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| Global Theatre at Your Fingertips! |

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| International Association of Theatre CriticsAssociation internationale des critiques de théâtre27, rue Beaunier, 75014 Paris,France[www.aict-iatc.org](https://critical-stages.us14.list-manage.com/track/click?u=7c4597357892847ea7cecc7d6&id=7331b0d148&e=3f65ecb365)ISSN 2409-7411  *Critical Stages*/*Scènes Critiques* is available [online](https://critical-stages.us14.list-manage.com/track/click?u=7c4597357892847ea7cecc7d6&id=65b6a4a474&e=3f65ecb365) to the reader without financial, legal or technical barriers. Ιt is a peer-reviewed journal fully committed to the Open Access Initiative. It  offers a platform for debate and exploration of a wide range of theatre and performance art manifestations from all over the world. Our aim is to make our readers feel that *Critical Stages/Scènes Critiques* is their “local” journal with a global reach.   **Call for Articles and Essays**The theatricality of music, the musicality of theatreGuest Editor: Octavian Saiu The relationship between theatre and music is as old as both these art forms. To look into their time-honored connection is to highlight the sense of what it means to experience human creativity in its most enchanting and possibly most meaningful form. With time, both theatre and music moved beyond the aesthetic and became areas of debate, subjectivity and criticism. They have welcomed questions about the fundamental aspects of society and culture, in an unparalleled way. This process has intensified with the advent of modernity: from Wagner’s *gesamtkunstwerk* to contemporary musical, from Grotowski’s aspiration towards the perfect embodiment of sound to current explorations in musical anthropology, the appeal of a complex, total performance that integrates music and theatricality has not ceased to appeal to artists, scholars and audiences alike.So, what is the relationship between these two complex universes in the twenty-first century, a century of unprecedented changes?  How is this relationship affected by the new technology and the new media? To what extent is it influenced by the current social, economic or political developments of the world?This special issue of *Critical Stages/* *Scènes critiques* (#21, June 2020) will examine the theatricality of music and will investigate the musicality of theatre, focusing on the following themes, among others:* the dynamics between theatre and music, in the East and in the West
* the architecture of sound in contemporary performance
* the new theatricality of opera
* the transnational aesthetics of the musical
* the soundscape of performing arts
* the musical and the postmodern/posthuman industry
* theatre criticism and music criticism: similarities and differences
* the contemporary musical: advertising, marketing, and tourism

We invite critics, scholars and researchers from around the world to contribute to a special issue of the journal dedicated to the aesthetics, meanings and social implications of music in theatre and, equally, of theatre in music. The issue is interdisciplinary. Therefore, we welcome contributions from a range of disciplines, including performance, music, cultural studies, sociology, philosophy and journalism. **Length**: Maximum 3.500 words**Language**: English or French**Deadlines for proposals**: **15 October 2019****Submissions** in the form of completed articles should be sent by early March 2020**Revisions**will be due by late April 2020**Publication date**: late June 2020**Stylesheet** for ***Critical Stages/Scènes critiques***: [click here](https://critical-stages.us14.list-manage.com/track/click?u=7c4597357892847ea7cecc7d6&id=f2592b13c8&e=3f65ecb365)**Submission Guidelines**: [click here](https://critical-stages.us14.list-manage.com/track/click?u=7c4597357892847ea7cecc7d6&id=7eaedaa330&e=3f65ecb365)**NOTE** ***All contributions should be sent to Prof. Octavian Saiu(****octavian\_saiu@yahoo.com****)*** |

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