

MGMC's 2026 Call for Submissions of Abstracts and Scores

The Midwest Graduate Music Consortium (MGMC) invites the submission of abstracts and compositions for our 2026 conference, which will be held 18-19 April 2026 at Northwestern University in Evanston, Illinois. Established in 1996, MGMC is a joint venture organized by graduate students in music from the University of Chicago and Northwestern University in Chicagoland, the University of Iowa in Iowa City, and the University of Michigan, Ann Arbor.

We encourage the presentation of **original research and compositions by current graduate students** in any discipline interested in music/sound studies. In addition to numerous paper panels and a new music performance, attendees are welcome to attend our keynote lecture delivered by Prof. Jennifer Iverson, author of *Electronic Inspirations: Technologies of the Cold War Avant-Garde* (Oxford UP, 2018). Because this year's meeting marks the 30th anniversary of MGMC, its theme will be *Critical Futures in Music Studies*. Through the generosity of our host institution, the Bienen School of Music, we are able to offer a limited amount of funding for those traveling from outside Chicagoland.

Submissions are due by 11:59 pm on February 9, 2026. Please do not include any identifying information in your PDF submissions, which will be evaluated anonymously. Successful applicants will be notified of their acceptance and all associated details within a couple of weeks after submissions are due. Any questions or inquiries can be directed to midwestgraduatemusicconsortium@gmail.com. We look forward to seeing you in April!!



Conference Website: <https://midwestgraduatemus.wixsite.com/home>

- Abstracts for research papers of up to 300 words (optional: one purely supplemental page of figures/tables/examples)
 - Papers should last 20 minutes and will be followed by 10 minutes of questions
- Proposals for mini lecture recitals and/or alternative-format presentations of up to 300 words
 - Presentations should last 30 minutes. Ensembles may apply jointly. Please include in your submission a music program and list any instrumental/technical requirements
- Compositions for flute, clarinet, violin, and cello quartet (or a subset, e.g. flute/violin duet or solo clarinet); OR any solo/chamber compositions for which the performer(s) can be supplied
 - There is no set maximum duration for compositions, but preference will be given to works lasting roughly 6-12-minutes

One submission per category per person (meaning the same person may submit both an abstract and a score for consideration, but not two abstracts nor two scores). Submissions should be made here:

<https://forms.gle/1GwKqHnBWrlJLFDtB6>

Futures

To mark MGMC's 30th anniversary, this year's theme will be *Critical Futures in Music Studies*. This broad theme seeks to bridge the often-imposed division between the past and the future by highlighting how temporal constructions are rooted in lived experiences in the present. Such a formulation brings historiography, performance, and processes of sociocultural (re-)construction into critical dialogue with ongoing debates surrounding how to imagine and create futures that are sustainable and equitable for all. The theme also emphasizes the inherent interdisciplinarity of music studies, both between and beyond the subfields of musicology, composition, music theory, ethnomusicology, music education, and sound studies. We invite submissions from those in traditional music studies as well as those working on music/sound in other disciplines, such as African American / Black Diaspora Studies, Comparative Literature, Film / Media Studies, and Gender / Sexuality Studies.

By foregrounding a collective intellectual terrain, *Critical Futures in Music Studies* invites contributors to reflect on how their work participates in broadening the horizons of what is possible for the field, for academia, and for the world. Some potential topics include:

- Music, power, and time/temporality
- Music and political moments/movements
- Non-traditional/forward-oriented/new modes of scholarship, research, pedagogy
- Music (and) technology
- Musical communities, classes, publics, and stakeholders