	Summerhall - launch and welcome
1730	*** OFFICIAL WELCOME ***
1900	Three contemporary rule-breaking artists perform and talk about their practice in a unique show-and-tell-gig. Lomond Campbell (FOUND), SHEARS and Lauren Sarah Hayes will each perform a 30-minute set, playing pieces while also describing their individual performance tools and equipment, how they create their sounds and the development of their live sets.
2200	**Finish**

Saturday Morning

	Lindsey Stewart Lecture Theatre	Classroom 2/05	Classroom 2/10	Classroom 2/6	Classroom 2/09	River Suite (Performance Strand)
09.00	*** OFFICIAL WELCOME ***					
Session 1	Chair: Rob Toulson	Chair: Corin Anderson	Chair: Neil MacKenzie	Chair: Aidan Harvey	Chair: Jan-Olof Gullö	
0930 - 9.55	Antti Saario — Through the Periscope: Microphone Character in Creative Studio Production	Katy Ieong Cheng Ho Weatherly — "Unconscious Rebelliousness": The Polytonal Roles of Young Musicians in an Innovative Music Program	Darrell Mann — 98% Of 'You're Not Supposed To Do That' Innovation Attempts Fail: What Did The 2% Do?	Oğul Köker — Euroracking: Creative Practices of Eurorack Synthesiser Enthusiasts in Edinburgh and Glasgow	Ingvild Koksvik — Hunting for songs in the heathlands: Utilising sound-amplifying hearing protection as a creative tool in popular music song-making in the 3D format	
09.55 - 10.20	Jamie Birkett — Digital aesthetics and transcending Lo-Fi in Alex G's 'God Save the Animals'.	Marshall Haning, Tina Tallon, Imani Mosley, Barry Hartz and Thaddaeus Bourne — Can We Do That? Innovation and Disruption in a Collegiate Music School	Pedro Ferreira — The instashow era	Rotem Haguel and Justin Paterson — A reflexive thematic analysis of listening to modular-based contemplative music	Harry Docherty — e(co): an exploration of ecological musicking (work-in-progress)	
10.20 - 10.45	Ewan Stefani — The Regressive Synthesizer		Robert Wilsmore — Oops!... I [wrote every possible tune that could exist] Again: The Role of All-The-Music and Toast-Theory in The Great Copyright Fight and the Philosophy of Music Collaboration.	Euan Pattie — Innovation in Dance Music Research - a Focus on Listening	Beth Karp — Space & Place - challenging conventions: Outsiders capturing insider sounds	
10.45 - 11.15	*** Coffee Break ***					
Session 2	Chair: Jason Woolley	Chair: Corin Anderson	Chair: Neil MacKenzie	Chair: Aidan Harvey	Chair: Justin Paterson	
11.15 - 11.40	Charles Norton — A Radiological Adventure: the Sonification of the Apocalypse	Marshall Haning — Disruption and Resistance in American Music Education Curriculum	Ragnhild Brøvig — You're not supposed to sample and rely on copyright exceptions	Kjell Andreas Oddekalv — Sounding Same/Sounding Other: Creative, practical and aesthetic aspects of ad libs and "backtracks" in rap	Bob Birch — Integrating site into composition	
1140 - 12.05	Vangelis Katsinas and Justin Paterson — Haptics for Audio Mixing: Reinventing the Mixing Desk	Zack Moir — Why do we say, "you're not supposed to do that"? Critiquing educational bases of musical and creative normativities	Farley Joseph — Streaming Past Covid 19: Adoption Considerations for the Major Music Markets in CARICOM	Dave Hook — The Hip-Hop Studies Listener: Creative Practice as Research. Proposing a Collection of Rap Essays.	Berglind Tómasdóttir — To perform is to compose is to listen is to perform	
1205 - 12.30	Andy Visser — Haptics in Wonderland – interrogating audio waveforms in 3D using touch in an extended reality environment	Monica Esslin-Peard and Samuel D Loveless — I want to break free: challenging the hegemony of traditional composition through improvisation, performance, collaboration and sound installation.	Rachael Drury — You're not supposed to launder my music!	Zachary Diaz — Might as Well Be Swing: On the Use and Misuse of Quantisation in Hip-Hop Production	Carrie Erving — 21st-Century Singing: Hybridity and Innovation in Popular and Traditional Song	

Saturday Afternoon

	Lindsey Stewart	Classroom 2/05	Classroom 2/10	Classroom 2/6	Classroom 2/09	River Suite (Performance Strand)
1230 - 1330	*** Lunch ***					
1330 - 1420	*** Keynote - Anna Meredith ***					
1430 - 15.15	*** Publishing Panel ***					
15.15 - 15.45	*** Coffee Break ***					
Session 3	Chair: Rob Wilsmore	Chair: Russ Hepworth-Sawyer	Chair: Monica Esslin-Peard	Chair: Dave Hook	Chair: Berglind Tómasdóttir	Chair: Paul Harkins
15.45 - 16.10	Adam Parkison & Justin Randell — Interrogating Immersion		Clara Colotti — Modes of engagement with classical music: digital formats	Joseph Coughlan-Allen — The Migration of the Lo-Fi Lens: Online Interpretations of 90s Memphis Rap Tapes	Agata Kubiak-Kenworthy — When chord charts fail : Pitfalls of radical reharmonisation of jazz standards.	Darren Gallacher Set Up
16.10 - 16.35	Tore Teigland — The Soundscape cube system - a method for the sound engineer to create an envisioned soundscape in recordings	Paul Thompson, Kirk McNally and Toby Seay — Digging in the Tapes: Multitrack Archives as an Emerging Educational Resource	Corinna Woolmer — Reimagining Approaches to Gender Equality in the British Music Industry.	Marc Brooks — The Mash-Up-Image in Baz Luhrmann's The Get Down	Mark Dyer — The Multifaceted Ontologies of Digital Music Technologies in Contemporary Creative Practice	Darren Gallacher — Body World Crossings: Investigating Cross-Disciplinary Perspectives on Spatiality in Experimental Theatrical Percussion
16.35 - 17.00	Jo Lord — 'That don't phase me! – Spatial layering and multi-bus processing in the binaural domain'	Hussein Boon — Deliberate Practice and Unintended Consequences in Music Production as Practice and Pedagogy	Gordon O'Neill — The Aesthetic and Ethical Implications of Agency in the Future of Creative Processes	Sace Lockhart — "We went from yes, yes yawl, tae who you talkin tae?": Language and authenticity in Scots hip hop	Aidan Harvey — "Augmented Creativity?" - An Autoethnographic Exploration into the use of Generative AI Systems in Musical and Creative Practice.	Bill Thompson - Set Up
17.00 - 17.25	Juhani Hemmila and Jason Woolley — LCR: A valuable multichannel proposition for modern music production?	Paul Oliver and Stefan Lalchev — Nurturing talent through entrepreneurial learning: An alternative approach to music industry education	Yngvar Kjus — The rise of production platforms: A study of how technology companies intervene in music production in the online era	Michail Exarchos — Sampling invented sonic spectres: Metamodernism, hauntology, and Hip Hop	Neil Mackenzie — Performing Failure	Parrying the Perpetuated Portrayal of Online Perfection	Bill Thompson — Moog guitar tabletop performance
17.30 - 18.30	*** Drinks Reception ***					
19.00 - 22.00	*** Banquet ***					

	Lindsay Stewart Lecture Theatre	Classroom 2/05	Classroom 2/10	Classroom 2/06	Classroom 2/09	River Suite (Performance Strand)
			Sunday Morning			
Session 4	Chair: Rob Toulson	Chair: Mads Walther-Hansen	Chair: Pedro Miguel	Chair: Dave Hook	Chair: Zack Moir	Chair: Paul Harkins
0930 - 9.55	**Claus Sohn Andersen** Your wrong is my right - Conflicting conceptions of workflow in the recording studio	**Florian Hollerweger** Feeding back to move forward: a case study of innovation in Western music	**Matthew Lovett** The Streaming Curve	**Pål Erik Jensen, Tore Teigland and Claus Sohn Andersen** Music Mastering and Loudness Practice 10 Years Post LUFS	**Corin Anderson** Translating artworks into music: synaesthetic reverse-engineering in music composition	Lorenz Factor Set Up Time
09.55 - 10.20	**Jan-Olof Gullö, Thomas Florén and Hans Gardemar** Innovative communication by the music producers behind the hits?	**Pengcen Liu** Research the affect of visual stimuli on auditory perception in music recording and listening	**Kenechukwu Obinna Ofochebe** Digital Innovation and Streaming in the Music Industry and its effects on the Emerging Economies Markets	**Russ Hepworth-Sawyer** Gatekeeping in the UK audio mastering industry	**Marissa Guarriello** The application of synesthetic principles to foster musical creativity	
10.20 - 10.45	**David Thyrén and Jan-Olof Gullö** Forty Years of Främling – A Substantial Sustainable Hit	**Kirsten Hermes** Reinventing identities: performing music through virtual 3D characters	**Francesco D'Amato** Missed or delayed innovation? The developments of live music streaming in Italy	**Dylan Beattie** Record-breaking: Palimpsestuous and other generative 'record cutting' methodology misadventures	**Dr. Shib Shankar Chowdhury** Innovation in songwriting: Sonic identity in the song "Yada Yada" based on autoethnography	**Adam Parkinson and Justin Randell** Lorenz Factor
10.45 - 11.15			*** Coffee Break ***			Michael Trommer Set Up Time
Session 5	Chair: Antti Saario	*** REMOTE PRESENTATIONS *** Chair: Jan-Olof Gullö	Chair: Francesco D'Amato	Chair: Corin Anderson	Chair: David Thyrén	Chair: Zack Moir
11.15 - 11.40	**Tim Hughes** Stevie Wonder's Expanding Head Band	**Timothy Tate** Composing Glitch: Exploring the creative and sonic potentials of a circuit-bent CD player **Balakrishnan Raghavan**	**Alex Stevenson & Ragnhild Brøvig** Machine Aesthetics: An Analytical Framework	**Dan Craddock** Performing the expert musician: Expertise and deception in classical music through a performance art practice	**Martin Koszolko and Kristal Spreadborough** Whose d(art)a is it anyway? Repositioning Data and Digital Ethics in Remote Music Collaboration Software	**Michael Trommer** Spectral Sound Systems
1140 - 12.05	**Paul Harkins** Imitation, Misuse, & Innovation in Music: Repairing and Maintaining the Fairlight CMI	Performing Utopia: "How incongruous is it for a mustached, whiskered man to sing 'My husband is calling me.' " **Henrique Portovedo**	**Jon Marius Aareskjold-Drecker** Machine learning in microlearning: Using visual search to troubleshoot the music studio	**Yujie Yi and Xuefeng Zhou** An accent view of the V7 Chord: How Pianists Performed Brahms' Op. 118 No. 3	**Michael Saunders** Underdog Position: The Challenge of Joni Mitchell and Charles Mingus Jr's Collaborative Album 'Mingus' (1979)	Dimitiris Papageorgiou & Richard Craig - Set Up Time
1205 - 12.30	**Emil Kraugerud and Joseph Coughlan-Allen** Framing intimacy: Reimagining noise as a signifier of intimate silence	SCAMP Singularity 3b: Algorithmic Computer-Assisted Music as means of Multidimensional Performance and Creation **Andrew Brown** The Impossible Box: Building a DIY Groovebox on a $10 microprocessor	**Mads Walther-Hansen** Artistic Work and Algorithmic Predictions in the Recording Studio: And What AI Can and Cannot Do	**Aris Lanaridis** Communicating the emotional narrative through music: a game of the subconscious mind	**Laura Etemah** Disjointed Interludes: Countercultural Practices in Juju Music Performance.	**Dimitiris Papageorgiou & Richard Craig** T/ensor/~ 0.3: Creative machines and the 'thing' at hand **Alto flute and technology**
			Sunday Afternoon			
1230 - 1330			*** LUNCH ***			
	Lindsay Stewart	**Classroom 2/05**	**Classroom 2/10**	**Classroom 2/06**	**Classroom 2/09**	**River Suite (Performance Strand)**
1330 - 1420	*** Keynote: Nick Prior ***					
14.30 - 15.15	*** Panel Discussion: Building Communities ***					
15.15 - 15.30	*** Closing Plenary ***					
15.30			**FINISH**			