

## **Falling Out of Line. A conference on Music and the Exceptional**

**4-5 December 2015**

University of Music and Performing Arts Graz, Austria  
KUG Neubau, Aula, Brandhofgasse 21, 8010  
Centre for Gender Studies and the Institute for Music Aesthetics  
CFP Deadline: 15 August 2015  
Keynote Speaker: Dr. Paul Attinello (Newcastle University)  
<https://musex2015.wordpress.com/>

### **Call for Performances**

We welcome submissions from KUG/KFU/TU musicians and performers that engage with the topic of the conference, Music and the Exceptional. Projects that engage with musical themes across multiple disciplines will be given priority. Performers will receive a small honorarium, but accepted applicants will be expected to plan their own travel arrangements and accommodation.

#### **Performances may include:**

- Musical compositions (instrumental, electronic, etc.)
- Musical installations
- Video installations
- Theatrical performances
- Improvisations
- Dance
- Performance art
- Spoken word
- Poetry
- Literature

**Deadline for Submission: October 15 to [musex2015@gmail.com](mailto:musex2015@gmail.com)**

Applicants will be notified of the results by November 1

#### **Application Materials**

All applications should include:

- Project Title
- Description of the project
- Statement of purpose, how the project relates to the topic of the conference
- A technical rider
- Musical score (if applicable)
- Sound Recording (if applicable)
- Short CV (1 page) from each applicant

Music is represented historically by examples of exceptionalism (virtuosic, white, middleclass, able-bodied, heterosexual, European men), yet since the 1960s we've incorporated various outliers (e.g. female composers, disabled musicians, and various sexual and racial minorities) in an effort to revise this history. In turn, the outliers have become the exceptional; they are now celebrities with a historical presence enabled by the very circumstances that differentiate them. Whether by way of image, body, ideas, sexual history, life style, race, "special" abilities or capabilities, the previously deviant have come to the fore. Are eccentricities a prerequisite for such musical recognition? What traits define people as musically exceptional? What is the necessary background against which to frame musical exceptionalism? Where does one draw the line between the exceptional and the unremarkable? Who decides and why? This conference seeks to explore the history of exceptionalism in music, including the reception of musical works, musical instruments, people, and places.

We invite papers on music in constellation with exceptionalism. Possible topics may include, but are by no means limited to, the following:

- Positive and negative connotations of exceptionalism
- The exceptional in music marketing
- Music and competence
- Difference as the exception
- Conceiving diversity in a merit-based society
- Civil rights and equality
- The ethics of the extraordinary
- The line between the acceptable and the exceptional in music
- Standardization in music education