IASPM UK & Ireland Biennial Conference 2024

Place, Perspective and Popular Music

International Centre for Music Studies, Newcastle University
4–6 September 2024

Programme

Updated 28 August 2024. For further information, please contact iaspm2024@newcastle.ac.uk.

With the exception of the conference meal on Thursday 5 September, all sessions take place in the Armstrong Building, Newcastle University.

Wednesday 4 September

9:00-9:30 **Registration (King's Hall)**

9:30-10:00 **Welcome (King's Hall)**

10:00-12:00 **Session 1 (120 min)**

1a: Gender Equality (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Jacob Simmons

Nina Himmelreich (University of Liverpool) – 'Gender Inequality in the German Music Industry: An Analysis of the German Charts, Festival Stages and Record Company Rosters'

Sarah Mengede (Newcastle University) – 'Understanding Women's Perspectives on Contemporary Popular Music Journalism'

Andrea Cleary (Technological University Dublin) – 'A Woman's Heart: Constructing and Reconstructing Irish Womanhood through Collective Music Making'

Grace Goodwin (University of Liverpool) – 'Why Gender Equality Projects in the Music Industry Often Leave Regions Behind'

1b: Music Cities 1 (ARMB G.08)

Chair: Katherine Griffiths

Piet C.A. Severijnen (Radboud University of Nijmegen) – 'A Musicking Urban Geographer: How Can the Interaction between Performing Musicians and Their Social and Material Environment Contribute to Placemaking?'

Dianne Violeta Mausfeld (University of Bielefeld) – 'Music Places and Research Spaces: Reflections on an Ethnographic Study of Chicano Rap in Los Angeles'

Izaak David (University of Manchester) – 'Hearing Change: Exploring Musical Aestheticisation and Preservation in Levenshulme, Manchester'

1c: Inclusion and Exclusion (ARMB G.17)

Chair: Samantha Bennett

Alex Timewell (University of Leeds) – 'A Passion for Music: Including Everyone in the Business of Music Education'

Sini Timonen (Confetti Institute of Creative Technologies/Pathways Into Music) & Phil Nelson (BIMM University / Pathways Into Music) – 'Demystifying Popular Music Careers: Investigating the UK Music Careers Landscape with Students in Mind'

Euan Pattie (Edinburgh Napier University) – 'Clubbing Not Always the Transcendental Ideal'

leon clowes (London College of Music, University of West London) – 'The Perspective of a "Queerdo": I'm Weird, not Queer'

12:00 – 13:00   Lunch (King's Hall)

13:00 – 14:30   Session 2 (90 min)

2a: Proposed Panel 1. Nostalgia, Song and the Quest for Home: Production, Text, Reception (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Paul Carr

Paul Carr (University of South Wales) – 'Nostalgia, Song and the Quest for Home: Production, Text, Reception'

Chris Inglis (British and Irish Institute of Modern Music) – '"Let's Win Another Trophy Like We Did in '55": Representations of the North East throughout Makina Music'

Anna Glew (University of Liverpool) – 'Narrating Home in Times of War: Ukrainian Popular Music after the Russian Full-Scale Invasion'

2b: Music Cities 2 (ARMB G.08)

Chair: leon clowes

Sam Murray (University of Leeds) – 'Can Anywhere Be a Music City?'

Leonieke Bolderman (University of Groningen) – 'The Future of Music Cities: Creating and Sustaining Urban Communities'

Airin Tegelman (Tampere University) – 'Factory Records and the Aesthetics of the Urban Periphery'

2c: Jazz (ARMB G.17)

Chair: Richard Elliott

Richard Clare (University of Leeds) – 'Placemaking, Race-making and Urban Regeneration in the "New London Jazz Scene"'

David Melbye (University of Huddersfield) – 'Evolutions of Horror Jazz: African American Music in Postwar British Cinema'

Tim Wall (Birmingham City University) – 'Rethinking British Jazz as Popular Music: Ian Carr, Organic Intellectual of British Music Culture 1965 to 1975'

14:30 – 15:00   Break (30 min) (King's Hall)

15:00 – 16:30   Session 3 (90 min)

3a: Proposed Panel 2. Live Music Ecologies: Lessons Learned (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Patrycja Rozbicka

Patrycja Rozbicka (Aston University) & Adam Behr (Newcastle University) – 'Live Music Mapping Project: History, Context and Theory behind the Mapping'

Richard Anderson (University of Liverpool) & Martin Nicastro (Università degli Studi di Pavia) – 'Mapping Music: Technical Solutions, Delivery and Challenges'

Mat Flynn (University of Liverpool), Patrycja Rozbicka (Aston University) & Owayne Smith (Aston University) – 'Live Music Mapping: Advanced Case Studies (Liverpool and Birmingham)'

Caroline O'Sullivan (Technological University Dublin), Andrea Cleary (Technological University Dublin) & Séan Finnan (Technological University Dublin) – 'Live Music Mapping: Mapping a Capital City (Dublin)'

3b: Womenhood & Collectivity (ARMB G.08)

Chair: Will Edmondes

Magdalena Fürnkranz (University of Music and Performing Arts Vienna) – 'A Place for Women in Austropop? Gendered Power Dynamics in Austria's Rock History'

Katherine Griffiths (Royal Holloway University of London) – 'We Are family: I Got All My Sisters and Me?'

Paul Harkins (Edinburgh Napier University) – 'Frictions and Restrictions: Domestic Music Making and the Case of Girls Rock School'

3c: Covers & Tributes (ARMB G.17)

Chair: Isabel Thomas

Abigail May Parker (Univeristy of Nottingham) – 'Thank You for the Music: Tribute Bands as Guardians of a Musical Legacy'

Nyle Bevan-Clark (University of Southampton) – '"Play Something We Know!": Covers, originals, and the long shadow of industry in the South Wales Valleys'

Colin Outhwaite (West Australian Academy of Performing Arts, Edith Cowan University) – '"Express Yourself – Create the Space": Ritualising a British Identity through Tribute Show Performance in Perth, Western Australia'

16:30 – 16:45   Break (15 min) (King's Hall)

16:45 – 18:00   Plenary Mixer Event (King's Hall)

18:00 – 19:00   Drinks Reception (King's Hall) Sponsored by *Popular Music*

Thursday 5 September

09:00 – 10:30   Session 4 (90 min)

4a: Proposed Panel 3. Popular Music: The View from the Nineteenth Century (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Hannah Scott

Oskar Cox Jensen (Newcastle University) – 'The Longue Durée of the Musical Mainstream'

Katherine Hambridge (Durham University) – 'Pre-empting the Popular, Berlin c.1800'

Jonathan Hicks (University of Aberdeen) – 'Infrastructures of Popular Musical Memory in Nineteenth-Century Britain'

4b: Languages (ARMB G.08)

Chair: Nyle Bevan-Clark

Dan Mollenkamp (University of Oxford) – 'Physical Place and Digital Space in the Context of Welsh-Language Popular Music'

Joe O'Connell (Prifysgol Caerdydd/Cardiff University) & Elen Ifan (Prifysgol Caerdydd/Cardiff University) – 'Pūtahitanga: Music, Identity and Language in Cymraeg and te reo Māori Popular Music'

Samuel Horlor (Durham University) – 'How a Mandarin-dialect rock band builds an engaged crowd in a student festival space in the UK'

10:30 – 10:45   Break (15 min) (King's Hall)

10:45 – 12:45   Session 5 (120 min)

5a: Policy (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Patrycja Rozbicka

Léna Lozano (Live DMA, Nantes) – 'Advocating for popular music: a closer look at the European network Live DMA'

Adam Behr (Newcastle University) – ''Breaking Up Is Hard to Do': Tracing Brexit effects on the UK's music industries'

Matt Brennan (University of Glasgow) – 'The Music Ecosystem versus the Music Doughnut: A Comparison of Two Concepts for Envisioning the Future of Music During the Climate Crisis'

Jacob Simmons (University of Liverpool) – '"I Built My House on Shifting Sands": Policymaking for Ambiguous Stakeholders'

5b: Mediatisation (ARMB G.08)

Chair: Carlo Nardi

Seán Finnan (Technological University Dublin) – 'Against the Abstraction of Space: DIY Internet Radio's Role in Facilitating Local Music Ecologies'

Callum Fisher (Independent) – 'Demystifying TikTok: Methods and Considerations for Effective Musicological Research'

Jack Williams (University of Bristol) – 'Where Does the DJ Go?': Pandemic-disco, Escapism and Meta-Physical Locality in Kylie Minogue's *Disco* (2020) and *Infinite Disco* (2020)'

Lou Aimes-Hill (University of Leeds) & Þorbjörg Daphne Hall (Icelandic Academy of the Arts) – '"What Do You Think About Things?": Daði Freyr's TikTok Takeover. Pandemic Perfect Populism, or Right Time, Right Place?'

5c: Composition, Production, Technology (ARMB G.17)

Chair: Samantha Bennett

Anders Reuter (Lund University) – 'The Dense Chorus: Mediatised Space as Spectacle in the Formal Dynamics of Pop'

Simon Zagorski-Thomas (University of West London) – 'Bringing 'Toons to Newcastle: exploring mix techniques from a musicological perspective.'

12:45 – 13:45   Lunch (King's Hall)

13:45 – 15:15   Session 6 (90 min)

6a: Proposed Panel 4. Voices In and Out of Place: Perspectives on Accent, Region, Age and Time (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Jonathan Hicks

Richard Bracknellin (Newcastle University) – '"On the Path of Changes": Accent, Place and Genre in Scottish Folk-Rock Music'

Richard Elliott (Newcastle University) – 'Willie Nelson's Voices: The Place of Age and Time in Country Music'

Emma Longmuir (Newcastle University) – 'Vocal Renewal, Revision and Re-placement in Annie Lennox and Brandi Carlile's 2023 Live Performance of 'Love Is a Stranger''

6b: Genre 1 (ARMB G.08)

Chair: Katherine Griffiths

Julia Mahon (Technological University) Dublin &BIMM Dublin) – 'Beyond Genre: Towards New Compositional Paradigms; Inclusion and Consideration in Contemporary and Popular Music'

Benjamin Torrens (Birmingham City University) – '"Natural Progression": The Role of Place in Reggae Discourse and Reggae Production'

Ashley Stein (Edinburgh Napier University) – 'Global Scene, Local Genre; Mapping the History of Hyperpop'

15:15 – 15:30   Break (15 min) (King's Hall)

15:30 – 17:00   Session 7 (90 min)

7a: Proposed Panel 5. More than Just a Pub: Exploring Cultural Value and Social Identities in Community-Based Music Venues (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Nyle Bevan-Clark

Nyle Bevan-Clark (University of Southampton, University of Bristol) – 'The "Half Life" of Social Clubs in Wales: From Deindustrialisation to COVID-19 and the Cost-of-Living Crisis'

Isabel Thomas (Newcastle University) – 'Hegemonic Roots or Grassroots? Class and Cultural Values in the Music History of Working Men's Clubs'

Yorgos Paschos (University of York) – 'Assessing the Communal Heritage Value of Grassroots Music Venues'

7b: British Identity (ARMB G.08)

Chair: Simon Strange

Richard Skellern (University of Huddersfield) – 'The Official History of Post-Tattoo Britain': Animations of 'Everyday' versus 'Institutional Britishness' in Contemporary Popular Music '

Neil O'Connor (DMARC (Digital Media Arts Research Center), University of Limerick) – 'Dark Waves: The Synthesizer and the Dystopian Sound of Britain (1977-80)'

Sina Schuhmaier (University of Mannheim) – '"[L]ife and Death All Innertwined": PJ Harvey, Nation, and Landscape'

17:00 – 18:30   IASPM UK & Ireland Branch Annual General Meeting (ARMB 2.98)

19:30   Conference Meal (Blackfriars)

Attendance at the conference meal is reserved for delegates who have pre-paid. The restaurant is located on Friars Street, Newcastle, NE1 4XN.
https://blackfriarsrestaurant.co.uk/about/

Friday 6 September

09:00 – 10:30   Session 8 (90 min)

8a: Contested Places, Spaces and Scenes (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Mathew Flynn

Sean Prieske (University of Music Franz Liszt Weimar) – 'Crossing Borders: The Places of Popular Music in Refugee Diasporas'

Stan Erraught (University of Leeds) – 'Decolonising Donegal with Daniel O'Donnell'

Simon Strange (Bath Spa University) – 'Creative Spheres: an Autoethnographic Perspective of Scenius'

8b: Genre 2 (ARMB G.08)

Chair: Ondřej Daniel

Luiz Alberto Moura (Universidade do Minho) – 'From Outer Space: The Process of Decentralization of Portuguese Indie Music (1991-2000)'

Risa Ando (Graduate School of Humanities, Nagoya University) – 'Japanese Visual-kei Rock Music and Methods of Activity'

Yuan Yao (University of Leeds) – 'Re-evaluating "Mainstream" and "Indie" in Chinese Popular Music'

8c: Popular Music Historiography (ARMB G.17)

Chair: Oskar Cox Jensen

Lee Marshall (University of Bristol) – 'Constructing a Sociological History of Popular Music'

Hannah Scott (Newcastle University) – 'From the Tyrol to the Tuileries: Paris and the Nineteenth-Century Yodelling Craze'

Laurence Saywood (Goldsmiths, University of London) – '"Never Mind if They Have Long Hair": Working Men's Clubs, Popular Music and the Long 1960s'

10:30 – 10:45   Break (15 min) (King's Hall)

10:45 – 12:45   Session 9 (120 min)

9a: History (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Adam Behr

Morten Michelsen (Aarhus University) – 'Aarhus Publicly Remembered: The Music Culture of Aarhus in the Long 1970s in the Memoirs of Aarhus Musicians'

Silke Holmqvist (Aarhus University) – 'Setting the Scene: Spatial and Mediated Emotions in Popular Music Venues during the Long 1970s in Aarhus'

Ondřej Daniel (Metropolitan University Prague) – 'Swimming Pools and Bus Stops: Places of Consumption of Popular Music in the Bohemian-Moravian Highlands during the Long Post-Socialist Period'

Kay Dickinson (University of Glasgow) – 'The Iron Curtain versus Abba Gold: Oil, Vinyl and Financial Speculation'

9b: Beyond Genre (ARMB G.08)

Chair: Matthew Ord

Michael Waugh (Newcastle University) – 'The Total Freedom, "Non States" and "Boygirls" of "Deconstructed Club"'

Anthony Mangin (University of Edinburgh) – 'You're Dead: Examining Theomusicologically-Mediated Imagery of Death (and Life after Death) of Sufjan Stevens and Flying Lotus'

Lucia Affaticati (University of Sussex) – 'Post-Internet Music and Accelerationism: Is This the Sound of Queerness?'

12:45 – 13:45   Lunch (King's Hall)

13:45 – 15:45   Session 10 (120 min)

10a: National / Transnational Musical Identities (ARMB G.40 Robert Boyle Lecture Theatre)

Chair: Daniel Mollenkamp

Kirsten Etheridge (Oxford Brookes University) – 'The Influence of Germany and German Music on the New Romantics'

Paroma Ghose (Leibniz Institute for Contemporary History, Munich-Berlin) – '"Imagine Your Korea": Locating the 'K' in K-Pop in a Globalising World'

Carlo Nardi (Free University of Bozen-Bolzano) – 'I Feel Home: Giorgio Moroder between Munich, Hollywood and South Tyrol'

Adam Behan (Maynooth University) – ''Rethinking Masculinity and Irish Popular Music, 1970–85''

10b: Museums, Heritage, Collections (ARMB G.08)

Chair: Stan Erraught

Samantha Bennett (Australian National University) – 'On Technological Taxidermy'

Jamie Johnson (University of West London) – 'Virtual Museums as Sites of Popular Music Heritage'

Tim J. Anderson (Old Dominion University) – 'Queered Records for Queered Publics: Sire Records and North American Counter Publics in the Late 20th Century'

Vicki Bennett (Newcastle University) – 'The Library of Babel'

10c: Virtual Spaces & Online Practices (ARMB G.17)

Chair: Sean Prieske

Melissa Avdeeff (University of Stirling) – 'Does Anna Indiana Have a Soul?: Exploring Digital Spaces, Gender Bias, and AI Singer-Songwriters'

Matthew Day Blackmar (UCLA) – 'Lofi Girl: Hip Hop as Content after The Death of Sampling'

Sidarta Landarini (Federal University of Rio de Janeiro & Aveiro University) – 'Imaginary "Bedroomscapes" in Lofi Hip Hop'

Steven Gamble (University of Bristol) – 'How Do We Assemble Around Online Music?: Reflections on Online Hip Hop and Metal Communities'

15:45 – 16:00   Break (15 min) (King's Hall)

16:00 – 17:00   Plenary Session (ARMB 2.98)

'Perspectives on Place in Popular Music Studies'

Chair: Chair: Mat Flynn (University of Liverpool)

Panellists: Tim Anderson (Old Dominion University), Samantha Bennett (Australian National University), Matt Brennan (University of Glasgow), Paroma Ghose (Leibniz Institute for Contemporary History, Munich-Berlin)

17:00 – 17:30   Close (AMRB 2.98)