

5TH IASPM-D-A-CH CONFERENCE || 32ND GFPM CONFERENCE
MDW – UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA
20-22 OCTOBER 2022

production || distribution || reception
concert hall || stadium || club || stage || street
band || ensemble || DJ || front(wo)man || MC || singer-songwriter
studio || home recording sex || gender research || teaching || communication
left || right analog || digital active || passive German language || English language
notation || sound mainstream || sub culture minorities || majority GFPM || IASPM-D-A-CH
general education || school education || music education scholarship || journalism || musicianship theory || empiricism
text || context city || country
adapted || resistant „PARALLEL SOCIETIES” body || mind
streaming || vinyl || download || CD east || west || north || south art music || popular music
pop || popular music || pop music work || practice participatory music || concert music || broadcast music young || old
academic || DIY analysis || experience || discourse poor || rich traditional || innovative guitar music || electronic music
difference || integration rock || pop || country || metal || jazz || techno/house || hip-hop individual || collective || society
bourgeois || proletarian || elitist || middle class original || copy || sample || interpretation
powerful || powerless highbrow || lowbrow form || content competition || cooperation local || global
political || apolitical || democratic || authoritarian || populist || critical
sedentary || vagabond identity || lifestyles art || craft work || song || track
medium || artifact immigration || emigration
professional || self-taught

IASPM
D · A · CH

GFPM



iPOP
INSTITUT FÜR POPULARMUSIK

im
institut für
musiksoziologie

mw
universität
für musik und
darstellende
kunst wien

PARALLEL SOCIETIES

EFFECTS OF STRUCTURAL JUXTAPOSITIONS ON POPULAR MUSIC, ITS RESEARCH AND MEDIATION

Parallel structures are omnipresent and highly effective in everyday life. Even in popular music practice as well as in popular music studies, coexisting patterns of thinking, systems, networks and configurations can be observed that, as supposedly fixed preconditions and self-evident facts, have thus far been insufficiently examined with regard to their functions and impacts.

The term “parallel societies” represents the starting point of the upcoming joint conference of the GERMAN SOCIETY FOR POPULAR MUSIC STUDIES (GFPM) and the INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC – GERMANY – AUSTRIA – SWITZERLAND (IASPM-D-A-CH). With full awareness of the polemic nature of the expression, we do not use it affirmatively. Rather, for us, it serves as a vivid and provocative impulse that enables the visualization and critically engagement with pop-cultural paradigms of difference, which, as “fait sociale” (Émile Durkheim), shape the pop-musical reality as well as the corresponding journalistic and academic practices – and which evoke as such not only connections and inclusions, but also numerous exclusions.

The goal, however, is not to (over-)emphasize and harden differences, but – in the best case – to transfer and dissolve them into a “social integration paradigm” (Wolfgang Kaschuba). This presupposes an openly critical stock-taking in which parallel structures and systems are interrogated, on the one hand, for their potentially productive effects and connectivity. Our word cloud should serve as a stimulus in this regard. On the other hand, negative results and exclusion mechanisms, which often accompany parallel/binary structures, are to be critically named and worked through. The joint search for suitable strategies and solutions for popular music practice, as well as for the corresponding research, teaching, and mediation, will be the focus of the upcoming conference in Vienna.

The conference is planned as an **in-person event**.

Submissions on the conference topic by scholars from various disciplines who are currently researching popular music are welcome, as are proposals from popular music practice and/or its mediation (music journalism, music education and music pedagogy). Other contributions beyond the conference theme are also welcome; in this case, we ask for a short note in the abstract.

The envisioned formats are **individual papers** (30-minute presentation + 15-minute discussion) and **panels** (60-minute presentation plus 30-minute discussion).

Please submit your proposal no later than **31 March 2022** by email to Mona Torinek: torinek@mdw.ac.at. In addition to the proposed **presentation title**, **five keywords**, and an abstract of a **maximum of 300 words** in **German or English**, please include also your **name**, your **institutional affiliation** (if applicable), a short **biographical note** (maximum 150 words), and **contact information** along with the submission. The publication of selected contributions is planned.

The **anonymous** review and selection of abstracts will be carried out by the nine-member conference **steering board**. A response can be expected in **May 2022**.

A current membership in the GFPM or IASPM-D-A-CH (or one of its branches) is not a prerequisite for submitting an abstract and/or participating in the conference. For presenters who are unable to obtain financial support from an institution, we will attempt to find travel grants. We look forward to receiving your submissions and proposals – see you soon in Vienna!

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