

# TRACKING THE CREATIVE PROCESS IN MUSIC

9, 10, 11 October, 2019  
NOVA FCSH, LISBON

TCPM19

International Conference, 5<sup>th</sup> edition

Lisbon, Portugal

October 9 to 11<sup>th</sup>, 2019

<http://tcpm2019.fcsch.unl.pt>

Call for proposals

**New deadline: January 15th, 2019**

## ARGUMENT

The TCPM international conference brings together researchers interested in **artistic creativity** and the study of **processes of musical and sound creation**, of the past and present. Researchers working on this cluster of problems from a wide variety of disciplines (history, music analysis, psychology, philosophy, cognitive science, sociology, ethnomusicology, anthropology, dance research, sound design, etc.) are invited to assess the different methodologies developed in the last thirty years in their respective areas from an interdisciplinary perspective. Each approach contributes in its own way **to the advancement of our understanding of the procedures, techniques, knowledge and know-how employed by musicians** involved in creative projects.

Following the epistemological paradigm shifts that musicology underwent at the end of the last century, **the notion of 'creative process'** has been enriched. Sketch studies have extended their scope beyond notated works of art music. **Today this field includes all contemporary musical repertoires as well as the oral, technological and collaborative dimensions of the creative process in music.** There is growing interest, for example, in the function of improvisation and of gesture in the creative process, in the collective and collaborative dimensions of artistic work, in the redefinition of the roles of the composer and the performer, in the art of studio production and in the strategies of documentation, transmission and future performance of works involving technology, etc. The complexity and the multidimensionality of this field of study require **new analytical tools** and **new research methods** at the crossroads of analytical musicology, the social science and humanities and other academic disciplines.

This broadening of the field also provides a **new context** for the **study of works and composers from the Western musical canon**. Whether based on historical archives or on the collection of empirical data, studies of the creative process in music share many of the same methodological requirements, descriptive vocabulary and models of creative action. This conference therefore aims to be a forum in which the most recent findings from a broad range of research agendas can be presented, discussed, and assembled.

It is within the context of this complex context that we encourage composers, musicologists, ethnomusicologists, performers, teachers, philosophers and other interested researchers, to contribute to proposals covering the whole range of questions involved in this subject. Students, postdoctoral and early-career researchers are particularly encouraged.

## **Call For Contributions**

Each conference contribution proposal must include the following elements:

- 1) The **anonymous paper abstract proposal in English**, in PDF;  
**NOTE: No name, affiliation or any other element that identify the author(s) should be included on this version.**
- 2) The **full paper abstract proposal in English**, in PDF;
  - Each conference contribution proposal should be headed by the **author(s) name(s), institutional affiliation(s)** (if any), **email address(es)** of the presenters;
  - The title of the proposed conference contribution;
  - Preferred format(s) (For conference presentation formats, see below)
  - The abstract, **of 400 to 500 words**, should present the subject, the theories and models of the creative processes described in the talk, the goals, the data and sources, the methodology used and the results of the study;
- 3) A short CV (up to 2 pages), including a list of main publications (up to 10 entries), in PDF;

- 4) A short biography (up to 150 words, ready to be published on the Conference Booklet), in PDF;
- 5) A personal or project website (optional).

## Guidelines for Submission

### Formats for the proposed conference contribution:

- Talk (20-minute talk followed by 10 minutes for questions and answers and changeover);
- Talk session (3 distinct talks under a common topic). Each talk must be submitted as a standard contribution, specifying “talk session” and the session title as preferred format;
- Poster presentation (poster displayed during the whole conference, with 10 minute oral presentation during a dedicated poster session);

**Please note that the organisers will decide on the final contribution format** according to the nature and number of accepted contributions.

- The proposals, **consisting in a zipped folder**, must be submitted to **tcpm2019[at]gmail.com**
- The deadline for proposals of papers is **January 15th, 2019, 23h59 UTC**.
- They will be evaluated and reviewed by the scientific committee of the conference, composed of specialists from different areas of expertise and international institutions.
- Notification of acceptance will be emailed to applicants by March 15<sup>th</sup>, 2019, **2019**.

## Student Bursaries

The TCPM organisers will offer bursaries to the best student proposals. These will be announced on the TCPM website <<http://tcpm2019.fcsh.unl.pt>> and communicated to the proponent before the registration period opening.

## Important Dates

Deadline for submission of proposals: **January 6th, 2019, 23h59 UTC**

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Notification of acceptance: **March 15<sup>th</sup>, 2019**

Revised proposal submission: **April 28<sup>th</sup>, 2019**

Registration opening: **May 15<sup>th</sup>, 2019**

**TCPM conference in Lisbon: October, 9 to 11, 2019**

A special session included a musical event and cultural activities, will be organized on October 10<sup>th</sup> 2019.

## Scientific Committee

Margaret **Barrett** (University of Queensland)

Marc **Battier** (Sorbonne University)

Mark **Butler** (Northwestern University)

Karen **Collins** (University of Waterloo)

São José **Côrte-Real** (INET-md — FCSH, NOVA University)

Jane **Davidson** (University of Melbourne)

Emily **Dolan** (Harvard University)

Valérie **Dufour** (FNRS, Université Libre de Bruxelles)

Peter **Elsdon** (University of Hull)

Manuel Pedro **Ferreira** (CESEM — FCSH, NOVA University)

Robert **Hasegawa** (McGill University)

Stephanie **Jordan** (University of Roehampton)

Martin **Kaltenecker** (Paris-Diderot University)

Andreas C. **Lehmann** (Universität Würzburg)

Miguel **Mera** (City, University London)

Laudan **Nooshin** (City, University of London)

Germán **Toro-Pérez** (ICMST, Zurich University of the Arts)

Isabel **Pires** (CESEM — FCSH, NOVA University)

Hilary **Poriss** (Northeastern University)

Giorgio **Sanguinetti** (Università degli Studi di Roma “Tor Vergata”)

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Christine **Siegert** (Beethoven-Haus, Bonn)

## **Organising Committee:**

Isabel Pires (CESEM — FCSH, NOVA University)

São José Côrte-Real (INET-md — FCSH, NOVA University)

Nicolas Donin, APM, STMS Labs (IRCAM-CNRS-UPMC), Paris

## **Organising Institutions:**

CESEM Research Centre: FCSH, NOVA University, Lisbon

INET-md Research Centre: FCSH, NOVA University, Lisbon

IRCAM (Institut de Recherche et Coordination Acoustique/Musique), Paris

## **Presentation equipment conditions:**

- Standard presentation equipment will be provided, including a video projector and stereo sound system. Please bring your own VGA or HDMI connector, as well as a mini-jack output adaptor if it is not included with your device.
- A computer will be available in the conference rooms.

**TCPM 2019** conference website address: <http://tcpm2019.fcsch.unl.pt>

For any further queries, please contact us: to [tcpm2019\[at\]gmail.com](mailto:tcpm2019[at]gmail.com)