

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>Revisiting 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)						

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Chair				<i>Tore Teigland</i>	<i>Jan-Olof Gullö</i>	<i>Russ Hepworth-Sawyer</i>	<i>Rob Toulson</i>	
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				<i>Tore Teigland</i>	<i>Jan-Olof Gullö</i>	<i>Russ Hepworth-Sawyer</i>		
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						

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

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Sunday 16/06/2024						
Start	End	Other	Auditorium 101	Auditorium 308	Auditorium 310	Auditorium 311
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
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>
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>
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>
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!				