

Have you tried THIS? Innovation in Music 2024 conference

| | |
|---------|---------------------------|
| Legend: | Keynotes/plenary sessions |
| | Paper presentations |
| | Performance-presentations |
| | Workshops |
| | Online session |

| Friday 14/06/2024 | | | | | | | |
|-------------------|-------|--|---|---|--|---|--|
| Start | End | Other | Auditorium 101 | Auditorium 308 | Auditorium 310 | Auditorium 311 | Room 611 (ATMOS) |
| 13:00 | 14:30 | | Registration | | | | |
| 14:30 | 14:45 | | Welcome: Claus Sohn Andersen, Chair of the InMusic-24 committee Conference opening: Dean Jørn Mortensen, School of Arts, Design, and Media, Kristiania University College Academic keynote: Peter Vuust - Music in the brain | | | | |
| 14:45 | 15:45 | | | | | | |
| <i>Chair</i> | | | | <i>Russ Hepworth-Sawyer</i> | <i>Claus Sohn Andersen</i> | <i>Justin Paterson</i> | |
| 16:00 | 16:20 | | | Jan-Olof Gullö <i>Exploring Innovative Approaches with Microphones in Music Production</i> | Rob Toulson <i>Opportunities for Using Algorithmic Composition Tools in Developing Songwriting and Music Production Skills</i> | Petros Vouvaris <i>M.E.L.O.S.: Promoting music research through an innovative platform of interconnected knowledge repositories</i> | Andy Visser, Dan Pratt, Andrew Bourbon <i>Creative Recording and Dolby ATMOS</i> |
| 16:25 | 16:45 | | | Ivar Grydeland / Ragnhild Brøvig <i>Online Time and Timing</i> | Edward Clijsen <i>Redividing the Octave for Expanded Tonal Spaces: Preliminary Practical Explorations of Formalised Approaches to Microtonal Composition</i> | Dan Mollenkamp <i>The Language[s] of Pop Database: Sharing Quantitative Opportunities in Popular Music Research</i> | |
| 16:50 | 17:10 | | Jamie Howell / Oily Sellwood <i>Dual-function Interfaces: the traditional musical instrument and/as samplers</i> | Jan Tore Diesen <i>Microphones, Sound and Performativity – exploring songwriting and production processes in popular music</i> | Øyvind Skjerdal <i>Sharing a laptop: The persistent importance of real friends in times of user friendly technology</i> | Jon Marius Aareskjold-Drecker / Hans T. Zeiner-Henriksen <i>LLM as a tool for academic research</i> | |
| 17:15 | 17:35 | | | Alex Stevenson <i>The Instrument as source: Instrument modification and machine aesthetics</i> | Jack Adler-McKean <i>Retinking Resonance: The feedback tuba (Ends at 17:45)</i> | Thomas Bårdsen <i>Unlocking the Catalog.: Revitalizing Norwegian Album Classics through Online Communities</i> | |
| 17:40 | 19:00 | | Break / free time | | | | |
| 19:00 | 21:00 | Dinner / mingling (Rooftop terrace, campus Urtegata) | | | | | |
| 21:00 | 22:00 | Performance keynote: Koka Nikoladze - Defaulting to human (Hovedscenen, campus Urtegata) | | | | | |

Have you tried THIS? Innovation in Music 2024 conference

| Saturday 15/06/2024 | | | | | | | | |
|---------------------|-------|--------------|---|---|--|---|--|--|
| Start | End | Other | Auditorium 101 | Auditorium 308 | Auditorium 310 | Auditorium 311 | Room 611 (ATMOS) | |
| Chair | | | | Tore Teigland | Jan-Olof Gullö | Russ Hepworth-Sawyer | Rob Toulson | |
| 09:30 | 09:50 | | Rotem Haguel <i>All these moments will be lost in time like tears</i> | | | | Stephen Ward <i>Order Out of Chaos: Development of a Mixing Aesthetic for "The Quest for Authenticity"</i> | |
| 09:55 | 10:15 | | | | | | Andy Visser, Dan Pratt, Andrew Bourbon <i>Creative Recording and Dolby ATMOS</i> | |
| 10:20 | 10:40 | | | Yngvar Kjus <i>Musicians in the flow of technology: A study of how music makers relate to new technology and the implications for creative practices, roles, and rights</i> | Jonathan Packham / Zubin Kanga <i>Cyborg Soloists: An Infrastructure for Sharing Approaches to Innovative Technologies in Contemporary Music</i> | Camilo Salazar <i>Bridging the Gap: Integrating Pedagogies of Radio and Music Production</i> | | |
| 10:45 | 11:15 | Coffee / tea | | | | | | |
| Chair | | | | Tore Teigland | Jan-Olof Gullö | Russ Hepworth-Sawyer | | |
| 11:15 | 11:35 | | Tim Canfer <i>Have you tried Super-Duper-Looping? Augmenting Live Looping and the development of the Super-Duper-Looper devices</i> | Yngvar Kjus / Emil Kraugerud / Øyvind Skjerdal <i>Tutoring, selling, gearfluencing, or what? An explorative study of the players, motives, and methods of online introductions to music</i> | Egor Polyakov <i>Exploration of Timbre by Analysis and Synthesis Using Python, Abloton and ChatGPT</i> | Stephane Elmosnino <i>Innovating music production education: A critical listening tool for song analysis</i> | | |
| 11:40 | 12:00 | | | Adam Parkinson <i>Music Technology and the Beginner's Mind</i> | Emmanuel Deruty <i>Pitch strength in contemporary popular music analysis and production</i> | Eirik Askerøi <i>Don't do this at home: Re-amping the National Broadcasting Orchestra (KORK) for Nils Petter Molvær's Certainty of Tides (2023)</i> | | |
| 12:00 | 12:50 | Lunch | | | | | | |

Have you tried THIS? Innovation in Music 2024 conference

| Saturday 15/06/2024 | | | | | | | | |
|---------------------|-------|---|--|--|---|---|--|--|
| Start | End | Other | Auditorium 101 | Auditorium 308 | Auditorium 310 | Auditorium 311 | Room 611 (ATMOS) | |
| 12:50 | 13:50 | | Industry keynote: Julie Forchhammer - Music and Climate Justice | | | | | |
| <i>Chair</i> | | | | <i>Audun Molde</i> | | <i>Jan-Olof Gullö</i> | <i>Jørund Fluge Samuelsen</i> | |
| 14:00 | 14:20 | | Frankie Dyson Reilly <i>The Sound of Colour: Exploring the affordances of colour in musical scores</i> | Adam Martin / Jacob Thompson-Bell <i>Can Music Change the World? Expanding environmental awareness through multisensory experience design using music and food</i> | | Video presentations - online Q&A with authors David Raybould - Investigating rhythmic entrainment within video games Rani Tesiram - Time after time: temporal multiplicity as layers of narrative time in transmedia concept albums Joe Wright - Synesthesia - A gateway-tool for enabling creative sound works in the wake of Xenakis and Orff | Ingvild Koksvik <i>Exploring the Unsayable Aspects of Musical Ideas in Record Production</i> | |
| 14:25 | 14:45 | | | Paul Harkins <i>'Have you tried fixing it?' Repairing (and not Repairing) Analogue and Digital Synthesizers</i> | | | Paul Novotny <i>What is the substance of spatiality in 3D Dolby Atmos music, and how can we find it?</i> | |
| 14:45 | 15:15 | Coffee / tea | | | | | | |
| <i>Chair</i> | | | <i>Jørgen Langdalen</i> | <i>Justin Paterson</i> | <i>Russ Hepworth-Sawyer</i> | <i>Rob Toulson</i> | | |
| 15:15 | 15:35 | | Paul Thompson / Brett Lashua <i>Heritagizing Popular Music: Leeds's First Music Map App</i> | Oluremi Abati <i>Music Production, Innovation, and Accessibility for Blind Producers</i> | Gary Bromham <i>'Happy Accidents' - Missappropriation and Creative uses of Distortion</i> | Åse Ava Lange Fredheim <i>"Birdsong" in Popular Music: A Study on the Use of Field Recordings in Music Production</i> | | |
| 15:40 | 16:00 | | Iker Ormazabal Martinez <i>How heavy distortion can increase the expressivity of percussive tracks facilitating further manipulation</i> | Rachel Horrel <i>Breaking Barriers: Developing Technological Solutions for Visually Impaired Musicians in Ensemble Performances</i> | Graham Neil Dunning <i>Messing About as creative process: anti-solutionist approaches in the maker's workshop, home studio and on stage</i> | Jose Cubidez-Gutierrez <i>Electroacoustic Pop; Developing Compositional Methods by the Integration of Popular Music Creation Techniques into the Electroacoustic Music Practice</i> | | |
| 16:05 | 16:25 | | Tore Teigland <i>Playing the fader (like an instrument)</i> | Andreas Bergsland <i>Innovating Inclusive Dance: Integrating Wheelchairs and Sonification in Interactive Performances</i> | Eirik Askerøi <i>From discovery to trend: Wrong or non-intended use of technology as a basis for musical development</i> | Øyvind Brandtsegg / Trond Engum <i>TransVariations - Music beyond the limits of time and technology</i> | | |
| 16:30 | 16:50 | | Jon Marius Aareskjold-Drecker / Ragnhild Brøvig <i>Hey Siri, what are the royalty splits of the song you wrote for me?</i> | Frankie Dyson Reilly / Alexandra Gorton <i>What do we really like?: Exploring musical potentials through collaborative embrace of Autistic sensibility</i> | David Thyrén / Jan-Olof Gullö / Gary Bromham <i>With a focus on the lyrics: The innovative use of 'bad English' in popular songs</i> | Henrique Portovedo <i>Post-Human Disorder: Algorithms in the Context of Performance and Creation</i> | | |
| 16:50 | 19:00 | Break / free time | | | | | | |
| 18:00 | 19:00 | Drinks/Reception (Mezzanine/cafeteria, main venue) | | | | | | |
| 19:00 | 22:00 | Conference dinner (Mezzanine/cafeteria, main venue) | | | | | | |

Have you tried THIS? Innovation in Music 2024 conference

| Sunday 16/06/2024 | | | | | | | | |
|-------------------|-------|--|--|--|--|--|--|--|
| Start | End | Other | Auditorium 101 | Auditorium 308 | Auditorium 310 | Auditorium 311 | Room 611 (ATMOS) | |
| Chair | | | Jørgen Langdalen | Audun Molde | Justin Paterson | Claus Sohn Andersen | | |
| 10:00 | 10:20 | | Rotem Haguel <i>Thoughts on Developing a Modular System for Composition and Performance</i> | Hussein Boon <i>Single-Tonality Chord Songwriting</i> | Kjell Andreas Oddekalv <i>To amplify or accompany? – Real and illusory poses in the arrangement and mixing of rap vocals</i> | Claire Deak <i>Reframing and creatively handling history through music</i> | | |
| 10:25 | 10:45 | | Ewan Stefani <i>Rediscovering the Analogue Synthesizer Ensemble</i> | Matthew Sergeant <i>Composing with Superabundance: Towards a Plunderphonics 2.0"</i> | Live Haguejorden Schau <i>Deconstructing and reconnecting vocal expressions in SOPHIE's 'Immaterial'</i> | Theresa Coffey <i>Playing Imaginary: curious becomings-with "moments of non-sense" in performer-curator practice</i> | | |
| 10:50 | 11:10 | | David Young <i>Tapping into drum machine history</i> | Notto J.W. Thelle <i>Theme Catcher: The Allure and Elusiveness of Musical Ideas on the Meso Time Scale</i> | Andy Visser / Vangelis Katsinas <i>Haptics for Audio - Tales from the HAPPIE lab – a synopsis of cutting-edge work being undertaken on Haptics and Audio Production at the University of West London</i> | Antti Saario <i>Immersed in Cabilla: Creating a Full-dome Experience of an Ancient Oak Woodland and Temperate Rainforest</i> | | |
| 11:10 | 11:40 | Coffee / tea | | | | | | |
| Chair | | | Jørund Fluge Samuelsen | | Jan-Olof Gullö | Rob Toulson | Tore Teigland | |
| 11:40 | 12:00 | | Tony Dupé <i>Imperfect listening: The value of the lived experience of sound in music production</i> | | Mads Walther-Hansen <i>Have you Tried Trusting your Intuition? – Unconscious Thinking in Music Production</i> | Juhani Hemmilä <i>Digital Music Production with 'Analogue' Attitude. Exploring the impact of Overchoice</i> | Ingvild Koksvik <i>Exploring the Unsayable Aspects of Musical Ideas in Record Production</i> | |
| 12:05 | 12:25 | | | | Dave Hook <i>'A Giant on the Bridge': Reflections on Creative Practice as Research in a Collaborative Narrative-Gig</i> | Kirsten Hermes <i>Augmented creativity: does AI help or hinder musicians' creative processes?</i> | Paul Novotny <i>What is the substance of spatiality in 3D Dolby Atmos music, and how can we find it?</i> | |
| 12:30 | 12:50 | | Mari Skogly / Håkon Iversen / Claus Sohn Andersen <i>'Make It Sing' - A case study on finding your way and your sound within new stylistic territory</i> | | Russ Hepworth-Sawyer <i>Have you tried systematising reflective practice in your audio mastering?</i> | Justin Paterson / Andy Visser <i>Feel the future - Touching Sound</i> | Stephen Ward <i>Order Out of Chaos: Development of a Mixing Aesthetic for "The Quest for Authenticity"</i> | |
| 12:50 | 13:50 | Lunch | | | | | | |
| 13:50 | 14:50 | | Closing panel: "So we tried this. Now what?" (Paul Novotny, Anneli Drecker, Audun Molde, Kirsten Hermes. Moderator: Rob Toulson) | | | | | |
| 14:50 | 15:10 | | Thank yous and goodbyes | | | | | |
| 15:10 | | THE END, start planning for next year! | | | | | | |