

19th Biennial IASPM Conference

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Call for papers

Popular Music Studies Today

19th Biennial IASPM Conference

26 June – 30 June 2017

University of Kassel

Germany

Popular Music Studies are today a key field of enquiry. Exploring the parameters of research on popular music in contemporary times lies at the centre of the 19th Biennial IASPM Conference. The Executive Committee therefore invites researchers and practitioners to submit proposals for presentations which engage with a variety of methodologies and perspectives on popular music studies, whether from an academic, professional, practice-based or educational angle. We encourage proposals dealing with one of the following streams:

Researching Popular Music

Popular music is researched within multiple disciplines, using a variety of theoretical and methodological traditions. But what makes popular music studies distinctive and autonomous as a discipline? Are there current identifiable trends within the field? This stream welcomes discussions on disciplinarity, interdisciplinarity and popular music research today, from any academic perspective.

Analysing Popular Music

Has music as sound disappeared from popular music studies? What is the role and relevance of popular music analysis today? This stream welcomes papers addressing all approaches related to contemporary analytical research on popular music as sound.

Teaching and Learning Popular Music

Who teaches popular music today and how is it being taught? What kind of genres, repertoires, scenes, publications and performance practices are proposed to students? And what role do technological affordances and uses play in popular music teaching and learning? This stream welcomes papers addressing all issues related to contemporary popular music pedagogy, based on any educational and theoretical approach.

Remapping Popular Music

What relevance does location have in popular music studies today? What work is taking place outside the UK/US, in languages other than English and on genres and styles outside the mainstream? In what ways is research moving beyond the dominant Anglo-

American axis? This stream welcomes papers addressing all issues related to the cultural geography of popular music studies, particularly those with a focus on non-Anglophone music.

Narrating Popular Music

How is popular music being narrated today, in academic research, fiction, cinema, journalism, or online media? Is it possible to identify and analyse current trends in any of these narrative realms? And how are the narratives being used and understood? This stream welcomes papers addressing all issues related to narrativity about popular music, and in popular music studies.

Technology and Popular Music

What is the relationship between technology and popular music today, in production, performance, and scholarly debate? Are digital technological affordances changing music? This stream welcomes papers addressing all issues related to technology and popular music.

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Academic Committee

Cecilia Björck, María Luisa de la Garza Chávez, Jonathan Eato, Ádám Ignác, Olivier Julien, Isabelle Marc, Hyunjoon Shin, Danijela Špirić-Beard, Catherine Strong, Jacopo Tomatis (Chair), Dafni Tragaki, Steve Waksman.

Abstracts

There will be the options of: panels (of 3 or 4 presenters), individual papers, film/video presentations, or poster sessions.

Panels

Proposals of organized panels are strongly recommended (two-hour long sessions with four papers, or three papers and a discussant). Each session should leave at least 30 minutes for discussion or for comments by a discussant immediately following the presentations. The panel organizer should submit the panel abstract and all individual abstracts (200 words each) in one document, with a full list of participant names and email addresses. Where an independently submitted abstract appears to fit a panel, the Academic Committee may suggest the addition of a panellist.

Papers

We invite abstracts of no longer than 200 words, including five keywords for programming purposes. Individual paper presentations are 20 minutes long to be followed by 10 minutes of discussion.

Film/video session

Recently completed films introduced by their author and discussed by conference participants may be proposed. Submit a 200-word abstract including titles, subjects, and formats, and indicate the duration of the proposed films/videos and

introduction/discussion.

Poster session

A space where presenters can exhibit posters will be provided. A 200-word abstract by the poster's author, including five keywords for programming purposes, must be submitted.

Submission

Please email your abstract as a Word doc attachment to [iaspm17\[at\]iaspm.net](mailto:iaspm17@iaspm.net). Please name the file with your surname. The following format should be used:

- Name, affiliation and contact email address
- Type of presentation (select one from: panel, individual paper, film/video, poster)
- Stream (select one from: *Researching Popular Music*, *Analysing Popular Music*, *Teaching and Learning Popular Music*, *Remapping Popular Music*, *Narrating Popular Music*, *Technology and Popular Music*)
- Title of presentation (and panel if applicable)
- Abstract
- Five keywords
- Bio (80 words maximum)

Abstracts will be accepted in English, IASPM's official language. Papers in all other languages are allowed, if accompanied by a visual presentation in English.

Questions about the organization of panels should be directed to the Chair of the Academic Committee, Jacopo Tomatis: [jacotomatis\[at\]gmail.com](mailto:jacotomatis@gmail.com). Suggestions for other possible events at the Conference should be directed to the Chair of the local Organizing Committee, Jan Hemming: [jan.hemming\[at\]uni-kassel.de](mailto:jan.hemming@uni-kassel.de)

Each participant must be a member of IASPM: <http://www.iaspm.net/how-to-join>. Each participant may present only one paper at the Conference, but may also preside over a panel or serve as a discussant.

Deadlines

Deadline for receiving abstracts: **31 May 2016**

Acceptance/rejection letters: **30 September 2016**

Opening registration: **1 October 2016**

Deadline for "early bird" registration (€170): **1 February 2017**

Program draft: **1 March 2017**

Conference fee payment deadline (€200): **2 April 2017**

Final program: **31 May 2017**

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