

# PROGRAM

**Lecture halls:** Bartók hall (A), Szabolcsi hall (B)

**Lunch break:** Haydn hall

## DAY 1 FRIDAY, MAY 19, 2017

9.00 — 10.00 AM Registration

10.00 — 11.00 AM Keynote 1: DAVID HESMONDHALGH

Digitalisation of music

11.00 — 11.15 AM *Coffee break*

11.15 AM — 12.45 PM Parallel sessions: P1 (A), P1 (B)

➤ P1 (A) History and present state of jazz ◀

Chair: DAVID HESMONDHALGH

MARIO DUNKEL

The impact of West German music diplomacy on the West German jazz scene

ÁDÁM HAVAS

The making of the Hungarian jazz scene

TOM SKYES

Local jazz scenes in the age of social media

➤ P1 (B) Technology and music 1

Platforms and media ◀

Chair: TAMÁS TÓFALVY

JESSICA EDLÖM

Building authentic music brands on the social web

ANDRÁS RÓNAI

Frictionless platforms, frictionless music

12.45 — 13.30 PM *Lunch break*

13.30 — 14.30 PM Keynote 2: ANNA SZEMERE

Adele's encounter with Beethoven and Bollywood:

The mixing of musical and social worlds in the US college

choir scene

14.30 — 15.30 PM Parallel sessions: P2 (A), P2 (B)

➤ P2 (A) Technology and music 2

Classical music ◀

Chair: EMÍLIA BARNÁ

STEFANIE AREND

How technology reinvents a cappella culture

BIANCA DE MARIO

Editing, fruition and impact of the opera trailer

MARSHA SIEFERT

Opera fans and the recorded artifacts of live performance

➤ P2 (B) Technology and music 3

Networks and identities ◀

Chair: LYNN HOOKER

TAMÁS TÓFALVY

Music storage, technology and the communication of musical identity

STÉPHANE COSTANTINI

From music scenes to musicalized networks

ANDREW WHELAN

Technology, irony and critique in electronic music scene aesthetics

15.30 — 16.00 PM *Coffee break*

16.00 — 17.00 PM Parallel sessions: P3 (A), P3 (B)

➤ P3 (A) Genres and localities 1 ◀

Chair: MARKO STOJANOVSKA RUPCIC

MICHAEL BLAß

Analysing music scenes by means of mutual influence: A graph visualisation of punk rock

JĀNIS DAUGAVIETIS

Swastika in Post-Soviet punk: The case of Latvia

➤ P3 (B) Genres and localities 2 ◀

Chair: ANNA SZEMERE

EMÍLIA BARNÁ, ÁDÁM IGNÁCZ

Marxist interpretations of popular music in the 1960s and '70s: A comparison of Hungary and the UK

LYNN HOOKER

The transformation of the "gypsy music" industry in state-socialist and post-socialist Hungary

17.00 — 17.30 PM *Coffee break*

17.30 — 18.30 PM Video screening — JÓZSEF RÁTI

## DAY 2 SATURDAY, MAY 20, 2017

9.30 — 10.30 AM Registration

10.30 — 11.30 AM Keynote 1: PAOLO MAGAUDDA

Music scenes as infrastructures

11.30 — 11.45 AM *Coffee break*

11.45 AM — 12.45 PM Parallel sessions: P1 (A), P1 (B)

➤ P1 (A) Digital subcultures ◀

Chair: PAOLO MAGAUDDA

LI ZHONGWEI

Exploring the field of subcultural music consumption: The "cut-out generation" in 1990s China

GIUSEPPE ZEVOLLI

Subcultural capital in the digital era: Post-Indie and the "imperative" of optimism

➤ P1 (B) Comparative perspectives ◀

Chair: JOHN WILLIAMSON

ALEX VAN VENROOIJ, RENS WILDEROM

A cross-national comparison of the institutionalization of electronic/dance music in the US and UK

JIRÍ ALMER

A comparison of Czech, Slovak and Slovenian hardcore-punk scenes and fanzine cultures

12.45 — 13.30 PM *Lunch break*

13.30 — 14.30 PM Keynote 2: FERENC HAMMER

Materialities in the unfolding pop music scenes in socialist Hungary

14.30 — 15.30 PM Parallel sessions: P2 (A), P2 (B)

➤ P2 (A) Scenes and localities 1 ◀

Chair: HELENA LOPES BRAGA

ALEXANDRA CZEGLÉDI

When Batida and its diasporic space counter Angola's master narrative

PEDRO NUNES

Politics and discourse in the Portuguese dance music label Príncipe

VERA VIDAL

Power dynamics within the Boston DIY music network

## ► P2 (B) Scenes and localities 2 ◀

Chair: FERENC HAMMER

JOHN WILLIAMSON

Where local scene meets geopolitics: The strange case of Glasgow as UNESCO City of Music

ANITA JÓRI

The discourse community of electronic dance music through the example of the “TB-303 owners club”

CIBRÁN TENREIRO

The role of amateur concert videos in the documentation of the Galician underground scene

15.30 — 16.00 PM *Coffee break*

16.00 — 17.00 PM *Parallel sessions: P3 (A), P3 (B)*

## ► P3 (A) Authenticities and national heritages ◀

Chair: ÁDÁM IGNÁCZ

ZSUZSA NAGY-SÁNDOR

Navigating authenticities in contemporary Hungarian folk singing

HELENA LOPES BRAGA

Benoît and Szőnyi: Women composers communicating in the mid-20<sup>th</sup> century

## ► P3 (B) Genres and localities 3 ◀

Chair: GÁBOR VÁLYI

LOÏC RIOM

How live music venues shape the Indie rock diffusion in Switzerland?

JAMES WILLIAMS

Exploring the use of hip-hop in a cyber society of viral memes

17.00 — 17.30 PM *Coffee break*

17.30 — 18.00 PM *Video screening* — UFUK ÖNEN

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Hungarian Music

Institute for Musicology

Research Centre for the Humanities

Hungarian Academy of Sciences

<http://zti.hu/index.php/en>

<http://zti.hu/index.php/en/mza>

International Association  
for the Study of Popular Music  
Hungary

<http://www.iaspm.net/>

<https://www.facebook.com/zeneihalozatok>

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LOCATION

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Bartók, Szabolcsi and Haydn hall  
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## COMMUNICATING MUSIC SCENES

NETWORKS  
POWER  
TECHNOLOGY

*International Conference*



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