



## **Eleventh International Conference**

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

**MuSA 2022**

**Middlesex University, London, UK**

**22-23 SEPTEMBER 2022**

**Supported by the Royal Music Association**

#### **CALL FOR PAPERS:**

We are delighted to announce the eleventh international conference on **Music and Sonic Art: *Sounding Identities* (MuSA 2022)**, an interdisciplinary event supported by the Royal Music Association and to be held at Middlesex University, London.

**Keynote speaker: Prof Raymond MacDonald, University of Edinburgh**

**Conference dates: Thursday, 22 September & Friday 23 September 2022**

**Deadline for abstract submission: Wednesday, 1 June 2022**

The principal aim of **MuSA 2022** 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.

The theme of **MuSA 2022** 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 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 sounding identities;
- the material cultures that facilitate sounding identity formation;
- the emergence of new sounding identities through 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 300 words in Word format to <[j.dack@mdx.ac.uk](mailto: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 **Wednesday, 1 June 2022**. Notification of acceptance will be sent by **Wednesday, 15 June 2022**.

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

Dr Mine Doğantan-Dack (University of Cambridge)  
[md787@cam.ac.uk](mailto:md787@cam.ac.uk)

Dr John Dack (Middlesex University)  
[j.dack@mdx.ac.uk](mailto:j.dack@mdx.ac.uk)

Dr Tansy Spinks (Middlesex University)  
[t.spinks@mdx.ac.uk](mailto:t.spinks@mdx.ac.uk)

Dr Sean Williams (Open University)  
[sean.williams@open.ac.uk](mailto:sean.williams@open.ac.uk)

Prof Miroslav Spasov (Keele University)  
[m.spasov@keele.ac.uk](mailto:m.spasov@keele.ac.uk)