

# DMO CALL-FOR-PAPERS

## European Music Analysis and the Politics of Identity

Special issue of Danish Musicology Online

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**DEADLINE EXTENDED:** In response to the continued Covid-19 pandemic, we have decided to extend the deadline of this issue to October 1, 2021. We hope this will allow more scholars to join this important conversation! Please see the call for papers below and do not hesitate to reach out to the editors if you have any questions

Since the 1980s, questions of identity markers such as gender, race, and class, have become a central focus of research and academic debates in areas such as musicology, ethnomusicology, musical anthropology and sociology, popular music studies, and many more. In the wake of Philip Ewell's article on "Music Theory and the White Racial Frame" (2020), such longstanding conversations have been amplified while gaining new momentum in the areas of music theory and music analysis.

The debate surrounding Ewell's critique of music theory's white racial frame in general, and Heinrich Schenker's Anglo-American legacy in particular, have mainly taken place in a US context where "Music Theory" (closely related to the practice of music analysis) functions as a discipline independent from "Musicology" and "Ethnomusicology." As the debate has gained international attention, however, it remains an open question how, to what extent, and under what circumstances the US debates about music theory are pertinent in Europe: on the one hand, music theory and music analysis are practiced in ways that differ significantly from the American scholarly tradition, not just because Heinrich Schenker's influence has been very limited, but also because theory and analysis are often conceived of as integrated subdisciplines of musicology rather than independent areas of research and education; on the other hand, we contend that questions of whiteness, Eurocentrism, race, gender, sexism, and more, are no less important in a European context, and that time is ripe for a fruitful scholarly discussion of these issues in music analysis, music theory, and related fields of music studies.

In this special issue we invite scholars and practitioners of music analysis to reflect upon the role of race, ethnicity, nation, class, gender, and sexuality in a European context. For the purposes of the special issue, we conceive of music analysis, widely, as a scholarly and pedagogical practice engaging with sounding musical material or notated music in the fields of music theory, music history, ethnomusicology, dance studies, and sound studies, as well as related interdisciplinary fields.

We invite manuscript submissions on topics including, but not limited to, the following:

- Whiteness
- Racism, sexism, classism
- Ethnicity and nationality
- Decolonization and antiracism
- Diversity, equity, and inclusion in music analysis
- Music theory and analysis in education
- Non-Western music theory and music analysis
- Case studies of previously marginalized individuals/peoples/repertoires/theorists
- Comparative studies of different analytical traditions
- Historical perspectives on music theory/music analysis/musicology
- Methodology and analytical techniques; hermeneutics and critique
- Vernacular music theory and public musicology
- Challenges to analytical universalism and objectivity

Submission may be in one of two formats: a) peer-reviewed article; b) colloquy contribution (1000–4000 words, subject to editorial review). Upon submission, please indicate clearly which category your manuscript falls in.

Submit manuscripts by October 1 2021 to

Thomas Jul Kirkegaard-Larsen [tki@natmus.dk](mailto:tki@natmus.dk) or Mikkel Vad [vadxx003@umn.edu](mailto:vadxx003@umn.edu).

Manuscripts should follow the guidelines set by DMO: <http://danishmusicologyonline.dk/vejledning.html>