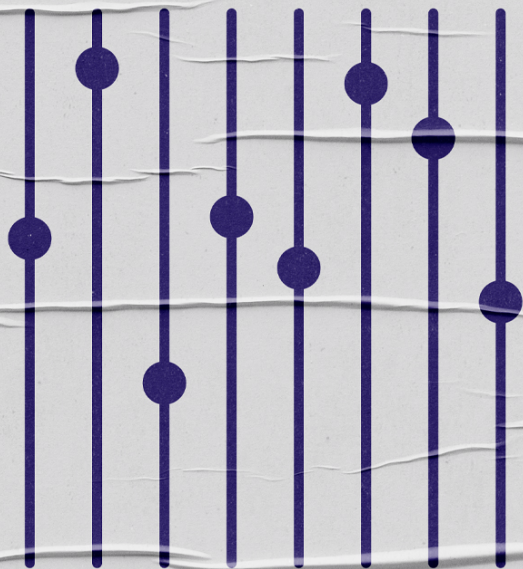


**IASPM**

→ PARIS

07 → 11 JULY → 2025



# RECORDING POPULAR MUSIC

ENREGISTRER LES MUSIQUES  
POPULAIRES

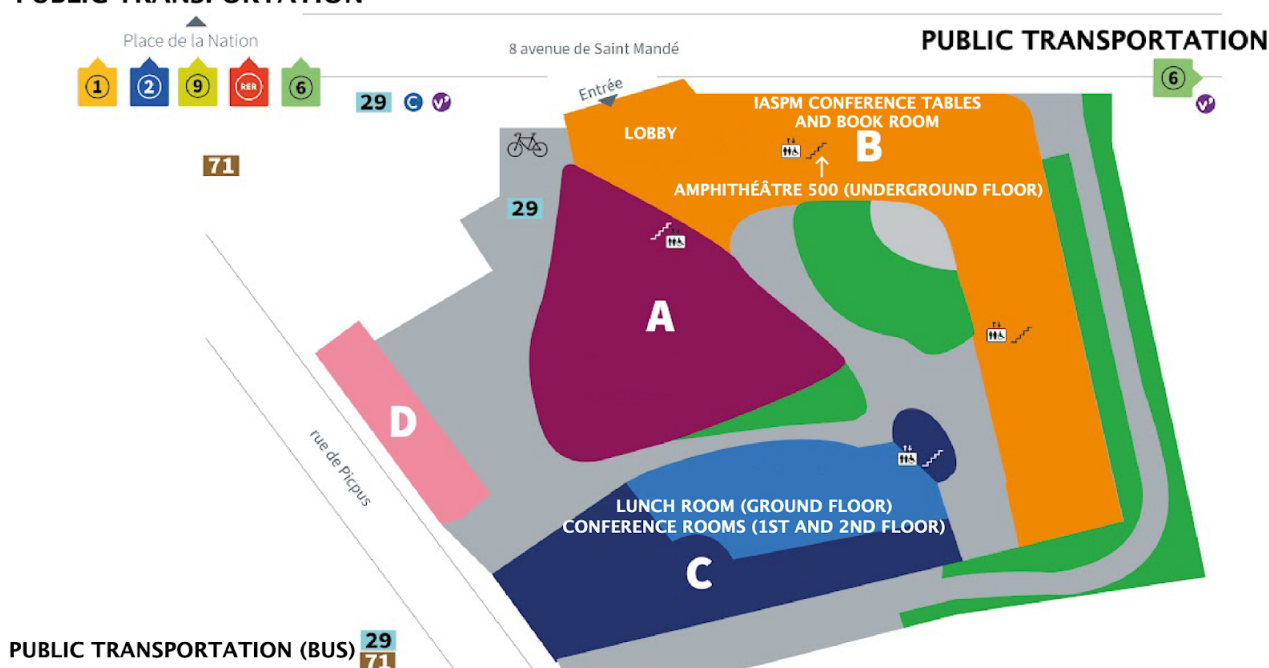
→ PROGRAMME

The conference is hosted by **Université Sorbonne Nouvelle**, at **Campus Nation**. The entrance (“entrée” on the map below) is located at **8 avenue de Saint Mandé, 75012 Paris**. You can access the campus via the following public transportation:

- RER A (station Nation)
- Métro 1, 2, 9 (station Nation) or 6 (station Nation from the North, or Picpus from the East)
- Bus 29 or 71 (stop Fabre d’Églantine)

When you arrive at the conference, our teams will welcome you and give you your badge, coffee/lunch break tickets and other items at the conference book tables, in a hall turning left after passing the lobby.

**PUBLIC TRANSPORTATION**



The teams at Université Sorbonne Nouvelle mobilized many resources to host this conference. The organization committee would like to express its deep gratitude to:

- the University’s presidential team, with special thanks to **Daniel Mouchard-Zay (President)** and **Capucine Boidin (Research Committee Vice President)**
- the Colloques team, with special thanks to **Patrick Belmonte**
- UFR Arts & Médias, with special thanks to **Kira Kitsopanidou**
- the Equality and Diversity Mission, with special thanks to **Clémentine Tholas** and **Elsa Rondoni**
- the IT services (DNUM), with special thanks to **Mathieu Gibut**, **Olivier Poursac**, **Pascal Chaudeyrac** and **Francis Capy**
- the DILE, with special thanks to **Hervé Durand** and **Marion Darras**
- the Prevention and Security department, with special thanks to **Johan Fitterer**
- the Communication department, with special thanks to **Mélanie Foll**, and the PAO department
- the Planning services.



The local organizing team would like to thank all of the conference's partners, whose support has been invaluable. The event has received essential financial support from:

- the International Association for the Study of Popular Music
- the International Association for the Study of Popular Music, branche francophone d'Europe
- Ministère de la Culture - Direction Générale de la Création Artistique
- UFR Arts & Médias at Université Sorbonne Nouvelle
- the Research Committee at Université Sorbonne Nouvelle
- the International Relations services at Université Sorbonne Nouvelle
- IRMÉCCEN (Institut de Recherche en Médias, Cultures, Communication et Numérique)
- CREW (Center for Research on the English-speaking World)
- FNRS (Fonds de la Recherche Scientifique - Belgium)
- LISAA (Littératures, SAVoirs et Arts - Université Gustave Eiffel)
- CEMTI (Centre d'études sur les médias, les technologies et l'internationalisation - Université Paris 8)
- *Volume ! La revue des musiques populaires* and Éditions Mélanie Seteun

The conference team would also like to express its gratitude to its working teams, with special thanks to:

- all involved intern workers: Vénus Tirilly, Loïck Serrurier, Marilou Begot, Rémi Cuigniez, Samuel Dubois, Doruk Mollaoglu, Laure Fouqueau, Théo Pecak, Evan Scebat, Yael Temam, and Rhyan Zekhnini
- all volunteer workers in the welcoming team, the technical crew, and the Gender-Based Violence prevention team
- Guillaume Dupetit from Université Gustave Eiffel, with special thanks for the lending of audio material
- Jean-François Patern from CROUS
- Gregg Bréhin, for the conference's visual identity
- Baptiste Bacot and Cécile Verschaeve, for all their work and time devoted to the event.

The organising committee thanks each and every member of the scientific committee, whose work has been absolutely essential. We also thank all members of the advisory board for their continued support and their collective intelligence.

## Organising committee

**Catherine Rudent (convenor), Baptiste Bacot, Marion Brachet, Romain Garbaye, G r me Guibert, Christophe Levaux, Emmanuel Parent, C cile Verschaeve.**

Marion Brachet is the biennial conference coordinator on a postdoctoral contract from the UFR Arts & M dias with the IRM CCEN research team at Universit  Sorbonne Nouvelle.

## Scientific Committee

**Chair: Christophe Pirenne**

**Mike Alleyne, Alessandro Arbo, Samantha Bennett, Adil Bin Johan, Ragnhild Br vig, Lori Burns, C line Chabot-Canet, Meng Tze Chu, Anne Danielsen, Martha de Ulhoa, Oded Erez, Franco Fabbri, Kirsty Fairclough, Patryk Galuszka, Elsa Grassy, Line Grenier, Catherine Guesde, Olivier Julien, Serge Lacasse, Amparo Lasen, Buata Malela, Isabelle Marc, Julio Mendivil, Sue Miller, Bodo Mrozek, Beno t Navarret, Richard Osborne, Emmanuel Parent, Sergio Pisfil, Laurent Pottier, C cile Pr vost-Thomas, Catherine Provenzano, Oliver Seibt, Veronica Skrimsj , Catherine Strong, Eric Weisbard, Justin Williams.**

## Advisory board

**Sarah Benha im, R mi Boivin, Claude Chastagner, Salom  Coq, C t lina Constantinovici, Marianne Di Benedetto, Iulia Dima, Guillaume Dupetit, Stephane Escoubet, Claire Fraysse, Vincent Granata, Elsa Grassy, Catherine Guesde, Guillaume Heuguet, Jason Julliot, Marc Kaiser, S bastien Lebray, Barbara Lebrun, Sangheon Lee, Christophe Levaux, Guillaume Mouleux, John Mullen, Christophe Pirenne, Laurent Pottier, Jean-Christophe Sevin, Jedediah Sklower, Florence Tamagne.**



All time slots in this table are clickable links. You can also click the date at the top of every page, to jump back here.

Monday, July 7	Tuesday, July 8		Wednesday, July 9		Thursday, July 10	Friday, July 11	
<b>08:30-09:30</b> Welcome, distribution of badges, breakfast	<b>08:40-09:00</b> Welcome, breakfast		<b>08:40-09:00</b> Welcome, breakfast		<b>08:30-08:45</b> Welcome, breakfast	<b>08:40-09:00</b> Welcome, breakfast	
<b>09:30-10:15</b> Opening	<b>09:00-10:30</b> 8 parallel sessions, incl. individual papers, roundtables and panels		<b>09:00-10:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels		<b>8:45-10:15</b> 7 parallel sessions, incl. individual papers, roundtables and panels	<b>09:00-10:30</b> 8 parallel sessions, incl. individual papers, roundtables and panels	
<b>10:15-11:00</b> Keynote Antoine Hennion					<b>10:15-10:45</b> Break		
<b>11:00-11:15</b> Break	<b>10:30-11:00</b> Break		<b>10:30-11:00</b> Break		<b>10:45-11:30</b> Keynote Mike Alleyne	<b>10:30-11:00</b> Break	
<b>11:15-12:00</b> Keynote Ragnhild Brøvig	<b>11:00-11:45</b> Keynote Amparo Lasen		<b>11:00-11:45</b> Keynote Fiorella Montero-Diaz		<b>11:30-11:45</b> Break	<b>11:00-12:30</b> 8 parallel sessions, incl. individual papers, roundtables and panels	
<b>12:00-12:30</b> Presentation: RILM archive of Popular Music Magazines	<b>11:45-12:30</b> Keynote Dylan Robinson, Martin Daughtry		<b>11:45-12:30</b> Keynote Simon Zagorski-Thomas		<b>11:45-13:15</b> 9 parallel sessions, incl. individual papers, roundtables and panels		
<b>12:30-14:00</b> Lunch	<b>12:30- 14:00</b> Lunch	<b>12:45- 14:00</b> Meet with editors	<b>12:30- 14:00:</b> Lunch	<b>12:45 - 14:00</b> Book launch session	<b>13:15-14:30</b> Lunch	<b>12:30-14:00</b> Lunch	
<b>14:00-15:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels	<b>14:00-15:30</b> 8 parallel sessions, incl. individual papers, roundtables and panels		<b>14:00-15:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels			<b>14:30-16:00</b> IASPM General Meeting	<b>14:00-15:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels
<b>15:30-16:00</b> Break	<b>15:30-16:00</b> Break		<b>15:30-16:00</b> Break				<b>15:30-16:00</b> Break
<b>16:00-17:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels	<b>16:00-17:30</b> 9 parallel sessions, incl. individual papers, roundtables and panels		<b>16:00-17:30</b> 8 parallel sessions, incl. individual papers, roundtables and panels		<b>16:00-16:30</b> Break	<b>16:00-17:30</b> 4 parallel sessions, incl. individual papers, roundtables and panels	
					<b>16:30-18:00</b> 9 parallel sessions, incl. individual papers, roundtables and panels		
<b>18:00-21:00</b> Cocktail					<b>19:00-02:00</b> Party at Point Éphémère		

All breakfast, lunch and coffee breaks will take place in the university restaurant (CROUS), on the ground floor of building C.

Included at the end of this program is a presentation of **books and peer-reviewed popular music journals** represented in the **Bookroom** – [go to full list](#)

- **08:30 – 09:30** › Registration › Distribution of badges, coffee, breakfast
- **09:30 – 10:15** › Amphi 500 › Opening › Words of welcome from the organising team, partners and the IASPM executive committee
- **10:15 – 11:00** › Amphi 500 › Keynote › **Recording Music: Saving It, or Making It?**  
 Antoine Hennion  
 Chair: G r me Guibert  
*This keynote session will be streamed online on this page: <https://youtube.com/live/9BH6QHRsK34>*
- **11:00 – 11:15** › Break
- **11:15 – 12:00** › Amphi 500 › Keynote › **Sampling's AH, AHA, and HAHA: Perspectives on aesthetic, political, and humorous aspects of sampling**  
 Ragnhild Br vig  
 Chair: Serge Lacasse  
*This keynote session will be streamed online on this link: <https://youtube.com/live/9BH6QHRsK34>*
- **12:00 – 12:30** › Amphi 500 › **The RILM Archive of Popular Music Magazines: An Introduction to a New Research Tool**  
 Tina Fr hauf, Executive Director, R pertoire International de Litt rature Musicale (RILM)  
 Beatriz Goubert, Product Coordinator, RAPMM  
 Lindsey Eckenroth, Associate Coordinator, RAPMM
- **12:30 – 14:00** › Lunch break
- **14:00 – 15:00** › C106 › Session › **Recording, rights and remuneration models**  
 Chair: Patryk Ga us ka
  - **14:00 – 14:30** › Financialization of Arts and Culture: A Case Study of Music Assetization  
 D. Bondy Valdovinos Kaye, University of Leeds  
 Shauna-Kaye Brown, Simon Fraser University
  - **14:30 – 15:00** › Spotting the Differences: mapping copyright histories in popular music recordings  
 Jennifer Skellington, Southampton Solent University
- **14:00 – 15:30** › C109 › Session › **Recording practices, mediations and intermediaries**  
 Chair: S bastien Lebray
  - **14:00 – 14:30** › « A Rising Tide Lifts All Boats »: On a Musician's Minimum Rate, Creative Labor, and Musicians as Organised Labour  
 Sam Whiting, Royal Melbourne Institute of Technology University
  - **14:30 – 15:00** › Le r cit d'un ing nieur du son: Changements et r alit s de l'industrie de l'enregistrement en Cor e du Sud  
 Heiwon WON, Universit  Lyon 3
  - **15:00 – 15:30** › GEAR R' US! Staging Gear in Trade Shows  
 Samantha Bennett, The Australian National University  
 Eliot Bates, CUNY Graduate Center
- **14:00 – 15:30** › C110 › Session › **Recordings and their reception**  
 Chair: Marion Brachet
  - **14:00 – 14:30** › Isolation, Individualised Listening, and Doom Metal  
 Pablo Rojas, Austrian Academy of Sciences
  - **14:30 – 15:00** › The aesthetic of intimacy in sentimental ballads as a media-technical possibility of private music consumption  
 Theresa Nink, University of Siegen
  - **15:00 – 15:30** › Whispering in Our Ears: Billie Eilish and the Unsettling Side of Sonic Intimacy  
 Kelly Hoppenjans, University of Michigan [Ann Arbor, USA]



• **14:00 – 15:30** › C111 › Session › **Recording and gender studies**

Chair: Katherine Williams

- **14:00 – 14:30** › Female Figures in the Echoes of History – Chen Yanxi, China's First-Generation Female Recording Engineer  
Miaotong Yuan, School of Music and Recording Arts, Communication University of China
- **14:30 – 15:00** › Platformisation and Gender Dynamics: The Changing of the Chinese Recording Industry  
Yuan Yao, University of Leeds
- **15:00 – 15:30** › Girls in the studio: Exploring gendered dynamics in group music composition within Rome's alternative music scene  
Francesca Cireddu, University of Pavia

• **14:00 – 15:30** › C113 › Session › **Taylor Swift**

Chair: Iulia Dima

- **14:00 – 14:30** › Elegies for Family: Three Songs of Bereavement by Taylor Swift  
Eric Smialek, University of Huddersfield
- **14:30 – 15:00** › The Effect of Taylor Swift's Recording Practices on Prosodic Dissonance and Storytelling  
Alexander Shannon, Indiana University – Jacobs School of Music
- **15:00 – 15:30** › 'Taylor's Version': Considering the branding processes of Taylor Swift's album re-recordings  
Cerys Swain, University of Liverpool

• **14:00 – 15:00** › C115 › Session › **Recorded music as heritage in exhibitions and museums**

Chair: Elsa Grassy

- **14:00 – 14:30** › Kaleidoscope Worlds: Sonic Traces in the Archive  
Amanda Mills, University of Otago [Dunedin, Nouvelle-Zélande]
- **14:30 – 15:00** › L'album metal – une patrimonialisation récente à la Philharmonie de Paris  
Corentin Charbonnier, UMR Citeres 7324  
Emilie RUIZ, IREG, USMB, BETA, Université de Strasbourg

• **14:00 – 15:30** › C116 › Session › **Digital Audio Workstations**

Chair: Baptiste Bacot

- **14:00 – 14:30** › Crowdsourced Recording Practices in Browser-Based DAWs  
Martin Koszolk, University of Newcastle
- **14:30 – 15:00** › The Rise of Software. Media Histories of Digital Audio Workstations  
Valentin Ris, University of Bonn
- **15:00 – 15:30** › In isolation: DAW technology and the hard work of solitary music production  
Øyvind Skjerdal, University of Oslo

• **14:00–15:30** › C203 › Panel › **Mondes des studios et studios du monde : fabriques sonores du Sud global**

Chair: Jedediah Sklower

Panel présenté à l'occasion de la parution du numéro éponyme dans *Volume!*

Vassili Rivron (UNICAEN) et Stéphane Costantini (EHESS) : Présentation du numéro et de son introduction "Pour une épistémologie des fabriques sonores du Sud global"

Emmanuelle Olivier (CNRS) et Amandine Pras (Univ. York): "JBZ (Abidjan) et Bogolan (Bamako) : Itinéraire biographique de deux « studios live » de légende et de leurs principaux protagonistes"

Discutant : Nicolas Puig, Université Paris Cité

• **14:00 – 15:30** › C204 › Panel › **On the Methodology and Potentials of Musical Group Analysis (MGA)**

Chair: Serge Lacasse

André Doebling, University of Music and Performing Arts Graz: *Musical Group Analysis: On the Need to Methodologically Open Disciplinary Paradigms*

Kai Ginkel, Anton Bruckner Private University Linz: *MGA as an Integrative Tool: Highlighting the Process of Negotiating Musical Objects*

Eva Krisper, University of Music and Performing Arts Graz: *The Value of Group Interpretation Settings in Understanding Researcher Positionality During Insider Research*

• **15:30 – 16:00** › Coffee break

• **16:00 – 17:30** › C106 › Session › **Recording, rights and remuneration models**

Chair: Marc Kaiser

- **16:00 – 16:30** › Recommodifying Québec's Musical Heritage: The case of ProgQuébec, Disques Mérite, and Other Independent Reissue Labels of Québec  
Glen Bourgeois, Schulich School of Music [Montréal, Québec]
- **16:30 – 17:00** › Music as a Service: B2B Streaming and the Platformization of Functional Music  
Ryan Blakeley, Eastman School of Music
- **17:00 – 17:30** › The artificial studio: redefining the rights in recorded music in a prosumer-driven industry  
Rachael Drury, University of Liverpool

• **16:00 – 17:30** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Sébastien Lebray

- **16:00 – 16:30** › Between composer and arranger in the production of the first samba records  
Martha Ulhôa, Universidade Federal do Estado do Rio de Janeiro
- **16:30 – 17:00** › Re-professionalising the Australian music production workforce in the digital age  
Rod Davies, Monash university
- **17:00 – 17:30** › Singing From the Same Hymn Sheet? Contextualising the Lobbying of UK Music  
Jacob Simmons, University of Liverpool

• **16:00 – 17:30** › C110 › Session › **Sound recording as an investigative technique or as writing**

Chair: Agnes Miaotang Yuan

- **16:00 – 16:30** › À l'écoute des fêtes: Le field recording et l'exploration des liens entre les fêtes undergrounds et leurs lieux  
Charlet Brethomé, Université du Québec à Montréal
- **16:30 – 17:00** › Sounding with the Archive Trouble  
Danae Stefanou, School of Music Studies, Aristotle University of Thessaloniki  
Ioannis Kotsonis, National Hellenic Research Foundation [Athens]
- **17:00 – 17:30** › Recording Memory: Witness-Centered Music Production as a Method for Engaging with Holocaust Testimonies  
Thomas Sebastian Köhn, Leuphana Universität Lüneburg

• **16:00 – 17:30** › C111 › Session › **Recording and gender studies**

Chair: Isabelle Marc

- **16:00 – 16:30** › Recording women's music  
Céline PRUVOST, Centre d'Etudes des Relations et Contacts Linguistiques et Littéraires, UPJV
- **16:30 – 17:00** › Keeping Records of Misogyny in Ireland: Feminist Resistance in Contemporary Popular Music  
Laura Watson, National University of Ireland Maynooth
- **17:00 – 17:30** › Imperfect traces: A DIY feminist archive recorded beyond the studio  
Eva Matsigkou, PhD candidate at the School of Music Studies, Aristotle University of Thessaloniki, doctoral research fellow at the ERC MUTE at the National Hellenic Research Foundation

• **16:00 – 17:30** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Catalina Constantinovici

- **16:00 – 16:30** › Recordings in local languages as a means of communication on the global market: Sting's recordings in Spanish and Portuguese 1987-88  
Christina Richter-Ibáñez, Hochschule für Musik und Darstellende Kunst Frankfurt
- **16:30 – 17:00** › Sonic Landscapes of Belonging: Recording, Space, and Identity in Caribbean Musical Theatre  
Ziqi Lin, Central Conservatory of Music, China
- **17:00 – 17:30** › Is it recording that makes us reject the homogenization of popular music while appreciating its in absence?  
Di Fang, Shanghai Conservatory of Music



- **16:00 – 17:30** › C115 › Panel › **[Live DMA] – Live and Loud: evidence-based advocacy for Europe's popular music scenes**

Audrey Guerre (Live DMA Coordinator)

Léna Lozano (Live DMA Research Officer): *The Music Puzzle: Exploring Booking Practices in Europe*

Grace Goodwin (University of Liverpool): *Gender Equality In The Live Music Sector: a literature review*

Jedediah Sklower (Université Sorbonne Nouvelle): *First steps towards a European Festival Survey: a case studies collection*

- **16:00 – 17:30** › C116 › Session › **Recording as a sound processing technique**

Chair: Justin Williams

- **16:00 – 16:30** › Sampling and resampling in Bass music. A musicological perspective from the DAW  
Baptiste Bacot, RITMO, University of Oslo
- **16:30 – 17:00** › Listening through the Recorded Traces of the Haunted Ballroom: Acoustemologies of Sampling and Looping within Online Fandoms and The Caretaker's "Everywhere at the End of Time" (2016-19)  
Chris Copley, New York University
- **17:00 – 17:30** › Recording, Resampling, & Repurposing: The Case of Portishead and the Bristol Sound  
Paul Harkins, Edinburgh Napier University  
Ragnhild Brøvig, University of Oslo  
Nick Prior, University of Edinburgh

- **16:00 – 17:30** › C203 › Panel › **Popular music geography and the brokering of national identity in Iceland**

Jeremy Peters, Wayne State University: *The Conflicting and Complementing Logics of Popular Music Making in Iceland*

Tore Størvold, Norwegian University of Science and Technology: *Tasteless Music: Punk Surrealism in the Icelandic Vernacular Avant-Garde*

Benjamin Lassauzet, Université Clermont Auvergne: *Fitting space into a soundbox: how music recording simulates the open outdoors of Iceland*

- **16:00 – 17:30** › C204 › Roundtable › **Independence in 21st Century Popular Music: Recording, Live Performance, and Economy**

Chair: Shannon Garland

Shannon Garland, University of Pittsburgh

Marcia Tosa Dias, Universidade Federal de São Paulo

Mike Levine, Christopher Newport University

Ana Maria Diaz Pinto, University of California [Davis]

Maoyu Jian, National Chung-Cheng University

Pedro Belchior Nunes, Universidade Nova de Lisboa

- **18:00 – 21:00** › Cocktail

Free cocktail including drinks and light dinner at the university restaurant (CROUS). Organised with the support of *Volume! Research on Popular Music*.

- **08:40 – 09:00** › Coffee and breakfast

- **09:00 – 10:30** › C106 › Session › **Recording and artificial intelligence**

Chair: Serge Lacasse

- **09:00 – 09:30** › Digitally Augmented Guitar Tablatures as Pseudo-Recordings of popular music compositions  
Alexandre D'Hooge, Centre de Recherche en Informatique, Signal et Automatique de Lille, UMR 9189
- **09:30 – 10:00** › Tin Pan AI. Re-Engineering the Compositional and Producing Logic of commercial Music GAI (Generative Artificial Intelligence) via (Phono)musicological Analysis and Experimental Prompting  
Sebastian Schwesinger, Martin-Luther-Universität Halle-Wittenberg  
Alan Van Keeken, Martin-Luther-Universität Halle-Wittenberg
- **10:00 – 10:30** › Voice of the Past, Sound of the Future: Legal and Industry Implications of Generative AI in Music  
Patrik Gałuszka, University of Łódź

- **09:00 – 10:30** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Jacob Simmons

- **09:00 – 09:30** › Piero Umiliani at the Sound Work Shop Studio: Recording and Exploiting Music in the 1960s and 1970s Italian Media Landscape  
Niccolò Galliano, Università degli Studi di Milano
- **09:30 – 10:00** › The Transition from Musicians to Independent Producers and Studio Owners in Spanish Rock Music Since 1980  
Pablo Espiga, Universidad Complutense de Madrid
- **10:00 – 10:30** › Windows onto a Radio City  
Richard Anderson, University of Liverpool, Institute of Popular Music  
Nina Himmelreich, University of Liverpool, Institute of Popular Music

- **09:00 – 10:30** › C110 › Session › **Recording as a text for analysis**

Chair: Barbara Lebrun

- **09:00 – 09:30** › The Tension Between Text and Perspective: Re-Examining Progressive Rock's Narrative Complexity through The Wall  
Xiaodan Zhang, Shanghai Conservatory of Music
- **09:30 – 10:00** › The 'Grace Jones Sound' on and off the record  
Isaac Milhofer, The University of Manchester
- **10:00 – 10:30** › Sleater-Kinney's Dig Me Out and the Poetics of the Studio  
Asbjorn Gronstad, University of Bergen

- **09:00 – 10:30** › C111 › Session › **From recording to data and streaming platforms**

Chair: John Mullen

- **09:00 – 09:30** › La playlist numérique comme dispositif de subjectivation: pour une poétique du commissariat  
Stéphane Girard, Université de Hearst
- **09:30 – 10:00** › Subjectivity, Culture and the Datafication of Music  
David Hesmondhalgh, University of Leeds
- **10:00 – 10:30** › Sound Bias: the impact of Spotify's royalty distribution policy on listener consumption patterns  
Gordon Dimitrieff, Antwerp Management School

- **09:00 – 10:30** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Michaël Spanu

- **09:00 – 09:30** › Entangled between hardware and software infrastructure: Assamese Popular music making in studios in Guwahati, Assam  
Gogoi Dishanka, University of California, Merced
- **09:30 – 10:00** › Masterpieces Produced under Abnormal Conditions: Korean Pop Records in 1973  
Hyunjoon Shin, Sungkonghoe University
- **10:00 – 10:30** › Pop-Rock and the Global Transformation of Musicking  
Motti Regev, The Open University of Israel



- **09:00 – 10:30** › C116 › Session › **Recordings and their reception**

Chair: Christophe Pirenne

- **09:00 – 09:30** › Jungle as Post-Rave  
Angus MacLaurin, Royal Melbourne Institute of Technology
- **09:30 – 10:00** › Les traces des émotions dans les concerts de Mylène Farmer  
Isabelle Marc, Universidad Complutense de Madrid
- **10:00 – 10:30** › « Another thing comin' » – Circulation between recording and live in the dramaturgy of metal music  
Nicolas Wagner, Université Sorbonne Nouvelle

- **09:00 – 10:00** › C203 › Panel › **« J'ai Deux Amours »: Recording Pop Music's Queer Articulations**

Chair: Florence Tamagne

Amy Skjerseth, University of California, Riverside: *Pushing Presets: Compulsory Heterosexuality in Music Sampling*  
Sam Murray, University of Leeds: *Making Bisexual Performance Visible on Record*

- **10:30 – 11:00** › Coffee break

- **11:00 – 11:45** › Amphi 500 › Keynote › **The Power of the Erotic in Dancing as an Experience of Recording and Unrecording Embodiment**

Amparo Lasen

Chair: Christophe Pirenne

This keynote session will be streamed online on this page: [https://youtube.com/live/HLMT\\_g4omTA](https://youtube.com/live/HLMT_g4omTA)

- **11:45 – 12:30** › Amphi 500 › Keynote › **Love Songs in the Liminosphere: On Hearing the More-than-Human in Popular Music**

Dylan Robinson & Martin Daughtry

Chair: Samantha Bennett

This keynote session will be streamed online on this page: [https://youtube.com/live/HLMT\\_g4omTA](https://youtube.com/live/HLMT_g4omTA)

- **12:30 – 14:00** › Lunch break

- **12:45 – 14:00** › B010 › Meet with editors

A specific moment to meet editors of the journals represented during the week in the Bookroom: Intellect books journals (Journal of Live Music Studies, Journal of Music Production Research, advances in Metal Studies and Culture book series), Volume!, Audimat, to learn more about how to contribute as authors to this popular music studies peer-reviewed journals.

- **14:00 – 15:30** › C106 › Session › **Recording and artificial intelligence**

Chair: Serge Lacasse

- **14:00 – 14:30** › Who owns this Voice? The Afterlife of Singers in the Age of Generative Technology  
Ginger Dellenbaugh, The New School
- **14:30 – 15:00** › Sakamoto of Bits and Pieces: Recordings as the Material That Musicians Are Made of  
Oliver Seibt, University of Amsterdam
- **15:00 – 15:30** › Towards an Aesthetics of Digital Emotion: Examining Emotion in AI Music Composition Process  
Emmie Head, UCLA Department of Musicology

- **14:00 – 15:30** › C109 › Session › **Lyrics, music and images**

Chair: Jason Julliot

- **14:00 – 14:30** › The Imagined Things: On Solange, Repetition and Mantra  
Kwame Phillips, University of Southampton
- **14:30 – 15:00** › From Coldplay to Purcell: Music Videos as a Bridge Between Classical and Popular Music  
Kyung Young Chung, Hanyang University
- **15:00 – 15:30** › The Role of Popular Music in the Marvel Cinematic Universe: Guardians of the Galaxy (2014)  
Martín Carla, Universidad de Oviedo = University of Oviedo

• **14:00 – 15:30 › C110 › Session › Recording as a text for analysis**

Chair: John Mullen

- **14:00 – 14:30 ›** How We're Hooked: A Framework for Analysing Hooks in Pop Music  
Jadey O'Regan, University of Sydney – Tim Byron, University of Wollongong
- **14:30 – 15:00 ›** The unknown details in the song 'Yesterday' by the Beatles  
Jan Hemming, University of Kassel
- **15:00 – 15:30 ›** Neoriemannian interpretations of Chano Domínguez's improvised solos: Jazz and Flamenco in dialogue  
Rosa María García Mira, Universidad Complutense de Madrid

• **14:00 – 15:30 › C111 › Session › Ludomusicology**

Chair: Eric Smialek

- **14:00 – 14:30 ›** From Fandom to Brandom: The Commodification of UGC in Video Games  
Febrer Coll Eulalia, Universidad Internacional de la Rioja
- **14:30 – 15:00 ›** Composing the music of video games: Negotiating a complex technological and sociocultural environment of popular music  
Yngvar Kjus, University of Oslo  
Fabian Stordalen, University of Oslo
- **15:00 – 15:30 ›** A Different Kind of Recording: Preserving, Emulating and Analysing Early Video Game Music  
Mattia Merlini, Università degli Studi di Milano

• **14:00 – 15:30 › C113 › Session › Recording popular music and global cultural diversity**

Chair: Claude Chastagner

- **14:00 – 14:30 ›** Records of a different sounding Peruvian past. Domestic reissue labels as decolonial options  
Agustina Checa, Lehman College [CUNY]
- **14:30 – 15:00 ›** The fandango and safeguarding with Papagaio Loro Records  
Ana Paula Coelho, Ana Paula dos Santos Coelho, UNESPAR
- **15:00 – 15:30 ›** « Staying all true to the borough »? Hip-Hop heritage, tourism and urban change in New York  
Séverin Guillard, Habiter le Monde – UR 4287

• **14:00 – 15:30 › C116 › Session › Recordings and their reception**

Chair: Justin Williams

- **14:00 – 14:30 ›** Listening Again to Echo: The Aesthetics of Pop and British Postwar Anxieties  
Matthew Ord, Newcastle University
- **14:30 – 15:00 ›** The reception and performance of recorded music in queer women's clubs  
Katherine Griffiths, Royal Holloway [University of London]
- **15:00 – 15:30 ›** Seeing reggaeton through the lenses of Spanish music criticism  
Marina Arias Salvado, Universidad Complutense de Madrid

• **14:00 – 15:30 › C203 › Panel › International networks of national(-ist) music culture: Intermediaries of popular music recording during the Nazi regime**

Chair: Samantha Bennett

- Franziska Kollinger, University of Greifswald: *Shaping musical memories intermedially: On the interweaving of popular music publishing and recording industries in Europe between 1930-1950*  
 Jose Galvez, University of Bonn, University of Greifswald: *Making records with the enemy? Manufacturing American and French Jazz in Nazi-Germany*  
 Sean Prieske, Paris-Lodron-University of Salzburg: *Between Nationalisation and Internationalisation: Transnational Networks of Popular Music Production in Fascist Germany and Austria*

• **14:00 – 15:30** › C204 › Panel › **Ukrainian Popular Music in Times of War: National Identity, LGBTQ+ Representation, and International Projections**

Chair: David-Emil Wickström

Anna Glew, University of Liverpool: *Ukrainian popular music after Russia's 2022 full-scale invasion: narrating Ukraine and its place on the map*

Iryna Shuvalova, University of Oslo: *Queerness in Ukrainian Popular Music: From Independence to the Post-2022*

Marco Biasoli, University of Manchester: *Ukrainian Popular Music in Times of War: National Identity, Transnational Projections and the Musician as Grassroots Ambassador*

• **15:30 – 16:00** › Coffee break

• **16:00 – 17:30** › C106 › Session › **Recording and artificial intelligence**

Chair: Patryk Gałuszka

• **16:00 – 16:30** › Can AI Prompt a Revolution in Master Rights Ownership?

Richard Osborne, University of Glasgow

• **16:30 – 17:00** › From recorded sound to generated sound: a consideration of ontology and practices of popular music production with generative audio artificial intelligence

Lorenz Gilli, University of Siegen

• **17:00 – 17:30** › « It does the science for you » – Machine listening and personalization in music production

Max Alt, Universität Bonn

• **16:00 – 17:30** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Oded Erez

• **16:00 – 16:30** › How Storage Conventions Shape Creativity, Collaboration, and New Works: Preliminary Findings from an Ethnographic Analysis of Music Studios

Taylor Price, New York University

• **16:30 – 17:00** › Beyond Representation: Fabricating Immediacy in Recent Pop Songs

Caleb Herrmann, University of Chicago

• **17:00 – 17:30** › On the Record: Talking about Vinyl and Its Role in Wellington's Urban Imaginary

Geoff Stahl, Victoria University of Wellington

• **16:00 – 17:30** › C110 › Session › **Recording as a medium**

Chair: Jedediah Sklower

• **16:00 – 16:30** › Vocal Persona and Multitrack Narratives in Butterfly: A Study of Mariah Carey's Studio Vocal Design

Jinhao Liu, Shanghai Conservatory of Music

• **16:30 – 17:00** › Vocalese as Mediation: Reinterpreting Recorded Music from Miles Davis to Michael Mayo

Ellie Martin, University of Toledo

• **17:00 – 17:30** › Implementation of "salience" in music analysis assignments

Sirman Berk, Dalarna University, Stockholm University

• **16:00 – 17:30** › C111 › Session › **Recording and gender studies**

Chair: Céline Pruvost

• **16:00 – 16:30** › Enregistrement comme tactique de (re)existence: pratiques de compositrices de la capitale du Brésil

Ana Leitão, Université de Brasília

• **16:30 – 17:00** › Laura Sisk and the Sound of Female Pop Empowerment

Christa Bentley, University of Arkansas [Fayetteville]

• **17:00 – 17:30** › Resisting definition: Subverting gender narratives through vocal manipulation software

Ashley Stein, Edinburgh Napier University

• **16:00 – 17:30** › C113 › Session › **Recording and liveness, recording and performance**

Chair: Antoine Simms

• **16:00 – 16:30** › Reimagining Broadway With Live Television: A Case Study of The Wiz Live!

Ye Rin Kang, University of Edinburgh

• **16:30 – 17:00** › Filmer le rock pour la télévision: entre enregistrement sonore et tournage live

Maxime Guebey, Centre d'études supérieures de la Renaissance UMR 7323



- **17:00 – 17:30** › Cape Town Sinatras: Enlivened Recordings and Critical Nostalgia in Postapartheid Performance  
Francesca Inglese, Northeastern University
- **16:00 – 17:00** › C115 › Session › **From recording to data and streaming platforms**  
Chair: Massimiliano Raffa
  - **16:00 – 16:30** › Engineered inequity: Music streaming taxonomies as ruinous infrastructure  
Raquel Campos Valverde, University of Leeds
  - **16:30 – 17:00** › Exploring the creative autonomy of afrobeats artists in the music streaming era  
Laura Etemah, University of Groningen
- **16:00 – 17:30** › C116 › Session › **Recordings and their reception**  
Chair: Guillaume Clément
  - **16:00 – 16:30** › « With recording, it was emancipation for the people ». About eye and ear in popular music discourse  
Bernhard Steinbrecher, Leopold Franzens Universität Innsbruck – University of Innsbruck
  - **16:30 – 17:00** › La circulation et les écoutes du choro à travers la radio et le disque  
Lúcia Campos, UEMG
  - **17:00 – 17:30** › The epic and the eclectic: the sound of contemporary progressive rock  
Ivan Tan, Brown University
- **16:00 – 17:30** › C203 › Panel › **Recording and Records in the Chinese Popular Music Scene: From the (Re)Appropriation of Foreign Rubbish to Global Export**  
Chair: Xiaodan Zhang
  - Lei Peng, University of Liverpool: “Dakou: From Unwanted Plastic Waste to Spiritual Nourishment for a Generation”
  - Nathanel Amar, The University of Hong Kong: “Recording the Sound of a Generation: So Rock! as a Testimony of Chinese Sonic Creativity of the 2000s”
  - Grégoire Bienvenu, Institut de Recherche Médias, Cultures, Communication et Numérique: “Global Ambitions, Local Platforms and the Leftovers: the Paradoxical ‘Going Out’ of Chinese Popular Music”
- **16:00 – 17:30** › C204 › Panel › **The Fairlight CMI: History, Technology, Ideology**  
Chair: Amy Coddington
  - Samantha Bennett, The Australian National University: *On the Origins of the Fairlight CMI: The Qasar, Tony Furse, and the Canberra School of Music*
  - Paul Harkins, Edinburgh Napier University: *Following the Distributors: Syco Systems & Selling the Fairlight CMI*
  - Leah Kardos, Kingston University [London]: *The emancipating power of sampling and sequencing technologies in the work of Kate Bush during the early-to-mid 1980s.*
  - Manuella Blackburn, Keele University: *The library sounds of the Fairlight CMI*

- **08:40 – 09:00** › Coffee and breakfast

- **09:00 – 10:00** › C106 › Session › **Recording and artificial intelligence**

Chair: Patryk Gałuszka

- **09:00 – 09:30** › Methodological Approaches to AI Music Platformization  
Avdeeff Melissa, University of Stirling

- **09:30 – 10:00** › « A safe, responsible, and profitable ecosystem of music »:  
Music industry culture in the age of generative AI  
Raquel Campos Valverde, University of Leeds  
D. Bondy Valdovinos Kaye, University of Leeds

- **09:00 – 10:30** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Sébastien Lebray

- **09:00 – 09:30** › « A tale of three cities ». Italian recording studios in the analogue era (1965-1999):  
formats, practices and mediations  
Francesco Brusco, Università degli Studi di Pavia

- **09:30 – 10:00** › The 'buzz' and the album as a visiting card: how cultural intermediation shapes the  
promotion of artists in two different music subfields  
Pedro Belchior Nunes, Institute of Ethnomusicology – New University of Lisbon

- **10:00 – 10:30** › Towards a Practice-Based Popular Musicology for Record Production  
Ingvild Koksvik, University of Agder

- **09:00 – 10:30** › C110 › Session › **From recording to data and streaming platforms**

Chair: Yngvar Kjus

- **09:00 – 09:30** › Self-Brand or Be Branded Out: The Convergence of Mainstream and Independent Talent  
Scouting Under Platform Capitalism  
Raffa Massimiliano, University of Insubria

- **09:30 – 10:00** › On Recording and Redistributing Generic Multiplicity: Genre Formation and Functioning  
in the Realm of Online Platforms  
Mads Krogh, School of Communication and Culture, Aarhus University

- **10:00 – 10:30** › Reshaping Music Recording in the Age of Digital Streaming  
Miaoju Jian, National Chung-Cheng University

- **09:00 – 10:30** › C111 › Session › **Masculinities**

Chair: Isabelle Marc

- **09:00 – 09:30** › In bitter pink: indie and masculinity in Los Bichos alternative rock  
Sara Arenillas Meléndez, Universidad de La Laguna [Tenerife - SP]

- **09:30 – 10:00** › Rapports de genre, authenticité et expression d'une pluralité de masculinités:  
étude de cas de l'enregistrement de l'album Aequanimitas (2024)  
Zénaïde Berg, Université de Montréal  
Christophe Jbeili, Université du Québec à Montréal

- **10:00 – 10:30** › Men wanted: Multimodal performance of masculinity in two French translations of Bob  
Dylan and Johnny Cash's "Wanted Man"  
Jean-Charles Meunier, Université Polytechnique Hauts-de-France

- **09:00 – 10:30** › C113 › Session › **Recording as a sound processing technique**

Chair: Agnes Miaotong Yuan

- **09:00 – 09:30** › Recording Ñanda Mañachi: Towards a typology of Chopin Thermes's mobile studio  
Osejo Carlos, Universidad Complutense de Madrid

- **09:30 – 10:00** › Imagination Machines? – Music Production, Automation and the Creative Misuse of Audio  
Technology  
Tom Morris, Kingston University [London]

- **10:00 – 10:30** › Towards an interface theory of digital audio workstations  
Emil Kraugerud, University of Oslo

• **09:00 – 10:30 › C115 › Session › Recorded music as heritage in exhibitions and museums**

Chair: Jean-Christophe Sevin

- **09:00 – 09:30 › Films and ›as Records: Popular Recordings and Pre-Soundtrack-Era Cinema** Mary Celeste Kearney, University of Notre Dame [Indiana]
- **09:30 – 10:00 › Displaying recorded music as a cultural artefact in UK museums** Jamie Johnson, University of West London
- **10:00 – 10:30 › In these hallowed halls: Recording studios as sites of musical heritage** Christina Ballico, University of Aberdeen

• **09:00 – 10:30 › C116 › Session › Recording and liveness, recording and performance**

Chair: Sydney Schelvis

- **09:00 – 09:30 › ‘Live Heritage’ and the Legacy of ‘Orchestronic’ Music at the Proms EDM-event in Super-club culture** Zoe Armour, Research Associate of the Media Discourse Centre, at De Montfort University [Leicester, UK]
- **09:30 – 10:00 › The Evolution of Program Music (PGM) in Taiwan’s Live Music Scene: Aesthetics, Authenticity, and Practice** YuanYen Hsu, National Taiwan University
- **10:00 – 10:30 › ‘Meat Grinder’: Performing Experimental Hip-Hop** Alex Stevenson, Leeds Beckett University  
Ragnhild Brøvig, University of Oslo

• **09:00 – 10:30 › C203 › Panel › Recording rock indé: independent music and public policies in France since 1989**

Romain Bigay (Mémoire du CIR et de l’IRMA, Université de Nanterre) et Gilles Castagnac (Mémoire du CIR et de l’IRMA): *Making Plans for the Labels: when the ministry of culture was subsidizing the indies (1990/1992)*  
Jean-Noël Bigotti (Mémoire du CIR et de l’IRMA) and Fernand Estèves (Mémoire du CIR et de l’IRMA, IRMÉCCEN): « *Endangered species?* »: *French National Federation of Independent Labels and Distributors (FELIN)*  
Discussant: Marc Kaiser, Centre d’études sur les médias, les technologies et l’internationalisation, Mémoire du CIR et de l’IRMA

• **09:00 – 10:30 › C204 › Panel › Music Heritage, Migration and Identity**

Chair: Emmanuel Parent

Lisa Shaw and Richard G. Smith (University of Liverpool): *Musical Connectedness to Family, Community and Place in the Chilean Diaspora of Northern England*  
Sara Cohen and Jacqueline Waldoock (University of Liverpool): *Group Engagement with Recorded Music as a Vehicle for Promoting Transgenerational Communication and Preserving Diasporic Histories*  
Discussant: Abigail Gardner, University of Gloucestershire

• **10:30 – 11:00 › Coffee break**

• **11:00 – 11:45 › Amphi 500 › Keynote › Sounding a Queer Rebellion: Recording as activism and social resistance in Latin America**

Fiorella Montero-Díaz, Keele University

Chair: Barbara Lebrun

This keynote session will be streamed online on this page: <https://youtube.com/live/mjVYqc1Jb9A>

• **11:45 – 12:30 › Amphi 500 › Keynote › What Am I Missing? Recordings as schematic representations**

Simon Zagorski-Thomas, University of West London

Chair: Amandine Pras

This keynote session will be streamed online on this page: <https://youtube.com/live/mjVYqc1Jb9A>

• **12:30 – 14:00 › Lunch break**

A portion of meals will be available in the form of lunch bags to go on that day.

• **12:45 – 14:00 › B010 › Book launch session**

Meeting with authors and editors – see the full list of books, journals and series that will be presented at the end of this file.

• **14:00 – 15:30 › C106 › Session › Recording as a sound processing technique**

Chair: Catherine Guesde

- **14:00 – 14:30 › Recording Studios: The Techno-Artistic Nexus – Exploring the Materiality and Mediated Construction of Music Production**  
Miaotong Yuan, School of Music and Recording Arts, Communication University of China
- **14:30 – 15:00 › Listening for Loudness: Amplification Effects in Studio and Live Performance**  
Steve Waksman, University of Huddersfield
- **15:00 – 15:30 › Virtuoso Double-Tracking in the Music of Frank Zappa**  
Brett Clement, Ball State University

• **14:00 – 15:00 › C109 › Session › Recording as a medium**

Chair: Martha Ulhôa

- **14:00 – 14:30 › João Gilberto et Chega de saudade: l'avènement du vinyle LP et l'évolution de la musique populaire brésilienne**  
Cláudia De Matos, Universidade Federal Fluminense
- **14:30 – 15:00 › TTV Test Card Music from 1966 to 1968: A Preliminary Study on the Legitimacy and Canonization of Music in Taiwan**  
Damien Chen, Tainan National University of the Arts

• **14:00 – 15:30 › C110 › Session › Uses of recordings and dance practices**

Chair: Justin Patch

- **14:00 – 14:30 › Sound Methods for a New World: Participatory and Co-Creative Methods in Electronic Dance Music Research**  
Luis Manuel Garcia-Mispirota, University of Birmingham
- **14:30 – 15:00 › From Giordano to Jazzercise: Records, repeated long play, and physical education**  
Tim Anderson, Old Dominion University [Norfolk]
- **15:00 – 15:30 › Sounding Cosmopolitan Modernity at the Magic-City “Palais du Tango”**  
Benn Sophie, Butler University

• **14:00 – 15:30 › C111 › Workshop › Just Doing It: the particular challenges of practice research in popular music**

Hosted by Simon Zagorski-Thomas

• **14:00 – 15:30 › C113 › Session › Recording popular music and global cultural diversity**

Chair: Barbara Lebrun

- **14:00 – 14:30 › Borrowed Music and Dance, Borrowed Indigeneity: Exploring “Internal Orientalism” in Transnational Music Transplantation through Mountain Cultural Villages and Sightseeing Recordings in Taiwan**  
Xin-Yi Wei, Assistant Professor, Traditional Music Department, Taipei National University of the Arts
- **14:30 – 15:00 › Who Gets to Record? The interplay of performance and recording of Cuban music in Paris 1930s to 1960s**  
Sue Miller, Leeds Beckett University
- **15:00 – 15:30 › Trot Record: A Populist Medium?**  
Keewoong Lee, Institute for East Asian Studies, SungKongHoe University

• **14:00 – 15:30 › C115 › Session › The recording studio and its different formats**

Chair: Louise Barrière

- **14:00 – 14:30 › Global Studios and Audiotopias: Facilitating Liberatory Spaces in Remote Ensemble Recordings**  
Emily Evans, California Institute of the Arts
- **14:30 – 15:00 › Entre enjeux locaux et défis globaux: état des lieux des studios d'enregistrement à Liège (Belgique)**  
Chloé Violle, Université de Liège



- **15:00 – 15:30** › Neutral and imaginary spaces: the transformation of recording studios and their impact on Spanish record productions in the 1970s  
Marco Antonio Juan de Dios Cuartas, Universidad Complutense de Madrid
- **14:00 – 15:00** › C116 › Session › **Recording in sound studies**  
Chair: José Gálvez
  - **14:00 – 14:30** › Echoes of the Past: Reverb and the Construction of Sonic Space  
Benjamin DuPriest, Georgia State University
  - **14:30 – 15:00** › « Use This Sound »: Audio Ontologies in the Short-Form Video Ecosystem  
Paula Harper, University of Chicago
- **14:00 – 15:30** › C203 › Panel › **Recording French reggae dub**  
Marc Kaiser, Université Paris 8: “Y’a t’il un problème?” (Pablo Master): French raggamuffin and the record industry  
Jean-Christophe Sevin, Centre Norbert Elias, Université d’Avignon: Dub tensions. From a creative use of musical recordings in a Caribbean context to its French circulations and appropriations.  
Discussant: Alix Bénistant, Laboratoire des Sciences de l’Information et de la Communication, Sorbonne Paris Nord
- **14:00 – 15:30** › C204 › Panel › **What’s upstream from streaming platforms? Music, finance, and value**  
Chair: Michaël Spanu
  - Andrew DeWaard, University of California: *The Devaluing of Music through Financialization*
  - Brian Fauteux, University of Alberta: “More Listeners on More Platforms than Ever Before:” Monopoly Power, Disposable Music, and Satellite Radio
  - D. Bondy Kaye, University of Leeds: *The Playlist Portfolio: Royalty shares, Copyright, and Rentiership in the New Musical System*
- **15:30 – 16:00** › Coffee break
- **16:00 – 17:30** › C106 › Session › **Recordings and their reception**  
Chair: Guillaume Clément
  - **16:00 – 16:30** › Accents and dialects in 1980s popular music: a sociophonetic and experimental perspective  
Coline Caillol, Centre de Linguistique Inter-langues, de Lexicologie, de Linguistique Anglaise et de Corpus
  - **16:30 – 17:00** › Affective Lipping in Contemporary Popular Music Recording  
Anthony Harrison, Virginia Tech [Blacksburg]
  - **17:00 – 17:30** › Enunciation, or the Place of Record: A Theory of the Phonographic Shot and the Point of Listening  
Marino Gabriele, Università degli studi di Torino
- **16:00 – 17:00** › C109 › Session › **Recording and gender studies**  
Chair: Manon Renault
  - **16:00 – 16:30** › The Recording Industry ‘Boys Club’  
Grace Goodwin, University of Liverpool
  - **16:30 – 17:00** › Is the music industry an abuser? The normalisation of gender-based violence in music spaces  
Catherine Strong, Royal Melbourne Institute of Technology University – Rosemary Hill & Bianca Fileborn (co-authors)
- **16:00 – 17:30** › C110 › Session › **Recording as a medium**  
Chair: Marion Brachet
  - **16:00 – 16:30** › Digital Technology, Musical Pleasure and Fascist Fantasy in the Postliberal Age  
Nadav Appel, Sapir Academic College, Bar-Ilan University [Israël]
  - **16:30 – 17:00** › Recordings as Media of Memory: Listening to Marginalized Voices after Far-Right Violence  
Monika E. Schoop, Leuphana University Lüneburg
  - **17:00 – 17:30** › Reframing the history of rock: The first reception of rock and roll in Spain (1956-1963)  
Iván Iglesias, Universidad de Valladolid
- **16:00 – 17:30** › C111 › **How does the CNM (National Music Center) observe and study the French music industry?**  
Théophile Megali – directeur des études, Centre National de la Musique

- **16:00 – 17:00** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Elsa Grassy

- **16:00 – 16:30** › Recording the ‘True Voice’ of the Scottish People: The School of Scottish Studies  
Héloïse Cornelius, Centre d’histoire de Sciences Po
- **16:30 – 17:00** › Backing into the Future: Recording Irish Folk Music  
Stan Erraught, University of Leeds

- **16:00 – 17:30** › C115 › Session › **Home studios**

Chair: Baptiste Bacot

- **16:00 – 16:30** › Approaching the Home Studio as a Professional Workspace: Challenges and Rewards for Independent Musicians  
Jeremy Vachet, Laboratoire des Sciences de l’Information et de la Communication
- **16:30 – 17:00** › Bedroom production, container technologies and young female artists. From tapes to TikTok  
Ann Werner, Uppsala University [speaker]  
Veronika Muchitsch, Södertörn University [co-author]
- **17:00 – 17:30** › The Sound of Home: intention, genre and process, the artist’s view  
Paula Wolfe, London College of Music, University of West London

- **16:00 – 17:00** › C116 › Session › **From recording to data and streaming platforms**

Chair: Guido Saá

- **16:00 – 16:30** › Impact of Digitalization in Distribution of Music in Spain  
Neval Turhalli, Universitat Oberta de Catalunya [Barcelona]
- **16:30 – 17:00** › From Myspace to Spotify: New Market Challenges for Portuguese Indie Labels  
Luiz Alberto Moura, Universidade do Minho [Braga]

- **16:00 – 17:30** › C203 › Panel › **Filipino Perspectives on Camaraderie in Evolving Popular Music Culture, Recorded Sound as Cinematic Text, and Posthuman Reflections on Manic and Raw Music Performance**

Jose Buenconsejo, University of the Philippines Diliman: *The friendly bolero: Balitaw and kuradang rhythms in Cebuano popular entertainments*  
Crisancti Macazo, Centro Escolar University: *Decoding the Music Soundtrack of Dominic Zapanta’s 2024 Netflix Series “Pulang Araw” (Red Sun)*  
Lara Mendoza, Independant Researcher: *Manic Contours and Posthuman Performance in Popular Music: struggle, authenticity, and relational radicalism*

- **16:00 – 17:30** › C204 › Panel › **Mapping Ecologies of Recorded and Live Music Sectors: Geographies and Methodologies**

Chair: Michaël Spanu

Adam Behr, Newcastle University [Newcastle]  
Patrycja Rozbicka, Aston University  
Mathew Flynn, University of Liverpool  
Richard Anderson, University of Liverpool  
Martin Nicastro, Università degli Studi di Pavia

- *Methods, Meanings and Definitions*
- *Case-Studies*
- *Towards full sector mapping*

• **08:30 – 08:45** › Coffee and breakfast

• **08:45 – 09:45** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Héctor Fouce

- **08:45 – 09:15** › From Big Bands to Urban Emotional Staging: The Importance of Acoustic Space in Recording and Technological Shifts in Reggaeton Production in Medellín

Carlos Caballero, Institución Universitaria ITM

- **09:15 – 09:45** › Fetishism and retro-technology in digital native music producers: Connections between Spain and Latin America

Carlos Caballero, Institución Universitaria ITM

Marco Juan de Dios Cuartas, Universidad Complutense de Madrid

• **08:45 – 09:45** › C110 › Session › **Sound recording as an investigative technique or as writing**

Chair: Agnes Miaotong Yuan

- **08:45 – 09:15** › Recording the Groove of Gammeldans: Experimental and artist-led techniques to explore timing in accordion dance music virtuosity

Daniel Fredriksson, Dalarna University – Totte Mattsson, Dalarna University

- **09:15 – 09:45** › Recording material conditions of rehearsal space as a methodological strategy

Martin Lussier, Université du Québec à Montréal

• **08:45 – 10:15** › C111 › Session › **Recording and gender studies**

Chair: Emmanuel Parent

- **08:45 – 09:15** › « Uncle Johnny Made My Dress »: Beyoncé, Renaissance, and Capitalization of Black Queer Cultures

Lauren Kehrer, Western Michigan University [Kalamazoo]

- **09:15 – 09:45** › Silent No More: The Power of Women's Voices in Recordings of Local Traditions

Julia Escribano, Universidad de Valladolid

- **09:45 – 10:15** › « ¿Me sabrán disculpar si me pongo bélica? »: Empowerment, sexuality and deception according to Cazzu and La Joaqui

Guido Saa, Instituto de Investigaciones Gino Germani [Buenos Aires], Facultad de Ciencias Sociales [Buenos Aires]

• **08:45 – 10:15** › C115 › Session › **Recordings and politics**

Chair: Sébastien Lebray

- **08:45 – 09:15** › Rock In Opposition: bringing together ideology and aesthetics in the recording studio

Jacopo Costa, ACCRA, Université de Strasbourg

- **09:15 – 09:45** › « Not a tank, but a Recreational Utility Vehicle » The use of popular music by the conflict partners' armies in the ongoing Russian war on Ukraine

David-Emil Wickström, Popakademie Baden-Württemberg

- **09:45 – 10:15** › The rebellion power of pop – An exploration of popular music in Hong Kong during abeyance after 2019 movement

Sharon Lam, University of Leeds

• **08:45 – 10:15** › C116 › Session › **Recording as a text for analysis**

Chair: Serge Lacasse

- **08:45 – 09:15** › Protecting Human Creativity in AI-Generated Music with the Introduction of an AI-Royalty Fund

Sabine Jacques, University of Liverpool – Mathew Flynn, University of Liverpool

- **09:15 – 09:45** › First recordings of Punto cubano: sound recordings as a source of study

Amaya Carricaburu Collantes, Valencia International University

- **09:45 – 10:15** › Les alternate takes comme répertoire d'analyse: organisation et méthodes compositionnelles dans "Cold Sweat" de James Brown

Guillaume Dupetit, Littératures, Savoirs et Arts – Université Gustave Eiffel

• **08:45 – 10:15 › C203 › Panel › Recording at the Intersection of Film Music and Popular Music: Patterns of Production, Consumption and Commodification in the Golden Age of Italian Cinema (1958-76)**

Chair: Jason Julliot

Alessandro Bratus (Università degli Studi di Pavia) and Guglielmo Bottin (Alma Mater Studiorum Università di Bologna): *Plugging records in the movie theater: The Italian Musicarello as a Transmedial Device Between the Music Publishing, Record, and Film Industries*

Alessandro Cecchi (University of Pisa) and Martin Nicastro (Università degli Studi di Pavia): *Synergy and Divergence between Film and Record Industries: Making Songs from Film Music as a Case Study for Network Analysis*

Maurizio Corbella (Università degli Studi di Milano) and Giuliano Danieli (Università degli Studi di Milano): *From Film Score to Album: Tackling the Agency of Composers in the Production of Italian Soundtrack Records*

• **08:45 – 10:15 › C204 › Roundtable › Proposing, Writing and Editing for Bloomsbury's 33 1/3 Series**

Samantha Bennett, The Australian National University

Fabian Holt, Roskilde Universitet

C.C. McKee, Bryn Mawr College

Jacopo Tomatis, Università degli studi di Torino

Brooke Okazaki, Carleton College

• **10:15 – 10:45 › Coffee break**

• **10:45 – 11:30 › Amphi 500 › Keynote › Culture, Commerce, and Authenticity: Black British Recordings in Context**

Mike Alleyne

Chair: Sue Miller

This keynote session will be streamed online on this page: <https://youtube.com/live/LVm4x5vvM48>

• **11:30 – 11:45 › Coffee break**

• **11:45 – 13:15 › C106 › Session › Joni Mitchell**

Chair: Leah Kardos

• **11:45 – 12:15 › Lesson in Survival: Joni Mitchell Goes Her Own Way, Again**

Norma Coates, University of Western Ontario

• **12:30 – 12:45 › 'Part of you pours out of me...': Exploring Ageing, Vocal Autobiography and Collaboration in Joni Mitchell, Brandi Carlile and Annie Lennox's 'Joni Jams' Performances**

Emma Longmuir, Newcastle University [Newcastle]

• **12:45 – 13:15 › "Remixing 'Marcie': Comparing Recordings of Joni Mitchell's Early Style"**

Taylor Greer, Pennsylvania State University

• **11:45 – 12:45 › C109 › Session › History of the phonographic industry**

Chair: Jedediah Sklower

• **11:45 – 12:15 › Toward a genealogy of quantization and post-production in popular music:**

The proto-digitality of piano roll production

Steffen Just, Universität Bonn

• **12:15 – 12:45 › À la trace de « la chanteuse mystérieuse » et autres « inconnues »: analyse des registres de la compagnie Compo à Montréal (1921-1949)**

Sandria P. Bouliane, Université Laval

• **11:45 – 13:15 › C110 › Session › Recordings and their reception**

Chair: Marion Brachet

• **11:45 – 12:15 › The absence of music (recordings): Student responses to a 'No Music Listening Challenge'**

Rebecca Rinsema, Northern Arizona University [Flagstaff]

• **12:15 – 12:45 › The recording of popular music in graphic novels: approach to three cases**

Cristian Guerra-Rojas, Universidad de Chile [Santiago]

• **12:45 – 13:15 › Recorded Music and the Policing of Multivocality: The Case of Fousheé**

Chris Tonelli, University of Groningen



• **11:45 – 13:15** › C111 › Session › **Recording and liveness, recording and performance**

Chair: Bernhard Steinbrecher

• **11:45 – 12:15** › Phaedra at 50 and the band as brand: heritage, nostalgia, legitimacy, and aura  
Chris Anderton, Southampton Solent University

• **12:15 – 12:45** › The New Album Europe Tour 2025  
Sydney Schelvis, University of Amsterdam

• **12:45 – 13:15** › Musical Asceticism in Kino's Recordings and Re-recordings  
Sangheon Lee, University of Huddersfield

• **11:45 – 13:15** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Martha Ulhôa

• **11:45 – 12:15** › Musical Diaspora and Cultural Identity: Examining the Journey of Más allá de la Bossa Nova  
Ana Barbosa, University of Barcelona

• **12:15 – 12:45** › Mighty Dreams & Southern Scenes: Listening to Pharrell Williams, Black Virginians and Ambition  
Danielle Davis, Florida State University [Tallahassee]

• **12:45 – 13:15** › Spaces and Places in Aotearoa New Zealand K-pop fandoms  
Sophia Santillan – University of Auckland

• **11:45 – 13:15** › C115 › Session › **Online live music**

Chair: Sergio Pisfil

• **11:45 – 12:15** › Platformization and Enjoyment of Live-streamed Music Events  
Francesco D'Amato, Università degli Studi di Roma

• **12:15 – 12:45** › Being Live in the Metaverse: Recorded Music in the Age of Web 3.0  
Vincent Granata, Nantes Université – UFR Lettres et Langues

• **12:45 – 13:15** › Fifty shades of the same song. Music circulation and versioning in the age of the Web  
Loïc Riom, Université de Lausanne

• **11:45 – 12:45** › C116 › Session › **Recording as a sound processing technique**

Chair: Samantha Bennett

• **11:45 – 12:15** › «Human After All »: Giorgio Moroder, Daft Punk's Random Access Memories, and the discourse on technology and creativity in record production  
Carlo Nardi, Free University of Bozen-Bolzano

• **12:15 – 12:45** › Malfunction as Queer Failure: The Anti-Telos of the Glitch  
Rory Fewer, University of California [Riverside]

• **11:45 – 13:15** › C203 › Panel › **Recording(s) as Episteme. How sound carriers shape(d) Popular Music Studies at Humboldt University Berlin**

Chair: José Gálvez

Christopher Klauke, Max Planck Institute for the History of Science: *Recordings of Popular Music as Sonic Weapons: The "Cold War Brainwashing Scare" and the Politics of Applied Popular Music Studies in the GDR, 1957–1972*

Christina Dörfling, Humboldt University, Berlin: *Rewinding Tapes' Epistemic Entanglements. Collecting Music, Archiving Records and/as Doing Popular Music Studies (East)*

Penelope Braune, Humboldt University, Berlin: *From Hip-Hop Beats to Lecture Seats. Methodological Challenges in Exploring the Transformation of Berlin's Rap Scene through Post-Migrant Female Rappers*

• **11:45 – 13:15** › C204 › Panel › **Cassette cultures in South America**

Chair: Oded Erez

Laura Jordan Gonzalez and Javier Rodríguez Aedo, Pontificia Universidad Católica de Valparaíso: *Cassette culture, cultures of exile: the Quilapayún sound archives*

Julio Mendiál, Universität Wien: *Pirated voices: Street Cassette Vendors and the New Sounds of Protest in 1980s Lima*

Marita Fornaro, Universidad de la República: *So much life in a few tapes. The affective and creative use of the cassette during the Uruguayan dictatorship period (1975 – 1985)*

• **13:15 – 14:30** › Lunch break

• **14:30 – 16:00** › Amphi 500 › **IASPM General Meeting**

- **16:00 – 16:30** › Coffee break

- **16:30 – 17:30** › C106 › Session › **Recording and artificial intelligence**

Chair: Serge Lacasse

- **16:30 – 17:00** › Slime, Resonance, and Recording: on Slime Language (2018)  
L. Holland, University of Bristol
- **17:00 – 17:30** › The Emergence and Potential Decline of Cloud-Based Sample Platforms  
Vemund Hegstad Alm, University of Oslo  
Ragnhild Brøvig, University of Oslo

- **16:30 – 17:30** › C109 › Session › **Recording practices, mediations and intermediaries**

Chair: Bodo Mrozek

- **16:30 – 17:00** › Cleaning Up Rap Recordings for Radio  
Amy Coddington, Amherst College
- **17:00 – 17:30** › “Tone is in the Hands!” – The Narrative (De-)Construction of Guitar Recording Myths, exemplified on the YouTube Channel SpectreSoundStudios  
Sidney König, Carl von Ossietzky University of Oldenburg

- **16:30 – 18:00** › C110 › Session › **Recording and liveness, recording and performance**

Chair: Daniel Fredriksson

- **16:30 – 17:00** › Collaborative composition approaches for Balinese gamelan on screen and stage  
Joshua Robinson, Australian National University
- **17:00 – 17:30** › ‘And a little Baile Funk’ – writing formulaic songs in standardized environments? Songwriting camps and the writing of Eurovision Song Contest entries  
Katherine Williams, University of Huddersfield – Carsten Wernicke, Leuphana University Lüneburg
- **17:30 – 18:00** › Heilung’s Lifa: the audiovisual experience in a performance’s recording  
Elise Girard-Despraulex, Faculté de musique – Université Laval, CEAC – Université de Lille

- **16:30 – 18:00** › C111 › Session › **Music in times of COVID**

Chair: Marion Brachet

- **16:30 – 17:00** › Familiarity Breeds Content: Tom Rosenthal, Viral Nostalgia, and a ‘Home’ for Coronamusic  
Lou Aimes-Hill, University of Leeds
- **17:00 – 17:30** › “Please Tag Me!” Platformization Practices of Busking in Times of the (Post)Pandemic  
Melanie Ptatscheck, New York University | Leuphana University Lüneburg
- **17:30 – 18:00** › Coffee Shop Ambience Music Videos. Suggestion and emotional self-care during the Coronavirus pandemic  
Sara Revilla Gútiérrez, Escola Superior de Música de Catalunya

- **16:30 – 18:00** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Oliver Seibt

- **16:30 – 17:00** › Capturing Authenticities: The Nueva Canción of the Southern Cone Between Archiving the Marginalized and Disseminating Emancipatory Discourses  
Annika Rink, Universität Kassel
- **17:00 – 17:30** › Alternative Expressions of Chineseness: Dow Wei’s Electronic Dance Music  
Ko-Hua Hung, University of California, Davis
- **17:30 – 18:00** › A Missão de Pesquisas Folclóricas: la pratique de l’enregistrement comme résistance aux silences postcoloniaux dans la formation des musiques populaires brésiliennes au XXe siècle  
Chloé NAMBOT, Université fédérale du Parana, Curitiba, Centre Atlantique de Philosophie

• **16:30 – 18:00** › C115 › Session › **Recordings and their reception**

Chair: Eric Smialek

- **16:30 – 17:00** › “I was singing to the Rolling Stones as soon as I could talk”: Contemporary Learning of the Rock Canon  
Charlotte Markowitsch, Royal Melbourne Institute of Technology University
- **17:00 – 17:30** › Joteria Listening: Oral History, Pop Music in Spanish, and Listening Practices of LGBTQ Latinx (Jotería) Communities in Los Angeles  
Eddy Francisco Alvarez Jr, California State University [Fullerton]
- **17:30 – 18:00** › “To age is a sin”: Madonna’s audible disruptions of chrononormativity  
Hannah Schiller, Department of Music, Yale University

• **16:30 – 18:00** › C116 › Session › **From recording to data and streaming platforms**

Chair: Catherine Rudent

- **16:30 – 17:00** › “Nostalgic Echo”: Why Do Chinese Adolescents Prefer Low-Quality Audio of Henan Opera?  
Shang Gao, Communication University of China
- **17:00 – 17:30** › Echoes of the Past: Lo-fi Hip Hop in the Streaming Age and New Listening Trend  
Kyoung Hwa Kim, Hanyang University  
Suin Park, Hanyang University
- **17:30 – 18:00** › Nostalgia Mode At Play: Saltburn Club Nights and The Shaping of a Platformed Past  
Max Kaplan, University of Wisconsin-Madison

• **16:30 – 18:00** › C203 › Panel › **Decentering Popular Music Studies: Transnational Flows and Global Agencies in Asia**

Xin Ying Ch’ng, UCSI University: *Antagonizing China and Singing for the Transnational Sinosphere: The Interpretive Agency of Namewee’s “Fragile” (2021)*

Adil Johan, University of Malaya: *Decentering Global Hip-Hop Studies: The Transnational Flows of Malaysia’s Joe Flizzow*

Discussant: Lara Katrina Mendoza, Ateneo de Manila University

• **16:30 – 18:00** › C204 › Panel › **Audio and Sound Engineering as Process: Inclusive Pedagogies of Technology, Music and Production**

Chair: Samantha Bennett

Liz Przybylski, University of California, Riverside: *Teaching Recording Technologies: Gender in the Studio*

Kolawole Ganikale (University of York) and Jordie Shier (Queen Mary, University of London): *Designing innovative technologies to preserve cultural heritage and decolonise music pedagogy in the Global South*

Amandine Pras (Conservatoire national supérieur de musique et de danse de Paris) et Emmanuelle Olivier (Centre Georg Simmel): *What do music and sound makers want to hear in Bamako recording studios (Mali)?*

• **19:00 – 02:00** › Party at Point Éphémère

From 7PM to 2AM, rendez-vous at **Point Éphémère** (200 Quai de Valmy), a venue located on the Canal St Martin quay, for a party finishing with a DJ set. Your individual envelope with your badge and goodies contains two tickets for free drinks: don’t lose or forget them! If you do not plan on attending, try and give them to someone who does.

- **08:40 – 09:00** › Coffee and breakfast

- **09:00 – 10:30** › C106 › Session › **Recording and liveness, recording and performance**

Chair: Oliver Seibt

- **09:00 – 09:30** › The Politics of 'Liveness': The Use of Recording in K-Pop Performance  
Linzi Yang, The University of Birmingham
- **09:30 – 10:00** › The transphonographic construction of myths, personas and (star) images in the production of popular music: An integrative analysis of the realm between concrete private person and unplannable puncta  
Christoph Jacke, Universität Paderborn  
Joshua Wick, Universität Paderborn
- **10:00 – 10:30** › Drummer Fingerprints: Microtiming and Tempo Variability in Studio and Live Recordings  
David Carter, Loyola Marymount University  
Ralf Von Appen, mdw-Vienna

- **09:00 – 10:00** › C109 › Session › **Recording and the music economy**

Chair: Chris Anderton

- **09:00 – 09:30** › Uncertainty and challenges in the Peruvian recording industry: The role of major labels in artist internationalisation  
Sergio Pisfil, Universidad Peruana de Ciencias Aplicadas (Lima)  
Juan Alberto Mata, Universidad Peruana de Ciencias Aplicadas (Lima)
- **09:30 – 10:00** › Recording popular music in France: the industrialization of music throughout the 20th century  
Marc Kaiser, Centre d'études sur les médias, les technologies et l'internationalisation

- **09:00 – 10:30** › C111 › Session › **Recording and gender studies**

Chair: Florence Tamagne

- **09:00 – 09:30** › Spanish punk discography: bands of women and queer people  
María Alonso, University of Oviedo
- **09:30 – 10:00** › Recordings and Gender Inequality in the German Music Industry – an analysis of interviews with stakeholders within the recording industry in Germany  
Nina Himmelreich, University of Liverpool, Institute of Popular Music
- **10:00 – 10:30** › From shoegazing to twerking: the discursive use of dance in Zahara's live performances  
Sara Armada Díaz, University of Granada

- **09:00 – 10:00** › C113 › Session › **Politics and counterculture**

Chair: Catherine Guesde

- **09:00 – 09:30** › Rentgenizdat, Magnitizdat, Samizdat: Grassroots Music Recording and Cultural Resistance in the Soviet Union  
Ekaterina Ganskaya, University of Turin
- **09:30 – 10:00** › Indigenous popular music and pipeline protests in North America  
Shanna Lorenz, Occidental College

- **09:00 – 10:30** › C115 › Session › **Recordings and their reception**

Chair: Samantha Bennett

- **09:00 – 09:30** › Immersive Music – Recording and Re-recording in Popular Music Production For Commercial Release  
Andrew Bourbon, University of Huddersfield
- **09:30 – 10:00** › Psychedelic Aesthetics and the Art of DJing: Notes from the US Rave Underground  
Victor Szabo, Hampden-Sydney College
- **10:00 – 10:30** › Modern Analog Listening and the Transculturation of the Japanese Jazz Kissa  
Mark Katz, University of North Carolina at Chapel Hill [NC, USA]

- **09:00 – 10:00** › C116 › Session › **Cover versions**

Chair: Serge Lacasse

- **09:00 – 09:30** › Du standard au oldie: la reprise comme affirmation de l'autorité créatrice de l'enregistrement (1955-1958)  
Claire Fraysse, Institut de Recherche en Musicologie



- **09:30 – 10:00** › “Seasons in the Sun” – The many lives of a French/American/Canadian world hit  
Henrik Smith-Sivertsen, Royal Danish Library
- **09:00 – 10:30** › C203 › Panel › **Resonant Frequencies: National Identity, Musical Memory, and Artistic Activism in Southeast Asia**  
Jeremy Wallach, Bowling Green State University: *Encoding and Decoding the Nation in Southeast Asian Popular Music*  
Cristina “Krina” Cayabyab, University of Edinburgh – University of the Philippines: *Identifying and Cataloguing Local Jazz from Commercial Records in the Philippines*  
Rebekah Moore, Northeastern University: *Key Frequencies of Activism: Re-evaluating the Recorded Protest Song in Indonesia and Beyond*
- **09:00 – 10:30** › C204 › Panel › **Brazilian popular music, independent production and museum policies in the digital age**  
Chair: Jean-Christophe Sevin  
Sheyla Diniz, Universidade de São Paulo: *The Metá Metá Trio: Sociocultural Changes in Brazil and Independent Production on Local and International Stages*  
Luiz Henrique Assis Garcia, Universidade Federal de Minas Gerais: *Musealization in 21st century's “platformized” phonography: independent popular song in the Estéreo MIS project (SP/Brazil)*  
Eder Wilker Pena, University of São Paulo, CUNY Graduate Center: *Surf Atonal: Experimentalism and Independent Music in the 21st century*
- **10:30 – 11:00** › Coffee break
- **11:00 – 12:30** › C106 › Session › **Recording as a text for analysis**  
Chair: Romain Garbaye
  - **11:00 – 11:30** › North American influences on early Spanish Folk Song recordings (1968-1975)  
Ruth Piquer, Universidad Complutense de Madrid
  - **11:30 – 12:00** › A Song “From the New World”: Recording Serge Gainsbourg at the time of Swinging London  
Olivier Julien, Sorbonne Université – Faculté des Lettres – UFR Musique et musicologie
  - **12:00 – 12:30** › The Three Lives of “I’m New Here”: Recording Gentrification and Anti-Gentrification in Gil Scott-Heron’s Final Album  
Justin Patch, The Vassar Institute for the Liberal Arts [New-York]
- **11:00 – 12:30** › C109 › Session › **Recording and the music economy**  
Chair: G  r  me Guibert
  - **11:00 – 11:30** › ‘The state’ of the radio: Competition, coordination, and production in the East German state music monopoly, 1971-1989  
Padraig Parkhurst, University of Melbourne
  - **11:30 – 12:00** › Records for Export: The SweMix and the Sounds of a Small Domestic Market  
Eric Weisbard, University of Alabama [Tuscaloosa]
  - **12:00 – 12:30** › The Revival of 1970s–80s Japanese City Pop: Circulation in a Variegated Musical Economy  
Noriko Manabe, Indiana University
- **11:00 – 12:30** › C111 › Session › **Recording and gender studies**  
Chair: Katherine Williams
  - **11:00 – 11:30** › Eras, empowerment and transition in the discography of Spanish singers: the cases of Zahara and Rosal  a  
Teresa Fraile, Universidad Complutense de Madrid
  - **11:30 – 12:00** › “God is a chick”: Critiquing heteropatriarchal Christianity and hip hop through feminist lesbian rap  
Inka Rantakallio, University of Helsinki, Research Association Suoni
  - **12:00 – 12:30** › How does gender normativity affect emotion elicitation in music listening, including musical gestures?  
Takahiro Miyauchi, Kyushu University  
Hirofumi Ueta, Kyushu University
- **11:00 – 12:30** › C113 › Session › **Recording as a medium**  
Chair: Christophe Pirene
  - **11:00 – 11:30** › Musical creativity when under pressure  
Paolina Aquilino, University of Kassel

- **11:30 – 12:00** › Recording Non-human Animals: Multispecies Music Memes as Popular Music  
Pascal Rudolph, University of Cologne  
Martin Ullrich, Nuremberg University of Music
  - **12:00 – 12:30** › Towards AI-mediated Interactive Listening on the Streaming Platform as a New Hybrid Media  
Hiroko Nishida, Faculty of Design, Kyushu University  
Taketoshi Ushiyama, Faculty of Design, Kyushu University
  - **11:00 – 12:30** › **C115** › Session › **Festivals**  
Chair: Florence Tamagne
    - **11:00 – 11:30** › Czechoslovak beat festival 1968. Newly discovered recordings shed light on old history  
Aleš Opekar, Institute of Art History, Czech Academy of Sciences
    - **11:30 – 12:00** › Dominant and Alternative Repertoires of Lisbon's Brazilian Street Carnival: Curating Distinction through Live Reproductions of Popular Music Recordings in a Diasporic Festivity  
Andrew Snyder, Universidade Nova de Lisboa
    - **12:00 – 12:30** › Music, identity and community in depopulated Spain: a map of festivals  
Héctor Fouce, Universidad Complutense de Madrid
  - **11:00 – 12:30** › **C116** › Session › **Recording as a text for analysis**  
Chair: Marion Brachet
    - **11:00 – 11:30** › "Make the World Great Again": Laibach and the re-recording of popular music classics as totalitarian anthems  
Kimi Kärki, Uniarts Helsinki
    - **11:30 – 12:00** › Songs in the Key of Life: Stylistic Adaptation and the 1970s Music Industry  
Justin Williams, University of Bristol
    - **12:00 – 12:30** › The Sparkling Shine of #cleancore: Exploring Music Genre on TikTok  
Anders Bach Pedersen, University of Copenhagen  
D. Bondy Kaye, University of Leeds
  - **11:00 – 12:30** › **C203** › Roundtable › **Aya Nakamura: recording cultural diversity in contemporary France**  
Marion Coste, Paris Sorbonne University  
Marianne Di Benedetto, IRMÉCCEN/CELLAM  
Juliette Hubert, Université Polytechnique des Hauts de France/Université Laval  
Jérémy Michot, Université de Tours [co-author]  
Emmanuel Parent, Université de Rennes 2  
Grégoire Tosser, Université de Tours
  - **11:00 – 12:30** › **C204** › Panel › **Resonant Recordings: Popular Music and Documenting (In)Justice**  
Andy McGraw, University of Richmond, Virginia: "Ain't Dead At All: Hip-hop from Inside Virginia's Prison System"  
Áine Mangaoang and Noah Krogsholm, University of Oslo: "From Carceral Logics to Decarceral Recording"  
Ieva Gudaitytė, University of Oslo: "Keeping the record: Digital community radio in Ukraine as a document"
  - **12:30 – 14:00** › Lunch Break
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- **14:00 – 15:30** › **C106** › Session › **Recordings and their reception**
    - **14:00 – 14:30** › Listening to Vinyl Records in the Digital Age: Expanding Musical Narratives into Listeners' Bodies  
Hyunseok Kwon, Hanyang University
    - **14:30 – 15:00** › Fever on Recordings: Theorising Fashao Audiophile Culture and Localized Sound Practice in Post-Mao China  
DENG Haoxian, Hong Kong Baptist University
    - **15:00 – 15:30** › No shame, no scandal: four French recordings of a Caribbean track  
Barbara Lebrun, The University of Manchester
  - **14:00 – 15:30** › **C109** › Session › **Sound recording as an investigative technique or as writing**  
Chair: Sébastien Lebray
    - **14:00 – 14:30** › Cultural record: music album as a teaching method in social sciences  
Smółka Maciej, Uniwersytet Jagielloński w Krakowie = Jagiellonian University
    - **14:30 – 15:00** › L'usage des enregistrements discographiques, cassettes, et numériques dans les processus d'enseignement-apprentissage de la musique de gaita larga colombienne (1980 à aujourd'hui)  
Arihana Villamil, École des hautes études en sciences sociales

- **15:00 – 15:30** › Taking Astrology Seriously: Ethnomusicological Approaches to Music, Healing, and the Alignments of the Cosmos  
Jose Vicente Neglia, University of Hong Kong
- **14:00 – 15:30** › C110 › Session › **From recording to data and streaming platforms**  
Chair: Raquel Campos
  - **14:00 – 14:30** › How diverse are music streaming platforms? A comparison with radio broadcasters in Europe  
Daniel Bedoya, Groupe d'Études et de Recherche Interdisciplinaire en Information et Communication, ULR 4073  
Antoine Henry, Groupe d'Études et de Recherche Interdisciplinaire en Information et Communication, ULR 4073
  - **14:30 – 15:00** › From Listening to Connection: The Evolution of Chinese Digital Music Platforms for 'Online Music Socializing'  
Manlin Wang, Communication University of China
  - **15:00 – 15:30** › The Work of the Album in the Age of Streaming Platforms  
Jack Melton, University of Melbourne
- **14:00 – 15:00** › C111 › Session › **Recording instruments**  
Chair: Baptiste Bacot
  - **14:00 – 14:30** › Enregistrer l'harmonica: questions de méthodes et d'identités sonores  
Alexandre PIRET, Université de Liège, Vrije Universiteit Brussel [Bruxelles], Fonds National de la Recherche Scientifique [Bruxelles]
  - **14:30 – 15:00** › What makes a violin sound folk in style? Some considerations based on fieldwork in Castilla y León (Spain), the creation of a multimedia glossary and musical recordings  
Ainhoa Muñoz, Musicology Department. Complutense University of Madrid
- **14:00 – 15:30** › C113 › Session › **Recording popular music and global cultural diversity**  
Chair: Vincent Granata
  - **14:00 – 14:30** › The Emergence of Taiwan's Grassroots Sounds in the Market: The field recording project capturing the "Sounds of Taiwan" inadvertently marked a crucial transformation in the development of Taiwanese popular music  
Chenching Cheng, Department of Journalism and Communication, Hong Kong Chu Hai College  
Shih Chia Wu, School of Journalism and Communication, Chinese University of Hong Kong
  - **14:30 – 15:00** › Latin goes jazz. Sound and visual representations of the Latin in Afro-Cuban jazz recordings (1945-1970)  
Laura Sanz García, Universidad Carlos III de Madrid [Madrid]
  - **15:00 – 15:30** › Social Media Recordings as Narrative within the Historically Black College and University Ecosystem  
Kevin Green, California State Polytechnic University [Pomona]
- **14:00 – 15:00** › C115 › Session › **Film music and musical cinema**  
Chair: Crisancti L. Macazo
  - **14:00 – 14:30** › Hawai'i in Stereo: Cinerama, Stereophonic Sound, and Hawaiian Statehood  
Manan Desai, University of Michigan
  - **14:30 – 15:00** › The intermediation of Spanish musical cinema in the debate on flamenco: two films starring singers Antonio Molina and Rafael Farina  
CELSA ALONSO, Universidad de Oviedo
- **14:00 – 15:00** › C116 › Session › **Environment and ecology**  
Chair: Christophe Pirenne
  - **14:00 – 14:30** › Recording Environmental Shifts in Popular Music: The Long View  
Kathryn Cox, Liverpool Hope University
  - **14:30 – 15:00** › "Mother Nature, You're Just Showing Off Now" – A Wildlife Documentary Turned Pop Recording  
Helene Elisabeth Heuser, Justus-Liebig, Universität Gießen
- **14:00 – 15:30** › C203 › Roundtable › **Recording Leonard Cohen**  
Chair: Francis Mus
  - Erin MacLeod, Vanier College, Montreal: *Leonard Cohen: Recording Montreal without Records*
  - Marcia Pally, New York University: *Leonard Cohen's Covenantal Theodicy: "From This Broken Hill I Sing to You"*

Loren Glass, University of Iowa: *You Know Who I Am: Leonard Cohen from Writer to Rockstar*  
 Robert De Young, Ph. D., independent filmmaker: *Recording Leonard Cohen – studio and live practice*  
 David Shumway, Carnegie Mellon University: *Reissuing Leonard Cohen*  
 Eric Weisbard, University of Alabama: *Leonard Cohen's Unrocking Rock and Roll*

• **14:00 – 15:30** › C204 › Panel › **Metal Zines: Recording the Underground**

Owen Coggins, Brunel University of London: *"Surreal Festivity of Abstruse Utterance": Rhetoric, Ambiguity & Ideology in Black Metal Zines*  
 Jérôme Guibert, Université Sorbonne Nouvelle: *Fanzines as subcultural media in the metal world: before and after the digital era. French case study*  
*Discussant: Catherine Guesde, Université Paris 8*

• **15:30 – 16:00** › Coffee break

• **16:00 – 17:30** › C106 › Session › **Politics and counterculture**

Chair: Elsa Grassy

- **16:00 – 16:30** › Monterey, Woodstock, Maui: Jimi Hendrix video recordings as countercultural communal representation  
Victor Arul, Harvard University
- **16:30 – 17:00** › Making Politics, Recording Records: an Atlas of Antagonist Discography  
Jacopo Tomatis, University of Turin
- **17:00 – 17:30** › Sounding Divides: Recorded Music and Affective Polarization in Protest Movements  
Melanie Schiller, Radboud university [Nijmegen]

• **16:00 – 17:00** › C109 › Session › **Cover versions**

Chair: Vincent Granata

- **16:00 – 16:30** › Sous l'enregistrement la musique. Enjeux ontologiques et esthétiques de la reprise acoustique  
Thomas Mercier Bellevue, Centre Victor Basch, Académie de Lille
- **16:30 – 17:00** › How TikTok is "speeding-up" the popular music industry: creators, practices and virality of the sped-up remix versions  
Eduardo Viñuela, University of Oviedo  
Cande Sánchez, Olmos, University of Alicante

• **16:00 – 17:30** › C110 › Session › **Uses of recordings and dance practices**

Chair: Salomé Coq

- **16:00 – 16:30** › The Semiotic Power of Techno Music: An Ethnography Exploration  
Michele Denticio, Sapienza University [Rome]
- **16:30 – 17:00** › L'enregistrement sonore, une réévaluation phénoménologique en danse flamenco  
Corinne Frayssinet Savy, Institut de Recherche en Musicologie, Représenter, Inventer la Réalité du Romantisme à l'Aube du XXI<sup>e</sup> siècle
- **17:00 – 17:30** › Plena and the influence of recordings in traditional urban Puerto Rican music  
Javier Silvestrini, University of Music and Performing Arts Vienna

• **16:00 – 17:30** › C113 › Session › **Recording popular music and global cultural diversity**

Chair: Catherine Rudent

- **16:00 – 16:30** › Home Is Where the #Shanties Are: Recording Songwriters, Rockers, and Shanty Bands in Cornwall  
Nicholas Booker, The Ohio State University [Columbus]
- **16:30 – 17:00** › The Impact of Socioeconomic Development on Hong Kong's Recording Studios: 1997-2024  
Edmond Tsang, Hong Kong Baptist University
- **17:00 – 17:30** › The Research on the Interaction between China's Music Streaming Platforms and Self-Releasing Musicians under the Perspective of Digital Capitalism  
Yingzixuan Zhang, Communication University of China  
Mengle Liao, Communication University of China  
Zhian Zhao, Communication University of China [co-author]



## Rebel Notes: Popular Music and Conflict in Ireland

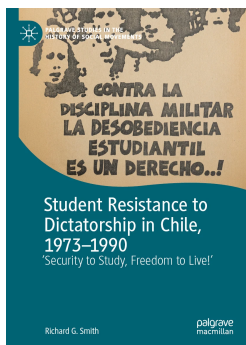
Erraught, Stan – Beyond the Pale Books, 2025



'Come Out Ye Black and Tans' is the starting point of Stan Erraught's powerful account of the place of popular music, particularly 'rebel songs', in Irish society and politics. Erraught tells us about the origins and political significance of a wide range of popular music, from traditional and contemporary folk, through show bands, rock, punk, and hip hop. The book also looks at attempts to counter the popularity of rebel songs through the official adoption of the Cranberries song 'Zombie' at some sporting events. The use of popular music as the soundtrack of various Northern Ireland Office campaigns is also critically reviewed.

## Student Resistance to Dictatorship in Chile, 1973–1990: « Security to Study, Freedom to Live! »

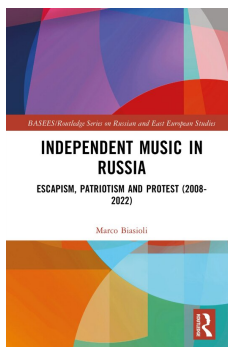
Smith, Richard G. – Palgrave Macmillan, 2024



This book documents and analyses Chilean university and school students' opposition to the Pinochet regime during the latter years of the 1970s and the 1980s. The book focuses on key episodes such as the establishment of cultural groups within the militarily controlled universities that enabled students to congregate and exchange ideas for the first time since the 1973 coup; how university and secondary school students created their own democratic institutions to challenge the regime-appointed bodies; and how these eventually led to the restoration of the national federations that had been banned by the military government. The author explores the key relationship between the vertically organised, underground political parties, and the horizontally organised, broad, non-partisan organisations created by the students, arguing that this structure brought advantages to the movement.

## Independent Music in Russia: Escapism, Patriotism and Protest (2008–2022)

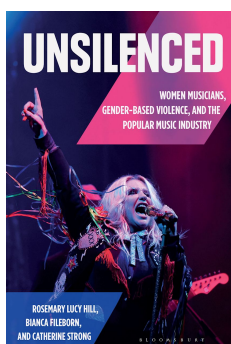
Biasioli, Marco – Routledge, 2025



This book explores Russian independent music – nezavisimaia muzyka – in a time of profound transformations in Russian society, looking especially at the mutual influence between music and the socio-political context in which it was created. The book demonstrates that Russian independent music is considerably more than the creation, appreciation and dissemination of sounds. For the practitioners, to get involved in the scene is to participate in the construction of cultural legitimacy, imagined communities and national identity, involving values that can be cosmopolitan, "Western", conservative, supposedly "Russian" and often a mixture of all these. In addition, the book examines Russian independent music's interaction with Western and global trends and assesses its successes and failures in conquering a niche in foreign markets.

## Unsilenced : Women Musicians, Gender-Based Violence, and the Popular Music Industry

Hill, Rosemary Lucy. Fileborn, Bianca, and Catherine Strong – Bloomsbury, 2025



This book explores gender-based violence within the music industry, and how women who have experienced violence represent it in their music. Using the key case studies of music by Kesha, Lingua Ignota, and Alice Glass, as well as many other examples from across the musical landscape, the book examines how the artists represent their experiences of gender-based violence in their music, lyrics, and music videos; how they narrate and describe their experiences; how they incorporate these experiences into their public personas; and how the music industry itself might be facilitating or perpetuating the violence. The analysis sheds light on how survivors construct their experiences, and how the songs and videos inscribe new understandings of gender-based violence.

### Sound Recording in Post-War British Folk

Ord, Matthew – Bloomsbury, 2025.



Recording technologies shaped the sound and meaning of 20th-century folk music in Britain, constructing a sonic aesthetics of authenticity in an era of rapid technological and social transformation. *Sound Recording in Post-War British Folk* traces how folk's recording culture was shaped by beliefs about music, technology and society, becoming a key site for the articulation of aesthetic, cultural and political values. Ord brings together theoretical approaches from musicology, social semiotics and science and technology studies and draws upon interviews with musicians and producers to explore the place of recording in 20th-century folk and popular music and raise larger questions about the relationship between music, recording technologies and cultural-political movements.

### Popular Music and the Rise of Populism in Europe

Dunkel, Mario, and Melanie Schiller, editors – Routledge, 2024



This book focuses on the role of popular music in the rise of populism in Europe, centring on the music-related processes of sociocultural normalisation and the increasing prevalence of populist discourses in contemporary society. In its innovative combination of approaches drawing from (ethno)musicology, sociology, and political science, as well as media and cultural studies, this book develops a culture-oriented approach to populism. The five chapters in this volume offer detailed analyses of the nexus of popular music and populism in Hungary, Italy, Austria, Sweden and Germany. All of these countries have seen a marked increase in populist parties and discourses over the last years, as well as significant interactions between populism and popular music. This book will be essential reading for those investigating popular music as a crucial aspect in the study of populism as a cultural phenomenon in Europe.

### Small Venues: Precarity, Vibrancy and Live Music

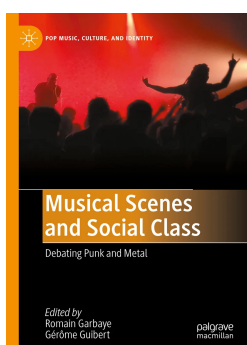
Whiting, Sam – Bloomsbury, 2023



Throughout the history of popular music, the careers of many culturally significant artists and groups began on the small stages of local bars clubs, pubs, and discotheques. When the stories of The Beatles, Jimi Hendrix, and the New York punk hardcore and post punk scenes are told, iconic venues such as The Cavern, The Marquee and CBGB's serve as the settings of their early chapters. Small live music venues such as these are pivotal in the narratives and history of popular music. However, very few of them survive. This book focusses on the role of small live music venues as incubators for emerging talent and social hubs for music scene participants. Such venues are grassroots spaces of cultural labor and production that often struggle with issues of financial precarity yet are fundamental to the live music ecology of a city, acting both as platforms for emergent performers and spaces of sociality for local music scenes.

### Musical Scenes and Social Class: Debating Punk and Metal

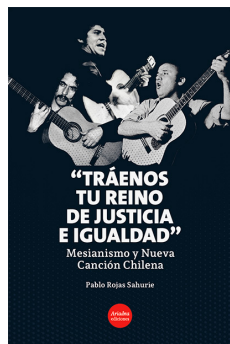
Guibert, G  r  me. Garbaye, Romain – Palgrave Macmillan Cham, 2024



Early analysts of both punk and metal have shown their continuing popularity for segments of the public who were often considered in the 1970s and 1980s as “losers of globalization” despite the level of fragmentation of these scenes, the diversity of their audiences’ backgrounds, and their constant evolution and re-invention. This volume aims to stimulate and contribute to debates on social class and economic and cultural change, on one side, and punk and metal, on the other, through international, contemporary and historical approaches, mainly focused on Britain and France.

## Tráenos tu reino de justicia e igualdad. Mesianismo y Nueva Canción Chilena

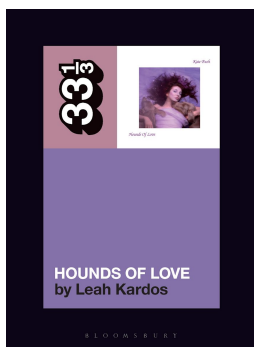
Rojas, Pablo — Ariadna Ediciones, 2024



Pablo Rojas Sahurie nos plantea una lectura fascinante sobre los aspectos religiosos contenidos en la canción política que surgió en Chile durante los años previos al gobierno de Salvador Allende. Para ello, se remite al concepto judeocristiano de mesianismo, el cual explora tanto en las estructuras musicales como en las concepciones culturales en que se sustentan los comportamientos sociales de los autores e intérpretes de dicha canción. Así, el autor analiza cómo ideas forjadas en contextos religiosos encuentran un lugar preponderante en espacios relacionados con la protesta social llegando incluso a diluir las fronteras entre lo sagrado y lo profano. “Tráenos tu reino de justicia e igualdad”: Mesianismo y Nueva Canción Chilena es un libro escrito con una mirada crítica pero también con pasión, con un compromiso político que rescata los aportes de una religión popular y que apuesta por hacer realidad ese reino de justicia e igualdad que evocara Víctor Jara en sus canciones.

## Kate Bush's Hounds Of Love

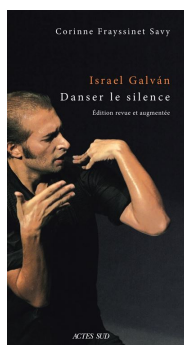
Kardos, Leah — Bloomsbury, 2024



This book charts the emergence of Kate Bush in the early-to-mid-1980s as a courageous experimentalist, a singularly expressive recording artist and a visionary music producer. Track-by-track commentaries focus on the experience of the album from the listener's point of view, drawing attention to the art and craft of Bush's songwriting, production and sound design. It considers the vast impact and influence that Hounds Of Love has had on music cultures and creative practices through the years, underlining the artist's importance as a barrier-smashing, template-defying, business-smart, record-breaking, never-compromising role model for artists everywhere. Hounds Of Love invites you to not only listen, but to cross the boundaries of sensory experience into realms of imagination and possibility. Poised and accessible, yet still experimental and complex, with Hounds Of Love Bush mastered the art of her studio-based songcraft, finally achieving full control of her creative process.

## Danser le silence: Une anthropologie historique de la danse flamenco.

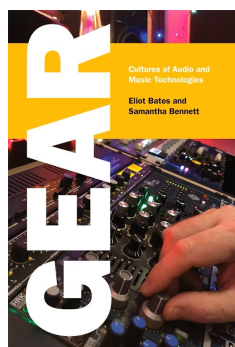
Savy, Corinne, and Israel Galván — Actes Sud, 2025



A child prodigy of the ball who dreamed of a round ball, and now an accomplished virtuoso in flamenco dance, Israel Galván has been inventing a different future for himself since 1998 with the help of the visual artist Pedro G. Romero, the designer of an artistic apparatus. Dance then becomes his playground. After training with his father José Galván and his mother Eugenia de los Reyes, both dancers, Israel Galván began to learn the art of choreography with the Compañía Andaluza de Danza, directed by Mario Maya. But the dancer within him asserts himself through his extraordinary creativity as a rhythmician. He creates a flamenco dance that responds to his musical language, free, curious, transgressive, and audacious. Each performance tells a stage of dance, a slice of life, a way of being, a mode of existence, a state of body.

## Gear: Cultures of Audio and Music Technologies

Bates, Eliot, and Samantha Bennett — The MIT Press, 2025

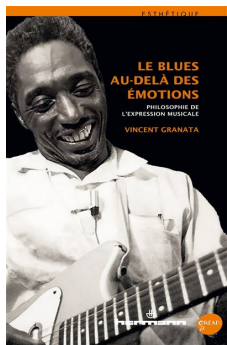


A critical examination of the twenty-first century fetishization of professional audio technologies, and how it led to a new social formation: gear cultures. This multisited, multicountry, multiplatform, and multiscale study focuses on gear in the present day. The authors trace the life of gear from its underlying materialities, components, and interfaces to its manufacturing processes, its staging in sites including trade shows and message fora, and its reception through (gear) canons, heritage, and obdurance. This book implements a meticulous multimode methodology drawing upon more than twenty-five firsthand long-form interviews with audio industry professionals—including gear designers, users, and publishers—as well as new findings drawn from multisited fieldwork, online discourse analysis, and visual ethnography.



## Le blues au-delà des émotions: Philosophie de l'expressivité musicale

Granata, Vincent – Hermann, 2025



When talking about the blues, music and emotions are presented as two sides of the same coin: rarely perceived as a simple sound form, the blues is primarily understood as emotional expression, placing the individual's sufferings and pains at its center. Nevertheless, this way of conceiving music, centered on emotion and sensitivity, is at least stereotypical: the expressiveness of the blues goes, in reality, far beyond subjective phenomena and private experiences. The aim of this book is to highlight the rational mechanisms that govern the appreciation of blues and the intellectual benefits that this music can bring. On the one hand, the expressiveness of the blues depends less on felt emotions than on classificatory skills and thoughtful categorization processes that emanate from the listener. On the other hand, the blues is not just an object of pleasure: it is also a tool for understanding the world that helps illuminate certain aspects of our emotional and psychological lives.

## Contramemoria: una historia oral de más de cuatro décadas punkis y feministas

Bustamante, Maria Alonso – Uterzine / El Lokal / Punk Scholars Network, 2025



Throughout the history of the punk movement in the Spanish state, women\* — understanding this concept from an inclusive identity — have joined forces with other women\* to make fanzines, create free radio or mobilise together, among many other motivations and activities. However, the racial and patriarchal situation that we also live in this subculture seems to have contributed to the forgetfulness and ignorance that we have of our own contribution. This book revolves around the formation of bands composed entirely of women as an act of political and musical resistance. In this way, the testimonies of sixteen punks who have been active for four different decades are collected to know them in depth throughout the different facets of their lives.

## Daft Punk and the Legacy Album : A Vision of Ambition

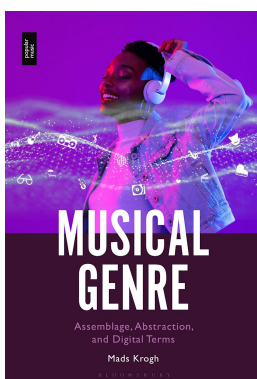
Lebray, Sebastien – Bloomsbury, 2025



Random Access Memories will remain the very last Daft Punk album. Often understood as an expression of nostalgia towards the music of the 1970s-1980s, this work should not be reduced to a simple tribute to the masters of disco. Beyond their 'retro' airs, their interest in old studios and their preference for analogue equipment, Daft Punk invent new creative approaches in the continuity of the history of electronic music, leaving more room for humanity and collective performance. The band claims audacity and ambition in a way that is reminiscent of the spirit (more than in the style) of 1970s progressive rock, with characteristics such as the expansion of the instrumentarium, experimentation in the recording studio and the development of structures. Concerned with opening up new ways without giving in to a technicist headlong rush, Random Access Memories appears to be a work of its era, much more than a pastiche of the past.

## Musical Genre: Assemblage, Abstraction, and Digital Terms

Krogh, Mads – Bloomsbury, 2025.



From recent decades' digitization have emerged a myriad of techniques for mapping musical life, identifying patterns in sound or musico-cultural practices, and compiling labels, names, tags, and classes on an unprecedented scale. Proliferating genre catalogs in the context of digital platforms and the conjunction of genre with notions of, for example, mood and activity are among the consequences, which challenge prevailing scene-based and identificational understandings in musical genre studies. This book answers to this challenge. Centering on the concepts of musico-generic assemblage and abstraction, it offers new perspectives on musical genre fit for current times but with the potential for also reconsidering historical cases.



## Taylor Swift: The Star, The Songs, The Fans

Bentley, Christa Anne. Galloway, Kate, and Paula Clare, editors. Routledge, 2025



This collection includes new work from interdisciplinary scholars who focus on Swift's star persona; the lyrics, themes, and meanings of Swift's songs; and the ways that fans interact with Swift's work and with each other. Together, the essays evaluate Swift's career with attention to how her work has resonated in a changing global society, how she has navigated shifts in the music industry, and how she has negotiated changes in her musical transition from country to pop along the lines of her age, gender, race, and class identity. Including contributions by scholars, practitioners, and journalists, this book offers a serious consideration of one of today's most popular music stars that shows why and how she matters. Engaging a wide variety of disciplines and methodological perspectives—including fan studies, cultural studies, philosophy, musicology and music theory, journalism, and songwriting—Taylor Swift: The Star, The Songs, The Fans will be of interest to students and scholars of music, media studies, popular culture, fan studies, gender and sexuality studies, and sound studies.

## Independence in 21st-Century Popular Music: Cases from Beyond Anglo-America

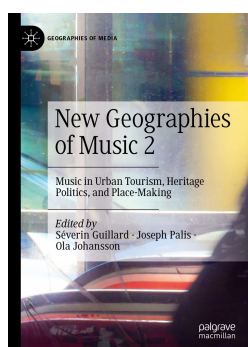
Garland, Shannon. Nunes, Pedro Belchior, and Pedro Roxo. Bloomsbury, 2025



More than a generation of musicians, music workers, and music companies have now been operating in the context of the profound shifts in music production and dissemination in the "digital era." Scholarly focus on musical independence has often been centered on genres, like punk and indie, rooted in the US and UK. This volume, focused outside the Euro-American context, shows the variety of ways musicians, music workers and businesses manage the economic, media and cultural shifts propelled by digitalization, asking what it means now to say one is "independent." It brings together scholars from around the globe who are researching forms of music production, circulation, consumption and finance that blur the boundaries between the dominant corporate players and "independent" cultural production. With chapters detailing popular music in Argentina, Brazil, Chile, Cuba, Indonesia, Portugal, Spain and Taiwan, independence is shown to be a concept and practice simultaneously nebulous, contradictory, and practical.

## New Geographies of Music 2: Music in Urban Tourism, Heritage Politics, and Place-Making

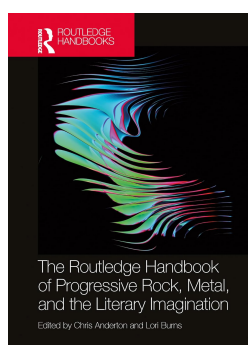
Guillard, Severin – Palgrave Macmillan, 2024



This book is the second installment of a trilogy that explores the spatial dimensions of music. Music has generated substantial interest among geographers, but other academic disciplines have also developed related spatial perspectives on music. This trilogy brings together multiple approaches, each book investigating a bundle of interrelated themes. New Geographies of Music 2: Music in Urban Tourism, Heritage Policies and Place-making starts by exploring contemporary approaches to the study of popular music, as well as the relations existing between music, tourism, heritage and urban geography. The chapters address a range of issues, including how music shapes the "feel" of touristic towns and urban public spaces, how music scenes have an increasing role in heritage and tourism policies, and how this recognition of music has consequences on artistic practices and urban imaginaries. This is a must-read for anyone interested in the relationship between space and music.

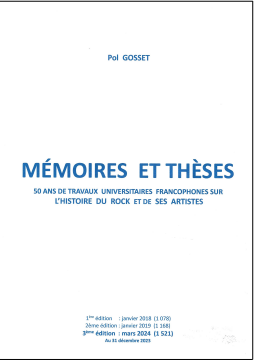
## The Routledge Handbook of Progressive Rock, Metal, and the Literary Imagination

Anderton, Chris, and Lori Burns. Routledge, 2025



This Handbook illustrates the many ways that progressive rock and metal music forge striking engagements with literary texts and themes. The authors and their objects of analytic inquiry offer global and diverse perspectives on these genres and their literary connections: from ancient times to the modern world, from children's literature to epic poetry, from mythology to science fiction, and from esoteric fantasy to harsh political criticism. The musical treatments of these literary materials span the continents from South and North America through Europe and Asia. The collection presents critical perspectives on the enduring and complex relationships between words and music as these are expressed in progressive rock and metal.

**Mémoire et thèses : 50 ans de travaux universitaires en français sur l’histoire du rock et de ses artistes**  
 Gosset, Pol. Auto-édition, 2025.



This book is the latest printed edition of *Bibliorock*, an repertory of master’s and Ph. D. thesis defended in France about rock music, with a specific focus on its history and that of its artists. This 125-page long list contains more than 900 thesis from the last fifty years, and defended up to late 2023.

**Bulletin of Hispanic Studies Special Issue : Legacies of the 1973 Coup in Chile: Music, Identity and Resistance**  
 Guest Editors: Sara Cohen, Lisa Shaw and Richard G. Smith – Liverpool University Press, 2025.



This Special Issue of the Bulletin of Hispanic Studies explores exile, memory, and identity through the Chilean diaspora under Pinochet. Highlighting music’s role in resistance and community, it brings together scholarly and personal narratives, including Katia Chornik’s Cantos Cautivos project, to illuminate how music preserves memory and fosters diasporic identity. It is dedicated to Miriam Vásquez (4 August 1947–15 June 2024), a fearless defender of human rights.

## Peer-reviewed popular music journals represented in the bookroom:

### *Popular Music History Journal*

Popular Music History is a journal dedicated to original research in the history and historiography of popular music. It welcomes articles that challenge established orthodoxies, question genre histories, and explore marginal or overlooked musical forms. While encouraging empirically grounded research, it also supports work incorporating music analysis, cultural theory, or reflections on the "history of the present." In addition to reviews, its distinctive "Resources" section republishes rare texts, highlights important archives, and fosters discussion on key issues in popular music historiography.

### *Journal of Music Production Research*

The Journal of Music Production Research is a peer-reviewed publication exploring the art, science, and industry of music production. It covers topics such as new technologies, production techniques, listener perception, industry practices, education, cultural perspectives, and the history of recording. JMPR welcomes contributions from academics, students, and professionals, offering a platform for critical research in music production.

### *Journal of Live Music Studies*

The Journal of Live Music Studies (JLMS) is a peer-reviewed publication dedicated to advancing knowledge of live music practices, performances, business, infrastructure and experiences, across diverse genres, event types and cultural and regional contexts. It provides a rigorous forum for critical, interdisciplinary and multidisciplinary engagement within this growing field of scholarly and policy interest.

### *Journal of Festive studies*

The Journal of Festive Studies is an annual online publication exploring global festivities, from religious feasts to music festivals. It welcomes original research from scholars, practitioners, and curators, promoting interdisciplinary dialogue through diverse methods and perspectives. With an international editorial board, the journal encourages accessible writing to engage readers across fields and highlight the cultural richness of festive practices worldwide.

### *Volume!*

Volume! The French Journal of Popular Music Studies is a peer-reviewed biannual journal founded in 2002. It offers a multidisciplinary platform combining French approaches (musicology, ethnomusicology, sociology, cultural history) with Anglo-American cultural and popular music studies. Open to scholars, artists, and professionals, it publishes original research and practitioner reflections.

### *Audimat*

Audimat éditions publishes critical, sensitive and political texts, counter-narratives and wild aesthetics.

### *Arte Citrica*

Arte Cítrica is more than a magazine — it's a manifesto. It offers a space for critical reflection, creative freedom, and visceral expression. Believing in art as a transformative force, it challenges norms and crosses boundaries between aesthetics and ideas, images and words, history and the present. Each issue is a journey where visual arts meet poetry, cinema dances with philosophy, and music resonates with history — amplifying voices that deserve to be seen, heard, and felt.

### *Book series:*

***The Anthem Impact in Music Business, Technology and Culture*** book series showcases original scholarly research exploring the dynamic intersections of music business, technology and culture.

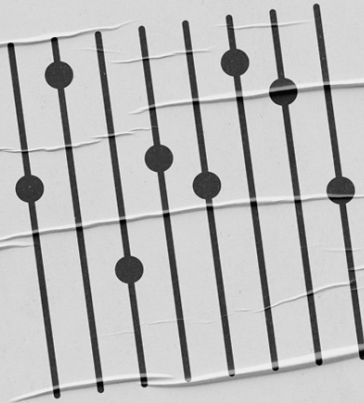
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