference presentation at the 1988 American Musicological Society meeting, entitled "Franz Schubert and the Peacocks of Benvenuto Cellini", Maynard Solomon evidently opened a hermeneutic window that tempted many a scholar to peep through. In fact, a substantial number of scholarly publications have since appeared, investigating potential interpretative links between music and sexuality. These publications turn to musical works by composers whose biographies – like Schubert's – are taken to warrant such an approach; they then proceed to offer readings of particular structural features of these works as representations of sexual acts. It is within such a context that climactic passages are often interpreted as metaphors of sexual orgasms, the most notable case being Susan McClary's idiosyncratic take on the experience of any cadential passage in tonal music as an escalating process that culminates in "metaphorical ejaculation" (*Feminine Endings: Music, Gender, and Sexuality*, 1991). It should be noted, however, that such interpretative claims are often presented in a cursory fashion and with some ambivalence as to whether they pertain to a poietic or an esthesic perspective.

The purpose of the proposed presentation is to inspect the cognitive basis of such claims by examining the conditions that afford the perception of an analogic relation between a musical climax and a sexual orgasm. To do so, it focuses on the paradigmatic case of Schubert's *Gretchen am Spinnrade*, D. 118 (1814), based on a poem with rather overt sexual connotations from Johann Wolfgang von Goethe's *Faust*. Building on the precedence set by Esteban Buch in his 2019 article "Climax as Orgasm: On Debussy's *L'isle Joyeuse*", this presentation proposes an analysis of the lied's most characteristic climactic passage. The analysis is methodologically grounded on Michael Spitzer's notion of "affective trajectories" ("Sad Flowers: Analyzing Affective Trajectory in Schubert's *Trockne Blumen*" 2013) and Lawrence Zbikowski's theory of "sonic analogs" (*Foundations of Musical Grammar*, 2017), and aims at demonstrating the cross-domain mapping between the two areas of experience – musical and sexual – that underscores the interpretation of the lied's musical climax as analogous to a sexual orgasm. It then turns to a similarly structured climactic passage from another lied by Schubert, *Du bist die Ruh*, D. 776 (1823), based on a less explicitly erotic and more semantically

ambiguous poem by Friedrich Rückert. Taking this semantic ambiguity as a starting point, the analysis of the said passage explores the potential of a musical climax to be mapped onto other domains of human experience as well – in this particular case, that of devotional ecstasy – challenging the unicity of its interpretation as an orgasm. In so doing, this presentation addresses the capacity of music to afford different interpretations and to unearth the ambiguities that lurk underneath the affinities of seemingly disparate human experiences and have so often become the object of art in Western culture.

Dr Riccardo D. Wanke, University of Coimbra

Explaining the perceptual experience of sound-based music through image schema

In this contribution, I draw on the notion of image schema to clarify the perceptual experience of certain genres of experimental and contemporary music, commonly grouped under the label "sound-based music".

When examining works by artists like James Tenney, Annea Lookwood, Georg Friedrich Haas, Ryoji Ikeda, Mika Vainio, Eliane Radigue, or Jürg Frey, we encounter works that extend beyond the definite form of a musical object; they lack notes with stable pitches, linear evolutions, and traditional narratives (Solomos, 2019; Grisey, 1987). Today, a vast range of sonic practices – such as spectralism, electroacoustic music, glitch electronica, and certain branches within sound art – is rooted in sonic structures that prioritize immediate and phenomenological appreciation over conveying narrative or representational messages. Certain academics have labelled this diverse collection as belonging to the sphere of sonic arts or to sound-based music (Landy 2007). Despite originating from various musical backgrounds, these artistic manifestations share essential traits and possess distinct perceptual possibilities (Wanke 2021). Due to its specific characteristics, listening to sound-based music can elicit a different kind of response, as it confronts the listener with a broader range of sounds and developments than the more limited set of conventional musical sounds (Deliège, 1989; Imberty, 2005).

The sonic patterns typical of this music are mostly associated, during listening, with visual and tactile sensory qualities and can evoke mental representations as shapes in motion (Godøy, 1997). They are organized following Gestalt and kinaesthetic principles and replicate the forces and tensions of our experience of the world (e.g., figure-background, near-far, superimposition, compulsion, blockage) (Wanke, 2023; Clarke, 2005; Bregman, 1990). I draw upon the concept of image schema (Johnson, 1987) to elucidate the mechanisms behind the perceptual experience of sound-based music. Based on an intrinsic spatial structure and a kinaesthetic character, image schema can be used to connect our perception to the external world within a framework of embodied cognition and is an efficient description of our cognitive response to the sound patterns of sound-based music.

I will analyze the results of a two-step listening survey in which I studied how listeners account for (i) the morphodynamics of spectrotemporal features of several audio samples and (ii) their own cognitive associations. Considering that image schema can potentially work as structuring tools for incoming sound patterns and contribute to the formation of embodied mental images, it is argued that the sense of this music activates precisely the basic structures of sensorimotor experience by which we encounter a world that we can understand and act within, leading to a rich series of high-level associations and responses. The results of the survey suggest great consistency across all participants in the responses related to the matching between audio samples and abstract images reflecting spectrotemporal profiles, while a great variety is observed in the study of more complex cognitive associations.

Besides being focused on a very limited set of music practices, this contribution proposes that a morphodynamic model of cognition (Petitot, 2011) could be applied to the auditory experience of a broader set of music genres.

Prof. Miloš Zatkalik, University of Arts, Belgrade

Form and Meaning by Berislav Popovic: With Luhmann, Deleuze, and Husserl waiting for their turn

In his study, *Music Form or Meaning in Music* (1998) Serbian theorist and composer Berislav Popovic insists on the autonomy of the musical work. Its

meaning is derived from relations between elements within the composition; he asserts, for instance, that meaning in music is "the capacity of a formal unit to enter into a unit of a higher order". In the present paper, I will first attempt to follow that statement through to realms not envisaged by the author himself. Rather than reading ideas into the text that are not the author's own, my intention is to indicate the broader relevance of his thought, and beyond that, the capability of music itself to connect with crucial aspects of human life, and indeed the entire being.

Any given unit is an event bound to a specific portion of time and is amenable to description. At the same time, it refers to a possible higher-order unit, but that possibility may or may not be realized. There exists, therefore, referential surplus, the possibilities that cannot be realized (at once, or at all). Meaning is thus created through the distinction between the possible and the realized, insofar as this distinction is recursive, "reenters itself on the side of actuality". Such surplus makes the work of art "suggest that everything could have been done differently". This connects with the social systems of theorist Niklas Luhmann.

Furthermore, the idea of surplus suggests possible affinities with Deleuze's *Logique du Sense* where he talks about the excess in the series of signifieds, balanced by a lack within a closed totality of relations in the signified series (where the notions of signifiers and signifieds cannot be taken in the same sense as in language, fond as Popovic is of linguistics models in music theory).

Close to Deleuze is also Popovic's discussion of energy in music, from which we can infer that extensive ("Cartesian") musical structures arise from the field of intensities (forces, energies). The morphogenetic intensive differences do not specify or resemble the actualized composition, yet they are not outside, but entirely immanent to it, which invokes Deleuze's concept of the virtual.

Popovic does not lose sight of the listener, when he says that "The meaningfulness of music represents the *totality of all psychic factor*s *arising in our mind* owing to sonic relationships". At the same time, however, he insists on maintaining an objective attitude, purged of individual subjectivity and arbitrariness. This discrepancy can be negotiated by substituting Husserlian intentionality for psychology (even if he mentions Husserl only briefly, and not in this context).

Finally, since Popovic's study is replete with extramusical references, the question is how can music connect with everything else and yet remain fully autonomous. The brief answer is found in his statement that "The encounter with reality through music is effectuated by means of the contact with sound, which is organized in the *pure form* of that same reality".