

# ICTM JOINT SYMPOSIUM OF THE STUDY GROUP ON MUSIC AND MINORITIES AND THE STUDY GROUP ON MUSIC AND GENDER

University of Music and Performing Arts Vienna

Anton-von-Webern-Platz 1

1030 Vienna, Austria

July 22 - 31, 2018

## Call for Papers by the *Study Group on Music and Gender*

For the third time in the history of the *International Council for Traditional Music*, two study groups, *Music and Gender* and *Music and Minorities*, join forces to organize a joint symposium. Each study group features three main themes and one topic of common interest, elaborated by two distinct program committees. The conference will feature panels, individual paper submissions, and innovative formats exploring the broader themes of music, gender, sexuality and minorities. Scholars are invited to send proposals and are strongly encouraged to attend the whole event, thereby contributing to its success.

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## STREAMS

### 1. Past and Current Approaches to Gender and Sexuality in Ethnomusicology

Music's relation to gender and sexuality has acquired a prominent status in recent years, in part because of widely-circulated debates relating to gender and sexuality within contemporary culture. Gender and sexuality have long influenced performance practices, reception contexts, and the interpretation of music making and/or dancing within musical worlds. Further the broader cultural ideologies connected to particular musical spheres, whether traditional musical communities or highly mediated popular music performances, often relate to broader and contingent ideas concerning gender, race, sexuality, and ethnicity – in short, music and dance enact the negotiation of identities in all of their *intersectionality*. This theme looks to examine how notions of gender and sexuality promote or rather preclude particular musical practices and values within various musical communities. Further, it encourages new understandings of gender and sexuality as part of the broader and more fluid processes contributing to music identities from queer to transcultural expressions and alliances. This theme encourages approaches such as queer, gendered, or feminist readings of musical performances, texts and value systems. Music is here understood as part of the larger affective and intersectional expression of individuals or collectives in culture.

## **2. Music and Dance: Migration and Mobility**

In light of increased attention to various forms of mobility and migration, this theme seeks to explore how ideologies about gender and sexuality correlate to dance, music, bodily movements and musical ideas as they change across time and place. Different forms of migration necessitate various musical mobilities. For example, inequitable access to mobility force migrants to relocate to hostile or dangerous locations causing extreme forms of dislocation and displacement. In these new surroundings, music and dance can be cathartic and empowering, but also alienating and othering. At the same time, gender and sexuality profoundly influence these practices of music and dance. In such moments of transition, culturally defined concepts of gender and sexuality offer relevant epistemologies and thus fundamentally inform musical expressions. This theme seeks a deeper recognition of how gender and sexuality inform music and dance for those experiencing dislocation. It especially aims to prioritize new methods for examining the relations between music, migration, power narrative, gender, and sexuality.

## **3. Notes of In/Equality and Privilege**

This theme provides a unique platform to explore how music challenges us to consider forms of in/equality in society. Music is often understood as a highly symbolic and even politicized domain with the power to express bonds or divisions between groups of people. Frequently such relations imply particular hierarchies (dominant, marginal, peripheral) or dichotomies (queer/straight, masculine/feminine, white/black). This section seeks to investigate if and how music contributes to equal and just societies. Conversely, music might be considered for its potential to further divide, polarize, or segment particular groups within culture and society, especially in relation to life's public sphere, gender hierarchies and normative sexuality. Finally, this theme might expand upon recent debates about privilege and entitlement within institutional, political, religious, or economic spheres. How does music perpetuate such socio-economic advantages or how might music act in activist forums to open up a space to better recognize the ongoing forces of racial, gender, ableist, or sexual privilege within modern societies.

## **4. Minorities, Genders, Sexualities (Shared stream)**

This theme's primary goal is to bring together theoretical and methodological approaches from the ICTM Study Groups – Music and Minorities and Music and Gender – and from the broader fields of minorities, gender, and sexuality/queer studies. It further serves as a platform for concrete research, ideas, and investigations at the intersection of various forms of marginalizations and gender/sexuality. Exploration of the existing connections will encourage new paths for mutually beneficial improvements.

### **Proposals are invited for:**

- Individual or co-authored papers (20 minutes) – Title and abstracts of up to 300 words
- Themed panel sessions of three individual (20 minute) papers – Title and abstracts of up to 300 words per paper plus panel title and up to 300 words outlining the general motivation/theme for the panel
- Seventy-five minute sessions in innovative formats – up to 1000 words outlining the form and content of the sessions.

### **Due Dates**

Please submit proposals (including a short biography and institutional affiliation) by **Nov. 30<sup>th</sup>, 2017** via email in a word document attachment to: [k.a.mcgee@rug.nl](mailto:k.a.mcgee@rug.nl). Decisions regarding proposals will be communicated by the program committee to authors before January 1, 2018.

### **Program Committee**

Kristin McGee (chair), University of Groningen, Netherlands  
Marko Kölbl (Study Group on Music and Minorities liaison person), University for Music and Performing Arts Vienna, Austria  
Francesca Cassio, Hofstra University, USA  
Rafique Wassan, University of Bern, Switzerland

### **Local Arrangements Committee**

Ursula Hemetek (mdw) chair  
Hande Saglam (mdw)  
Marko Kölbl (mdw)  
Martina Krammer (mdw)  
Nora Bammer (mdw)  
Cornelius Holzer (mdw)

*Contact email address for local arrangements:* [ictm2018@mdw.ac.at](mailto:ictm2018@mdw.ac.at)

### **Cost**

The costs of travel and accommodation will have to be covered by participants. Due to the generosity of the University of Music and Performing Arts Vienna there is no registration fee. Price and destination of the excursion will be announced.

### **Hosting Organization**

The University of Music and Performing Arts Vienna is located in the city centre of Vienna. The University has hosted the ICTM World Conference in 2007 among many other international conferences. [www.mdw.ac.at](http://www.mdw.ac.at)

### **Travel**

Vienna is easily reachable from everywhere in the world. There is an international airport connected to Vienna by train. The train station is in walking distance to the University.

### **Accommodation**

There is a variety of hotels, which are located within walking distance of the University. Those that are further away are very well connected to the University by public transport. We will provide you with a list of hotels that we recommend. Prices start from 50 Euros you will have to book in advance.