



**MARIE SKŁODOWSKA-CURIE INDIVIDUAL FELLOWSHIPS 2018**  
**EXPRESSION OF INTEREST FOR HOSTING MARIE CURIE FELLOWS**

### HOST INSTITUTION

School of Sciences and Humanities | CESEM Research Unit

### RESEARCH GROUP AND URL

Critical Theory and Communication

<http://cesem.fcsh.unl.pt/en/investigacao/grupos-de-investigacao/teoria-critica-e-comunicacao/>

### SUPERVISOR (NAME AND E-MAIL)

Paulo Ferreira de Castro  
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### SHORT CV OF THE SUPERVISOR

Paulo Ferreira de Castro (PhD, University of London, Royal Holloway, with a thesis on the musical implications of Wittgenstein's philosophy) is a musicologist, Associate Professor at FCSH - Universidade Nova de Lisboa, and a member of the CESEM research centre (Lisbon, Portugal). He has published several books and essays, including the sections on the 19th and 20th centuries in a book on the history of Portuguese music. Alongside his activities as a researcher, a lecturer and a music critic, he was Director of the Teatro Nacional de S. Carlos (Lisbon Opera House) and Chairman of the Portuguese Society for Music Research. Paulo Ferreira de Castro has read papers at national and international conferences and has given guest lectures in Portugal, France, Austria, Italy, Finland, Serbia, Spain and Brazil. His current interests as a researcher include the philosophy of music, semiotics, intertextuality and the ideologies of modernism and postmodernism.

### 5 SELECTED PUBLICATIONS

- "From 'Good Other' to 'Ideal Self': Images of Russian Otherness in France and the Iberian Peninsula at the Turn of the 20th Century", in Ivana Perković and Franco Fabbri (eds.), *Musical Identities and European Perspective: An Interdisciplinary Approach* (Eastern European Studies in Musicology, 8), Frankfurt a. M.: Peter Lang, 2017, pp. 55-72; ISBN 978-3-631-67231-0
- "Nikolay Tcherepnin's Narcisse and the Aesthetic Promise of Self-Presence", in Katerina Levidou, Katy Romanou and George Vlastos (eds.), *Musical Receptions of Greek Antiquity: From the Romantic Era to Modernism*, Newcastle upon Tyne: Cambridge Scholars, 2016, pp. 114-135; ISBN 978-1-4438-8828-8
- "La musique au second degré: on Gérard Genette's Theory of Transtextuality and its Musical Relevance", in Costantino Maeder and Mark Reybrouck (eds.), *Music, Analysis, Experience: New Perspectives in Musical Semiotics*, Leuven: Leuven University Press, 2015, pp. 83-96; ISBN 978-94-6270-044-4



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DE LISBOA

- “Estes sons, esta linguagem”: Essays on Music, Meaning and Society, in Honour of Mário Vieira de Carvalho (Co-editor), Leipzig/Lisboa: Gudrun Schröder-Verlag/CESEM, 2015 (with Gilbert and Katrin Stöck); ISBN 978-3-926196-67-5
- A dança e a música nas artes plásticas do século XX (Coordenação), Lisboa: IHA-EAC/CESEM – Colibri, 2012 (with Margarida Acciaiuoli); ISBN 978-989-689-215-9

## PROJECT TITLE AND DESCRIPTION

### *Intertextuality and/in music*

Since the 1970s, the notion of intertextuality has been appropriated by many disciplines, including musicology, giving new impetus to the discussion of traditional but somewhat ill-defined topics such as “borrowing”, “imitation”, or “influence”, as well as drawing attention to the roles of the performer and the listener in the production and circulation of meaning. In spite of the widespread use of the term in the musical literature, however, it would seem that the notion of intertextuality as applied to music has not yet been made the focus of sustained critical attention from a theoretical, methodological and aesthetic perspective. This project aims to address the topic in a pluralistic way, by focusing in particular on the conceptual questions involved in the application of the notion of intertextuality to music studies. It also aims to provide a background for the analysis of relevant case studies, to be drawn from the widest possible range of musical styles and repertoires, including art and popular music, music for the stage and for the movie screen.

The following topics will be particularly welcome:

- Theories of intertextuality, from a musicological perspective
- Practices of recomposition
- Listening as intertextual process
- Intertextuality, intermediality and interarts studies
- Intertextuality and narrativity
- Intertextuality, topic theory and musical semantics

## SCIENTIFIC AREA WHERE THE PROJECT FITS BEST

Social Sciences and Humanities (SOC)