NZ IPP NEW ZEALAND INSTITUTE OF PSYCHOANALYTIC PSYCHOTHERAPY

IPA Allied Centre

What can **music** offer to **psychoanalysis**, and what kinds of questions can psychoanalysis ask about music? How might these two disciplines, which share a practice of close listening and transcend time in ways that inform each other? What types of signifiers can emerge for the subject who speaks and whose attention is captured by sound? Both music and psychoanalysis address the capacity to engage with desire—a force that must continually be reckoned with. However, as fields of practice, they often remain mutually exclusive from each other. A few psychoanalysts have embraced the challenge of interpellating music with psychoanalysis, with Theodor Reik being most notable. In his classic work, *The Haunting Melody* (1953), he explores how persistent musical themes in the mind function as manifestations of unconscious drives. François Régnault's text, Psychoanalysis and Music (2010), popularises the concept of the "psychoanalyst's ear," referring primarily to the analyst's ability to "listen with the third ear." More recently, authors Goldberg, Levin, and Blum in *Here I Am Alive: The Spirit of Music in Psychoanalysis* (2023) discuss how music rhythmiz **us: Psychoanalysis as Music** (2021), examines the connections between unconscious mental processes and musical elements, proposing that music serves psychoanalytic tool. She explores how unconscious mental processes are structured through musical principles such as rhythm, repetition, variation, and temporality, arguing that music is not merely an object of psychoanalytic inquiry but a model for understanding the very operations of the unconscious.

We are excited to welcome **Dr. Ludovica Grassi** to Aotearoa for a public lecture on **Friday 19th of February, 2027** and to serve as a respondent to selected papers on **Saturday 20th of February, 2027**. We also invite you to enjoy a musical performance as part of our special symposium.

This symposium invites psychoanalysts, psychotherapists, musicians, music therapists, and others interested in the transformative effects of psychoanalysis, psychotherapy, and music. We welcome twenty-minute papers that explore topics such as how sound and music can inform transference and the clinical setting, as well as case studies where sound and music have played a vital role in therapy or analysis.

Please take note of the following schedule:
Abstracts of 400 words, along with 3-4 keywords, should be submitted by October 20, 2026.
Decisions will be communicated by November 20, 2026.
Since Dr. Grassi has kindly agreed to respond to all papers, full papers should be submitted by December 20, 2026.

Please send your abstract to:
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https://www.psychotherapy.co.nz

CLA Centre for Lacanian Analysis