



## **AUTHENTICITY, HYBRIDIZATION, TRANSCULTURATION: INTERSECTIONS AND DISCOURSES IN IBERO-AMERICAN MUSIC**

IV MUSAM CONFERENCE  
Study Group “Music and (Latin)American Studies”  
Spanish Society for Musicology

October 26-28, 2023  
University of Oviedo  
Historic Building

### **PRESENTATION**

Ibero-American music is the result of multiple crossroads, exchanges, and appropriations as a consequence of massive migration processes in, from, and towards the American continent throughout its history. The resulting deterritorialization, fragmentation, reterritorialization, and production of new sound practices shape a complex and multidimensional disciplinary object conditioned not only by globalizing technological innovations but also by new forms of sensitivity and reception. The ideal categories of authenticity, hybridization, and transculturation—understood as identity, aesthetic, and political rhetoric, as well as discursive spaces for negotiation between the foreign and the familiar—have thus articulated historical intersections and historiographical discourses that need to be critically revisited. This conference encourages the study of Ibero-American music through the lens of a double discourse that includes both the expression of the sonic crossings, encounters, and hybridizations in the past, and well as the narratives that seek to explain or subsume Ibero-American music within ideological-cultural projects over time. From this perspective, we welcome proposals relating to individual or group discourses, their sociocultural components and connections, as well as the interpretations and resignifications proposed or imposed by institutions, spaces of cultural power, historiography, and criticism, among others.

### **PROPOSALS**

Those interested in participating in the IV MUSAM Conference, which will be held in person, can send their proposals on the following topics (or others close to the general focus of the conference):

- \* Authenticity, hybridization, and transculturation in Ibero-American music: theoretical and methodological sources and tools
- \* Circulation, reception, appropriation, and resignification of musical and choreographic practices, repertoires, genres, instruments, and techniques
- \* Trajectories, circuits, intersections, and hybridizations between the Luso-Brazilian and Hispanic-American universes
- \* Authenticity, originality, mestizaje, and other mythical structures
- \* Intertextuality in Ibero-American music: analytical proposals



- \* Influences, quotes, appropriations, variants, versions, and covers
- \* Ibero-American music, technological dynamics, and digital environments
- \* Memory formation processes: writing, orality, and aurality
- \* Disciplinary intersections: multi-, inter-, and transdisciplinarity in the study of Ibero-American music

The participation modalities are as follows:

1. Individual paper (20 minutes)
2. Thematic panels (maximum 4 papers per panel)
3. Lecture-recital (20 minutes)
4. Presentation of publishing news (books, recordings, digital resources)
5. Other initiatives (working groups, research projects) (15 minutes)

The proposals must include:

- Author's name or names and institutional affiliation (if applicable)
- Title and abstract (maximum 200 words)
- Participation modality
  - \* Modalities 1 (individual paper), 4 (publishing news), and 5 (other initiatives): title and abstract (extension 200 to 250 words), accompanied by 3-5 keywords, clearly describing the purpose, novelty, approach, and results of the proposal.
  - \* Modality 2 (thematic panels): the panel title, a 200 to 250-word summary of the panel, accompanied by 3-5 keywords, followed by the title, summary, and keywords of up to 4 individual papers that comprise it (following the same criteria as the previous point).
  - \* Modality 3 (lecture-recital): 200 to 250-word extension, accompanied by 3-5 keywords; the text must contain a description of the proposal and the repertoire to be performed (composer, work title, year, and sections/movements, if any).
- Short bio (maximum 150 words)
- Email address
- Audiovisual media and other technical requirements

Proposals must be sent as an attachment (.doc, .docx, .rtf) to Belén Vega Pichaco, secretary of MUSAM, at the email address: [musam@sedem.es](mailto:musam@sedem.es)

Deadline for submission of proposals: **May 7, 2023**

Confirmation of accepted proposals: **June 4, 2023**

The official languages of the Conference are: Spanish, Portuguese, and English.

The organization is not responsible for travel, subsistence, or accommodation expenses.

## **PARALLEL ACTIVITIES**

The conference will host various parallel activities, such as music-themed guided tours and concerts.



## **PUBLICATION**

A selection of the papers presented at the conference will be published.

## **REGISTRATION**

Registration fees for the conference are as follows:

- Presenters: 60 euros
- Student presenters, MUSAM members, and non-presenting participants: 40 euros

The registration fee is payable via the following methods:

- Deposit in the SEDEM account: IBAN ES88.2100.3477.9322.0009.7194
- Payment by credit card (VISA)

“IV Congreso MUSAM” and the name of the registered participant must be indicated.

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## **CONTACT**

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