Friday, 11.10.2024, Yellow building

Room number

213 **9:30–11:30**

Session 9, Chair – Violetta Kostka

- Rolf I. Godøy, Motormimetic cognition of sound-motion objects in music
- Michael Spitzer, An Appraisal Theory of Musical Emotion

11:30–11:45

Break

213 **11:45–13:45**

Session 10, Chair – Michael Spitzer

- Danae Stefanou, Meaning, listening, silencing
- Juan Chattah, Sound, Sign, and Cinema: How Film Music Shapes Cinematic Signification

13:45–15:15

Break

213 **15:15–16:45**

Session 11, Chair – Danae Stefanou

- Vicky Fisher, Cross-Modal Meaning-Making Within Embodied Transformation of Musical Features in Sign Language Interpretations of Songs [ONLINE]
- M. Belén Vargas, Musical metaphor as a vehicle of political satire in the Spanish press (1833–74) [ONLINE]
- Anna Chęćka, Anna Prus, Embodied Cognition and Creating Meaning in Musical Performance: Epistemic Criticism of Artificial Intelligence-based Musicianship [ONLINE]

314 **Session 12, Chair – Tijana Popović Mladjenović**

- Birger Petersen, "Figure" and "Meaning" in the Vocal Music of Dietrich Buxtehude
- Ângelo Martingo, Communication as shared meaning: rationality, expression, and music structure
- Olga Borzyszkowska, The piece of music as a world: On the specific experience of space in the light of the cognitive metaphor theory

220 **Session 13, Chair – Michael Spitzer**

- Francesco Finocchiaro, "Organic music" versus "mechanical music": A metaphorical antithesis in the musical debate between the two World Wars
- Agata Meissner, Metaphors and the performance practice: Can the metaphorical approach to music meaning be applied to practical music making and music teaching?
- Cristina Pascu, Metaphorical Imagery in Piano Lessons: A Cognitive Perspective on Alfred Cortot's Pedagogical Legacy

16:45–17:00

Break

213 **17:00–18:30**

Session 14, Chair – Juan Chattah

- Rachel Becker, Ecphratic Signification in Instrumental Music [ONLINE]
- Marko Vesić, "Mental theater" as a new paradigm of intra-musical epistemology: Fundamental problems of "scientific" approach in music theory [...] [ONLINE]
- Kamilė Rupeicaitė, Performance as the meaning of the work: Anatolijus Senderovas' (1945–2019) philosophy of music [ONLINE]

314 **Session 15, Chair – Anna Chęćka**

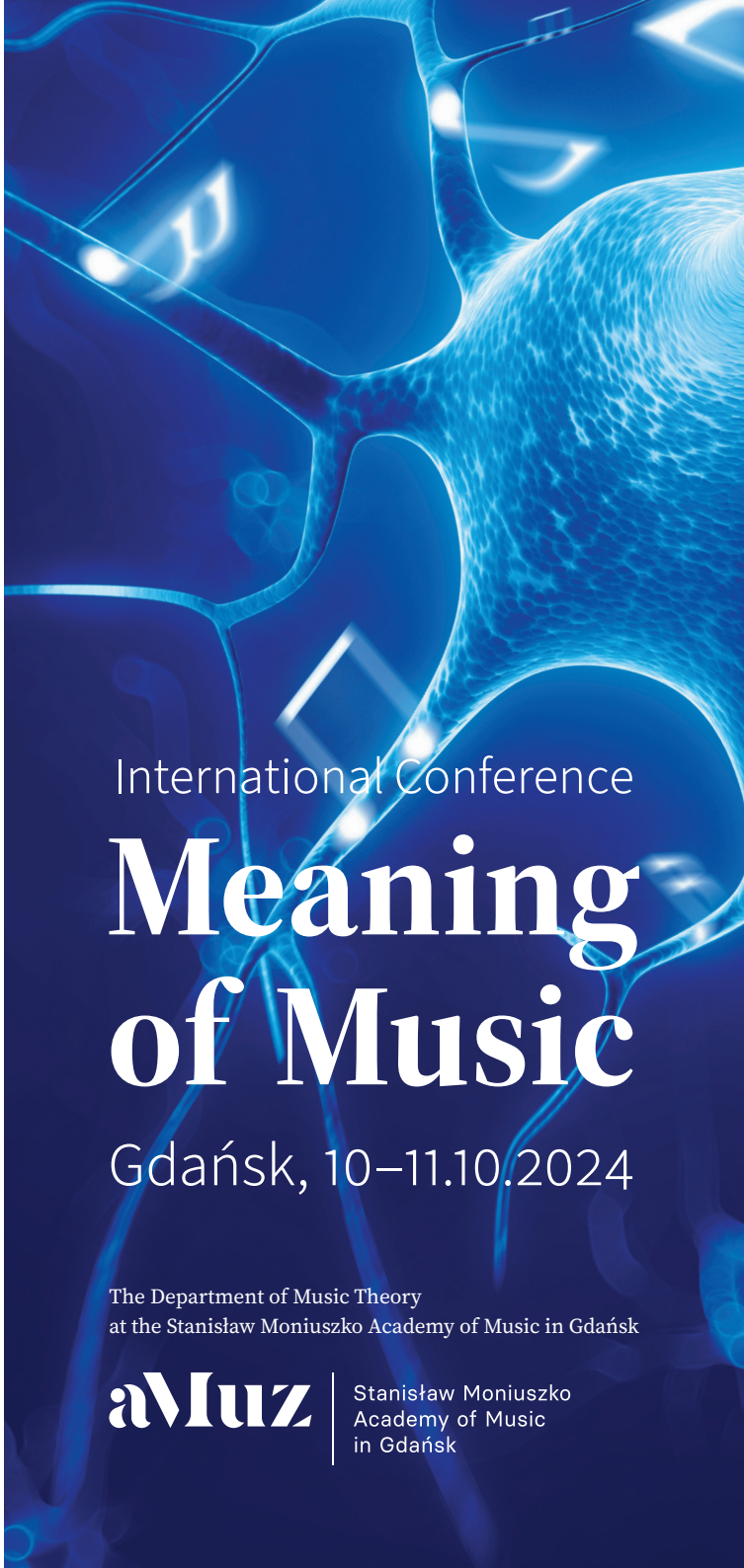
- Piotr Podlipniak, Musical meaning as a remnant of cross-domain interactions in the coevolution of music and language
- Stacy Jarvis, The migratory intonation as a semantic structure and its transformation within the context of a musical theme
- Caleb Labbe Phelan, Irida Altman, Locating Musical Meaning in Performance: An Approach Through Translation Theory

220 **Session 16, Chair – Birger Petersen**

- Paulo F. de Castro, Leonard Ratner's concept of the musical topic: Towards a critical-historical approach
- Tijana Popović Mladjenović, The hermeneutic fragment on the meaning of the musical work
- Zuzana Vojnovič, Pianist's Intuition While Studying Compositions (15')
- Bruce Ramell, Music, number and meaning: An attempt at a new approach to musical grammar (15')

213 **18:30–18:45**

Closing comments



Thursday, 10.10.2024, Yellow building

Room number

213

9:00–9:30
Registration

9:30–9:45
Introductory words
- prof. dr hab. Ryszard Minkiewicz – rector
- prof. dr hab. Violetta Kostka – project director

9:45–11:45
Session 1, Chair – Rolf I. Godøy
- Lawrence M. Zbikowski, Musical meaning and analogy
- Mihailo Antović, From form to reference: Multilevel-grounded semantics of music

11:45–12:00
Break

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12:00–14:00
Session 2, Chair – Lawrence M. Zbikowski
- Violetta Kostka, The meanings of Paweł Szymański's overtly intertextual works in the light of Conceptual Blending Theory
- Anthony Brandt, Composing meaning

14:00–15:30
Break

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15:30–17:00
Session 3, Chair – Mihailo Antović
- Hallgjerd Aksnes, The Enactment of Musical Meaning: Perspectives from Mark Johnson's Neuropragmatism
- Petros Vouvaris, Revisiting Schubert's musical orgasms
- Renate Bräuninger, How is meaning generated in a multimedia performance genre like dance?

314

Session 4, Chair – Ryszard D. Golianek
- Marianthi Fotopoulou, From the music score to music video: A choreographed performance of *Mors stupebit* from Giuseppe Verdi's *Messa da Requiem* (1874) by Christian Spuck
- Kalliopi Stigka, Joannis Kourtis, From *Dreams of Memory* (2011) to *Imbabazi – The Pardon* (2013): An intimate dialogue between words, images, sounds and History
- Márton G. Szives, Visual art-concerts – artistic research

220

Session 5, Chair – Paulo F. de Castro
- Ashok Kumar Arya, Meaning of Music in the Indian Context
- Hubert Ignatowicz, The role of music in church communities: A case of a Polish church community in London
- Alison Stevens, Meaning in Participatory Music: A Bellringing Protest

17:00–17:15
Break

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17:15–18:45
Session 6, Chair – Anthony Brandt
- Ligia Borges Silva, Luis Castro, Carlo Giovani, Singing images and drawing music with *Cantaroler*, a book designed to foster children's imagination and artistic expression [ONLINE]
- Riccardo D. Wanke, Explaining the perceptual experience of sound-based music through image schema [ONLINE]
- Gabriele Giacosa, Moving mirrors: A phenomenological analysis of *Spiegel im Spiegel* [ONLINE]

314

Session 7, Chair – Hallgjerd Aksnes
- Ryszard D. Golianek, Musical disguise in Mozart's comic operas
- Sarka Havličkova Kysová, Multilevel Grounding Theory as Analytical Approach to Operatic Production: Theatre Studies Perspective
- Barbara Dobretsberger, Mozart, the couple therapist? Listening to music while reading between the lines

220

Session 8, Chair – Francesco Finocchiaro
- Jean Beers, Ambiguity in music: Musical meaning deconstructed and reinterpreted
- Miloš Zatkalik, Form and Meaning by Berislav Popovic: With Luhmann, Deleuze, and Husserl waiting for their turn
- Malwina Marciniak, K. Penderecki's *Piano Concerto "Resurrection"* in a Narratological Perspective

18:45–19:00
Passage to the concert hall in Yellow building

19:00–19:30
Recital, Mikołaj Sikała, piano

Conference Committee

Prof. dr hab. Violetta Kostka
Project Director

Dr hab. Anna Chęćka
Assoc. Prof. at Gdańsk University

Dr hab. Joanna Schiller-Rydzewska
Assist. Prof. at Academy of Music

Prof. dr hab. Elżbieta Frołowicz
Head of the Department of Music Theory

Partners

Uniwersytet Gdański

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