

Innovation In Music Conference 2017

6 – 8 September 2017, University of Westminster, Regent Street, London, UK

Wednesday 6th September 2017

1:00 – 2:00 pm	Registration and Coffee (Lobby and Refectory)	
2:00 pm	Conference Opening (Fyvie Hall)	
2:15 – 4:00 pm	Paper Session 1A (Room UG05)	Paper Session 1B (Cayley Room)
	1A1 Mixing and recording a small orchestral ensemble to create a large orchestral sound - Jenna Donnelly	1B1 Mixing beyond the box: analysing contemporary recording studio practice - Alex Stevenson
	1A2 Visual energy and liveness in electronic music - Tim Canfer	1B2 (Re)Engineering the cultural object: sonic pasts in hip-hop's future - Mike Exarchos
	1A3 The performance of electronic music - Jenn Kirby	1B3 Can I get a witness? the impact of contracting in the music ecosphere - Sally Gross
	1A4 How algorithmic composition prompts innovative movement design in full-body Taiko drumming – Stu Lambert	1B4 Learning to satisfy your musical needs: competitive advantage in the music streaming market - Jack Webster
4:00 – 4:30 pm	Coffee Break (Refectory)	
4:30 – 5:45 pm	Imogen Heap – Keynote Interview (Fyvie Hall)	
5:45 – 6:00 pm	Short Break	
6:00 – 7:15 pm	Talvin Singh – Keynote and Performance (Fyvie Hall)	
7:15 – 9:00 pm	Wine Reception (Lobby and Fyvie Hall)	

Followed by informal drinks at two adjacent venues:

Yorkshire Grey, 46 Langham St, London, W1W 7AX

The Crown & Sceptre, 86 Great Titchfield St, London, W1W 6SD

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

Thursday 7th September 2017

	Paper Session 2A (Fyvie Hall)	Paper Session 2B (Cayley Room)	Paper Session 2C (Room 354)
9:15 – 11:00 am	2A1 Mix and persona - Dan Sanders	2B1 Translating mixed multichannel electroacoustic music with acoustic soloist to the personal stereophonic listening space - Simon Hall	2C1 Music in culture 3.0: mashing-up boundaries between music, academia, culture and curation - Carola Boehm
	2A2 Transforming musical performance: the audience as performer - Adrian York	2B2 Music technology for those with complex needs - Asha Ward	2C2 Sample clearances, iTunes for samplers - Stephen Partridge
	2A3 Data & composition - Bartosz Szafranski	2B3 Interactive music software: developing music technology for an interactive exhibition - Hans Lindetorp	2C3 Collective creativity: a service, model of creativity in commercial pop music - Phill Harding & Paul Thompson
	2A4 Everything is musical: creating new instruments for musical expression and interaction - Alayna Hughes & Pierluigi Figueroa	2B4 Exploring innovation in plugin design and utilization - Andrew Bourbon	2C4 Questioning progress narratives in contemporary studio production - Joe Watson
11:00 – 11:30 am	Coffee Break (Refectory)		
11:30 – 12:45 pm	Innovation Panel (Fyvie Hall)		
12:45 – 1:45 pm	Lunch (Refectory)		
	Paper Session 3A (Fyvie Hall)	Paper Session 3B (Cayley Room)	Paper Session 3C (Room 354)
1:45 – 3:00 pm	3A1 MondriSonic II: composing interaction - Tim Sayer	3B1 Enhancing creativity through research: testing a novel spectral clarity measurement tool in the mix process - Kirsten Hermes	3C1 Sound, curiosity & autism: concepts for the design of inclusive musical instruments for exploratory sonic play - Joe Wright
	3A2 The DAWs of perception: producer as improviser - Matt Gooderson & David Sheppard	3B2 Metal in the box: the DAW and the domain of authentic metal music practice since the mid-2000s - Mark Marrington	3C2 Disruption as contingency: music, blockchain, wtf. - Matthew Lovett
	3A3 Music creativity today as a glimpse of all creativities tomorrow - David Gauntlett	3B3 Acoustically transparent headphones - Neil Martin	3C3 paper withdrawn by author
3:00 – 3:30 pm	Coffee Break (Refectory)		
3:30 – 4:45 pm	Peter Oxendale – Industry Keynote (Fyvie Hall)		
4:45 – 5:15 pm	Hakan Libdo – Plenary Address		
5:30 – 7:00 pm	Short Break		
7:00 – 10:30 pm	Conference Banquet (at 100 Wardour, Soho, W1F 0TN)		

Friday 8th September 2017

	Paper Session 4A (Fyvie Hall)	Paper Session 4B (Cayley Room)	Paper Session 4C (Room UG05)
9:15 – 11:00 am	4A1 The 12 bar blues array: how to get guitarists playing solos and code - Chris Payne & Mat Dalglish	4B1 Improvising through the senses: a performance approach with an indirect use of technology - Tychonas Michailidis	4C1 Press play on tape: 8-bit composition and musical innovation through technical constraint - Kenny McAlpine
	4A2 New opportunities for production of church organ recordings - Jan-Olof Gullo	4B2 Acoustic transmission of metadata in audio files using Sonic Quick Response Codes (SQRC) - Mark Sheppard, Rob Toulson & Jorg Fachner	4C2 Anticipating the cryptopirate: don't bury treasure and other potential preventative measures - Patrick Twaddle
	4A3 Composing with microsound: an approach to structure and form when composing for acoustic instruments with electronics - Marc Estibeiro	4B3 Perspectives on musical time and human/machine agency in the development of performance systems for Live Electronic Music - John Ferguson & Paul Vandemast-Bell	4C3 The convergence of music, disability and technology – Leon Clowes
	4A4 #DIAD: do dull dials dream of being desirable? - Scott Hewitt	4B4 Reconstruction of transient digital audio workstation signals at high-resolution sample frequencies – Rob Toulson	4C4 paper withdrawn by author
11:00 – 11:30 am	Coffee Break (Refectory)		
11:30 – 12:45 pm	Jonathan Bailey of iZotope - Technical Keynote (Fyvie Hall)		
12:45 – 1:45 pm	Lunch (Refectory)		Demonstrations and Posters (Boardroom)
1:45 – 3:00 pm	Paper Session 5A (Fyvie Hall)		
	5A1 Interactivity and liveness in popular music - Si Waite		
	5A2 Microgestural implementation for the creation of an expressive keyboard interface – Niccol Granieri, James Dooley & Tychonas Michailidis		
	5A3 MAMIC goes LIVE: A Portable Music Visual Programming System for the Non-Expert practitioner - Chris Payne & Mat Dalglish		
3:00 – 3:30 pm	Coffee Break (Refectory)		
3:30 – 4:00 pm	Plenary session to be confirmed		
4:00 – 5:15 pm	Production Panel (Fyvie Hall)		
5:15 pm	Thanks and Close		