

Monday 24 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	Stream 7
8am – 9am	Registration						
9am – 9.30	Welcome to Country/ Conference Welcome						
AM1 9.30 – 10.30	KEYNOTE - PROF JOCELYNE GUILBAULT						
10.30 – 11am	Morning Tea						
AM2	<p>Driessen “Look what you made me do”: when affect becomes problematic in popular music fandom Zeiner-Henriksen Analysing the popular: corporeal engagement in the experience of music Kraugerud Intimacy and extimacy in record production Tonelli Post-Ironic Affect in Pop and Rock</p>	<p>Tollett Transnational Feminist Punk: Pussy Riot in the Age of Trump Coates Untypical Girls: Gender, Age, and Punk Dobre Billström Politics of resistance, hope and belonging: feminist communities, perspectives and practices of music in a Swedish context Werner Feminism and anti-racism in Swedish popular music</p>	<p>Kato Acceptance of Jazz Festivals in Postwar Japan Ward, Aleisha How international radio broadcasts affected the experience of jazz in 1920s-1930s New Zealand Solis What Jazz in North Queensland Can Tell Us About Global Modernity: Afro-Indigenous Connections in the Black Pacific Fry Jazz, National Parks, and the Debate over a "New" National Identity</p>	<p>O'Dair Playlists and power: the Spotifification of popular music Lepa The ABC_DJ music branding recommender - Algorithmic prediction of shared meaning attributions towards popular music titles Ruth Meaning of streaming. Chances and risks of a new music listening technology Tofalvy Genre similarity based on country of origin? The representation of spatial inequality in Spotify's algorithmic recommendation system</p>	<p>Marx Popular Musicianship from a lifespan perspective Stewart-Monro What's yours is mine, what's mine is yours: Crafting songs imbued with the legacy of others Turner, E Representations of time and space in resistance music Encarnacao Writing about old albums – ways to make a historical turn at 33 1/3rpm</p>	<p>PANEL Adil (org) Santaella / Raja Halid / Pek Adaptation, Continuity and Change in Malaysian Popular Music; Panel 1: Continuities of Tradition, Religion and Ethnicity</p>	<p>PANEL Holas & López (org) / Cuttriss / Garrido / Bendrups / Hayward / Castellano Popular music, Power and the Negotiation of Identity in the Hispanic World</p>
1pm – 2pm	Lunch						
PM1 2pm – 4pm	PLENARY						
4pm – 4.30	Afternoon tea						
PM2 4.30pm – 6pm	<p>Attfield Staying in the 'Ends': Working-Class Humour in UK Grime as Deliberate Exclusion Neilson</p>	<p>Vuletic The Politics of Protest in the Eurovision Song Contest Lin, Angel</p>	<p>Rietveld Rotterdam Termination Source: Gabber House from a Harbour City Quader</p>	<p>Erraught The Automation of Taste Klein Network Timed Ensembles: Musical Performance and Composition in the</p>	<p>Anderton From Woodstock to the Isle of Wight: narrative influences and the countercultural carnivalesque in the</p>	<p>Cashman Music scenes in regional areas: The popular music space of Central Queensland</p>	

	<p>Hevi Humour: Theorising Metal Comedy</p> <p>García-Peinazo</p> <p>Intertextual flamenco ayeos and jaleos as musical signs in recorded popular song: parody, authenticity and (internal)</p> <p>Others</p>	<p>Rapping the City, Rapping the Hong Kong Identity: The protest rap of MC Yan</p> <p>Élise Imray Papineau</p> <p>Punk, politics & piety: responses from the underground to rising radicalism</p>	<p>Digital DIY in the Central Sydney independent music scene</p> <p>Whiting</p> <p>The Social and Cultural Value of Small Live Music Venues in Melbourne, Australia</p>	<p>Interconnections of Apps and Devices</p> <p>Przybylski</p> <p>Dead Air: What broadcast and streaming radio failures tell us about the future of music distribution</p>	<p>mediation of music festivals on film</p> <p>McGee</p> <p>The Revival of the Revival or a Swing Dance Continuum? The Transnational Lindy Hop Community at the Herräng Dance Camp</p> <p>Seinen</p> <p>Steely Dan's hip nostalgia: elements of pre-1960s jazz in Aja and Gaucho'</p>	<p>Deane</p> <p>The Working Men's Club and the Spatial Turn in the North of England</p> <p>O'Hanlon</p> <p>The sound of the 'new' Melbourne? Immigration and music in a rapidly changing city</p>	
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Tuesday 25 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	Stream 7
AM1 9am – 10.30	<p>Nunes The space of dance music micro-labels in 21st century Portugal: three case studies</p> <p>Elliott ‘This Is Our Grime’: Encountering and Translating the Strangeness of Lisbon’s Batida Scene</p> <p>Guerra From Punk to Funk: Theoretical Turns in Brazil and Portugal</p>	<p>McConnell The Politics of Insult: Music, Conflict, and Conciliation in the Gambia</p> <p>Kayne Golden Pagodas and Platinum Albums: Investigating Copyright and Musical Artists in Myanmar</p> <p>Homan National music export schemes: Sounds Australia</p>	<p>Størvold Reading the Anthropocene closely: Music Analysis and the Environment</p> <p>Gadir Music for the Greater Good: Enacting the social justice we theorize</p> <p>Hoad & Wilson There Goes Gravity: Flat Earth Music</p>	<p>Jiang Cassette Tape Recorder in 1980’s China</p> <p>Kaitajärvi-Tiekso The two do-it-yourself turns in music production</p> <p>Düster Encountering Cassettes in the Digital Age: Context, Practices and Discourses</p>	<p>Zemke “Crazy the medulla oblongata”: masculinity, mental health and hip hop</p> <p>Doyle “I just threw my last bottle at the jukebox...”: male brooding, bathos and recorded interiority in country music’s classic period.</p> <p>McCoy Death is not the end: mourning rituals in the digital realm</p>	<p>Ballantine Music and the political: Popular music against populism</p> <p>Dunkel & Schiller Popular Music as a Medium for the Mainstreaming of Populist Ideologies in Europe</p> <p>Jones, PK ‘If want to follow me, you’ve got to play pinball ...’: populist demagogy vs counter-demagogic popular music</p>	
10.30 – 11am	Morning tea						
AM2 11am – 1pm	<p>Giuffre Playing along with baby – when and how does ‘music for pleasure’ become a shared experience between caregivers and children</p> <p>Mullen Slogans, Prayers and Mantras : Popular Song as Role Play and the Experience of Singing Along</p> <p>Ogawa Body/Emotion Management through Music and Emotional Labor: Towards Theory of Groove and Society</p> <p>Ptatscheck “The Way You Make Me Feel” – Potentials of Feelings and Emotions in Popular Music Studies</p>	<p>Alonso-Minutti “Don’t Rape Your Bandmate!”: Sounding Resiliency and Solidarity Across the Border</p> <p>Klimentou ‘I Can’t Shake This Little Feeling’, so I had it covered up: Brand New, tattoo cover ups, and (im)permanence</p> <p>Bowman Jackie Shane: Any Other Way</p> <p>Johnson Reassigning jazz gender</p>	<p>Heloísa Sous le ciel de Paris: Memory and nomadism of French song, in Brazil</p> <p>Scott-Maxwell Pop as art, pop as exotica: cross-border flows of Indonesian alternative popular music acts into</p> <p>Grieve Australian contemporary ‘art’/performance contexts</p> <p>Know The Extended Concept of Live Performance and a New Conceptual Order between the Center and the Periphery: A Case Study of the Korean Ensemble Jambinai</p>	<p>Bruel Creativity, digital convergence and simulacra in remastering music</p> <p>Davies, R That’s perfect, let’s do it again’: observing performance in the vocal booth</p> <p>Castillo Croes The sound engineer, technology and his/ her role as subject of art.</p> <p>Seay & Pratt The Record Producer as a Nexus Facilitator: Understanding New Spaces and New Musical Conversation</p>	<p>Caballero Parra The album compilations as a legacy for cultural heritage in the popular tropical music in Colombia</p> <p>Astorga de Ita “Back at home in the prairie / in which I live”: A spatial study of Mexican Leeward music.</p> <p>Conter Timbre as affect in Brazilian indie rock: a semiotic approach</p> <p>Braae Analysing Musical Theatre: The Language of Distance in The Last Five Years</p>	<p>PANEL</p> <p>Adil / Shazlin / Hazlin & Ong / Yusof Adaptation, Continuity and Change in Malaysian Popular Music; Panel 2: Adaptation to Diversity and Change</p>	<p>PANEL</p> <p>Bennett / Draganova / Green / Jiang Music scenes, memory and emotional geographies</p>

Tuesday 25 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	Stream 7
1pm – 2pm	Lunch						
PM1 2pm – 4pm	<p>Gunn Beyond the Bronx: Exploring new cultural dynamics across international breakdancing events</p> <p>O'Grady 'Nights on [Insert Place]:' Relocated and Dislocated Place Within the Bee Gees Music</p> <p>Barjolin-Smith Glocalization of surf music: The Floridian strand</p> <p>Taton The Iloilo 'Dinagyang' Sound: Popular Musical Invasives in Philippine Festival Musics</p>	<p>Lucas Turning metal Māori: Te Reo Māori and the international success of Alien Weaponry</p> <p>Allmark Shakaya, Gender, Indigeneity and the R&B influence in Australia</p> <p>Waksman Mothership</p> <p>Disconnections: Race and Arena Rock in the 1970s</p> <p>Stratton The Whiteness of Rock</p>	<p>Pereira Musical activism in Gringa Music event: migrant musical- mediatic practices in São Paulo/Brazil and their political senses</p> <p>Viteri A Latin American perspective for the study of popular music and media</p> <p>Bertho Localities under construction: the relations between groups of choro in the interior of São Paulo</p> <p>Ulhôa The waltz and women's "sentimental education" in the Diário do Rio de Janeiro</p>	<p>Goold & Foran The changing nature of the artist within the recording technology space. Two perspectives on the shift in artistic control</p> <p>Foran & Gifford Improvising with the machine - a performer perspective on real time interaction</p> <p>Kärki Sounds of Singularity: AI Voices, Popular Music and Creativity</p> <p>Hidaka Formatting the Market: The MIDI Data Distribution Industry in Japan in the 1990s</p>	<p>PANEL</p> <p>Alabarces & Bordolli (org); Presenters: Herrera / Linehan / Marra; Discussant: Alabarces</p> <p>Football and Popular Music: Commemorations, Celebrations and Fandom at Stadiums and Global Events, I and II; Panel 1: Singer Fans</p>	<p>PANEL</p> <p>Strong / Baker / Cantillon / Reitsamer</p> <p>Popular Music and the Archival Turn</p>	<p>PANEL</p> <p>Qian / Ya-Hui / Fung / Lee</p> <p>Chinese TV Music Idol Shows, Audiences, Intimacy, Pseudo-democratic system Media Company</p>
4pm – 4.30							
PM2 4.30 – 6pm	<p>KEYNOTE - MYKAELL RILEY</p> <p>TUESDAY EVENING FROM 7.30PM - FILM SCREENING</p>						

Wednesday 26 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	Stream 7
AM1 9am – 10.30	PLENARY						
10.30 – 11am	Morning tea						
AM2 11am – 1pm	<p>Mazzanti Defining Popular in Music: Tradition and Individuality</p> <p>Weisbard Why Music Sucks (Slight Return)</p> <p>Flath & Jacke Popular music studies and knowledge. Transdisciplinary perspectives and experiences.</p> <p>Haynes & Nowak We were never cool: reconfiguring 'cool' in the sociology of popular music</p>	<p>Brunt Can I Bring My Kid to the Gig?: Popular Music and the Politics of Parenting</p> <p>Butete Audience reception of the depiction of women in Zimbabwean Dancehall music: Case of Boom Betto's "Amai munodonhedza musika" (Mother, you drop the market) music video.</p> <p>Campelo Refections upon the "genderization" of popular music professions - the Portuguese case González & Malhue Exploring female subjectivities through fin-de-siècle music albums</p>	<p>Fuernkranz Rewriting Austrian Jazz Histor(iography). A Critical Approach</p> <p>Garlobo The jazz revolution in Cuban Music and its social impact.</p> <p>Istvandy Trading Fours on a Continuum of Practice: Jazz Heritage and Memory Between the Past and the Present</p> <p>Stuparitz Java Jazz: The Politics of Preservation</p>	<p>Till Dub Archaeology: An autoethnographic account of a 21st century electronic release of reimagined music from antiquity</p> <p>Diaz-Gasca On Fighting the Reich in/and Alternative Timelines: Popular Music as a Histographical Tool in Wolfenstein: The New Colossus and Bioshock Infinite</p> <p>Morrison Psychogeography, hauntology and cultural representations of Ibiza</p> <p>Holm-Hudson Neil Young's Journey through the (temporal and technological) past: A Letter Home</p>	<p>PANEL</p> <p>Alabarces & Bordolli (org); Presenters: Tiné / Bordolli / Alabarces; Discussant: Herrera Football and Popular Music: Commemorations, Celebrations and Fandom at Stadiums and Global Events, I and II; Panel 2: Nations and Events</p>	<p>A PANEL</p> <p>Iter / Johnson / Collinson / Keogh Cameo Appearances: Challenging Normativity through the Symbolic Force of the Abnormal</p>	<p>PANEL</p> <p>Reeder / Pisfil / Mulder Turns and Revolutions in the Production of Live Performance</p>
	EXCURSIONS						

Thursday 27 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	Stream 7
AM1 8am – 11.00	GM						
10.30 – 11am	Morning tea						
AM2 11am – 1pm	<p>Doehring & Krisper Remixes. Remix. Popular Music Research – Potentials for Methodological Redesign</p> <p>Whelan & Nowak Genre work and the ‘virtual scene’: understanding the social in online music meaning making</p> <p>Wragg Exploring the Crossroads Between Intertextuality and Technological Mediation</p> <p>Yunhwa Music goes on ‘everyday life’: beyond the pragmatic turn</p>	<p>Pola The Cuir Turn: queer musicology and epistemologies of the south</p> <p>Nelligan “I’m not Real; I’m Theatre”: Lady Gaga, queer identity, and the quest for authenticity in pop music</p> <p>Palermo Analysing Male Homosexualities in Contemporary Popular Music: Three Case Studies</p> <p>Cox “I eat fuckbois for breakfast”[1]: FEMPRE\$\$ as a queer feminist space in Australian hip hop”</p>	<p>Rickwood Mapping Popular Music Exhibitions in Australia</p> <p>Adhiyatmaka The conflicts of values and meanings within community-based practices of archiving Indonesian popular music</p> <p>Brown & Howe Not Given Lightly: The Flying Nun Records collection at the Alexander Turnbull Library</p> <p>Ballico Taking music to the (museum) masses: The materiality of the country music and grunge histories in Nashville and Seattle.</p>	<p>Wang, Yuan Establishing the Discipline of Popular Music Studies in China in a Global Perspective</p> <p>Luo From Underground to Mainstream and then What? Chinese Hip-hop Music in the Field of Popular Music</p> <p>Wang, Shuang The Life Growing from Within: Reinvestigating the Rise of Chinese Rock Music</p> <p>Kielman Tianxia Cosmopolitanism and New Mobilities in Southern Chinese Popular Music</p>	<p>PANEL</p> <p>Berkers (org) / Brennan (org) / Behr / Coyle-Hayward / Cloonan (disucssant) Making a living from live music</p>	<p>PANEL</p> <p>Brennan / Collison Scott / Devine(Film/Video session) The Cost of Music</p>	<p>PANEL</p> <p>Schoop / Ringsmut / König / Spinetti Persecution and Resistance Resounded: Trajectories and Turns of WWII Musical Memorializations</p>
1pm – 2pm	Lunch						
PM1 2pm – 4pm	<p>Hughes Temporally affected voice, cultural narration and the singer-songwriter</p> <p>Kallioniemi Black Sabbath Meets the Friends of Tuonela – Finnish doom metal band Reverend Bizarre and its use and assimilation of Anglo-Finnish past</p> <p>Collins, M Community resilience, cultural heritage and Sumatran popular music in Indonesia</p> <p>Gabrillo Amateur Singing Contests and the Construction of a Philippine Pop Sound</p>	<p>Dishanka Social media, protest music and space of voice of dissent: Music and society of Assam (North-Eastern state of India) in Digital Era</p> <p>Fakhran al Ramadhan Reconceptualizing Subcultural Resistance: The Core Values of Jakarta Skinhead</p> <p>Ignác & Barna Marxist interpretations of popular music in the 1960s and 1970s: A</p>	<p>Tomatis What is Popular Music History? Methodological issues in popular music historiography</p> <p>O’Connor The Moment of Pop/Rock: 1955-1995. RIP</p> <p>Rogers Disappearing History: Case-Studies on the Precarity of Music Writing</p> <p>Hemming</p>	<p>Lee, D Guitar Tuition in Australian Tertiary Institutions: Impact of Contemporary Music Pedagogies</p> <p>Anthony “Learning how to rock”: Perspectives on learning popular music production from ‘both sides of the glass’ within a Higher Education context</p> <p>García Quiñones Ethnographic field recordings as popular music objects in the 1950s and 1960s</p> <p>Weston</p>	<p>PANEL</p> <p>Berkers (org) / Haynes (org) / Bartmanski & Woodward / Gaupp Music, Place and Diversity</p>	<p>PANEL</p> <p>/ Kilpiö / Ramstedt The impact of digitalization on minority music: The Swedish-speaking minority of Finland as case study</p>	

		comparison of the UK and Hungary Guerra and Feixa The Songs of Crisis: Words that Draw Identities in Protest Songs at Global South	Towards a precise genealogy of the music industry	Revolutionary Popular Music Education: the Study of Music as Theory AND Practice			
4pm – 4.30	Afternoon tea						
PM2 4.30 – 6pm	Percival Time, place and resistance: Ladyfest Scotland 2001 Feldman-Barrett Beyond Beatlemania: Charting a Women's History of the Beatles Padua Intergenerational fandom and articulating popular music authority	Smith Catch You Whispering, Catch Me Listening: Vocal Constructions of Meaning in Beyonce's Lemonade Stead When Life Gives You Lemonade?? Negotiating Constructions of Musical Authenticity in the Visual Album Fleshner Kanye West and the Uncanny: Eerie and Familiar Associations in "Fade" and "Famous"	Mangaoang Prisons of Note Scott Distant voices coming home: Songwriting as political action research in criminal justice Senger Nostalgia, Appropriation, and the New Right in Early 1990s Pop	Ryan Time to Turn South: Establishing a Major Aboriginal Cultural Festival in the Far South East Region of New South Wales Whiteoak Why The Tango-Rag? An Interrupted Revolution in Early Australian Popular Music and Dance Sainsbury Joe Geia-songs and cultural context of an Indigenous musician with longevity in the industry	Suzuki Andrew Poppy: DIY Rockin' Minimalist/ Minimalist Rocker Takahashi Beating the Pacific Rim: Gene Krupa's International Tour and the Rise of Loud Live Music in 1950s Shumway Dylan on Celebrity	Sonnichsen Violence, Memory and Qualitative Research in Punk History Cronk Music and the First World War: the experiences of Australian service personnel Tien War and Romance through Nguyen Van Dong music in 1960s and 1970s	Kärjä (Pls Note: Screening of Documentary, 57 min) More Fast-paced Polkas ... and Things (Film) Lin, Chen-Yu (Pls Note: Screening of Documentary, 20 min) Dot to Dots
7pm	Conference dinner						

Friday 28 June 2019

	Stream 1	Stream 2	Stream 3	Stream 4	Stream 5	Stream 6	stream 7
AM1 9am – 11am	<p>Fabbi Is plagiarism musicology's 'proof of the pudding'?</p> <p>Just Space, Technology, Listening and Popular Music Analysis: Bridging the Gap Through Media Dispositifs</p> <p>Crowdy Hardwired to Software - Towards a Code Musicology</p> <p>Steinbrecher "Secondary Musical Issues" – Musical Nuances and the Aesthetic Experience of Popular Music</p>	<p>Hiltunen Future consciousness and creativity – connections in theory and in the work of Finnish pop songwriters McIntyre Examining Popular Music as a Creative System in Action: The Case of Texas Radio and the Big Beat</p> <p>Spanu How Do We Sing in Different Languages ? Towards a Critical Approach of Language Diversity in Popular Music</p> <p>Neglia (Re)Valuing Rock Music: Curatorship in the Production of Anthology Compilation Albums</p>	<p>Mouillot Honks, Wails, Screeches and Loops: Acoustic Instruments and Post-Digital Mediation in the Montreal Experimental Music Scenes</p> <p>Renzo Un Millón De Mezclas: The Resurgence of the Spanish Megamix Format</p> <p>Campos The Visual Turn in Online Music Circulation: Imagined Listening, Critical Agency and its Moral Economies</p> <p>Avila "No hay nada que celebrar" ("There's nothing to celebrate"): Music, Migration, and Violence in Luis Estrada's El Infierno (Hell, 2010)</p>	<p>Royce Making Sense of Royal Trux's "Ice Cream": An Approach to Interpreting Ambiguous Meter in Experimental Rock</p> <p>Bonetti Analytical proposal on symmetrical compositional processes in Popular Music: the example of Moacir Santos</p> <p>Loy Led Zeppelin in Concert: Analysing the Musical Drama of the Rock Performance</p> <p>Pu "Rebalance" in multi-text of the Beatles songs</p>	<p>PANEL</p> <p>Kim (org/discussant): Lee / Seong / Lee Beneath, Between, and Behind K-Pop: Discovering Diversity in Contemporary Korean Popular Music</p>	<p>PANEL</p> <p>Fellezs (org) / Nagatomi / Ohwada / Manabe Transnational Flows in Japanese Popular Music: Politico-Cultural Dialogue Between Japan and the West</p>	<p>PANEL</p> <p>Mendoza, L.K. / Mendoza, C. L. / Cayabyab / Montes / Alpay (5 presenters!) Music Scenes and Sonic Production Spaces: Creating Difference and Representation of the Filipino</p>
11am – 11.30	Morning tea						
AM2 11.30 – 1pm	KEYNOTE - PROF MARK BUTLER						
1pm – 2pm	Lunch						
PM1 2pm – 4pm	<p>Kawamoto The History of Harmonic Analysis in Popular Music Studies</p> <p>Ward, Andrew Narrative progressions in the structures of popular songs</p> <p>O'Regan Hook, Line and Singer: Hooks as a Useful Tool for Pop Song Analysis</p> <p>Regan What does the Brisbane Sound actually sound like?</p>	<p>Lee, S The Construction of Identity, Imagined Homelands, and Diasporic Connectivity through Music</p> <p>Li Between globalization and localization – historiography of China Wind and the 'Chinese nation'</p> <p>Luoto Popular Musicians as Unofficial Political Representatives – Case Finland</p> <p>Williams</p>	<p>Homma Singing an Original Song with a National Anthem: God save the king des Français by P.-A.-A. de Piis</p> <p>Shin K-Turn? The Use of Tradition in Korean Indie Pop-Rock</p> <p>Linthwaite-Gibbins Long live the [e]volution: A new methodology for analysing national identity and nationalism in 21st century contemporary popular music</p> <p>Cannady Heyr Himna Smíður: Of Handmaids and Train Stations</p>	<p>Rosa Bossa Nova at Carnegie Hall: the Musical Diplomacy between Brazil and The United States in the Cold War Context</p> <p>Behr Sounding off: changes in the popular musical component of political campaigns</p> <p>Tochka Rocking in the Free World: Popular Music and the Politics of Freedom in Cold War America</p> <p>Masquiarán Díaz</p>	<p>PANEL</p> <p>Carfoot / Goold / Pratt / Hsu Music and materiality in a post-digital world</p>	<p>PANEL</p> <p>Cloonan (org) / Lewandowski / Crabtree / Dicussant: Homan Working in Music</p>	

		"Wavin' Whose Flag? One Song's Transformation from the Personal to the National and Global		Urban Survival Handbook. The Laws Against Street Musicians in Concepcion, Chile			
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