

Abstracts and Bios

Abstracts

From paper to code.

A history of the datafication and infrastructuralization of music listening

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By looking into the history of the datafication of music listening, the paper aims to show that the capitalization of music listening data has its roots in the early days of radio and market research. Already in the 1930s, US radio infrastructure allowed market researchers and advertisers to extract, analyze and circulate listening data on a large scale. Consequently, the beginning of the datafication goes hand in hand with the infrastructuralization of music listening.

To elaborate this hypothesis, I will focus on a concrete device for the automatic listening data generation: the audimeter. This automatically operating wavelength-recorder was invented by market researchers in the 1930s of the US to achieve objective listening data through the use of radio sets. In form of reports, indexes and diagrams it generated listening data that was then processed for market researchers, manufacturers and advertisers. Ever since, music listening data is circulated through multiple media infrastructures. Moreover, the audimeter foreshadows the automated and hidden extraction of data while listening to media content—a key business of music streaming services today.

The historic analysis of the datafication and infrastructuralization of music listening leads to further thoughts on music streaming services. If datafication and data infrastructures are not key to music streaming services but to listening media in general, what is the significant difference between the infrastructures of radio and streaming services? Highlighting the performativity and (auto) operativity of infrastructures, the paper will also provide an answer to that question.

Fuji Goes Global: Notes on Circulation and African Popular Music as Sonic Infrastructures

Oladele Ayorinde

Goethe University and Stellenbosch University

This presentation explores how Fuji music enables the circulation of meaning, sociality, and power across transnational spaces like Lagos, London, and Frankfurt. Fuji, an urban African popular music genre rooted in Yoruba drumming, Islamic devotional sound, Euro-American pop, gospel, and highlife, emerged on the streets of Lagos and has since garnered extensive transnational followings across social classes and diasporic communities. Rather than approaching Fuji primarily as an African popular music genre or culture, I conceptualise Fuji as a transnational system of musical infrastructures linking performers, audiences, venues,

media technologies, and migrant networks. Themes from Fuji lyrics, albums, sonic aesthetics, and the star images of musicians operate within interconnected infrastructures (including nightclubs, social parties, religious spaces, festivals, recording studios, and social media platforms) that sustain the circulation of sound, identity, and cultural value across geographic and political boundaries. Drawing on multi-sited ethnographic research in Lagos and Frankfurt, I build on Steven Feld's (2017) concept of 'acoustemology' to explore how Fuji's sonic practices facilitate forms of place-making and transnational connectivity. While African popular music and cultures like Fuji have often been discussed as an 'Afropolitan' culture (Selasi 2005; Mbembe 2007), this study reframes it as a layered assemblage of social, material, and institutional infrastructures through which participants negotiate belonging, aspiration, and mobility in contexts of globalisation. Ultimately, I argue that Fuji's infrastructures enable not only musical circulation but also the negotiation of social, economic, and political goods, revealing African popular music as a critical site for understanding how global musical infrastructures are produced, maintained, and transformed.

The Public Wavelength:

Variety Entertainment and the Infrastructure of Cold War Television in the U.S.

Lauren Berlin

University of North Carolina at Chapel Hill

Scholarship on infrastructure's relationship to music and sound has focused primarily on the materiality of musical technologies. But as Devine and Boudreault-Fournier note in their introduction to *Audible Infrastructures* (2021), musical and sonic worlds are also shaped by seemingly non-musical political decisions made by governmental organizations. This paper traces one such process by demonstrating how infrastructural policy shaped musical aesthetics on American television in the early Cold War. The so-called Great Television Freeze of 1948

spurred a rise in the educational commitments of American broadcasting, which could not be taken for granted within American broadcasting's commercial oligopoly. When the Federal Communications Commission revised its policies on station licensing and wavelength allocation in the early 1950s, it created the commercial conditions for middlebrow, cultural-uplift programming like *Omnibus* (1952–1961). This regulatory shift produced a broader televisual value: balancing entertainment and education, a principle that guided much of American television through the early 1950s.

Turning to the lecture-recital episodes of conductor-composer Leonard Bernstein, I argue that this same regulatory environment shaped the aspirational "uplift" aesthetics of television variety shows which were otherwise rooted in vaudeville and lowbrow comedy. I draw on FCC regulatory documents, recordings of *Omnibus* episodes, and press coverage of Bernstein's lectures to trace how this specific case of American media policy reveals broader connections between infrastructure, musical aesthetics, and Cold War-era anxieties in the pre-1980s global context.

‘Divisiveness is being weakened by technology’:

John Cage and the electrical infrastructure

Iain Campbell

Independent Researcher

From early in his career the composer John Cage saw electricity as key to the future of music, with electrical instruments promising access to the ‘entire field of sound’. Later, as he expanded his musical concerns to a wider artistic and social field, Cage often celebrated public utilities, and in particular the electrical grid, which for Cage facilitated an unprecedented and unconstrained connectedness between people. On a foundation of public utilities, Cage saw the possibility for an anarchistic shared individuality, freed from other kinds of social ordering: a potential global anarchist community ‘disorganized by electrical means’.

This paper evaluates Cage’s understanding of the electrical grid and considers challenges to and complications of his figuring of the electrical infrastructure as a global and neutral energetic ground for free activity, including through a shift in Cage’s own work. It does this through analysis of works by Cage that required the development of electrical systems for performance. Examining, first, the high-tech Variations VII (1966), developed in collaboration with engineers at Bell Telephone Laboratories, and, second, the simpler, DIY amplification of ‘found’ plant materials in Child of Tree (1975) and Branches (1976), I argue that a shift in Cage’s attitude to infrastructure can be discerned. Away from a seemingly uncritical embrace of infrastructure, Cage can be seen to move towards an exploration of a more partial, fragile, and resistant set of mediations between energetic, technological, ecological, informational, social, and aesthetic domains, suggesting an attempt to stand against the infrastructures that nevertheless condition the works.

Listening to the (un)desirable: Fandom as Infrastructure in and across Wanghong and Creator Culture in Global Music Industries

Troy Chen

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This paper argues that fandom is a central, yet understudied, infrastructure of the wanghong (China’s “net red”) and broader global music industries. Moving beyond territorially bounded accounts, it traces how fandoms operate as transnational assemblages—informed by Deleuzian assemblage theory and a Foucauldian critique of governance and the disciplined body—to link localized markets, platform architectures, supply chains, and symbolic economies across borders. Drawing on Schneider’s (2023) taxonomy of platformization (techno-, online-, cyber-, and digital-spheres), I ask where human agency sits within these layered systems and reposition affective, willful fans as active infrastructural agents: mobilizers, laborers, consumers, and co-producers whose practices materially test, sustain and reproduce internet fame and value. Comparative attention to scale—where “mega” in China can mean millions of followers while in smaller markets a few thousand already confers outsized status—illuminates how platform affordances, national policy, and market structure shape divergent forms of fandom-enabled influence. Through flagship and vernacular case studies, Lana del Rey and Lady Nana fandoms, of cross-border consumption, branded

circulation, as well as platform mediation and governance, the paper shows how fans are not merely objects of gaze and passively listen but reciprocally gaze back, speak up and act out, forming the embodied, affective assemblages that constitute contemporary creator economies.

Music “like gas and water”:

Imaginarities of Music’s Infrastructural Circulation by Telephone Wires in the 1870s

Jasmin Goll

Institute of Musicology, University of Bern

From 1877 onward, when the telephone in its early days was used to transmit live music in North America and Europe, it was immediately echoed with utopian imaginaries, providing profound insights into the overall *zeitgeist* of the era. The wires were prone to failure and disturbance. Organizers and listeners of “telephone concerts” nonetheless envisioned high-class music ‘on tap’ thanks to the telephone line “like gas and water.” This powerful metaphor reveals that listeners perceived music by telephone not only as disembodied sound, but projected the materiality and delivery of established built infrastructures onto it, converting the “mysterious fluid” into a tangible idea. Scholars have primarily studied how the music telephone reconfigured modes of listening and theater-going from 1881 on (e.g. van Drie 2015/16, Curtin 2013, Fuchs/Lacombe 2022). Yet, the earlier history of musical telephony and the role of the wires shaping the contemporaries’ imagination has received less attention.

Drawing on unpublished archival sources, my talk takes its cue from Elisha Gray’s “telephone concert” between Philadelphia and New York from 1877. Informed by both materially oriented audible infrastructure studies (Devine/Boudreault-Fournier 2021) and the more historically oriented musical infrastructure studies (Pestel/Rempe 2025, Bridges 2023), it examines the materiality and imagined circulation of music delivery by wires in the 1870s. First, I focus on the audible friction in music-telephonic delivery, stemming from the wires’ material condition and fragility. Second, I examine the powerful imaginary of music circulating like a subscription-based public utility (“like gas and water”). I show how this metaphor encoded aesthetic and social hopes and an understanding of music as something shareable beyond theaters as built venues connecting remote audience members. By bringing the audible reality into dialogue with imaginaries of infrastructural circulation, the paper connects audible infrastructure studies with musical infrastructure studies.

Socialist Music Cartel or Ideologically Flexible Enterprise? The Infrastructure of Second World Record-Pressing (1949-1989)

Claudia Lonkin

New York University

During the Cold War, countries across the socialist world sought to advance ideological goals by fostering state systems of cultural production and creating self-sufficient, but still internationally linked, material supply chains. Light industry, including the manufacture of vinyl records, was no exception. Record-pressing infrastructures were nationalized in an asymmetrical, highly heterogeneous fashion. Counter to typical, bipolar narratives of the Cold War, antagonistic state seizures were rare. More often, longstanding historical trade and personnel networks persisted, working synergistically with new state actors to create structurally diverse and creative musical enterprises that were not strictly capitalist or communist.

This paper will analyze the nationalization of state-run record companies and the transnational movement of polyvinyl chloride record-pressing mass within the socialist world, with particular attention to interactions between Eastern Europe and Latin America. While Eastern European states attempted to create a “socialist cartel” of record companies amongst Warsaw Pact countries, in reality their infrastructures were not so closed.

This was especially true with regards to the scarcity of pressing mass. Czechoslovakia was the main socialist producer of this key commodity, which created a problem for the industry. Though other states with developed chemical industries, such as East Germany, attempted to produce PVC domestically, their experiments failed, and Czechoslovakia remained the main exporter of vinyl plastic from Berlin to Havana. However, these failures did not foreclose, and in fact often encouraged, myriad creative transnational contacts, including solidarity campaigns, international festivals, and personnel exchanges, the afterlives of which are still palpable (indeed, audible) today.

Bird Chips, Bird Songs, and the Affordances of Intimate Infrastructures in US American Bird Columns (1932–1970)

Destiny Meadows

Davidson College

After the Second Industrial Revolution in the United States, radio, magazine, and newspaper outlets began encouraging middle-class US Americans to embrace newfound leisure time by increasing their outdoor recreation (Surdam 2015; Hui 2021). One activity that gained popularity during this period was birdwatching. The passing of the Migratory Bird Act of 1918 transformed birding from a hunting sport to a conservationist-driven pursuit, emphasizing both auditory and visual spectacle. By the 1930s, bird conservation had become commonplace in print media, especially in newspaper columns highlighting the domestic sphere written by women. The writers of these features were key figures in an ecological media infrastructure centered on birding culture. Besides shaping American pastimes, columns such as these worked as auditory ornithological guides, providing readers with sonic cues to help them

organize and better understand individual bird species. I suggest that this engendered and fostered a kind of sonosociality among bird enthusiasts in the US (Hsieh 2021).

This paper critically examines the work of two ornithological columnists during the mid-twentieth century: *Boston Daily Globe*'s Ada Govan and *Chicago Tribune*'s Anne Douglas Bayless. Turning to media scholar Lisa Gitelman's assertion that print documents are integral for configuring both subjective and communal ways of knowing, I read Govan and Douglas Bayless' columns in conjunction with other media produced during the period, such as field guides, magazines, and vinyl records (Gitelman 2014). I argue that Govan and Douglas Bayless' work contributes to what feminist scholar Ara Wilson deems an *infrastructure of intimacy*, creating a network linking technology, human, and animal actors and longstanding within today's birding culture (Wilson 2016).

No place for neutrality. Dutch musical infrastructures, (inter)national modernism, and the consequences of war, 1888-1960.

Floris Meens

Radboud University, the Netherlands

Between the founding of the Concertgebouw (1888) and the outbreak of the Second World War, the Netherlands experienced a musical renaissance. A small country that was regarded by many as part of the musical periphery grew into a centre of innovation. Various orchestras and ensembles were founded and gained national and international renown. New concert halls were opened and the first radio stations brought music into Dutch living rooms. Various actors made a particular effort to promote new music by composers from different parts of the world, whose work was appreciated by diverse audiences. Although the Netherlands remained neutral during the First World War, various sources indicate that its effects on the musical infrastructure were profound. This is even more evident in the case of the Second World War – a consequence of the German occupation from 1940 onwards. In the post-war period, various stakeholders sought to restore Dutch musical infrastructure. Some were driven by a strong desire for renewal, whilst others held a more conservative outlook.

To date, historiography on Dutch musical life has focused on the period around 1888 and that from 1950 onwards. The emphasis has been on individual entities, such as orchestras and a few concert halls. Interconnections have remained largely hidden. Furthermore, there has not yet been any systematic research into the effects of the two world wars on Dutch musical ecosystems. Consequently, we know little about how the dissemination and reception of (inter)national modernist music in the Netherlands were influenced by the armed conflicts.

In this paper, based on archival sources of Dutch and foreign musicians, orchestras and the media, I analyse the (dis)continuities in the dissemination and reception of (inter)national modernist music in the Netherlands during the period between 1888 and 1960, thereby especially focusing on the effects of both wars.

The Aural Veil: Intellectual Property, Propriety and the Audio Cassette

Ali Raj

Columbia University

In 1974, the government of Pakistan set up a record label to dilute the monopoly of EMI and protect the interests of the country's musicians and poets. As a producer of vinyl records, audio cassettes and VHS tapes, Shalimar proved to be an incredibly successful venture, handing out a 500% dividend to its shareholding artists in the very first year of operation. In creating Shalimar, the state indirectly agreed to the impossibility of fully constituting and protecting intellectual property within Pakistani cultural production. Thus, by collectively recognizing artists as an interest group, it attempted to recast their traditional sustenance model of courtly patronage into the financial apparatus of the liberal economic order. In this paper, I will trace the background of Shalimar's formation within the context of Muslim modern thought and media institution reform, evaluate its cooperative business model, and demonstrate how the company's production practices and circulation infrastructure paved the way for a massive music piracy market in the country. I will particularly focus on a 1976 Shalimar project to record a complete recitation of the Holy Qur'an on audio cassettes, called 'Qur'an in Sound', which was the first initiative of its kind in the world. In this regard, I will inquire into the legal frameworks of intellectual property, theological concerns surrounding technology and Muslim scripture, anxieties about national and transnational Muslim belonging, and the interplay of formal and informal media infrastructures in a Global South context.

Forgotten Force: The Military and Nineteenth-Century Musical Globalization

Martin Rempe

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Gaining ground in the nineteenth century, musical globalization relied on various infrastructures. Next to general drivers such as innovations in transport and communication that helped build an increasingly worldwide network of commercial touring and music supply trade, the military, alongside missionary work, became a crucial yet largely forgotten infrastructure of musical connectivity. Drawing on recent debates within global history and infrastructure studies, I will argue that the military was a particularly sustainable infrastructure for the expansion of Western musical idioms and cross-cultural musical fertilization. By elaborating on various settings of this military-musical infrastructure, such as military musical reforms through expertise, war, colonial occupation and the touring of military bands, I will discuss some of the local repercussions. Overall, the advantages of an infrastructural approach to the history of musical globalization will be exemplified.

Observing Musical Infrastructure through Disruption: The Ukrainian Music Domain in Donbas

Mykola Tetiuk

University of Bern, Switzerland

This research examines musical infrastructure as a relational system. Infrastructure is understood through the relationships in which one entity depends on another to perform its primary activity: what supports one actor's activity may itself constitute the primary activity of another. The Ukrainian music domain in Donbas during the Russia-Ukraine war provides an opportunity to observe these relationships because disruption separated components that normally function together and forced actors to replace, relocate, restore, or reconstruct them.

The analysis follows infrastructural relationships at three levels. At the level of the state, musical activity depends on an environment of financial support, operating conditions, and institutional recognition, while the state can also use musical establishments and activities for purposes beyond their primary musical function. At the level of the establishment, premises, staff, management, and professional networks form the infrastructure through which its activities can operate, while the establishment itself provides infrastructure for performers, ensembles, and teachers. At the level of the unit, specialized musical actors use these conditions to concentrate on their primary practices of performing and teaching.

The cases show that infrastructure becomes particularly visible when it is disrupted. The loss of premises, personnel, management, networks, or institutional recognition produces a search for substitutes and reveals dependencies normally embedded in everyday musical activity. The research therefore argues that musical infrastructure is best understood as a relational, layered system of dependencies through which musical activity is made possible.

Bios

Max Alt

Max Alt is a postdoctoral researcher at the department of Musicology/Sound Studies at the University of Bonn, Germany. Within his dissertation he investigated the datafication of music listening with a media archaeological approach. Alt studied Musicology and Cultural Studies in Berlin and Copenhagen. In 2021 he was a Forum Humanum Fellowship holder at the Institute for Philosophy and the New Humanities at the New School in New York. His main research focus lies on the music and media histories of popular music with a focus on instrument and sound technologies. Further research topics are the philosophy of the digital as well as sound design theory and practice. Next to his academic work, Max Alt is working as a producer, sound designer and musician.

Oladele Ayorinde

Oladele is a Research Fellow at the Africa Open Institute for Music, Research and Innovation (AOI) at Stellenbosch University (South Africa), and a Visiting Senior Research Fellow at the

Department of Music (Organ House) at Mountain Top University (Nigeria), where he convenes and curates the Organ House Concert and Seminar Series. He is currently a Humboldt Research Fellow at the Institute of Musicology at Goethe University Frankfurt. He is a council member of the Society for Ethnomusicology (term ending 2026). Central to his research are the issues of economic and political development and everyday life in postcolonial Africa, as well as the broader discourse on democracy, the neoliberal capitalist economy, migration and the exchange of ideas, cities, and urban development in the Global South.

Lauren Berlin

Lauren Berlin is a Teaching Assistant Professor of Music at University of North Carolina at Chapel Hill in the United States. There she teaches courses on music and media and musical theatre. Her current book project investigates how musicians and government officials used the television variety show to show what the ideal American looked like during the early Cold War. Her writing appears in venues including the Oxford Handbook of Music and Television, PopMatters, and the forthcoming Cocktail Lover's Guide to Television History.

Iain Campbell

Iain Campbell is a writer and researcher based in Glasgow, Scotland. He works on topics across philosophy, music, sound studies, and modern and contemporary art, with a particular interest in continental philosophy and experimental music. His academic writing has been published in venues including parallax, Continental Philosophy Review, and Contemporary Music Review, and he has had art criticism published in venues including Burlington Contemporary. His most recent academic position was as a Lecturer in Modern and Contemporary Art History at the University of Edinburgh, and he has previously held roles at the University of Dundee and the University of Brighton. His book John Cage, Gilles Deleuze and the Practice of Experimentation is forthcoming with Edinburgh University Press.

Troy Chen

Dr. Troy Chen is an Associate Professor in Media and Cultural Studies at the University of Nottingham, Ningbo, China. An interdisciplinary scholar, his research critically examines the intersection of digital media, platform economies, and cultural policy. His funded research has been supported by the UK's Arts and Humanities Research Council (AHRC) and the Newton Fund, among others. He is a frequent media commentator and brings a distinctive perspective from his prior career as an award-winning marketing and media professional. Dr. Chen holds a PhD from the AHRC Centre for Digital Copyright at the University of Nottingham, where he worked on Chinese music industries, copyright protection and business model innovation.

Kyle Devine

Kyle Devine works at University College Dublin, where he leads a research grant on the economic and environmental effects of artificial intelligence in music. His books include *Decomposed: The Political Ecology of Music*, an award-winning environmental history of the record industry, *Audible Infrastructures: Music, Sound, Media*, which received the Ellen Koskoff Prize from the Society for Ethnomusicology, and *Recomposed: Music, Climate, Crisis, Change*, recently published by Verso.

Jasmin Goll

Jasmin Goll is a Ph.D. Candidate at the Institute of Musicology in Bern, working on her project *Dis:connected by Wire. A Transnational History of Music by Telephone Wires, 1877–1918*. In 2024/25, she was a visiting scholar at New York University's Department of Music and a fellow at the German Historical Institute in Washington D.C. From 2025 to 2027, she is part of the working group *Music Listening and Music Seeing* (Universities of Potsdam, Marburg, Max Planck Institute of the History of Science Berlin), working on a collaborative publication. She has given talks about her research at international conferences, such as the annual meetings of the IFTR, AMS, and SHOT. Jasmin Goll holds degrees in musicology and theater studies from the University of Bayreuth and Humboldt University of Berlin.

Sebastian Klotz

Dr. Sebastian Klotz is professor of Transcultural Musicology and the Anthropology of Music at Humboldt University Berlin (HU). He is a musicological generalist, doing interventionist research in areas spanning the history of phonogram archives, melancholy in current main stream pop to the critical neurosciences of music. He is the founder of the *Erich von Hornbostel Audio Emergence Lab* (HAEL) and scientific advisor to the Lautarchiv, both situated at HU. Recently, he has been developing an *aquatic musicology*, an experimental line of thinking and practices that views sounds and inter-species communication from an empathetic perspective with the ocean. In this context, he has contributed to the exhibition *OnWater. Water knowledge in Berlin*, currently on display at Humboldt Forum in Berlin Mitte.

Claudia Lonkin

Claudia Lonkin is a doctoral candidate in the History Department of New York University, as well as an Adjunct Professor at the University of Connecticut, Stamford campus. Her research focuses on cultural connections between Eastern Europe and Latin America during the 20th century, with a particular interest in state-owned music companies and the production of vinyl records. Her work has been published in the *Journal of Popular Music Studies* and *Europe-Asia Studies*. She has also written a popular history of German new wave music, *Neue Deutsche Welle* (2024), for Bloomsbury's 331/3 series.

Martin Rempe

Martin Rempe is a historian of modern European and global history at the University of Konstanz and currently fellow of the DFG Heisenberg Program. He specializes in the history of development, the social history of music and cultural work as well as the history of European-African relations. Rempe is author of *Entwicklung im Konflikt. Die EWG und der Senegal, 1957–1975* (Köln: Böhlau, 2012) and of *Art, Play, Labour: the Music Profession in Germany 1850–1960* (Leiden: Brill 2023). Research articles have been published in *Itinerario*, *Humanity*, *European Review of History*, *Geschichte und Gesellschaft*, and *The Oxford Research Encyclopedia of Military History*. In August 2026, he took over as program director for contemporary history, politics, and culture at Schwabe Verlag | NZZ Libro.

Destiny Meadows

Destiny Meadows is an interdisciplinary sound scholar whose work focuses on US American media produced during the twentieth and twenty-first centuries. Her current research project examines the ideological notions of fitness constructed in US society at the height of the Cold

War. This research has been generously supported by organizations including the American Musicological Society, Smith College, and the University of North Carolina at Chapel Hill. She has presented her research throughout the United States and internationally. Her work has been published in *Jazz and Culture*, *Musicology Now*, and various other professional publications and blogs. In her spare time, she enjoys birding, solving crosswords, and watching movies of all genres.

Floris Meens

Floris Meens is associate professor of cultural and music history at Radboud University. In recent years, with a grant from the Dutch Research Council, he has examined a wide variety of nineteenth-century emotional-musical communities. Recently, he also published on public discourses about classical music, music shops, and modern forms of patronage. His new project is a systematic analysis of the mechanisms and structures of the Dutch field of classical music between 1888-present.

Jan-Friedrich Missfelder

Jan-Friedrich Missfelder is a lecturer in early modern history at the University of Basel. After studying history, musicology, and political science at the universities of Göttingen, Leicester, and Berlin, he did his PhD in Berlin on the history of political ideas in France around 1600. He held various research positions at the University of Zurich and was, among others, an associate member of the DFG-funded research group *Codierung von Gewalt im medialen Wandel* in Berlin and a founding member of the research network *Hör-Wissen im Wandel*. Most recently, he has held an SNF-funded professorship at the University of Basel, leading the research project *The Power of the Voice. Media of Vocality in the Early Modern Period*. His research focuses on the early modern history of media, sound, and the senses, the history of the Reformation, and the theory of history and historiography. His current research project is entitled *Gottes Wort und Zwinglis Wurst*, a history of the senses and mediality during the Reformation in Zurich.

Ali Raj

Ali Raj is a historian of sound and communications, with a keen interest in rhetoric, aesthetics and the intellectual history of modern Muslim thought in South Asia. He holds a Ph.D. in Communications from Columbia University, where he is presently an Associate Research Scholar and an Adjunct Assistant Professor of Music.

Mykola Tetiuk

Mykola Tetiuk is an independent researcher whose background is in vocal performance and research on stage non-verbal communication and the relationship between thought and movement in vocal pedagogy. His research interests have since expanded to the broader field of music and musical institutions. His current work focuses on the music sphere in Ukraine in the context of the Russia-Ukraine war, including musicians, music education, musical institutions, and music-related infrastructure. Tetiuk conducted doctoral research at the University of Bern on the music history and contemporary musical life of Ukraine. He is currently an independent researcher focusing on the music sphere in the Russia-Ukraine war.