

Friday June 20th

Time					
17:30	Doors Open				
18:00	Conference Check-in, Welcome and Drinks Reception				
18:30	Keynote/Performance - Kayla Painter - <a href="https://www.kaylapainter.com/">https://www.kaylapainter.com/</a>				
19:30	Performance - Daniel Linker/Nervio Cosmico - <a href="https://nerviocosmico.com/about/">https://nerviocosmico.com/about/</a>				
20:30	Performance - Mark Whitlam - <a href="https://www.markwhitlam.com/">https://www.markwhitlam.com/</a>				

Saturday June 21st

Time	TV Studio	G23/24		131	132	133	134
09:00	Coffee/Registration						
09:30	Intro/Welcome						
10:00		Performance	Production and Technology	Collaboration and Creative Connections	Tech		
10:00		(10:00 Start) Difference, Repetition, and New Beginnings: A Deleuzian Approach to Polyphonic Improvisation - Dan Stern	The Allure of The Analogue in Music Production - Cian O'Farrell	Let's Hear It: The Etiquette of Collaboration in Songwriting Camps - Simon Barber and Katherine Williams	Fail Better, Rap Harder: Samuel Beckett's Mantra and the Birth of Spanish Rap's Underground Identity - Diego Alejandro Fernandez Gil		
10:22			Exploring Creative Affordances of Elektron's Syntakt in (Electronic) Music Production and Performance with a DAW - Hussein Boon	Reframing Music Production: Translation, Actor-Networks, and Collaborative Creativity - Konstantinos Koumpiadis	(Re)Imagining Electric Guitar Craft in the Open-Source Virtualization Era - Daniel Santos Rodriguez and Henrique Portovedo		
10:44		(10:45 Start) Simultaneity - the beginners mind - Peter Wiegold	Recording without headphones - past, present and future - Rob Toulson, Mike Exarchos and Isaac Faraz-Chandler	Adaptive Conductors: Navigating Changes in Performance, and Technology in the Music Industry - Yajie Ye	Aural Architectures and Haunted Virtualities - Michael Trommer		
11:06			Soul and Simulacrum: On Hip-Hop Sampling in the Age of AI - Zachary Diaz	Bring Machines: Towards a Framework for Improvised Electronic Music Performance - Dave Fortune	Quantum Music-enabled Creativity: Unlocking the Transformative Value of Quantum for Creative Work in Music Industry - Yuzhen Zhu, Patrick Stacey and Kexin Qi		
11:30	Coffee						
11:45		Keynote - Saffron Music - Session TBC					
12:45	Lunch						
13:45	Spatial Audio		Business/Money	Media			
13:45	Spatial Composition: Concepts and Applications - Ambrose Seddon		Dynamic Duos in the Music Industry: Entrepreneurial Resilience in Independent Artist Partnerships - Kristin Sabel and Paul Oliver	Audio without a Vision: The New Beginning of Narrative Audiobook Music - Ville Hovi and John Matthias			
14:07	From Timbre to Trajectory: An Integrated Instrument for 3D Sound Design - Francesc Moya		Financial support for non-traditional concert formats: an analysis of orchestral projects and funder priorities - Clara Colotti	The media landscape is changing fast; how will music innovate in this new paradigm of spatial media? - Edward Jenkins			
14:29	Recording Techniques for Immersive Music Production - Andrew Bourbon		Lessons from the studio: what the music industry can learn from the innovations of independent female artists - Carrie Erving	Bike Voyage II Apple – Björn J:son Lindh's innovative flute playing in a new context - David Thyrén and Jan-Olof Gullö			
14:51	DJing In Space: Re-exploring spatial DJing through accessible technologies - Tim Land		Bridging the gap: an innovative approach to increasing the effectiveness of postgraduate provision in preparing students for careers in the modern music industry - Marc Estibeiro, Carola Boehm and Richard Clarke	Increasing Student Composer Diversity and Visibility: The BBC Television Programme Boards As Innovation Case Study - Mykaell Riley and Hussein Boon			
15:15	Coffee						
15:30	Performance		Reframing Expectation	Creative Spatialisation	Production		
15:30			Opera Remixed: Disrupting the Operatic Voice - Toby Young	Creative Spatialisation - A Classical Perspective - Brendan Williams	Rethinking the Process of Audio Mixing - Ashour Ahmed		
15:52	(16:00 Start) All Around My Hat: Deconstructing Folk Music in Immersive Sound - Timothy Johnston		Singing Vessels by Nervio Cosmico: A convergence of the ancestral and XXI century technologies - Daniel Linker	Composing with the IKO Loudspeaker: Altering the relationship between sound, space, and listener - Emma Margetson	Virtual Listeners: Music production aesthetics and digital selves in the early 21st century - Iain Findlay-Walsh		
16:14			Innovative Listening: Reframing our Engagement with Sound in Music Production - Mads Walther-Hansen	The Electromyographic Music Avatar (EMMA): A Tool for Embodied Musical Performance - João Coimbra, Henrique Portovedo, Sara Carvalho and Luis Aly	From Production Format to Research Methodology: Spatial Audio Composition as a 'New Beginning' in Listening, Sensing, and Understanding - Antti Saario		
16:45	Break						
17:00	Keynote - Jason Dasent - Accessible Music Tech In Action						
18:00	Break						
18:05	Session TBC			Newton Park Tour			
19:00	Dinner						

Sunday June 22nd

Time	TV Studio	G23/24	131	132	133	134
09:00			Sunday Start			
09:10			Q&A and Coffee			
			Online Q&A - (E) merging Technologies and Participatory Approaches	Online Q&A - Music Research and Participatory Approaches		
09:10			'Let the smile always be independent of nationality': The Role of Participatory Poetry and Music for Rewriting Migration Narratives - Marieke Lewis	An innovative approach to music research: a case study on interdiscipline - Xuefeng Zhou		
			Haptically Augmented Mixing Desk - Vangelis Katsinas	Just the Contrafacts: Exploring Contrafact Composition as a Research Tool - Toby Armstrong		
				Designery Thinking: A New Lens to Address Contemporary Music Production Challenges - Karun Ramani		
09:45			Break			
10:00		Keynote - Object Oriented Discography: Collaboration, Creativity and the Music Hyperobject - Dr Robert Wilsmore				
11:00			Break			
11:15			Culture	Education	Accessibility	Performance Practices
11:15			Real-time Integration of Music Processing in VR for Interactive Experiences Emphasizing the Fusion of Modern and Traditional Music in Historical Elements of Iran (Persia) - Mehran Abdolahinia	The Role of Tabla in Promoting Cultural Sustainability - Ashok Kumar Arya	(Just Like) Starting Over? What traditional instruments can – and can't – tell us about DMIs and disability - Mat Dagleish and Sarah Whitfield	The Post-Performer Instrumentalist: creative and performative challenges in works for saxophone - Jorge Sousa and Henrique Portovedo
11:37			Kokoronaki / Minimo awarewa / Shirarekeri / Shigitatsu sawano / Akino yugure: An exploration of transcultural identity - Ryoka Hagiwara	Three Years Later: The Evolution of the 90 Songs Project - Daniel Pratt and Konstantinos Koumpiadis	Redefining Virtual Reality Accessibility for Visually Impaired Audiences: The Role of 3D Audio, Audio Description, and Sound Design - Justin Paterson and Cesar Jesus Salazar Portillo	Recasting mixed music with live electronics: towards a performance-based approach - Philippe Trovão and Henrique Portovedo
11:59			'Drunk' rebetiko blues: anatomising two 'dirla' intercultural songs - Nassos Polyzoidis	New beginnings are needed in audio mastering education. Proposal = Learning Journey Innovation - Russ Hepworth-Sawyer	Enhancing Ensemble Accessibility for Visually Impaired Musicians Through Assistive Technology - Rachel Horrell	Recording Sessions as Public Performance - Brandon Goff
12:21			Ancestral Virtual Sound Objects: A Decolonial Approach to Virtual Instrument Making - Diego Benalcazar	Interactive aural approaches for developing multiple music literacies - Amanda Bayley	Crafting the Vibe: Innovative Vibrotactile Feedback for Blind and Visually Impaired Music Creators - Tychonas Michailidis (Presenting) and Christina Karpodini	Panel Q&A
12:45			Lunch			
13:30			AI-Interfacing	Research Implications	Mechanical	Creativity
13:30			Harmonizing Creativity and Efficiency: Examining the Transformative Impacts of AI-Powered Tools on Contemporary Popular Music Production - Ruzbeh Smiley	From Theory to Sound: Applying Research Skills to Develop Cross-Genre Fusions - Kirill Polyanskiy	The innovative potential of exploring the unknown - Iker Ormazabal and Inigo Llanos	Hidden Treasures: The Emergence of Amy Winehouse's Tears Dry on Their Own (2006) - Paul Thompson and Rob Wilsmore
13:52			Artificial intelligence as collaborator and disruptor: empowering improvising musicians through the lens of embodied, enacted and extended cognition - Mark Whitlam	Evolving music theory for emerging musical languages - Emmanuel Deruty	Composing with waves. An empirical ontology of electromagnetism - Eleonora Oreggia	Not going back: Steps towards an ecology of musical creativity - Matthew Lovett
14:14			Emotionally Adaptive Music: Towards human composer agency in music composition with automated text/dialogue using multi-dimensional sentiment analysis - John Matthias, Giorgio Cortiana, Jay Auburn, Jamie Gibney, Emmanuel Spinelli and Nathan Duran	Blank Canvas: Art school pedagogy for creative music development - Simon Strange	Mechanical Techno in the studio: writing a track by building a kinetic sounding sculpture - Graham Dunning	New Beginnings: CBGBs, Suffering and Sur/Logic - Darrell Mann
14:45			Coffee Break/Author Session - G.09			
15:15			Modification	Jazz	(Micro)Modulation	AI

15:15			Sound at source: Instrument modification and machine aesthetics - Alex Stevenson	Rebooting the Jazz Standard: Ludic Frameworks, Playful Standards, and "The Great Video Game Songbook" - James Heazlewood-Dale	Redividing the Octave for Expanded Tonal Spaces: Further Practical Explorations of Formalised Approaches to (Poly)microtonal Composition - Edward Clijssen	"Intabula rasa": An exploratory user study of tablature software and perspectives on popular music creativity with algorithmic tools - Baptiste Bacot, Benoit Navarret and Louis Bigo
15:37			Hot-wiring Grooves: Fabricating feels with experimental tools - Jamie Howell	'Do not fear mistakes. There are none.' (M. Davis) - The role and personalisation of 'mistakes' in jazz improvisational language, a qualitative study - Agata Kubiak- Kenworthy	Understanding and Emulating Time: Analyzing and Simulating Musical Microrhythm Timing with the beat_it Toolbox - Egor Poliakov	Generative AI as a tool to support film composition and sound design – an industry case study - Kirsten Hermes
15:59			Mountains Moving Music: using VHS footage to generate ambient music - how does this practice foreground creative process? - Polly Mackey	The Re-shaping Of Jazz To Come - the significance of Ornette Coleman's Croydon Concert - Nick Sorensen	"Let the Dance Contest Begin!": Varying Interpretations of Metric Modulation within Chinese Man's 'Step Back' - Chris Inglis	Innovative methods to improve music mixing: with or without AI? - Jan- Olof Gullö and Gary Bromham
16:30	Closing Remarks					