Innovation In Music Conference 2019

5-7 December, University of West London, St Mary's Rd, Ealing, London W5 5RF, UK

Thursday 5th December 2019

Time	
4:00 - 5:00 pm	**Coffee and Registration (Gallery Space)**
5:00 - 5:15 pm	**Conference Opening and Conference-Chair's Welcome (Gallery Space)** Professor Justin Paterson
5:15 - 6:45 pm	**Wine and Canapé Reception (Gallery Space)** London College of Music
6:45 - 8:00 pm	**Performance / Keynote (Weston Hall 2)** Radio Science Orchestra (plus special guests) / Bruce Woolley - Futurist Performer and Legendary Songwriter

Followed by informal drinks at your pick of adjacent venues:
Stage 6 @ Red Lion (13 St Mary's Rd, Ealing, London W5 5RA). This is the Pizza venue as mentioned in pre-conference correspondance.
The Castle Inn (36 St Mary's Rd, Ealing, London W5 5EU)
The Rose & Crown (Church Place St. Mary's Rd, Ealing, London W5 4HN)

Note: paper presentations will each be 15 minutes with 5 minutes Q&A

Friday 6th December 2019

Time	Paper Session 1A (Weston Hall 2) *(Session chair: Tim Sayer)*	Paper Session 1B (Weston Hall 1) *(Session chair: Christos Moralis)*
9:30 - 10:45 am	1A1 Music Production Utilising Internet of Things Technologies - Marques Hardin and Rob Toulson	1B1 Concepts and Issues for the Design of Accessible Music Technology - Joe Wright
	1A2 Defining and Developing a Sonic Signature in Music Mixing through a Modern-day Apprenticeship Method and a Practice-based Approach - Andrea Succi	1B2 New Instrument as Creativity Trigger in Composer-Performer Collaboration - Agata Kubiak
	1A3 Mastering for Streaming: Exploring Accurate Translation - Scott Harker	1B3 Musical Interface Designs: Materiality, Agency and Potentials of MusickingThings in Artistic-creative Practices - Carsten Wernicke

Time	
10:45 - 11:15 am	**Coffee Break (Gallery Space)**

Time	Paper Session 2A (Weston Hall 2) *(Session chair: Tim Sayer)*	Paper Session 2B (Weston Hall 1) *(Session chair: Agata Kubiak)*
11:15 am - 12:30 pm	2A1 A Review of Contemporary Practices Incorporating Digital Technologies with Live Classical Music - Clara Colotti	2B1 Music: Leeds - Supporting a Regionalised Music Sector and Scene - Nicholls Sam and Paul Thompson
	2A2 Retaining Pianistic Virtuosity: Exploring Pre-existing Gestural Nuances for Live Sound Modulation - Niccolò Granieri, James Dooley and Tychonas Michailidis	2B2 Individualised Music: Todd Rundgren's Interactive Album, *No World Order* - Tim Hughes
	2A3 Chamber Orchestras as the Innovation Motor of Classical Music in Germany - Alenka Barber-Kersovan and Volker Kirchberg	2B3 An Alternative Take: Exploring the Production, Engineering and Performance Aesthetics of 1950s and 1960s Latin Dance Music in New York and Havana - Paul Thompson and Sue Miller

Time	
12:30 - 1:30 pm	**Lunch (Gallery Space)**

Time	Paper Session 3A (Weston Hall 2) *(Session chair: Tim Hughes)*	Paper Session 3B (Weston Hall 1) *(Session chair: Sara McGuinness)*
1:30 - 3:15 pm	3A1 Sonification As a Non-Normative Moderator in Free Jazz - Dan Banks	3B1 BTS' "Speak Yourself" World Tour as an Intermedial Spectacle of Attachment: Outcomes and Future Possibilities for Popular Music - Alicja Sulkowska
	3A2 Motormouth: Sonic Recontextualisation - Jez Nash	3B2 Voice Activation in Music Consumption: How Consumers Use the Technology Today and Will Tomorrow - Lena Mohr
	3A3 "Dilla Says Go:" Innovations in Digital Sampling Techniques in J Dilla's Donuts and Hip-Hop Production in the "Post-Dilla" Era - Zachary Diaz	3B3 The Anonymous Construction of a Star in the Case of Pop Singer Sia - Clara-Franziska Petry
	3A4 Making Records within Records: Manufacturing Phonographic 'Otherness' in Sample-based Hip Hop Production - Michail Exarchos (a.k.a. Stereo Mike)	3B4 Digital Scenographies of Contemporary Music: Between Didactics and Spectacularization - Hervé Zénouda

Time	
3:15 - 3:30 pm	**Short Break**

Time	Paper Session 4A (Weston Hall 2) *(Session chair: Sara McGuinness)*	Paper Session 4B (Weston Hall 1) *(Session chair: Mike Exarchos)*	Paper Session 4C (BY.01.21) *(Session chair: Andy Visser)*
3:30 - 4:45 pm	4A1 The Application of Gift Economy to the Administration of Intellectual Property in the Creative Industries - Yannis Iliopoulos	4B1 Immersive Social Experiences for Large Audiences - Stephen Partridge	4C1 The Floating Sound Lab: A New Hybrid Immersive Audio Studio - Jeff Levison
	4A2 The Impact of Organisation Governance on the Achievement of Organisational Goals: The Case of the Collective Management Organisations - Erica Smith	4B2 Speaker Park: An Intersection of Loudspeaker Design and Post-acousmatic Composition - Jon Pigott and Antti Saario	4C2 Multimodal Landscapes: The Creative Affordances of Head-Tracked Binaural Ambisonics to the Soundscape Composer - Simon Connor
	4A3 The Role of Contests and Talent Shows in the Artist Development within the Popular Music Genre and Their Place in the Music Business - Stefan Lalchev and Paul Oliver	4B3 Immersive Audio in Narrative Space - Rune Palving	4C3 Development of an Ambisonic Guitar System - Duncan Werner, Bruce Wiggins and Emma Fitzmaurice

Time	
4:45 - 5:30 pm	**Book Launches and Wine Reception (Weston Hall 1)** Paula Wolfe – *Women in The Studio: Creativity, Control and Gender in Popular Music Production (Routledge)* Phil Harding – *Pop Music Production: Manufactured Pop and BoyBands of the 1990s (Routledge)*
5:30 - 6:30 pm	**Innovation Keynote (Weston Hall 2)** Matan Berkowitz - Interdisciplinary Artist and Enrepreneur
6:30 - 7:30 pm	**Short Break – Coach provided for travel to and from the banquet.**
7:30 - 10:30 pm	**Conference Banquet** **Le Vacherin** (76-77 South Parade, Chiswick, London W4 5LF)

	Paper Session 5A (Weston Hall 2) *(Session chair: Christos Moralis)*	Paper Session 5B (Weston Hall 1) *(Session chair: Dan Pratt)*	Paper Session 5C (William Barry Theatre) *(Session chair: Paul Oliver)*	Technical Demonstrations, Installations and Performances (Commencing 10:00 am)		
9:30 - 10:45 am	5A1 Sound Objects: Exploring Embedded Computing for Procedural Audio in Theatre - Mat Dalgleish and Sarah Whitfield	5B1 Improvising Songwriting and Composition Within A Hybrid Modular Synthesis System - Hussein Boon	5C1 Oblique StrateTRIZ: Sparking Compositional Breakthrough - Darrell Mann			
	5A2 Outsourcing Taste: Are Algorithms Doing all the Work? - Stan Erraught	5B2 Modular Synthesisers and Performance Practice - Nino Auricchio	5C2 Composition as an Embodied Act: A Framework for the Gesture-based Creation of Augmented Reality Action Scores - Giovanni Santini	Development of an Ambisonic Guitar System demonstration **(Vestry Hall)** - Duncan Werner, Bruce Wiggins and Emma Fitzmaurice	"Music for Goldfish" installation **(Vestry Studio 2)** - Ben Glas	Electroglottography-based Real-time Voice-to-MIDI Controller **(BY.01.024)** - Eugenio Donati and Christos Chousidis
	5A3 Automated Algorithmic Representation of Music Structure Using the Interactive Generative Music Environment Software - Samuel Hunt	5B3 Viano: Electromyographic Data as a Gestural Tool for Music Composition within Game-Engines - Chris Rhodes	5C3 Observing Mood Based Patterns and Commonalities in Music - Jeffrey Lupker and William J. Turkel			
10:45 - 11:15 am	**Coffee Break (Gallery Space)**					
11:15 am - 12:30 pm	**Innovation Panel (Weston Hall 2)** (Panelist names TBC)					
12:30 - 1:30 pm	**Lunch (Gallery Space)**					
	Paper Session 6A (Weston Hall 2) *(Session chair: Robert Sholl)*	Paper Session 6B (Weston Hall 1) *(Session chair: Christos Moralis)*	Paper Session 6C (William Barry Theatre) *(Session chair: Jo Lord)*			
1:30 - 2:45 pm	6A1 SoundSculpt: Sculpting Sound Objects through Mid-air Haptics and Holographic Image - Tychonas Michailidis, Balandino Di Donato and Christopher Dewey	6B1 Innovative Music Creation and Songwriting - Shib Shankar Chowdhury	6C1 The Online Composer-Audience Collaboration - Luis Ramirez			
	6A2 "My Avatar and Me": Technology-enhanced Mirror in Monitoring Music Performance Practice - Giusy Caruso, Luc Nijs and Marc Leman	6B2 Hearing and Feeling Memories: Connecting Image, Sound and Haptic Feedback to Create a Multisensory Experience of Photographs - Matthew Evans	6C2 Transforming Musical Performance: The Audience as Digital Collaborators - Adrian York	IKO Speaker System Demonstration **(Vestry Hall)** - Angela McArthur and Gerriet K. Sharma	The Floating Sound Lab: A New Hybrid Immersive Audio Studio **(Vestry Studio 2)** - Jeff Levison	Modular Synthesisers and Performance Practice demonstration **(BY.01.24)** - Nino Auricchio
	6A3 Creative Considerations for On-screen Visuals in Electronic Pop Music Performances - Kirsten Hermes	6B3 Towards a Quantum Theory of Musical Creativity - Matthew Lovett	6C3 Post-Digital Musicians?: The Influence of Digital Audio Aesthetics on Musical Performance - Alex Stevenson			
2:45 - 3:15 pm	**Coffee Break (Gallery Space)**					
	Paper Session 7A (Weston Hall 2) *(Session chair: Tim Hughes)*	Paper Session 7B (Weston Hall 1) *(Session chair: Jo Lord)*	Paper Session 7C (William Barry Theatre) *(Session chair: Dan Pratt)*			
3:15 - 4:30 pm	7A1 Contextual and Cultural Mediation in the Recording Studio: Two Producers, Two Artists, Two cultures - Richard Lightman	7B1 Electroglottography-based Real-time Voice-to-MIDI Controller - Eugenio Donati and Christos Chousidis	7C1 Cyber-security in the Creative Industry: Why Radiohead Got Hacked - Andy Farnell			
	7A2 Artists, Musicians and Music Producers: Similarities and Differences? - Jan-Olof Gullö, Hans Gardemar and David Thyrén	7B2 Transparency and Authenticity in the Live Arena: An Exploration of Electronic Music Performance Techniques - Dave Fortune	7C2 Codetta: Can Block-Based Programming Support Child Educators' Confidence in Teaching Music? - Corey Ford	Mixed Reality Applications for Musical Performance **(Vestry Hall)** - Alayna Hughes and Pierluigi Barberis	Immersive Audio in Narrative Space demonstration **(Vestry Studio 2)** - Rune Palving	Haptic feedback in music production **(BY.01.024)** - Justin Paterson and Andy Visser
	7A3 Breaking Geographical Barriers to Music Production - Paul Ferguson and Dave Hook	7B3 The 'Performable Recordings' Model: Bridging the Gap Between Studio and Live Performance in Popular Electronic Music - Christos Moralis	7C3 The Evolution of Popular Music Education: The Effects of the Implementation of Electronic Music Devices into Formal Pedagogical Practices - Trish Rooney			
4:30 - 5:00 pm	**Short Break**					
5:00 - 5:20 pm	**Plenary Address (Weston Hall 2)** Professor Justin Paterson					
5:20 - 6:20 pm	**Production Keynote (Weston Hall 2)** Trevor Horn - "The Man who Invented the Eighties"					
6:20 - 6:30 pm	**Conference Thanks and Close (Weston Hall 2)** Conference Chairs and Committee					

Followed by informal drinks/free time in London

Suggested event: **Asympt Man** (stage time 8:00 pm). This is a rock band comprising members of the InMusic community.

Venue: **The Camden Assembly** (49 Chalk Farm Rd, Chalk Farm, London NW1 8AN). NB This is quite some distance from the conference, so plan ahead if interested.

10:00 am - 13:00 pm	**Publishing Practice-Research Effectively (William Barry Theatre)** Chair: Professor Simon Zagorski-Thomas

More details at http://www.c21mp.org/events/

Free tickets available at https://www.eventbrite.co.uk/e/publishing-practice-research-effectively-a-c21mp-workshop-tickets-78766022293