



Eleventh International Conference

**Music and Sonic Art:
*Sounding Identities***

**MuSA 2020 – St John's College, University of Cambridge, UK
8 July – 10 July 2020**

Supported by the Royal Music Association



FIRST CALL FOR PAPERS:

We are delighted to announce the eleventh international conference on **Music and Sonic Art: *Sounding Identities* (MuSA 2020)**, an interdisciplinary event to be held in **St John's College, University of Cambridge**, and supported by the Royal Music Association.

Keynote speaker: Prof Georgina Born, University of Oxford

Conference dates: Wednesday, 8 July – Friday, 10 July 2020.

Deadline for abstract submission: Friday, 10 April 2020.

The principal aim of **MuSA 2020** is to advance interdisciplinary investigations in and between Music and Sonic Art, by exploring and building on the historical, theoretical and practical connections and continuities between these two areas. Proposals for individual papers are invited from academics, independent researchers, practitioners and post-graduate students. All proposals will be 'blind' peer-reviewed. The conference language will be English.

THEME AND TOPICS:

The theme of **MuSA 2020** is *Sounding Identities*. The last couple of decades witnessed a remarkable burgeoning of research on how musical experiences and practices construct social, cultural, national, political, and artistic identities. During the same period, the boundaries between the traditionally distinct ways of engaging with music – i.e. as composer, performer, listener, producer, improviser, music scholar and researcher – have begun to be questioned and challenged as new roles, practices and modes of interaction with music continue to emerge. The broad aim of this conference is to expand the remit of research on **identity** to all hearing, listening and art-making practices that use sound. We, therefore, invite submissions on the following, and other related topics:

- the artistic, cultural, social, institutional, national, disciplinary, political embodied and sensory (aural, visual, tactile) identities and agencies that are constructed through engagement with music and sonic art practices;
- how technologies mediate the construction of such identities;
- the material cultures that facilitate sounding identity formation;
- the emergence of new sounding identities through the cross-fertilization between musical and sonic art practices;
- fluidity and dynamics of identities across sounding cultural practices;
- sounding identities that challenge the mind/body and theory/practice dichotomies;
- sounding identities as sources of value;
- narratives and discourses of sounding identities;

ABSTRACT SUBMISSION:

Please submit an abstract of approximately 250 words in Word format to <j.dack@mdx.ac.uk> as an e-mail attachment.

As contributions will be 'blind' peer-reviewed, please **do not** include information that might facilitate identification from the abstract. In addition, please submit separately the name(s) of the author(s), institutional affiliation (if any) and short biography (approximately 100 words).

Deadline for the receipt of abstracts is **Friday, 10 April 2020**. Notification of acceptance will be sent by **Monday, 27 April 2020**.

If additional information is required please contact **Dr. Mine Doğantan-Dack** or any member of the **Conference Committee**:

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