

12th
International Doctoral and Postdoctoral Seminar
on
Musical Semiotics

Abstracts

15–19 April 2008

University of Helsinki, Department of Musicology

Directors

Eero Tarasti (University of Helsinki)
Dario Martinelli (University of Helsinki)
Tom Pankhurst (Liverpool Hope University)

Honorary guest professors

Charles Rosen
Milena Mollova
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Organisers

Research project "Philosophies of Performance", Academy of Finland,
Helsingin yliopiston musiikkiseura HYMS,
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PROGRAMME

April 14, Monday

7 p.m. Welcoming reception at the University of Helsinki, Department of Musicology,
Vironkatu 1, floor 3B

April 15, Tuesday

(University of Helsinki, Department of Musicology, Vironkatu 1, floor 2B)

9.30 Registration and Seminar Opening

10.00–10.45 **Juha Torvinen** (University of Helsinki)
Affective Representation of the North in selected Works of Erik Bergman

10.45–11.30 **Wojciech Stępień** (University of Helsinki)
Angel symbolism in the music of Einojuhani Rautavaara

11.30-12.00 Coffee break

12.00–12.30 **Marjo Suominen** (University of Helsinki)
Composer-performer relationship in Händel's opera Giulio Cesare in Egitto as seen from the perspective of some ontological aspects

12.30–13.00 **Rafael Junchaya** (University of Helsinki)
Time and Organicity in Musical Composition

Lunch break

14.30–15.30 **Keynote lecture: Eero Tarasti** (University of Helsinki)
Musical Rhetorics – Composer's Archetypes or Conventional Topics?

15.30-16.00 Coffee break

16.00–16.45 **Bogumila Mika** (University of Silesia)
Musical quotation and its symbolic meaning: the place of national and religious anthem Bogurodzica in Polish art music of the 20th century

16.45–17.30 **Nayden Yotov** (New Bulgarian University)
The actor as a semiotic narrator

18.00 **Piano recital by Milena Mollova** (Sofia), the winner of the 1st Tchaikovsky Competition in 1956 (D. Shostakovich in the jury)
University Main Building, Solemnity Hall (Unioninkatu 34)
Programme: Schubert, Schumann, Chopin

April 16, Wednesday

(University of Helsinki, Department of Musicology, Vironkatu 1, floor 2B)

10.00–10.45 **Filippo Zapponi** (Université Marc-Bloch, Strasbourg)
L'imagination symbolique dans Vendredi de Lumière (1991-94) de Stockhausen

10.45–11.30 **Filip Sikorski** (University of Helsinki)
Musicality of Literature

11.30-12.00 Coffee break

12.00–12.30 **Vallu Lukka** (University of Helsinki)
*Broadway and West End musicals of 1970's and 1980's:
In search of musical dramaturgy*

12.30–13.00 **Maija Pietikäinen** (University of Jyväskylä)
The human voice as a vision

Lunch break

14.30–15.30 **Keynote lecture: Dario Martinelli** (University of Helsinki)
Authenticity and performance: an ideological connection

15.30-16.00 Coffee break

16.00–16.45 **Grisell Macdonel** (University of Helsinki)
The art of the act sign

16.45–17.30 **Sari Helkala-Koivisto** (University of Helsinki)
Musical signs as a cue to linguistic performance

19.00 **Concert in Finlandia Hall** (Mannerheimintie 13). Antonín Dvorák
Serenade for Strings, Josef Suk *Asrael Symphony*. Helsinki Philharmonic
Orchestra, Vladimir Ashkenazy, conductor.

April 17, Thursday

(University of Helsinki, Department of Musicology, Vironkatu 1, floor 2B)

10.00–10.45 **Juha Ojala** (University of Helsinki)
Space in Musical Semiosis

10.45–11.30 **Otto Lehto** (University of Helsinki)
Performance and Personality: Schizophrenia, Art and Self-Mastery

11.30-12.00 Coffee break

11.30–12.15 **Pärttyli Rinne** (Academy of Finland)
An Appraisal of Judith Butler's Performance in the Concept of the Phallus

12.15–13.00 **Vladimir Franta** (University of Helsinki)
Art transmediality and alienation as a symptom of multidimensional communication

Lunch break

14.45–15.30 **Sergio Lanza** (Trapani State Conservatory)
Rhetorical figures and musical thought: some practicable 20th century paths

16.00–18.00 **Keynote lecture: Charles Rosen** (New York)
Recent revival of 19th century performance practice
University of Helsinki, Mariankatu 11, 2nd floor, Music Hall

April 18, Friday

(Department of Musicology, University of Helsinki)

10.00–10.30 **Aurea Dominguez Moreno** (University of Helsinki)
Tempo and Character in Historical Performance Practice at the Beginning of the 19th Century. Some evidences coming from outstanding bassoon tutors

10.30–11.15 **Lina Navickaitė** (University of Helsinki)
Endo- and Exo-signs in the Art of a Performer

11.15-11.45 Coffee break

11.45–12.30 **Julia Shpinitskaya** (University of Helsinki)
Sound Concealed Versus Sound Displayed: Structure, Release, and Perception

12.30–13.00 **Tiina Vainiomäki** (University of Helsinki)
Reviewing Janáček's Musical Realism in the Light of his Theoretical Writings

Lunch break

14.30–15.30 **Keynote lecture: Costin Mioreanu** (Paris 1, IDEAC)
Poétiques musicales: geste initial et stratégies compositionnelles

15.30-16.00 Coffee break

16.00–16.45 **Timo Laiho** (University of Helsinki)
Music Analysis and Musical Perception

16.45–17.30 **Paolo Rosato** (Conservatory of Fermo)
Questioning Schenkerian tonal analysis

18.00 **Piano recital by Charles Rosen**
University Main Building, Solemnity Hall (Unioninkatu 34)
Programme: Chopin, Schumann

April 19, Saturday

(University of Helsinki, Department of Musicology, Vironkatu 1, floor 2B)

10.00–10.45 **Panu Heimonen** (University of Helsinki)
*Anomalous Features within the Classical Style:
A Narratological perspective on Three Mozart Piano Concerto 1. Movements*

10.45–11.30 **Alessia Vitale** (Université de la Sorbonne-Paris IV)
The gestures of the instrument-voice

11.30–12.00 coffee break

12.00–13.00 **Keynote lecture: Tom Pankhurst** (Liverpool Hope University)
Closure in the music of Carl Nielsen

13.00–13.30 **Final discussion**

April 21, Monday

(University Main Building, Solemnity Hall, Unioninkatu 34)

18.00 **Lecture and concert**
Eero Tarasti (HU), **Satu Sippola-Nurminen** (soprano, Tampere),
Eila Tarasti (piano, HU).
Programme: Mozart, Schumann, Liszt, Hirn, Melartin, Leiviskä, Sibelius

Abstracts

ÁUREA DOMINGUEZ MORENO (University of Helsinki)

Tempo and Character in Historical Performance Practice at the Beginning of the 19th Century

Some evidences coming from outstanding bassoon tutors

The aim of this paper is to discuss/analyse how musicians of the first decades of the 19th century understood the idea of tempo. By doing this it will be possible to underline the main differences between the historical and the contemporary point of view concerning this subject. I will focus on the evidence coming from the main bassoon's tutors of the period.

At the beginning of the 19th century tempo terms appear to have two meanings: they offer us some information about the speed the piece should be played and, at the same time, they still have the main function they used to have at the 18th century, i.e. they define the character of each section of the piece. I will demonstrate how this duality is essential in order to understand why the main primary sources of the period speak in terms of character and expressivity when they refer to the tempo terms.

VLADIMIR FRANTA (University of Helsinki)

Art transmediality and alienation as a symptom of multidimensional communication

The paper opens intriguing thoughts concerning problematic questions on life, art, health, madness and death in the light of semiotic interpretation. To make the picture clearer, some particular examples of artistic masterpieces will be presented, analysed and put into the framework of the presentation. The whole work is being done in relation to Eero Tarasti's theories that have been developed with a strong stress on the notion of the existential. The main goal is to pursue the importance of good human self-mirroring interpretation, which might enable better life (especially in its spiritual qualities) of individuals. When we think of "better" life, it is life without the social or personal pathologies that should be considered here in the first place. A good tool on the transcendental path seems to be Tarasti's existential semiotics. This paper demonstrates possible applications of such a theory.

PANU HEIMONEN (University of Helsinki)

Anomalous Features within the Classical Style:

A Narratological Perspective on Three Mozart Piano Concerto 1. Movements

While there is an acknowledged stylistic difference – almost a commonplace – between classical style of the late 18th century and the romantic generation one doesn't easily encounter detailed descriptions of these differences. What kind of phenomena might there be among those crucial musical features that finally result in the major stylistic change? This paper examines three individual cases where formal and narrative transformations emerge that could be taken as at least partly reflecting such traits that finally lay beneath a major change in musical style.

On the basis of a music analytical and narratological inspection it would appear that the phenomenon of a blurred boundary between two major formal sections in the first movements of three of Mozart's piano concertos (KV 467, 459 and 595) has significant consequences for the formal dialectic and expressive character of the movement. This formal boundary is the one between 2. ritornello and development section (i.e. 2. solo) with an unusual modulation. In each concerto at the end of its 2. ritornello there arises a special moment where a heightened level of expressive character is present, and especially in Bb-major concerto KV 595 there is a clear experience of the transcendental. Major form theoretic logic, or the locus from where the feel of the transcendental emerges through various processes of negation and affirmation, is to be found in an oppositional relation between formal-structural categories, or, more specifically, in a rearrangement of temporal relations between these functions within the blurred boundary. The detailed analytical examination of these constituent features – including rhetorical and topical matters – is then seen to merge into a narratological interpretation of the role of 2. ritornello in these three first movements of Mozart piano concertos. The process of becoming is seen to effect the transformation in formal-structural layout (Schmalfeld 1995, c.f. Hepokoski 2006) while transcendence can be interpreted as an existential-semiotic *Existenzerhellung* (Tarasti 2000).

Although it remains to be seen what the ultimate relation between formal-structural becoming and transcendental processes is, one could argue that the functional roles of the ritornello vs. tutti sections have been at least partly reversed. The 2. ritornello has given up a good deal of its stabilizing role within the overall form of the concertos in order to become a dynamic, tonally destabilizing and expressively marked formal section. Also its semi-independent position has become threatened while it has acquired an entirely new meaning. This is a phenomenon that arguably foreshadows later stylistic developments towards musical romanticism.

SARI HELKALA-KOIVISTO (University of Helsinki)

Musical signs as a cue to linguistic performance

This paper outlines some fragments from my continuing studies for my doctoral thesis in musical semiotics. The subject of my research is musical signification in the development of the ego in autism. Firstly, the semiotic point of this study moves into the coherence of musical and linguistic prosodic signs that function as a psycho-physiological topographer in the development of inner language and speech among people with autism.

Linguistic performance among people with autism is non-standard. Often one can realize that they do not find spoken forms of expression in communication and non-interactive behaviour towards other people around. As we know from the field of music therapy, music has the power to, as it were, construct a bridge over the troubled, non-verbal waters in cases like this. *Musical* appearance between all human beings signifies an opportunity to conquer a shared meaning of cultural expression outside culture's *linguistic*. This shared meaning can be signified in many ways, in creating music, receiving it, reconstructing it in our minds and analyzing it in our body. Music can be perceived (sense) and experienced within by drawing a parallel between its structure and forms and our bodily existence. As soon as a *musical* sign touches the *bodily*, it will be adapted again to inner part of the *linguistic* in its human psycho-physiological roots.

Musical signs are supposed to have reference to prosodic phenomena in spoken language. So, this is due to the fact of my present hypothesis: In developing inner speech (linguistic cognition) one has to primarily acquire outer sounding and resounding human accents. If the linguistic prosodic sign do not have enough influence, musical prosodic sign will base a necessary acoustic-emotional ground (musical cognition) and start up progress in individual and cultural development of language.

RAFAEL L. JUNCHAYA (University of Helsinki)

Time and Organicity in Musical Composition

It has been usually stated that "organicity" in music – the presence of a musical *telos* or goal – is related to tonal harmony and tonal relationships. Atonal music has usually been denied the option of being organic. In this paper, musical organicity is considered not a function of the harmonic or pitches relationship but as the result of how time is organized in a musical piece. Different approaches are discussed to grab what is considered organic in music and how different conceptions of time are addressed by composers, performers and listeners. It will be concluded that the way sound is organized in time is the basis to consider a piece of music as organic.

TIMO LAIHO (University of Helsinki)
Music Analysis and Musical Perception

The subject of my dissertation is studying the role of perception in music analysis. This study will be directed towards new, methodological concepts in the field of analysis, which could be more suitable especially in analysing modern post-tonal music from the 20th century onwards. However, in this paper I will not concentrate on the methodological aspects, but deeper issues concerning the relationship between scientific inquiry and perception in general.

Although it sounds plausible that music analysis in the last end should be connected with musical perception, it is seldom the case. In this paper I will concentrate on discussing the problems related to this issue. These problems include the following topics:

1) What is the relation between cognitive (i.e. mental) and physical domains? 2) In what way can perception be regarded as objective? 3) What is the role of perception in scientific inquiry? And 4) how can we understand the meaning of Einsteinian space-time in connection with (e.g. musical) perception?

In the end of the paper, I will deal with quantum physicist David Bohm's concept of *implicate order*, which, as a one possible groundwork, establishes a structural model for understanding the process of meaning production and information in connection with perceived musical structures.

SERGIO LANZA (Trapani State Conservatory)
Rhetorical figures and musical thought: some practicable 20th century paths

The rich apparatus of classic rhetoric is certainly a very wide basket wherefrom to pick up metaphors and analogies about *macroformal* aspects of music (i.e. exordium, narratio, epilogues...). My principal attempt, however, is to compare the articulations of musical thought with those of verbal language within a *microformal* dimension.

It is in the functional link between perception and narration, experience and language, that we can find a way to re-interpret the meaning of the ancient rhetorical figures (such as epanalepsis, anaphora, polyptoton, antithesis, gradatio, hyperbaton,...) which first focused analysis on categories like repetition, variation, contrast, order, disorder, and so on, thus showing their clear affinity with those processes of "making sense" peculiar to music.

In my survey I try to offer a key to reading musical discourse which seems to fit in and work very well with certain 20th century music holding in its core an explicit or implicit narrative conception. Examples are taken from Varèse's *Density 21.5*, Grisey's *Prologue*, Donatoni's *Algo* and Boulez's *Marteau sans maître*.

OTTO LEHTO (University of Helsinki)

Performance and Personality: Schizophrenia, Art and Self-Mastery

When considering the performative dimension of life's peculiar, segregated domains (such as art, philosophy, politics and interpersonal communication), we can observe a clear pattern of correlation between expectation and performance: Human actions, behaviour and patterns of thought follow a regimen of situational adaptation, so much so that the relationship between personal expression ("authentic" = "non-faked") and, as it were, ideal ("constructed") performance becomes blurred. The place of performance subsumes the "place" of personality as an internalized domain of thought and action – we no longer feel ourselves to be "there" as merely subjective presence ("that's me") but rather as an active modality of "patterning", i.e. experiencing-expressing-performing.

Next year (2009) is the 50th anniversary of the publication of R.D. Laing's seminal book on schizophrenia, "The Divided Self." His radical approach to the "existential" dimension of mental illness was decisively critical of the established practices of the psychiatric industry and its dehumanizing objectification of the mental "patient" as an incomprehensible and *non-meaningful* Other. In the Schizoid personality, whether "on the brink" or "beyond" it, we find clues to the social construction of personality as performative *play-acting*, as the regulative patterning of a logic of interchange. The birth of the "me", the "I", the "ego", the "self" (even without going into the psychoanalytics of the sub- and supermodalities thereof) corresponds to the birth of the Master Performer, the "naturally talented" Everydayman; mental illness is the breakdown of this process.

Beyond the level of the normal, the standard and the expected, we have a range of specialized expressive purposes and corresponding dimensions of performative excellence. The Artist, the Talented Individual, the Explorer, the Freethinker (etc etc.) sets out for himself – due to whatever predilection, guidance or "window of opportunity" – a task, a project, of repatterning and self-adjustment (in the deep sense of readjusting the *Self* which is the very *core of our being*). This process correspondingly comes to be felt and expressed as a "birthing" of novel realities. But the integrity of one's performative matrix of excellence is often limited to its proper domain: a good musician may or may not be a good cook, and a good thinker may or may not be a good speaker. The performative dimension of tasks, patterns and ways of living/being(-with)/communicating is not a static inheritance but a phenomenologically and psychologically readjustable field of variance where neurological, behavioural and semiotic patternings may be put into question by active "resistance" (not in the repressive but in the revolutionary sense) and, in general, by what is called "open-mindedness." Hints towards better integrating performative intent and personal expression can be found in philosophical reflection, artistic modes of experience, spiritual and psychological mappings of consciousness, NLP – and, of course, by exposure to new places, times and people.

VALLU LUKKA (University of Helsinki)

**Broadway and West End musicals of 1970's and 1980's:
in search of musical dramaturgy**

This dissertation handles musical-stressed dramaturgy of musicals that have been first performed in 1970's and 1980's. I assume that tempo and key play a strong role in the musical dramaturgy of a whole piece, that a certain category of tempo serves as a basis for certain kind of action in the context of the musical, and also that a change in key has a correlation in what happens in the story. The musicals in the 70's and the 80's have a strong, rhythmic pulse, which continues often through the whole piece, of which some are even through-composed.

The drama structure forms the core of the musical piece and it manifests itself in many different elements, of which music, drama text and the stage action are the most important. Musical tunes form the basis of musical dramaturgy but they are also part of the dramaturgical entity of the whole piece. Therefore they must be treated in two different contexts. In the very surface level musical tunes primarily act together with the lyrical, the vocal text.

The common problem working with musicals and partly music theatre in general is the question of what can be considered an original musical play. Stage picture and stage action play such an important role that they cannot be left without consideration when studying musical dramaturgy. Also the musical scores and librettos are hard to find, even piano scores of whole pieces, not to mention critical editions. Often, original cast recordings serve as a good basis for analysing such musical parameters as tempo and key.

The musical analysis takes part on the previously mentioned two levels, on the level of the single tunes, and the music in the whole musical. Single tunes are treated with a parametrical analysis, in which changes in single parameters are pointed out, for example the changes in dynamics, harmonic or rhythmic structure. Musical parameters always offer an implicit scale which is easy to find and thus it's possible to make a description of those changes in one table.

The musical structure of the whole piece is described in two different ways, changes in key and in tempo, which, in my assumption, serve as the most important single parameters with which musical dramaturgy operates in the drama context.

DARIO MARTINELLI (University of Helsinki)

Authenticity and performance: an ideological connection

The scope of the present paper is to describe the notion of authenticity in musical performance, starting from what seem to be the most important (and controversial) characteristics:

- 1) Its role in the musicological discourse;
- 2) The (cultural, aesthetic, etc.) contexts of emergence;
- 3) The theoretical definition of the concept, as related to its contrary (inauthenticity) and to other elements (engagement, disengagement, rhetoric);

4) Its nature as ethical and ideological category.

The methodological interface of the essay is mostly semiotic and philosophical, while the theoretical points of reference, besides the author's personal proposals, will be Eco, Greimas and Tarasti.

Key-words: Authenticity, Inauthenticity, Engagement, Disengagement, Rhetoric, Ethics, Ideology.

GRISELL MACDONEL (University of Helsinki)

The art of the *act sign*

In this paper I focus on three Eero Tarasti's (2005: 3) categories of *existential signs*: the *pre-signs*, which refer to "virtual signs in composer's mind", the *act-signs*, which are the signs as manifested, and the *post-signs*, which "exercise their impact on listeners".

According to some music aestheticians, the role of musical performance is to provide exact re-production of a musical work. Nevertheless, I present an alternative view on this problem based on the theory of existential semiotics, and analyze some aspects of musical performance as part of a complex relationship between composer, performer and musical score in the case of composer-performers from the Romantic era. Gisèle Brelet (1951: 129) claimed that "music is the art of time." Thus, musical performance can be conceived as a *temporal act-sign*.

BOGUMILA MIKA (University of Silesia)

Musical quotation and its symbolic meaning: the place of national and religious anthem *Bogurodzica* in Polish art music of the 20th century

In my presentation I would like to focus on some national and religious anthems – among others, on the song *Bogurodzica* (Song to the Mother of God), which was widely used as a musical quotation in 20th century music.

Bogurodzica – a magnificent Gregorian chant – was the first known hymn in the Polish language. It comes from 13th century and was sung, through the Middle Ages, like a national anthem, not only in churches as a prayer to the Virgin, but also as an invocation on the battle-fields by the Polish knights.

Because of these two factors, religious and heroic, many composers used *Bogurodzica*, and especially its melodic contour, in their music. Through different uses of quotations they incorporated into the art music programmatic meaning and specific emotional power. Even superficial review of the repertoire of the Polish art music affords possibilities for finding more than 20 compositions stemming from this religious inspiration of *Bogurodzica*.

The purpose of my presentation will be to describe the compositions using *Bogurodzica*, to answer the question why a song to the Virgin was so popular in Polish art music in the 20th century, why and in which compositions it was quoted so often, how the composers interrelated its melodic contour with their specific composition techniques and how different methods of integrating an old music

with a newer one helped transfer the extramusical meaning; and, finally, to indicate how – through different method of composing – quotation of *Bogurodzica* fulfils its symbolic meaning.

LINA NAVICKAITĖ (University of Helsinki)
Endo- and Exo-signs in the Art of a Performer

The analysis of several socio-musicological issues can be significantly expanded and enriched by approaching them from the perspective of existential semiotics. Talking about the art of musical performance, such questions as the artistic *Umwelt*, authenticity, or examination of a Semiotic subject are just a few among those that are increasingly employed nowadays in the performance-related musicological research. In particular, the concept that can be considered as a potential broadening of the discourses on music performance practices and the new meanings created by them is the one of Semiotic Self, which consists usually of two aspects: an inward and an outward side within the subject.

In the research on music performance practices, I use an application of the theory of existential semiotics that illustrates well the inner and the outer influences, individuality and standards underlying the creative work of a performer. Artistic identity, interpretative choices, mental and physical selfhood of a performer are determined by various circumstances such as personal background, corporeal identity of a musician, stylistic requirements of a musical work, constraints of a particular tradition, etc. We assume that every performer possesses a certain 'semantic gesture', which distinguishes his or her interpretations from other performances. On the basis of this semantic gesture, or the performer's *Me-Tone* as it is called in the frames of this presentation, we can speak of two kinds of signs: endo-signs and exo-signs, inner and outer characteristic features that dominate one's interpretative choices and constitute a semiotic identity of a performer.

JUHA OJALA (University of Helsinki)
Space in Musical Semiosis

This is a work-in-progress report. The work, approaching its final stages, presents an abductive theory of musical composition process. In comparison to traditional theories and models of musical composition process, the focus is on musical sign and signification.

The first part outlines the framework for the study, best described as naturalist pragmatism, mainly based on Peirce's pragmatism. Consequently, the study is thoroughly Peircean. Additional elements include the Dewey's theory of art as experience, the cognitive metaphor theory by Lakoff and Johnson (1999), the theory of geometry of thought by Peter Gärdenfors (2000) and the naturalist theory of action and experience by Pentti Määttänen (1993) as well as an extract of conceptions of music as uttered by a variety of musicologists as experts.

Parts two through four constitute a syllogism. The minor premise describes how music and the musical composition process are mental

processes. The major premise, in turn, describes how mental processes are spatially embodied. The result is a consequent, that music and musical composition processes are spatially embodied, which is described in the fourth part of the work.

The final, fifth part takes a retrospect at the work, and a prospect to future inquiry.

TOM PANKHURST (Liverpool Hope University)
Closure in the music of Carl Nielsen

An exploration of arrival and closure in selected works by Carl Nielsen, this paper focuses on how endings are convincing and what they tell us about the rest of a piece of music. Drawing on ideas from the work of Eero Tarasti and Raymond Monelle, the concept of ending is discussed from a semiotic perspective.

MAIJA PIETIKÄINEN (University of Jyväskylä)
The human voice as a vision

The human voice is a synthetic entity, which appears in its phenomenology as a physical, energetic, emotional and communicative phenomenon. Precisely through its synthetic nature it is a many-faceted, contradictory and also potential manifestation of the human individual. Prof. Eero Tarasti describes the human voice as *“an aim of the expressive subject to transform the limits of his solipsistic existence, attempt to be heard, to be noticed to one another.”* Many biographies of the singers who have broken or lost their voice demonstrate its vulnerability because of the prevalent and authorized discourse considering the character of the human voice.

In my presentation I will consider the human voice as a vision. At first sight this thesis seems paradoxical from the sensory and temporal point of view. The vision, the visual act, is an inner or outer mental process, which orientates in a temporal sense to the future. The voice on the other hand is an actual, expressive and auditory experience here and now. How can we open and understand this paradoxical horizon, which nonetheless offers a possibility to approach the human voice in a liberating dimension of empowerment and emancipation?

I approach this question in my paper through the biography of the Swedish singer Valborg Werbeck-Svärdström, who was working as a soloist in the Royal Opera of Stockholm at the beginning of the 20th century and of whom the famous Swedish composer Hugo Alfvén said they all thought she would be the next Jenny Lind. Her interesting biography opens brightly with a natural voice and talent, but at the top of her career she falls to the existential crisis and loses her voice because of the pressure of the dominating discourse in the field of singing. But through her own autonomous practising and vocal vision, which was rooted in her voice of infancy and “ontology of one tone” as a silent signal, she liberated her voice once again and still made a glorious career in the European scene. After her career, she started a singing-school in Hamburg and worked also very

much with mentally handicapped people and children, with the aim of helping them find and emancipate their voice. The Nazis, however, closed her school, and after the Second World War she devoted herself almost totally to singing-therapy, because she saw the condition of the European civilization so shocking and deleterious to the human mind and voice. Instead of a martyr story, her biography became from the cultural point of view the path of the catalyst as an "Other", which created alternative discourse in the singing culture towards emancipation by singing.

This biography thus offers the possibility to bring nearer the horizon from the human voice as a vision, which instead of the focused view and goal as a mental support shows more to be an inner space to move whose touching points with past interpretations and present experiences are dynamic, open and flowing to different directions and levels.

PÄRTTYLI RINNE (Academy of Finland)

An Appraisal of Judith Butler's Performance in the Concept of the Phallus

The paper presents Butler's critique of Freud's Phallus in *Bodies that Matter* (1), expands the same line of critique to Lacan's Phallus in the "The Significance of the Phallus" (2) and appraises Butler's Lesbian Phallus (3).

Firstly, I will argue that the stakes in Butler's Freud-reading are higher than Butler explicitly states. I assume that our discrepant ideas on the stakes of the matter are due to philosophical differences, to which I will be able to refer at the end of the paper. I argue that, even as Butler might disagree, her Freud-critique is strong. In other words Butler's critique, based on an accusation of circularity in the concept of the phallus, performs the refutation of Freud's concept. I will expand Butler's critique to Jacques Lacan, as Butler herself suggests. I confirm Butler's intuition on the circularity of Lacan's Phallus, and thereby argue to perform the refutation of the concept. Finally, I attempt to appraise Butler's concept of the Lesbian Phallus in the light of the concept of performativity. I argue that Butler's concept of performativity is programmatically weak, which necessitates a reworking rather than rejection of the psychoanalytic Phallus. A distinction between weak and strong performativity will thus be proposed and used in evaluating the philosophical credibility and the emancipatory efficiency of the Lesbian Phallus.

To sum up, the paper presents Butler's refutation of Freud's Phallus (1), a refutation of Lacan's Phallus (2) and a critical appraisal of Butler's Lesbian Phallus from the point of view of performativity (3).

PAOLO ROSATO (Conservatory of Fermo)

Questioning Schenkerian tonal analysis

I will deal with some questions concerning Schenkerian analytical model: I am questioning both its adherence to its starting principles and its convenience in terms of the number of its rules; then I am going to enquire what tonal phenomena it is able to explain, that is to say, is it able to explain tonal

phenomena both on a partial and a global level? Can the Schenkerian model distinguish between general phenomena and an individual musical text? What is its relation to the real music when generating principles and rules?

I am going to discuss some analytical cases (from Bach and other composers), providing several different interpretations of these pieces by applying homeostatic principles and a new concept of tonal functionalism.

JULIA SHPINITSKAYA (University of Helsinki)

Sound Concealed Versus Sound Displayed: Structure, Release, and Perception

The research was initiated in the course of study of the oriental philosophic and religious doctrines, with their distinction of *concealed* and *displayed* sounds. The former can be described in terms of a natural, existential sound, the latter being a cultured sound. The concealed sound is a sound of being here: it represents man, referring however to the transcendental. The sound, thus, holds a cultural ascription. The discussion around musical hybrids has posed questions of their musical contents through genres, styles, structural concerns, strategies, and elements such as scales, modes, rhythms, textures etc., while the very basic discrepancy between European and some kinds of non-European music lies in the understanding of the sound, its contents and the way of its audio reproduction.

I shall introduce the category of the *sound released* being a representation of the sound concealed in the sonic space, or its release, upon considering its structure as an essential combination of the tone, rhythm, timbre and intensity, each explained as a corporeal exponent. The paper shapes a concept of the *anthropomorphism* of the sound concerning origin of the concealed and released sounds with the links established between corporeality, phenomenological sound aspects of the body and the transcendental nature of the sounds. This sound carries out double representation: existential presence (life as current embodiment) but transcendental (life in its primary absolute state). The anthropomorphic sound may appear to be a functional sound imprint of the psychophysical energy of the body. Some specific sound relationship, systems, motions and musical processes can be seen as derivations of this sonic microcosm. Taken in examples I am going to show, we do not encounter the sound released per se in European mixtures however we can detect the processes of the body-related sound.

FILIP SIKORSKI (University of Helsinki)

Musicality of Literature

In my paper I shall present the plan of my doctoral dissertation on the concept of musicality of literature. The thesis is divided into three chapters.

In the first chapter I introduce the vague but frequently used concept of musicality of literature. I argue that defining musicality as musical sense enables us to apply notions of musical semiotics in literary criticism and make musicality

object of text analysis. Consequently, I criticise attempts to define musicality as thematisation or imitation of music in literature.

In the second chapter I deal with the question of musical signification, and in order to define it I draw upon the concepts developed by Deleuze and Guattari. There are three main features of musical signs: 1) they are territorial, i.e. instead of signifying as the Saussurian signs do, they only mark the individual space of a subject, provide a space for living, 'sonorous house'; 2) the signs emerge by mutual rhythmisation of the territory and the subject. Going beyond activity and passivity their relation is that of reciprocal possession; 3) the signs are units which undergo ceaseless transformation.

In the third chapter I claim that there are two basic musical transformations. Musical units consist of quality (register) and extensum (shape, functional arrangement). Thus, either the unchanged shape is reinterpreted in a new register, or the shapes change while the register remains stable. The former transformation has metaphoric character and it is the source of all motivic development. The latter is by character metonymic and it is the source of e.g. modulation. The task of the text analysis I am developing lies in finding units (which should not be confused with Saussurian signs) and tracing their transformations. In Mallarmé's texts they are words; in Woolf's – characters; in Szentkuthy's – concepts.

WOJCIECH STĘPIEŃ (University of Helsinki)

Angel symbolism in the music of Einojuhani Rautavaara

In all the history of music, Einojuhani Rautavaara (b. 1928), a Finnish composer of the older generation, is probably the only one who dared to put angels in the titles of his instrumental works: "Angels and Visitations" (1978), Double Bass Concerto "Angel of Dusk" (1980), "Playgrounds for Angels" (1981), Seventh Symphony "Angel of Light" (1994). In the past, the role of the angel was sung by a singer or by a choir in great vocal scores: operas, oratorios, cantatas, histories, etc. There were only some instrumental exceptions like Hindemith's "Angelic Concerto" from Symphony "Mathis der Mahler", Crumb's "Black Angels" and some angelic pieces in Messiaen's cycles; thus, Rautavaara's series seem to be very unique. The most problematic thing is that the composer gave the angelic titles and commentaries to his compositions, but he argues there are no programmes, stories or fixed imagery. How should these pieces be understood when Rautavaara himself refused to see angels as the swan-winged blondes in nightshirts as presented by classical kitsch?

Because my assumption is that it is possible to find the *angel* in music itself as a musical *symbol* first of all, I will leave the commentaries by the composer and focus on musical aspects which distinguish angelic compositions from Rautavaara's other pieces – such as:

1. *disturbance technique* – a kind of concerto technique with the idea of musical conflict, whose aim is to interrupt and disturb the musical processes of single instrument or one group of instruments by dissonant outburst from brass ensemble;

2. *mechanicalness* as non-stop rhythmic repetitions, schematic melodies and harmonies, avoiding *ritenuto* and *accelerando*, emotionless (*senza crescendo* and *diminuendo*);
3. *instrumentation* with the process of hierarchization of instrumental textures.

Next I will put the aforementioned three aspects in the Greimasian *model of mythical actants* where the most essential relation is between the subject and the opponent, which also reflects the arch-plots of Rautavaara's operas. Surprisingly they are in accordance with the theory of Freud's *uncanny* which I will explain as a third issue of my presentation according to Välimäki's distinction of uncanny categories in music (2005). Most of them are tied to the brass ensemble in which trumpets as the most mechanical instruments play, by way of the disturbance technique, the role of the opponent who has no individual subjectivity and hence could symbolize something non-human. Finally I will pass on to composer's interpretative codes from commentaries which are possible keys to understanding *the symbol of the angel*: the Bible, Jung's theory of archetypes, Rilke's Duino elegies. These furthermore correspond to Ricoeur's insistence on the three-dimensionality of every symbol: cosmic, oneiric, poetical.

MARJO SUOMINEN (University of Helsinki)

Composer-performer relationship in Händel's opera *Giulio Cesare in Egitto* as seen from the perspective of some ontological aspects

In this paper I will give a short insight into some ontological aspects by known ontology theorists and apply them to the study of performance practices in Händel's *Giulio Cesare*, using a three level theory of aisthesis – neuter – poiesis by semiologist Jean-Jacques Nattiez (1990), a model for musical communication by Swedish musicologist Ingmar Bengtsson (1973/ 1977), a theory of reference symbol by art philosopher Nelson Goodman (1976) and a theory of action types by Gregory Currie (1989). I will relate these to the triadism of signs and signifying formulated by the semiotician Charles Sanders Peirce (1903-06 and 1867).

As seen from the philosophical point of view, continuation within the culture of communication chain of performing a work (Nattiez) is important in trying to perceive the musical structure of the work in which the collaboration of the composer and the performer can be seen having caused a tradition of performing practices as well as having formed out the work itself into the shape that exists for us today.

Three questions motivate this study:

- How will the composer–performer relationship be placed within the basic three-phase communication model (composer – musical work – performer and/or listener) in *Giulio Cesare*, as seen through the three Peircean categories of signs?
- How does this communication between the composer and singer(s) turn into an interpretation?
- How should this be considered when the composer cannot be present to interpret, guide, advise and instruct the interpretation process of his work?

EERO TARASTI (University of Helsinki)

Musical Rhetorics – Composer's Archetypes or Conventional Topics?

The theory of rhetoric figures in music exists, albeit often in an implicit manner through the history of music theory, in the side of ideas about topics, narrativity and gestures. 'Rhetor musicus' is a well-known title since the baroque age. Yet, to generalize, rhetorics in music always seem to refer to explicit, foregrounded, 'marqués' practices of musical signification. Either they stem from conventions and habits of each period, representing the conative function of communication. Then they can also be seen in a critical light as 'only rhetorics' i.e. discursive mechanisms without content. It is in this sense Adorno criticized Wagner's use of gestures, upon which one could not base a symphonic development since gestures can be only repeated, like in a speech of an orator. Or they originate from individual composers' choices, who establish new rhetoric figures to musical communities: every composer, like writer, seems to have his/her 'obsessive myths' i.e. archetypal solutions for musical problem situations. When becoming redundant, they become learned-in-codes also for the receivers. That is another source for rhetorics in music. How these two views interact in musical discourse in different style periods can be analyzed in the light of semiotics. Here we can apply a.o. a three-dimensional model of musical processes based on principles of focusing/unfolding/metaphorization. I have already applied these concepts in my study of 'ekphrasis' of Proust and Wagner, as a part of a three-levelled model on narrativity, namely, conventional, organic and existential narration.

JUHA TORVINEN (University of Helsinki)

Affective Representation of the North in selected Works of Erik Bergman

The speciality of the North has offered a great source of inspiration for composers and musicians. These musical representations of the North have taken many forms: tone-painting of Nordic nature and landscape, North-related titles and programs, references and allusions to Nordic musical traditions, such as Lappish "joiku", and other musical topics and elements possible to interpret as Nordic. In addition to this musico-material level of understanding the Nordic dimension in music, the subject matter can be approached in more philosophical terms. For example, the Canadian pianist Glenn Gould has emphasized North as an aesthetic-philosophical idea capable of challenging the rationality of the Western thought – in music and in general. In my paper, I will consider "The idea of North" as a pre-conceptual phenomenon in Heideggerian terms. I will theorize the idea of North as an affective attunement (Heideggerian *Befindlichkeit*) without any necessary connection to geographical or cultural northness. I will discuss 1) how music represents "the affect of North" in general, and, in particular, 2) how the affect of North is represented in selected works of Finnish composer Erik Bergman, who is well-known for his interest in non-western (i.e. non-European) cultures, and who has also composed several works related to North and Lapland.

TIINA VAINIOMÄKI (University of Helsinki)

Reviewing Janáček's Musical Realism in the Light of his Theoretical Writings

In my paper Janáček's musico-theoretical writings will be discussed as a multifaceted reconstruction on and reflection upon 19th century experimental psychology (influenced mainly by the psychological investigations of H. von Helmholtz in musical acoustics and W. Wundt in psychology) and the realistic aesthetics of the late 19th century (as developed from formalist aesthetics). These influences led Janáček to unseen paths crisscrossing the latest scientific approaches in psychology, aesthetics, acoustics and much more. The ramifications of the modern scientific approach to human sciences can especially be examined as an illuminating cross-section of Janáček's theory of speech melodies.

The paper will especially focus on Janáček's speech melody theory and his conception of the relation between speech and perception. Theoretical models sketched by Janáček on the musical morphology of human consciousness and its perception both of the inner and the external world can also shed light on the peculiar style of Janáček the composer and his musical aesthetics, so often described as realistic.

ALESSIA RITA VITALE (Université de la Sorbonne-Paris IV)

The gestures of the instrument-voice

Background: Paradoxes arise from the fact that singers are the only players of a musical instrument who do not buy their instruments, but always carry them with themselves. In particular, the singer as interpreter-case must resort to "some one else" to study what they possess already and have used from birth (Vitale 2007a). I have already engaged in a detailed study of *the singing lesson* as "space" where the voice — in all its polyvalence and multi-functionality — is considered and studied with the *value* of a musical instrument (Vitale 2007a).

Aims: My purpose is to study the nature of the contribution and the relationship between non-verbal/non-vocal languages within the context of the development of vocal (singing) skills of the voice's sung dimension. I take into account either the verbal languages or the non-verbal languages functioning in the teaching-learning of the only musical instrument that coincides with the body of its "interpreter".

Method: I undertook my research in France in a heterogeneous group of music conservatories. To verify the impact of each variable, I took into account a very large sample of students of both sexes, of all ages, of all levels, of all kinds of vocal musical *genera*. This original study essentially required direct observation of the teaching of singing "in the field," that is in the didactic space officially devoted to it. A phenomenological approach based on observations filmed in keeping with a clinical methodology was made to intersect with other types of investigations, especially interviews and questionnaires.

Results: This perspective has given rise to an analysis of the languages employed in the teaching of this instrument. I created a vocabulary of vocal gestures leading to a more precise study of this matter. I come to a new research perspective concerning the pre-linguistic (pre-verbal) stages within the framework of the mother-baby dyad, as well as concerning the didactic value of the non-verbal interaction.

Conclusions: My concluding hypothesis is that the purposes of the vocal gestures are different in the didactic situation from the artistic situation. I present personal hypotheses concerning the epistemological value of the vocal gestures.

Keywords: singing, gestures, vocal gestures, mother-baby dyad, pre-linguistic interaction.

NAYDEN YOTOV (New Bulgarian University)

The actor as a semiotic narrator

In the prehistory of theatre, as well as in fine art, there were axiomatic elements that were presupposed – ritual movements, garments and masks, typical for each role. When the actor performs a specific choreography he needs to be separated from his quotidian life. The metamorphosis affects his body, mind and head. He puts on a mask, making an accent on the transcendental. That is, as if he actually merges with the creature which the mask represents. Or more precisely – opts for revealing itself through actor's body.

In order to express the transcendental truth, which is the main goal of art, the actor uses every means to escape the monotony of the present, from the incidental, and from the personal.

The actor depends on the play in a different way in contrast, for example, to the bard, who is free to react at every moment according to the feelings of the audience. We have only copies from the orally transmitted literature and most of the works are very close in their ideas, forms and languages of expression as if using one and the same paradigm.

Against most contemporary beliefs, the illiterate bards did not recite verses by heart, but recreated them in front of the audience. Of course there is a legendary tradition from which phrases and themes were used – like those in epics of Homer. The Greek aeds were inventing a new song for every particular occasion. Different episodes were gathered together through familiar phrases, spoken repeatedly. Such as: *Rose fingered Aurora/Teeth's like pearls/Lips like coral/Eyes of a roe/And so on...*

The audience had no opportunity to turn over the pages and to follow where the story actually ends, neither to look forward nor to look back and count repeated words. It was enough for them to gain the delight and the joy of what was performed in front of them.

.....

The art is a pure form. Nowhere in life pure form exists, nor pure content.

In architecture: even a single line does not repeat nature. It is an original symbiosis of thought and surrounding reality.

In music: even a single accord is not a direct imitation of the sounds of nature. The sound in music passes through the soul prior to going outside.

In fine art: even most realistic paintings are not photography from the real world. Either story or characters are mythological, or the portrait expresses in its own way the spiritual life of the model and his author.

Even cinema is not a pure reality, because from the whole variety you have made a choice, arranged your plan, the visual is chosen in such manner that you and only you can do.

In scenic arts: the process of semiosis in scenic arts should be exemplified. It is important because there must not be a complete message to the audience, not only parts of the paroles, aphoristic sentences, which will initiate immediate admiration and after a moment it will be forgotten, before even the performance reaches the end.

Through tight and active developed system of effective symbols, even illustrative samples and incorporated in action visual complexes – whether they will represent the inner life of the character, whether as precisely collected examples from the reality, who stimulate and exemplified his oration it is possible to achieve a total impact of the view or ideas of the preaching character. That is how they will leave a serious trace into the mind of the audience?

Of course such act is fully synchronized within the author's way of thinking, if the performer is a personification of the author.

The art of the interpretation is not commensurable with the verses learned to perfection, but with the abilities which this text instigates for the most precise sensual or visual reflection.

FILIPPO ZAPPONI (Université Marc-Bloch, Strasbourg)
**L'imagination symbolique dans *Vendredi de Lumière* (1991-94)
de Stockhausen**

Notre objectif est d'examiner la pensée mythique et l'imagination symbolique dans *Freitag aus Licht* (« Vendredi de Lumière ») (1991-94) opéra de Karlheinz Stockhausen tiré du cycle de sept opéras : *Licht – Die sieben Tage der Woche* (« Lumière – Les sept jours de la semaine ») (1977-2003). Nous focalisons notre attention autour de l'interprétation du couple de protagonistes Ève et Lucifer, *Vendredi* étant le jour de l'interaction entre ces deux personnages. *Vendredi*, dans le cycle *Licht*, est le jour des « tentations d'Ève » de la part de Lucifer : cet événement, n'est pas une simple étape de l'intrigue de *Licht*, mais un axe majeur de la pensée mythique du cycle tout entier, recelant une symbolique complexe. Nous mettons en lumière les liens entre le personnage de Lucifer et le Méphistophélès du *Faust* goethéen, le *Mercurius* de l'alchimie et le mythe de l'androgynie. La figure d'Ève laisse apparaître en filigrane les spéculations de la poésie mystique médiévale ainsi que des attributs tout à fait originaux liés au monde de la technique et de la technologie.

Le binôme Ève/Lucifer permet d'analyser la pensée profonde à la base de *Licht* et de mettre en lumière le sens de ses mythes et de ses symboles : situer l'homme et le monde dans un horizon métaphysique, où la technique et la technologie sont parfaitement intégrées.

About the participants

Áurea Dominguez Moreno, bassoonist and musicologist, started studying piano at the age of 8, but some years later she preferred to specialise in bassoon. With this instrument she formed part of many of Spanish and European orchestras and chamber groups with whom she has performed in several countries of Europe and Asia.

After finishing her high level degree studies in *Escola Superior de Musica de Catalunya (ESMuC)* she has oriented her artistic and intellectual activity towards the study of the history of bassoon's performance practice. Thanks to the collaboration of first row early music players as Josep Borràs and Donna Agrell, she had access to historical instruments from different periods as part of her research. At this moment she is writing her doctoral dissertation on bassoon performance practice in the 19th century at the University of Helsinki; her thesis is directed by Eero Tarasti, Luca Chiantore and Alfonso Padilla. She is collaborating as well with Silvia Martínez and Luca Chiantore in the first Manual of Style written in Spanish dedicated to musical topics.

Vladimir Franta (Czech Republic) got his MA degree at Masaryk University (BRNO) in 2005. At present he is pursuing his doctoral studies at the University of Helsinki, Department of Musicology. He is mainly focused on all kinds of Alienation in any kind of literal or audio-visual Art.

Panu Heimonen has been working in the fields of music theory and musicology. He is also a pianist with pedagogical experience (piano performance) and experience as an accompanist (studies at the Sibelius Academy, University of Helsinki, and Helsinki University of Technology). His main area of interest is music analysis and his special interest lies in reconciling certain narratological approaches, e. g. existential semiotic, with music theoretical approaches of a more traditional bent. He also has a special interest in various schools of historical music theory, their philosophical bases and their relation to contemporaneous and modern thinking.

Sari Helkala-Koivisto is an experienced music therapist (M.A.) and a trained music teacher in early special education. She is also a researcher of non-verbal communication and musical cognition in existential semiotics. Sari has specialized in musical expression and performance in autism, both through her practical work and in her study. She used to work for many years as music therapist at Helsinki university hospital in a department of Ear-clinic with children's speech disorders. In recent years she has had only a private therapy-practice for children with autism. In addition to her professional work and her scientific interests, she has been active also in coaching instruction while giving lectures about music therapy and early special education in Finland and abroad. Sari's interests lie particularly in the connection between musical development and the existential idea of inner spoken language received by autistic children.

Rafael Leonardo Junchaya is a Peruvian composer, conductor, teacher and researcher. Born in 1965, he studied composition with Enrique Iturriaga and orchestral conducting with Miguel Harth-Bedoya and Eduardo García-Barrios at the National Conservatory in Lima. He also has a major in composition teaching. Junchaya's music has been premiered not only in Peru, but also in Argentina, Chile, United States, Austria and Belgium. He has been awarded the Second Komposers Kombat acoustical prize in 2005 and the National Conservatory Prize in 2006. He has been guest conductor in several orchestras in Peru and has been main conductor at National Conservatory's Symphony and "La Filarmónica" orchestras. Junchaya has been teaching composition since 1998 in Regional Conservatory of Trujillo, Perú, the National Conservatory and San Martin University in Lima. He is currently preparing a doctoral thesis on composition at the University of Helsinki.

Timo Laiho (born 1957) is a composer and music analyst. He received his master's degree in composition and music theory from the Sibelius Academy in 2004. He is presently lecturing and working on his Ph.D. thesis in the department of Musicology at the University of Helsinki.

Sergio Lanza (b. in Milan in 1961) studied composition at Milan Conservatory up to the final Diploma with Giacomo Manzoni. Fundamental and formative for his development, however, were contacts with Brian Ferneyhough and Gerard Grisey who both taught in Milan for some years. Lanza also studied conducting in Rome, Milan and Hungary. At the same time he completed classical studies and attended philosophy courses at the State University of Milan, namely Giovanni Piana's lessons on phenomenology. He obtained a Degree in Philosophy (Aesthetics).

A member of the *Permanent Seminar of Music Philosophy*, founded by G. Piana at the University of Milan, he is also a member of the SIdAM (Italian Society of Musical Analysis) board. Having worked in several Italian Conservatories from 1990 to 2002, he has got tenure as a Professor of Composition and Analysis at Trapani State Conservatory (Sicily). Lanza also collaborates now, as he has previously, with the Universities of Milan and Palermo (Literature or Musicology Dep.), by holding seminars and lessons.

Through articles, essays and papers, published in specialized journals (*De Musica*, *Spectrum*, *Music/Realtà*, *Quaderni della Civica Scuola di Musica*, *Lunarionuovo*) and in proceedings of international conferences (SIdAM 1992, 2005), Sergio Lanza has been dealing with diverse topics: the relationship between music and other arts (literature, painting, architecture) and theory of ornament; music and rhetoric; analysis and composition; phenomenology of sound and music; composition pedagogy, aural training. He is also concerned with "explaining musical problems" to the general public in courses of *Musical Listening* for Milan Municipality.

As a composer Lanza has been active since 1985 and his music has been performed many times in Italy, hosted by the most important contemporary music institutions (in Roma, Venezia, Torino, Perugia, Cagliari, Catania). In Milan he has had performances in the main theatres (such as Teatro alla Scala and Teatro Studio), and a commission by CRT (Center for Theatrical Research). His music

has been broadcasted several times by RAI (National Italian Radio-Television). Abroad, he has been hosted by Amsterdam *Holland Festival* ('86), Darmstadt *Ferienkurse für Neue Musik* ('88), Nagasaki *Music Space "il Milione"* ('95), Mexico City *Centro Nacional de las Artes* ('96) Barcelona *Centre de Cultura Contemporania* (2004). BMG-RICORDI (Milano), Edipan (Roma) and ArsPublica (Pisa) have published some of his works. CDs are available from Ricordi-Fonit Cetra (1995) and LIMEN (2001).

Otto Lehto is a student of English Philology at the University of Helsinki and is currently writing his Bachelor's Thesis on the "Mythologizing and De-Mythologizing of the Holocaust" in contemporary philosophy and culture (with a focus on Arendt, Adorno, Lacoue-Labarthe and Heidegger). Aside from English, his language studies include Latin, Greek, Sanskrit and Babylonian. His semiotic interests include biosemiotics, existential semiotics and the philosophical foundations of sign theory. He is also an electronic musician and a visual artist. He was a member of the organizing committee for the 9th World Congress of Semiotics in 2007 and has participated in a number of international semiotic conferences. He is taking part in the ongoing Academy of Finland –funded project *Philosophies of Performance*.

Vallu Lukka is a Finnish musicologist, actor and musician also working with a dissertation on musicals. Last year, he played the leading part in the world premiere of the musical "Thor's hammer / Thorin vasara" in the Turku City Theatre in Finland. This year he is touring Finland with his orchestra Groove President and working on several theatre-, film- and TV–productions.

Dario Martinelli, PhD, is Associate Professor of Musicology and Semiotics at the University of Helsinki, and Guest Professor at the Finnish Network University of Semiotics.

He has been lecturing and guest-lecturing semiotic and musicological disciplines in Finland and other European countries since 2000. Among his activities: co-editor in chief of the academic journal *IF – Journal of Italo-Finnish Studies*, scientific director of the Umweb publishing series in semiotics and composer. His main scientific interest, as far as musicological topics are concerned, are: zoomusicology, popular music, film music and electronic music.

Martinelli has published more than fifty among scientific articles, monographs and edited compilations. Among his scientific monographs, *How musical is a whale?* (Helsinki, 2002), *Zoosemiotics: proposals for a handbook* (Helsinki, 2007), and *Tra suono e immagine: avvertenze e multimodalità d'uso* (Taranto, 2008). On the strictly musicological side, Martinelli is currently editing the proceedings of the 9th International Congress of Musical Signification (held in Roma, 2006), and finishing a monograph entitled *Performance, authenticity and other double-edged words*, both forthcoming in late 2008.

Grisell Macdonel (born in Mexico City, Mexico) started double-bass studies in 1990 with Agustin Bernal, and, in 1991, studies in classical music performance in double-bass at the National school of Music of UNAM (National Autonomous University of Mexico) with Nicola Popov. From 1996 to 2002 she was a teacher in

music theory and double-bass at the high school CEDART Diego Rivera at INBA (Fine Arts national Institute). In 1997-1998 she received a grant from Fundacion UNAM for the project "*The musical possibilities of the double bass in the suite for violoncello solo by Johann Sebastian Bach,*" as part of a research project in musical performance by the musicologist Luis Alfonso Estrada at UNAM. In 2001 she was accepted to the University of Helsinki, Department of Musicology. For getting her studies started, she received the National Grant for the Arts given by CONACULTA (National Council of Culture and Arts), Mexico.

Grisell has been performing as a soloist and as a part of several orchestras, such as Orchestra Carlos Chavez of Mexico City (2000-2001), Orchestra of the National School of Music (UNAM), and Helsinki University Orchestra (2002); she has also participated in theatre performances in Mexico and Finland.

From 2005 to 2007 she has participated in several Finnish and international congresses. In the year 2008 she is a part of the project "Philosophies of Performance: Finnish music, art and avant-garde"; she is also preparing her M.A. thesis supervised by Eero Tarasti at the department of Musicology of the University of Helsinki. The main topic of the thesis is *musical performance from the existential semiotic approach*.

Bogumila Mika was born in Chorzow, Poland. She is a sociologist (PhD) and musicologist (M.M.). She published two books: *Critical connoisseur or naive consumer* (2000) and *Music as a sign in the context of paradigmatic analysis* (2007) She is also an author of more than 40 articles about contemporary music and social aspects of musical phenomenon. She presented papers in many seminars and conferences, in USA (Yale), France (Paris-Sorbonne), Italy (Roma-Tor Vergata), Finland (Helsinki, Imatra), Germany (Schwerte) as well as in the main Polish cities. From 2005 to 2008 she will accomplish the scientific project "*Quotations in Polish Art Music of XX Century*" for the Polish Ministry of Culture. Now she works at the University of Silesia at Cieszyn (at the Faculty of Fine Arts and Music). She is a lecturer and vice-director of the Institute of Music.

Lina Navickaitė (b. in Kaunas, Lithuania) is a researcher at the University of Helsinki (Finland) and a lecturer at the Lithuanian Academy of Music and Theatre. Being a freelance music reviewer, she is the author of around 100 articles and reviews on musical topics; she has been participating in the conferences in Finland, Lithuania, France, Poland, Belgium, and Italy. She has prepared the catalogues for the international festivals of contemporary music, such as "Gaida" and "Jauna muzika", and for several CD's. From 2002 to 2007 she has been working as an editor of the musical magazine "Muzikos barai". At present, the major editorial commitment is the co-editor-in-chief position at "IF – Journal of Italo-Finnish studies".

Navickaitė focuses her scholarly research on various aspects of the musical performance phenomenon, concentrating recently more on the issues of standardization and individuality in performance practices of the 20th century and approaching musical performance from the semiotic perspective.

MuM, M.M. **Juha Ojala** is in the final stages of pursuing his Ph.D. in musicology at the University of Helsinki. His dissertation deals with space in musical semiosis. He has worked as an assistant of music theory (Peabody Institute of the Johns Hopkins University, Baltimore 1990-92), lecturer in music technology (Sibelius Academy, Helsinki 1997-98) and lecturer in music (University of Oulu, since 1993). Additionally he plays as a pianist and composes.

Tom Pankhurst is a senior lecturer (and currently Head of Department) at Liverpool Hope University with research interests in theory and analysis, particularly with regard to tonality at the beginning of the twentieth century and the music of Carl Nielsen. He has lectured on Schenkerian analysis at Liverpool University, Manchester University, the Royal Northern College of Music and Helsinki University. He has just completed a textbook for Routledge entitled *Schenkerian Analysis: A Basic Introduction*.

Maija Pietikäinen has worked as a singer and a singing teacher and is a doctoral student at the University of Jyväskylä in political science. Her multidisciplinary research focuses on the theme "singing as an act of emancipation." She approaches this question, through the biography of the Swedish singer Valborg Werbeck-Svärdström, as a potential to emancipate from the inner and outer structures of power also in a dialogue with the human voice. She is also writing, besides her research, the biography of this singer.

Pärtyli Rinne is a playwright and a dramaturge (MA 2007, Theatre Academy of Finland). He has done work in theatre, television and philosophical research. He is currently working on a fictional miniseries for YLE TV1 and planning his Ph.D. in philosophy.

Paolo Rosato (b. 1959, Lanciano, Italy), member of the Italian Society for Contemporary Music, has got a degree in Philosophy, Choral Music, and Composition. He teaches at the Conservatory of Fermo. From 1986 to 1999 he was co-editor of *Eunomio*, an Italian journal for musical theory, analysis, and semiotics. Since 1992 he has been a member of the Musical Signification Project founded by Eero Tarasti. His writings have been published in many books and reviews. Rosato is the co-author of *Systems of musical sense* (Helsinki 2004). His music has been performed in several music festivals, and he has published his poetry in several magazines.

Julia Shpinitskaya graduated from Petrozavodsk Conservatory (Karelia, Russia), Department of Musicology (M.A.). She was awarded by All-Russian Competition of Student Research (1997). In the years 1997–2002 she was teaching at Petrozavodsk Conservatory, Department of Musicology (lecturer's position and advisor of student research work). During the same period she participated in field-work at Kola Peninsula on studying ethnography of Sami (research group of Russian Academy of Sciences) and had a project on contemporary Finnish composers for Karelian broadcast (producer and host). Since the year 2002 she has been doing her doctoral studies at Helsinki University, Department of Musicology with Professor Eero Tarasti as advisor.

The project proposes a theory of multicultural musical texts and its application to the works by Erik Bergman, the father of Finnish Modernism: "Music of Erik Bergman as a phenomenon of Multicultural Europe". Shpinitzkaya was granted by Paul Sacher's Stiftung in Basel, Switzerland, where she studied for her PhD project during autumn term 2003. She has been a member of the international project on musical signification since the year 2001 and of *Semiosphere*, an informal semiotic association (committee board).

Beyond her doctoral research there are projects related to literary studies, Bardic subcultures (the musical trend of the contemporary bards and troubadours), the interrelation of arts (art-representations in contemporary music, interaction of visuals and sound) and film music studies.

Filip Sikorski is a Ph.D. candidate at the University of Helsinki. He studied Finno-Ugric languages and literatures at the University of Warsaw and the Eötvös Loránt University of Budapest. After receiving his M.A diploma he moved to Helsinki in order to broaden the scope of his studies with a theory of literature and musical semiotics. In his thesis, which concerns with the concept of *musicality of literature*, he claims that *musicality* is simply *musical sense* and he attempts to approach literary texts by using theories of musical semiotics. He is a co-editor of a Polish internet journal *Orgia Myśli (Orgy of Thoughts)*, where he has published numerous essays on literature and music.

Wojciech Stępień (b. 1977) is a graduate of the Karol Szymanowski Academy of Music in Katowice (Poland) and has a diploma with honours in the field of music theory (2002) and composition (2005) in the class of Prof. E. Knapik. His compositions have been awarded during several competitions and performed at the academic and festival concerts, in churches as well as on the radio. He was granted a scholarship of the Polish Ministry of Culture both in the academic year 2000/2001 and 2001/2002. In 2004 year his Master's Thesis about polish contemporary music gave Grand Prix at the XIV National Competition of Master's Thesis in Warsaw. Since 2003 he has been working as a lecturer of music history at the Szymanowski Academy of Music in Katowice and since 2006 he has been a doctoral student of musicology at the University of Helsinki. His PhD project is devoted to the angelic compositions of the contemporary Finnish composer E. Rautavaara.

Marjo Suominen is a doctoral student and scholarship researcher at the University of Helsinki, Department of Musicology. Her main research discipline is composer-performer relationship in Händel's opera *Giulio Cesare* as placed within the basic communication model, authenticity discussions in musical performance from the view of aesthetics / philosophy of arts. Main research areas: theory of affects as seen from the performance of music, performance practices of the 18th century opera. Among her publications are the following articles (published in Finnish): "On Gesamtkunstwerk, from the Arising of the Bloom of Tragedy and It's Disillusion", Finnish Wagner Society's Journal number 21, Spring 2003; "Instrumental Museum in Poznań – A Survey of Musical Instrument's Phases and of Polish Music Archaeology", *Muinaistutkija*, Journal of

the Finnish Archaeological Society 4/2007; "Handel Conference in Halle 2007", *Musetti* bulletin of the Finnish Musicological Society.

Juha Torvinen, PhD, is a researcher and teacher of musicology at the University of Helsinki. He works also as the Editor-in-Chief of the journal *Finnish Music Quarterly*. Torvinen's doctoral thesis *Music as the Art of Anxiety: a philosophical study on the existential-ontological meaning of music* (2007, in Finnish) addresses the questions of phenomenological music research especially from the point of view of Martin Heidegger's thought. Torvinen's main research interests include philosophy of music, Finnish contemporary music and guitar music, and he has published several articles, edited two books and taught many courses on these topics. At the moment, Torvinen is writing a book on Finnish composer Erik Bergman (1911-2006) and will take part in "Philosophies of Performance" research project funded by Finnish Academy in the year 2009. Torvinen is a member of the board of The Finnish Musicological Society and has also worked as the Editor-in-Chief of *Musiikki*, the journal of the Finnish Musicological Society.

Tiina Vainiomäki, MA, University of Helsinki (major: musicology, minor: philosophy and Czech language). She is preparing a dissertation on Leoš Janáček's musical realism as reflected in the composer's theoretical writings concerning speech melodies, folk music and music theory. As a graduate of the Conservatory of Helsinki, she continued her studies at the Janáček Academy in Brno and, as M.A., at Charles University in Prague and Masaryk University in Brno, where she studied musicology and the Czech language. Her principal study materials are the composer's different articles and manuscripts, which she has been able to study and collect while working at the Brno Janáček Archive. She has given several papers on the topic of her dissertation at international congresses both in Finland and abroad (Paris, Sorbonne, October 2004 and April 2008) and lectured on this topic at the Universities of Helsinki, Finland, and California, Riverside, USA (2005).

Alessia Rita Vitale was born in Rome where she started studying music (the flute especially) in the S. Cecilia national high school of music. She soon developed a passion for singing and exploring the possibilities of the human voice. After passing her baccalaureate in science, she studied musicology at the University of Bologna where she also settled. She became a Doctor in Musicology after studying for four years, with a *tesi di laurea* in musicology, dealing with the human voice. While studying she became a singer for different types of musical groups, in early music as well as in the women's Gregorian music ensemble (*Mediae Aetatis Sodalitium*) with which she toured Italy and Europe, giving concerts. She studied singing with different masters, among them Montserrat Figueras, Sophie Boulin, Claudio Cavina and Ana Maria Miranda. Her repertoire goes from Gregorian to baroque and to contemporary music.

Fascinated by pedagogy, she trained actors in the use of their voice and worked with patients following psychotherapies. She then published her first book (*Dal silenzio al suono*, Borla 2003), which recorded those experiences and nourished her theoretical approach.

In 2002, Alessia Vitale went to live in Paris where her project in psycho-pedagogical research about the specific dynamics of learning how to sing captured the attention of the Sorbonne University (Paris IV) for a DEA (post graduate diploma taken before completing a PhD) and a Doctorate. In this pioneering research, previously unexplored in this manner, she thus devoted several years of her life to intense research “in the field,” in different types of musical institutions. Using clinical methodology, she recorded on film numerous singing lessons, following a longitudinal and transverse method, that is to say she followed the same students (of all ages and levels) on a weekly basis, for several years, to study their progress, their difficulties and the whole learning process. She also studied the phenomenology that is specific to the cognitive process of using the “voice-instrument” as opposed to other instruments. Those fruitful years of research “in the field” were accompanied and fostered by direct personal experiments in acting as well as in singing as a soloist. At the same time, she complemented all that by training in psychology at the Paris X University: she was an active member of *Psychomuse*, a research team of psychologists coming from different horizons. She was the only musicologist and voice expert in that team. It was then that she became a participant in international conferences, where she has presented her research in psychology, musicology, pedagogy, and phenomenology in different countries such as France, Italy, Switzerland, Brazil and Poland.

Alessia Vitale is conducting systematic research into the human voice, a research dealing with a specific aspect in each of her publications. Her fields of research include: the singing lesson; the relations between voice, gestures and memories; the human vocal stages; learning and transmission processes of and through the voice; the voice, the body and the unconscious; comparison of the learning processes of the different musical instruments; analysis of the evolution of the exegesis of interdependence between the oral and the written apprehensions of music.

Her investigations have brought to scientific research, among other things, a new methodological and epistemological paradigm at the crossroads of Human Sciences, as well as a new lexicon with the introduction of such concepts as the voice-instrument; she has also created a vocabulary concerning the definition of vocal gestures, a new hypothesis concerning the healing process inherent to the learning of singing – a hypothesis confirmed by psychoanalyst Winnicott's theories.

Nayden Nikolaev Yotov (b. 1980) received BA degree at the Bulgarian-Danish College Sofia in 2003 (Advertising, Management and Marketing with specialisation in Advertising communications). Meanwhile he started studying theology at the Theology Faculty in Sofia University "St. Clement Ochriski" in 2001. In 2005 he received the bachelor's degree in Philosophy at New Bulgarian University (NBU) and continued his studies there with a master's degree in the Philosophy, language and communication programme and a master's degree in English Language Philosophy at the Sofia University "St. Clement Ochriski". In 2007 he graduated as a Master of Philosophy in NBU. Since then he has been a PhD student of Visual Semiotics in South-East European Centre for Semiotic

Studies at New Bulgarian University, Sofia. His main thematic area in semiotics is visual communication.

In 1999 he was awarded one of the five first places in UNESCO and EU international competition "Rome impact in the art of..." Federico Fellini; the same year he participated in the 14th Interlingua Conference in Fokcani, Romania. In 2001 Yotov participated and won two awards at the 10th International Movie Festival of the orthodox and Slavonic countries "Golden Vityaz", Tambov, Russia; participated at The North East Festival – second edition, Den Helder, Netherlands; participated and won the 1st place award from the 13th Festival of Bulgarian non-feature movie "Golden Rython", Plovdiv.

His main interests include semiotics, music, mythology, poetry, philosophy, cinema, psychology, ethics, art theory, dancing, theatre and rhetoric.

Filippo Zapponi (Milan, 1976) est diplômé en composition du conservatoire G. Verdi de Côme, Italie (en 2000, avec les félicitations du jury) et du *Conservatoire National de Région* de Strasbourg (en 2001) ; où il a étudié avec Ivan Fedele, dont il a été l'assistant. Il s'est ensuite perfectionné avec Brian Ferneyhough, Stefano Gervasoni et Brice Pauset (*Fondation Royaumont*, 2001 ; *Centre Acanthes*, 2002), à l'Ircam (*Stage d'été*, 2006) et il a suivi, de 2004 à 2007, les cours de composition et d'analyse de Karlheinz Stockhausen (*Stockhausen – Kurse Kürten*, Kürten, Allemagne). Il obtient, en 2007, le Master Arts Recherche, spécialité Musique (mention « Très bien »), à l'Université Marc-Bloch (Strasbourg II) avec un mémoire, en cours de publication, intitulé *Pensée mythique et imagination symbolique dans « Vendredi de Lumière » de Karlheinz Stockhausen*.

Installé depuis 2001 à Strasbourg, il a réalisé de nombreux projets musicaux à vocation pédagogique et il enseigne la composition au CFMI (Centre de Formation de Musiciens Intervenants) de l'Université Marc-Bloch (Strasbourg) où il a dirigé le travail de composition des étudiants dans le cadre notamment des projets π (2006), « aventure musicale » à partir de techniques basées sur le nombre π et d'images cinématographiques, et *Casse-pieds-de-nez !*, conte musical représenté à *L'Opéra National du Rhin* de Strasbourg (saison 2007-08), dans le cadre de la programmation *Jeune Public*.

Filippo Zapponi a remporté plusieurs prix de composition, il a reçu de commandes de la part d'institutions françaises, européennes et américaines et ses œuvres sont jouées par des ensembles et solistes de renommée internationale. Actuellement il poursuit ses recherches autour de la musique symbolique dans le cadre aussi d'un doctorat et il a été sélectionné pour suivre, en 2008-09, la formation en composition et informatique musicale (Cursus 1) de l'Ircam.

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