

**Call for Participation:**  
***Music, Populism and Nationalism in Contemporary Europe (Edited Volume)***

Editors: Mario Dunkel, Reinhard Kopanski

The book is planned to be published in the newly launched “Music and Politics” series with Routledge (see below for further information on the book series).

Deadline for submitting proposals (= extended abstracts): 15<sup>th</sup> July 2022

It is undisputed that the recent rise of populist-nationalist and far-right parties poses a challenge to democracies, not exclusively, but also in Europe. However, “populism’s toxic embrace of nationalism,” as Lawrence Rosenthal calls it, is more than a party-political or economic phenomenon. It also has a cultural dimension, which remains largely unexplored. Regarding music as a ubiquitous cultural practice, this edited book addresses this cultural dimension from four music-oriented perspectives:

First, we examine the ways in which European populist and nationalist parties and political actors employ musical strategies. What are the repertoires mobilized by populist and nationalist parties in European contexts? What musical icons and musicians do parties associate with, and what are the purposes of these associations? How does music function at party events? Is there such a thing as a transnational populist-nationalist campaign strategy regarding the use of music? And to what extent are the strategies of political parties efficient?

Second, the political significance of music is not limited to its function in party politics. Indeed, populism and nationalism are both performative phenomena articulated in the realm of musical practices whose political function may not always be discernible. Questions that need to be asked in this area of inquiry include: What are populist and nationalist musical performances in popular culture? To what extent do musical developments (such as the rise in popularity of neo-folk, turbo-folk, disco-polo, Deutschrock, neo-schlager, etc.) enable nationalist and populist performances? How do we address the affective dimensions of these musics? How do people experience and interpret performances of populism and nationalism?

Third, as popular music is often received as one aspect of intermedial performances (in music videos, films, computer games, social networks, etc.), we also need to address the intermedial and digital dimensions of populist and nationalist performances. Studies of the use of social media by political parties have demonstrated the extent to which some populist-nationalist parties dominate certain types of social media. To what extent is this true of populist right-leaning musicians? Is there such a thing as an intermedial populist-nationalist aesthetic? To what extent do populist and nationalist performances employ strategies such as transmedia storytelling?

Fourth, the popularity of cultural and musical performances promoting populist-nationalist and far-right discourses in Europe poses a challenge for all kinds of cultural education. As populist-nationalist discourses are normalized in everyday cultures, cultural and musical educators are faced with the challenge of developing pedagogical approaches to critically engage with them. How do we study the receptivity of students in regard to populist and nationalist discourses and performances? In what ways can we address populist and

nationalist discourses in educational programs or music classrooms? And how can we approach and examine populist far-right educational efforts in the realms of culture and music?

Lastly, the field of popular music, populism and nationalism in contemporary Europe has been heavily impacted by the Covid-19-pandemic. Government measures to contain the pandemic – as well as protests against these measures – have contributed to shaping music cultures on various economic, political, social, media, and cultural levels. In particular, the pandemic has resulted in the rise of conspiracism, also in popular music cultures. What is the role of conspiracism in the recent rise of populism and nationalism in Europe? And to what extent do popular music cultures facilitate and critique conspiracism?

We invite **suggestions for chapters**. Please send an extended abstract (max. 500 words *plus* a bibliography of 5–10 titles) along with a short CV (50 words), academic affiliation and contact information to Mario Dunkel ([mario.dunkel@uol.de](mailto:mario.dunkel@uol.de)) and Reinhard Kopanski ([reinhard.kopanski@uol.de](mailto:reinhard.kopanski@uol.de)). Note: Please ensure that your abstract addresses both populism and nationalism!

### **Tentative schedule**

15<sup>th</sup> July 2022 : deadline for extended abstracts

31<sup>th</sup> December 2022 : first draft of chapters (6,000 – 8,000 words)

Publication intended for late 2023

### **Information on the “Music and Politics” series (Routledge)**

The series aims to include a broad range of disciplines as well as inter- or transdisciplinary research addressing topics around music and politics. The series welcomes scholars with a background in (ethno)musicology, popular music studies, music education, cultural studies, media studies, sociology, political science, history, and international relations, as well as further disciplines, as long as their work engages with the complex ways in which music is, and can be, political. While the primary focus of the series is on twentieth and twenty-first century music, we welcome both historical research and contemporary analyses, focusing on any musical world, geographical location or genre, from art music through folk music to mainstream pop.

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