Wednesday 25 May

9:30 - 10:15  Registration / Tea and Coffee available

10:15 - 10:35  Welcome - Allan Moore (Professor Emeritus at the University of Surrey)

Book presentation - Philippe Gonin (University of Burgundy, France)

10:35 - 11:50  Chris Atton – Writing about progressive rock: values, distinctions and exclusions
Chair: Phillipe Gonin

Chair: Christophe Pirenne

Justin A. Williams (University of Bristol, UK)
“Rock’s Utopia, Jazz Critics’ Dystopia and the ‘Progressive’ in 1970s Jazz-Rock”

Nolan Stolz (University of South Carolina Upstate, USA)
“From Jazz To Prog in Five Minutes: Progressive Rock as Teleological Goal in Chick Corea’s ‘King Cockroach’ (1986)”

Richard Worth (University of Edinburgh, UK)
“A Parliafunkadelicament Thang: Can ‘good old funky music’, Afrofuturism and awesome chops make for a passport to progrock recognition?”

13:25- 14:45  Lunch

14:45 - 16:15  Music & Industries
Chair: Arnar Eggert Thoroddsen

Jacopo Costa (University of Strasbourg, France)
“A record market utopia: the economy of avant-garde rock”

Thomas Olsson (Lund University, Sweden)
“Personnel, politics and production: progression in the case of Isildurs Bane”

Kevin Holm-Hudson (University of Kentucky, USA)
“Progerdarmerung: Late Romantic Chromaticism and Commercial Decline In some later period songs by Procol Harum”

16:15 - 16:30  Coffee break

16:30 - 18:00  Sound & Representation
Chair: Chris Anderton

Toni-Matti Karjalainen (Aalto University, Finland)
“The power of the picture: visual storytelling in conceptual rock music”

Kathryn B. Cox (University of Michigan, USA)
“Going Mad the English Way: Pink Floyd and the Musical Portrayal of Insanity”

Lori A. Burns (University of Ottawa, Canada)

Introduced by François Ribac (University of Burgundy, France)
Thursday 26 May

9:30 - 10:00  Registration / Tea and Coffee available

10:00 - 11:30  The Me Decade: Black Prog, The Boss and Other Secrets of the Seventies  
Chair: Simon Frith

Jay Keister (University of Colorado Boulder, USA)  
Black Prog: Soul, Intellect and the Progressive Side of Black Music of the 1970s

Jeremy L. Smith (University of Colorado Boulder, USA)  
Secrets of the 70s: The Progressive Cycles of Carole King and Paul Simon

John J. Sheinbaum (University of Denver, USA)  
There’s an Opera Out on the Turnpike: Springsteen’s Early Epics and the Fantasy of the Real

11:40 - 13:10  Musical Analysis

Musical Analysis  Chair: Kevin Holm-Hudson

Robert Sivy (University of Kentucky, USA)  
“Exposing Corruption in Gentle Giant’s The Power and the Glory”

Daniel Becker (University of Arizona, USA)  
“A New Perspective on the Concept Album: The Governing Tonal Axis in Pink Floyd’s Wish You Were Here”

Sean Bernard (Edith Cowan University, Australia)  
“Investigating the importance of instrumental texture as a defining characteristic in the music of progressive rock”

11:40 - 13:10  Fandom

Fandom  Chair: Ricardo Andrade

Chris Anderton (Southampton Solent University, UK)  
“Progressive Rock Fandom: Creating, Curating and Archiving through Blogs and Bootlegs”

Nathan Hesselink (University of British Columbia, Canada)  
“Radiohead’s ‘Pyramid Song’: Rhythmic Ambiguity, Internet Fieldwork, and Collaborative Aesthetics in Progressive Rock”

14:30 – 16:00  Henry Cow and beyond: A conversation between Georgina Born and Simon Frith

16:00 - 17:00  Listening

Listening  Chair: François Ribac

Franco Fabbri (University of Milan, Italy)  
“The Age of Binaural Listening”

Sergio Pisfil (University of Edinburgh, UK)  
“Rethinking Sound: Progressive Rock Onstage”

17:00 - 17:15  Coffee Break

17:15 – 19:15  Outside the UK

Outside the UK  Chair: Justin Williams

Akitsugu Kawamoto (Ferris University, Japan)  

Arnar Eggert Thoroddsen (University of Edinburgh, UK)  
“‘Prog rock, we can also do that!’ The peculiarities of Icelandic progressive rock in the 1970s”

Jan Blüm (Palacký University, Czech Republic)  
“Progressive rock tendencies’ in Czechoslovak popular music of the 1970s: concept albums and rock operas”

Andrei Sora (University of Surrey, UK)  
“Prog meets the Balkans: Romanian Progressive Rock”

19:15 – 21:00  Wine reception
Friday 27 May

9:30 - 10:00  Tea and Coffee available

10:00 – 12:00  Composing & Producing
  Chair: Richard Worth

  Philippe Gonin (University of Burgundy, France)
  “Deciphering a creative process: Magma and Mēkanïk Dëstruktïw Kömmændöh”

  Leonardo Masi (Cardinal Stefan Wyszynski University, Poland)
  “Literary canon and progressive rock”

  Maxime Cottin (University of Nice Sophia Antipolis, France)
  “Improvisational strategies in 1974 King Crimson's live performances”

  Nicole Biamonte (McGill University, Canada)
  “Metric Complexity in 1970s Progressive Rock”

12:00 – 13:00  Prog Reception
  Chair: François Ribac

  Christophe Pirenne (University of Liège, Belgium)
  “Progressive Music - Progressive Critics: Melody Maker, progressive rock and punk in 1976”

  Sarah Hill (Cardiff University, UK)
  “An enticing experience’: Women Listening to Prog”

13:00 – 14:20  Lunch break

  Chair: Sarah Hill

15:40 – 17:10  Progressive Rock, Progressive Politics
  Chair: Adam Behr

  Diego García Peinazo (University of Oviedo, Spain)
  “Carmen: The world's first flamenco (British-American progressive) rock band?
  Ethnicity, modernity, and the transcultural battle for a genuine «Spanish sound» (1973-1975)”

  Ricardo Andrade (Nova University of Lisbon, Portugal)
  “Pais por conocer, por escrever, por ler... - Petrus Castrus, rock sinfónico, and socio-political critique in 1970s Portugal”

  Paul Carr (University of South Wales, UK)
  “Matching Mole, Progressive Style, Genre and Protest”

17:10 – 17:25  Coffee break

17:25 – 18:00  Final thoughts - Chris Anderton (Southampton Solent University, UK)