



CALL FOR AUDIO PAPERS AND WRITTEN RESEARCH PAPERS
SEISMOGRAF PEER

AESTHETIC ALLIANCES

Phil Dodds, Sanne Krogh Groth, Leilani Hermiasih and Fernando Iazetta

Perhaps, it is the increasing tensions in the world that made us think of the alliteration Aesthetic Alliances. Perhaps, it is the constant newsflow that made us come up with the theme in the first place.

An alliance is a mutual agreement among several partners that they stick together against someone or something which they together can meet with strength. The partners in an alliance need not be equal. They contribute in proportion to their resources; they negotiate asymmetries; they act with mutual respect and stand up for one another to balance or solve a challenge.

Over the past 10 years there has been an intensive focus on processes of equality-making across music scenes, broadly speaking. Experimental festivals across Europe have opened their doors and commissioned musicians and composers from the Global South. Large-scale rock festivals have worked intensively with gender-diversity. Musicians have toured and funding bodies have targeted specific areas in the Global South, and South-South exchanges have actively been deliberately encouraged. Meanwhile, the terms diversity and decolonization have fluctuated between serving as productive aesthetic frameworks and functioning as legitimising buzzwords.

After a decade of intensified activity and debate, it is time to reflect on these significant shifts. We propose alliance as an analytical lens through which partnerships can be understood as relational configurations marked by mutual recognition for the partners involved. At the same time, these configurations are influenced by unequal distributions of power and resources.

With this call we encourage contributions that retain a focus on aesthetic analysis - on sound, music, form and artistic practice - alongside institutional and political

critique. We welcome both audio papers and written articles reflecting on the following questions or elaborating on further critical aspects of aesthetic alliances:

- How have sustainable alliances been formed and established?
- How do they function in practice and what enables them to endure?
- Under what conditions do they fracture or dissolve?
- How are aesthetic differences introduced, negotiated, emphasized, or even dismissed through these alliances?
- What theoretical insights might arise from foregrounding alliance as a key aesthetic concept, rather than (or in dialogue with) frameworks such as “relational aesthetics” or “hungry listening”?
- How might aesthetic alliances function as instruments of decolonisation—or, conversely, how might they reproduce or even obscure persistent inequalities?

We invite contributions to do so through the lens of alliancy, where all involved partners are treated with respect, but also without ignoring the challenges these alliances may have caused.

EDITORS OF SPECIAL ISSUE

Phil Dodds, Lund University

Sanne Krogh Groth, Lund University / Seismograf

Fernando Iazzetta, University of Sao Paulo / Lund University

Leilani Hermiasih, University of Münster / Gaung, Yogyakarta

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SUBMISSION GUIDELINES

– AUDIO PAPERS

DEADLINE → ABSTRACT

June 15, 2026

REQUIRED ELEMENTS

- Audio abstract 60-90 sec.
- Written abstract of 150-200 words
- Bibliography following the Harvard Standard author-date format
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

SUBMISSION

Please transfer / send audio file (MP3) and the written abstract file, including bibliography and biography (Word), to peer@seismograf.org

EDITORIAL RESPONSE

After editorial review of the received abstracts, a selection of authors will be invited to send in audio papers.

DEADLINE → FULL AUDIO PAPER

November 15, 2026

REQUIRED ELEMENTS

- Audio paper, length 12-15 minutes
- Written abstract of 150-200 words
- Bibliography following the Harvard Standard author-date format
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

SUBMISSION

Please transfer / send audio paper file (MP3) and the written abstract file, including bibliography and biography (Word), to peer@seismograf.org

All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

FORMAT OF THE AUDIO PAPER

The audio paper is a 12-15 minute-long audio production presenting a research question or focus.

The audio paper combines speech and narratives with “sonic argumentation” which can be composed through sound recordings, sound productions or any other sound practices, voice practices, the audible use of one’s body, everyday tools, gadgets, musical instruments, computer software or all kinds of objects and agents. All audio papers are being peer reviewed by reviewers within the given field. The reviewers are asked to assess after these guidelines: A clear and contextualized research question / focus of exploration; a clear and vivid argumentation and exploration of the research question / focus; meaningful and original use of sound as medium and content to support, present and materialize the argumentation; coherence between dramaturgical composition (tempo, density, narrative structure) and content; appropriate references in the accompanying text (abstract and bibliography) and/or in the audio production. All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions must be original and not have been previously published or submitted elsewhere during the review process.

Please visit seismograf.org/fokus/fluid-sounds for further thoughts on and examples of audio papers.

SUBMISSION GUIDELINES – WRITTEN RESEARCH PAPERS

DEADLINE → ABSTRACT

June 15, 2026

REQUIRED ELEMENTS

- Written abstract of 150-200 words
- Bibliography following the Harvard Standard author-date format
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

SUBMISSION

Please send abstract file including bibliography and biography to peer@seismograf.org

EDITORIAL RESPONSE

After editorial review of the received abstracts, a selection of authors will be invited to send in written research papers.

DEADLINE → FULL WRITTEN PAPER

November 15, 2026

REQUIRED ELEMENTS

- Written paper of 6000-8000 words
- Written abstract of 150-200 words
- Bibliography following the Harvard Standard author-date format
- Biographies for all authors of up to 100 words. Portraits are welcome, but optional (please include photo credit)

SUBMISSION

Please send research paper and abstract file including bibliography and biography to peer@seismograf.org

All submissions will undergo rigorous peer review, based on initial editor screening and anonymized refereeing by at least two anonymous referees. Submitted contributions have to be original and not been published or submitted elsewhere.

FORMAT OF WRITTEN PAPERS

The audio paper is an experimental format – but we are also inviting written articles of a more performative character. But, as with the audio paper, this does not mean that anything goes.

Seismograf is an independent journal concerning aesthetics and art forms within the fields of sound, sound art and contemporary music. The readers of this journal are therefore not academics only, but cover a variety of people – dedicated listeners, artists, critics, curators etc.

We are open towards written submissions that stretch the format beyond traditional academic publishing – but that are still being peer reviewed. The review guidelines concern: Strength, originality and clarity of the overall argument in the article; originality of and insight into the empirical material; strength and originality in presentation, argumentation and discussion; relevance of the literature references referred to.