



The 12th UPM International Colloquium for Music Research (ICMus19)

MUSIC and the COSMOS

UNIVERSITI PUTRA MALAYSIA

KUALA LUMPUR–SERDANG

October 31 ~ November 2, 2019

CALL FOR PROPOSALS

Since 1998, the Department of Music at Faculty of Human Ecology has successfully organised 11 colloquia in music research. This year, we once again invite local and international academicians to gather in Kuala Lumpur and dedicate their papers and audiovisual works which will be presented and discussed as research outcomes of broad topics in music and also music-related fields.

THEME AND SUB-THEMES

Music and the Cosmos: Being a millennia-old term that denotes the encompassment of all space, time and their contents, *cosmos* connotes the complex order of a system and broadly covers any scientific, religious or philosophical interpretation of the physical universe, a world-system, or various entities that are in parallel existence beyond a recognised space. In this colloquium, we borrow this Greek term to consider music in relation to the *cosmos*, and acquire new knowledge, ideas as well as ways of knowing music or any organised sound.

This upcoming colloquium invites discussions and compositions fitting the exploration into any of the following sub-themes:

1. Interpreting an organised sound in a world-system.

A world-system, in the general sense, has established or been establishing cultural, social, economic, political and techno spheres. The expression from music practices in the system delivers to the spheres a defining landscape illustrated with senses, order, reasoning and ideas that reflect the kind of the world the music exists. In this context, we question how an organised sound can be linked to the world it is meant to belong to, and how the carriers of the music practice connect themselves to the world, the universe, or the cosmos. Within this universal view, we encourage discussions on the scientific, cultural, or philosophical observation on the music in *macrocosmos* or *microcosmos* and its nature or reasons in existence, or on an intellectual discourse of a typical system as observed in such an organised sound. The discussion can also stretch into connecting ideas in organised sounds, as well as interpretations of interconnectivity of things with music or sound in a world-system.

2. Cosmopolitanism as a way of knowing about music.

In the narratives of musicological scholarship, frameworks based of facts on obligatory affiliations, such as culture and nation in particular, are difficult to avoid or refrain from. However, from *cosmos* to *cosmopolitanism* with 'localisation', 'globalisation' and 'glocalisation' of music practices in mind, we look into the alternatives in the narratives of music across the dimension of space or time that embrace views of cosmopolitanism as a way of knowing about music. How is the knowledge on certain music practices constructed through the world view of carriers and practitioners with the status of 'world citizen'? How does the approach of decolonisation influence ways of knowing music scientifically and artistically? And how difficult is it to achieve this notion? We welcome discussions on methodological strategies or a reconstruction of scholarship frameworks in light of the idea of cosmopolitanism.

3. Musicking in the digital age.

Humans claim to have been advancing into a 'new', digital age when almost every single act in life involves a digital element. Living in a digital world and time, modern people seem to be universally driven with the phenomenal idea of 'digitalisation', and musicking in this age and time seems no different. When almost everything about music is digitalised, how obscure have all geographical boundaries in the world become? And what impact does time still have on music and the act of musicking? From electronica, electrophones, electroacoustic enhancements, digital workstations to the act of digital documentation of the musicking process including the application of computer-mediated communication and 'cloud' computing tools, we would like to hear about the research findings in light of a seemingly new and uncharted puzzle on the problematisation of the subject matter.

4. New Research.

Any music- or sound-related investigations, projects, new findings of individual research or interdisciplinary fields within the broad area of 'new research' are welcomed. We encourage scholarship of novel research frameworks, methodologies, analysis and interpretation of the topic on music studies in line with the wide coverage of the theme of this colloquium.

GUIDELINES FOR SUBMISSION

We invite panel and individual paper proposals as well as proposals of acoustic/ electroacoustic/ audiovisual work that should be submitted via email to **icmus.upm@gmail.com**. The requirements are:

- (1) **Individual paper proposal:** An abstract (not more than 250 words) for a full paper/ video presentation/ workshop/ individual presentation in English language—20 minutes in length, followed by 10 minutes of Q & A. Please indicate the sub-theme that the presentation/ workshop will fit into.
- (2) **Panel proposal:** A panel abstract (not more than 300 words) together with individual abstracts (not more than 250 words) for each paper to be presented in English language. Each panel could possibly consist of 3–4 paper presenters, 1 chairperson, and 1 discussant but it should not exceed 5 members—90 minutes/ 3 papers or 120 minutes / 4 papers. Paper presenters could also serve as chairperson and/or discussant within the same panel. Having a discussant for each panel is not mandatory. Please indicate the sub-theme that the proposed panel will fit into.
- (3) **Proposal of acoustic/ electroacoustic/ audiovisual work:** We invite new, original, unpublished acoustic/ electroacoustic/ audiovisual work based on the idea developed from any specific sub-theme above. Each individual work should be presented not more than 10 minutes in duration—with additional 10 minutes for slides/ speech, followed by 10 minutes of Q & A. We also welcome a proposed panel of 3–4 works based on the same sub-theme. (For an individual work having a duration of more than 10 minutes, please write in to discuss possible methods of presentation.) A written proposal (not more than 250 words) for each individual work should be submitted with an attachment of any related URL links for steering purposes. Please indicate the sub-theme that the proposed work will fit into.

IMPORTANT DATES

All proposals should be submitted via email in a word document attachment to **icmus.upm@gmail.com** before the due date on **July 15, 2019, 23:59 (UTC+8)**. Notification of proposal acceptance will be announced via email by **August 15, 2019**. If you have a deadline for funding applications, please indicate it when you submit your proposal.

KEYNOTE SPEAKERS

YU Hui

Professor, Yunnan University, China

Eddin KHOO

Director–Founder, PUSAKA, Malaysia

OTHER INFORMATION

Fees: All participants including those with accepted proposals are required to pay the participation fee in order to complete the registration that will be available later. The fee

package includes programme booklet with abstracts, participation in all sessions, lunch, refreshments and additional music events (hotel accommodation, banquet and excursion are excluded).

Category	NEW!	
	Early Bird Rate (July 15 – Sept 30)	Normal/ Walk-in Rate (Oct 1 onwards)
Presenter (non-student)	MYR 300	MYR 500
Presenter (student with valid ID)	MYR 180	MYR 300
Non-presenter	MYR 150	MYR 200

Language: English. We can consider a presentation in a language other than English only if the presenter would provide an instant English translation during presentation. In case of bringing in a personal translator during presentation, a fee is applied according to the fee structure above (as of a non-presenter, or a presenter if he/she also presents a paper). The presentation slides should be written in English.

Publication opportunities: Papers presented and submitted not later than 1 month after the colloquium will be considered for print in a publication project that will be proposed as a double-blind peer-reviewed publication printed by UPM Press.

Acoustic/ electroacoustic/ audiovisual works presented and submitted not later than 1 month after the colloquium will be considered for a proposed research project that will appear as either a published audiovisual collection with credits or archived audiovisual data in Universiti Putra Malaysia.

Further announcements on registration process, conference schedule, excursion plan, additional programmes details, recommended accommodation and travel guide will be provided by the local arrangement committee at earliest convenience. These updates will be furnished regularly on <http://conference.upm.edu.my/ICMus2019> and <https://www.facebook.com/events/2201106969956517>.

CONTACT

We welcome all suggestions and recommendations. For all inquiries, please write to icmus.upm@gmail.com or call up the General Office, Department of Music, Faculty of Human Ecology, Universiti Putra Malaysia at +603 9769 7120 during the office hours.

Hosting organisations:

Department of Music

http://www.eco1.upm.edu.my/jabatan/jabatan_muzik-9386?L=en

Faculty of Human Ecology

<http://www.eco1.upm.edu.my/?L=en>

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