

Monday

	Room A	Room B	Room C
	<p align="center">Session 1</p> <p>14 <i>Joachim W. Härtling</i> (Vice President for Academic Program Development and Teaching of Osnabrück University) Welcome Address</p> <p>14 - 14.45 <i>Christoph Louven</i> (Director of IMM) Welcome Address</p> <p><i>Dietrich Helms</i> (Chairman of GfPM) Welcome and Introduction</p> <p>15 <i>André Doehring</i> Modern Talking. Vom musikwissenschaftlichen Verstehen der „Sprache der populären Musik“</p>		
15.45	Coffee Break		
	<p align="center">Session 2</p> <p>Chair: <i>Thomas Phleps</i></p> <p>16.15 - 18.30 16.15 <i>Eckhard John</i> Zweisprachige Songs. Sprachmuster transkultureller Inszenierungen</p>	<p align="center">Session 3</p> <p align="center">Panel: Popular Music in Portuguese</p> <p>Chair: <i>Dietrich Helms</i></p> <p>16.15 <i>Stefanie Alisch</i> Post-Colonial Schizophonia in Lisbon</p>	<p align="center">Session 4</p> <p>Chair: <i>Dietmar Elflein</i></p> <p>16.15 <i>Thomas Burkhalter</i> Künstlerische und symbolische Strategien in der Verarbeitung von Referenzen in translokalen Musikproduktionen</p>

	<p>17 <i>André Rottgeri</i> Mehrsprachigkeit im Werk der französischen Band Mano Negra</p> <p>17.45 <i>Michael Spanu</i> Challenging the Globalisation in Southern France: Popular Music in Occitan</p>	<p>17 <i>Christine Dettmann</i> “Playing the Brazilian Elite”: Local Brazilian Musicians in Lisbon</p>	<p>17 <i>Irene Holzer</i> Musikalische Determiniertheit? Merkmale des Regionalen und Globalen am Beispiel österreichischer Popmusik der 1980er Jahre</p> <p>17.45 <i>Mario Dunkel</i> Symphonic Jazz, Blues, and the Rhetoric of Cosmopolitanism</p>
18.30	Get-together (Cafeteria)		

Tuesday

	Room A	Room B	Room C
	<p align="center">Session 5</p> <p>Chair: <i>Alenka Barber-Kersovan</i></p>	<p align="center">Session 6</p> <p>Chair: <i>Ralf von Appen</i></p>	<p align="center">Session 7</p> <p>Chair: <i>André Doehring</i></p>
<p align="center">9 - 10.30</p>	<p>9 <i>Christian Diemer</i> Traditional Music in Ukraine. Regional Identity and Globalization</p> <p>9.45 <i>Mirjana Matović and Vanjuška Martinović</i> Sociolinguistics of Music - Ideology of Popular Musical Forms at the End of the 20th Century in Serbia</p>	<p>9.45 <i>Marc Brooks</i> Barking, Grunting and Bleating: Farmyard Sound-Imagery in Pink Floyd's <i>Animals</i></p>	<p>9 <i>Holger Lund</i> Stil und Gesellschaft - am Beispiel des musik-soziologischen Feldes türkischer Pop-Rock-Musik der 1960er und 1970er Jahre</p> <p>9.45 <i>Christina Michael</i> Issues of Authenticity and National Identity in Greek Popular Music: The <i>Entechno Laiko</i> [Art-Popular] Tradition</p>
10.30	Coffee Break		
	<p align="center">Session 8</p> <p>Chair: <i>Alenka Barber-Kersovan</i></p>	<p align="center">Session 9</p> <p>Chair: <i>Ralf von Appen</i></p>	<p align="center">Session 10</p> <p>Chair: <i>André Doehring</i></p>
<p align="center">11 - 12.30</p>	<p>11 <i>Rajko Muršič</i> Yugoslav Socialism and Its Popular Music: Market and Languages</p> <p>11.45 <i>Johannes Brusila</i> Why Do Songs Have Words in Different Languages?</p>	<p>11 <i>Gay Breyley</i> "We Learn German to Understand Rammstein": Notions of <i>Typisch Deutsch</i> among Iranian Fans of <i>Neue Deutsche Härte</i></p> <p>11.45 <i>Chloé Monin</i> Germanness in Rock Music: Between a Strategy of Integration and the Will to Show One's Origins, the Ambiguity of the National German Identity in Rock Music</p>	<p>11 <i>Paul Carr</i> Sting, Northern Identity and the Balance of Local and Global</p> <p>11.45 <i>Yvonne Wasserloos</i> Code und Sound. Die Internationalisierung eines nationalen Konflikts in „Belfast Child“ der Simple Minds</p>
12.30	Lunch Break		

<p>14 - 15.30</p>	<p style="text-align: center;">Session 11 Keynotes Chair: <i>Dietrich Helms</i></p> <p>14 <i>Timothy Taylor</i> World Music, Value, and Memory</p> <p>14.45 <i>Martin Stokes</i> Love and Justice in World Music</p>		
<p>15.30</p>	Coffee Break		
<p>15.45 - 17.15</p>	<p style="text-align: center;">Session 11 (cont.) Keynotes Chair: <i>Dietrich Helms</i></p> <p>15.45 <i>Andreas Gebesmair</i> The Role of Intermediaries in World Music</p> <p>16.30 <i>Kira Kosnick</i> Ethnic Club Cultures: Post-Migrant Leisure Socialities and Music in Urban Europe</p>		
<p>17.30 - 19</p>	<p style="text-align: center;">Film Screening</p> <p>17.30 Documentary film about the Uigurian band Qetiq produced by Morgenland Festival Osnabrück</p>		
<p>19</p>	Break		
<p>20.30</p>	Concert by Qetiq at the “Lagerhalle”		

Wednesday

	Room A	Room B	Room C
	<p style="text-align: center;">Session 12 Chair: <i>Barbara Hornberger</i></p>	<p style="text-align: center;">Session 13 Chair: <i>Thomas Phleps</i></p>	
9 - 10.30	<p>9 <i>Bárbara Varassi Pega</i> Global and Local Principles in Tango Music</p> <p>9.45 <i>Diego García Peinazo</i> Negotiating Folklorism and Modernity in Andalusian Rock Harmony. A Semiotic Approach of Phrygian and Aeolian Modes in Post- Franco Spain</p>	<p>9 <i>Nicolas Ruth</i> „Heal the world“. Inhaltsanalytische Untersuchung von Normativität in der populären Musik</p> <p>9.45 <i>Carla Schriever</i> „What’s your definition of dirty, baby?“ Zum Mythos der sexualisierten Sprache in der populären Musik</p>	
10.30	Coffee Break		
	<p style="text-align: center;">Session 14 Chair: <i>Ralf von Appen</i></p>	<p style="text-align: center;">Session 15 Chair: <i>Dietrich Helms</i></p>	
11 - 12.30	<p>11 <i>Anthony J. Kosar</i> Brad Paisley’s Globalization of Country Music</p> <p>11.45 <i>Adam Harper</i> 'Backwoods': Ruralism as Authenticity in Twentieth-Century American Independent Folk and Rock Discourse</p>	<p>11 <i>Eva Nolte</i> Soziale Prozesse in ge-coachten, heterogenen Bands</p> <p>11.45 <i>Melanie Ptatscheck</i> Suchtgenese und Selbstkonzept: Rekonstruktion individueller Entwicklungsverläufe heroinabhängiger Musiker</p>	
12.30	Lunch Break		

<p>14 - 15.30</p>	<p>Session 16 Chair: <i>Dietmar Elflein</i></p> <p>14 <i>Eric Debrah Otchere</i> Popular Emotions in Popular Music: Ghanaian Highlife Music in Perspective</p> <p>14.45 <i>Florian Carl</i> “Obiarapɛsɛɔkɔ international”: Negotiating the Local and the Global in Ghanaian Hiplife (Rap) Music</p>	<p>Session 17 Chair: <i>Frank Riedemann</i></p> <p>14 <i>Florence Nowak</i> Garhwali Music or Music from Garhwal? Globalized Representations of the Local</p> <p>14.45 <i>Jens Gerrit Papenburg</i> Kosmische Musik. Räume jenseits des Globalen in der populären Musik Deutschlands der 1970er Jahre</p>	
<p>15.30</p>	<p>Coffee Break</p>		
<p>16 - 17.30</p>	<p>Session 18 Chair: <i>Dietrich Helms</i></p> <p>16 <i>Edin Mujkanović</i> Individual Style within the Context of Contemporary Art of Flamenco Guitar Playing</p> <p>16.45 <i>Suzanne Zellinger</i> The Contemporary Flamenco Dance and the Role of the Avant-garde</p>	<p>Session 19 Chair: <i>Ralf von Appen</i></p> <p>16 <i>Henrik Smith-Sivertsen</i> The Languages of Popular Music in Denmark: World War II and Beyond - the Forgotten Story about a Multilingual Musical Mediascape</p> <p>16.45 <i>Annjo K. Greenall</i> Die Wencke, Aha and Kaizers Orchestra: Linguistic Internationalization Strategies in Norwegian Popular Music from 1960 to 2013</p>	
<p>17.30 - 19.30</p>	<p>17.30 Mitgliederversammlung der GfPM / GfPM general assembly (members only)</p>		
<p>20</p>	<p>Conference Dinner at the „Rampendahl,“ a local brewery</p>		

Thursday

	Room A	Room B	Room C
	Session 20	Session 21	
	Chair: <i>Frank Riedemann</i>	Chair: <i>Barbara Hornberger</i>	
9 - 10.30	<p>9 <i>Akitsugu Kawamoto</i> “Quiet Resurgence” in J-POP: Analyzing the Patterns and Meanings in Recent Japanese Popular Songs</p> <p>9.45 <i>Daniel Siebert</i> Von Paul Simon zu Vampire Weekend - Traditionen einer “World Music”?</p>	<p>9 <i>René-Marius Westfeling</i> „Könnt ihr mich hören...?“ Musikalische Subjektion bei Rammstein als ‚besonderer Reiz‘</p> <p>9.45 <i>Holger Schwetter</i> Teilen - und dann? Der Zusammenhang von Erfolgsniveau, Monetarisierung und Handhabung von Urheberrechtsfragen bei unabhängigen Musikern unter besonderer Berücksichtigung von Creative-Commons-Lizenzen</p>	
10.30	Coffee Break		
	Session 22	Session 21 (cont.)	
	Chair: <i>Dietmar Elflein</i>	Chair: <i>Barbara Hornberger</i>	
11 - 12.30	<p>11 <i>Gregor Campbell</i> J Dilla and Mimesis</p> <p>11.45 <i>Séverin Guillard</i> “The End of Hip Hop Regionalism”? The Uses of Regional Expressions in the Scenes of Globalized French and American Rap Music</p>	<p>11 <i>Christian Bär</i> Stil und Diskurs in musikbeschrei- benden Konzertankündigungen. Flyer und lokale Programmhefte in (Pop)Subkultur</p>	
12.30	12.30 <i>Dietrich Helms</i> Farewell		

