

Proceedings 2006

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Eliot Bates (tabled paper)
University of California Berkeley
Studios, arrangement, and the distributed production system of contemporary Turkish music

Anne Danielsen
Oslo University
Interaction of rhythm and sound in contemporary dance music

Mike Hajimichael
Intercollege
THE DESK, THE GLASS AND THE MIC: the layers of communication, culture and music production.

Mark Irwin
London College of Music
'Brown shoes don't make it'...

Tellef Kvifte
Oslo University
Analog revolution in digital technology

Gerard Moorey
Bath Spa University
'See hear: the Aesthetic Spectacle of Record Production'

Richard Osborne
London Consortium
The Cylinder vs. The Disk

Justin Paterson
London College of Music
Killing Spillage

Nick Prior
University of Edinburgh
Ok Computer: Mobility, Performance and the Laptop Producer

Becky Shepherd
University of New South Wales
Representations of sound: The role of production in the artistic formation of sound in popular musical forms

Rupert Till
University of Huddersfield
Mixing experimental and popular musics.
(Part 2)

Rob Toulson
Anglia Ruskin University
A need for universal definitions of audio terminologies and improved knowledge transfer to the consumer

Timothy Warner
Salford University
Listening for Phi: Representations of Temporal Proportion in Recordings of Mozart's Piano Sonatas

Michael Worthington
Southern Cross University
Contemporary Trends in 5.1 Music Mixing

Simon Zagorski-Thomas
London College of Music
Functional Staging Through the Use of Production Techniques in late 20th Century African and Cuban Popular Music Recordings.

Hans Zeiner-Henriksen
Oslo University
The Most Significant Beat - A comparative study of changes in bass drum sounds in dance music from 70s disco to electronic dance music of the 1980s and 1990s.