

ARP 2009 Program

Contributed by Simon Zagorski-Thomas
Thursday, 26 February 2009
Last Updated Monday, 23 November 2009

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ARP 2009 Program

The Fifth Annual Art of Record Production Conference will be hosted by the Division of Music and Sound, ATRiuM, University of Glamorgan, Cardiff, S. Wales on November 13th – 15th 2009.

Click Below To Download The Draft Program For The 2009 Art of Record Production Conference

[PDF Version of 2009 Draft Program](#)

The conference will start at approximately 4.30 p.m. on Friday 13th November and end at approximately 5 p.m. on Sunday 15th November.

Speakers include: Pete Waterman, Hank Shocklee

Haydn Bendall, Richard Burgess, Nicholas Cooke, Ted Fletcher, Phil Harding, Mike Howlett, Allan Moore, Fran Nevrkla and more

Conference attendees are also invited to join the University of Glamorgan's launch of their Gus Dudgeon Studio at 2 p.m. on Friday 13th November to be opened by Joan Armatrading

The current list of paper presenters is:

Aguilar, Ananay - Royal Holloway,
University of London

LSO Live: Reassembling Classical Music

Prof. Mike Alleyne - Department of Recording Industry, Middle Tennessee
State University

A Production Case Study of Marvin Gaye’s “Sexual Healing.”

Arthurs, Andy - Queensland University of Technology

Performance Blue Prints: Has The Recording Become The Blueprint For
The Performance? Can A Recording Be In Itself A Performance?

Ashworth, Eddie - Ohio University

The Post-Millennium Diy Explosion And Its Effects On Record Production

Bennett, Sam - University of Surrey

No Way Computer! Risk Aversion As An Influence On Equipment Choice Among Record Producers Of The Late 1990s.

Richard James Burgess - Smithsonian Folkways Records

From Folkways to Smithsonian Folkways: An Entrepreneurial Journey from Individual to Institution.

Burlin, Toivo - University of Gothenburg

The Imaginary Room: Recording Practice and Production of Art Music Phonograms in Sweden 1925–1983

Butler, Jan - University of Nottingham

Authentic Independents: Myth or Reality?

Dr Paul Carr - University of Glamorgan

The Big Note – The Ultimate Gesture: The Incorporation Of Time And Space In Performing, Composing, Arranging And Producing Frank Zappa’s Music((

Per Dahl - University of Stavanger

When the microphone enhances the intimacy in a German Lied

Davis, Robert - Leeds Metropolitan University

"We Don't Write Songs. We Write Dance Tunes": Production, Performance & Dance Floor Aesthetics

Doyle, Peter - Macquarie University

‘Working For The Man’: Representing The Artist-Producer (Or Artist-Agent, Artist-Manager, Artist-Entrepreneur, Artist-Hustler) Relationship.

Field, Ambrose - University of York

Performance Beyond Recording On Being Dufay (ECM Records 2071): A Twenty-First Century Soundworld From Fifteenth Century Materials.

Maria Haná ek - Humboldt-Universität zu Berlin

The Making of Rock Performances: Studio Settings and Recording Realism

Howlett, Mike - Queensland University of Technology

The Producer Performing: An Investigation Of Production From The Artist’s Perspective

Hudson, Gareth - Newcastle Conservatorium of Music, Australia

The Role Of The Producer As Composer Within Diverse Recording

Contexts, And The Impact Of Collaboration And Technology On These Contexts.

Jarrett, Michael - Pennsylvania State University

Against a Musicology of Record Production

Kromhout, Melle Jan - Independent Scholar, Amsterdam

As Distant And Close As Can Be. Lo-Fi Recording: Site-Specificity And (In)Authenticity

Le Guern, Philippe - Université d'Angers and
Laboratoire Georges Friedmann, Paris 1-CNRS

Getting a home studio equipment : An illustration of the economic theory of uncertainty ?

Thomas MacFarlane - New York University

Revolution 1: Splitting The Definitive

Phillip McIntyre - University of Newcastle, NSW

Songwriting and Studio Practice: The Systems Model of Creativity Applied to
'Writing Records';.

Kirk McNally - University of Victoria

New Tools For Use In The Musicology of Record Production

Professor Allan Moore - University of Surrey

Aspects Of Embodied
Meaning

Justin Morey - Leeds Metropolitan University

'Breaking the Fourth Wall' - The Effect of Acknowledging the Studio
on Staging and Perception.

Mynett, , Mark (Dr Jonathan P Wakefield, Dr
Rupert Till) - University
of Huddersfield

The Use Of Click Tracks For The Extreme And
Modern Metal Genre

Ribac, Francois - University Paul Verlaine of Metz

What's The Social Meaning Of Recording Devices?

Luis Adam Sanchez - University of Edinburgh

“Shiny and New”; Madonna and The Bearings of Pop Practice

Paul Sanden - University of Western Ontario

Listening to Gould: Embodied Performances on Record

Savage, Steve - San Francisco State University

The Scrubber Tool: Analog Antecedents in the DAW

Simonsen, Tore - Norwegian Academy of Music

The Classical Recording as a Work of Phonography

Stobart, Henry - Royal Holloway, University of London

Constructing Community In The Home Studio: Indigenous VCD (DVD)
Production In The Bolivian Andes

Subramaniam, Divakar - University of Glamorgan

Producing Kollywood Songs: Digital Technology And Creative Practice

Supper, Alexandra - Maastricht University

“Tape Hiss and Other Imperfections”;

Thorley, Mark - Coventry University

Performance And Recording In Uganda

Toulson , Rob (& William Campbell) - Anglia Ruskin University, UK

The Life And Death Of Dynamic Range: Who Decides How Loud?

Dan Turner - University of Glamorgan

Outlining The Fundamental Production Aesthetics Of Commercial Heavy
Metal Music Utilising Systematic Empirical Analysis

Walther-Hansen, Mads - University of Copenhagen

vk.lhThe Influence of Music Technology on the Perception of the
Performer in Phonographic Space

Alan Williams - University of Massachusetts
Lowell

Charged Encounters: The Mercurial Nature of Role Formation in the Recording
Studio

Williams, Justin - University of Nottingham

Music Production and the Automotive Environment: Dr. Dre's 'G-Funk';

Woolfe, Paula - Liverpool University

"Face It Guys, She's A Genius" (Kitty
Empire The Observer Review 2007) Production, Gender And The Independent Music
Industry

Zagorski-Thomas, Simon - London College of Music, TVU.

Recording Technology and the Conceptualisation of Music