

# IASPM UK & IRELAND CONFERENCE, UNIVERSITY COLLEGE CORK

## Finalised Conference Programme

(updated August 20, 2014)

### DAY 1: FRIDAY 12 SEPTEMBER 2014

**Location:** **Department of Music** (St Vincent's, Sunday's Well Road, Building 74, map reference G2 on the UCC [campus map](#)).

#### 12pm Registration Opens

1pm Opening Welcome (O'Riada Hall)

#### 2-3.30pm SESSION 1: PARALLEL SESSIONS 1A, 1B, 1C

(1a) Chair: Barbara Bradby (Trinity College Dublin)

##### **Panel: "Alternative" and Underground Music Networks in Dublin**

Re-emplacing Grassfield Pop (Sheryl Lynch, University College Dublin)

(Not) Making It: aesthetics and practice in the sustenance of Dublin's underground (Jaime Jones, University College Dublin)

Representation, participation and reception of "African Music" in Dublin (John O'Flynn, St. Patrick's College, Dublin City University)

(1b) Chair: Collin Lieberg (University of Warwick)

##### **Panel: The World of the Kinks and Beyond**

"Australia": The World Beyond the "Englishness" of the Kinks in the 1960s (Collin Lieberg, University of Warwick)

My Name is of No Importance: The Kinks, *Preservation*, and 1970s Britain (Carey Fleiner, Winchester University)

"Preserving the old ways from being abused": The Influence of the Kinks' *The Village Green Preservation Society* (1968) on XTC's *English Settlement* (1982) (Richard Mills, St. Mary's University College)

(1c) Chair: Ioannis Tsioulakis (Queen's University Belfast)

Intertextuality and Lineage in the Games "We Ain't" (Justin Williams, University of Bristol)

The Album as an Adaptive Experience (Keith Hennigan, Trinity College Dublin)

The collaboration of collectivism and individualism: the Chinese pop song "Fills the World with Love" (Lijuan Qian, Sichuan Normal University)

#### 3.30-4pm REFRESHMENTS

#### 4-6pm SESSION 2: PARALLEL SESSIONS 2A, 2B, 2C

(2a) Chairs: Justin Williams & Katherine Williams (University of Bristol)

##### **Panel: Defining the Singer-Songwriter**

The Brill Building: Professional Songwriters and Creativity Under Industrial Conditions (Simon Barber, Birmingham City University)

Musical Pilgrims and their Islands: Singer-Songwriters and their Open Mics (Marcus Aldridge, Iona College, New York)

Joanna Newsom's "Only Skin": Authenticity, Influence, and the relationship between "New" and "Old Weird America" (Jo Collinson-Scott, University of West Scotland)

Socially significant sampling: Kanye West's strategic lyrical and musical interventions (Lori Burns & Alyssa Woods, University of Ottawa)

**(2b) Chair:** Martin Cloonan (University of Glasgow)

The Cultural Value of Live Music (Matt Brennan, University of Edinburgh)

The world of the concert audience (Barbara Bradby, Trinity College Dublin)

From Children's Favourite to Junior Choice: Chasing a young and imaginary audience on the BBC (Liam Maloy, University of Liverpool)

Fandom in a DIY Community: Cork, Ireland (Ciarán Ryan, Mary Immaculate College, University of Limerick)

**(2c) Chair:** Michalis Poupazis (University College Cork)

Replay value: Video Game Music (James Barnaby, University of Liverpool)

Pitch Perfect Autotune or Out of Tune (Steven Williams, Kingston University)

Together and alone: Representatives of Scandinavian Pop Music (Arnar Eggert Thoroddsen, Edinburgh University)

Songwriter as Seeker (Richard Parfitt, Bath Spa University)

**6.30pm** Wine Reception & Launch of the **Journal of World Popular Music** (Equinox)

**Venue: Gulpd Café/Triskel Foyer, Tobin Street, Cork**

**8pm** Dinner in City Restaurants

**9.00pm 'til Late:** IASPM "Worlds of Popular Music" Party

**Venue: Cyprus Avenue, 113/114 Oliver Plunkett Street, Cork**

## **DAY 2: SATURDAY 13 SEPTEMBER 2014**

**Location: O'Rahilly Building, University College Cork, Main Campus**

(Building 62, map reference G6). It is approximately a 15-minute walk from main campus to the Dept. of Music.

**8.30am Registration Open**

**9-11am SESSION 3: PARALLEL SESSIONS 3A, 3B, 3C**

**(3a) Chair:** John Street (University of East Anglia)

**Panel: Music and Copyright: Creativity, Diversity and Commerce**

The needle and the damage done: Some thoughts about needletime (Martin Cloonan, University of Glasgow)

“Take it or Leave it!” Copyright, Creators & Commercial Decision-Making (Kenny Barr, University of Glasgow)

Morals, Meaning and Money: Popular musical copying in the age of digital reproduction (Adam Behr, University of East Anglia/Edinburgh University, Keith Negus, Goldsmiths, University of London, and John Street (University of East Anglia)

Collecting societies and European cultural diversity: the end of an era? (Dave Laing and John Street, University of East Anglia)

**(3b) Chair:** Jonathan M. Dueck (George Washington University)

**Panel: Mediating Identity and Performing Community: Making Soundworlds in Sport**

Scoring goals through song: *Cielito Lindo* (*Lovely sweet one*) and Mexican football fans (Ruth Hellier-Tinoco, University of California Santa Barbara)

Musically Creating Surfing (Tim Cooley, University of California Santa Barbara)

Who’s Afraid of the Big Bad Shams? Soccer *Ultras*, Transnational Codes of Expression, Locality, and Musical Resistance (Max Jack, University of California Santa Barbara)

Signs and Flows: Music & Dance in U.S. Collegiate Basketball (Jonathan M. Dueck, George Washington University)

**(3c) Chair:** Eliot Bates (Birmingham University)

Jazz, blues, reggae, funk, soul, world (Alison Eales, Glasgow University)

Hermeto Pascoal: Group and its branches (Raphael Ferreira da Silva, Federal University of Uberlândia, Brazil)

The Shifting Worlds of Greek Popular Music (Ioannis Tsioulakis, Queen’s University Belfast)

## **11-11.30am REFRESHMENTS**

### **11.30-1pm SESSION 4: PARALLEL SESSIONS 4A, 4B, 4C**

**(4a) Chair:** David Hesmondhalgh (University of Leeds)

**Panel: Sounding out the City: urban music making in a changing world**

Making Music in a Changing World: musicians and urban environments in “post-industrial” England (Sara Cohen, Institute of Popular Music, University of Liverpool)

Sound Cities: Popular Music Performance in Urban Public Space (Robert Kronenburg, University of Liverpool)

A World of Different Amplitudes? Sounding out the city in *One Day on Earth* (Brett Lashua (Leeds Metropolitan University)

**(4b) Chair:** Paul Harkins (University of Edinburgh)

**Panel: The Worlds of French Popular Music**

“Rap français”, “rap en français”, “rap de fils d’immigrés“: French hip-hop and postcolonial issues (Marc Kaiser, Paris 8 University)

How French is the French Touch? (Olivier Julien, Paris-Sorbonne University)

“Rock Alternatif” & “Rock Métis”. The “Frenchness” in Mano Negra’s language, music and artwork (André Rottgeri, Passau University Germany)

(4c) Chair: Mel Mercier (University College Cork)

**Panel: Challenging Pathways: Social Dynamism and Collectivism in Metropolitan Music Scenes**

Taste-Making and Curation in the Portland, Oregon Music Scene (Sam Murray, Cardiff University)

“Glasgow is a village”: the role of social enterprise in propagating the city’s popular music scene (Robert Anderson, Glasgow University)

“To give people a reason to stay here”: Collective ethos in music-making and urban creative entrepreneurialism against a politics of austerity (Eileen Hogan, University College Cork)

**1-2pm LUNCH**

**2-4pm SESSION 5: PARALLEL SESSIONS 5A, 5B, 5C**

(5a) Chair: J. Griffith Rollefson (University College Cork)

**Panel: “Other” Voices: Popular Music, Nationalism and Postcolonial Identity in Iceland, Ghana, the Philippines, and Ireland**

The Music of Iceland Inspired by Elves?: Essentialisation of Icelandic popular music (Thorbjorg Daphne Hall, Iceland Academy of Arts, University of Liverpool)

“419” Songs: The Music of the Sakawa subculture (John Scannell, Macquarie University Sydney)

Performing the Postcolonial: YouTube and nostalgia in the Philippines (Áine Mangaoang, Institute of Popular Music, University of Liverpool)

Interpreting “residual” and “emergent” tendencies in contemporary contexts of Irish popular music (John O’Flynn, St. Patrick’s College, Dublin City University)

(5b) Chair: Joe Bennett (Bath Spa University)

**Panel: Collaborative Creativity in Popular Music: ownership, process, constraint and identity**

Collaborative musical production and identity: the case of Milton Nascimento and the Clube da Esquina (Holly Holmes, University of Chester)

Making Music for a Museum: An Insider’s View of the Collaborative Creative Process (Dan McKinna, Brighton Institute of Modern Music)

¿Dónde está: the creative role of Alfred Bengé in the music of Robert Wyatt (Marcus O’Dair, Middlesex University)

Where is creativity? Locating intellectual property in collaborative songwriting and production processes (Joe Bennett, Bath Spa University)

(5c) Chair: Matt Brennan (Edinburgh University)

“I’ve got to trust myself coz there’s no A&R dad who’s gonna take the rap for me.” Self-production, self-releasing: new industry & gender (Paula Wolfe, Sib Records)

The U2 Field of Cultural Production (Michael Murphy, Dun Laoghaire Institute of Art, Design and Technology)

Memories of the material-vestiges of the virtual: Exploring the Impact of Technology on the Memory of Popular Music (Jean Hogarty, National College of Ireland, Maynooth)

Death of a local scene? The changing path to becoming a Musician in the Digital Age (Caroline O'Sullivan, Dundalk Institute of Technology)

#### **4-4.30pm REFRESHMENTS**

#### **4.30-6pm SESSION 6: PARALLEL SESSIONS 6A, 6B, 6C, 6D**

**(6a)** Chair: Samantha Bennett (Australian National University)

##### **Panel: Alternative Worlds of Production**

Recording the Musical Underworld: John Loder's Southern Sonic Style (Samantha Bennett, Australian National University)

Crowdfunding and Alternative Modes of Production (Mark Thorley, Coventry University)

Craft Guilds and Digital Audio Production (Eliot Bates, University of Birmingham)

**(6b)** Chair: David Kane (Birmingham City University)

##### **Panel: The Past and the Present: Online engagements with Pop**

The Harkive Project and Communities of Interest in Online Music (Craig Hamilton, Birmingham City University)

Then and Now: Investigating Fan Engagement with online Music Resources (David Kane, Birmingham City University)

"A Sense of Belonging Extended to Outsiders": from virtual world to fantasized urban space, the example of Belle & Sebastian's Glasgow (Laurence Estanove, Université Paris-Descartes)

**(6c)** Chair: Juniper Hill (University College Cork)

American Early Rock Community Musicians and Critics (Maud Berthomier, Concordia University, Canada/Université de Poitiers, France)

Pip, Pep, Pap, Pop: Art, Trash, Tin, Trouble (Keir Keightley, University of Western Ontario)

Silent records: evidence of the pop past in the crime scene photograph (Peter Doyle, Macquarie University, Sydney)

**(6d)** Chair: Paul Hegarty (University College Cork)

##### **Listening Session: Drone Metal Mysticism**

(Owen Coggins, The Open University UK)

**6pm Reception in honour of the late Jan Fairley:** Celebratory launch of the posthumous collection of Jan Fairley's writings ([\*Living Politics, Making Music\*](#), edited by Simon Frith, Stan Riven, and Ian Christie)

**7pm Keynote Address:** Prof. David Hesmondhalgh

**Keynote Title:** “Music and the Affective Turn”

**9.30pm ‘til late:** IASPM Party (Local Bands and DJ)

**Venue:** [Gulpd Café](#), [Triskel Arts Centre](#), Tobin Street Cork (**TBC**)

### **DAY 3: SUNDAY 14 SEPTEMBER 2014**

**Location:** **O’Rahilly Building, University College Cork, Main Campus**

(Building 62, map reference G6).

**9.30-11am SESSION 7: PARALLEL SESSIONS 7A, 7B, 7C**

**(7a) Chairs:** Christina Märzhäuse (LMU München) & Stefanie Alisch (University of Bayreuth)

**Panel: Popular Music across Lusophone Worlds**

Mapping Cape Verdean society through the music and lyrics of Batuku (Elisa Tavares, Hermann Paul School of Linguistics, Freiburg)

“Fazes parte deste mundo?” - Language strategies in lusophone rap (Christina Märzhäuser, LMU München University)

Post-colonial schizophonia in Lisbon (Stefanie Alisch, University of Bayreuth)

**(7b) Chair:** Peter Doyle (Macquarie University, Sydney)

**Panel: Investigating Popular Music Archives**

“A great place: a lawless hole with rancid drinks and reckless drunks...” Multiple voices, multiple memories: Public history-making and activist archivism in online popular music archives (Jez Collins, Birmingham City University)

Forever changes: building a heritage collection of Popular Music (Andy Linehan, Curator of Popular Music, British Library)

Communities of practice in do-it-yourself popular music archives (Sarah Baker, Griffith University)

**(7c) Chairs:** Tim Wise (Salford), Elsa Grassy (Strasbourg), & Dave Robinson (Leeds Met)

**Panel: The American Culture of Country Music: Identity and Appropriation in Time and Place**

Vocal Style and the Southern Man (Tim Wise, University of Salford)

The American Far West of the French Far East: Country Music Fans in Alsace (Elsa Grassy, University of Strasbourg)

Survival, Revival and the Negotiation of Gendered Taste in Country and Americana Music Communities (Dave Robinson, Leeds Metropolitan University)

**11-11.30am REFRESHMENTS**

**11.30-1pm SESSION 8: PARALLEL SESSIONS 8A, 8B, 8C**

**(8a)** Chair: Adam Behr (Edinburgh University)

**Panel: Live Music and the web: Transformations and connections in the online world**

Routing for Change: Live music industrial practice in context and in flux

Who's mediating? Whose mediation?: The structure of the online live music business ecology

Off-Axis, On Message: A case study of the operational cultures of online gig exchange platforms

(Adam Behr, University of Edinburgh/Live Music Exchange, Emma Webster, Oxford Brookes University, Jeff Thompson, Unconvention, Future Artists Live Creative Co-Op, Fat Northerner Records)

**(8b)** Chair: Tony Langlois (Mary Immaculate, University of Limerick)

**Panel: Field Recording**

Making Worlds of Music; Making World Music: Field Recording and Compressed Sonic Labour (Tom Western)

The Sounds of Everyday Life (and Death): Digital Sampling, Field Recordings, and House Musique Concrete (Paul Harkins)

Water of Life: Field Recordings from a Liquid City (Rob St. John and Tommy Perman, Edinburgh Water of Life)

**(8c)** Chair: Áine Mangaoang (Institute of Popular Music, University of Liverpool)

No-place Like Home: Queer Utopia and the Affective Break into Song (Christopher Culp, University at Buffalo, the State University of New York)

My Superbrain is all binary: Nostalgic Futurism as Robyn's Feminist Super-Persona (Emma Hooper, Bath Spa University)

Recreational app or professional instrument? Music-making on mobile applications (Patrick O'Donnell, University College Cork)

**1-2pm LUNCH**

**2-3.30pm SESSION 9: PARALLEL SESSIONS 9A, 9B, 9C**

**(9a)** Chair: Melanie Marshall (University College Cork)

**Panel: Rethinking Heavy Metal's Masculine World**

Protesting Masculinity: Exploring the Affective Complexities of Masculine Performativity in Contemporary Metal Music Videos (Andy Brown, Bath Spa University)

“Throwing the Divide to the Wind”: Rethinking Extreme Metal's Masculinity through Female Metal Fans' Embodied Experiences in Moshpit Practices (Gabby Riches, Leeds Metropolitan University)

Using women's listening pleasure to challenge the notion of hard rock and metal as “masculine” music (Rosemary Lucy Hill, York University)

**(9b)** Chair: Stephen Millar (Queen's University Belfast)

**Panel: Musically consonant socially dissonant: “Sectarian songs” and their Musical Worlds in Scotland and Northern Ireland**

Music and Memory: A Comparative Study of Irish Rebel Bands in Belfast and Glasgow (Stephen Millar, Queen's University Belfast)

Copy the Croppy: The Use of Parody in Loyalist Music (John Markey, University of Glasgow)

Social Distance and Multimodal Construction of Otherness in Sectarian Song (Simon McKerrell, Newcastle University)

**(9c) Chair:** Eileen Hogan (University College Cork)

**Panel: Popular Music and Politics**

N.W.A., Riots and Neoliberalism (Jessica Winterson, University of Huddersfield)

People Getting Angry: The Specials' "Ghost Town" as Protest Song (Marie Bennett, Keele University)

Popular Music Art Music Coincide: Rufus Wainwright (Katherine Williams, Bristol University)

**3.30pm IASPM UK-I AGM** + announcement of IASPM UK-I 2016 Conference Host Vote

**4.30pm END**