



प्रतिष्ठित संस्थान

INSTITUTION OF EMINENCE

**Department of Music**  
S N School of Arts and Communication  
University of Hyderabad, India

**A Three-Day International Conference (Online)**  
(21-23 April, 2026)

# **Music as Embodied Transmission and Cultural Epistemologies**

**Prof. Daniel M. Neuman - As Discussant [USA]**

Former Executive Vice Chancellor and Provost, UCLA; Interim Director, UCLA Herb Alpert School of Music; Chief Executive Officer and Executive Director, New Centre for Arts and Culture, Boston

## **Keynote Speakers**

**Prof. Richard Widdess [UK]**

Retired Emeritus Professor of Musicology, SOAS University of London

**Prof. Sanjoy Bandopadhyay [India]**

Former Ustad Allauddin Khan Chair Professor, Rabindra Bharati University, Founder Director, S.M. Tagore Centre of Research [SMTC-DRLOMI], RBU and

Retd. Prof. Sikkim Central University

**Prof. Marc Duby [South Africa]**

Professor Extraordinarius in Musicology, Department of Art and Music, University of South Africa

**Dr. Adrian McNeil [Australia]**

Dr. C. W. W. Kannangara, Visiting Professor, Faculty of Graduate Studies  
University of Visual and Performing Arts, Colombo

**Shri V Sriram [India]**

Secretary, Madras Music Academy, Music historian, Writer and Heritage Activist

Please visit our website for details: <https://sites.google.com/uohyd.ac.in/oic-2026>

## **Important Dates**

Submission of Abstracts : 31.01.2026

Intimation of Acceptance: 15.02.2026

Registration Starts from : 15.02.2026

Registration details will be shared after the abstract is accepted. Please upload your abstract with the following link:

<https://forms.gle/E6Ez6jF6FUhB692q7>



## Concept Note

Across world cultures, music acts not merely as performance but as a form of *embodied knowledge* — a living philosophy expressed through vibration, gesture, and social exchange. This thematic section, grounded in the broader concept of “*Resonant Knowledges*,” explores how musical traditions remember, transform, and re-create themselves through embodied practice. Learning in such systems is not only cognitive but vibrational, transmitted through resonance within teacher–disciple, performer–listener, and body–instrument relationships.

From the *guru–shishya parampara* of India to African drumming circles, from Sufi *samā* gatherings to jazz improvisation, these traditions reveal a universal principle: knowledge in music endures only when performed. The conference invites exploration of how musical embodiment functions as a repository of epistemic frameworks - shaping ethics, emotions, and aesthetic sensibilities that define cultural identity.

Participants are encouraged to engage with questions of how sound and movement encode cognition and community memory. Topics may include embodied cognition in pedagogy, the transmission of performance grammar, improvisation as a form of renewal, and intergenerational continuity. Extending to questions of *aurality and archive*, this theme considers how communities curate and reinterpret their sonic pasts through oral narratives, memory, and digital technologies — reimagining archival practice without fossilising heritage.

This exploration resonates closely with global cultural policies and frameworks. In alignment with UNESCO’s 2003 Convention for the Safeguarding of Intangible Cultural Heritage, the section foregrounds living heritage — emphasising the agency of musicians and cultural bearers as custodians of transmission. It supports the UNESCO Universal Declaration on Cultural Diversity (2001) by situating musical learning as a vital process of intercultural dialogue and creativity. Moreover, it contributes to the UN 2030 Agenda, specifically SDG 4 (Quality Education) and SDG 11 (Sustainable Cities and Communities), by foregrounding inclusive, lifelong, and community-based musical education as essential to sustainable cultural ecosystems.

### **Subthemes:**

- 1: Embodied Archives: Aurality, Technology, and Living Heritage**
- 2: Improvisation, Interaction, and Renewal**
- 3: Sound, Emotion, and Cultural Memory**
- 4: Embodied Pedagogies and the Transmission of Musical Knowledge**
- 5: Music, Identity, and Intercultural Dialogue**
- 6: Performing Knowledge: Music as Epistemology and Cultural Sustainability**

Note: Please visit the website for more themes and detailed guidelines regarding abstract and paper submissions.

Website link: <https://sites.google.com/uohyd.ac.in/oic-2026>

### **Contact:**

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