



Akademia Muzyczna

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Prof. dr hab. Hanna Kostrzewska
Head of the Faculty of the Theory of Music
The I. J. Paderewski Academy of Music
in Poznań

Poznań, 3rd November 2017

On behalf of the Faculty of the Theory of Music at the I. J. Paderewski Academy of Music in Poznań I would like to invite you to participate in the 14th International Conference from the series “**Musica Practica, Musica Theoretica**” – *Repetitions in music, ontology, axiology, contexts to be held on 17th–18th April 2018 in our Academy’s Presidential Hall.*

The focus of the Poznań conferences is always on the issues of a musical work and various types of relations between theory and compositional practice. This time we propose to discuss the constitutive – on the ground of musical culture – role of the category of repetition.

The concept of repetition was long beyond the scope of scientific reflection. It was not until the first half of the nineteenth century when Søren Kierkegaard undertook a study – although quite narrowed (mainly focused on religion) – developed significantly a hundred years later by Gilles Deleuze and Jacques Derrida. This is owing mainly to the two French thinkers that the repetition category has become one of the main centers of modern humanities.

The focus of the scientific program of the conference stems from the conviction that repetition has a substantial impact on the essence of artistic and musical practice: on creators’ stylistic preferences, on the choice of techniques and compositions they employ, and ultimately on the artistic and aesthetic values created therein.

The phenomenon of repetition – understood as reoccurrence of a certain state of affairs, in particular undertaking a specific activity and / or achieving the same result of an activity – appears constantly in both social and natural life. It seems, however, that in the field of art a particular reference to the notion of repetition takes place on the ground of musical art; one can try to sort it out, asking: what is the subject, the "matter" of the repetition? Solving this issue

leads to the recognition of a fundamental dichotomy within the context of the problem in question: the subject of repetition may be a sound (more specifically, the relationship between sounds) as well as a certain model, pattern or idea – a paradigm (a paradigm can be e.g. a musical form, style, creative convention, and compositional technique). Repetition (as analyzed from this perspective) can function as a stylistic means, across a range of genres and variants, generating issues that may become the subject of debate.

Particular attention should be paid to the following areas of reflection:

- repetition and common elements of phenomena and works which determine their essence,
- repetition and identity of a musical work,
- repetition as an activity presenting (in an iconic way) objects, phenomena, events that took place in the past,
- repetition and individuality of a work, eclecticism,
- repetition and "diversification" of musical narration,
- scope and type of repetition (literal – one that modifies a pattern, e.g. augmentation, diminution),
- repetition as a method of creative conduct (in the creative process); the main value of repetition,
- the role of repetition of the musical structure (broadly understood),
- music forms based on repetition, including: ABA, rondo, overture to opera, sonatas, fugue, canon, variations on a theme,
- composing techniques, e.g.: imitation, echo, minimalism,
- quotations, self-quotations and borrowings,
- category of ekphrasis.

The presentation of the paper including musical samples should not exceed 20 minutes. The conference languages are Polish and English, and the presentation of the paper in Polish should be accompanied by a presentation in English or a translated speech delivered to the organizers by 12 March 2018.

Conference participants shall be offered accommodation, board and modest remuneration.

You are kindly requested to declare your willingness to take part in the conference and send us (in Polish and English):

- your presentation's title,
- a biographic note (up to 400 characters),
- an abstract of your paper (up to 3000 characters),

no later than 15th January 2018.

Upon receiving our acceptance (no later than 31st January 2018) you will be asked to transfer a conference fee of PLN 300 by 20th February 2018 to the following account number:

BZ WBK S.A. VI O/POZNAŃ 66 1090 1362 0000 0000 3601 7907

Your application, subject, biographic note and abstract of the presentation should be sent to Julia Gołębiowska, Ph.D.'s email address:

golebiowska.julia@gmail.com

Further details shall be sent at a later date.

Sincerely

Hanna Kostrzevska