

Monday, June 25

REGISTRATION / REGISTRO

COFFEE & ROLLS

8:00-9:30

INAUGURATION / INAUGURACIÓN

9:30 – 10:00

PLENARY SONGS OF DESIRE

10:00 – 12:00

Auditorio
Sánchez
Villaseñor
SoD-Plenary

Analysis of Timbre, Melodic Inflection and Harmonic Voicing:
Emotion, Structure and Meaning in the Music of Motown
Rob Bowman (York University).

Hearing as a Contact Sense
Anahid Kassabian (University of Liverpool).

“Unbearable Intimacy” and Gender/Genre Transgression or Genre
Trouble: Voices that Matter
Shana Goldin-Perschbacher (University of Virginia).

COFFEE AND TEA / CAFÉ Y TÉ

12:00 – 12:30

PARALLEL SESSIONS / SESIONES PARALELAS

12:30 – 14:00

Auditorio
Fernando
Bustos
PuP-01

Jazz and the Popular
Paul Lopes (Colgate University).

Exclusion, Polarisation, Hybridisation, Assimilation: Otherness and
Modernity in the Early Swedish Jazz Age
Johan Fornäs (Advanced Cultural Studies Institute of Sweden (ACSIS)).

The Symbiotic Origin of Jazz and Rock in México
Federico Rubli (Independent researcher and columnist in the cultural section of the
daily El Financiero. (Mexico)).

Auditorio
Ernesto
Meneses
SoD-01

“El Último Deseo”. La Pasión en el Lenguaje Musical y Literario de las Compositoras Mexicanas Contemporáneas.

Teresa Estrada Rodríguez (Compositora e Investigadora independiente).

Popular Music About Women’s Desire and Transgression: Songs, Lyrics and Images

Neusa Meirelles Costa (Universidade Paulista, UNIP-SP, São Paulo, Brasil).

¡Rata De Dos Patas, Bórrate, Cobarde!

Mercedes Carbayo-Abengózar (Nottingham Trent University, U.K.)

Auditorio
Xavier
Scheifler
T&I-01

Chair: Guy Morrow

Transformation of music industry in digital age: The case of South Korea

Jung-yup Lee (University of Massachusetts Amherst).

Hyunjoon Shin (Sungkonghoe University).

Emerging Mobile Subjectivities in the Age of Portable Digital Music in the City

Yoshitaka Mouri (Tokyo National University of Fine Arts and Music).

Aula Agustín
Reyes Ponce
NRC-02

Karrierekanonen and Danish Rock: Cultural Politics and Artistic Expressiveness

Leslie Gay (University of Tennessee, USA).

Circo Volador: ¡Long Live Rock & Roll!

Héctor Castillo Berthier (Instituto de Investigaciones Sociales UNAM).

Subcultural Memory: Cruising the Tianguis del Chopo in Mexico City

Tony Mitchell (University of Technology, Sydney)

Aula Héctor
González
Uribe
NRC-15

Back to the Drawing Board: Popular Music Policy Making

Marcus Breen (Northeastern University, Boston).

**300 New Radio Stations in 4 Years: A Critical Appraisal of Musical
and other Cultural Initiatives of the Bolivarian Revolution in
Venezuela**

T. M. Scruggs (University of Iowa).

**A Portrait of The Pub Rock Politician As A Young Man: Live Music
and The Politics of Effecting Policy Change**

Shane Homan (University of Newcastle, Australia).

LUNCH / COMIDA

14:00 – 15:30

PARALLEL SESSIONS / SESIONES PARALELAS

15:30 - 17:00

Aula Héctor
González
Uribe
NRC-14

Music As A Metonymical Symbol of Territory

Daniel Ernesto Gutiérrez Rojas (Escuela Nacional de Música de la Universidad
Nacional Autónoma de México).

Pop Music, Cultural Sensibilities and Place

Giacomo Bottà (University of Helsinki).

The Underground: An Approach.

Jean Khalil Maroun Maroun (Escuela Nacional de Música (ENM), UNAM.).

Auditorio
Fernando
Bustos
PuP-02

**Fear and Raving: The Dynamic of Pleasure and Panic in Electronic
Dance Music Culture.**

Graham St John (School of American Research).

The Clubber's Evolution: Physical Performativity in the Nightclub

Beate Peter (Institution: University of Salford, UK).

Auditorio
Ernesto
Meneses
SoD-11

Caminos De Guanajuato: Between Geography and Passion

Mireya Martí Reyes (Universidad de Guanajuato, México).

El tango: La música de una ciudad que se adueñó de la región

Marta Rosalía Norese (Conservatorio de Música de Valladolid, España)

Auditorio
Xavier
Scheifler
T&I-02

Managerial Creativity

Guy Morrow (Macquarie University).

**MyMusicSpace: Independent Musicians' Use of A Social
Networking Website**

Marjorie Kibby (University of Newcastle, Australia).

**Will You Be My Friend? Career Building Strategies, Technology and
the Independent Artist**

Paula Wolfe (Institute of Popular Music, University of Liverpool).

COFFEE AND TEA / CAFÉ Y TÉ

17:00 -17:30

PARALLEL SESSIONS / SESIONES PARALELAS

17:30–19:00

Aula Agustín
Reyes Ponce
NRC-03

Hearing Reggaeton's Socio-Sonic Circuitry

Wayne Marshall (University of Chicago).

Reggaeton, race and national identity in Puerto Rico: Dominicans in the Mix

Deborah Pacini Hernandez (Tufts University).

Policing Morality in Puerto Rico: From Underground to Reggaeton

Raquel Z. Rivera (Center for Puerto Rican Studies & Columbia University).

Auditorio
Ernesto
Meneses
SoD-03

The Amazing Journey: The Figure of The Space Cadet in English Pop Lyrics

José Hernández Riwes Cruz (Grupo de Investigación de Literatura y Música Pop /
Facultad de Filosofía y Letras-UNAM y Maestría en Literatura Comparada/
Facultad de Filosofía y Letras-UNAM).

“This Floating World”: Ephraim Lewis & The Discourse of Desire

Mike Alleyne (Middle Tennessee State University).

Got The Syd Barrett Blues: Behind the Pink Floyd's Crazy Diamond

Héctor Fabio Ospina (Fundación OUTSIDE ARTS De Colombia).

Auditorio
Xavier
Scheifler
T&I-03

Mash The System: Exploring The Effects of Sampling Technology in Contemporary Western Popular Song

Megan Evans (Sydney Conservatorium of Music).

Transformations in Musical Production and Creation Instigated By the Mp3 Format

José Eduardo Ribeiro de Paiva (Universidade Estadual de Campinas UNICAMP -
Brasil).

New Age: Tecnología y Sentido en la Música Contemporánea

José Miguel Ordóñez Gómez (Escuela Nacional de Música. UNAM).

Aula Martín
Buber
NRC-26

“Remixing Tradition”: A multi-sited ethnography of Hip-Hop in St. John’s and Grand Falls, Newfoundland, Canada
Kelly Best (Memorial University of Newfoundland).

New Forms of Storytelling: Indigenous Hip-Hop on the Canadian Prairies
Charity Marsh (University of Regina).

“Pampean Folk Music” and Legitimation Strategies: The “Peña”
“Temple del Diablo” and the Record “Voces de la patria baya”(1974)
by the Duo “Sombrarena”.
Ana María Romaniuk (Conservatorio Superior de Música “Manuel de Falla”)

INAUGURATION COCKTAIL / COCTEL DE INAUGURACION 20:00

Tuesday, June 26

**REGISTRATION / REGISTRO
COFFEE & ROLLS
8:00-9:30**

PLENARY

PERFORMANCE

9:30 - 11:30

Auditorio
Sánchez
Villaseñor
Perf-PNR

A Musical Bondage: Remediating Asha Bhosle & RD Burman
Shuchi Kothari (Department of Film, Television and Media Studies University of
Auckland).
Nabeel Zuberi (Department of Film, Television and Media Studies, University of
Auckland).

Performing 'Latin' music in Australasia: a twenty-first century
perspective

Dan Bendrups (Institution: University of Otago).

Let's Go Crazy; Prince, African American performance traditions,
popular iconography, and a performance art approach to popular
music.

Rupert Till (Institution: Huddersfield University, UK).

Cross-Over Flops: The Performance that 'Doesn't Work'

Kay Dickinson (Goldsmiths College, University of London)

COFFEE AND TEA / CAFÉ Y TÉ

11:30-12:00

PARALLEL SESSIONS / SESIONES PARALELAS

12:00-13:30

Aula Agustín
Reyes Ponce
NRC-04

Megamizantrop: On Soviet and Post-Soviet ‘Negativizm’
Yngvar Steinholt (Tromsø University, Norway).

Kholodno Nam - The Legacy of Russkii Rok in Contemporary
Russian Popular Music
David-Emil Wickström (Københavns Universitet (Denmark)).

Spanish and Latin-American Political Issues in Soviet Music: Popular
and Non-Popular Trends
Elena Kopylova (Escuela Nacional de Música, Universidad Nacional Autónoma de
México (México, D.F.)).

Auditorio
Ángel Palerm
Perf-04

Never So Brazilian: Identity Between Rock and Place in Brasília
Jesse Samuel Samba Wheeler (University of California, Los Angeles/Universidade
de Brasília).

Authenticity and Performance Practice: Bossa Nova and the Cult of
Joao Gilberto.
Irna Priore (UNCG - School of Music).

Partido-alto: An old Tradition of Samba
Regina Meirelles (Universidade Federal Do Rio De Janeiro).

Auditorio
Ernesto
Meneses
SoD-04

Dixie Chicks' "Not Ready To Make Nice": Regaining A "Voice"
Through Music, Text and Image

Jada Watson (University of Ottawa).

The Subversion and Resistance of Stereotypes of Gender and
Sexuality: Transgender Tribute Bands

Georgina Gregory (University of Central Lancashire).

Political Violence in Popular Songs: The "Flor de Retama" Case

Kamilo Riveros Vásquez (Greimda, PUCP).

Auditorio
Xavier
Scheifler
T&I-12

Rock Radio in Rio de Janeiro

Heitor Da Luz Silva (Universidade Federal Fluminense).

El 'Neo-Folklore' en Las Programaciones de las Emisoras de Radio de
Venezuela

Erin Vargas (Universidad Pedagógica Experimental Libertador –UPEL).

Alexander Lugo (Universidad Pedagógica Experimental Libertador –UPEL).

Aula Héctor
González
Uribe
NRC-19

Sense and Meaning at Mexican Northwestern Musical Region:
Valentin Elizalde Case

Tanius Karam Cárdenas (Academia de Comunicación y Cultura. Universidad
Autónoma de la Ciudad de México).

Turkish Folk Musicians' Ambivalent Encounter With Popular Music
Ayhan Erol (Dokuz Eylül University)

"That Gypsy in France": Django Reinhardt's Occupation Blouze

Andy Fry (University of California, San Diego)..

COMIDA / LUNCH (SHOW)

13:30- 15:30

PARALLEL SESSIONS / SESIONES PARALELAS

15:30-17:00

Aula Agustín
Reyes Ponce
NRC-05

Yuri Shevchuk's Poetry From SSSR To New Russia
Sergio Mazzanti (Roma "La Sapienza").

The Vogue of Coming Out: Description of The Lesbian Aspect in
Post-Soviet Rock and Popular Music
Elena, V. Novozhilova (Dostoevsky Fund, Moscow).

Music of the Balalaika, Bagpipe and Bass: Post-Soviet Folk Rock and
Pop
Pekka Suutari (University of Joensuu (Finland)).
Neil Edmunds (University of the West of England).

Aula Héctor
González
Uribe
NRC-17

Hollywood in the 1980s: The Rise and Fall of a Modern Golden
City of Music
Thomas R Harrison (Jacksonville University).

The Sound of San Francisco? Rural Hippies and the Short 60s
Sarah Hill (University of Southampton).

The Music Festival As Playground: Neo-Liberalism , the City, and
Humour at Berlin's Club Transmediale.
Geoff Stahl (Victoria University of Wellington).

Auditorio
Ángel Palerm
Perf-05

Danzón in Present Cuban Music
Yianela Pérez Cuza (Institution. Instituto Cubano de la Música).

Mexican or Cuyano? That is the question. The performance of
Mexican music within the context of Cuyano Popular Music, in
Argentina.
Héctor Luis Goyena, (Instituto Nacional de Musicología "Carlos Vega", Buenos
Aires, Argentina).

'Born in Cuba, brought up in Mexico:' danzón in the Port of Veracruz,
Mexico
Hettie Malcomson (Cambridge University, U.K.)

Auditorio
Ernesto
Meneses
SoD-05

“All The Things You Are”: Classical, Popular, and Jazz Singing in
Comparison

Franz Krieger (Institute for Jazz Research at the University of Music and Dramatic
Arts Graz).

Cool and Silence, or Miles Davis and John Cage

Makiko Kawamoto (Duke University).

Jazz Improvisation Beyond Music

Lauro Zavala (Universidad Autónoma Metropolitana).

Aula Martín
Buber
NRC-18

The American Pop Music’s Invasion on South Korea

Donghyup Ryu (University of Colorado at Boulder, USA).

A View from America: Japanese Popular Music Performing
Japaneseness

Chris Tonelli (University of California, San Diego).

Standing at the Crossroads. Ideological Perceptions of the Blues in
Germany

Michael Rauhut (Forschungesstelle fuer Zeitgeschichte, Hamburg).

COFFEE AND TEA / CAFÉ Y TÉ

17:00 – 17:30

PARALLEL SESSIONS / SESIONES PARALELAS

17:30 – 19:00

Aula Agustín
Reyes Ponce
NRC-06

Loud Soundtrack of Social Changes: Czech Popular Music before and
after 1989

Aleš Opekar (Czech Radio).

Mapping Out the Sound Memory of Beirut: A survey of the music
of a war generation.

Thomas Burkhalter (University of Bern, Switzerland).

“My Secret Music”: The Aesthetics of Repression and Disclosure in
Post-Apartheid South Africa

Christopher Ballantine (University of KwaZulu-Natal).

Auditorio
Ángel Palerm
Perf-06

Domesticating La Bruja (The Sorceress): gendering timba and reggaeton in post-socialist Cuba
Jan Fairley (Institute of Popular Music, University of Liverpool).

Marta Valdés' Boleros. A Different Imaginary
Liliana Casanella Cué (Centro de Investigación y Desarrollo de la Música Cubana (CIDMUC)).

Lila Downs: ¿Una Encarnación De Mexicanidad?
Susana González (Grupo de Investigación de Literatura y Música Facultad de Filosofía y Letras, UNAM).

Auditorio
Fernando
Bustos
PuP-06

Canto-Pop: The Connotations of Its Cover Versions Over The Past Three Decades
Ivy Man (University of Hong Kong).

Blue Swedes and True Swedettes: Gendered Swedishness from Abba to El Perro Del Mar
Hasse Huss (Stockholm University).

De/Reconstructions of Finland-Swedishness in Popular Music: Towards An Analysis of Minority Identities, Cultural Institutions and Popular Music
Johannes Brusila (Åbo Akademi University).

Auditorio
Ernesto
Meneses
SoD-07

Themes of Conflicted Sexuality in Bob Dylan's Lyrics
Lisa O'Neill (Saint Peter's College).

Homosexualidades y Confusiones de los Sexos En los Espectáculos de Canciones - Representaciones y Performances.
Christian Marcadet (CNRS-Université de Paris 1 Panthéon-Sorbonne).

Auditorio
Xavier
Scheifler
T&I-06

Grand Theft Audio? Popular Music and Interactive Games

Karen Collins (Carleton University).

Industrialization of Popular Songs in Soap Opera Soundtracks

Carmen Lúcia José (Universidade São Judas Tadeu - Brasil).

Elisabete Alfed Rodrigues (Pontificia Universidade Católica de São Paulo).

What Are Little Children's Music Videos Made of?

Antti-Ville Kärjä (University of Turku).

NRC-30

Música Cubana Made in México

Yey Díaz De Villalvilla (Escuela Superior de Música y Danza de Monterrey, Nuevo León, México).

**“From here ...and there”: Cuban Pop Music: From Appropriation
To Concretion**

Carmen Souto Anido (Instituto Superior de Arte (ISA)).

Wednesday, June 27

REGISTRATION / REGISTRO
COFFEE & ROLLS
8:00-9:30

PLENARY / PLENARIA TECHNOLOGY AND INDUSTRY 9:30 - 11:30

Auditorio
Sánchez
Villaseñor
T&I-Plenary

Ring My Bell: Cell Phones and the Japanese Music Market
Noriko Manabe (CUNY Graduate Center).

Maybe The Music Industry Has Gone “Crazy? Probably...”: A
Discussion On The Internationally Acclaimed DJ and Producer,
Danger Mouse, and His Contribution To The Re-Configuration of
The Industry of Today and The Future.
Sharadai Rambarran (University of Salford).

Listening in Shuffle Mode
Marta García Quiñones (Universitat de Barcelona).

Pop-rock music: Knowledge community, file sharing and global
microstructure
Motti Regev (The Open University of Israel).

COFFEE AND TEA / CAFÉ Y TÉ

11:30-12:00

PARALLEL SESSIONS / SESIONES PARALELAS

12:00-13:30

Aula Agustín
Reyes Ponce
NRC-07

“Are They Still Around?”: Indigenous Resistance and Resilience in North-Western Mexico

Helena Simonett (Vanderbilt University).

Voto Por Voto, Casilla Por Casilla: Music of The Civil Resistance Movement For The Defense of Vote (México, 2006)

Lizette Alegre González (Escuela Nacional de Música – UNAM).

Gonzalo Camacho Díaz (Escuela Nacional de Música – UNAM).

Globalización y Multiculturalismo

Luisa Valentina Picón Cotúa (Universidad de Carabobo).

Auditorio
Ángel Palerm
Perf-10

Louder, Faster, Slow It Down: Metal, Punk and Musical Aesthetics in the 1980s

Steve Waksman (Smith College).

“Hammer to Fall!”: An Exploration of Music and Meaning Behind the Iron Curtain

Clare A. Thornley (New York University).

Swinging in Odd Meters: Eclecticism and Innovation of Musical Language

Claire Levy (Institute of Art Studies – Bulgarian Academy of Sciences).

Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal

Benjamin J Harbert (University of California, Los Angeles, Ethnomusicology Department).

Auditorio
Fernando
Bustos
PuP-08

Enjoying The Low Other, or, Confessions of A Popular Musicologist
Freya Jarman-Ivens (University of Liverpool).

Unpopular Music from Italy: A Problem for Listeners or Scholars?
Vincenzo Perna (World Music Magazine).

De Opus XIII a Galié: crónica audio-video-histórica de un grupo de
pop-rock-folk-progresivo mexicano desconocido...
Fernando García Masip (Universidad Iberoamericana)

Iggy Pop's Challenge to Experimentalism
Benjamin Piekut (Columbia University)..

Auditorio
Ernesto
Meneses
SoD-02

Fused by Paradox: Interpreting Israeli Psychedelic Electronic Dance
Music Culture
Joshua Schmidt (Doctoral Candidate at Ben-Gurion University of the Negev,
Israel).

The “**Art-Song**” Of Mikis Theodorakis: a Fundamental Tool for
Struggle”
Kalliopi Stiga (College of Kea-Siclades, Greece)
A Consequence of Popular Choice in Turkish Popular Music;
Phrygian Mode
Songul Karahasanoglu Ata (Istanbul Technical University, Turkish Music State
Conservatory).

Auditorio
Xavier
Scheifler
T&I-07

Partnership and creation in popular song
Cláudia Neiva de Matos (Universidade Federal Fluminense / Universidade
Federal do Rio de Janeiro).

Flamenco Discography: Canon and Repertory
Javier González-Martín (Universidad de Almería).

The Paper Rolls for Mechanical Instruments as a Source to 19th
Century Popular Music
Nils Grosch (Deutsches Volksliedarchiv)

COMIDA / LUNCH

13:30-15:00

PARALLEL SESSIONS / SESIONES PARALELAS

15:00-16:30

Aula Agustín
Reyes Ponce
NRC-08

The Beastie Boys: Jews in Whiteface

Jon Stratton (Curtin University of Technology).

Krump, Hyphy and the Four Elements: The Persistent
Communal and Community Aspects of Hip Hop Culture

Kirsten Zemke-White (University of Auckland).

Rebellion or Consumerism: A Case Study of Nederhop

Iván Orosa Paleo (University of Groningen).

Auditorio
Ángel Palerm
Perf-08

Performing Identity on the Northern Soul Dancefloor

Nicola Smith (The University of Salford, UK).

A Catholic Schoolgirl Goes Wild : Gender Representations in One Air
Guitar Performance in Competition

Hélène Laurin (Mc Gill University).

Gender Conflict in Argentine's Popular Music: The Case of Cumbia
Villera [Cumbia from the Ghetto]

Pablo Seman (Universidad de San Martín).

Pablo Vila (Temple University).

Auditorio
Fernando
Bustos
PuP-09

In The 'Know': Talking To Audiences About Popular Music Film
Soundtracks.

Lauren Anderson (University of Wales).

Popular Music and the Horror Film

Joe Tompkins (University of Minnesota).

Musical Spectacles In Narrative Film

Sophie Pusz (Macquarie University).

Auditorio
Ernesto
Meneses
SoD-09

Cultural Determinants of Emotions Evoked by Popular Music: An
fMRI study

Firat Kutluk (Dokuz Eylul University, Turkey).

Determining the Limits Between Dramatics Elements, Kitsch and
Humor in Popular Music

Nelson Blanco (No Institution).

Auditorio
Xavier
Scheifler
T&I-08

Forming The Diagonal Mix

Ruth Dockwray (University of Surrey).

Where's The Chorus? A Computational Approach for the Automatic
Segmentation of Pop Songs

Daniel Müllensiefen (Goldsmiths College, University of London).

David Lewis (Goldsmiths College, University of London).

Geraint Wiggins (Goldsmiths College, University of London).

Chords, Scales and Band Rehearsals: Better Material, Better Results?
Changes in the Acquisition of Musical Skills

Ulrich Einbrodt (University of Niederrhein).

COFFEE AND TEA / CAFÉ Y TÉ

16:30-17:00

PARALLEL SESSIONS / SESIONES PARALELAS

17:00-18:45

Aula Agustín
Reyes Ponce
NRC-09

The Saxophone-based Conjunto Norteño: An Innovative Musical
Genre Propelling Mexican American Identity
Jorge Andres Herrera (University of California, Los Angeles (UCLA)).

“Como México No Hay Dos” (There’s No Place Like Mexico):
Exploring Mariachi, “Home” and Mexico
Ruth Hellier-Tinoco (University of Winchester).

Music and cultural identity: reflexions on the relation between folk
music and purepecha identity in Tingambato, Michoacan, Mexico
Georgina Flores (Universidad Autónoma del Estado de Morelos).

Looking at Popular Images: Towards an Iconography of Popular
Music and Dance in Mexico
José Antonio Robles Cahero
National Center for Music Research, Documentation and
Information, Mexico)

Auditorio
Ángel Palerm
Perf-09

The Song Remains the Same: Deep Purple’s ‘Speed King’ and the
Problem of Its Identity
Yrjö Heinonen, (Institution: University of Jyväskylä, Finland).

“Performing masculinity: the myth of Rammstein”
Ilona Van De Bildt (Utrecht University).

Re-inventing the phallus: Madonna and female masculinity
Freya Jarman-Ivens (University of Liverpool, U.K.)

Auditorio
Fernando
Bustos
PuP-10

Charting Racism: The Creation of the Billboard Pop 100
Reebee Garofalo (University of Massachusetts, Boston).

Bob Dylan: How Rock and Roll Became Art
David Shumway (Carnegie Mellon University).

Prince and The ‘Tipping Point’: The Transformation of Music,
Economy and Aesthetics in The Early 1990s
Dana Baitz (York University).

Auditorio
Ernesto
Meneses
SoD-10

Women From Today’s Metal Scene
Sara Oviedo Casero (Oviedo University).

Packaging and Performing Sexuality—A case study of the Chinese
Rock Band ‘Second Hand Rose’
Eric Ma (The Chinese University of Hong Kong).
Wuyi Zhang (The Chinese University of Hong Kong).

Auditorio
Xavier
Scheifler
T&I-09

Using Popular Music in Today’s Media Landscapes
Ann Werner (Linköping University).

“You better be listening to my fucking music you bastard!” Female
Diskjockeys’ Relations to Technology and the Transnational
Electronic Dance Music Industry
Anna Gavanas (Uppsala University).

Technical Equipment and Gender in the Consumption of Popular
Music in the West German 1960s
Detlef Siegfried (University of Copenhagen).

CIRCO VOLADOR / JAM NIGHT

20:00

Thursday, June 28

REGISTRATION / REGISTRO

COFFEE & ROLLS

8:00-9:30

PLENARY

NATION, REGION, CITY

9:30-11:30

Auditorio
Sánchez
Villaseñor
NRC-PNR

Life in the Megalopolis: Mexican Comic Books and the Music of
Rockdrigo González

Mark A Hernández (Tufts University).

Popular Music and the Authoritarian State: The Specificities of
Context within Pinochet's Dictatorship in Chile (1973-1990)

Violeta Mayer (University of Liverpool).

Darkness in Sound: The Rhetoric of Black Metal

Cláudia Azevedo (PPGM – Programa de Pós-Graduação em Música -
Universidade Federal do Estado do Rio de Janeiro – UNIRIO).

El VEZ is Taking Care of Business

Mariana Rodriguez (University of Technology, Sydney).

COFFEE AND TEA / CAFÉ Y TÉ

11:30-12:00

PARALLEL SESSIONS / SESIONES PARALELAS

12:00-13:30

Aula Agustín
Reyes Ponce
NRC-10

Liberalism Under Attack! – or How Popular Culture in The Netherlands Has Responded To Recent Challenges To The Dutch Liberal Social Model

Pieter Schoonderwoerd (The University of Nottingham).

“National” Stereotypes in Spanish Popular Music in The Sixties: Representing or Negotiating Meaning?

Celsa Alonso (Oviedo University (Spain)).

Ariadna’s Thread: Re-Appropriating Chilean Popular Memory through the Cueca Brava

Walescka Pino-Ojeda (Spanish and New Zealand Centre for Latin American Studies (NZCLAS) University of Auckland).

Auditorio
Ángel Palerm
Perf-07

‘Unattainable Femininities’: Performing girlhood mediated through popular music

Sarah Kerton (University of Leeds, UK).

“From Country Girl To A Latino-Wife”: Performing Gender and Place During The Nightwish Scandal in The Finnish Media

Helmi Järviluoma (University of Joensuu, Cultural Studies,).

Learning for Fame: Performing Gender and Sexuality on Television

Hillevi Ganetz (Centre for Gender Research, Uppsala University).

Auditorio
Fernando
Bustos
PuP-05

Chasing the Long Tail: More Music, or Wider Taste?

Andrew Blake (University of East London).

Same Sounds, Different Wrapping

Patrik Wikstrom (Karlstad University).

Robert Burnett (Karlstad University).

Passing the Gates of Popularity: Selection and Success in the Dutch
Music Industry

Koos Zwaan (University Utrecht)

Thom Ter Bogt (University Utrecht).

Liesbet Van Zoonen (University of Amsterdam).

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Auditorio
Ernesto
Meneses
SoD-08

AIDS Rage: Paranoia and Anger in Music about AIDS

Paul Attinello (Internacional Centre for Music Studies, Newcastle University).

AIDS and the Music of the B-52's

Fred Everett Maus (University of Virginia, USA).

Sexo contra muerte: AIDS and Popular Latino Music

Vanessa Knights (School of Modern Languages, Newcastle University, U.K.)

In Memoriam

Auditorio
Xavier
Scheifler
T&I-10

Rock & (Flamenco) Roll?: Hybrid Spaces and New Aesthetics in the
Contemporary Flamenco Scene

Francisco Bethencourt Llobet (Newcastle University).

Sound Amplification in Calypso Live Music of El Callao, Venezuela

Emilio Mendoza (Universidad Simón Bolívar, Caracas).

Record Labels in Uruguay: De La Patria A La Cumbia.

Marita Fornaro Bordolli (Universidad de la República de Uruguay).

COMIDA / LUNCH (SHOW)

13:30-15:30

PARALLEL SESSIONS / SESIONES PARALELAS

15:30-17:00

Aula Agustín
Reyes Ponce
NRC-24

Peripheral Cosmopolitanism, Regional Particularisms, and Shakira
Jairo Moreno (New York University).

Negotiating a Common Space: Mapping Performance in Jamaican
Dancehall and South African Kwaito
Sonjah Stanley Niaah (University of the West Indies (UWI), Mona Campus).

De lo Tradicional a lo Popular: La Construcción del Bambuco y
Currulao en la Música Colombiana.
Oscar Hernández Salgar (Departamento de Música, Pontificia Universidad
Javeriana, Bogotá, Colombia).

Aula Héctor
González
Uribe
NRC-21

Collecting the Debris of History and Reshaping Identity through
Corridos in the US/Mexico Border
Martha Chew-Sánchez (St. Lawrence University).

Lowlands: Gillian Welch, Southern Migrancy, and Identity
Jason Kirby (University of Virginia).

The Tecnocumbia Boom in Ecuador: A Case Study of Musical
Migration
Ketty Wong (The University of Kansas).

Auditorio
Ángel Palerm
Perf-12

The Band “Chicago” It’s Historical and Inspirational Impact on the
Performance of Popular Music
Kenneth Dye (University of Notre Dame).

‘The flute is a heavy metal instrument’: a genealogy of rock flute
techniques
Rebecca Guy (University of Salford)

Hello Dublin!: The local interaction order in world music events
Barbara Bradby (Trinity College, Dublin, Ireland)

“That’s not supposed to be us, is it?”: Alternative Rock, the
Musical, and Empire Records
Kevin John Bozelka (University of Texas – Austin).

Auditorio
Fernando
Bustos
PuP-15

Stability and Popularity of Music Genre Tastes Over Time:
Longitudinal Modelling of The Preferences of Dutch Adolescents and
Young Adults

Juul Mulder (University of Utrecht).

Cuando el arma se lleva en la palabra hecha canción. Música de
protesta en México

Guillermo Sierra Araujo (Escuela Nacional de Antropología e Historia).

Nets Conception and Its Usefulness in The Study of The Popular
Musics

Daymí Alegría Alujas (Instituto Superior de Arte, Cuba).

Auditorio
Xavier
Scheifler
T&I-11

Not Fade Away: Baby Boomers and the Australian Music Industry
Geoff King (RMIT University).

The Virtual Rap Scene in Quebec

Christopher M. Jones (Carnegie Mellon University).

COFFEE AND TEA / CAFÉ Y TÉ

17:00-17:30

GENERAL ASSEMBLY / ASAMBLEA GENERAL

17:30-19:00

Friday, June 29

REGISTRATION / REGISTRO

COFFEE & ROLLS

8:00-9:30

PLENARY POPULAR AND UNPOPULAR MUSICS 9:30 -11:30

Auditorio

Sánchez

Villaseñor

PuP-Plenary

Singing the Struggle: The Trials of a Political Minstrel

Andrés Contreras (Musician)

Just Like That: Popular Music Censorship in Africa

Michael Drewett (Sociology Dept., Rhodes University, South Africa)

Music Bans, Torture, Trials and Marginalization

Ole Reitov (Freemuse, Copenhagen, Denmark)

Narcocorridos: Drug Ballads and the Limits of Free Expression

Elijah Wald (Writer and Musician, USA)

COFFEE AND TEA / CAFÉ Y TÉ

11:30-12:00

PARALLEL SESSIONS / SESIONES PARALELAS

12:00-13:00

Auditorio
Fernando
Bustos
PuP-14

The Birth of Balada: Armando Manzanero and Bolero Historiography
Daniel Party (St Mary's College).

The Venezuelan Meringue Rucaneao: From Down Fall as Popular Music
and Dance Form to Dirth as Stylized Rhythm.
Aminta Beatriz Valles (Universidad Pedagógica Experimental Libertador. Instituto
Pedagógico de Caracas.).

Auditorio
Xavier
Scheifler
T&I-05

Staging and Authenticity: Famous Musicians in Music Television
Martina Schuegraf (Hochschule für Film und Fernsehen Potsdam-Babelsberg „Konrad
Wolf“).

Música grabada, experiencia y conservación
Carlos Icaza Pérez (Universidad Nacional Autónoma de México).

Punching for Recognition: The Untold Story of the Role of the Jukebox in
Jamaican Popular Music
Dennis Howard (University of the West Indies).

Aula Martín
Buber
Perf-14

Contemporary Tango As Cultural Production and Performance: Three
International Perspectives

Performing “lo popular”: the aesthetic project of Astillero
Morgan James Luker (Columbia University).

**"Cultura popular y nuevas tecnologías:
El baile del Neo-tango (entre la orquesta y el tango electrónico)"**
María Mercedes Liska (Universidad de Buenos Aires,).

From A La Parilla To Sampling: Arrangements in Argentine Tango As A
Construction of Musical Identity
Janine Krüger (University of Music and Drama, Hannover)

Aula Héctor
González
Uribe
NRC-16

Carlos Curti, Italian-American or Mexican?

Jean Dickson (University at Buffalo, SUNY).

‘The Sowing of a Singer’: Alí Primera, ‘Necessary Song’ and Political
Change in Contemporary Venezuela

Hazel Marsh (University of East Anglia).

Reflections On Caña Quemá and Its Author

Rolando Antonio Pérez Fernández (Institution: Escuela Nacional de Música, Universidad
Nacional Autónoma de México (UNAM)).

COMIDA / LUNCH

13:30-15:00

PARALLEL SESSIONS / SESIONES PARALELAS

15:00-16:30

Auditorio
Fernando
Bustos
PuP-12

Semiotic Perspectives of Creolized Musical Systems and Emotional Strategies of Mexican Jazz

Maria Dolores Chavez Garcia (ITESM Campus Santa Fe (Instituto Tecnológico y de Estudios Superiores de Monterrey) Santa Fe, Mexico).

Lyrics, Tunes, Arrangements: Putting A Song Together In A Tense Way

Silvio Augusto Merhy (Universidade Federal Do Estado Do Rio De Janerio).

Aula Héctor
González
Uribe
NRC-22

Music, Murder, Metropolis: Nightclubs Under Siege, or A Requiem For The Stranger in New York City Nightlife

Kate Levitt (University of California San Diego).

Blackening Modernity: Jazz and Cultural Discourse in Fascist Spain (1939-1959)

Iván Iglesias (University of Valladolid (Spain)).

Aula Héctor
González
Uribe
NRC-11

Religious Music in Brazil: Past and Present

Eduardo Vicente (University of São Paulo (USP)).

Questions and Answers on the Basic Principles of Faith: Examples of Popular Music and Catechism in the Jewish, Christian and Islamic Traditions (and what could a Inter-faith Catechism for the 21st Century sound like?)

Macuil Ponce, Margarita Martínez (Duetto Nana Yoyolo)

Música, texto y contexto de Jesucristo Superstar: Su adaptación en la España de los '70

Ana Pozo Nuevo (Universidad de Oviedo)

COFFEE AND TEA / CAFÉ Y TÉ

16:30-17:00

PARALLEL SESSIONS / SESIONES PARALELAS

17:00-18:30

Aula Agustín
Reyes Ponce
NRC-12

Place, Music and Film: Los altos de Jalisco and the Construction of Postrevolutionary Mexican Identity
Donald Henriques (California State University, Fresno).

Updating National Identity: Popular Music in Televisión Española During the Early Eighties
Eduardo Viñuela (University of Oviedo (Spain)).

Thirty Years Are Not Enough: A New Pop Generation in Spanish Cinema of The 90s
Teresa Fraile (University of Salamanca (España)).

Auditorio
Ángel Palerm
Perf-11

Te estoy amando locamente. El rock y el pop y su influencia en la copla y la canción flamenca
Julio Arce (Universidad Complutense de Madrid, España).

Ella Fitzgerald: A Multidimensional Approach To Understanding Her Improvisation in Her 1963 Recording of "Honeysuckle Rose"
Laura Hawley (University of Ottawa)

Fandango Jarocho In The Urban Context Of Xalapa. The Resignification Of A Rural Musical Tradition
Ahtziri Molina (Universidad Autónoma de la Ciudad de México y Universidad Veracruzana).
Zoila Martinez (Universidad Autónoma de la Ciudad de México y Universidad Veracruzana)

Auditorio
Fernando
Bustos
PuP-13

From Sharp Intertextuality to Subtle Intertextuality: A
History of Progressive Rock

Akitsuugu Kawamoto (Independent Scholar).

‘You can win if you want’ – Dieter Bohlen and the Concept of Self-
similarity

Silke Borgstedt (GIM Gesellschaft für Innovative Marktforschung (Institute for
Innovative Market Research)).

Lutz Fahrenhrog-Petersen (Forschungszentrums Populäre Musik an der Humboldt-
Universität zu Berlin (Research Centre for Popular Music at Humboldt University
Berlin)).

Andres Alen: Unpopular and /or Popular? Is it a Problem?

Claudia Ramirez Garcia (Instituto Superior de Arte, Cuba).

Música Popular Actual, ¿Un Problema par alas Audiencias Juveniles
o un Fantasma para sus Educadores?

Roldán Pérez Chateloin (Centro para la Investigación y el Desarrollo de la Música
Cubana, Cuba).

Auditorio
Xavier
Scheifler
T&I-04

Digital Audio Culture and The Audible Past

Simone Pereira De Sá (Universidade Federal Fluminense).

Objectifying Music: Media & Design Studies go to the Art Museum

Prasad Boradkar (Arizona State University).
Nabeel Zuberi (University of Auckland).

Aula Martín
Buber
NRC-27

Experiencias del Hip Hop en la Ciudad de México

Luis Felipe Dávalos Barbabosa (Universidad Iberoamericana).

Women in Cuban rap

Grizel Hernández Baguer (Centro de Investigación y Desarrollo de la Música
Cubana).

CLOSING DINNER / CENA DE CLAUSURA