

**Call for Chapters for an Edited Volume
Published by a US-Based Academic Press (TBD):
Transatlantic Songs and Music**

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This call for chapters invites researchers to prepare submissions for our edited book about transatlantic and Atlantic-i ntersecting songs and music. These pivotal forms of transoceanic cultural expression, preservation, exchange, and innovation reveal creative, inventive, linguistic, historical, religious, social, ludic, and emotional aspects of experience. We welcome contributions about transatlantic and Atlantic-i ntersecting songs and music from authors working in musicology, linguistics, cultural studies, literary criticism, ethnology, historiography, religious studies, philosophy, anthropology, and sociology, among other disciplines. The following list illustrates some of the genres and topics about which we encourage submissions:

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- Atlantic sacred music traditions
 - Blues, Soul, Swing, Jive, Funk, and R&B
 - Classical, Opera, Cabaret, Art Music
 - Electronic Music, House, Techno, Trance, Dubstep, Drum & Bass
 - Folk & Country
 - Jazz, Swing, Bebop, Big Band
 - Rap & Hip-Hop
 - Rock, Punk, Thrash, Death, Technical, Progressive, and Black Metal
 - Latin, Salsa, Cumbia, Bachata, Merengue, Tango, Mariachi, Rumba, and Corrido
 - Zamrock, Soukous, Highlife, Mbaqanga, Chimurenga, Benga, Ndombolo
 - Traditional songs and Folk Music
 - Psychedelic Music

- Konpa, Twoubadou, Soca, and Zouk
 - Pop & Country music
 - Atlantic-Asian songs and music
 - Mediums of recording and distribution, social and live spaces
 - Mento, Calypso, Reggae, Dancehall, and Reggaetón
 - Atlantic-Pacific songs and music
 - All Atlantic music, instruments, artists
 - Instrument building and design; Inventions: whammy bar, distortion, etc.
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We seek chapters that investigate and develop granular as well as macroscopic analyses on transatlantic and Atlantic-intersecting songs and music, and we welcome diverse methodological approaches. We are interested in gathering high-quality studies focused on the past or present that advance our understanding of the interconnections, trajectories, and patterns of transatlantic songs and music. Our collection will explore how songs, music, language, culture, styles, genres, and instruments were shaped over layers of Atlantic time and space, including consideration of sources, manner of creation, mediums of recording and distribution, itineraries across oceans, reception in social and live spaces, and the retention and reshaping of ideas and practices in new nations and communities (Kummels et al. 2014). Contributions that examine the complex interplay between different musical traditions within or intersecting with historical and contemporary Atlantic spaces are welcome.

Our volume breaks new ground by welcoming submissions on songs and music from all Atlantic regions, ethnicities, groups, and languages—as well as those that intersect with them—to gather traditions under a single tent and to reveal developments that transcend ethnic groups, languages, regions, and musical styles. While narrow or ethnic-centered work characterizes much publishing on transatlantic history and culture, such as Budasz (2019), Kubik (2017a, 2017b), Oja (2000), or Wynn (2007), our volume is untethered from any one part or population of the Atlantic. Instead of restricting our project to a closed set, we invite work that examines any transatlantic- or Atlantic-intersecting musical phenomenon with the goal of collecting diverse and representative studies on a hemispheric and global scale, thereby revealing the role of songs and music in forging various transatlantic cultural, linguistic, and historical connections under the dramatically different social conditions that still mark this region.

An abstract of **500 words** should first be submitted to hebble@ufl.edu and cc'd to silke.jansen@fau.de and kevin.meehan@ucf.edu before **August 15, 2024**. After the abstract is peer-reviewed and accepted, authors will write

book chapters of no more than **5,000 total words** (including bibliography) before **August 15, 2025**.

Studies are welcomed on songs and music, including artists, the language and linguistics of songs (e.g., lyrics, the vocabulary of songs, linguistic variation, language choice, etymology), music theory, musical instruments (including innovations and design), the (sub)cultures around music, music studios, distribution, music and technology, ethnomusicology, sociology of music, the history of songs and music, the themes of songs, artistic and genre genealogies, music marketing, transatlantic recording and producing practices, evolution of styles, genre theory, as well as work on ideologies, esthetics, methodologies, social and live venues, touring circuits, and imagination and imagery in music genres and marketing practices.

ATLANTIC SONGS AND MUSIC INTERSECTING IN THE ATLANTIC:

- Influences to and from North America, the Caribbean, Latin America, Europe, and Africa
- Atlantic folklore, mythology, and stories in songs
- Types and regionalization of Caribbean genres (i.e., reggae, calypso, salsa, etc.)
- The transatlantic spread of religious ideas through songs (Rastafari, Christianity, Norse Paganism, Vodou, etc.)
- The calypsonian Atlantic
- Cuban influences in Africa or African influences in Cuba
- The Cumbia Atlantic of Colombia's coast
- The Salsa Atlantic
- Eco-consciousness in transatlantic songs and music
- The Kongo Soukous Atlantic
- The British Rock Invasion of the Americas
- Materiality of music: Instrument history, building, design, innovations, and influences
- Materiality of music: Mediums of recording, marketing, and distribution
- Materiality of music: Tours, social, and live spaces in Atlantic songs and music
- Women's, men's, and gender studies approaches to transatlantic songs and music

- Haitian konpa in the circum-Caribbean, internationally, and in the Haitian diaspora
- Sacred songs and music across the Atlantic
- The Jazz Atlantic: Accra, Berlin, Cape New York City, Stockholm, Buenos Aires, etc.
- The English Atlantic: the English-language lingua franca in European pop and rock lyrics
- Foreign word borrowings and code-switching in Atlantic traditions
- North African Arabic and Berber lexical influences in European hip-hop
- Spanish and Portuguese influences in the Americas or Africa
- Transatlantic reggae: Ethiopia and Italy in Rastafari lyrics and ideology
- European folk songs and music across the Atlantic
- Transatlantic folk and country music
- Qualitative and quantitative studies on songs and music
- Promoters, fanzines, and music clubs in the fostering of transatlantic cultural connections
- Theodor Adorno's Atlantic
- Lineages, patterns, structure, and transmission of sacred or secular Atlantic drum rhythms
- Lexical or grammatical evidence of transatlantic history in songs and music
- The creole language continuum (basilect-mesolect-acrolect) and songs
- Expressions of linguistic prestige, covert prestige, and insecurity in songs and music
- The continuum of imperial languages and creole languages in Caribbean songs
- African influences in the Atlantic and globally
- Transatlantic influences in classical, opera, and orchestral music
- Transoceanic death metal: the US, Brazil, Europe, Africa, Japan, and Korea

In addition to the interconnecting Atlantic cultures, we also encourage studies that consider the connections to Atlantic cultures on a global level. In this context, we want to know how Atlantic and global cultures influence one another. Examples of our interests include, but are not limited to these items:

ATLANTIC SONGS AND MUSIC INTERSECTING GLOBALLY:

- Atlantic influences in Korean, Japanese, or Chinese songs
- The reception of jazz, rock, ska, and reggae in Asia
- Bengali-Scottish connections in the songs of Tagore-Bur
- Asian uses of Atlantic music
- Cambodian pop and US psychedelic rock
- Asia-Pacific diasporas and Atlantic music

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