

**17th Biennial Conference of the International Association for the Study of
Popular Music**

BRIDGE OVER TROUBLED WATERS: CHALLENGING ORTHODOXIES

Preliminary Conference Programme

MONDAY 24 June 2013

09:30 – 11:30 SESSION 1

1.1. Re(listening) Popular Music History – Sources Chair: Roberto Avant-Mier

Room: 201

Tuning by the same pitch – the role of Portuguese 'Tunas' in the process of identity construction and social links reinforcement. Rui Marques (Departamento de Comunicação e Arte da Universidade de Aveiro, Portugal)

Paisajes al viento: apuntes para una historia de la Banda del Estado de Guanajuato. Mireya Martí Reyes (Universidad de Guanajuato, Mexico)

Taconeos de ida y vuelta en el "Liverpool español": el fenómeno socio-musical del jandalismo en Santander. Zaida Hernández Rodríguez (Universidad de Oviedo, Spain)

1.2. Identities Chair: Andrew Mall

Room: 202

Hearing Sectarianism. Simon Mckerrell (Newcastle University, UK)

'Don't jump off the roof, Dad!': Delinquency, double-entendre and the lasting popularity of Music Hall songs for children. Liam Maloy (Institute of Popular Music Studies. University of Liverpool, UK)

The Inuit Throat Singing According to Tanya Tagaq: The Emergence of an Ethno-Pop Culture. Sophie Stevance (University of Montreal, Canada)

1.3. Compositions and Production Chair: Shelley Brunt

Room: 109

El rol del productor: propuestas metodológicas para un análisis musicológico. Marco Antonio Juan de Dios (Universidad de Oviedo, Spain)

Behind the Magical Mystery Door: History, Mythology and the Challenge to Abbey Road Studios. Samantha Bennett (The Australian National University)

"Progressive Rock" in Japan and the Idea of Progress. Akitsugu Kawamoto

1.4. Europe Chair: Pedro Cravinho

Room: 110

"This is not fado, nor jazz": Crossroads between Jazz and Fado and the Portuguese Group Fado em Si bemol (Fado in B-flat), as a Case Study. Pedro Cravinho (University of Aveiro, Portugal)

"People in Europe still know how to have a good time": Networking, Building a Common Identity, and Overcoming Economic Peripheries through Jazz. José Dias (Universidade Nova de Lisboa, Portugal)

Rock Heritage and Punk Histories: Global Models and Local Interests. Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria), Rainer Prokop (University of Vienna, Austria)

Slowbalization and Globalization: The 6th Continent as a Crucial Transmitter of Popular Music, a Dutch Perspective. Stan Rijven (Independent Scholar)

1.5. Panel: Contentious Collectivities: Media and Musical Action in Social Movements

Room: 104

"Last Year's Lineup Was Better": Shifting Social Geographies and Collectivities at Chicago Music Festivals. Andrew Mall (DePaul University, USA)

Cinematic Songcraft in the Fray: Bridging Radical Socialism and Popular Entertainment in South India. Kaley Mason (University of Chicago, USA)

Broken Hearts and Euro Skeptics: Contentious Collectivities at the 2012 Eurovision Song Contest. Michael O'Toole (University of Chicago, USA)

1.6. Panel: Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics

Room: S06

From Race Uplift to the Democratization of Art Music. The National Association of Negro Musicians at the Beginning of the 21st Century. Siel Agugliaro (Università di Siena, Italy)

Roll Out the Recall: Contentious Musical Performances and their Emotional Work in the Wisconsin Anti-Walker, Pro-Union Protests. Meredith Aska McBride (University of Chicago, USA)

Commemorating Martin Luther King, Jr: Musical Collectives and Social Agency in Bridging Ideologies Past and Present. Marie Rose Welch (University of Chicago, USA)

1.7. Music and Heritage Chair: Morten Michelsen

Room: S07

Popular music: museological narratives. Alcina Cortez (INET-MD Universidade Nova de Lisboa, Portugal)

Bridging the gap between the analogue live experience and subsequent digital detachment: Towards an understanding of rock music heritage websites. Kenneth Gordon Forbes (University of Glasgow, UK)

11:30 – 12:00 COFFEE BREAK

12:00 – 12:30 OFFICIAL OPENING

Room: Theatre

12:30 – 14:00 KEYNOTE SPEAKER

Simon Frith (University of Edinburgh, UK): *Performing Rites revisited*

Room: Theatre

14:00 – 15:30 LUNCH

15:30 – 17:30 SESSION 2

2.1. Re(listening) Popular Music History – BelleEpoque Chair: Celsa Alonso

Room: 201

Tin Pan Story. Keir Keightley (University of Western Ontario, Canada)

Music in the Chronicles of Rio de Janeiro (1890-1920). Monica Vermes (UFES - Universidade Federal do Espírito Santo, Brazil)

Estudiantinas españolas, Spanish students, and the presentation of popular music in the late 19th century. Michael Christoforidis (The University of Melbourne, Australia)

2.2. Panel: The Stakes of "Data Collect", Production and Political Use for the Alternative Live Music Sector in Europe Convenor: Gerome Guibert

Room: 202

Pass for live, a plan for popular music observation in Europe, with a common tool & method. Marc Steens (Live DMA)

Forestall control? The case of the French Federation of Popular Music Venues. Gerome Guibert (Université de la Sorbonne Nouvelle, France)

Popular music professional networks, at the crossroad of social innovation and cultural policies. The example of Région Pays de la Loire (Western France). Emmanuel Parent (École des Hautes Études en Sciences Sociales, France)

2.3. Panel: Music and Cultural Policies in Twenty-First Century Latin America / Música y políticas culturales en América Latina en el siglo XXI. Convenor: Illa Carrillo Rodríguez

Room: 109

Las prácticas musicales indígenas en el ámbito urbano: continuidad, innovación y políticas culturales en Puebla (México). Alejandro Villanueva Hernández (Benemérita Universidad Autónoma de Puebla, México)

Políticas públicas y patrimonio musical en el Uruguay del siglo XXI. Marita Fornaro (Universidad de la República de Uruguay)

Música y políticas culturales en la Argentina del siglo XXI. Carrillo Rodríguez, Illa (Université Paris I, France)

2.4. Panel: Is There Popular Music Out There? Challenging the Mainstream

Room: 110

French Pop Bands of the 2000s Singing in English. Stephane Escoubet (Université Toulouse-le Mirail, France)

What Do We Mean by 'Empirical'? Franco Fabbri (Università di Torino, Italy)

When Elvis is No Longer the King. Silvia Martínez (Escola Superior de Musica de Catalunya, Spain)

Regressive Rock: Popular Music Canons and Unfashionable Topics. Goffredo Plastino (Newcastle University, UK)

Empire of Songs: Eurosong, Politics, Knowledge. Dafni Tragaki (University of Thessaly, Greece)

Musical Antropofagia. Martha Tupinambá de Ulhôa (UNIRIO, Brazil)

2.5. Australia and New Zealand Chair: Eric Hung

Room: 104

Material Objects and the Production of Indigenous Popular Music in Central Australia.
Gavin Carfoot (Queensland University of Technology, Australia)

The Architects of Culture: Developing the Concept of a 'Shared Listening History'.
James Cox (Macquarie University, Australia)

Tale of Two Creative Cities: Making Music and Policy in Wellington, New Zealand. Geoff Stahl (Victoria University of Wellington, New Zealand)

2.6. Protest Song and Propaganda Chair: Helena Marinho

Room: S06

"My Rainbow Race": Building a collective musical response to a mass murder. Kimi Kärki (University of Turku, Finland)

The Revolution Will Not Be Televised: Typologies of Protest Music in the Anti-Nuclear Movement in Post-Fukushima Japan. Noriko Manabe (Princeton University, USA)

The Function of Music in 1960s Demonstrations in the U.S. David Shumway (Carnegie Mellon University, USA)

2.7. Exoticism, Regional and Cosmopolitan Narratives Chair: Tony Mitchell

Room: S07

Terang Bulan (Full Moon): Convergences of Australia-Southeast Asia Regionalism, Tropical Exoticism and Identity in an early Malay Popular Song. Aline Scott-Maxwell (Monash University, Australia)

Of forests and synthesizers: Tecnocumbia and regional Amazonian cosmopolitanism. Kathryn Ann Metz (Rock and Roll Hall of Fame and Museum, USA)

Las misas postconciliares latinoamericanas: entre el localismo y lo universal. Guido Agustín Saá (Universidad de Buenos Aires, Argentina)

17:30 – 18:00. COFFEE BREAK

18:00 – 20:00 PLENARY: "Sail Away" - Place and Space - Sea, Travel, Cities

Chair: Shelley Brunt

Room: Theatre

Resisting Climate Change: The Globalisation of Andean Water Ceremonies. Barbara Bradby
(Trinity College, Ireland)

Displacing Identity through Language: Time, Space and Place in Portuguese Pop-Rock. Isabel
Maria Campelo (Universidade Nova de Lisboa, Portugal)

Placing Sounds: Locating the Museum Film Soundtrack. Mark Evans (Macquarie University,
Sydney, Australia)

Better than Occidentalism: Simulation and Simultaneity in a Thai Beatles Tribute Band. Eric
James Haanstad (University of Freiburg, Germany)

TUESDAY 25 June 2013

09:30 – 11:30 SESSION 3

3.1. Panel: Singing Styles in US-American Popular Music before 1950 Discussant: Martha Ulhôa (UNIRIO, Brazil)

Room: 201

Examining pop voices – a theoretical and methodological framework. Martin Pfeleiderer (Department of Musicology Weimar, Germany)

Exploring rough voices: raspiness and breathiness. Tilo Hähnel (Department of Musicology Weimar, Germany)

Gliding voices: From glissando to ornament. Tobias Marx (Department of Musicology Weimar, Germany)

3.2. Negotiating the Margins, Theorising the Popular I Chair: David Shumway

Room: 202

Norms and aesthetic radicalism in popular music: when the majority itself becomes minority. Matthieu Saladin (Université Paris 1 Panthéon-Sorbonne, France)

From the Upbeat to the Backbeat: Playboy's Negotiation of Changing Musical Tastes, 1964-1969. Monique Bourdage (University of Michigan, USA)

Musicals as Middlebrow Entertainment: A Question for Aesthetics. Lauren Acton (York University, UK)

"Unpopular music": the comicality and ambivalence of popular music in the early 20th century Portugal. Maria do Rosário Pestana (Universidade de Aveiro, Portugal)

3.3. Authorship and Originality. Chair: Anahid Kassabian

Room: 109

Authorship in the age of digital reproduction. Anne Danielsen (University of Oslo, Norway)

Two Worlds Collide – originality and plagiarism in songwriting. Joe Bennett (Bath Spa University, UK)

Music in the Postcolony: Song and ownership in South Africa – a case study. Christopher Ballantine (University of KwaZulu-Natal, South Africa)

3.4. Brazil Chair: Kathryn Metz

Room: 110

Spaces of Listening in São Paulo's Cultural Bureaucracy. Daniel Gough (University of Chicago, USA)

Samba and Its Locations. Cláudia Neiva de Matos (Universidade Federal Fluminense, Brazil)

Discovering the History of Brazilian Popular Music: From the "Modinha" and the "Lundu" (18th Century) to the "Clube da Esquina" (1970s). Lauro Wanderley Meller (Universidade Federal do Rio Grande do Norte, Brazil)

Timbre, Regional Identity and Masculinity: The Use of Accordion in Brazilian Northeastern Traditional Forró (1947-2011). Felipe da Costa Trotta (Universidade Federal Fluminense, Brazil)

3.5. Panel: "Building Bridges": Celtic Music Festivals in Galicia and Northern Portugal

Room: 104

Tolling the Bridge: The International Festival of the Celtic World of Ortigueira (IFCW). Ana-Maria Alarcón-Jiménez (Universidade Nova de Lisboa, Portugal)

Building bridges between northern Portugal and the Celtic World: The Oporto Interceltic Music. Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, Portugal)

Music Promotion, Identity and Socioeconomic Development: The Sendim Interceltic Festival. Susana Moreno (Universidad de Valladolid, Spain)

Music, Power, and Identity: The Santulhão Celtic Music Festival. Maria Dulce Simões (Universidade Nova de Lisboa, Portugal)

3.6. Panel: Turning Japanese: Music Culture as Local Practice in Japan

Room: S06

Some music in your coffee? : Café as a place for music experience in modern Japan. Kasai Amane (Tokyo University of the Arts, Japan)

Netlabels: Communication in Japan's Music Culture. Hidaka Ryosuke (Tokyo University of the Arts, Japan)

Dubstep in Japan: On Music Scenes and Genres. Arni Kristjansson (Tokyo University of the Arts, Japan)

Standing on the Verge: A Shift in Japanese Crowd Culture from Seat to Floor. Takahashi Sota (Tokyo University of the Arts, Japan)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00 PLENARY: "Under the Bridge" – Popular Music at the Margins

Chair: Carlo Nardi

Room: Theatre

The Wiggles: Australia's most popular unpopular musical export. Liz Giuffre (Macquarie University, Australia)

Let the People In: De-Marginalizing Popular Styles of Jazz within Academic Discourse. Kevin Fellezs (Columbia University, USA)

A hierarchy of concerns: Music programming in contemporary DJ culture. Kai Fikentscher (Independent Scholar)

Migrant Filipino musicians in Hong Kong and the question of transnational and diasporic space. Lee William Watkins (Rhodes University, South Africa)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Buenos Aires por la capital. Tanguerías en Santiago de Chile (1960 – 2010). Eileen Andrea Karmy Bolton, Cristian Alberto Molina Torres (Universidad de Chile)

15:30 – 17:30 SESSION 4

4.1. Re(listening) Popular Music History - 1930-40 I Chair: Julio Arce

Room: 201

Forgotten sounds of the Spanish Civil War: Popular music behind the lines. Iván Iglesias (Universidad de Valladolid, Spain)

Propagandistic uses of the military folk songs in the cinema during the Spanish civil war. Lidia López Gómez (Universidad Autónoma de Barcelona, Spain)

The Spanish cinema in the 1940s: Comedy, subversion, and harmful rhythms in Manuel Parada's works. Laura Miranda (Universidad de Oviedo, Spain)

4.2. Negotiating the Margins, Theorising the Popular II Chair: Juho Kaitajärvi

Room: 202

The Heritage of Failure: Marginal Welsh Pop in the Capital City. Sarah Hill (Cardiff University, UK)

Pop, Popularity, and Justin Bieber. Melissa Avdeeff (Independent Scholar)

Psychology and Popularity: What we know about the "earworm". Jan Hemming (University of Kassel, Germany)

Consuming Melbourne Acid: Techno on the Margins. Botond Vitos (Monash University, Australia)

4.3. Ethics and Legal Issues in Copyright Chair: Nadav Appel

Room: 109

Brazilian E-music Scene versus ECAD: a copyright and authorship battle in a remix culture. Beatriz Polivanov (ESPM, Brazil)

Creativity, Competition and the Collecting Societies. John Street (University of East Anglia, UK)

4.3.1 (16:30) Book launch: Introducing Global Popular Music: Made in Spain.

Room: 109

Franco Fabbri (Università di Torino, Italy), Goffredo Plastino (Newcastle University, UK), Silvia Martínez (Escola Superior de Musica de Catalunya, Spain), Héctor Fouce (Universidad Complutense de Madrid, Spain)

Martha Uihôa (UNIRIO, Brazil)

4.4. Panel: Popular Musics in the Nordic Countries in the 21st Century

Room: 110

Metahistories of Nordic Popular Musics. Antti-Ville Kärjä (The Finnish Youth Research Society, Finland)

Feel the Fjords: Urban Club Culture and Arctic Scenery in the Music of the Norwegian duo Röyksopp. Hans T. Zeiner-Henriksen (University of Oslo, Norway)

A psychogeography of Icelandic music. Tony Mitchell (University of Technology, Sydney, Australia)

4.5. Transnationalism Chair: Kaley Mason

Room: 104

Performing between Local and Transnational Platforms – Case Study from Beirut.
Thomas Burkhalter (Zurich University of the Arts, Switzerland)

Transnational Aspects in Fusion Music. Marton Szegedi (University of Music and
Performing Arts Graz, Austria)

The White British Soul-Boy Gone Abroad – Marc Almond and the Latin Lure of Sin. Kari
Matti Kallioniemi (University of Turku, Finland)

4.6. Panel: Festivals and Roots Culture

Room: S06

Music Festivals and Roots Culture - Loud and Proud: The Roots and Ruckus of HONK!
Reebee Garofalo (University of Massachusetts Boston, USA)

Chronotopes: Feis an Eilein and the Milling Frolic in Gaelic Cape Breton. Bret D. Woods
(Florida State University, USA)

**4.7. Panel: Procesos de hibridación y circuitos alternativos de circulación en la
música popular argentina a partir de la apertura democrática**

Room: S07

*Nuevos lenguajes musicales en la restitución de la democracia argentina. Dos estudios
de caso.* Elina Viviana Goldsack (Universidad Nacional del Litoral, Argentina)

*Los músicos independientes argentinos se organizan: cooperativas y circuitos de
difusión en los '80.* María Inés López (Universidad Nacional del Litoral, Argentina)

*Lenguajes influyentes en las nuevas expresiones musicales de Argentina a partir de
1980.* Hernan Dario Pérez (Universidad Nacional del Litoral, Argentina)

17:30 – 18:00 COFFE BREAK

18:00 – 20:00 SESSION 5

5.1. Panel: Drumming, Drum Kits and Drummers (Convenor: Gareth Dylan Smith)

Room: 201

A Phenomenological Study of Drumming. Gareth Dylan Smith (Institute of Contemporary Music Performance, London)

"Instruments of a lower order": Historicizing the double status of the drum kit and drummers. Matt Brennan (University of Edinburgh, UK)

Creativity at the Margins: A case study exploration of one drummer's contribution to popular music. Bill Bruford (University of Surrey, UK)

Drums, drumming and drummers - Panel discussion response. Mark Doffman (University of Oxford, UK)

5.2. Panel: Del palco al escenario Chair: Marco Antonio de la Ossa

Room: 202

Una aproximación analítica a la industria de la música en las fiestas populares de Galicia. Xaime Fandiño (Universidad de Santiago de Compostela, Spain)

Promoción y marketing de la industria musical en directo de las verbenas en Galicia. Zósimo López (Universidad de Santiago de Compostela, Spain)

La aportación de los "popular music studies" en la investigación sobre el subsector de la música en directo en las verbenas gallegas. Carlos Regueira (University of Santiago de Compostela, Spain)

5.3. East Asia Chair: Samantha Bennett

Room: 109

Popularizing Japan: Transforming Tradition in the Global Popular Music Imaginary. Henry Johnson (University of Otago, New Zealand)

Globalization Discourse: The Episode of Hong Kong Canto-pop. Ivy Man (Hong Kong Polytechnic University)

K-pop Diplomacy and Pop Cosmopolitanism: The Place of Asian Pop on the Global Stage. Hae-kyung Um (University of Liverpool, UK)

5.4. Canción protesta y nueva canción Chair: Diego García Peinazo

Room: 110

La canción protesta: realidad musical generadora de acciones identitarias colectivas. Los paradigmas de Galicia y Portugal. Sheila Fernández Conde (Universidad de Santiago de Compostela, Spain)

Testimonial del Nuevo Cancionero. Un análisis crítico de la producción discográfica como discurso social. María Inés García, Emilia Greco (Universidad Nacional de Cuyo, Argentina)

Cambio social, nueva canción y repertorio infantil: María Elena Walsh en la música argentina de los sesenta. Mirta Marcela González Barroso (Universidad de Oviedo, Spain)

5.5. Negotiating Feminites Chair: Silvia Martínez

Room: 104

Quiero ser Santa. Feminidades transnacionales y subversión en la música popular española de los ochenta. Núria Araüna (Universitat Rovira i Virgili, Spain)

Music-making, feminism and Riot Grrrls Movement. Marika Nordström (Umeå University, Sweden)

All the girls in town: The changing position of Australian female rockers. Catherine Strong (Monash University, Australia)

5.6. Genres Beyond and Through Locality Chair: Gonzalo Fernández Monte

Room: S06

Origen y evolución del heavy metal en el Principado de Asturias. Julia M^a Martínez-Lombó Testa (Universidad de Oviedo, Spain)

Alternative, underground or indie? Place and identity in contemporary rock genres in Hungary. Emilia Barna (Budapest University of Technology and Economics, Hungary)

From "Xixón" to Vetusta. An approach to the evolution of "independent" music in Spain. María Manuela Cortinas (Universidad de Oviedo, Spain)

5.7. Panel: National Canons of Pop-Rock Music

Room: S07

The aesthetic canon in the Spanish pop-rock. Fernán del Val, Javier Noya and Cristian Martín Pérez Colman (Universidad Complutense de Madrid, Spain)

National canons of pop-rock – The Canonical but unpopular 'the 100 Greatest Albums': the Case of South Korea. Shin Hyunjoon (Sungkonghoe University, Republic of Korea)

Consecration of National Pop-Rock: a Global Perspective. Motti Regev (The Open University of Israel)

Invented Tradition of Japanese Pop-Rock in the 1980s. Yoshitaka Mori (Tokyo University of the Arts, Japan)

WEDNESDAY 26 JUNE 2013

9:00 – 11:00 SESSION 6

6.1. Panel - Popular Music and Cultural Memory Discussant: Motti Regev (The Open University of Israel)

Room: 201

Historical Records, National Constructions: The Contemporary Popular Music Archive. Shane Homan (Monash University, Melbourne. Australia)

What about the Ceramic Eggplants?: Historicizing Australian Popular Music. Peter Doyle (Macquarie University, Sydney, Australia)

In search of 'subcultural' Brisbane: Music, memory and cultural heritage. Andy Bennett and Ian Keith Rogers (Griffith University, Australia)

6.2. Authorship and Technology Chair: Kaarina Kilpiö

Room: 202

The Management of a Daily Sound Environment through Technological Artefacts. Raphael Nowak (Griffith University, Australia)

Cyborg musicians. A posthuman perspective on the aesthetics of techno and the ontology of digital music. Kim Ramstedt (Åbo Akademi University, Finland)

Animation or Exhumation?: The Disembodied Performances of Digitized Singers in Japan. Shelley Brunt (RMIT University, Melbourne Australia)

6.3. Panel: Festivals in Europe Chair: Kristin McGee

Room: 109

The New Faces of Music: Festivals and Streaming Services as Interfaces of Live and Recorded music. Yngvar Kjus (University of Oslo, Norway)

Music Festivals in the Netherlands, Social Media and Online Communities. Koos Zwaan, Wes Wierda (Inholland University of Applied Sciences, Netherlands)

Dutch Mixed-Arts City Festivals: Performing Alternative Genres in the Urban Landscape. Monika Zyla (University of Groningen, Netherlands)

Negotiating Serbian National Identity in Times of Political Change: A Case Study of the Exit and Guca Trumpet Festivals. Jelena Gligorjevic (University of Turku, Finland)

6.4. Diasporic Communities Chair: Llorián García

Room: 110

Mundialización de la música popular chilena en el exilio en Europa. Javier Rodríguez (Université Paris IV-Sorbonne, France)

El cumbé, tambor cuadrado annobonés en Guinea Ecuatorial. Diáspora desde el cimarronaje afroamericano hasta la música neo-tradicional popular africana en un contexto nacional multiétnico. Isabela de Aranzadi (Univesidad Complutense de Madrid, Spain)

VAMOS! Que Nos Vamos: Towards an Ethnomusicology of a Hispanic-Lusophone Collective. Francisco Javier Bethencourt Lobet (Newcastle University, UK)

6.5. Listening Strategies and Collective Agency Chair: Sarah Hill

Room: 104

Generational Use of the C-Cassette in Transforming Media Environment. Heikki Iimonen (University of Tampere, Finland)

The code of mixtape making. Kaarina Kilpiö (Sibelius Academy, Finland)

Collective Listening to Recorded Popular Music. Marta García Quiñones (Unversitat de Barcelona, Spain)

Online Music Listening Strategies. Anja Nylund Hagen (University of Oslo, Norway)

6.6. Punk Chair: Kathryn Metz

Room: S06

¿Cómo no me Voy a Reír?: Laughter as Constructor and Communicator of Identity in Cuban Punk. Tom Astley (Newcastle University, UK)

El punk domesticado por la publicidad: Iggy Pop y Black XS L'Excès de Paco Rabanne Cande Sánchez Olmos (Universidad de Alicante, Spain)

iOdio!: El punk en Chile durante la (más reciente) dictadura militar Martín Farías (Universidad de Chile)

The milieu culture of DIY punk. Peter Webb (University of Cambridge, UK)

6.7. Music, Race and Ethnicity Chair: James Cox

Room: S07

Smooth Operators: Genre, Image, and the Crossover Impulse. Charles Carson (University of Texas at Austin, USA)

Race, Rock, Crowds and Power. Regina Arnold (Stanford University, USA)

Serial Whiteness: Killers, Drug Lords, Mafia Bosses and Troubled Identification in Television Fiction. Carlo Nardi (Independent scholar)

11:00 – 11:30 COFFEE BREAK

11:30 – 12:30 POSTER PRESENTATIONS

La integración de enfoques metodológicos en el estudio del tango italiano. Enrique de Landa (Universidad de Valladolid, Spain)

A Study on the Aspects of Western Pop Songs in the First Half of the 20th Century. Eu Jeong Zhang (Dankook University, South Korea)

A study on the changes in Korean traditional music under the rule of Japanese imperialism. Byung O Kim (Jeonju University, South Korea)

The reception of Jazz in colonial Korea. Aekyung Park (Yonsei University, Seoul, Republic of Korea)

Remembering the margins: Re-writing the popular music past through fanzine photography. Aline Cecile Giordano (Southampton Solent University, UK)

Making Y Viva España unpopular? An historical examination of the marginalisation of 'other' forms of popular music in the English quality news press from 1986 to 1991. Jennifer Claire Skellington (Oxford Brookes University, UK)

Marginal Sounds: The Story of Jazz in China. Adiel Portugali (Tel Aviv University, Israel)

Oops! I Did It Again: The Performance of Knowledge in Pop-Rock Covers. Nadav Appel (Bar-Ilan University, Israel)

Propuestas de gestión "popular" en las orquestas sinfónicas actuales. Caso práctico. Marcos Andrés Vierge (Universidad de Navarra, Spain)

Challenging the Logic of the Production: Small Finnish Record Labels and New Virtual Funding. Kaitajärvi Juho (University of Tampere, Finland)

"These rockers don't like": Taste as performance and music fans at Facebook fan Page United against rock. Monteiro Amaral (UNISINOS, Brazil)

Songs of Solace and Event based listening after the 22/ terror attacks. Arnt Maasø (University of Oslo, Norway)

The many lovers of Macarena. The problematic relations between authorship and public domain in popular music. Héctor Fouce (Universidad Complutense de Madrid, Spain)

El camino del exceso: Héroes del Silencio y el fenómeno fan. Sara Arenillas Meléndez (Universidad de Oviedo, Spain)

Los Puentes Interdisciplinares de la Literatura y el Heavy Metal. Marcos Azzam Gómez (IES Tierra de Ciudad Rodrigo, Spain)

La utilización del mito del Quijote como eje de la construcción identitaria nacional en la música del cine franquista. Sara Pedraz (Universidad Autónoma de Madrid, Spain)

Recepción de la música punk en España. El final de la dictadura musical. David De la Fuente García (Universidad de Oviedo, Spain)

A Quantitative Research on Consumer's Production: the Possibility of Forming Alternative Path beyond Recording Industry. Ayako Kato (The University of Tokyo, Japan)

From protest song to glam castizo. Film music, popular movements, and ideology during the Spanish transition. Teresa Fraile (Universidad de Extremadura, Spain)

What happens when politics, religion, society and youth are brought together in music? Popular religious music toward a Spanish identity in the 2^o half of XX Century. Begoña Velasco Arnaldo (Universidad de Oviedo, Spain)

"Tomemos la historia en nuestras manos": la construcción de la tradición revolucionaria y la reivindicación del folklore en las canciones de Víctor Jara, Inti-Ilumani y Quilapayún (1966-1973). Natália Ayo Schmiedecke (Universidade Estadual Paulista, Brazil)

They Got to Go: Ska versus America. Simon John Philo (University of Derby, UK)

Rolando Alarcón y las 'Canciones de la guerra civil española. Marco Antonio de la Ossa Martínez (Universidad de Castilla la Mancha, Spain)

Definiciones y fronteras del Rock Andaluz: perspectivas metodológicas para un análisis cultural. Diego García Peinazo (Universidad de Oviedo, Spain)

Audiovisual Representation of Race, Sexuality and Fervor in the Puma Animagical TV Commercial. Yrjö Heinonen (University of Turku, Finland)

The Impact of Anglo-American Popular Music on the Newly Independent Nation State of Singaporean. Larry Francis Hilarian (Nanyang Technological University, Singapore)

Julio Domínguez "El Bardino" y el folklore pampeano: cuando la canción le canta a la región. Ana Maria Romaniuk (Universidad de Buenos Aires, Argentina)

Orquestas de baile en Galicia, una realidad polisémica que traspasa fronteras. María del Carmen Vidal (Universidad de Oviedo, Spain)

12:30 – 14:00 KEYNOTE SPEAKER

Bruce Johnson (Macquarie University, Australia): *No Cogitation without Representation: gesture and cognition in early jazz.*

Room: Theatre

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Spontaneous Lux: Freestyling in Dance and Music. Mary Fogarty (York University, Canada)

15:30 – 17:30 SESSION 7

7.1. Audio/Visual Culture Chair: Eduardo Viñuela

Room: 201

Sax Crimes. Saxophone and cinema: from marginality to stereotype. Simone Garino (Independent scholar)

Superficialities of Brazilian marginal music in web videos. Marcelo Bergamin Conter (Universidade Federal do Rio Grande do Sul, Brazil)

Scoring the "Oriental Monk": Music in the Dalai Lama Documentaries. Eric Hung (Rider University, Canada)

Representations of sonic intimacy in New Turkish Cinema. Meri Kytö (University of Eastern Finland)

7.2. Performing (at) the Margins Chair: Rubén Gómez Muns

Room: 202

The characterization of the malandro through the works of João Bosco and Aldir Blanc in the late 1970s, early 1980s. José Roberto Zan, Marcio Giacomini Pinho (State University of Campinas, Brazil)

Performing Poverty on the Lower East Side. Giacomo Bottà (Deutsches Volksliedarchiv, Germany)

Different performance styles of Choro playing in three different states of Brazil. João Carlos Souza Peçanha, Ricardo Dourado Freire (University of Brasilia, Brazil)

"Beautiful Venues In More Places": Local musicians and the changing nature of contemporary music performance in Australia. Ian Keith Rogers (Griffith University, Australia)

7.3. Musicians Revisited Chair: Rob Bowman

Room: 109

Pete Townshend's Lifehouse Method: Technology as shared creativity. Roberto Bolelli (Independent scholar)

Researching the British Musicians' Union – Bridging Troubled Waters? Martin Cloonan; John Williamson (University of Glasgow, UK)

Remixticism: the Remix and Electrosonic Spirituality. Graham St. John (University of Queensland, Australia)

7.4. Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular Culture

Room: 110

The Role of "Bitt" in the Renewal of Italian Song in the 1960s: Analytical and Identity Issues. Alessandro Bratus (Università di Pavia, Italy)

The (Visual) Sound of Music: Global/Local Models in Italian Mainstream Song of the 1960s. Marco Cosci (University of Pavia-Cremona, Italy)

Reconfiguring Italianness through Music: Adriano Celentano. Massimo Locatelli (Università Cattolica del Sacro Cuore, Milan, Italy)

Mina: The Explosive Power of an Italian Singer. Elena Mosconi (University of Pavia, Italy)

7.5. Spain Chair Fernán del Val

Room: 104

Flamenco: tiempo, forma y geografía expandidos. Pedro Ordóñez Eslava (Universidad de Granada, Spain)

La libre creación: Cultural Codes through Music, Lyrics and Visuals in Northern Spanish Progressive Rock. Eduardo Garcia Salueña (Universidad de Oviedo, Spain)

Madrid Has the Blues: The Collective Construction of a Music Scene. Josep Ramón Pedro Carañana (Universidad Complutense de Madrid, Spain)

7.6. Music Industry Chair: Lee Marshall

Room: S06

From the Impossible to The Innocent: The Rise and Fall of Pleng String in Thailand. Viriya Sawangchot (Mahidol University, Thailand)

Shifty Records: innovations in indie resistance. Michael Drewett (Rhodes University, South Africa)

Sandie Shaw Canta En Español: 'British Invasion' pop in European languages. Tony Mitchell (University of Technology, Sydney, Australia)

7.7. Imagining Nation Chair: Violeta Mayer

Room: S07

An analysis of the samba resistance in Rio de Janeiro. Regina Meirelles (Universidade Federal do Rio de Janeiro, Brazil)

Nación imaginada: la música como eje de identidad y representación político-identitaria en el contexto rumano. Sara Revilla (Universitat Autònoma de Barcelona, Spain)

La construcción de la identidad nacional por los "Coros gallegos": 1916-1931. Javier Jurado Luque (Conservatorio Superior de Música de Vigo, Spain)

Soundtracking Germany: Kraftwerk's Autobahn as national narrative. Melanie Schiller (University of Amsterdam (Media and Culture) Amsterdam School for Cultural Analysis (ASCA), Netherlands)

17:30 – 18:00 COFFEE BREAK

18:00 – 20:00 PLENARY SESSION: "Yesterdays" – Popular Music until 1950

Chair: Martha Ulhôa

Room: Theatre

Music, Race, and Everyday Life: Ernest Hogan and the American 'Coon Song' Craze of the 1890s. Steve Waksman (Department of Music, Smith College, USA)

Music on Interbellum Danish National Radio. Morten Michelsen (University of Copenhagen, Denmark)

Performing Irony and Melodrama: On the Vocal Style of Comedian Harmonists (1928-1934). Claire Levy (Bulgarian Academy of Sciences, Bulgaria)

Music and spaces for freedom in the films of the early Francoism. Julio Arce (Universidad Complutense de Madrid, Spain)

THURSDAY 27 JUNE 2013

9:30 – 11:30 SESSION 8

8.1. Re(listening) Popular Music History - 1930-40 II Chair: Teresa Fraile

Room: 201

Listening to Europe: The Production and Reception of "Continental Records" in Britain, 1920-1945. Richard Elliott (University of Sussex, UK)

La tradición musical popular en el cine de los hermanos Marx. Ramón Sanjuan Mínguez (Conservatorio Profesional de Música de Elche, Spain)

Cinema y canción popular: los musicales brasileños de las tres primeras décadas del cine sonora. Guilherme Maia de Jesus (Universidade Federal do Recôncavo da Bahia (UFRB), Brazil)

8.2. Social Control and Resistance Chair: Hillegonnda Rietveld

Room: 202

The influence of the punk music in the political conscience of anarchists militants: a case study in Oporto city, Portugal. Pedro Macedo Mendonça (Universidade de Aveiro, Portugal)

The visual and sound universe of Tino Casal: an undervalued transgressor in the Spanish Democracy. Diana Díaz (Universidad de Oviedo, Spain)

Non-governmental and governmentally sponsored youth centres in Slovenia: local creativity and global exchange in music venues. Rajko Mursic (University of Ljubljana, Slovenia)

8.3. Fan Funding and Crowdsourcing Chair: Marta García Quiñones

Room: 109

Fan funding – the biggest change since the Phonograph or just a different route for the money? Mark Thorley (Coventry University, UK)

Counting on you – Considerations on DIY 2.0 and fan funding. Francesco D'Amato (Sapienza University of Rome, Italy)

From fan labor to fan financing. The study of crowdfunding community. Brzozowska Galuszka (Max Planck Institute for the Study of Societies, Germany)

8.4. Spain II Chair: Shanna Lorenz

Room: 110

Catalan World Music: Expression of the Contemporary Catalan Society. Rubén Gómez Muns (Universitat Rovira i Virgili, Spain)

Travelling Songs: The Cultural Transfers in Spanish Popular Music. Isabelle Marc Universidad Complutense de Madrid, Spain)

Migrating to Learn: The Needs and Imaginaries of Three Andalusian Jazz Singers. Claudia Mónica Rolando (Universidad de Valladolid, Spain)

8.5. New York Chair: Koos Zwaan

Room: 104

Performing Race, Place and Hybridity in the Music of the Talking Heads. Jacob A. Cohen (City University of New York, USA)

La cumbia navega por los mares, baja del altiplano y se baila en Nueva York. Eileen Andrea Karmy Bolton, Antonia Mardones, Alejandra Valeska Vargas Sepúlveda, Lorena Andrea Ardito Aldana (Universidad de Chile)

Dominican Bachata on the Global Stage. Deborah Pacini Hernandez (Tufts University, USA)

The Return of Musicians' Unions? Organized Struggle for Gig Payment in Live Music Clubs and Festivals in New York City. Ičo Vidmar (University of Ljubljana, Slovenia)

8.6. Performing Gender and Sexual Identities Chair: Sara Revilla

Room: S06

Música, sexo, revolución. Isaac Álamo (Escola Superior de Música de Catalunya, Spain)

Comunidades de tango queer: un momento de expansión. Olaya Álvarez (Universidad Complutense de Madrid, Spain)

Danzón, Nostalgia, and Masculinity on the Mexican Dance Floor. Alejandro L. Madrid (University of Illinois at Chicago, USA)

8.7. Panel: The Local and Global Intersections of European Music Festivals

Room: S07

Negotiating U.S. Hip-Hop Hegemony and the French Colonial Past at the Paris Hip-Hop Festiva. Murray Forman (Northeastern University, USA)

BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days. Luis-Manuel García (Freie Universität Berlin, Germany)

Jazz's fragmentation and popularization within European festival circuits: the case of the North Sea Jazz Festival. Kristin McGee (Culture and Media University of Groningen, Netherlands)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00. PLENARY: "Rivers of Babylon" - Copyright, technology, creativity

Chair: Hector Fouce

Room: Theatre

Annoying tunes: mobile ways of listening. Amparo Lasén (Universidad Complutense de Madrid, Spain)

Musical Chameleons: Fluency and flexibility in online appropriation practices. Maarten Michielse (Maastricht University, Netherlands)

The Cultural Capital Project: Towards Digital Music Monetization Based on Shared Culture. Ian Dahlman (McGill University, Canada), Brian Fauteux, Andrew Dewaard (University of Wisconsin-Madison, USA)

Viral videos and synchronization. Anahid Kassabian (University of Liverpool, UK)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Movin' On Up: The Music and Message of Curtis Mayfield and the Impressions. Rob Bowman (York University, UK)

15:30- 17:30 SESSION 9

9.1. Constructing Aural History (Performance Practice) Chair: Marilisa Merolla

Room: 201

How did recording practice influence popular music performance practice in the period between 1925 and 1950? Simon Zagorski-Thomas (London College of Music, UWL, UK)

Los discos comerciales como generadores de tradición: ejemplos en la música vocal de Asturias. Héctor Braga (Universidad de Oviedo, Spain)

American Patrol 1843-1966: A musical/structural examination of chosen primary sources. Franz Krieger (University of Music and Performing Arts Graz, Austria)

9.2. Histories Chair: Diana Díaz

Room: 202

Rediscovering British All-girl Beat Groups of the 1960s: A Case Study of Mandy and the Girlfriends. Sini Timonen (City University London, UK)

Samba Jazz and the developments of the piano trio in Brazilian music. Marcelo Boccato Kuyumjian (University of Illinois Urbana-Champaign, USA)

Rethinking Turkish Arabesk. Ayhan Erol (Dokuz Eylul University, Turkey)

9.3. Corporalización (Embodiment) Chair: Eileen Karmy

Room: 109

Música, cámaras y acción. Dinámicas de visibilización y apropiación en un espectáculo musical de variedades en Barcelona. Irene Gallego (École des hautes études en sciences sociales, France)

Detrás de los sonidos: tensiones e identidades estigmatizadas. Octavio Sánchez (Universidad Nacional de Cuyo, Argentina)

Masculinidades y música. Una propuesta metodológica para su estudio. Llorián García (Universidad de Oviedo, Spain)

9.4. New Music Industry Chair: Marcelo B. Conter

Room: 110

Streaming music: financial and legal implications. Lee Marshall (University of Bristol, UK)

Musicians and Copyright: A 'Digital Crisis'? Kenny Barr (University of Glasgow, UK)

Popular Music as Prophecy: Composing the Future. Rupert Till (University of Huddersfield, UK)

9.5. Panel: Ecomusicology

Room: 104

Going 'Forward to Nature': Shaping Ideas of Nature through Icelandic Popular Music. Nicola Dibben (University of Sheffield, UK)

Sustainability in Contemporary Music. Anika Mittendorf (University of Music and Dance Cologne, Germany)

Towards an Ecology of Close(r) Reading in Popular Music Studies. John Richardson
(University of Turku, Finland)

Musings on a Phenomenology of an Ecological Tone. Juha Torvinen (University of
Turku, Finland)

9.6. Panel: Movements through Music and Memory

Room: S06

"The gigs I've gone to": mapping memories of live music. Sara Cohen (University of
Liverpool, UK)

Moving Senior Stars: Configurations of memory in a music contest. Line Grenier
(Université de Montréal, Canada)

*Media bridge from the Åland islands to Pakistan and back – a case study in musical
remembering.* Helmi Inkeri Järviluoma (University of Eastern Finland)

17:30 – 18:00 COFFEE BREAK

18:00 – 20:00 AGM

FRIDAY 28 JUNE 2013

9:00 – 11:00 SESSION 10

10.1. Constructing Aural History (Theory/Methodology) Chair: Matín Farias

Room: 201

La música para pianola: el mp3 de principios del siglo XX. Jordi Roquer (Universitat Autònoma de Barcelona, Spain)

La definición de los cantares del tango y de la guarania: dos géneros, al mismo tiempo, fronterizos y nacionales. Analia Chernavsky (Universidade Federal da Integração Latino-Americana, Brazil).

"¿Qué quieres que te cuente?" Los estudios de música popular y la memoria oral del primer franquismo. Isabel Ferrer Senabre (Universitat Autònoma de Barcelona, Spain)

10.2. Sounding Off Chair: kimi Kärki

Room: 202

The apocalyptic discourse of metal music. Méi-Ra St-Laurent (Live DMA)

In the shadows of the solar aura – the recording production of black/death metal bands of Rio de Janeiro. Claudia Azevedo (UNIRIO, Brazil)

Noise, Technology and Materialities of Communication. Vinicius Andrade Pereira (ESPM/UERJ, Brazil)

10.3. New Media Chair: Joe Bennett

Room: 109

Copyright, Mp3 and the new recording industry in Brazil. José Eduardo Ribeiro de Paiva (Universidade Estadual de Campinas, Brazil)

Music Creation, Social Uses and New Media. Juan Calvi (Universidad Rey Juan Carlos Madrid, Spain)

Funk carioca: creative solutions and technological appropriations in Brazilian music. Simone Pereira de Sá (UFF - Universidade Federal Fluminense, Brazil)

City Spaces, Digital Technology, and the Contemporary Rockumentary Short. Michael Baker (University of British Columbia, Canada)

10.4. Caribbean Chair: Miriam Mancheño

Room: 110

YouTube C'yan Done: Networked Jamaican Reggae, Performance, and Genre. Ben Aslinger, Tzarina Prater (Bentley University, USA)

La música jamaicana como producto transnacional. Colaboraciones entre músicos españoles y de otras nacionalidades. Gonzalo Fernández Monte (Universidad Complutense de Madrid, Spain)

Sonny Rollins' "St. Thomas": Exploring Social-Musical Connections at the Nexus of the Danish West Indies-U.S. Virgin Islands. Leslie C Gay (University of Tennessee, USA)

10.5. Panel: DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music

Room: 104

Subjectivity in the Groove: Digitality, Phonography, and Identity. Bernardo Alexander Attias (California State University Northridge, USA)

DJ technologies, social networks and gendered trajectories in European DJ cultures. Anna Gavannas (Linköping University, Sweden), Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria)

DJ as Performer: Visual Difference, Sonic Immersion, and Gender. Hillegonda C. Rietveld (London South Bank University, UK)

10.6. Making Noise: Music, Social Movements and Demonstrations Chair: Akitsugu Kawamoto

Room: S06

"I Want a Man Like Putin": Pussy Riot, Putin, and the Music/Media of the 2012 Russian Elections. Rachel Joy Tollett (Northwestern University, USA)

Derision and social movement 101. Anne-Claire Riznar (Université de Montréal, Canada)

New sovereigns: musical communities in the age of post-liberalism. Beate Peter (Manchester Metropolitan University, UK)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00 PLENARY: "Build a Bridge" – Popular Music(s), Collectivities and Social Movements Chair: Laura Jordán

Room: Theatre

"Cumbia, nena": etnia, género y clase en la Argentina. Pablo Alabarces (Universidad de Buenos Aires-CONICET, Argentina)

How Live Music Clubs in New York City Have Adapted to Gentrification: The Case of the Bowery Presents. Fabian Holt (University of Roskilde, Denmark)

"Check the innovators!" Grass-roots historiography, musical appreciation, and community in the crate digging scene. Gabor Valyi (Budapest University of Technology and Economics, Hungary)

Musical negotiation of segregated place in Cape Town: District Six: The Musical. Paula Fourie (University of Stellenbosch, South Africa)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Non morirà mai: el tango italiano en cuatro movimientos. Enrique Cámara de Landa (Universidad de Valladolid, Spain)

15:30 – 17:30 SESSION 11

11.1. Procesos de inclusión y exclusión (Processes of Inclusion and Exclusion) Chair: Susana Moreno

Room: 201

"Entre dos aguas": el proceso de academización del Flamenco en Andalucía. Alicia González (Conservatorio Superior de Música Rafael Orozco de Córdoba, Spain)

Músico de músicos: El caso "Fernando Cabrera". Carlos Ernesto Correa de Paiva (Universidad de la República, Argentina)

Razones de valoración y estigma del polémico corrido en el sur de México. Maria Luisa de la Garza (Universidad de Ciencias y Artes de Chiapas, Mexico)

11.2. Materiality and Memory in Digital Times Chair: Ben Aslinger

Room: 202

Reediciones, vinilos y cintas de casete: materialidad y textualidad discográfica en la era digital. Israel Márquez (Universidad Complutense de Madrid, Spain)

Popular Music and Music Information Retrieval: Considerations and Perspectives. John Gerard O'Connell (Reactable Systems) O'Connell; Carlos Gustavo Roman (Universidad de La Salle, Colombia)

"Fish don't know water exists till beached" – Documentation of music production, distribution and consumption in the age of streaming. Smith-Sivertsen (The Royal Library. Music and Theatre Department, Copenhagen, Denmark)

11.3. Europe II Chair: Isabelle Marc

Room: 109

Serge Gainsbourg and the Transformation of French Popular Music. Olivier Frédéric Julien (Paris-Sorbonne University, France)

Rock 'n' Roll, Italian way: American Propaganda and the Modernization of an Italy Changing to the Rhythm of Rock 'n' Roll Music (1954-1964). Marilisa Merolla (University of Rome, Italy)

Anglo-American Sirens: The Troubled "Anglo-Saxon" Fantasy in French Pop Song. Catherine Rudent (Université Paris-Sorbonne, France)

Auteurs and Indie: Authenticity and Aesthetics in Italian Popular Music. Jacopo Tomatis (Università di Torino, Italy)

11.4. Africa and Cuba Chair: Mireya Marti

Room: 110

Serve with Curry and Rice: the Ghoemaisation of Jazz at the Cape. Jonathan Eato (University of York, UK)

Place and Landscape in Roger Lucey's Life and Music. Christina Pinto (Rhodes University, South Africa)

Trasnochando con Niuver Navarro entre La Habana y París. De la Trova Cubana a la Chanson Francesa. Iván César Morales Flores (Universidad de Oviedo, Spain)

Revisando el pasado, sonando el presente y mirando al futuro: músicas pop en la Cuba de hoy. Carmen Souto Anido (Casa de las Américas, Cuba)

11.5. Rock and Counterculture in Spain and South America Chair: Eduardo García Salueña

Room: 104

The articulation of the international in Brazilian identity: Transformations of rock in Brazil between the 1950s and 1970s Maria Beatriz Cyrino Moreira, Rafael Dos Santos (Universidade Estadual de Campinas, Brazil)

Rock progresivo y contracultura en España durante los últimos años de la dictadura franquista. Guillermo Delis Gómez (Universidad Complutense de Madrid, Spain)

Rock y raíces en el cono sur de América Latina (1965-1980). Julio Raúl Ogas Jofre (Universidad de Oviedo, Spain)

11.6. Vocal Identities Chair: Cláudia Azevedo

Room: S06

The Extension of the Means of Vocal Expression in Nu Metal Music as a Transformation of Masculine Identity. Jakub Arkadius Kasperski (Adam Mickiewicz University, Poland)

Falsetto Melodies: The Emergence of a New Masculinity. Serge Lacasse, Laura Jordán González (Université Laval, Canada)

Prácticas de desafío poético urbano: la construcción de una identidad de poeta en las escenas slam de París. Luigia Parlati (EHESS, Centre Norbert Elias Marseille, France)

Ritual and identity: The Orfeão Universitário do Porto. Helena Marinho (University of Aveiro, Portugal)

17:30 – 19:00 KEYNOTE SPEAKERS

Sarah Cohen (University of Liverpool, UK): *Mapping Music and Urban Change.*

Francisco Cruces (UNED, Spain): *Music as intimacy. Variations on music as urban place.*

Room: Theatre

19:00 - 20:00. CLOSURE

Room: Theatre