

The Mediterranean: Migrant Sounds

II Conference AVAMUS

XV Jornadas AVAMUS

València, 23-26 July 2019

CALL FOR PAPERS

On June 17, 2018, the Aquarius, a boat carrying refugees, docked in Valencia. The wave of solidarity that ran through the city and neighboring towns in response to this arrival was intermingled with ignorance of a phenomenon—migration across the Mediterranean Sea—that has been a historical constant, and which indexes both the aspirations and fears of the many peoples who share this space of passage. In a 2016 editorial entitled “Musicians at the Borders,” *Acta Musicologica*, the journal of the International Musicology Society (IMS), appealed to musicologists to intervene in these pressing matters, to participate actively in the debates about migration and its many histories, rather than staying aloof from them as has long been the tendency of the discipline. Witnessing this call, and responding to it with a will to build bridges and forge agreements, the organizers of this conference aim to facilitate new collaborations that rethink the social role of sounds in the Mediterranean in the past and in the present, and in so doing to highlight the potential of the discipline produce new narratives about the people who have long lived, traversed, and registered their sonic presence along Mediterranean shores.

The International Conference «The Mediterranean: Migrant Sounds», is the second of this type organized by AVAMUS and is proposed as a continuation of the International Conference «La Música en la Mediterrània Occidental: red de comunicació intercultural» (The Music in the Western Mediterranean: intercultural communication network), which took place in July 2014.

This conference is interdisciplinary in its outlook, bringing together the many disciplines that examine the history and effect of music and sound, and which also interact with other approaches from the humanities and social sciences, for example art, literature, anthropology and sociology. Thus, the social and ethical dimensions are tackled both historically and

synchronously, seeking out a history of movement that allows us to better understand our shared history.

The event will comprise four plenary keynotes, panels with individual papers, round tables, and presentations of 15 minutes (plus 5 minutes of debate).

This call for papers offers all researchers the opportunity to submit proposals presenting completed research or ongoing research.

Issues:

The conference revolves around four main issues:

1. Soundscapes: Voices, music and noises blend in daily life and help to construct, in a fleeting and sometimes passive, often idiosyncratic way, the spaces that make up the Mediterranean as[ESH1] characteristics and configuration form the pivot that guides this thematic line.
2. Sound Objects: The objectification of sound in general and music in particular as self-sufficient objects of study often led us to neglect the leading role of people, material objects, technologies—old and new—that have facilitated the sounds that articulate trips between the shores of the Mediterranean.
3. Stories: To explain experience is to revive and imagine the experience of what has already occurred, but it is also involves (re)building experiences and spaces for ourselves and for those who will come. Re-reading and integrating the discourses about music and the people who make it contributes to the reconfiguration of the spaces of coexistence and, more broadly, to rethink the role that musicology can play in contemporary debates.
4. Diaspora: The globalization of cultural markets, and the marketing of music, suggests a homogenization of the sounds and traditional sonic and musical forms of "The World". Some characteristic sounds can be heard almost as exotic elements hovering above foundational patterns with global spread. But if we think of music as a communicative process, with social, cultural and linguistic differences, and we take into account the different habits of (self) production, listening, and musical exchange, the perspective changes radically. Paying attention to the musical practices of migrant communities means opening up to the recognition of the "other" and the assumptions that inform ideas of "Self" and "Other."

Thematic lines

Proposals can bring into play any subject or methodology that fits within the thematic axes; lines such as the following are proposed only to provide a general orientation:

- How have different Mediterranean soundscapes been configured? How can we talk about common or trans-historic features?
- Are there repetitive or spontaneous practices that configure the space sonically? What are the spaces, and what music, that have been allowed to develop sound narratives?
- What media—physical, digital, personal, collective, etc.—have facilitated the circulation of music in the Mediterranean?
- What are the transmission processes that generate new forms of sound production and consumption?
- How do the inhabitants of the Mediterranean speak about music, and with what purposes? How do they describe the "other"?
- In what ways do these musical experiences affect these stories / speeches? And conversely, how do they interpellate, interact or create sound and social narratives?
- Over time, how these stories have conditioned collective memories?
- What are some of the practices that have been associated with sound in relation to diasporas? How do we recognize ourselves through sound and its spaces?
- How is the shape of the different habits of (self)production, listening and exchange of music configured through migration?

About the proposals for participation

Proposals in the form of communication must include:

- Title of the proposal.
- Name and surname of the author.
- Institutional filiation (if applicable).
- A contact email.
- An abstract of 300 words maximum (bibliography included).

The scientific committee will value:

- Adaptation to the thematic lines of the conference.
- Clarity of the proposal with regard to the methodology and objectives of the research.
- Quality of writing.
- Concretion in relation to the time it will be available.
- Integration of the proposal with similar works in the field worked.

Languages

Valencian/Catalan, Spanish, English, French, Italian

Remittance and deadlines

The deadline to send proposals is **April 15th, 2019**. Abstracts should be sent to the following e-mail address: musicologia.avamus@gmail.com

Acceptance / rejection of the proposals will be informed by **May 15th 2019**.

Fees

- General: 50€
- AVAMUS members: 30€
- Unemployed, under 25 and students: 20€

Contact

<http://avamus.org/en/2019-conference/>

musicologia.avamus@gmail.com

<https://www.facebook.com/Avamus2014/>

<https://twitter.com/avamus2>