

Monday, July 25

8:30–10:00*

Room B11/c - first floor

CHECK IN

***BREAKFAST WILL BE SERVED BETWEEN 8:30 AND 9:00 AM**

10:00–11:00

Aula Magna

OPENING

11:30–13:15

Room 1

Italian Voices VO2

MODERATOR: Franco Fabbri

Paolo Conte: Italian Arthouse Exotic

Tony Mitchell (Tony.Mitchell@uts.edu.au)

(University of Technology, Sydney)

When No Sense Makes Sense: Voice, Words And Stars In Italian Pop: Elio E Le Storie Tese Occurrence

Angelo Di Mambro (angelo.dimambro@fastwebnet.it)

Local And Global In "Creuza De Mă" And "Anime Salve" By Fabrizio De André

Paolo Somigli (paolochiaras@libero.it) (Università di Bologna)

Leo Izzo (leomus@libero.it) (Università di Bologna)

11:30-13:15

Room 2

Music and Religion ME2

MODERATOR: Gary Baines

Start Making Sense: Christian Rock Going Mainstream.

The Case Of P.O.D.

Silvia Giagnoni (silviagiagnoni@hotmail.com)

(Florida Atlantic University)

Cliff Richard's Self-Presentation As A Jesus-Figure

Anja Löbert (anja.loebert@gmx.de)

(Martin Luther Universität Halle-Wittenberg)

The Role Of Brazilian Pentecostalist Churches In Shaping Musical Meanings

Heloisa Feichas (hfeichas@hotmail.com)

(UFMG)

11:30-13:15

Room 3

TV Commercials VI1

Hong Kong Cultural Identity In TV Commercials

Li Wai Chung (chung001@hotmail.com; s031150@mailserv.cuhk.edu.hk)

(Chinese University of Hong Kong)

Analysis And Study Of Music In Audio-Visual Advertisement In Spain
Virginia Flórez (vflórez@mpc.uva.es)
(Universidad de Valladolid)

Musical Meaning Making In The Television Commercial
Nicolai J. Graakjaer (nicolaig@hum.aau.dk)
(Aalborg University)

11:30-13:15

Room 4

Song Contests VO1

MODERATOR: Alf Börnberg

'Changing Japan, Unchanging Japan': Shifting Visions of the 'Red and White' Song Contest

Shelley Brunt (shelley.brunt@adelaide.edu.au)
(University of Adelaide)

Whose Voice Is Idol's Voice? Some Viewpoints To The Articulations Of Voice And Conceptions Of The National Popular Culture In Late Modernity

Tarja Rautiainen-Keskustalo (tarja.rautiainen@uta.fi)
(University of Tampere)

Eurovision At 50: Post-Wall And Post-Stonewall

Robert Tobin (tobin@whitman.edu)
(Columbia University)

11:30-13:15

Room 5

TBA

LUNCH BREAK

14:30-16:15

Room 1

Dancers in Trance ME3

Traces Of The Future: Techno, Technology And The Politics Of Change

Sanna Rojola (sarjola@cc.jyu.fi)
(University of Jyväskylä)

Flyerspaces/Technoscene: Field Research On Urban Formations In Berlin

Anja Schwanhäußer (anjaschwan@gmx.de)
(Humboldt-Universität zu Berlin)

Hallucinatory Communitas: Wordless Discourse Among New Edge Psy-Trance Neo-Tribes

Joshua Schmidt (shshalev@zahav.net.il)
(Ben-Gurion University of the Negev)

Trance Mission

Hillegonda Rietveld (rietvehc@lsbu.ac.uk)

London South Bank University

14:30-16:15

Room 2

Panel: New Approaches to Musical Labour and Property

Musician Bodies/Musical Labor As Raw Material: Reconceptualizing Musical Labor Through (Mies') Feminist Critiques Of Production, Consumption And "Free Labour"

Dorothy Geller (dgeller@gwu.edu)
(George Washington University)

The Subject Of U.S. Musical Property: Artists, Industry And Works Made For Hire.

Matthew Stahl (mastahl@weber.ucsd.edu)
(University of Californ San Diego)

On Musical Lives

Harris Berger (harris-m-berger@neo.tamu.edu)
(Texas A&M University)

14:30-16:15

Room 3

Hip Hop VO3

MODERATOR: Murray Forman

Voices Making Identities: The Sardinian Hip-Hop

Ignazio Macchiarella (Ignazio.Macchiarella@lett.unitn.it)
Marco Lutzu (mlutzu@livestudio.it)
(Conservatorio di Cagliari – Corso di Etnomusicologia)

Negotiating Hip Hop: On The Discursive Articulation Of A Genre Culture

Mads Krogh (musmkc@hum.au.dk)
(University of Aarhus)

What Function Can They Have? Actuality Of French Rap Through The Rappers' Activities

Mami Sakai (Mami830@aol.com)
(Université de Paris VII)

The Italian Hip Hop Scene As A Field Of Cultural Mediation

Marco Solaroli (marcosolaroli@msn.com)
(Università di Bologna)

14:30-16:15

Room 4

Transatlantic Latin Music VO4

MODERATOR: Martha Tupinambá de Ulhôa

"Esto No Es Sólo Una Cancion" Or The Role of Singer-Songwriting/ers In The Spanish Transition.

Esther Pérez Villalaba (esther.perez@ntu.ac.uk)
(Nottingham Trent University)

The Sound Of A New Ethnic Identity: Mexican American Music Of The 1930s
Magdalena L. Barrera (mt10@stanford.edu)
(Stanford U)

Our Latin Thing: Making A Salsa Dance Hall Of New York
Garabís Juan Otero (oterojarabis@prtc.net)
(University of Puerto Rico)

14:30 -16:15

Room 5

TBA

COFFEE BREAK

16:45 -18:45

Room 1

Cuba MA1

MODERATOR: Deborah Pacini Hernandez

Timba And Its Meanings: The Semiotic Scaffoldings Of One Aggressive Cuban Music Genre

Rubén Lopéz Cano (lopezcano@yahoo.com)
(Escola Superior de Música de Catalunya)

Talking Timba: The Politics Of Black Popular Music In And Around Cuba
Vincenzo A. Perna (vp2@libero.it)

Finding New Meanings For Popular Music:

Francisco Javier Bethencourt Llobet (f.j.bethencourt-llobet@ncl.ac.uk)
(University of Newcastle Upon Tyne)

The Performance Of Assimilation: Power And Commerce In The Cuban Love Song

Jonathan Greenberg (jrg@ucla.edu)
(University of California, Los Angeles)

16:45 -18:45

Room 2

Around the Globe MA2

Musical Styles In Turkish Rap And "Underground" In Different Meanings

Firat Kutluk (firat.kutluk@deu.edu.tr)
(Dokuz Eylul University)

Rock Culture In Calcutta: Globalization Of Cultural Forms And Local Identity

Stéphane Dorin (sdorin70@hotmail.com)
(EHESS)

Black Magic Woman And Black Magic Men: Papua New Guinea's Sanguma Band And The Malleability Of Meaning

Denis Crowdy (Denis.Crowdy@mq.edu.au)
(Macquarie University)

Mapping Meaning: Teachers' And Students Perceptions Of Popular Music In Cyprus

Pepy Michaelides (pepymus@cytanet.com.cy)
(Pedagogical Institute Lefkosia)

16:45-18:45

Room 3

Recording Practice ME4

MODERATOR: Hillegonda Rietveld

Echoic Chambers: When The Movies Depict Sound Recording
Peter Doyle (peterdoyle@iinet.net.au)
(Macquarie University)

*From Mimesis To Montage: The Role Of Representations Of The Recording Studio In
The Rise Of A New Sound Recording Episteme*
Keir Keightley (kkeightl@uwo.ca)
(University of Western Ontario)

The Benefits Of Fraud: Arts & Artifice In Popular Music Recordings
Steve Savage (SteveSav@netscape.net)
(San Francisco State University)

Playing By Eye: Music Software And Visuality
Carlo A. Nardi (carlo.nardi@lett.unitn.it)
(Università di Trento)

16:45-18:45

Room 4

Music and Religion II ME5

MODERATOR: Heloisa Feichas

Visionary Rituals: Club Culture And The Christian Church
Rupert Till (r.till@hud.ac.uk)
(University of Huddersfield)

*Its The End Of The World As We Know It": The Apocalyptic Narrative In Popular
Music*
Gary Baines (g.baines@ru.ac.za)
(Rhodes University)

Wonders Of The Invisible World: The Music Of The Handsome Family
Asbjørn Grønstad (asbjorn.gronstad@eng.uib.no)
(University of Bergen)

16:45 -18:45

Room 5

Panel, Amsterdam Center for Popular Culture

Competition And Evolution Of Music Festivals In The Netherlands
Mark A.A.M. Leenders (M.A.A.M.Leenders@uva.nl)
(Centre for Popular Culture, University of Amsterdam)
Gerda Gemser (G.gemser@rug.nl)
(University of Groningen)

Music Preferences And Adolescent Substance Use
Juul Mulder (j.mulder@uva.nl)
(Centre for Popular Culture, University of Amsterdam)

The Stability/Liquidity Of Pop Music Preferences
Tom ter Bogt (T.F.M.terBogt@uva.nl)
(Centre for Popular Culture, University of Amsterdam)

Careers In Music, Determinants Of Success
Koos Zwaan (kzwaan@fmg.uva.nl)
(Centre for Popular Culture, University of Amsterdam)

Cultural Synchronization: Hip Hop With Chinese Characteristics?
Jeroen de Kloet (b.j.dekloet@uva.nl)
(Centre for Popular Culture, University of Amsterdam)

Tuesday July 26

8:30 BREAKFAST

9:00-10:45

Room 1

Panel: Censorship

MODERATOR: Martin Cloonan

The Cultural Boycott In South Africa: A Case Of Censorship?
Michael Drewett (m.drewett@ru.ac.za)
(Rhodes University)

The Unofficial Censorship Of Popular Music In Zimbabwe
Diane Thram (D.Thram@ru.ac.za)
(Rhodes University)

Music Censorship In Tanzania
Kelly Askew (kaskew@umich.edu)
(University of Michigan)

9:00-10:45

Room 2

Female Performance

VI2

Mirror Mechanisms In k.d. lang's Vocal Signification: From Scat To Echo Effects, From Camp To Acoustic Envelope
Susanna Välimäki (susanna.valimaki@helsinki.fi)
(University of Helsinki)

The Novelty Of All-Girl Bands, Vaudeville And The Feminization Of Mass Culture
Kristin McGee (kamcgee32@yahoo.com)

What's So Girly About The Sahara Hotnights?
Linus Johansson (linus.johansson@musik.uu.se)
(University of Uppsala)

Anne B. Mainstream: Negotiating Female Rappers' Identity On The Big Screen
Stephanie Jensen-Moulton (JensenMoulton@aol.com)
(City University of New York)

9:00-10:45

Room 3

Global TV VI3

Gue Banget! Uniformity And Fragmentation In MTV Indonesia's Programming
Emma Baulch (ebaulch@fsw.leidenuniv.nl)
(Leiden University)

"I'm Broke", A Capella Punk: Slovenian Punk Guerrilla On The National TV
Rajko Mursic (rajko.mursic@guest.arnes.si)
(University of Ljubljana)

The Evolution Of Music Video In Spain During The Nineties
Eduardo Viñuela Suárez (eduvisu@yahoo.es)
(University of Oviedo)

9:00-10:45

Room 4

Rethinking Concepts RE1

MODERATOR: Anahid Kassabian

Aesthetics Of Popular Music
Luca Marconi (lucamarconi@libero.it)

Musical Modernism
Ronald Schleifer (schleifer@ou.edu)
(University of Oklahoma)

From The Sociology Of Culture To A Pragmatics Of The Love For Music
Antoine Hennion (antoine.hennion@ensmp.fr)
(Écoles des Mines de Paris)

Age Ain't Nothing But A Number: Age Ideology, Elders, And The Master Narrative Of "Youth" In Popular Music Studies
Murray Forman (m.forman@neu.edu)
(Northeastern University)

9:00-10:45

Room 5

Ambiguity, Subversion and Masquerade in Performance VO9

"Sobreviviré": Analysing Image And Power In Mónica Naranjo
Laura Viñuela (winniepiu@hotmail.com)
(University of Oviedo)

Masquerading For The World: Exploring The Art Of Lagbaja
Oyebade Dosunmu (oyebadedosunmu@hotmail.com)
(University of Pittsburgh)

The Awaited Song: Queer Music And Nostalgia In Turkey
Baris Kilicbay (bariskilicbay@superonline.com)
(Gazi University)

Reading Queerly, Rejecting Normativity
Jodie Taylor (jodie.taylor@griffith.edu.au)
(Queensland Conservatorium, Griffiths University)

11:00-12:45

Room 1

Panel: Eurovision

Finland, Zero Points: The Eurovision Song Contest And The Melodrama Of Nationality
Mari Pajala (marpaja@utu.fi)
(University of Turku)

Performing On The Margins Of Europe: Ethnicity And National Identity In The Eurovision Song Contest
Ivan Raykoff (raykoffi@newschool.edu)
(New School University)

"Every Way That I Can"? Turkey And The Eurovision Song Contest
Tom Solomon (thomas.solomon@grieg.uib.no)
(University of Bergen)

Return To Ethnicity: The Significance Of Musical Change In The Eurovision Song Contest
Alf Börnberg (alf.bjornberg@musicology.gu.se)
(Göteborg University)

11:00-12:45

Room 2

History and Politics RE2

MODERATOR: Michael Drewett

Voicing The Open Eyes, Shouting To Deaf Ears: Political Cynicism And Civic Irony In Romanian Pop Musics
Marin Marian-Balasa (mmbalasa@yahoo.com)

Performing Histories And Cross-Cultural Dialogues: Australian Indigeous (Aboriginal) Rock As Response To Colonisation
Liz Reed (Liz.Reed@arts.monash.edu.au)
(Monash University)

Squatter Camps And Democracy, Ten Years Later: Rap And Social Change In The New South Africa
Christopher Ballantine (ballanti@ukzn.ac.za)
(University of KwaZulu-Natal)

11:00-12:45

Room 3

Women's Voices V05

MODERATOR: Line Grenier

La Vie En Rose: When He Takes Me In His Arms...

Joëlle Deniot (joelle.deniot@wanadoo.fr)

(Université de Nantes)

The 'Gestuality' Of The Caf' Conc'. Yvette Guilbert, A Disease And Masque.

Michela Niccolai (michela.niccolai@tiscali.it)

Elis Regina: Performance And Meaning In Brazilian Popular Song

Martha Tupinambá de Ulhôa (mulhoa@unirio.br)

(U Federal do Rio De Janeiro)

Peekaboo! Now Liberated Now Not: Women Making Rock Music In Istanbul After The 1990s

Berrin Yanikkaya (berriny@yeditepe.edu.tr)

(Yeditepe University)

11:00-12:45

Room 4

Progressive Rock RE3

MODERATOR: Steve Waksman

Progressive Rock Meets The Horror Film: Keith Emerson's Score For Inferno And The Problem Of Stylistic Boundary

Akitsugu Kawamoto (kawamoto@email.unc.edu)

(University of North Carolina at Chapel Hill)

Shades of Dystopia in Emerson, Lake & Palmer's "Jerusalem"

William L. McGinney (bill_mcginney@yahoo.com)

(University of North Texas)

The Flute In Rock Music: A Semantic Study

Rebecca Guy (beci.guy@orange.net)

(Salford University)

Experiencing ELP's Pictures At An Exhibition: Progressive Rock And Susan Sontag's "New Sensibility"

Eric H. Hung (ehung@rider.edu)

(Rider University)

11:00-12:45

Room 5

DJ Culture ME6

Mediated DJ Culture: Technology, Music, And Gender Roles

Rebekah Farrugia (rebekah.farrugia@wmich.edu)

(Western Michigan University)

What Is Italian In Italo Disco?

Kai Fikentscher (kfikentscher@hotmail.com)

(Ramapo College of New Jersey)

Hybridization Processes In Spanish Electronic Music: The Concept Of Technological Hybridism Through Nacho Sotomayor's Work

Marco Antonio Juan de Dios Cuartas (mjuandios@hotmail.com)
(Universidad de Oviedo)

Turntable Tales: The Designs And Uses Of Record Players

Prasad Boradkar (prasad.boradkar@asu.edu)
(Arizona State University)

LUNCH BREAK

14:00-15:45

Room 1

Panel: Hip Hop

MODERATOR: Marco Solaroli

American Beat: Hip-Hop And The Image Of America In The International Press

Christopher Finlay (cfinlay@asc.upenn.edu)
(University of Pennsylvania)

Will The Real Eminem Please Stand Up?: The Artist As Polysemic Text

Bethany Klein (bklein@asc.upenn.edu)
(University of Pennsylvania)

An Artificial Divide?: The Rap Audience In America

Russell Tisinger (rtisinger@asc.upenn.edu)
(University of Pennsylvania)

The Two Americas: Understanding The Polysemy Of Rap

Jatin Atre (jatre@asc.upenn.edu)
(University of Pennsylvania)

14:00-15:45

Room 2

Exoticism/Orientalism MA3

Asia Rising: Exoticism And Politics On The UK Music Scene

Rehan Hyder (rehan.hyder@uwe.ac.uk)
(University of the West of England)

The Meaning Of Irish "Trad" In The Contemporary Trans-National Frame

Martin Dowling (m.dowling@ucd.ie)
(University College of Dublin)

14:00-15:45

Room 3

Music Industry ME7

MODERATOR: Robert Burnett

Reluctantly Virtual: The International Phonographic Industry In Times Of Digitalization

Patrik Wikström (PATRIK.WIKSTROM@KAU.SE)
(Karlstad University)

Township Jive: The South African Music Industry, Artists And The Digital Big Bang
Paul Friedlander (pfriedlander@csuchico.edu)
(California State, Chico)

Music Participants In Japanese Young People: Using Factor Analysis
Yoshimasa Kijima (sebadoh@mc.newweb.ne.jp)
(Osaka University)

Digitalisation And Power In The Music Industries
Dave Hesmondhalgh (D.J.Hesmondhalgh@OPEN.AC.UK)
(Open University)

14:00-15:45

Room 4

Recasting Rock Canon RE4

MODERATOR: Rob Bowman

Rock Anthems: The Ultimate Rock Songs?
Ruth Dockwray (ruthd@liverpool.ac.uk)
(University of Liverpool)

In Search For The Well Known.- Some Methodological Aspects Of Studying The Use Of The Beatles
Lars Kaijser (Lars.Kaijser@etnologi.su.se)
(Stockholm University)

Reading Meaning In Danish Rock Culture Between 1950 And 1980
Annemette Kirkegaard (kirkegd@hum.ku.dk)
(University of Copenhagen)

"Brincos' Project" T And The Meaning Of Spanish Beat
Celsa Alonso Gonzalez (celsa@uniovi.es)
(University of Oviedo)

14:00-15:45

Room 5

Decoding Meaning RE7

MODERATOR: Elsa Grassy

Liars On Trial: Authenticity And The Concept Album
Marianne Tatom Letts (Marianne@illuin.org)
(University of Texas at Austin)

Mechanical Competence, Conceptual Competence, And The Question Concerning Listening (Pavement's 7- And 10-Inch Records, Ca. 1989-1991)
Seth Kim-Cohen (uncledeath@btopenworld.com)
(The London Consortium)

All Cut Up? Unwrapping Genesis P-Orridge's Beatnik Past
Simon Warner (simonwarner@writersinc.net)
(University of Leeds)

COFFEE BREAK

16:15-18:15

Room 1

Panel: Korea

The Birth Of ROK (Rock Of Korea), 1964-1972

Kim Pil Ho (pkim@ssc.wisc.edu)
(University of Wisconsin-Madison)

The (D)Evolution Of K-Pop: From Americanization To Nationalization/Asianization?

Hyunjoon Shin (homey81@empal.com)
(Song Gong Hoe University)

"How To Work That Oriental Body: The Kim Sisters And Their Audiences"

Roald Maliangkay (roald5@xs4all.nl)
(University of Amsterdam)

"Chosun Punk", Global Capitalism And The Ghost Of Kurt Cobain

Jae H. Roe (jhroe@sogang.ac.kr)
(Sogang University)

16:15-18:15

Room 2

Language Issues VO7

MODERATOR: Laura Leante

The Musical Second Hand-Shop: Danish Versions Of English Rock-Songs.

Henrik Smith-Sivertsen (henrikss@hum.ku.dk)
(University of Copenhagen)

Macaronics In The Heart Of Europe: The Meaning Of Foreign Languages In Czech Popular Music

Ales Opekar (aopekar@cro.cz)
(Czech Radio 3)

Outkast'd And Claimin' True!: Defining The Language And Culture Of Southern Hip-Hop And Crunk Culture

Joycelyn A. Wilson (joycelyn@uga.edu)
(University of Georgia)

Why Do Some Songs Have No Words?

Lutgard Mutsaers (lut@ision.nl)
(Utrecht University)

16:15-18:15

Room 3

Fans and Stars ME8

MODERATOR: Kari Kallioniemi

Tracing The Meanings Of A Star: Empirical Analyses At The Interface Of Media Coverage And Fans' Reception

Silke Borgstedt (Silke.Borgstedt@t-online.de)
(Humboldt-Universität zu Berlin)

The Four Dimensions Of Popular Music: Mapping The Continental Drift Of Pop And Rock Music Preferences

Ger Tillekens (g.j.tillekens@ppsw.rug.nl)
(University of Groningen)

The Impact Of Compilation And Record Collection On Characterization And Identification In High Fidelity

Kate Galloway (kategalloway@canoemail.com)
(University of Toronto)

Narratives Of Identity: Understanding The Meaning Of Music Fandom

Lisbeth Ihlemann (ihlemann@hum.ku.dk)
(University of Copenhagen)

16:15-18:15

Room 4

Music and War RE5

MODERATOR: Bruce Johnson

Sounding Grief, Sounding Revenge: The Music Of North American Television News Between 9/11 And The War On Terror

James Deaville (deaville@mcmaster.ca)
(McMaster University)

US Popular Music Goes To War

Reebee Garofalo (reebee.garofalo@umb.edu)
(University of Massachusetts Boston)

We All Do It The Same Way: Singing, Dancing And Killing In Times Of War (The Case Of Former Yugoslavia)

Misa Djurkovic (mdjurkov@EUnet.yu)
(Institute for European Studies)

Singing The World's Demons

Ljubica Ilic (ljilic@yahoo.com)
(University of California Los Angeles)

16:15-18:15

Room 5

Gothic/Metal RE6

MODERATOR: Robert Walser

"Tough Guys" And "Seductive Divas": Gender Discourses In Subcultural "Goth" Music Media

Dunja Brill (dbrill@gmx.net)
(University of Sussex)

The Quiet Past And The Loud Present: Kalevala And Heavy Metal

Hannu Tolvanen (hannut@siba.fi)

The Creation Of Genre: Helium Vola And The Gothic-Medieval Scene
Rebekah Ahrendt (rahrendt@berkeley.edu)
(University of California, Berkeley)

The Treatment Of Mythological Themes
Natàlia Motos I Vallverdú (nataliametal@hotmail.com)
(U Rovira I Virgili de Tarragona)

Wednesday, July 27

8:30 BREAKFAST

9:00- 10:45

Room 1

Music and Cinema VI4

MODERATOR: Keir Keightley

A Modern Action Cue

Peter D. Kaye (pdkaye@attglobal.net)

Filming The Bright Side Of The Moon: Pink Floyd's Pulse And Psychedelic Nostalgia

Russell Reising (russreising@gmail.com)

(University of Toledo)

Cultural Connotations of Popular Music In Cinema

Teresa Fraile Prieto (fraileteresa@hotmail.com)

(Universidad de Salamanca)

9:00-10:45

Room 2

Indigeneity MA4

MODERATOR: Héctor Fouce

Mapping The Indigenous In Rarámuri Indian Violin Music

Daniel Noveck (dbnoveck@uchicago.edu)

(University of Chicago)

Subjectivity, Place And Song In Filipino "Altered Native Music"

Manolete Mora (mmora@hkucc.hku.hk)

(University of Hong Kong)

(De)Constructing The Rainbow: Identity And Community In South African Popular Music Listening

Mary Robertson (204514406@ukzn.ac.za)

(University of Kwa-Zulu Natal)

9:00-10:45

Room 3

Style Analysis MA5

The Rhetorics Of Finnish Humppa Recordings: Analysis Of The Arrangements And Instrumental Styles

Mikko Vanhasalo (Mikko.Vanhasalo@uta.fi)
(University of Tampere)

Samba: Reinvention Of Its Tradition
Regina M. Meirelles Santos (reginams@ism.com.br)
(U Federal do Rio De Janeiro)

Significazione, pratiche e testualità nel bastard pop
Andrea Perna (fottutoleone@katamail.com)

Continuity And Change In Danish Popular Music In The 1950s
Morten Michelson (momich@hum.ku.dk)
(University of Copenhagen)

9:00-10:45

Room 4

Festivals and Carnivals VI5

The Carnavalesque And Capitalism: Contested Visions Of British Music Festivals
Chris Anderton (151679@swansea.ac.uk)
(University of Wales Swansea)

Forty Years On: Bob Dylan's 1965 Newport Performance
Lee Marshall (l.marshall@bristol.ac.uk)
(University of Bristol)

The Meaning Of Musical Carnival
Hans Weisethaunet (Hans.Weisethaunet@grieg.uib.no)
(University of Bergen)

9:00-10:45

Room 5

Radio ME1

MODERATOR: Paolo Prato

Musical Diversity On The Airwaves: An Analysis Of Flemish Radio Playlists
Kevin McMullan (Kevin.McMullan@Ugent.be)
(Ghent University)

New Ways Of Legal Music Distribution: Online Music Stores And Internet Radio Streams
Ulrich D. Einbrodt (ueinbrodt@yahoo.de)
(University of Niederhein)

Screaming Sopranos And Other Awful Noise : Irritating Sounds Of The Early Radio Broadcasting
Vesa Kurkela (vkurkela@siba.fi)
(Sibelius Academy)

11:00-12.45

Room 1

Indigeneity II

MA7

MODERATOR: Hasse Huss

The Aesthetics Of Tecnocumbia: Fabricating "National Music" In The Digital Era
Hugo Burgos (hugob@usfq.edu.ec)
(U San Francisco de Quito)

Planet Indigenous: Performing Transnational Indigeneity
M.Celia Cain (celia.cain@utoronto.ca)
(University of Toronto)

Music Of Wounded Experience: Mimicry In Selected Pinoy "Alterned Native" Music In The Philippines
Jose Semblante Buenconsejo (buencons@hkucc.hku.hk)
(University of Hong Kong)

11:00-12:45

Room 2

Song Theories VO6

MODERATOR: Philip Tagg

Tracing Brecht's Voice. An Attempt To Understand The "Gestual Character Of Music" Through An Analysis Of Weill's Compositional Practice In The "Alabama Song"
Marta García Quiñones (mgq@softhome.net)
(Universidad de Barcelona)

Song Theories, Language Issues
Jacky Reault (jacky.reault@wanadoo.fr)

"Chanson" And His Family: Some Neological Proposals
Jean N. de Surmont (jdesurmont@yahoo.fr)

11:00-12:45

Room 3

Music Press ME9

MODERATOR: Janne Mäkela

Representations Of Masculine Identity In The Music Magazines Of The 1980s
Stephen Hill (sah78uk@yahoo.co.uk)
(King Alfred's College, Winchester)

Just Who Are The Intermediaries? The Mediation Process In British Music Journalism
John Williamson (johncwilliamson@btinternet.com)
(Queen Margaret University College)

Sounds A Bit Like Dido: The British Music Press And The Female Singer Songwriter
Paula Wolfe (info@sibrecords.freereserve.co.uk)
(SIB Records)

Down Beat Vs. Rolling Stone: The Battle For Authority In The American Music Press, 1967-1970
Matt Brennan (m.t.brennan@stir.ac.uk)
(University of Stirling)

11:00-12:45

Room 4

Rock as Primary Text RE8

MODERATOR: Firat Kutluk

Running On "Thunder Road": An Early Manifesto Of Bruce Springsteen's Artistic And Political Creed.

Antonella D'amore (antonella.damore@uniroma1.it) (anthunderoad@yahoo.it)
(Università di Roma "La Sapienza".)

Text, Sound, And Meaning In Korn's "Hey Daddy"

Jonathan R. Pieslak (jpieslak@ccny.cuny.edu)
(City College of New York)

Meanings Of Bridge: A Focus On Rhythm

Alexandar Noushev (computermusic@abv.bg)
(Bulgarian Academy of Science)

A Matador Baiting A Vast Dark Hydra: The Stooges And 1970s Rock Performance

Steve Waksman (swaksman@email.smith.edu)
(Smith College)

11:00-12:45

Room 5

Unfolding Humour and Parody RE9

MODERATOR: Line Grenier

Torch Singer, Dominatrix Goddess: Music And Hybrid Identity In The Performance Of Judy Tenuta

Giovanna P. Del Negro (delnegro@tamu.edu)
(Texas A&M University)

Popular Music Parodies And Their Analytical Potential

Antti-Ville Kärjä (antti-ville.karja@utu.fi)
(University of Turku)

"Cool, Corny And/Or Embarassing?": An Analysis Of Retro, Authenticity And Irony Around The Personality Cult Of Eilert Pilarm (The Swedish Elvis) And Hasil Adkins (The West Virginia Wildman)

Jonas Bjälesjö (jonas.bjalesjo@etn.lu.se)
(Lund University)

LUNCH BREAK

14:00-15:45

Room 1

TBA

14:00-15:45

Room 2

Visions of the City MA6

MODERATOR: Pete Webb

Liverpool, Popular Music And The Vision For European Capital Of Culture 2008

Chloë Mullett (chloe.mullett@tesco.net)
(Hope University)

Cowboy Capitalism: Ping Pong Country In The New Berlin
Geoff Stahl (geoffs@cam.org)
(Humboldt-Universität zu Berlin)

Madchester: Identity In The World's First Industrial City
Beate Peter (beainsalford@gmx.de)
(University of Salford)

14:00-15:45

Room 3

Music and Cinema II VI7

Stardom, Genre, And Myth: The Role Of Pre-Existing Popular Songs In Aki Kaurismäki's Film "The Man Without A Past"
Erkki Pekkila (erkki.pekkila@helsinki.fi)
(University of Helsinki)

Musical References In Nollywood Style Videos
Andrew L. Kaye (akaye@alb.edu)
(Albright College)

Film Music, Gesture And Walter Benjamin's Trauerspiel Study
Barry Salmon (SalmonB@newschool.edu)
(New School for Social Research)

14:00-15:45

Room 4

Panel: Technology

Tracking The Click: Actor Networks And Technologies Of Unison In Popular Music
Jason Stanyek (jstanyek@richmond.edu) (jstanyek@yahoo.com)
(University of Richmond)

From Napster To itunes: New Digital Technologies And The Disintermediation/Remediation Of Popular Music
Gianni Sibilla (gianni.sibilla@unicatt.it)
(Catholic University of Milan)

A Style Of Opera Production Inspired By Interactive Content Data Mining
Francis Rousseaux (francis.rousseau@ircam.fr)
(IRCAM)
Alain Bonardi (alain.bonardi@wanadoo.fr)
(Université de Paris 8)
Introduction by Thomas Bouaziz (thomas.bouaziz@ircam.fr) IRCAM

14:00-15:45

Room 5

Everyday Life ME10

MODERATOR: Dave Hesmondhalgh

Distributing Subjectivity In Bus Stations
Anahid Kassabian (anahidkassabian@yahoo.com)
(Fordham University)

Sharing Music In Everyday Life
Lorenzo Facchinotti (lorenzo.facchinotti@unicatt.it)
(Università Cattolica del Sacro Cuore)

New Adventures In Lo-Fi: Ringtones And Other Directions In Portable Music
Paolo Prato (p.prato@radioinblu.it)
(Pontifical Gregorian University)

COFFEE BREAK

16:15-18:15

Room 1

Panel: Playing For Life: An International Collaborative Project Researching Youth And Popular Music

MODERATOR: Shane Homan

Framing Experiential Communities: The Role Of CBOs In The Music Making Of Marginalised Youth

Margaret Peters (Margaret.Peters@unisa.edu.au)
(University of South Australia)

Community Music-Making Projects As 'Creative Spaces'

Andy Bennett (A.Bennett@soc.surrey.ac.uk)
(University of Surrey)

Not Talking - But Rapping (And Djing, Dancing And Drumming): Researching Youth Music Practices Through (Auto) Video Ethnography

Gerry Bloustien (Gerry.Bloustien@unisa.edu.au)
(University of South Australia)

We Can Touch Lives Through Music: A Story Of Genuine Voices.

Juri Panda Jones (juripanda@hotmail.com)
(Genuine Voices)

16:15-18:15

Room 2

Sounds of Place MA8

Representing "Self" And "Other": Mapping Meanings In British Asian Music
Laura Leante (l.leante@btinternet.com)

Selling Finland By The Sound: Finnish Popular Music In British Markets

Janne Mäkelä (jmmakela@mappi.helsinki.fi)
(University of Helsinki)

Voices, Meanings And Identities: Some Reflections On The Aesthetics And Dialogism Of Greek Popular Music.

Pavlos Kavouras (pkavouras@music.uoa.gr)
(University of Athens)

16:15-18:15

Room 3

Icons VI6

MODERATOR: Kimi Karki

Johnny Hallyday: Mediated Masculinities

Chris Tinker (c.g.tinker@hw.ac.uk)

(Heriot-Watt University)

The Lone Voice: Authenticity, Identity And Display In A Cappella

Alice Carr (elektrapaws@yahoo.com)

(Newcastle University)

The Piano: Out Of The Living Room, Out To The Cyberspace

Marko Aho (marko.aho@uta.fi)

(University of Tampere)

Postmodern Miranda: The Multiple Appropriations Of Carmen In Brazil

Karen Backstein (karenatasha@hotmail.com)

16:15-18:15

Room 4

Scene MA9

Should I Stay Or Should I Go? Mapping Popular Music Scenes In Chicago

Fabian Holt (fabian@hum.ku.dk)

(Independent Scholar)

"Pivvies", Blood Baths, And Abattoirs: The Musicmaking Infrastructures Of Liverpool's "Beat Boom"

Holly Tessler (htessler@liverpool.ac.uk)

(University of Liverpool)

Mapping Bristol's Music Making Milieu: Tracing The Trajectories Of Local, National And Global Forces That Illuminate The Understanding Of Bristol As A Centre Of Popular Music Creativity

Peter Webb (p.m.webb@bham.ac.uk)

(University of Birmingham)

Aspects Of Identity And Place In The Popular Music Of The Post-Soviet Era: A Case Study St. Petersburg

David-Emil Wickström (david-emil@gmx.de)

(Humboldt-Universität zu Berlin)

16:15-18:15

Room 5

Music and Memory ME11

MODERATOR: Peter Doyle

The Mediation Of Memory: 'Grunge' Remembered And Reconstructed

Catherine Strong (catherine.strong@anu.edu.au;)

(Australian National University)

From Laura's Little House To Ours: Music, Memory, Mediation
Dale Cockrell (Dale.Cockrell@Vanderbilt.edu)
(Vanderbilt University)

Soundscape And Social Memory
Helmi Järviluoma (heljarvi@utu.fi)
(Academy of Finland)

Play It Again Usta: A Narrative Study Of A Laterna (Barrel-Piano) Belonging To A Member Of Melbourne's Greek-Australian Community In Australia
Kipps Horn (kipps.horn@rmit.edu.au)
(RMIT)

Thursday, July 28

8:30 BREAKFAST

9:00-10:45

Room 1

Jazz Planet MA10

Jazz In Concepción (Chile): A Local Pole Of Appropriation And Development Of Popular Music

Pablo Armijo Plaza (pablo.armijo@uvipro.cl)
(U Pérez Rosales)

The South American Jazz Band

Rafael Henrique Soares Velloso (rafavelloso@hotmail.com)
(U Federal do Rio De Janeiro)

9:00-10:45

Room 2

Staging VI8

Across The River: The Stage Performance Design Co-Operation Of Peter Gabriel And Robert Lepage

Kimi Kärki (kierka@utu.fi)
(University of Turku)

Musical Improvisation And Visual Arts

Matthieu Saladin (matthieusaladin@free.fr)
(Université Paris 1)

Dusty's Hair

Annie Janeiro Randall (arandall@bucknell.edu)
(Bucknell University)

9:00-10:45

Room 3

Panel: Music and Violence

MODERATOR: Bruce Johnson

Sound And Power

Bruce Johnson (B.Johnson@unsw.edu.au)
(University of New South Wales)

Music And Violence: A Provisional Typology

Martin Cloonan (M.Cloonan@educ.gla.ac.uk)
(University of Glasgow)

Capoeira: Music, Violence And Diaspora

Katherine Russo (ke_russo@yahoo.co.uk)
(University of New South Wales)

9:00-10:45

Room 4

Music and Space RE10

MODERATOR: Helmi Järviluoma

Regulate? Or Admit?: An Investigation Of Early Modern Japan

Aki Yamasaki (akirax.yamasaki@nifty.com)
(Graduate School of Osaka)

Meaning In Musical Space: The Street Musicians Of New York City

Stephen Mamula (smm31@columbia.edu)
(Manhattan College)

In And Out Of Place: Musical Stores Mappings In Quebec

Line Grenier (line.grenier@umontreal.ca)
(Université de Montréal)
Claude Martin (claudio.martin@umontreal.ca)
(Université de Montréal)

9:00-10:45

Room 5

African American Heritage

VO8

MODERATOR: Reebee Garofalo

Meaning Without Harmony?

Andrew Blake (andrew.blake@winchester.ac.uk)
(University College Winchester)
Jeffery Graham (G.Jeffery@uel.ac.uk)
(University of East London,)

*From The Juke Joint To The Theater Stage: African American Migration And The
Origins Of Blues On The "Toby" Circuit*

Michelle R. Scott (msscott@umbc.edu)
(University of Maryland)

Musical America: Articulation, Cacophony, And Resistance

Michael Shapiro (shapiro@hawaii.edu)
(University of Hawaii)

Regionality, Race, Class, Political Economy And The Transformation Of The Sound Of Stax Records

Rob Bowman (rbowman@yorku.ca)
(York University)

11:00-12:45

Room 1

Music on Television VI9

Musical Characterizations And Popular Music Marketability In The WB's Smallville

Sheila Sumitra (sumitra@usc.edu)
(University of Southern California)

"Move Over And Make Room For Meeka": The Musical Representation Of Race, Whiteness And Otherness On The Australian Children's Television Program Play School

Katelyn Barney (k.barney@uq.edu.au)
(University of Queensland)

11:00-12:45

Room 2

Musical Migration MA11

What Does Their Music Mean? Argentinean Folk Music For A Quebec Musician

Pascal Bujold (bujold.p@sympatico.ca)
(UQAM)

Dominican Popular Music, Transnational Migration And Identity

Deborah Pacini Hernandez (Deborah.pacini@tufts.edu)
(Tufts University)

Abracciami Forte: Italian Songs In The Mexican Rock Scene (1960-1965)

Julia E. Palacios (julia.palacios@uia.mx)
(U Iberoamericana)

Reggae Music And Rasta: Reggae Culture In Santiago De Chile And Mexico DF

Carolina Benavente Morales (cbenavem@gmail.com)
(U de Santiago de Chile)

11:00-12:45

Room 3

Interpretive Analysis RE11

MODERATOR: Rebecca Guy

The Soft Pink Meaning(s): Multiple Readings And The Soft Pink Truth

Luis-Manuel Garcia (theluisgarcia@hotmail.com)
(University of Chicago)

Facing Time And Other Thieves: Meaning As Freedom In Joni Mitchell's Hejira

Jim Le Blanc (JDL8@cornell.edu)
(Cornell University)

"Which Echoes Belong": Wilco's Yankee Hotel Foxtrot

Øyvind Vågnes (Oyvind.Vagnes@eng.uib.no)
(University of Bergen)

One With The Fallen Angels: Joni Mitchell Orcestrates A Transition In Court And Spark

Daniel Sonenberg (dsonenberg@usm.maine.edu)
(University of Southern Maine)

11:00-12:45

Room 4

TBA

11:00-12:45

Room 5

TBA

LUNCH BREAK

14:00-15.45

Room 1

Panel: West NY

The Buffalo Music History Project
Raya Then (ThenR@buffalolib.org)
(Buffalo and Erie County Library)

An Accordion Story: Crosscurrents Of Musicd In The Italian And Polish Communities Of Niagara Falls, New York

Christine Zinni (cfzinni@hotmail.com)
(SUNY Buffalo)

The Mandolin Craze In Buffalo, New York
Jean Dickson (dickson@buffalo.edu)

14:00-15:45

Room 2

Regionalism and Folklorism I MA12

Music And Intellectuals: Spanish Nation-Building Through Folklore In 1898
Enrique Encabo Fernández (Enrique.Encabo@campus.uab.es) (eef2@alu.um.es)
(U Autonoma de Barcelona)

The Cover Story: Mapping Regional Identity In Albanian Commercial Musics
Jane C. Sugarman (jsugarman@notes.cc.sunysb.edu)
(SUNY at Stony Brook)

Critical Regionalism And The Folk/Popular Continuum: A Case Study On Newfoundland Popular Song

Cory W. Thorne (coryt2@mun.ca)
(Memorial University)

14:00-15:45

Room 3

Perspectives in Theory**RE12**

MODERATOR: Alf Bönberg

*Applying Topic Theory To Rock: What Should We Expect?*William Echard (william_echard@carleton.ca)
(Carleton University)*The Materiality Of Mediating Music*Arnt Maasø (arnt.massø@media.uio.no)
Anne Danielsen (anne.danielsen@imt.uio.no)
(University of Oslo)*Musical Translation*Robert Walser (walser@ucla.edu)
(University of California, Los Angeles)*Amour, Anxiety And Ambivalence: Where The Artist Meets The Audience*Keith Negus (K.Negus@gold.ac.uk)
(University of London)**14:00-15:45**

Room 4

Planet Voice VO12

MODERATOR: Vincenzo Perna

Why Is Composing A Pop Song So Difficult: A Case Study

François Pachet (pachet@csl.sony.fr)

*Planet Voice: Singing As Difference In "World Music"*Amy Lynn Frishkey (afrishke@ucla.edu)
(University of California, Los Angeles)*"Vocal Authority?" Perceptions Of Singing Style And Singer Personality Among Irish-Based Audiences*John O'Flynn (John.Oflynn@mic.ul.ie)
(University of Limerick)*"I'd Swear It Was Early Music!"*

Roberto Bolelli (se12141@iperbole.bologna.it)

14:00-15.45

Room 5

Star System VI10

MODERATOR: Matt Stahl

*Reading Rock Stars*David Shumway (shumway@andrew.cmu.edu)
(Carnegie Mellon University)*Stars In A Star-Spangled World: A Comparative Study Of Pop Fans In The Netherlands And Hong Kong*Yiufai Chow (Yiufai.chow@inter.nl.net)
(Amsterdam School of Communication Research)

Jeroen de Kloet (b.j.dekloet@uva.nl)
(Amsterdam School of Communication Research)

Four Star-Ratings To Prizes: The Mediation Of Musical Quality
John Street (j.street@uea.ac.uk)
(University of East Anglia)

COFFEE BREAK

16:15-18:15

Room 1

Vocal/Local Traditions VO11

MODERATOR: Pavlos Kavouras

The Afillá And Láina Voices In Flamenco Music And Its Associated Meanings
Enric Folch González (efolch@tinet.org)
(Escola Superior de Música de Catalunya)

*In The Turkish Musical Tradition As Predicative Metaphor Of Voicing Meaning:
"Yanik"(Scorched)*
Ayhan Erol (aerol@deu.edu.tr)
(Dokuz Eylül University)

The Depth Of The Cante Jondo
Antonio Gomez Garrido (onio230@hotmail.com)

Voice and Meaning in Uruguayan Murga
Marita Fornaro Bordolli (diazfor@adinet.com.uy)
(U de la República)

16:15-18:15

Room 2

Chanson VO10

MODERATOR: Claude Martin

American "Old Time Music" Mediation: Influences On French-Canadian Recordings
Sandria P. Bouliane (sandriapb@yahoo.ca)
(Université Laval)

*La Chanson Populaire Comme Forme De Connaissance Et De Rassemblement
Populaire*
Jorge Frozzini (jorge.frozzini@mail.mcgill.ca)
(McGill University)

Is The French Word "Chanson" Equivalent To The English Term "Popular Music"?
Gérôme Guibert (gerome.guibert@wanadoo.fr)
(Université de Nantes)

*Focus Shift: The Overlooked Musical Influences In Québec Popular Chanson Of The
1960s*
Luc Bellemare (luc.bellemare.1@ulaval.ca)
(Université Laval)

16:15-18:15

Room 3

Panel: Tribute Band

MODERATOR: Andy Bennett

The Imitation Industry

Shane Homan (Shane.Homan@newcastle.edu.au)
(University of Newcastle)

Yearning For Eleki: Musical Practice Of The Ventures Tribute Band In Japan

Keiji Maruyama & Shuhei Hosokawa (hosokawa@nichibun.ac.jp)
(International Research Center for Japanese Studies)

In The Wake Of Hendrix: Reflections On Life After Death

Chris Richards (Corich10@aol.com)
(London Metropolitan University)

Selling Out Or Buying In?

Guy Morrow (guy.morrowl@humn.mq.edu.au)
(Macquarie University)

16:15-18:15

Room 4

Regionalism and Folklorism II MA13

Flamenco Guitar And Viola Sertaneja: Continuities And Changes In The Meaning Of Two Emblematic Instruments

Rolf Bäcker (rbaecker@musicnuclearis.de)

Australian Country Music Finds Its Voice

Graeme Smith (Graeme.smith@arts.monash.edu.au)
(Monash University)

The Neapolitan Popular Song In The Early 20th Century: Between Localism And Globalization

Simona Frasca (ladybrain2000@yahoo.it)
(Università di Napoli Federico II)

What You Need Is Vibrato: Musicological Approaches Toward The Voice Production And Singing Techniques In Japanese Enka

Toru Seyama (seyama@music.email.ne.jp)
(Osaka University of Arts)

16:15-18:15

Room 5

Techno: Production/Consumption

ME12

MODERATOR : Héctor Fouce

Rhythm In The Age Of Digital Reproduction: On Micro-Rhythmic Relationships In Contemporary Groove Oriented Music

Anne Danielsen (anne.danielsen@imt.uio.no)
(University of Oslo)

Disco, house and techno: rethinking the local and the global in Italian electronic music

Paolo Magaudda (magaudda@dsc.unibo.it)
(University of Padova)

Techno Circus And Terra-Punk: Sound Systems In Australia

Graham St. John (g.stjohn@uq.edu.au)
(University of Queensland)

Breakbeat Science: Cyberpunk Discourse In Jungle/Drum 'N' Bass

Chris Christodoulou (diceman1978@yahoo.co.uk)
(London South Bank University)

Friday July 29

8:30 BREAKFAST

9:00-10:45

AULA MAGNA, Caserma Sani – Via Principe Amedeo 184

Plenary: Mapping

MODERATOR: Geoff Stahl

Change And Continuity In Italian Mainstream Pop Of The Sixties: A Study On Sanremo Festival In The 50s And 60s

Roberto Agostini (r.agostini@ital.unipi.it)
(University of Pisa)

How A Mixed Style Was Born And Grew Up: Shanghai Popular Songs In The 1930s And 1940s

Szu-Wei Chen (szu-wei.chen@stir.ac.uk)
(University of Stirling)

Articulating Regional Identity: The Finnish Tango Boom Of The Sixties

Yrjö Heinonen (yheinone@cc.jyu.fi)
(University of Jyväskylä)

Rapanui Music Through Chilean Eyes

Dan Bendrups (dan.bendrups@stonebow.otago.ac.nz)
(University of Otago)

11:00-12:45

AULA MAGNA, Caserma Sani – Via Principe Amedeo 184

Plenary: Mediating

MODERATOR: Shuhei Hosokawa

Clubbing Experience And The Web

Amparo Lasen (a.lasen@surrey.ac.uk)
(Universidad Complutense de Madrid)

The Music Industry In Transition

Robert Burnett (robert.burnett@kau.se)
(Karlstad University)

Crossroads: Intertextual Strategies And Economic Relations In The Age Of Digital Music

Héctor Fouce (hector@fouce.net)
(Conservatorio Superior de Música de Aragón)

LUNCH BREAK

14:00-15:45

Plenary: Reading Meaning

MODERATOR: Claire Levy

Popular Music As Holistic Discipline: The Search For Meaning

Elsa Grassy (vivelsa@yahoo.fr)
(Université de Paris IV)

From Text To Discourse: Oral Features In Popular Music

Giordano Montecchi (giordano.montecchi@libero.it)
(Conservatory of Parma)

Musical Microcosms And The Political Economy

Philip Tagg (philip.tagg@sympatico.ca)
(Université de Montréal)

COFFEE BREAK

16:15-18:00

GENERAL ASSEMBLY

Saturday July 30

8:30 BREAKFAST

9:00-10:45

AULA MAGNA, Caserma Sani – Via Principe Amedeo 184

Plenary: Visualizing

Transnational Tenderness

Hasse Huss (hasse.huss@ceifo.sc.se)
(Stockholm University)

Peter Gabriel And The Importance Of Being Nice, Decent, Honest And Mildly Eccentric

Kari Kallioniemi (kakallio@utu.fi)
(University of Turku)

The Songbird's Image And The Jazz Singer's Music-Making: Voice As A Visual

Construct Jacques Protat (jacques.protat@libertysurf.fr)
(University of Burgundy)

11:00-13:00

Plenary: Voicing

MODERATOR: Franco Fabbri

From Camp To Claws To Radio City Music Hall (Again): Tracking The Travels Of The Boy From Oz

Liz Giuffre (liz@bent.net.au)
(Macquarie University)

"Mares Eat Oats And Does Eat Oats And Little Lambs Eat Ivy": Non-Verbal Meaning In Lyric Performance

Simon Zagorski-Thomas (Simon_zagorski-thomas@tvu.ac.uk)
(Thames Valley University)

Whose Grain Is It Anyway? The Politics Of Vocal Impersonation

Freya Jarman-Ivens (Freya.Jarman-Ivens@newcastle.ac.uk)
(University of Newcastle)

Cognitive Poetics In The Analysis Of Popular Music: A New Approach To Song Lyrics?

Yngvar Steinholt (Yngvar.Steinholt@krr.uib.no)