

Work & Play Economies of Music

THE HARVARD GRADUATE MUSIC FORUM CONFERENCE • 20–21 FEBRUARY 2015

KEYNOTE Robin James (UNC Charlotte)

ROUND TABLE Verena Andermatt Conley, Robin James, Sindhumathi Revuluri, Kay Kaufman Shelemay

Call for Proposals

This interdisciplinary conference takes as its premise that music is inseparable from the economic conditions of its production and consumption. Through presentations, lecture-recitals and composers' colloquia, we seek to explore the intersections of music and economics from a diverse array of perspectives including labor, practice, material culture, and capital.

DEADLINE FOR PROPOSALS

5 December 2015

PLEASE SEND SUBMISSIONS TO

harvardgmf2015@gmail.com

FOR MORE INFORMATION, SEE

<http://projects.iq.harvard.edu/gmf2015>

Questions include but are not limited to:

- ▶ How do musicians and their employers understand musical labor, and how does this impinge on issues of amateurism, professionalism, and institutionalization?
- ▶ How have shifting economic systems — for instance, from patronage to mass consumption, or from liberalism to neoliberalism — altered the place of music in society?
- ▶ How have issues such as postcolonialism, the North–South economic divide, and globalization, intersected with various musical practices to forge divergent models of economies of music?
- ▶ Where does music succeed and where does it fail in transforming economic relations?
- ▶ What are the economic consequences of the material means of music's dissemination, such as manuscripts, published scores, phonograph recordings, streaming and live performance?
- ▶ How do questions of cultural and economic capital combine in appraisals and contestations of musical value?
- ▶ How has music symbolically represented economics and status? What is music's role in this endeavour today?

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Submissions

We welcome submissions from current graduate students on these and related topics. We seek proposals on all repertoires, musical practices and historical periods, and representing a broad set of methodologies.

Formats for presentation include:

- ▶ 20-minute papers, audiovisual presentations, or exploratory text works, with 10 minutes for discussion

Please submit abstracts of a maximum of 350 words and, where appropriate, up to 4 additional pages for figures. Please add a short statement regarding A/V requirements.

- ▶ 30-minute composer colloquia, performances, or lecture-recitals, with 15 minutes for discussion

Please submit details of the work to be presented in a maximum of 350 words and, where appropriate, links to relevant sound recordings and/or scores or supplementary documentation.

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