Call for Papers:
International Symposium on the Sociology of Music Education, 2019
College of Music, University of North Texas
June 9-12, 2019

Milestones in the Sociology of Music Education:
Thinking about music teaching and learning sociologically
from the past to the present and beyond.

The organizing committee of the 11th biennial International Symposium on the Sociology of Music Education and the College of Music at the University of North Texas are pleased to announce a call for papers. We welcome proposals from a broad range of perspectives related to sociology and music education. We encourage authors to address questions related to milestones in the sociology of music education, including but not limited to those below.

Guiding Questions

1) What do we know about a sociology of music education in 2019 that we did not know for the first symposium in 1995?

2) How do the forerunners of sociology of music and sociology of education and their legacies, such as John Mueller, Max Kaplan, Howard Becker, Kate Hevner-Mueller, Barbara Lundquist and others, continue to resonate (or not) today with 21st century scholarship and educational practice?

3) What do the distinctions and commonalities between a sociology of music and a sociology of education suggest for the sociology of music education?

4) How are contemporary theories informing the sociology of music and music education, and how do these apply to the current-day teaching and learning of music—separately and/or together?

5) (How) do the thoughts expressed by sociological founders in music and education influence pedagogical practices across a variety of applications and contexts?

6) How can sociology inform curriculum in early childhood, school and higher education in lasting ways? How have they done so in the past and what possibilities exist for the future?

7) What distinctions exist between a sociology of music education and other social science perspectives (such as social or cultural psychology, anthropology, and cultural studies)? Why is the distinction important in the study and practice of music education (or not)?

8) How do local practices in music and music education around the globe challenge the foundational assumptions of general sociological theories?
9) What does sociology have to say about the role of social justice and power in music education scholarship and practice?

Session formats include the following (described in more detail below).

- Conventional paper presentations
- Symposia of three to five presenters
- Pecha kucha
- Performance-teaching workshops
- Practice-led research performances
- Project dialogue involving paired presentations
- Roundtable sessions

We are delighted to announce that we have confirmed Dr. Ruth Wright as our keynote speaker. In addition, we will offer lunchtime discussion groups, a research workshop, and opportunities for new scholar/graduate student mentoring.

Authors should submit abstracts of 300-350 words in length maximum (excluding references) and indicate a preference for session format. Abstracts should be accompanied by a 150-word biography for each presenter. Submissions should be uploaded between September 15 and December 1, 2018 via the ISSME 2019 website. Submissions will be reviewed by a committee of international scholars in the sociology of Music Education. Criteria for acceptance include a clear connection to sociological theory as well as relevance to the fields of music, the arts, and/or education. Conference presenters will be notified by February 15, 2019.

The Symposium will be held on the campus of the University of North Texas from June 9-12, 2019. Proposal submission, conference registration and further information information regarding travel, accommodation and scheduling may be obtained from the conference website. Any immediate questions regarding the conference can be directed to Sean Powell.

Papers accepted for ISSME 2019 may be considered for publication in an edited book in honor of Hildegard Froehlich’s contributions to the sociology of music education. Prospective authors will be contacted following the conference.

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Descriptions of Activities

- Traditional paper presentations (twenty minutes, plus five minutes for questions/clarifications)
- Symposia of three to five presenters (50 minutes, plus 10 minutes for discussion)
- **Project dialogue**: presenters will be paired with a complementary presenter by the organising committee and will have 15 minutes for presentation each and 15 minutes for a shared discussion. The focus can be on any kind of project: research, teaching, performance, cultural.
- **Pecha kucha**: concise presentations using the 20×20 format: 20 images for 20 seconds each (approximately 6 minutes in total). Presentations should be prepared in Powerpoint or equivalent software. Images may either advance automatically or manually but must adhere to the time limit.
- **Performance/teaching workshops**: 60-minute workshop sessions that illustrate effective practical responses to social issues in music and/or music education.
- **Practice-led research performances**: presentations that integrate music or performing arts performance with research. Presentations can include any combination of spoken word, performance, multimedia and audience participation (30 or 60 minutes). Proposals must clearly explain the connection between research and practice.
- **Roundtable sessions**: Each table will include 3-4 researchers of accepted papers with similar interests and a designated chair who will facilitate participation. Once accepted, round table participants must commit to submitting their paper for discussion no less than 2 weeks prior to the start of ISSME Symposium 2019. Each roundtable session is tentatively scheduled for a 60-minute time slot. The number of roundtables will be determined by the number of roundtable participants.