



International Colloquium

## **Towards a History of Sound in Theatre (from the 19<sup>th</sup> to the 21<sup>st</sup> Century): Acoustics and Auralities**

Call for Papers

CRI/University of Montreal – CNRS/ARIAS

November 21-25, 2012

Montreal, Quebec

Although theatres are venues where performances are not only watched but also listened to, theatre studies has generally given short shrift to the latter reality. Not only does this situation deserve to be analyzed, but it also imposes on us an urgent need to catch up and to rewrite the history of theatre in general. Theatre sound, as we understand it, does not ignore the visual dimension (nor any of the other senses at play in the theatrical experience), and is not based on a simple reversal of the previous predominance of the visual over the aural.

The upcoming colloquium titled “Towards a History of Sound in Theatre (from the 19<sup>th</sup> to the 21<sup>st</sup> Century): Acoustics and Auralities” will focus specifically *on the sound and listening dimensions of theatre performances* from the advent of sound reproduction technologies (in the late 1870s) to the present day. The colloquium will explore acoustic and other aural components of performance, its processes and its agents along the following lines:

1. Spaces and technologies : hall acoustics, sound technologies
2. Theatre in the city, theatre in new spaces
3. Sound devices and sound dramaturgies
4. The history and memory of voice in the theatre
5. The noises of performance: actors and listeners
6. The various sound-related professions: origins, transformations and status

Given that sound is an “indiscipline”, addressing the reality of sound in the theatre requires new approaches and models from different disciplines. This colloquium is open to practitioners as well as theoreticians, and both its papers and scientific workshops will reflect the latest theoretical and practical developments.

The colloquium should be of interest to architects and acousticians, theatre theoreticians and practitioners, and others working on sound in the context of performance, theatre, and (re)-presentation.

Proposals are invited for three types of activities: **(1) scholarly papers** (twenty minutes), **(2) demonstrations** : commented sound experimentations, presentations of models (twenty minutes to one hour), and **(3) workshops** (one to two hours).

Submissions should include a 300-word titled abstract, a complete contact information and institutional affiliation of the proponent, and a short biographical note. Submissions must also specify the format of presentation: paper, demonstration, workshop.

**Proposals should be sent before March 1<sup>st</sup>, 2012 to:**

[lesondutheatre@gmail.com](mailto:lesondutheatre@gmail.com)

Responses: April 1, 2012

Papers, workshops and demonstrations will be delivered in French or English.

**An editorial committee will prepare a publication (preferably an electronic publication).**

**Deadline to submit the final version, either in French or English, of a paper: January 31<sup>st</sup>, 2013.**

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