Monday 3rd September 2018

**OA502**

**10:00** Opening & Keynote Franco Fabbri: Plagiarism: Musicology’s Proof of the Pudding?

**Session 1**

**OA502**

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<tbody>
<tr>
<td>11:00</td>
<td>Jennifer Skellington</td>
<td>Panel-Spot the Difference: replication, rights and the musical work</td>
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**OA401**

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<td>Critical Approaches to Production Panel: 1. Theorizing the Domain of Production</td>
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<td>Samantha Bennett</td>
<td>Critical Approaches to Production Panel: 3. Intermixuality: Case Studies in Online Music [Re]Production</td>
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<td>Robert Michler</td>
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<td>Matt Grimes</td>
<td>“The Cord is Cut”: Exit Narratives of British anarcho-punks 1978-1986</td>
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<td><strong>OA727</strong></td>
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<tr>
<td>11:00 Nick Braae</td>
<td><strong>Stylistic Pastiche in Popular Musical Theatre: From Analysis to Practice</strong></td>
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<td>11:30 Klesley Bueno Brandao</td>
<td><strong>Extra musical content at the service of style in idiomatic improvisation: approximations with Bakhtin's enunciative theory</strong></td>
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<td>12:00 Magdalena Fuernkranz</td>
<td><strong>Performing Diversity: The Performing Subject and Popular Music</strong></td>
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<tr>
<td>11:00 Daniel Lee</td>
<td><strong>Material Histories of Popular Music as History: Practice and Identity. Idiosyncrasies within Australian Guitar Culture: An Historical Examination of Developments Within Popular Music</strong></td>
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<tr>
<td>11:30 Tim Anderson</td>
<td><strong>Material Histories of Popular Music as History: Practice and Identity. Contents Expected to Speak for Themselves”: A Brief History of North American Record Retail and Self Service</strong></td>
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<td>12:00 Karlyn King</td>
<td><strong>Material Histories of Popular Music as History: Practice and Identity. &quot;Female is not a genre&quot;: The Gendering of Vinyl</strong></td>
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<tr>
<td>11:00 Helen Davies</td>
<td><strong>Young musicians, gender and sexuality: discussing experiences, issues and strategies for support</strong></td>
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<td>11:30 Justin Williams</td>
<td><strong>Now tell us who the terrorist is”: British-Arab Identity Politics in UK Hip-hop</strong></td>
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<td>12:00 Sini Timonen</td>
<td><strong>Sexual Misconduct in the Music Industry: Then and Now</strong></td>
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<td>12:30 Lunch</td>
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<tr>
<td>15:00 Jasmine Taylor</td>
<td><strong>Rebooting the Historical Narrative of a Female Icon: Archival Study and the Interdisciplinary Approach as a Means of Uncovering Previously Unacknowledged Forms of Creative Agency in the Work of Billie Holiday</strong></td>
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<td>15:30 Caroline O'Sullivan</td>
<td>‘Move the needle’ - Gender Parity in Electronic Music</td>
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<td>14:00 Larry Whelan</td>
<td><strong>Supersaws, superstar DJs and semiotics: Figure and ground in electronic dance music in 2018</strong></td>
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<td>14:30 Hans Zeiner-Henriksen</td>
<td><strong>Structural verticality in electronic dance music</strong></td>
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<td>15:00 Sydney Schelvis</td>
<td><strong>Gimme Shelter: An Architectural Approach to Amsterdam’s Shift in Pop Music Paradigm from the Rockstar Era to the Disembodied DJ</strong></td>
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<td>15:30 Marianne Keeler</td>
<td><strong>Stark Raving Bad? The Women of the 21st Century UK Free Party Scene</strong></td>
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<td>14:00</td>
<td>Jamie Lee</td>
<td>One Of Two Methods, Or Both: Liveness and Contemporary Sound Recording Techniques in Samson Young’s ‘One of Two Stories, Or Both’</td>
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<tr>
<td>14:30</td>
<td>Brendan</td>
<td>Mechanical, Algorithmic, Binaural: Aesthetic considerations surrounding reverberation and spatialisation techniques explored in GoGo Penguin’s A Humdrum Star.</td>
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<td>15:00</td>
<td>Emil</td>
<td>Hyperintimacy in St. Vincent’s ‘Hang On me’</td>
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<td>15:30</td>
<td>Veronica</td>
<td>Understanding Collectability: Production Aesthetics &amp; Vertigo Records</td>
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<td>Kaitie</td>
<td>The Role of Popular Music in Communication and Identity Formation</td>
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<td>14:30</td>
<td>Peter</td>
<td>Phonography, Mediation, and the Challenge of Audiophile Aesthetics</td>
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<tr>
<td>15:00</td>
<td>Alex</td>
<td>Another Take: The use of multi-tracks and video documentation in the study of record production.</td>
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<td>Paul</td>
<td>ReCon: Recording Consoles, Reconsidered</td>
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<td>Alessandro</td>
<td>This Must be the Stage: Tactics of Live Music Staging in Italian Media Practices around ’68</td>
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<td>14:30</td>
<td>Rob</td>
<td>European Repertoires and the Urban Showcase Festival: The case of Eurosonic Noorderslag</td>
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<td>15:00</td>
<td>Patrycja</td>
<td>Brexit and the UK live music industry: A tangled web?</td>
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<td>15:30</td>
<td>Marco</td>
<td>An Internal Migration: Language Choice in Russian Contemporary Indie Music</td>
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<tr>
<td>14:00</td>
<td>Iain</td>
<td>Inhabiting pop as virtual environment: autoethnographic perspectives on everyday listening</td>
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<td>14:30</td>
<td>Joseph</td>
<td>From Music to Mock-ups and Back Again; Practical Applications for Virtual Orchestration.</td>
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<td>15:00</td>
<td>Joe</td>
<td>How Soon Is Now? Live audio and video sync for simultaneous music performance in multiple locations using Internet2</td>
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<td>15:30</td>
<td>Mark</td>
<td>Bye Bye Privacy – Sonic interactions in Mixed Reality</td>
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<tr>
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<td>Lori</td>
<td>Multimodal Subjectivity in Heavy Metal Performance: Patric Ullaeus’ Video Treatments of Arch Enemy, Dark Tranquillity, and Evergrey</td>
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<td>14:30</td>
<td>Joseph</td>
<td>‘The undiluted squash of UK math rock’: The Performer’s View of ArcTanGent</td>
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<td>15:00</td>
<td>Paul</td>
<td>Experimental Rock, Metric Ambiguity, Enculturation</td>
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<td>15:30</td>
<td>Anthony</td>
<td>A splendid time is guaranteed for all: The recreation of The Beatles Sgt. Pepper album on stage.</td>
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<td>14:00</td>
<td>Brenda Kelly</td>
<td>Snub TV - No Remote Control</td>
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<td>Emma Winston</td>
<td>Bitter Content: YouTube, the ukulele, and the smokescreen of participatory commodification</td>
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<td>Xuefeng Zhou</td>
<td>A report of popular music performance on Chinese TV show</td>
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<td>15:30</td>
<td>James Davis</td>
<td>Music in Anime in &quot;Cool Japan&quot;</td>
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<td>Coffee</td>
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<td>16:30</td>
<td>Ragnhild Brovig-Hanssen</td>
<td>Do You Wanna Build a Wall? Remix as Rhetoric in the Age of Trump</td>
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<td>Anders Reuter</td>
<td>The Cyclic Loop vs. The Pop Drop: Hip-hop and EDM Repetition in Contemporary Pop Music</td>
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<td>Craig Pollard</td>
<td>Wild Pop: a panel - 40 mins discussion</td>
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<td>Mike Exarchos</td>
<td>Let me ‘Flip’ your Stage: Exponential Spatial Merging in Sample-based Hip-Hop Practice</td>
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<td>Christos Moralis</td>
<td>The ‘Performable Recordings’ model: Bridging the gap between studio and live performance in popular electronic music</td>
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<td>Monique Charles</td>
<td>Straight Outta ‘Nowhere’, straight into Nike: Grime and the expression of identity</td>
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<td>Alexander De Lacey</td>
<td>Restart that: The (mis)representation of grime music and the argument for an interprofessional research agenda</td>
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<td>Rob Toulson &amp; S. Gogerly</td>
<td>From, Prototype to Product: Using agile methods in popular music production.</td>
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<td>Kirsten Hermes</td>
<td>How can vocal tone clarity be achieved in the mix? Scientific and creative perspectives</td>
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<td>Tim Dalton</td>
<td>I’ll Mix This My Own Way: Why Millennial musicians still need a record producer</td>
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<td>Philip McIntyre</td>
<td>Creating a Mastered Recording: Using Experiments, Ethnography and Practice Based Enquiry to Integrate a Common Interdisciplinary Research Framework</td>
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<td>Matthew Barnard</td>
<td>De Facto Cubists: Multi-Microphone Utilisation as Spatial Polyperspectivity</td>
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<td>Kirk Mcnally</td>
<td>Pumped Up Kicks: Scaling modes of listening to evaluate record production.</td>
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<td>Christofer Jost</td>
<td>This Sounds Too Mainstream! Locating Record Production and Sonic Experience in Culturally Dominant Practices of Popular Music</td>
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<td>Paul Thompson &amp; P. Harding</td>
<td>Collective Creativity: A ’Service’ Model of Contemporary Commercial Pop Music</td>
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<td>François Ribac</td>
<td>Is DIY a punk invention?</td>
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<td>The ‘Consecration’ of Hip Hop as a Case for Actor-Network Theory</td>
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<td>Loïc Riom</td>
<td>How far can STS help to reconsider the valuation of music in the age of the Internet?</td>
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<td>Paul Harkins</td>
<td>Following the Distributors: Syco Systems and the Selling of Musical Instruments</td>
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<td>The Troublesome Definition of the New Romantics: Media Accounts Versus Musical Style?</td>
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<td>Matej Dimlic</td>
<td>Selective use of music and sound in contemporary black and white filmmaking</td>
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<td>Timea Murzsa</td>
<td>Hungary Panel - The Popular Music Heritage of Hungary</td>
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<td>Mike Exarchos &amp; W. Gordon</td>
<td>Soul Survivor: The Contemporary Inter-Stylistic Success Of The Fender Precision Electric Bass</td>
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<td>Matthew Flynn</td>
<td>Thinking Out Loud: Experiencing Musicians Real Time Career Decisions</td>
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<td>Jan Herbst</td>
<td>The work realities of professional studio musicians in the German popular music recording industry</td>
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<td>Yiyi Wang</td>
<td>Investigating the Managerial Practice in Artist Management: Examining the Relationship between Artist Manager and Musician in the UK Music Industry</td>
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<td>Simon Zagorski-Thomas</td>
<td>Mixed Messages: manipulating meaning in mediated music</td>
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**OA501**

18:30 **Drinks Reception**
### Session 4

**OA502**  
09:00 to 10:30  
Nyssim Lefford, P. McIntrye, P. Therberge, A. Bourbon & S. Rambarran  
*Panel: Methodologies in Record Production Research 2.0: Building an Interdisciplinary Ontology Panel Discussion*

**OA401**  
09:00  
Toby Martin  
*Sounding Out History: The Present in the Past: Giving the past a voice: Song as Oral History*

09:30  
Gerry Moorey  
*Sounding Out History: The Present in the Past: The now of recognisability: popular music, the archive, and historical contingency*

10:00  
Jon Stewart  
*Sounding Out History: The Present in the Past: “Never under-rate the wily Pathan”: John Lennon and History*

**OA511**  
09:00  
Antti Saario  
*The Blackened Affect: Affect and Production in Black Metal*

09:30  
Niall Thomas  
*Fragmented Production Methodologies: The Strange Case of Heavy Metal Music*

10:00  
Mark Mynett  
*Heaviness in Three Dimensions: The Use of Sonic Space in Contemporary Metal Music Production*

**OA607**  
09:00  
Sara Martinez  
*Bob Dylan’s iconic gender performativity and performance in 1960’s American Culture*

09:30  
Ruairidh Patfield  
*From America to France: Perspectives on Hippiedom in ’60s and ’70s French Musical Discourse*

10:00  
Camilla Aisa  
*Technicolor dreams - the synesthetic legacy of psychedelic rock*

**OA609**  
09:00  
David Ward  
*The Art of Collaboration. The importance of mirroring industry collaboration in Education.*

09:30  
Jan-Olof Gullö & D. Thyren  
*Searching for Sophia in Music Production Education – Twenty years ago today: a revaluation of the heritage of Swedish record producer Denniz Pop*

10:00  
Paul Francis  
*Devising Drum Kit Repertoire for Higher Instrumental Popular Music Education (HIPME): Towards a Collaborative Learning Model*
OA610
09:00 Joe Bennett You Really Got Me? Technical and auditory methods for the identification of audio samples in copyright disputes
09:30 Justin Morey Sample replays and their implications for producers and listeners
10:00 Simon Zagorski-Thomas The (Dis) Embodied Voice: hearing meaning in vocal timbre

OA727
09:00 Jonas Menze “Gear Acquisition Syndrome”: Attitudes and Motifs for Collecting Musical Gear Across Genres and Instruments.
09:30 Daniel Gouly The role of locality, status and intimacy in knowledge transmission within Soundcloud’s post-Hip Hop underground
10:00 Renato Vasconcellos “Desafinado” a tune by Antonio Carlos Jobim: A comparison of four different written versions

OA729
09:00 Adam Behr Panel: Live Music Census - Tools of the trade: Methods, means and ends in running a live music census
09:30 Matt Brennan Panel: Live Music Census - Findings from the UK Live Music Census
10:00 Martin Cloonan Panel: Live Music Census - Gotta serve somebody? Impact and the policy implications of a Live Music Census

10:30 Tea

OA502
11:00 Keynote Lecture by Anne Danielsen

OA502
12:00 Lunch and IASPM AGM
13:00 Lunch and ASARP AGM

OA401
12:00 Lunch and ISMMS AGM
13:00 Lunch and Dancecult meeting
### Session 5

**OA502**
- **14:00** Claire Bannister  
  *Session: theorising genre categorisation in contemporary popular music analysis*
- **14:30** Kai Arne Hansen  
  *Session: theorising genre categorisation in contemporary popular music analysis*
- **15:00** Lewis Kennedy  
  *Session: theorising genre categorisation in contemporary popular music analysis*
- **15:30** Steven Gamble  
  *Session: theorising genre categorisation in contemporary popular music analysis*

**OA401**
- **14:00** Martin Cloonan  
  *Reflections on musicians as workers and "the gig economy”*
- **14:30** Victor Ávila Torres  
  *On getting intimate with music. Strategies and assemblages of owning digital music.*
- **15:00** Simon Zagorski-Thomas  
  *Panel _21st Century Popular Music Practice*
- **15:30** Simon Zagorski-Thomas  
  *Panel _21st Century Popular Music Practice*

**OA511**
- **14:00** Erik Askeroi  
  *Markers of Time in Contemporary Pop Production*
- **14:30** Erik Petersson  
  *Recording with No Regrets - Music Production without Undoing*
- **15:00** Lachlan Goold  
  *Artist Attitudes Toward the Changing Character of the Recording Studio*
- **15:30** Daniel Pratt  
  *Life In Between Phase Part 2: Reflexive Microphone Manipulation*

**OA607**
- **14:00** Daniel Pratt, W. Gordon and S. Hoose  
  *Further Exploration of Transnational Flow in Cloud-based Music Production: A constant 24 hour workflow*
- **14:30** Toby Seay  
  *Making sound: Exploring engineering practice in Havana*
- **15:00** Rikka Hiltunen  
  *In search for the 'not yet’. The prospective in Finnish trackers' and topliners’ creative agency*
- **15:30** Marco Antonio Juan de Dios Cuartas  
  *Towards a standardization of the recording room: the impact of the Westlake-Estlake design on the Spanish musical productions of the 70s*

**OA609**
- **14:00** Rosemary Hill  
  *Discussion: panel on music and sexual violence - Gig groping: how to prevent sexual violence at live music events*
- **14:30** Heather Savigny and Daisy Richards  
  *panel on music and sexual violence #MeToo: Cultural Sexism, Media and Metal*
- **15:00** Jasmine Shadrack  
  *panel on music and sexual violence- From Enslavement to Obliteration: Extreme Metal’s Problem with Women*
- **15:30** Hannah Bows  
  *panel on music and sexual violence at music festivals*
14:00 Davey Ray Moore  
Optimal distinctiveness and the songwriting singer

14:30 Beate Peter  
Driving to a rave: Exploring the notions of home, intimacy and liminality

15:00 Rob Strachan  
Digital Audio Workstations and Mainstream Record Production

15:30 Paul Thompson & P. McIntyre  
Creative Practice in the Recording Studio: Engineering Michael Jackson’s Off the Wall (1979)

14:00 Doug Heath  
Murihiku metal culture

14:30 Secil Sen  
Eye of the Beholder: Male Perspective on Female Metalheads in Turkey

15:00 Grace Healy  
"Unbeschreiblich Weiblich": insanity and female sexual excess in the work of Nina Hagen

15:30 Kimberley Anderson  
One-Way Traffic? Utopian and Transformative Experience in Progressive Rock

14:00 Tore Storvold  
Volcanic Sounds of End-Times: Envisioning the Anthropocene from Iceland

14:30 Þorbjörg Daphne Hall  
Making Music in Iceland – Production Ethos and Music institutions

15:00 Rupert Till  
Sound Archaeology: Producing the Ancient Past

14:00 James Bagshaw  
Towards a Spatial Language for Popular Music in Surround Sound – Considering Composition and Production in the Ambisonic Domain

14:30 Sebastien Lavoie  
Spatial perspectives of electronic dance music and how it relates to my music

15:00 Jo Lord  
3D Audio for Music : Investigating 3D recomposition for binaural reproduction

15:30 José Manuel Cubides-Gutierrez  
Making Music With Traffic Noise, The Transformation of Negative Sound into Music

16:00 Coffee

Session 6

16:30 Raquel Campos Valverde  
Mi gente: Reggaeton, feminism and otherness for Spanish migrants in London

17:00 Bridget Coulter  
Performing Pop Taste: Girls’ musical judgements and the construction of gendered identity

17:30 Kirsty Folan  
How does age affect the creative outputs of female popular musicians?
OA401
16:30 Andrew Scheps, Lachlan Goold, Katia Isakoff, Jo Lord and Mark Mynett
Producers Panel
17:30

OA511
16:30 Liam Maloy
Ain’t misbehavin’: Jazz music in children’s television
17:00 Adrian York
The post-jazz praxis: interactions between the audience and performers
17:30 Dan Banks
Interaction and Interplay in Jazz Performance: theory, practice, and the need for interdisciplinarity

OA609
16:30 David Deacon
The Affect of Neo-Conservative Politics and the Externalisation of Threat in Trent Reznor’s Post-9/11 Aesthetic
17:00 Mimi Haddon
The (Racial) Politics of the “Post-Punk” Canon: Generic Limbo and Early-80s British Rock
17:30 Dawn Hazle
Beyond the System: A Novel Approach to Authenticity in Socialist Metal Music Production

OA727
16:30 Sofia Viera Lopes
Being Portuguese and European at a same time: identity discourses on the RTP Song Contest
17:00 Karl Spracklen
All Men Must Die
17:30 Abigail Gardner
The (Grand) Maternal Queenly Canon

OA729
16:30 Richard Osbourne
The Production of Silence’
17:00 Ross Cole
Popular Song and the Poetics of Experience
17:30 Richard Elliott
Songs as Systems: Objects, Ecologies, Weather, Viruses

Creative Arts Building - Phipps Recital Hall - CAM206 (2nd Floor)
18:05 Huddersfield Immersive Sound System 3D Sound Concert

OA501
19:30 Conference Dinner
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<td>George Michael – Identity, Sexuality, Politics – life and death</td>
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<td>An Investigation into the Sonic Signature of the Teletronix LA2A Compressor</td>
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<td>Andreas Rauh Ortega</td>
<td>Hear the world’s sounds A political economy approach to understand grassroots musicians’ dilemmas in SoundCloud.</td>
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Wednesday 5th September 2018
Session 7
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OA511
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OA610
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<td>Jo Collinson Scott &amp; P. Thomas</td>
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<td>Amanda Barnett</td>
<td>Heavy Metal Music and the Student Experience: why alternative university students form their own subcultural campus communities</td>
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<td>Simon Poole</td>
<td>How do different Doom subgenre terms operate for fans, artists, media and labels.</td>
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<td>Sam Vallen</td>
<td>‘A Blaze in the Northern Suburbs’: Australian extreme metal’s penchant for parody and humour</td>
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<td>Dominic Williams</td>
<td>The Auschwitz Sonderkommando in Extreme Metal and Superhero Comics: The Holocaust Consciousness of Stigmatized Subcultures</td>
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<td>Rob Toulson &amp; J. Paterson</td>
<td>Live-Market Evaluation of Interactive Music Apps</td>
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<td>Nurulhami Abdul Rahman</td>
<td>A Phenomenological Study: The Adaptation of Digitisation from the Experience and Perspectives of the Malaysian Music Industry</td>
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<td>Anja Nylund Hagen</td>
<td>Changing practices in a globalised and digitalised music industry</td>
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<td>Nyssim Lefford and Harding</td>
<td>Structuring the creative process, sonic pictures and production decisions</td>
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<td>Sara McGuiness</td>
<td>Power Politics in Practice as Research</td>
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<td>Na Li</td>
<td>The imagined nation from the Wind</td>
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<td>Simon Connor &amp; J. Richards</td>
<td>Rewinding the Archive: Creative applications of sounds from the past</td>
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**OA501**

**11:30**  Tea

**OA502**

**12:00**  Keynote Lecture by Andrew Scheps
This event integrates:

- The Art of Record Production International Conference of the Association for the Study of the Art of Record Production
- The Conference of the International Association for the Study of Popular Music UK and Ireland Branch
- A Meeting of the International Society for Metal Music Studies
- A Meeting of Dancecult, the Electronic Dance Music Culture Research Network