

Musical Materialities in the Digital Age, University of Sussex, 27-28 June 2014

FRIDAY 27 JUNE

TIME	VENUE	SESSION	
9.00 – 9.45	Silverstone Lobby (SL) & Social Space (SSS)	Registration	
9.45 – 10.00	Silverstone 121	Welcome	
10.00 – 11.30	SB 121	1a: Noise, Drone, Resonance Stephen Graham (Goldsmiths, University of London) Retromania in the No-Audience Underground Owen Coggins (Open University) Materiality and Mysticism in Drone Metal Music Adam Potts (Newcastle University) The Fragmented Language of Listening	Chair: Sally Jane Norman
	SB 317	1b: Material & Immaterial Music Practices Roddy Hawkins (University of Manchester) Huge Music, Tiny Speakers: Anthem Compilation Albums, Nostalgia and the Mediation of Immediacy in the Digital Age (with an interpretation of Coldplay's 'Paradise') Anne-Kathrin Hoklas (Technische Universität Berlin) Generational Differences Regarding the Role of Materiality for Everyday Music Listening Practices in Germany: A Qualitative Case Study Patrick Billingham (University of Sussex) Big Band Operation in the Digital Age	Chair: Nanette de Jong
11.30 – 11.45	SSS	Break	

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11.45 – 13.15	SB 121	2a: Panel: Sensory Pleasures in the Sound Archive Cheryl Tipp (British Library) Andy Linehan (British Library) David Hendy (University of Sussex)	Chair: Ed Hughes
	SB 317	2b: Operatic Materialities Roslyn Steer (National University of Ireland, Maynooth) Collecting Kundry's Scream: The Implications of Recording and Digital Technology on the Materiality of the Scream in Wagner's <i>Parsifal</i> Rob Dean (University of South Wales) The Cultural Evolution of Wagner's Valkyries Meme Isabel Villanueva (Universitat Internacional de Catalunya, Barcelona) Opera Audiovisual Remediation in the Twenty-First Century: Televisual and Cinematic Approaches	Chair: Ian Biddle
	SB 315	2c: Instruments Francisco Bethencourt Llobet (Universidad Complutense de Madrid) From Unvalued Materials to Instrument of Desire: Authenticity, Displacement and Technology of the Flamenco Guitar in the Digital Age Johannes Brusila (Åbo Akademi University) Music as Instrument, Commodity and Relic: Theoretical Reflections on Musical Materialities in Digital and Predigital times Daniel Domingues (Universidade Federal Fluminense) Play the World: The New Generation of Musical Instruments	Chair: Thor Magnusson
13.15 – 14.15	SSS	Lunch	

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14.15 – 15.45	SB 121	3a: Formats Ed Montano (RMIT University) Locating Physicality in a World of Format Immateriality: Electronic Dance Music, DJ Culture and Performance Iain A. Taylor (University of the West of Scotland) Revaluating a Devalued Medium? Exploring Cassette Culture in Scotland's Independent Music Scene Luiza Bittencourt (Universidade Federal Fluminense) PonoMusic and High-Quality Music Reproduction: The Future of Music Consumption?	Chair: Elodie A. Roy
	SB 317	3b: Panel: Scoring Silents Tom Reid (University of Sussex) Audiovisual Syntaxes in Contemporary Compositional Readings of Early Abstract Cinema: Music as Formal and Conceptual Intermediary Paul Robinson (Royal College of Music) The Performance Film: Mediating Live Performance Gestures Ed Hughes (University of Sussex) Scenes from Ozu: How Early Silent Films Can Shape Contemporary Musical Materials	Chair: Niall Richardson
	SB 315	3c: Time, Material, Narrative Damien Charrieras (City University of Hong Kong) ARKIVES::: Analog Memories, Artistic Experience, Archives, Modulations Paul Nataraj (University of Sussex) You Sound Like a Broken Record: An Interrogation of the Ontological Resonances of Music Ownership in Analogue and Digital Consumptive Practices Tom Perchard (Goldsmiths, University of London) "A Good Jazzman is a Dead Jazzman": The History, Memory and Materiality of a French Jazz Past	Chair: Flora Dennis
15.45 – 16.15	SSS	Break	

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16.15 – 17.15	SB 121	4: Keynote Lecture Noel Lobley (Pitt Rivers Museum, University of Oxford) "Curating Sound is Impossible": Views from the Galleries, Streets and Rain Forests.	Chair: Richard Elliott
19.45	Pinocchio, Brighton	Conference Meal (pre-booked)	

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SATURDAY 28 JUNE 2014

TIME	VENUE	SESSION	
9.00 – 10.30	SB 121	5a: Ghosts & Haunting	Chair: David Hendy
		Danny Bright (University of Sussex) From Stone to Code to Tape: Navigating the Multi-Modal Materialities of Unmoored Sonic Pasts, Presents and Futures	
		François Mouillot (McGill University) The Ghost of the Machine: Technological and Avant-Garde Mediations in Colin Stetson's Saxophone Practice	
	SB 317	5b: Digital Materialities	Chair: Niall Richardson
		Marilou Polymeropoulou (University of Oxford) The Material Culture of Chipmusic: Combining Digital and Physical Materiality	
		Thor Magnusson (University of Sussex) The Materiality of Code in Computer Music: On Metaphors and the States of Gates	
		Kyle Devine (City University London) The Material Intensity of Digital Music: A Political Ecology	
	SB 315	5c: Objects & Performance	Chair: Richard Elliott
		Heather Frasch (Re-)Contextualizing Meaning with Physical and Sonic Objects in the Work of Hanna Hartman	
		Joe Watson (University of Sussex) Playing With Tape: A Reflective Rehearing	
		Jon Pigott (Cardiff Metropolitan University) Electromagnetic Interrogations: Practice-Based Research in Electromechanical Sound Art	
10.30 – 11.00	SSS	Break	

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11.00 – 13.00	SB 121	6a: Panel: Embodied Spaces – Spaces of Embodiment	Chair: Ed Hughes
		Simon Emmerson (De Montfort University) Relocation (in Time and Place) Peter Nelson (University of Edinburgh) The Materiality of Space Sally Jane Norman (University of Sussex) Places as Shaping and Residual Forces for Sound Art Simon Waters (Sonic Arts Research Centre, Queen's University Belfast) Inhabiting Sound	
	SB 317	6b: Museums	Chair: Flora Dennis
		Hélène Laurin (University of Ottawa) Never Mind the Bollocks Here's the Internet: Museum Exhibition <i>Europunk's</i> Digital Conversion Robert Knifton (Kingston University) Retromania in the Museum? Models of Memory and Nostalgia in Popular Music Exhibitions Leonieke Bolderman (Erasmus University Rotterdam) Have You Found What You're Looking For? Materializing Music Memories in Music Walking Tours Elodie A. Roy (Newcastle University) "Polaroid Roman Photo": The Material Culture of the Jeunes Gens Mödernes (1978-1983)	
	SB 315	6c: What Remains? The Life of Recordings	Chair: Ian Biddle
		Jon Stewart (BIMM Brighton) Phonograph Blues: Robert Johnson and Acoustic Archaeology Jean-Christophe Sevin (Centre Norbert Elias, EHESS Marseille) Are Musical Works Improvable? The Records to the Test of Digital Reissue Léa Roger (ULB – Brussels / EHESS – Paris) The Return to Vinyl Records: The Situated Emergence of an Attachment to an Object Promised to Death Joseph Toltz (Sydney Conservatorium of Music, University of Sydney) Silent Witness: The Forgotten Musical Content of David Boder's 1946 Interviews in the European Displaced Persons Camps	

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13.00 – 14.00	SSS	Lunch	
14.00 – 15.30	SB 121	7a: Panel: Ritual, Remembrance and Recorded Sound Ian Biddle (Newcastle University) The Phonographic Holocaust in the Age of Digital Media Nanette de Jong (Newcastle University) Musical Media and Changing Traditions: Examining a South African Bhaca Ritual Richard Elliott (University of Sussex) Dead Voices: Phonography, Archaeology and Materiality	Chair: David Hendy
	SB 317	7b: Unpacking My Record Collection Jean Hogarty (National University of Ireland, Maynooth) “Unpacking My Record Collection”: Exploring the Relationship between Material Music Formats and Memory Simon Poole (Falmouth University) Very Good Plus: Record Collecting, Nostalgia and Patina Mat Flynn (Liverpool Institute for Performing Arts) It's Immaterial: Exploring the Difference in Perceptions of Recorded Music Value between Unit Collectors and Streaming Curators	Chair: Thor Magnusson
15.30 – 16.00	SSS	Break	
16.00 – 17.00	SB 121	8: Keynote Lecture Michael Bull (University of Sussex) The Seductive Persistence of Sensory Complexity in the Digital Age	Chair: Elodie A. Roy
17.00 – 17.15	SB 121	Closing comments	