Popular Music Studies Today

Abstracts for the conference of the International Association for the Study of Popular Music, June 26-30, Kassel, Germany

Edited by Julia Merrill and Jan Hemming

University of Kassel

2017
Important Information

Conference Venue address:
Tagungszentrum Kulturbahnhof Südflügel
Rainer Dierichs Platz 1
34117 Kassel
Germany

Cell phone to the office during the conference: +49 176 5227 7539

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Flying Nannies phone: +49 561 804 2813
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How to get to Foster’s Garden on Thursday June 29:
Address: Eichwaldstr. 50, 34123 Kassel

Take Bus #32 in Front of the Hauptbahnhof in the direction of “Heiligenrode”. It leaves every 30 minutes at 18:07, 18:37 etc. Get off at the stop “Am Sälzerhof”. From there it is another short walk. Or else share a taxi or a minicar using the phone numbers above.
The complete walking distance is about 3.5 km.

http://www.fosters-garden.de/location/location
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Welcome address by IASPM-D-A-CH chair

Dear participants,

It is a great pleasure to welcome you to the 19th Biennial IASPM Conference at the Kulturbahnhof in Kassel.

We are delighted that this exciting event can take place in a German-speaking country this year – especially, as the German-speaking branch of IASPM came into being only a few years ago. Our heart-felt thanks go to Jan Hemming, founding member of IASPM D-A-CH, for bringing the international event of the Biennial IASPM Conference to the German-speaking regions. He has done an outstanding job organising this international conference at an extraordinary venue. We further thank the Executive Committee for their excellent work in preparing this event. Moreover, a big thank you to the Organisational Committee in Kassel and all the helpers who will make this conference a memorable and exceptional experience for all of us.

This conference is a perfect opportunity to introduce ourselves as a newly founded branch of IASPM as well as the activities of studying popular music in Germany, Austria and Switzerland to you, the international community, and to integrate fruitfully and effectively into the international network. IASPM D-A-CH, the German-speaking branch of IASPM, was founded in 2012 and has currently about 100 members. It holds biennial conferences and strives to enhance the visibility and performativity of popular music studies within our countries. It is our special concern to connect and communicate with people concerned with popular music inside and outside academia, and to develop a fruitful international, interdisciplinary, interprofessional, intergenerational and interinstitutional scientific dialogue. If you want to find out more about the German-speaking branch of IASPM and about popular music studies in Germany, Austria and Switzerland, join us at D-A-CH’s ‘Welcome Reception’ on Monday evening at 6.30pm in Room 2 or take a look at http://iaspm-dach.net.

The executive committee of IASPM D-A-CH look forward to hearing stimulating presentations, to discussing and exchanging ideas with scholars of popular music studies from around the world, to getting to know new music and music research and—especially – to meeting many good old friends and to making many new.

We hope you enjoy your stay in Kassel and we wish you an exciting and inspiring conference.

Christoph Jacke
Chair, on behalf of entire IASPM D-A-CH executive committee
Welcome address from the local organizing committee

So, what would you think is the biggest challenge in organizing an IASPM-conference? It is not for the lack of help, as we received a great deal of support from locals and internationals alike – thanks to all of you! It is not the financing, at least not since a grant from the German Research Foundation was approved (still, handling all the payments and expenses remains a daily struggle). And it is not the programming and fitting about 300 contributions into a schedule – the local organizing committee enjoyed doing it! Well, the biggest challenge is the daily communication. Apart from these main issues, supposedly small things such as book tables, child supervision, soccer tournaments and simple individual attention kept buzzing in the last months.

But for now, it’s great that the day of the conference has arrived. And it is great to have you here!

Jan Hemming, on behalf of the local organizing committee
IASPM Committees 2015-2017

IASPM Executive committee

Chair: Goffredo Plastino
General Secretary: Sue Miller
Membership Secretary: Jacopo Conti
Treasurer: Emília Barna
Web/Publications: Ed Montano
Member-at-large: Julio Mendivil
Member-at-large: Ann Werner

IASPM Academic committee

Jacopo Tomatis (chair)
Jonathan Eato
Dafni Tragaki
Ádám Ignác
Olivier Julien
Cecilia Björck
Hyunjoon Shin
Isabelle Marc
Danijela Spiric Beard
Maria Luisa de la Garza
Steve Waksman

IASPM Organizing committee & international advisors

André Rottgeri
Chris Kattenbeck
Christoph Jacke
Holger Schwetter
Immanuel Brockhaus
Jan Hemming
Julia Merrill
Julius Reich
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Kristin McGee
Lorenz Gilli
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Nicolas Ruth
Oliver Seibt
Sidney König
Stefanie Alisch
Susanne Binas-Preisendörfer
Svenja Reiner
Thomas Burkhalter
Tobias Marx
Werner Jauk
Advice to speakers and session chairs

Experience from previous IASPM-conferences has shown that one needs to be prepared for a large number of cancellations and modifications up to the very last minute. This printed volume represents the state of June 12, 2017, but further changes are likely to occur. We will do our best to keep the online-schedule up to date, so please stay tuned to

http://iaspm2017.uni-kassel.de/#schedule

together throughout the conference or keep your eyes on the boards near the entrance.

IMPORTANT: If a presentation is cancelled or a speaker does not show up, do NOT move the subsequent lectures ahead in the schedule. Take a break instead or join another panel or session in the meantime. Many participants will be switching rooms and need to rely on the original time positions. We handled it the same way when we updated the schedule – therefore some sessions or panels only start in the second or third available interval. This also contributes to a smoother distribution of papers and increases your chance not to miss too much.

Accordingly, we absolutely need to stick to the 30 minute intervals most of the conference is set up to. All session chairs are advised to be strict on timing. Start on time after a coffee or lunch break and do not wait “another five minutes” for people to come in, as the first speaker will lose this time, right? However, for all individual presentations, it is the choice of the speaker how to fill these 30 minutes (minus 2 for room changes). One might be speaking for a maximum of 28 minutes without any discussion or choose a typical 20-minute-presentation plus 8 minutes discussion. Someone else might prefer just a short speech plus an extensive discussion. Just let the session chair know in advance. For the panels, it is completely left to the respective conveners on how to use the available time. Many panels are likely to have a common discussion at the end.

All rooms are equipped with data projectors (VGA-connector) and sound systems (3,5mm jack), the larger ones also with microphones for the speaker and discussants. We will be holding a few laptops at the conference office, but it will be the rule using your own device for presenting. There will also be a number of adaptors for HDMI and other connectors. However, it is most reliable if you bring your own VGA adaptor. Please get set up in the break before your session or panel. Also, there will be WiFi (see p. 209) on site. However, as a general rule, we strongly advise that you do not make use of online materials for your presentation if it can be avoided. Especially, please do not play audio or video live from YouTube or other platforms but download them in advance as you will not be wanting to waste your precious time for commercial ads. There will also be flipcharts & pens and an electric piano with built-in speakers at the conference office. Other instruments are available on request.
Conference streams

Panels were submitted as such by the respective conveners.
Sessions were formed by the organizing committee.

Abbreviations for the six conference streams
Colours are for the online-schedule and the PDF.

R Researching Popular Music (light blue)
A Analysing Popular Music (brown)
L Teaching and Learning Popular Music (yellow)
M Remapping Popular Music (pink)
N Narrating Popular Music (blue)
T Technology and Popular Music (green)

Researching Popular Music

R1 Session: Reseraching places and spaces I
R2 Session: Researching places and spaces II
R3 Panel: Dancecult Presents... EDM Sound and Production
R4 Panel: Relations between popular music and Christianity: Interdisciplinary research on historical developments in East and West Germany, 1970–1990
R5 Panel: Dancecult Presents... EDM Scenes
R6 Panel: Dancecult Presents... EDM Contexts and Representations
R7 Session: Recording & Technology
R8 Panel: Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / DJ Cultures
R9 Panel: Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Music
R10 Panel: Collapse under the Revolution: Fragmented punk scenes outside Anglo-Saxon sphere
R11 Panel: Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Gender
R12 Panel: Perspectives on German Popular Music (Studies)
R13 Session: Listening
R14 Panel: Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Contexts
R15 Session: Criticism & humour
R16 Panel: Dancecult Presents... Weekend Societies: Electronic Dance Music Festivals and Event-Cultures
R17 Session: Persona and Self
R18 Session: History of popular music studies
R19 Session: History and historiography
R20 Panel: Researching popular Music through a live music census
Analysing Popular Music

A1 Session: Analysing sound, gender and beyond
A2 Session: Case studies in rock
A3 Panel: The perfect girls are pink, not black: gender and difference in the popular music
A4 Session: Analysing performance, structure, affect and groove
A5 Session: Analysing voice
A6 Panel: Not Left To Our Own Devices: Analysing Music Together
A7 Session: Analysing sonic experiences and representations
A8 Panel: So What? Contemporary Approaches to the Interpretation and Analysis of Disparate Popular Musics
A9 Panel: Shaping Sounds and Sound as Shapes in Popular Songs – Contemporary Analytical Approaches
A10 Session: Analysing form and changing genre conventions

Teaching and Learning Popular Music

L1 Session: Cultural approaches
L2 Session: Popular music in higher education
L3 Session: Popular music and teaching
L4 Session: Musician's agency
L5 Panel: Collaborating musicians between stage and music industry
L6 Session: Singing in popular music
L7 Panel: Copycat crimes and learning by example: the use of mimesis in popular music learning

Remapping Popular Music

M1 Session: European remappings
M2 Session: Asia I
M3 Panel: News (and Olds News) from Latin America: Perspectives on Popular Music and Popular Culture
M4 Session Asia II
M5 Panel: Interrogating the Music City: Melbourne, Australia
M6 Panel: Pushing the Boundaries: Studies in Popular Music of the Low Countries
M7 Session: North America
M8 Panel: War Of Songs: Popular Music And Russia-Ukraine Relations Since 2014
M9 Panel: Music moves
M10 Panel: Constructing Multicultural Identities in Korea
M11 Session: Northern Europe
M13 Session: Eastern and Southern Europe
M14 Session: Spain and beyond I
M15 Panel: Popular Music in Socialist Yugoslavia
M16 Panel: Independents and Independence: Pop, Politics and the Indie Ethos
M17 Session: Hispanic Diaspora
M18 Panel: "Saudades’ Brazilian Popular Music – Far Away So Close
M19 Panel: Mapping musical Europe: music, belonging and place
M20 Panel: Remapping Indie pop-rock in East Asia
M21 Panel: Popular music and dance craze in the Lusophone and Spanish-speaking world: the disco as a postcolonial ritual space
M22 Session: Ethical Remappings  
M23 Session: Global Remappings  
M24 Panel: The Power of Pop: Musical Genres and the construction of identity in Argentina  
M25 Australia and New Zealand  
M26 Panel: French Popular Music Studies Today

**Narrating Popular Music**

N1 Panel: Emerging practices in curating popular music histories  
N2 Session: Success and Failure: Identity Politics and Media Branding  
N2 Panel: East Asian Popular Music and Nostalgia: Local and Global Imaginations  
N3 Session ‘Writing’ narratives of Rock and Pop  
N4 Panel: Rethinking (Popular) Music in the Anthropocene Era  
N5 Session: Rock Albums and Indie Aesthetics  
N6 Panel: Narratives of Drum Kit Performance  
N7 Session: The Raced, Gendered, Sexed, Aged Body in Performance Practice  
N8 Session: Festivals and Scenes  
N9 Panel: Rewriting and Rereading Narratives of U.S. Popular Music  
N10 Session Historiographies of National Memory and Nostalgia  
N11 Panel: Paying the Piper: Constructing Narrative in the Contemporary Music Industries

**Technology and Popular Music**

T1 Session: Transgression  
T2 Session: Creativity  
T3 Panel: The Role of Mixing as a creative tool  
T4 Session: Streaming  
T5 Session: Visual/music/video  
T6 Session: Music Biz  
T7 Session: Production  
T8 Session: Instruments & Tools  
T9 Session: Storage / Archive  
T10 Session: Mixing  
T11 Panel: Lo-fi worldwide: current local scenes and the precariousness of underground music
Conference schedule

You will find the abstracts to the keynotes, panels and film screenings in separate sections on the referenced pages.

All individual papers not included in panels are listed alphabetically by the last name of the first author at the end of this volume.

Monday, June 26

09:00-09:30 Opening ceremony
Room 1

Prof. Dr. Reiner Finkeldey, President of the University of Kassel
Dr. Goffredo Plastino, Chair of IASPM executive committee
Prof. Dr. Christoph Jacke, Chair of IASPM D-A-CH German speaking branch

09:30-10:30 Keynote 1
Room 1

Robin James / USA / Chill Pop, Feminine Excess, & Lemonade’s Demonic Calculus: “Harmony” as an Ideal in the 21st Century (see p. 30)

10:30-11:00 Coffee break

11:00-12:30 Slot 1

1.1. N1 Panel: Emerging practices in curating popular music histories (see p. 34)
Room 1

Sarah Baker, Lauren Istvandity and Raphael Nowak / Australia / Curatorial practices in popular music museums: a global view.
Paul Long, Jez Collins and Sarah Raine / UK / Was There Anyone Out There? Doing-it-Together Popular Music Curation
Peter Doyle / Australia / “This is your museum speaking...”: voice, curation and popular music history
Steve Waksman / USA / Discussant

1.2. M1 Session: European remappings
Room 4

Rajko Muršić / Slovenia / Early jazz in Slovenia: social dimensions of popular music in the 1920s and 1930s
Marija Dumnić / Serbia / Urban folk music and cultural influences: Labels for narodna muzika [folk music] in Serbia in XX century
Morten Michelsen / Denmark / Comparing Play Lists: Popular Music on European Interbellum Radio

1.3. M2 Session: Asia I
Room 5a

Cecilia Björck / Sweden / Music and meaning-making at conventions for Eastern Asian popular culture in Sweden
Sota Takahashi / Japan / Riding on the Wrong Wave: Disguising the Beatles as Surf Band in Japan

1.4. L1 Session: Cultural approaches
Room 5b

Tadao Toda / Japan / Hanshin Tigers’ Ouendan: The Musical Practice of Baseball Cheering Parties in Japan
Sara McGuinness / UK / Mambo, Que Rico el Mambo? The trials and tribulations of running a Cuban Big Band

1.5. L2 Session Session: Popular music in higher education
Room 6 (Jugendbildungswerk)
Donna Weston / Australia / Stairways to Heaven: pedagogical pathways to popular music success
Mark Thorley and Gerhard Roux / UK / Global Patchbay - developing Popular Music expertise through international collaboration
Simon Strange / UK / What are the lessons that Higher Education popular music studies can learn from Art School pedagogy?

1.6. T1 Session: Transgression
Room OK1
Kielich, Gabrielle / Canada / Continuous Play: The live performance of full-length albums
Pereira de Sa, Simone / Brazil / Youtube, Music Videos and performance on Brazilian funk music: the case of ‘funk pop’

1.7. R1 Session: Reseraching places and spaces I
Room OK2
Jelena Gligorijević / Finland / Contemporary Music Festivals as Micronational Spaces: The Post-Milošević Articulations of National Identity in Serbia’s Exit and Guća Trumpet Festivals’
Francisco de Assis Santana Mestrinel / Brazil / Samba Batucada: flexibility and integration
Robène Luc and Serre Solveig / France / For a history of the punk scene in France (1976-2016)

12:30-14:00 Lunch break
14:00-16:00 Slot 2

2.1. A1 Session: Analysing sound, gender and beyond
Room1
Gayle Murchison / USA / How to Analyze Lemonade: Music Criticism, Musical Analysis, and Black Epistemic Formation
Michael Drewett / South Africa / Obscene and not heard: The censorship of sexual sounds in music
L. J. Müller / Germany / Hearing Sexism. Ways of Analysing Discrimination in Sound
Brad Osborn / USA / 1991 and all that Grunge

2.2. M3 Panel: News (and Olds News) from Latin America: Perspectives on Popular Music and Popular Culture (see p. 35)
Room 2
Laura Jordán González / Chile / Cantor and Cantante: vocal reconsiderations of popular music
Julio Mendivil / Germany / From Magic to Popular. José Maria Arguedas and the Idea of Popular Music in the Peruvian Andes
Pablo Alabarces / Argentina / From the Neoliberal to the Neo-populist Turn. The Study of Popular Culture and Popular Music in Latin America

2.3. T2 Session: Creativity
Room 4
Joe Bennett / USA / Close to the Edge: investigating the myth of the ‘plagiarism threshold’ in musical creativity
2.4. N2 Session: Success and Failure: Identity Politics and Media Branding  
Room 5a  
Cande Sánchez-Olmos / Spain / ‘Converse Rubber Tracks’: the audio-visual and commercial content made by a brand  
Nadav Appel / Israel / Narrating Musical Failures: Tropes of Lack, Loss, and Excess in Popular Music Studies

2.5. M4 Session Asia II  
Room 5b  
Samuel Horlor / UK / Mapping Chinese pop: the physical and social geography of amateur street performances  
Ivy Man / Hong Kong / The Resonances of Political Disputes in Hong Kong China – Case Studies of Canto-pop  
Ya-Hui Cheng / USA / “Chinese Got Talent”: Popular Music Singing Competitions in Taiwan and China  
Lijuan Qian / Ireland / Sing My Song: A New Format in Chinese TV Music Talent Shows

2.6. R2 Session: Researching places and spaces II  
Room 6 (Jugendbildungswerk)  
Hannes Liechti / Switzerland / Sampling Politics  
Tony Mitchell / Australia / Ghetto Croft: Scottish Gaelic Rapper Griogair Labhruidh  
Mohammadamin Hashemi / UK / Power and Resistance through Popular Music: a Case Study on Iran

2.7. R3 Panel: Dancecult Presents... EDM Sound and Production (see p. 38)  
Room OK2  
Larry Whelan / UK / The Impact of Orbital: Motivic structuring and timbral manipulation in Orbital’s electronic dance music  
José Gálvez / Germany / On analysing EDM. Problems and perspectives for a sociology of sound

16:00-16:30 Coffee break  
16:30-18:30 Slot 3

3.1. R4 Panel: Relations between popular music and Christianity: Interdisciplinary research on historical developments in East and West Germany, 1970–1990 (see p. 39)  
Room 4  
Anna-Katharina Höpflinger / Germany / Religion, Media and Music. An Interdisciplinary Research Field  
Michael Rauhut / Germany / Popular Music, Socialism, and the Protestant Church in East Germany  
Ruthild Stöhr / Germany / Popular Music in a Christian youth magazine. A historical approach to evangelical youth culture in West Germany  
Florian Heesch / Germany / Analysing German Christian popular music. The case of Damaris Joy from Siegen, West Germany  
Ryoto Akiyama / Japan / Sing to the LORD a new song: the interaction of religion and popular music in the case of Posaunenchor in the German Protestant Church

3.2. T3 Panel: The Role of Mixing as a creative tool (see p. 43)  
Room 5a  
Bourbon, Andrew / UK / Smash and Grab - Managing Energy In Mixing  
José Manuel Cubides-Gutierrez / UK / Mixing as a Compositional Process
Yong Ju Lee / UK / How can Actor-Network-Theory and Ecological Approach to Perception be used to analyse creative mixing practice?
Christos Moralis / UK / ‘Liveness’ in real time rhythmic quantization: The incongruence between the technological and the organic

3.3. A2 Session: Case studies in rock
Room 5b
Rob Bowman / Canada / East Meets West: The Flower Travellin’ Band, Ethnography and Transculturation
Guido Saá / Argentina / Beautiful strangers: Motivic migration and metric elaboration in Tool
Lee Marshall / UK / The Greatest Rock and Soul Band in the World? Re-evaluating The Rolling Stones

3.4. M5 Panel: Interrogating the Music City: Melbourne, Australia (see p. 46)
Room 6 (Jugendbildungswerk)
Sam Whiting / Australia / Pop and the Melbourne Archives: history and city identity
Seamus O’Hanlon / Australia / The sounds of the restructured inner city: deindustrialization, affordable housing and the emergence of the punk scene in 1970s Melbourne.
Cath Strong / Australia / Exploring grassroots feminist activism in the Melbourne music scene

3.5. A3 Panel: The perfect girls are pink, not black: gender and difference in the popular music (see p. 47)
Room OK1
Ana Oliveira / Paula Guerra / Portugal / Heart of Glass: Gender and domination in the early days of punk in Portugal
Gabriela Gelain / The Riot Grrrl paradigm present on Kathleen Hanna’s life and career: a continuity of the punk feminist movement
Luiz Alberto Moura / No Girls in the Back. The lack of female representation at the decision making circles in the indie music industry

3.6. R5 Panel: Dancecult Presents… EDM Scenes (see p. 51)
Room OK2
Sean Nye / USA / Expat Stories: Narrative Constructions of Expats, Berlin, and Club Culture
Luis-Manuel Garcia / UK / Agonistic Festivities: Urban Nightlife Scenes and the Sociability of ‘Anti-Social’ Fun
Alexei Michailowsky / Brazil / Shaping the “pancadão”: improvisation and studio creativity on Rio Funk independent recordings from the early 1990s

18:30-20:00 Welcome Reception by IASP M D-A-CH (German speaking branch)
Room 2

20:00- The Singularity
Gleis 1 Bar & Restaurant
An effervescent evening full of fervently fruity, funky, fresh forty-fives from around the world. Only the finest and vinyllest of 7-inches dedicated to pop, rock, funk, bossa nova, reggae, new wave, samba, boogie, and disco culled from the likes of Finland, Brazil, France, Jamaica, Germany, Spain, Hungary, Japan, Nigeria, Sweden, Turkey, Algeria, Italy and plenty of points in-between. Spun by Geoff and Nabeel.
Tuesday, June 27, 2017

09:00-11:00 Slot 4

4.1. N2 Panel: East Asian Popular Music and Nostalgia: Local and Global Imaginations
Room 1 (see p. 52)
Jeroen de Kloet / Yiu Fai Chow / Netherlands / Hong Kong / From Bowie to the Shenyang Rock Scene: Notes on the Monumentalization of Rock Culture
Oliver Seibt / Netherlands / Longing for Someone Else’s Past: Miyazaki Hayao, Matsutōya Yumi and the Global Desire for Japanese-Flavoured Nostalgia
Haekyung Um / UK / Mediatization and the Invention of Nostalgia Through Popular Music: The Musical Production of Everyday Life and Cultural Memory in the Korean
Shzr Ee Tan / UK / Branding Heritage and Nostalgia in Singapore through Popular Music

4.2. A4 Session: Analysing performance, structure, affect and groove
Room 2
Dirk Stederoth / Germany / “Blame It on the Boogie” - What are criteria for good pop music?
Gabriel S. S. Lima Rezende / Brazil / The problem of Latin-American popular music: an analysis of “Paraguay Purahei” album (2014)
Artur Szarecki / Poland / Sound and Politics. Towards a Posthegemonic Popular Music Studies
Michael Spanu / France / Searching for local languages in popular music: empirical tools to analyse practices and representations

4.3. T4 Session: Streaming
Room 4
Leipa, Steffen / Germany / The diffusion of music streaming services in Germany between 2012-2015 and its impact on the habitual audio repertoires of the normal population
Kaitajärvi-Tiekso, Juho / Finland / Challenging Streaming: Politics of Resistance of the Micro Labels in Finland in the Age of Streaming
Anderton, Chris / UK / Just for the fun of it? Contemporary Strategies for Making, Distributing and Gifting Music

Room 5a
Niels Poeke / Netherlands / Broken Circle Rebound: New regionalism and vernacular indie-folk
Gert Keunen / Belgium / Alternative Mainstream in Flanders and the Netherlands - On the challenge to combine two territories of different nationalities in one volume
Kristin McGee / Netherlands / Popularizing Jazz in the Digital Era: From small screens to festival stages

4.5. M7 Session: North America
Room 5b
Sandria P. Bouliane / Canada / Mapping the Montreal dance music orchestra

15
Alejandro L. Madrid / USA / Remapping Popular Music from the Other Side. Estrangement, Margins, Borders, and the Performance of Juan Gabriel
Ana R. Alonso-Minutti / USA / Sonorous Curanderismo: Memory, Family, and the Desert in the Work of Performance Artist TAHNZZ
Leslie C Gay Jr / USA / Blues, “Mississippi” Fred McDowell, and the Power of Placelessness

4.6. A5 Session: Analysing voice
Room 6 (Jugendbildungswerk)
Fernand Hörner / Germany / Analysing the voice in popular music with categories of “voice”
Hendrik Neubauer & Tobias Marx / Germany / Groenemeyer - a case study on situative singing styles
Christopher Ballantine / South Africa / Sound, vocality, and imagination in popular music

4.7. M8 Panel: War Of Songs: Popular Music And Russia-Ukraine Relations Since 2014 (see p. 56)
Room OK1
Arve Hansen / Norway / Battle drums, poetry, and pop music: the new and old sounds of a Ukrainian revolution
Yngvar B. Steinholt / Sweden / Anthems, appeals and altercations: generically mapping the Russo-Ukrainian war of songs
Andrei Rogatchevski / Norway / The Euromaidan’s aftermath and the genre of answer song
David-Emil Wickström / Germany / “We Don’t Wanna Put In” – The Eurovision Song Contest as a Post-Soviet geopolitical battleground

4.8. R6 Panel: Dancecult Presents... EDM Contexts and Representations
Room OK2 (see p. 59)
Simon A. Morrison / UK / The dancefloor on page and screen: Cultural re/presentations of the club scene in literature and film
Bianca Ludewig / Austria / Researching popular music through transmedia festivals

11:00-11:30 Coffee break
11:30-13:00 Film Screening I: The Enemy - A Partisan Hymnbook (F. Spinetti), 80 Min. Room 1
12:30-14:00 Lunch break
14:00-16:00 Slot 5

5.1. M9 Panel: Music moves (see p. 60)
Room 2
Florian Scheding / UK / ‘Pero’s Song: Bristol’s Sonic Memory from Colston to Carnival’
Jo Haynes / UK / DJ Derek and the Black Diaspora
Pauwke Berkers; Tram Trinh Thanh; Julian Schaap / Netherlands / Hearing Whiteness: Race, Ethnicity and Evaluation of Rock Music

5.2. M10 Panel: Constructing Multicultural Identities in Korea (see p. 62)
Room 4
Stephanie Jiyun Choi / USA / “You are a Black-Haired Foreigner”: Korean/Asian American Singers in the K-pop World
Seung-Ah Lee / USA / A Geopolitical history in reception of J-pop in 1990s in South Korea
Kendra Van Nyhuis / USA / A Tale of Two Neighborhoods: Complicating Locality South Korean Underground Rock

5.3. M11 Session: Northern Europe
Room 5a
Sverker Hyltén-Cavallius / Sweden / “Happy street, you are no more” – modernity, gender and localization in Swedish 1960s schlager
Ayhan Erol / Turkey / Negotiating Multiple Identities through Popular Music: The Case of Finnish Tatar
Sam de Boise / Sweden / Fighting Gender Inequalities in Music: Comparing the UK and Sweden

5.4. N3 Session ’Writing’ narratives of Rock and Pop
Room 5b
Norma Coates / Canada / Teen Magazines of the mid-1960s: Creating a Different Narrative of Rock History
Laura Watson / Ireland / The Rock Memoir as Postmodernist Musical Text
Mark Baillie / UK / I’m free to what I want, any old time: Discourses of Independence in the UK music press in the 1980s
Maurizio Corbella / Italy / Unpacking Performance in the Pop-rock Biopic

5.5. R7 Session: Recording & Technology
Room 6 (Jugendbildungswerk)
Adam Behr / UK / The state of the live music ecology
Andrzej Małgorzta / Poland / From Psychedelia to Djent – Progressive Genres as a Paradox of Pop Culture
Henrik Smith-Sivertsen & Jesper Steen Andersen / Danmark / Then the science guys entered the room – on MIR and popular music studies

5.6. T5 Session: Visual/music/video
Room OK1
Emilio Mendoza / Venezuela / Mach Schau!: The contribution of the Beatles to the development of Visual Music in Magical Mystery Tour
Viñuela, Eduardo / Spain / Making it sound Spanish: prosumer audiovisual covers of Anglophone mainstream music videos in Youtube
Deaville, James / Canada / Recut and retuned: Music in fan-generated parody trailers

5.7. R8 Panel: Dancecult Presents… Electronic Dance Music and DJ Culture Research Today / DJ Cultures (see p. 65)
Room OK2
Hillegonda Rietveld / UK / Mixed into Elsewhere: Fluidity of the Dance Scene
Rupert Till / UK / Cosmology of the Techno-Shaman
Max Suechting / USA / Vinylectics: Reading Walter Benjamin in the Black Atlantic
Guillaume Heuguet / France / Domesticating the club experience

16:00-16:30 Coffee break
16:30-18:30 Slot 6

6.1. A6 Panel: Not Left To Our Own Devices: Analysing Music Together (see p. 67)
Room 1
Ralf von Appen / Germany / Roundtable
19th biennial conference of IASPM / Conference schedule

Samantha Bennett / Australia / Roundtable
Mark Butler / USA / Roundtable
André Doehring / Austria / Roundtable

Room 2
Yusuke Wajima / Japan / Situating Dodonpa Within Transatlantic / Transpacific Contexts
Toshiyuki Ohwada / Japan / Yellow Magic Orchestra and Afro-Japanese Futurism
Yuiko Asaba / UK / Tango in Japan: Lineage, Innovation, New Modernity
Kevin Fellezs / USA / Tokyo, Hawai‘i: The Possibilities of Japanese Slack Key Guitar

6.3. M13 Session: Eastern and Southern Europe
Room 4
Alexandra Karamoutsiou; Vivian Doumpa / Greece / Researching and listening to the “other” voices of Valaoritou Area: an interdisciplinary and experiential approach
Danae Stefanou / Greece / Unconsumed: the underground, dispossession and positionality in Greek experimental music

6.4. M14 Session: Spain and beyond I
Room 5a
Iván Iglesias / Spain / Rethinking U.S. Cold War Diplomacy: Jazz as Soft Power in Spain (1951-1957)
Teresa Fraile / Spain / Musical Exchanges and Interactions between Spanish and USA Pop Music
Sara Arenillas Meléndez / Spain / Run to the glam: makeup and androgyny in Spanish popular music of 80s

6.5. L3 Session: Popular music and teaching
Room 5b
Gabriel Ignacio Venegas and Gabriel Enrique Navia / Costa Rica / Germany / Brazil / I Know That Chord, but I Do Not Know What It Does: Towards a Syntactic Understanding of Chords in Popular Music
Donna S. Parsons / USA / Women Who Rock: The Memoir Project
Hans T. Zeiner-Henriksen / Norway / MOOCs, online learning and the disruption of traditional education
NG Hoon Hong / Singapore / Implementing Popular Music Programmes in the Secondary Classroom – Case Studies in Singapore

Room 6 (Jugendbildungswerk)
Harkins, Paul / UK / Questioning the Digital Revolution: Continuity and change in the design and use of music technologies
François Ribac / France / The History of Popular Music: A history of recycling?
Tom Wagner / UK / Fair Trade music?: Narratives of ethical consumerism and world music

6.7. M15 Panel: Popular Music in Socialist Yugoslavia (see p. 73)
Room OK1
Dean Vuletić / Austria / Yugoslavia and the Eurovision Song Contest
Danijela Špirić-Beard / UK / Rocking the Party Line: Yugoslav “Soft” Socialism and the Ambiguous Music of Commitment
Ivana Medić / Serbia / Aesthetics of Music Videos in Yugoslav Pop and Rock Music
Ljerka V. Rasmussen / USA / The “Folk” in Popular Music of Yugoslavia

6.8. R9 Panel: Dancecult Presents… Electronic Dance Music and DJ Culture Research Today / Music (see p. 75)
Room OK2
Sebastien Lavoie / UK / Spatial presentation of Electronic Dance Music
Irina Maksimovic / Germany / Laki je malo nervozan as a paradigm for sampling in EDM in Serbia of the 1990s

19:00- Evening at your own disposal
Possibility to join a jam-session starting 21:00 guided by Wieland Reißmann at Kassel University, Institute of Music, Moenchebergstr. 1 Room -1011 (basement level)

Wednesday, June 28, 2017

09:00-11:00 Slot 7

7.1. T6 Session: Music Biz
Room 1
Medeiros, Beatriz and Dias, Natalia / Brazil / Crowdfunding is not for everybody: Performance in the Art of Asking
Bruseker, Nancy / UK / How to find out more about the 19th century music business in the UK
Zwaan, Koos, Sabine de Lat and Mark va / Netherlands / Digital natives in the music industry? How the Internet ecosystem is creating value for artists

7.2. A7 Session: Analysing sonic experiences and representations
Room 2
Jim LeBlanc / USA / Psychedelic Coding in the Music of Highasakite
Robert Sivy / USA / Exposing Corruption in Gentle Giant’s The Power and the Glory
Holger Schwetter / Germany / Chronotopic music analysis: Reconstructing the interplay of musical experience, musical form and sociality
Daniela A. González / Argentina / Analysing “silent musics”: some thoughts about musical analysis and “textless context” analysis

7.3. M16 Panel: Independents and Independence: Pop, Politics and the Indie Ethos (see p. 76)
Room 4
J. Mark Percival / UK / Independence, Performance and Politics
Scott Henderson / Canada / Rock Action: Music, Culture, and Scottish Independence

7.4. T7 Session: Production
Room 5a
Reeder, Nick / Thailand / A religious experience from 18th row center: The importance of live sound to the history of audio production
Coleman, Claire / Australia / Hi-tech lo-fi and the politics of domestic popular music production
Pearlmutter, Gittit / Israel / Input/Output - Technological affordances of production and new song structures in Radiohead’s Kid A
7.5. R10 Panel: Collapse under the Revolution: Fragmented punk scenes outside Anglo-Saxon sphere (see p. 78). Discussant: Catherine Strong.
   Room 5b
   Paula Guerra / Portugal/Spain / Golfos, punkis, alternativos, indignados: Subterranean traditions of youth in Spain, 1960-2015
   Débora Gomes dos Santos / Ana Oliveira / Brazil/Portugal / One struggle, one fight, all day, all night: Punk cartographies in the subway of São Paulo and Lisbon
   Paula Guerra / Portugal / Holidays in Portugal: Global and local in punk music scenes
   Fernan del Val / Spain / Irony as a political discourse in Spain (1978-1985)

7.6. M17 Session: Hispanic Diaspora
   Room 6 (Jugendbildungswerk)
   Simone Krüger / UK / Rock Music Cultures in Paraguay: Rolando Chaparro’s Musical Adaptations of Agustín Barrios’ Classical Guitar Compositions as an Expression of 'Paraguayidad
   Regina Meirelles / Brazil / African Manifestations in Brazil: The Crioula Drum Dance
   Llobet, Francisco Javier Bethencourt / Spain / Fuel Fandango: Approaching Contemporary Spanish Popular Music through Technology
   Yuri Prado / Brazil / The Music of Samba Schools: A Challenge for Popular Music Studies

7.7. N5 Session: Rock Albums and Indie Aesthetics
   Room OK1
   Navid Bargrizan / USA / The Monkey is Amused to Death: Roger Waters’ Masterpiece and its Commercial Failure
   José Vicente Neglia / Hong Kong / Original Artefacts: Media, Materiality, and the Role of Reissue Compilation Albums in the Garage Rock Revival
   Fernen Del Val & Hector Fouce / Spain / Songs, stories and resistance: narratives of the crisis through Spanish indie rock

7.8. R11 Panel: Dancecult Presents… Electronic Dance Music and DJ Culture Research Today / Gender (see p. 80)
   Room OK2
   Robin James / USA / Started From the bottoms Now We Hear: queered voice in the era of post-feminist pop
   Tami Gadir / Norway / Forty-Seven Artists, Four Women: DJing as a Gesture of Defiance
   Anna Gavanas; Rosa Reitsamer / Sweden / Austria / Neoliberal conditions, self- promotion and gendered DJ trajectories

11:00-11:30 Coffee break
11:30-12:30 Keynote 2
   Room 1
   André Doehring / Austria / Fish and fowl? Mapping the no-man's-land between popular music studies and jazz studies (see p. 31)
12:30-14:00 Lunch break

Afternoon at your own disposal. Or else join the excursions (see p. 28)

Branch representatives please keep in mind to return in time:
18:00-19:00 IASPM Branch executives meeting
   Room 4
19:00-   Evening at your own disposal
 Possibility to attend a concert with music from 20th and 21st century composed by Wolfgang Rihm, Luciano Berio, Tristan Murail and Morton Feldman at Kassel University, Institute of Music, Moenchbergstr. 1
 Concert Hall (basement level)
 http://www.soundcheck-kassel.de/id-68.html
 Free Admission for conference delegates!

Thursday, June 29, 2017

09:00-12:00   General Meeting

12:00-12:30   Film Screening II: Chasing the China Wind: A Musical Journey (Chen-Yu Lin) 28 Min. (see p. 32)
 Room 1

12:30-14:00   Lunch break

14:00-16:00   Slot 8

8.1. R12 Panel: Perspectives on German Popular Music (Studies) (see p. 82)
 Room 1
 Michael Ahlers / Christoph Jacke / Germany / A Fragile Kaleidoscope: Institutions, Methodologies, and Outlooks on German Popular Music (Studies)
 Timor Kaul / Germany / "Geschichte wird gemacht!": Some Critical Remarks on Narratives of Pop History
 Barbara Hornberger / Germany / Neue Deutsche Welle/NDW. From Punk to Mainstream
 Melanie Schiller / Germany / From Soundtrack of the Reunification to the Celebration of Germanness: Paul van Dyk and Peter Heppner’s ‘Wir sindWir’ as National Trance Anthem.

8.2. A8 Panel: So What? Contemporary Approaches to the Interpretation and Analysis of Disparate Popular Musics (see p. 85)
 Room 2
 Kai Arne Hansen / Norway / Darkness on the Edge of Pop: Constructing Masculinity and the Weeknd’s ‘the Hills’
 Steven Gamble / UK / Empowerment and embodiment in rap music
 Claire Rebecca Bannister / UK / Psychopharmacology and the analysis of Goth music
 Andrei Sora / UK / ‘To prepare a face to meet the faces that you meet’: The persona in instrumental music

8.3. M18 Panel: “Saudades” Brazilian Popular Music – Far Away So Close (see p. 87)
 Room 4
 Kim Ramstedt / Finland / Samba in Finland: Competition Rules as a Strategy of Cultural Adaptation
 Andre Rottgeri / Germany / The International Samba Festival in Coburg (Germany)
 Martha Tupinambá de Ulhôa / Brazil / Discussant

8.4. M19 Panel: Mapping musical Europe: music, belonging and place (see p. 89)
 Room 5a
 Sam MacKay / UK / (Un)Popular Musics and the Slow City: La Novia in Marseille
 Áine Mangaoang and John O’Flynn / UK / Ireland / Mapping the city margins? Popular music experience, representation and memory in Dublin
Þorbjörg Daphne Hall / Iceland / The Interplay of Music and Tourism in Iceland
Leonieke Bolderman / Netherlands / Music Tourism in Europe

8.5. R13 Session: Listening
Room 5b
Marta García Quiñones / Spain / Studying listening to recorded popular music: a methodological overview and some suggestions for future research
Alberto Munarriz / Canada / Sonic Agora: Tango as a point of cross-cultural encounter
Martha Tupinambá de Ulhôa / Brazil / Musicology of Listening - new ways to hear and understand the musical past

8.6. L4 Session: Musician’s agency
Room OK1
Daniel Fredriksson / Sweden / Pathways of pop: Arts and educational policy, cultural industries and studieförbund
Dietmar Elflein / Germany / Smiling Faces Sometimes - German Soul between 1955 and 1975
Michael Dannhauer / Germany / Beyond Virtuosity and Employability - Embedding Life Skills in Higher Popular Music Education
Mark Evans / Australia / Does popular music studies still have a place in the Academy?

8.7. R14 Panel: Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Contexts (see p. 91)
Room OK2
Nabeel Zuberi / New Zealand / Floating points: On the untethered lightness of some electronic music
Gay Breyley / Australia / Electronic Dance Music Cultures in 21st-century Iran

16:00-16:30 Coffee break

16:00-18:3 Slot 9

9.1. N6 Panel: Narratives of Drum Kit Performance (see p. 93)
Room 1
Matt Brennan / UK / Towards a history of drummer jokes and stereotypes
Mandy Smith / USA / ‘Two Sides of the Moon: Mediating the Virtuosic and the Primitive in Rock

9.2. A9 Panel: Shaping Sounds and Sound as Shapes in Popular Songs – Contemporary Analytical Approaches (see p. 95)
Room 2
Alex Harden / UK / Oneiric Narrativity and Recorded Popular Song
Megan Lavengood / USA / ‘Analyzing Sound, Analyzing Timbre
Bláthín Duggan / Ireland / The Shape of the Voice: Analysing Vocal Gestures in Popular Song
Nick Braae / New Zealand / Analysing Musical Time in Popular Songs

9.3. M20 Panel: Remapping Indie pop-rock in East Asia (see p. 98)
Room 4
Jeroen Groenewegen-Lau; ZHANG Qian / Netherlands / China / Beijing Punk Rock: Millennials, Urban Transformation and DIY Creativity
Kyōhei Miyairi / Japan / The Meaning of "Indie Idol" in Japan
Hyunjoon Shin / South Korea / Living Differently in Different Places?:
Taking-place(s) of South Korean Indie Pop-rock

9.4. R15 Session: Criticism & humour
Room 5a
Keir Keightley / Canada / Canned Culture, 1880-1930
Cláudia Neiva de Matos / Brazil / Popular song and literary scholarship:
interactions between criticism and artistic creation
Liz Giuffre / Australia / Popular music in comedy television: a study of
‘nothing’?
Justin A. Williams / UK / Wordplay, Parody and Humour in Goldie Looking
Chain and Bricka Bricka

9.5. T8 Session: Instruments & Tools
Room 5b
Bacot, Baptiste / France / Instrumental affordances and bodily
appropriation of electronic instruments
Herbst, Jan / Germany / ‘Gear Acquisition Syndrome’ - A survey of electric
guitar players
Roman Beilharz / Germany / Temptracking – a three step approach to
learning the dramaturgic principles of Film Scoring

9.6. T9 Session: Storage / Archive
Room 6 (Jugendbildungswerk)
Schoop, Monika / Germany / Technostalgia as a symbol of urban cool -
exploring the vinyl revival in metro Manila
Devine, Kyle / Norway / Recording technology and the capitalist world
system

9.7. N7 Session: The Raced, Gendered, Sexed, Aged Body in Performance Practice
Room OK1
Rosa Reitsamer; Rainer Prokop / Austria / Keepin’ it real. Locality,
authenticity and identity of male rap artists in Austria
Virginia Dellenbaugh / USA / From Earth Angels to Electric Lucifer
Castrati, Little Joe Cook and the Vocoder

9.8. R16 Panel: Dancecult Presents... Weekend Societies: Electronic Dance Music
Festivals and Event-Cultures (see p. 100)
Room OK2
Fabian Holt / Germany / EDM Pop: A Soft Shell Formation in a New
Festival Economy
Graham St John / Switzerland / Charms War: Dance Camps and Sound
Cars at Burning Man

18:30- Conference Dinner at Foster’s Garden. Eichwaldstr. 50, 34123 Kassel
For directions see p. 2.
Open to all – at your own cost!

Friday, June 30, 2017
09:00-10:30 Slot 10
10.1 L5 Panel: Collaborating musicians between stage and music industry (see p. 101)
Room 1
Tobias Marx / Germany / Collaboration in semi-professional music groups
Amalia Casas / Spain / Sociocultural conceptions of teaching, learning & evaluation in Classical, Flamenco & Jazz: Comparisons between speech and musical practice

10.2 T10 Session: Mixing
Room 4
Anthony, Brendan / Australia / Talking tactility: Technology’s influence on ‘feel’ in popular music mixing
Fabbri, Franco / Italy / Binaurality, stereophony, and popular music in the 1960s and 1970s
O’Grady, Pat / Australia / The politics of digitizing analogueness

10.3 M21 Panel: Popular music and dance craze in the Lusophone and Spanish-speaking world: the disco as a postcolonial ritual space (see p. 103)
Room 5a
Isabel LLano / Spain / Symbolic struggles on the dance floor in Barcelona: cultural identities and different experiences of salsa dancing
Livia Jiménez Sedano / Portugal / The boom of kizomba in postcolonial Lisbon: interethnic relations in contexts of popular dance
Frank Marcon / Portugal / “Party music”, an expression of identity, aesthetics and power in the African diaspora

10.4 L6 Session: Singing in popular music
Room 5b
Diane Hughes / Australia / Vocal riffs, breaks and overload: contradictions and capabilities in popular singing
Luciano Simões Silva / Brazil / A proposal for a new way of teaching Latin-American popular singing: import from the north, but with much care

10.5 R17 Session: Persona and Self
Room 6 (Jugendbildungswerk)
Pedro Giovanetti Cesar Pires / Brazil / The presentation of the Self in the popular song
John Encarnacao / Australia / Grimes and technologically-mediated persona
Peter Hinrichs & Oleg Pronitschew / Germany / Performing Disorder: A praxeological approach on the cultural interactions at rock concerts

10.6 M22 Session: Ethical Remappings
Room OK1
Aki Luoto / Finland / Musicians as a public political commentators – Case Finland
Eileen Karmy / Chile / Popular music professionalization and musicians’ organisation: From mutualism to unionism in the port-city of Valparaiso
Stan Erraught / Ireland / When I’m (not) ‘Ere : New Maps of Utopia

10.7 N8 Session: Festivals and Scenes
Room OK2
Stian Vestby / Norway / And You Shall Be Forever Mine: Country Music Narration Across Festival Communities
Sidney König / Germany / Rain or Shine - Narrative Research as an Ethnomusicological Approach at the Wacken Open Air
Nedim Hassan / UK / In the Shadow of Beat City? Narrating Metal on Merseyside
10:30-11:00  Coffee break
11:00-12:30  Slot 11

11.1. M23 Session: Global Remappings
Room 4
Giacomo Bottà / Finland / The Missing Map: Europe in Popular Music
Mario Dunkel / Germany / Music Diplomacy and Popular Music Studies

Room 5b
Timothy Wilson / UK / Pop Music, Propaganda, and the Struggle for Modernity in Argentina
Mara Favoretto / Australia / The margins of Argentineness in Bersuit Vergarabat’s songs
Melanie Plesch / Australia / The many faces of Aurora: Interactions between popular and art music in a patriotic song

11.3. N9 Panel: Rewriting and Rereading Narratives of U.S. Popular Music (see p. 107)
Room 6 (Jugendbildungswerk)
Eric Weisbard / USA / American Popular Music: Rereading the Narrative as a Literature
Steve Waksman / USA / Live Songs and Living Music: Remaking Liveness in American Music, 1900-1930
Sarah Dougher / USA / Girls Rock! Reverberations and Limitations

11.4. R18 Session: History of popular music studies
Room OK1
Ádám Ignácz / Hungary / Historical backgrounds of academic research on popular music in Hungary
Jan Hemming / Germany / Popular Music Studies in Kassel and the Germanies – looking back, looking ahead

12:30-14:00  Lunch break
14:00-16:00  Slot 12

12.1. R19 Session: History and historiography
Room 1
John Mullen / France / “What difference does it make?” Studying urban popular music from before the generalization of the gramophone
Tom Perchard / UK / What Next for the History of Popular Music?
Olivier Julien / France / Beatles Studies vs. Popular Music Studies?
Sergio Mazzanti / Italy / Defining Popular Music: Towards a “Historical Melodics”

12.2. N10 Session Historiographies of National Memory and Nostalgia
Room 2
Jan Blüml / Czech Republic / Popular Music Studies in the Context of Post-Communist Historiography in the Czech Republic
Cristián Guerra-Rojas / Chile / “Condorito canta el tango como ninguno: Narración del tango en una historieta humorística”
12.3. R20 Panel: Researching popular Music through a live music census (see p. 109)
Room 4
Matt Brennan / UK / Introducing the Great British Live Music Census
Martin Cloonan / UK / Rethinking ticket touting
Emma Webster / UK / Preliminary findings from the Great British Live Music Census

12.4. M25 Australia and New Zealand
Room 5a
Geoff Stahl / New Zealand / When Night Fails: Wellington’s Nighttime Economy in Crisis
Toby Martin / UK / ’I Don’t Want Your Money’: Social Protest in Aboriginal country music
Antti-Ville Kärjä / Finland / When Engelbert Humperdinck met Irwin Goodman: unearthing ”an early Finnish band” in Aotearoa New Zealand
Antti-Ville Kärjä / Finland / 30-minute documentary film on Finn Express

12.5. N11 Panel: Paying the Piper: Constructing Narrative in the Contemporary Music Industries (see p. 111)
Room 5b
Ananay Aguilar / UK / ’Negotiating Change: the Fair Internet for Performers Campaign’
Kenny Barr / UK / ’The Winner Takes it All’: Popular Music and Copyright (the story so far…)
Richard Osborne / UK / ’Where is the Public Interest in Collective Licensing?’
Hyojung Sun / UK / ’Changing Value of Music in the Digital Era’

12.6. M26 Panel: French Popular Music Studies Today (see p. 113)
Room 6 (Jugendbildungswerk)
Elsa Grassy / France / No Redemption for the Devil: How the French Press Celebrated, then Castigated The Eagles of Death Metal after the Bataclan Attack
Christophe Pirenne / France / Popular Music Studies in French Universities

12.7. L7 Panel: Copycat crimes and learning by example: the use of mimesis in popular music learning (see p. 115)
Room OK1
Niamh McGuckin / UK / Autotune and the ’Sideways Yodel’: learning vocal technique from recordings
Simon Zagorski-Thomas / UK / Growls, Grooves and Graphic EQ: developing a theoretical basis for popular music practices.

12.8. A10 Session: Analysing form and changing genre conventions
Room OK2
Taylor Myers / USA / Genre Modulation as Sectional Divider
Grant Davidson Ford / Ireland / Adele’s Hello: Harmonic ambiguity & modal inflection in contemporary pop
Felipe Trotta / Brazil / Music and nuisance: sound organization, social conventions and everyday life
12.9. T11 Panel: Lo-fi worldwide: current local scenes and the precariousness of underground music
Room above Gleis 1 Bar & Restaurant
Marcelo Conter / Brazil / Porto Alegre: a non-place for vaporwave? a lo-fi revision of 80’s, 90’s and 2000’s pop and technoculture
Emilia Barna / Hungary / Continuity and change in an underground music scene through a network perspective
Elizabeth Newton / USA / Lo-fi Recordings as a Performance of Intimacy
Manuela Cortinas / Spain / From the Necessity to the Fetishism: Evolution and New Trends in the Spanish Lo-fi.
Excursions

All excursions take place on the on Wednesday, June 28, 2017

Guided / accompanied excursions

These excursions need to be reserved at the conference office or via ConfTool:
https://www.conftool.net/iaspm2017/

Once you are logged in, you can go to “Edit Your Participant Registration Details” and select from the activities listed. All of them are free of charge and most of them can also be selected for two people if you are travelling with a partner. Some, however, are limited in participation, so it’s a first come – first serve system. **Also, please note that there is no insurance or liability in case of injuries – please make sure you have a valid international health insurance.**

13:19 with RT5 on Track 6 / Water Games at Herkules/Bergpark
Unesco World Heritage Monument.
The tour is accompanied by music students.

13:41 with RT5 on Track 5 / 10k run to major sights of Kassel and documenta
Get back in shape after sitting on chairs for three days in a row and join this 10k run at moderate speed to major sights of Kassel and the documenta art exhibition. We will start out together with the soccer tournament people and have the opportunity to take a shower at the Aueparkstadium at the end.
Guided by Jan Hemming

13:41 with RT5 on Track 5 / Soccer tournament
Get back in shape after sitting on chairs for three days in a row and join the traditional IASPM soccer tournament from 14:00-16:00. We will start out together with the runners group and head for the artificial turf field at Aueparkstadium including the opportunity to take a shower at the end.
Guided by a music & sports student who will also form the teams based on the number of participants.

13:19 with RT5 on Track 6 / Gedenkstätte Breitenau
Memorial site for a small but well-documented early concentration camp from the Nazi era just outside of Kassel. Local English-language guide.
You may bring names for research in the Archive.
Accompanied by music students.

14:00 Kassel – Music City / Starts at the entrance door of the conference venue.
Guided walking (not running!) tour to many places relevant to Kassel’s rich music history. From John Dowland, who worked here for landgrave Moritz at the end of the 16th century to the brand-new organ in St. Martin’s church. Guided by Patrick Kast from Bärenreiter Publishers.

14:00 Two weeks of practicing – first gig / Spohr Museum inside Kulturbahnhof
Kassel right next to the conference office.
The story of punk rock in Kassel. Take a close look at the temporary exhibit at Kassel’s Spohr Museum running from April 20 - Sep 4, 2017.
Guided by curator Dr. Wolfram Boder.

07:43-22:15 Kassel-Wilhelmshoehe train station / Day trip to Berlin
**BOOKED OUT – inquire at the conference office**
First time in Germany? You may want to spare out a day from the conference and use Germany’s high speed train system to see Berlin. Will
include the Reichstag glass dome, the Holocaust memorial and other major sights plus time on your own. Guided by music students. Available to 10 people only on a first come - first serve basis.

14:45 Indoor LaserTag Arena Kulturbahnho f Kassel. Starts at the entrance door of the conference venue.
Many buildings of Kassel’s former main station are now used for alternative purposes. One of them has turned into an Indoor LaserTag Arena, decorated in a truly postindustrial fashion. A reservation has been made for one group of 15 people at 15:00. The hall is at the far end of the Kulturbahnhof site but you will be picked up at the conference site. It’s best to wear sneakers and dark clothes!
http://lasergame-kassel.de/

Suggestions for excursions on your own

documenta 14 Kassel art exhibition
10th of June – 17th of September 2017
This will be the fourteenth edition of the art exhibition documenta and will take place 2017 in both Kassel, Germany it’s traditional home, and Athens, Greece. It will be held first in Athens from 8 April till 16 July, and in Kassel from 10 June till 17 September 2017. As part of the concept of the artistic director Adam Szymczyk the exhibition will proceed in both countries. The artists should work with and on both locations.

Grimmwelt-Museum – on the collectors of the famous fairy tales
Weinbergstraße 21, 34117 Kassel
http://www.grimmwelt.de/

Spohr-Museum – Kassel’s Nigel Kennedy from the 19th century, world famous violin virtuoso and composer
Franz-Ulrich-Str. 6, 34117 Kassel
http://www.spohr-museum.de/

Museum of Local History (Stadtmuseum) – A new era has begun: contemporary exhibition architecture, expanded exhibition space and the history tower (Geschichtsturm) for special exhibitions.
Ständeplatz 16, 34117 Kassel
http://www.stadtmuseum-kassel.info/

Old Masters Picture Gallery at Wilhelmshöhe Palace
Schlosspark 8, 34131 Kassel

Further information and suggestions available at the conference office.
Keynotes

Robin James

University of North Carolina at Charlotte, U.S.A. rjames7@uncc.edu

Chill Pop, Feminine Excess, & Lemonade’s Demonic Calculus: “Harmony” As an Ideal in the 21st Century

I argue that neoliberalism updates the ancient Greek of sophrosyne—translated as moderation, self-mastery, and harmony—and consider how it plays out in contemporary global corporate Top 40. The first part of the talk considers “chill” as a pop music aesthetic that, like ancient Greek notions of sophrosyne, institutes a patriarchal relation of gender subordination. Comparing the song structure and critical response to Harry Styles’s “Sign of the Times” to more “chill” recent chart-toppers by The Chainsmokers and Ed Sheeran, I argue that “chill” feminizes enthusiasm and excess. The second part of the talk uses geographer Katherine McKittrick’s idea of “demonic calculus” to interpret Beyonce’s 2016 visual album Lemonade. McKittrick offers “demonic calculus” as a “mathematics of black life,” a kind of math that avoids the relations of subordination that contemporary algorithmic culture uses to produce and maintain blackness as social death. The songwriting strategies in “6 Inch” and “Formation” exhibit aspects of demonic calculus, and, as such, offer an ethics and aesthetics that rejects the relations of subordination that rationalize “chill” moderation.

Robin James is Associate Professor of Philosophy at UNC Charlotte. She is author of several books on sound studies, pop music, and political philosophy. The Sonic Episteme: acoustic resonance & post-identity biopolitics is under contract with Duke University Press. She also wrote Resilience & Melancholy: pop music, feminism, and neoliberalism (Zero, 2015), and The Conjectural Body: gender, race and the philosophy of music was published by Lexington Books in 2010. Her work on feminism, race, contemporary continental philosophy, pop music, and sound studies has appeared in The New Inquiry, Noisey, SoundingOut!, Hypatia, differences, Contemporary Aesthetics, and the Journal of Popular Music Studies.
Fish and fowl? Mapping the no-man’s-land between popular music studies and jazz studies

In his article „Is jazz popular music“, Simon Frith (2007: 10) has noticed that the “separation of jazz and popular music studies is an indisputable fact of academic life”. Indeed, due to their historically different developments, both disciplines have established sets of aesthetic norms, separate institutional bases, and specific methods to identify and cope with the musics they have found worth studying. Recently, Matt Brennan (2017) has shown the influence of music journalism on these scholarships. Ultimately, both succeeded – more (jazz studies) or less (popular music studies), at least in the German-speaking world – as distinctive disciplines with developed curricula.

This keynote argues, by pointing to examples throughout the history of recorded music, that this neat division of the musical world is precarious because it prevents a fertile exchange between jazz and popular music studies; for instance, the development of (still) so-called New Jazz Studies during the last twenty years has only occasionally led to serious discussion in the popular music field. Moreover, this separation excludes a lot of musics, musicking and musicians in between these two fields. In particular, by using an example from the realm of electronic dance music, the lecture advocates a joint effort to fill the void in between the front lines of jazz and popular music that, potentially, may lead to structural changes in teaching and researching jazz and popular music.


André Doehring is professor for jazz and popular music research and head of the Institute for Jazz Research at the University of Music and Performing Arts in Graz (Austria). Before, he has been assistant professor at the University of Gießen (Germany) where he received his doctorate in musicology and had studied musicology and sociology. He is president of the International Society for Jazz Studies (IGJ), member of the scientific board of the German Society for Popular Music Studies (GfPM), co-editor of GfPM’s online journal Samples and since 2017 of IGJ’s yearbook Jazz Research and Studies in Jazz Research. His main research topics are the social histories and historiographies of popular music and jazz, analysis, and music and media. Currently, he is involved into establishing a European network for transnational jazz studies.

Film Screenings

Film Screening I: The Enemy - A Partisan Hymnbook (F. Spinetti), 80 Min.
Federico Spinetti
Musikwissenschaftliches Institut, Universität zu Köln, fspinett@uni-koeln.de
Remapping Popular Music
The Enemy – A Partisan Hymnbook: Musical memorialization of war in contemporary Italy
A gunshot echoes from 1944, leading post-punk musician Massimo Zamboni to uncover his family’s past. Long after the break-up of C.S.I., the historic Italian band which he co-founded, Massimo calls back the former members to engage once again with the memory of the WWII antifascist Resistenza and its contested legacy in today’s Italy. Private and collective memories collide as a new musical project is born. The musicians gather in the Social Theatre of Gualtieri, a town in the Po Valley replete with WWII traces. Their compositional process, and Zamboni’s travail as he digs into his family’s involvement in the war, form the backbone of The Enemy – A Partisan Hymnbook (2015). The film inspects popular music as an agent in the memorialization of war and the construction of historical narratives, as well as a site of critical vigilance over the present, drawing meaningful connections to current contentious social issues in Italy and Europe. Navigating a fine line between ethnographic representation and cinematic stylization, the film accesses the affective and evocative layers of experience that tie together songs, landscape/territory, and memory. It further offers a terrain to explore the relationship between popular music and distinctive cultural and material geographies, and to interrogate the relevance of these for popular music research.
Duration: 80 minutes; Introduction: 10 minutes; Discussion: 10-15 minutes; Format: HD color. Italian with English subtitles. Screening formats: QuickTime file, DVD or Blu-ray.

Dr. Federico Spinetti is Professor of Ethnomusicology at the University of Cologne, Germany and Adjunct Professor of Music at the University of Alberta, Canada. His research areas to date include the politics and political economy of popular music in post-Soviet Central Asia, music and architecture in Iran and Bosnia-Herzegovina, historic musical relations across the Mediterranean, and the memory of WWII in Italian popular music. An active filmmaker, he has directed several documentaries, including Zurkhaneh – The House of Strength (2011) and The Enemy – A Partisan Hymnbook (2015).

Film Screening II: Chasing the China Wind: A Musical Journey (Chen-Yu Lin) 28 Min.
Chen-Yu Lin
University of Liverpool, hsclin5@liv.ac.uk
Remapping Popular Music
Chasing the China Wind: A Musical Journey
In a six-month journey to Taiwan, Hong Kong, China, and the UK, this documentary explores perceptions of Chineseness in Mandarin popular music from the post-1990 generation’s point of view, particularly on ‘China Wind’ (zhongguofeng) music, a style of music popular since the 2000s, in which a new sense of Chineseness has been
constructed. This style of music developed a specific 'sound', in which traditional Chinese music elements are employed, and the lyrical content often involves praised references to traditional cultural objects or Chinese pride. They key artists, such as Jay Chou, and companies that contribute to China Wind music, such as JVR music, are mainly Taiwanese. However, the music is associated with a transnational identity of being Chinese and receives widespread publicity pan-nationally, regardless of the differences or even conflicts lying in political, social, and cultural milieu among these communities. This 28-min documentary was filmed during the researcher's ethnographic fieldwork journey; it probes how this new sense of Chinese identity constructed in these songs, and how the pan-national audience engages with music in their everyday life. Trailer: https://www.youtube.com/watch?v=ji0QMvGlR7o

Chen-Yu Lin is a postgraduate researcher in the Institute of Popular Music (IPM), Dept of Music at the University of Liverpool (UoL). Her research interests include Chineseness in Mandarin popular music, music censorship, China Wind music, cultural identity and politics. She received her MA degree with a distinction in popular music studies and a BA in Radio and Television Studies in Taiwan. She is a columnist for Insight Post in Taiwan and used to work for Public Television Service.

Film Screening III: The Boys from the Finn Band – The Story of Finn Express (30 Min.)
(see p. 161) for details
Panels

Panels are sorted in order of their appearance. Use the schedule (p. 11) as index.

N1 Panel: Narrating Popular Music

Emerging practices in curating popular music histories

Sarah Baker, Paul Long and Peter Doyle
s.baker@griffith.edu.au, paul.long@bcu.ac.uk, peter.doyle@mq.edu.au

Aspects of western popular music have been the subject of serious historicizing projects for many years now, and the past decade has seen a rapidly growing presence of popular music in museums, heritage institutions and other public spaces. This panel investigates recent and emerging curating practice with regard to popular music-related public history and heritage projects. Attention is given in turn to global practice (Baker et al), a specific local case study (Long et al) and reflections on the performative mechanics of curatorial "voice" and staging in heritage media, and implications for popular music related projects (Doyle).

Sarah Baker, Lauren Istvandity and Raphael Nowak

Curatorial practices in popular music museums: a global view.

Popular music museums and exhibitions are increasingly gaining the attention of scholars for the role they play in preserving what has come to be recognized as culturally significant aspects of local/national/global histories. Of note is the ways in which museums treat the exhibition of tangible artefacts of popular music culture, which can differ significantly from traditional approaches to museum curation. A recent article by Cortez (2015) puts forward a framework to conceptualise curatorial practices in popular music exhibitions based in Portugal; this includes aspects such as object use, significance of contextual history, technology and industry, and curatorial bias. In this paper, we seek to critically examine and extend on this framework by applying it to a dataset comprised of interviews with curators of popular music museums around the world. By moving beyond an individual institution or national context, we hope to create a more nuanced picture of current curatorial practices in popular music preservation and to aid in the tracking of the development of such practices across 21st century museums more broadly.

Sarah Baker, PhD, is Associate Professor of Cultural Sociology and Deputy Director of the Griffith Centre for Social and Cultural Research (GCSCR), Griffith University, Australia. Lauren Istvandity, PhD, holds an Industry Postdoctoral Fellowship in GCSCR. Raphael Nowak, PhD, is an adjunct member of GCSCR.

Paul Long, Jez Collins and Sarah Raine

Was There Anyone Out There? Doing-it-Together Popular Music Curation.

‘Is There Anyone Out There?’ was an exhibition that ran throughout May 2016 in the Parkside Gallery, part of Birmingham City University’s city centre campus. As the exhibition’s subtitle claimed, this was a means of 'Documenting Birmingham’s Alternative Music Scene 1986-1990' drawing as it did on the substantial archives of the founder of the city’s ‘Click Club’. Curatorial development also sought to engage the several hundred members of an online site devoted to memorializing the club by crowd-sourcing exhibition materials such as music, photographs, posters, ephemera and individual memories. In this process, and during the exhibition period itself, the aim was to reach out to a constituency beyond those few thousand who might claim to have ‘been there’ at the original club. This presentation seeks to reflect on the authors’
experience of curating a major exhibition devoted to local popular music heritage. Informed as it was by our own investigations of popular music history, heritage and archives in policy and practice, between the official and unofficial status of community collections, we assess the ways in which this experience constitutes a form of research-based practice. How did that practice speak to the aims and objectives of academic archival research in negotiation with issues of access and ownership of materials and memories, as well as creative interpretation and presentation in the context of the physical gallery? What new knowledge did we generate about popular music history and its presentation, about addressing audiences about the past, its consumption and the potential pleasures and attachments it draws upon and engenders?

Paul Long is Professor of Media and Cultural History and Director of the Birmingham Centre for Media & Cultural (BCMCR), Birmingham City University. Jez Collins is Research Fellow in BCMCR and founder of the Birmingham Music Archive. Sarah Raine is PhD candidate in BCMCR who is researching the younger generation of the current Northern Soul scene in the UK and Spain.

Peter Doyle

"This is your museum speaking...": voice, curation and popular music history

The "museumification" of popular music's past(s) has seen a broad sweep of both material culture – recordings, artefacts, films etc -- as well as less discursive "objects" – narratives, oral histories, ephemera, apocrypha, folklore etc -- increasingly trafficked by heritage institutions. Drawing on work done as part of the Australian Research Council project 'Popular Music and Cultural Memory', (and my own experience curating popular culture related exhibitions) this paper will suggest that "curation" – both collecting and interpretation aspects, is intrinsically a highly performative process, inevitably involving degrees of authorial presence, or the complex quality of "voice" (in the literary senses of the word). I will argue that heritage bureaucracies (including national broadcasters, in the Australian case) have to date opted less for the distinctively individually voiced curatorial position, in favour of more "anonymous-official" voicing modes. In these, the "legitimising discourses" which inform the works tend to be presented as given, self-evident, and (thus not especially subject to contestation). There exist, I will argue, opportunities for third party curators to collaborate with heritage institutions to present "voiced", "located", position-based exhibitions and presentations, which paradoxically may be more open to dialogue and contestation, and more polyvocal. I will argue that guest-curation might involve new (especially digital) modes of curatorial and museological platforming and poetics, and that such interventions might themselves be seen as a kind of creative or rhetorical practice in their own right. Peter Doyle is an Associate Professor of Media at Macquarie University. He publishes in the areas of musicology, popular music histories and forensic photography. His books include Echo and Reverb (Wesleyan 2005), City of Shadows: Sydney Police Photographs, 1912-1948 (HHT 2005) and the novel The Big Whatever (Dark Passage, 2015).

M3 Panel: Remapping Popular Music

News (and Olds News) from Latin America: Perspectives on Popular Music and Popular Culture

Marita Fornaro and Julio Mendivil

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Throughout the 20th century, popular music studies in Latin America have been influenced by currents of thought from Europe and United States. However, at the same
time, numerous theoretical and methodological efforts were developed, differing from those who had given birth to the discourse on popular music in the hegemonic centers of knowledge production. In this panel we propose to discuss some of these contributions, addressing, for example, the conception of popular in Latin America; the mechanisms by which discourses on nation, citizenship and identity influenced the creation of a public space that began to take shape through the expansion of the technical media driven by capitalism, but taking a different path in countries like Argentina, Chile, Peru, and Uruguay, where specific social and historical coordinates generated clashes of imaginaries of the nation, seemingly more fragmented than those of the Old World. Based on these cases, we would like to reflect upon the contributions of Latin America to the formation of a theoretical body that aims, from a postcolonial position, to respond to the demands both of the metropolis and the local knowledge.

Laura Jordán González

Pontificia Universidad Católica de Chile, laurafrancisca@gmail.com

Cantor and Cantante: vocal reconsiderations of popular music

In Chile, the development of an array of vocal genres labeled "música popular", specifically during the second half of the twentieth century, emerged alongside the presence of two figures: the cantor and the cantante (both translated in English as singer). Whereas the use of the first term can be easily traced back to the studies of folk culture and popular poetry conducted by philologists starting at the end of the nineteenth century, the second term, first associated with classical singing, relates more directly to popular culture from the outset of radio and phonography. Consequently, the term cantante has served, not surprisingly, to characterize procedures of stylization and "modernization" related to the use of microphones. Such a perspective, however, tends to relegate the term cantor to the "pre-modern" or "archaic" realm of a kind of popular culture imagined as the polar opposite of the urban world. Rather, this paper aims to reexamine the coexistence throughout the twentieth century of both the cantor and the cantante within popular "criollo" repertoires (and more specifically cueca and tango), in order to stress the continuous existence of popular expressions not dependent upon the urban-rural dichotomy. In a broader sense, this paper seeks to shed light on certain ways of understanding popular culture in South America, beyond the mere integration of the English-language concept of “popular music” emanating from the global North.

Laura Jordán González has a PhD in Musicology from Université Laval. She lectures on the aesthetics of music at the Institute of Aesthetics of the Pontificia Universidad Católica de Chile. She also teaches at the Masters in Musicology at the Faculty of Arts of the Universidad de Chile. Her main research topics encompass voice, Chilean cueca, new song, music and politics, and music and film. She has published articles in specialized journals – such as MUSICultures (2014), Resonancias (2014), Volume! (2013) and IASPM@Journal (2011) – and served two terms (2011-2013 and 2013-2015) on the Executive Committee of the International Association for the Study of Popular Music.

Marita Fornaro Bordolli

Universidad de la República, Uruguay, diazfor@adinet.com.uy

Popular music, mesomusic, class and identity: readings from Uruguay

This paper proposes to explore the reception of concepts linked to popular music in Uruguay, addressing the genealogical line leading from Carlos Vega to Lauro Ayestarán and Coriún Aharonián, in a chain of teachers/disciples. We ponder the contributions of Vega regarding his concepts of folklore, popular music and mesomusic, and his influence in Uruguay. While Ayestarán practically does not use the term ‘mesomusic’, and was not dedicated to the study of mediated popular music, Aharonián devoted
decades to their dissemination and to pointing out the pioneering nature of the proposal. It is interesting to note that, while the Uruguayan academy rejected the concepts of popular music and mesomusic until the late 1990s, the latter concept, along with the theory of acculturation by the Cuban researcher Fernando Ortiz, are the two most successful Latin American contributions to the literature in English. Moreover, we delve into the role of specialized journalism and of some interpreters of popular music in the adoption of principles spread by Aharonián, and we deal with the relationship that Aharonián himself establishes between popular music, class membership, imperatives of music education, and ideology.

Marita Fornaro Bordolli is an Uruguayan musicologist and anthropologist. Her research covers popular music, popular culture, and theaters in Uruguay, Brazil, Cuba, Spain. Currently she is Coordinator of the Department of Musicology of the University School of Music and of the Research Center on Musical and Scenic Arts, University of the Republic, Uruguay. She was President (2010 – 2012) and Secretary (2012 – 2014) of the Latin American Branch of the International Association for the Study of Popular Music (IASPM).

Julio Mendívil

From Magic to Popular. José María Arguedas and the Idea of Popular Music in the Peruvian Andes

Whereas in the Anglo-Saxon Languages one uses the terms folk and popular to distinguish between two different cultural fields —the rural and the urban —, in the Romance languages the term popular refers to both. When the English term popular came to Andean countries such as Bolivia and Peru, linked to the expansion of radiotelephony, the different meanings of the word generated linguistic interferences. What does popular music mean in the Andes? Music that comes from the people? Music that is successful and thus popular in quantitative terms? Or music that expresses the feelings and demands of the lower classes of the nation? José María Arguedas is considered one of the most renown writers from 20th century Peru. A white Peruvian and son of a landowner, Arguedas grew up among the indigenous servants of his parents and learnt indigenous music and dances from them. In his youth, Arguedas moved to Lima where he studied anthropology. As a famous writer and ethnologist he positively influenced the perception of Andean culture in the Peruvian capital. But at the same time, Arguedas witnessed how capitalism and the modernization of Peru changed Andean migrant culture in Lima, especially huayno music which began to be recorded and broadcast for the entire nation in the first half of the 20th century. In my paper, I will discuss some of José Maria Arguedas’ writings in which the Andean author discusses his conception of the popular analyzing the confluence of traditional Andean huayno music with modern technologies like recording and microphony. I will demonstrate that the idea of mestizaje (miscegenation) played a very important role for Arguedas’ conception of the popular, which he saw as the future of the traditional.

Julio Mendívil is a Peruvian author, musician, and ethnomusicologist living in Germany. His research topics are traditional and popular music genres from the Andes like huayno. He was Chair of the Association for the Study of Popular Music, Latin American Branch (2012 until March 2016), and between 2013 and 2015 director of the Center for World Music at the University of Hildesheim, in Germany. At the moment he is Professor for Ethnomusicology at the Goethe University in Frankfurt, Germany.
From the Neoliberal to the Neo-populist Turn: The Study of Popular Culture and Popular Music in Latin America.

In various works, we have claimed that the study of popular culture in Latin America closed down during the 1990s, at the apogee of neoliberalism on the continent. Despite its centrality to discussions of the previous decade, the study of popular culture seemed to disappear from research agendas for more than ten years: a disappearance verified by conference panels, books, and articles published during the period. However, twenty years later, we are witnessing both the reopening of these agendas and the reappearance of displaced categories and subjects: the new political success of national-popular narratives, despite the criticism that they deserve, speaks of continuity and, more recently, return, rather than of dissolution and closure. Popular cultures always signaled—and continue to signal—the dimension in which the possibility of a democratic culture is discussed, negotiated and disputed—and by extension, the possibility of fully a radical democratic society. Within this frame of analysis, we will discuss the present map of Latin American studies on popular culture, focusing in the perspectives around popular music as a place where democratization (of production, consumption, value, etc.) is continuously debated.

Pablo Alabarces has a PhD in Sociology from the University of Brighton (England) and is currently Professor in Popular Culture in the University of Buenos Aires and senior researcher at CONICET. He has been a visiting lecturer and an invited speaker at various universities and academic institutions in Argentina and abroad (Brazil, Chile, Mexico, Ecuador, Colombia, Uruguay, Canada, USA, Germany and Great Britain). Among his books are Entre gatos y violadores, El rock nacional en la cultura argentina (1993); Fútbol y Patria (2002); Resistencias y mediaciones, Estudios sobre cultura popular (2008, editor) and Peronistas, populistas y plebeyos. Crónicas de cultura y política (2011).

Dancecult Presents... EDM Sound and Production

Ed Montano
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Larry Whelan
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The Impact of Orbital: Motivic structuring and timbral manipulation in Orbital's electronic dance music

This paper will involve an analysis of four tracks by the UK group Orbital: Chime (1989), Impact, Remind (both 1993) and P.E.T.R.O.L. (1995). These tracks reflect the development of Orbital's style over that period, from rave anthem through "intelligent ambience" to more album oriented, less dance floor focused music of the mid-90s. I will investigate Orbital’s use of motifs, from Chime’s repeated melody riff through to the more complex, developmental motivic structuring of P.E.T.R.O.L., along with the use of dynamic timbral manipulation applied through synthesis and signal processing, and the combination of these two elements in creating thematic identity. In so doing, I will demonstrate the close relationship between traditional methods of musical structuring and record production in the compositional process. My analysis will draw on techniques and tools
of traditional musicology and the musicology of record production, along with an
examination of spectromorphology and mimesis, terminology and concepts derived
from the field of electroacoustic music.

Larry Whelan is a senior lecturer at the University of West London. He has a background
in electronic dance music as a performer with groups including Transglobal
Underground, Banco de Gaia and Natacha Atlas.

José Gálvez
Humboldt University of Berlin, Forschungsgruppe populäre Musik (FGPM),
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On analysing EDM. Problems and perspectives for a sociology of sound

Popular music studies scholars have been having difficulties on analysing electronic
dance music (EDM). Beyond “contextual analysis”, i.e. ethnological and sociological
approaches that examine the fan behavior, organization of creative practices and
we can identify two tendencies: analytical approaches that apply the traditional
analytical instruments of Western music theory, in order to comprehend sound-events
(Jerrentrup 1992, Butler 2006, Doehring 2015) and approaches that highlight the
technical and media factors which undoubtedly inform and even constitute EDM
(Zeiner-Henriksen 2013, Butler 2014, Papenburg 2016). Neither by sound-events, which
are decontextualized and distorted by orthodox methods, nor by a cultural and media
theoretical approach, providing often an insufficient connection to socio-cultural
processes of subjectivation, the sonic materiality of EDM has been satisfactorily
discussed. This paper therefore aims to provide a new insight into a significant analysis
of EDM, which will be demonstrated by two case studies of so-called “Big room” and
“Tropical House”. I will follow the guiding questions: How do particular sound-qualities
get articulated with culturally coded practices and aesthetic experiences and in what
extent do they become meaningful and valuable for several people?

José Gálvez (26), born in Lima – Peru, came to Germany to do his Bachelor’s in
Systematic and Historical Musicology at the University of Hamburg. He is currently
finishing his Master’s in Musicology at the Humboldt University of Berlin (HU) with
specialization on Popular Music Studies. He has worked as a lecturer at the Department
of Musicology and Media Studies at the HU and he is currently leading a research group
on popular music (FGPM). He also works at Universal Music Group.

R4 Panel: Researching popular music

Relations between popular music and Christianity: Interdisciplinary research on historical
developments in East and West Germany, 1970–1990

Florian Heesch
University of Siegen (Germany)

Making popular music „in the name of the Lord” does not only exist in a variety of US-
American styles such as gospel, R&B or soul, as the movie „Blues Brothers”
flamboyantly illustrates; connections between popular sounds and Christianity occur in
many different contexts all over the world. Certain regions, sometimes described as
„bible belts”, seem to favour particularly the development of what is referred to as
„Contemporary Christian Music” in the US context. Simultaneously, these mostly
evangelical cultures develop specific relationships to the secular popular culture of
their environments. However, research on popular music and culture has only recently
begun addressing these phenomena, particularly from international perspectives (e.g. Luhr 2009; Bossius / Häger / Kahn-Harris 2011; Rux 2014), although there are larger discourses within insider contexts or from theological perspectives (e.g. Kabus 2000; Woods et al. 2007)

Our panel discusses the diverse relationships between popular music and Christianity with a focus on historical conditions in Germany in the 1970s and 1980s, while the country was still divided into the German Democratic Republic (East Germany) and the Federal Republic of Germany (West Germany). The panel is based on an interdisciplinary dialogue between religious studies, church history and musicology. Starting with theoretical and methodological reflections, the presentations will discuss observation-based examples from different approaches, hence combining insights on the phenomenon with general questions on how this particular field of popular music could be studied consistently as well as innovatively.

References


Anna-Katharina Höpflinger

LMU Munich (Germany) / University of Lucerne (Switzerland)

Religion, Media and Music. An Interdisciplinary Research Field

David Morgan, Professor of Religious Studies at Duke University, writes that a religious person „says he believes, but what he really does is feel, smell, hear, and see“ (Morgan 2010, 5). Religion is formed and transmitted by different types of media. Music, including popular music, is one of the rudimentary mediums used in religious traditions. Since the 1970s popular music plays an increasing role in Christian “fundamentalist” movements in forming and strengthening religious identities, worldviews, and emotions (Harju 2012). Understanding religion as well as popular music as socio-cultural processes connected with economic mechanisms and collective normative expectations, requires a wide interdisciplinary approach in order to elaborate on the interrelations between modern Christian movements and popular music. In my presentation, I contemplate the necessity of an interdisciplinary debate on analysing the interaction between religion and music; subsequently I propose a conceptual approach to Christian popular music based on a cultural studies perspective.

References


Dr. Anna-Katharina Höpflinger is a researcher and lecturer at the Ludwig-Maximilians-University in Munich as well as at the University of Lucerne. Since completing her PhD in Religious Studies and has since developed various research projects in the field of media and religion.

**Michael Rauhut**

University of Agder (Norway)

**Popular Music, Socialism, and the Protestant Church in East Germany**

In the German Democratic Republic (GDR), the socialist part of Germany, popular music and the Protestant Church formed a complex, prolific and long-lasting symbiosis. As early as the 1950s, some priests were willing to countenance a reform by hiring jazz bands; later on the whole spectrum of popular music could be found performing at churches: from rock, blues and punk to singer-songwriter and pop. The motives and expectations were diverse: modern sounds should counteract the decline of Church membership and subsequently increase the attraction of the Church. Simultaneously, the clergy attempted to transmit a pastoral signal. From the 1960s on, unconventional representatives of the Protestant Church followed the concept of so-called „Offene Arbeit“ (Open Work), using popular music as a medium. Offene Arbeit was addressed to young people who did not belong to any denomination of the Church but rather to fringe groups. Since these groups preferred individual outfits and life-styles, they were criminalized by the state. In fact, the kind of integration practiced by Offene Arbeit was very successful. Alternative services that used modern music drew in thousands of young people from all over the GDR. These services created a unique space for communication and political criticism. The Church functioned as a shelter where the influence of the state remained limited.


**Ruthild Stöhr**

University of Siegen (Germany)

**Popular Music in a Christian youth magazine. A historical approach to evangelical youth culture in West Germany**

Certain lyrics and behaviours by popular musicians cannot be understood before knowing more about the cultural history of popular music and its time. A valuable source of research into how and why Christian popular music in Germany developed in the 1970s is the Christian youth-magazine ‘Cogo’, the editors of which additionally established the agency “gospelcontact”. The combined goal of both the magazine and the agency was to connect the Christian musician with the Christian organizer (for example churches and young Christians) together with the general youth. Additionally, they aimed to both sell American Christian popular music in Germany as well as raise the quality of Christian pop music. At first they only focused on a few topics: introducing the Christian musician; discussing whether popular music is also appropriate for Christians; and informing about famous popular musicians who became Christians or appeared to be one. The magazine’s popularity grew fast – possibly due to some of the editors being famous Christian musicians themselves; which resulted in other topics to be added that were deemed interesting and relevant for the general youth. I want to
present how this youth-magazine could help understand Christian popular music of that period.

Ruthild Stöhr worked as a pre-school teacher before studying in Siegen. She completed a B.A. in „Literary, Cultural and Media Studies” and subsequently a M.A. in „International historic-cultural Studies” with the focus on History, Church History and Musical History. She wrote her master thesis on religious youth work in Siegerland/Westphalia 1955–1980 with the focus on music. Since 2014 she has been employed at the University of Siegen and works on her doctorate on the subject „Christian popular music and youth culture in Siegerland/Westphalia in the 1960s to 1980s”.

Florian Heesch

**Analysing German Christian popular music. The case of Damaris Joy from Siegen, West Germany**

The Siegerland region in North Rhine-Westphalia, West Germany, developed as the home of Christian popular music in West Germany during the 1970s and 1980s. Seemingly, the evangelical, partly pietistic religious culture of that region forwarded young musicians’ efforts in creating their own Christian music in popular styles. A striking case was the Christian rock band *Damaris Joy* from Siegen. Formed in 1975, the band became relatively well-known among young Christians in West Germany and several neighbouring countries. *Damaris Joy*, and some of its members in particular, played a pioneering role in the development of the Christian popular music scene in Germany. Analysing the band’s music and lyrics will be an important step to fill the gap in the hitherto hardly researched history of Christian popular music in West Germany. In particular, questions arise regarding the relationship of said music to popular culture in general: To what extent does *Damaris Joy’s* “gospel rock” connect to contemporary popular styles in the secular world? To what extent does the specific Christian perspective affect the musical style and even its status as popular music? The paper will shed light on these questions and give examples based on results taken from a corpus analysis of the band’s output.

Florian Heesch is a Professor of popular music and gender studies at the University of Siegen, Germany. He holds a PhD in musicology from the University of Gothenburg, Sweden. He has published several books and articles on music and Norse mythology, music and gender and on diverse aspects of heavy metal studies. His research interests include intermedia transformations of literature and myths, popular music and religion, Scandinavian literature and music, and 20th- and 21st-century music history.

Ryoto Akiyama

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**“Sing to the LORD a new song”: the interaction of religion and popular music in the case of Posaunenchor in the German Protestant Church**

Sacred popular music became profoundly important to European Christianity (Bohlman 2013, 2016). It is steadily demanded not only in English Contemporary Christian Music, but also in the congregational music of German Protestantism. A congregational brass ensemble called *Posaunenchor*, which is one of the largest and most vigorous groups within the German Protestant Church, is an example of this musical and religious practice. While the repertoire of *Posaunenchor* mainly consists of protestant hymns, since the second half of the 20th century, when *Neues Geistliches Lied* (contemporary worship song) was introduced as congregational music, *Posaunenchor* has also introduced popular music to its repertoire, including rock-like arrangements of hymns and secular popular tunes arranged for *Posaunenchor*. As the 500th Reformation
Anniversary in 2017 approaches, the popular musical practice of *Posaunenchor* is accelerating as a mass movement and is having an enormous effect on religious edification. Describing the recent tendency of the repertoire, I demonstrate how the religious and the popular interact in the participatory musical practice of the *Posaunenchor* on the basis of the fieldwork research I have been engaged in since 2014. Finally, this presentation aims to illustrate the popularized expression of religion through the mediation of music in post-secular Europe.

Ryoto Akiyama is a PhD Student in the Musicology Division at the Osaka University Graduate School of Letters, receiving a research fellowship from Japan Society for the Promotion of Science. He stood first in his master’s degree from Osaka University in 2016. Toward his master’s degree he did ethnographic fieldwork on the *Posaunenchor* in Göttingen in 2014/15 as an exchange student at University of Göttingen. He is currently working on brass bands in modern and post-modern Germany.

T3 Panel: Technology and Popular Music

**The Role of Mixing as a Creative Tool**

**Andrew Bourbon**

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Mixing has become an essential part of the production process, taking the various elements of a musical creation and combining them together to support the musical direction. The mix engineer is given the responsibility to develop the musical ideas of the creator and present them in the best possible way, interpreting the musical direction and applying techniques to best support an established musical language.

This panel will interrogate a number of different approaches to this role of the mix engineer. Methods for controlling the energy and delivery of mixes will be explored, investigating how mixes can still 'hit hard' or offer depth despite loudness requirements. There will be discussion around the role of the mix engineer, exploring the potential for incorporation of mix practice into the creative compositional process, rather than as a discrete activity undertaken by another agent. The potential for involvement of the artist in the mix stage will also be discussed, looking at methodologies for negotiation in the artist engineer relationship. Finally the potential for establishing mix practice in relation to timing in recorded music will be explored, but instead looking at the application of timing and quantisation techniques in live performed music to support an established musical language.

**Andrew Bourbon**

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**Smash and Grab- Managing Energy In Mixing**

The effect of the loudness wars on contemporary popular music has been long discussed, with the death of dynamic range lamented by many commentators and consumers. Despite the reduction in dynamic range engineers have been able explore new methods of adding drama to mixes, with one of the key methods employed being the management of energy in the mix. Though the dynamic range of a contemporary mix has been reduced, the perceived dynamism in energy delivery is still significant. Mix engineers such as Chris Lord-Alge (CLA) have become famous for their approaches to mixing, with CLA in particular recognized for his application of compression in mixes. Other engineers like Mark ‘Spike’ Stent have taken a different approach, looking to extend gestures, open up spaces and expand the music on which they are working.
These two approaches have led to very different sounding musical outputs, one thriving on the energy and drive of restriction, the other offering a more expansive palette of space and musical gesture - but both satisfying the requirement for loudness. Using musical examples, this paper will look at approaches to the management of energy, comparing the techniques involved and mapping the nature of energy delivery and perceived dynamic qualities in contemporary mixing practice.

Andrew Bourbon is a producer, composer, recording and mix engineer and a Senior Lecturer at London College of Music, University of West London. Andrew studied for his PhD in electroacoustic composition under Professor Jonty Harrison, and continues to compose alongside his work in popular and classical music recording and mixing. Andrew has recently been involved with the AHRC funded Classical Music Hyper production Project, and continues to develop research in the field of contemporary mix practice and production.

José Manuel Cubides-Gutierrez

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Mixing as a Compositional Process

It is known in recorded popular music that the first mixing decision comes when you choose what microphone to use and its placement in relation to the instrument. In Electronic music the compositional process also includes making mixing decisions from the first moment. In this case, creating a sound involves audio mixing techniques such as filtering and compression in order to achieve a particular result. This presentation will demonstrate how these techniques are applied to my doctoral research in Electronic Music Composition, showing how the final compositional aims are achieved through the use of filters, compression, routing tracks through auxiliary channels, reverb, delay amongst many others. The presentation will be divided in two sections, the first one introduce the theoretical side of the research based on previous studies and research. The second one will show the practical side of the project based on theories about the three different types of electronic music compositional methods suggested by Joanna Demers (2010), Destruction, Reproduction and Construction. Additionally, some videos of the process will be shown to the audience in order to explain the applied methodology in order to obtain the final musical piece.

Jose Manuel Cubides-Gutierrez is a Colombian electronic music composer, producer, and sound designer based in London, UK. In 2011 he finished his BA in General Musicianship with emphasis in Record Production at the Universidad de Los Andes in Bogota, Colombia. Additionally, he finished a Cert HE in Popular Music Performance in Guitar at Tech Music Schools in London, UK. In 2012 he finished a certificate diploma in Electronic Music Composition at Point Black Music School in London, UK. In 2013 he finished an MA in Record Production at the London College of Music, University of West London. He is currently finishing a DMus in Electroacoustic and Electronic Music Composition at the London College of Music.

Yong Ju Lee

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How can Actor-Network-Theory and Ecological Approach to Perception be used to analyse creative mixing practice?

In audio mixing, communication between the artist or producer and the mix engineer are crucial elements in creating a track that is authentic and aesthetically pleasing. The researcher explored the idea that mix engineers, artists and producers develop and select appropriate sounds for a track through a process of negotiation. Furthermore, this
negotiation occurs through both verbal and non-verbal communication. Specifically, the researcher aims to look at subjective, or ‘vague’, metaphorical descriptions and moments where the engineer, producer, and artists agree on the sound by recommendation and by synchronizing their expectations. The researcher used Actor Network Theory to understand this negotiation between the technical and the creative and the role of this process of communication and cognition in understanding the interaction and synchronization of the participants’ mental representation of the mix and mix process. Furthermore, the researcher used the Ecological Approach to Perception to analyze specific behavior and response from participants and also look at how invariant property at any given moment of a situation provide particular affordances in the mixing process. The experiments shown that the usages of both theories Actor-Network-Theory and Ecological Approach to Perception to analyze a creative audio mixing practice offered a theoretical basis of 6 possible ways to negotiate between participants and participants, participants and technology. Through a theoretical model of six possible ways to negotiate, it proves the invariant property provide particular affordances throughout interaction, communication, cognition and synchronization. Furthermore it occurs micro level of interconnection between participants and participants and technology, in which can also analyze perfectly in the condition of the agreement.

Yong Ju Lee is a PhD student at the University of West London, London college of Music. His research is using two Psychology and Sociology theories to analyse creative mixing and mixing process. He has been working as music producer, record&mixing engineer for 16 years and he has involved many producing and mixing projects included in Abbey Road Studio. Recently he published his first paper and lectured about his research at 140 th AES (Audio Engineering Society).

Christos Moralis

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'Liveness' in real time rhythmic quantization: The incongruence between the technological and the organic

This discussion will involve the importance of timing and microtiming in popular electronic music and how real-time rhythmic quantization and other technologies can affect the live human performance. My research focuses on a live act of popular electronic music and the development of production and performance practice techniques that will enable the combination, in real-time, of the sonic characteristics and aesthetics of a contemporary studio-produced song, with the live, human, performance. For the purposes of this research a production process model is being developed that I would like to call 'performable recordings': 'a type of music production that enables the artist to perform live using, in real-time, the same mixing and post production process that applied during its creation'. Since it is all about the human that steps in and contributes with his/her live performance, I will discuss how this real-time procedure of the combined elements of synchronized envelope shapers, filters, compressors, arpeggiators and real time midi quantizers to the grid all together affect the perceptual groove quality. The aim of this paper is to suggest production and performance practice techniques that will enable the combination, in real-time, of the sonic characteristics and aesthetics of a contemporary studio-produced song, with the live, human performance and performers' emotional expression.

Christos Moralis is a Singer, Songwriter, Producer of Electronic Popular Music with releases both in Greece and Worldwide. He studied Electric Guitar, Piano, Harmony and Counterpoint of Music. After attending the Conservatory, he traveled in Italy and later in England where he graduated in Business Administration. Back in Greece, he studied Arrangement of music (Fugue) and Technical Voice Placement, Expression &
M5 Panel: Remapping Popular Music

Interrogating the Music City: Melbourne, Australia

Shane Homan, Cath Strong, Sam Whiting and Seamus O’Hanlon

Monash University, Shane.Homan@monash.edu; RMIT University, catherine.strong@rmit.edu.au; RMIT University, samuel.whiting@rmit.edu.au; Monash University, seamus.ohanlon@monash.edu

This panel derives from an Australian Research Council-funded three year project (2016-2018) examining the histories of pop and rock scenes in Melbourne from the mid-1950s to the present. Drawing on a mix of interviews and state and national archives, Melbourne provides a lens to analyse and critique the usefulness of the concept of the ‘music city’ to understanding the role of popular music in the cultural economy of cities internationally.

Sam Whiting

Pop and the Melbourne Archives: history and city identity

This paper examines the methods employed in the three-year Australian Research Council project examining pop and rock histories of Melbourne. As part of the broader turn to documenting popular culture, what are the challenges in engaging in contemporary archival research at the intersection of personal, social and industrial memory? The Interrogating the Music City project is engaged with four central archival partners: the Victorian State Library; the National Sound and Film Archive; Arts Centre Victoria; and Museum Victoria. This paper examines (i) the collaborative processes of assigning significance through selection of archived material; (ii) the strengths and gaps in ‘official’ collections; and (iii) relationships between archive collections and city/national canons.

Samuel Whiting is an independent researcher, PhD candidate and sessional tutor at RMIT and is currently working on an Australian Research Council-funded Linkages Project that seeks to determine what makes Melbourne a ‘music city’. His doctoral research focuses on the social operation of small live music venues in Melbourne and he is a recipient of the Australian Postgraduate Award. Samuel has presented papers at multiple international conferences including Keep It Simple, Make It Fast! (KISMIF) 2015, and the International Association for the Study Popular Music’s ANZ branch conferences in 2014 and 2015.

Seamus O’Hanlon

The sounds of the restructured inner city: deindustrialization, affordable housing and the emergence of the punk scene in 1970s Melbourne.

As the postwar economy stalled in the wake of the OPEC crisis of 1973, abandoned factories and affordable or (in the case of squats) free housing provided new spaces for experiment and creativity in inner cities across the globe. One manifestation of this was punk rock which emerged from the then mean streets of New York’s Lower East Side and London’s Notting Hill in the mid-1970s before soon spreading out across the globe. Part of a bigger project documenting the history of pop and rock music in Melbourne, Australia, this paper explores the emergence of the punk scene in the city in the late-1970s. In doing so it juxtaposes the difficulties faced by older residents, whose job
prospects and livelihoods were threatened by economic restructuring with the creative opportunities abandoned industrial spaces and cheap housing offered young people seeking to make their mark in the city’s burgeoning entertainment and arts scene.

Seamus O’Hanlon teaches urban and cultural history at Monash University in Melbourne. His research focuses on the impacts of economic, demographic and social change on the culture of the twentieth century city.

Cath Strong

Exploring grassroots feminist activism in the Melbourne music scene

This paper will examine two waves of grassroots feminist activity in the Melbourne music scene. Rock’n’Roll High School and ‘Grot Grrrl’ adopted ideas from Riot Grrrl as a way to claim space for women in music-making in Melbourne in the mid- to late-1990s. In the past two years, the LISTEN collective has emerged to inhabit much of the same space, but with different emphases and priorities. In comparing and contrasting these two feminist movements, I will draw on work dealing with the marginalisation of women in music scenes and feminist theory to explore the relationship between these two groups of activists, and the contexts in which they arose.

Catherine Strong is a lecturer in the Music Industry program at RMIT in Melbourne, Australia. Among her publications are Grunge: Popular Music and Memory (Ashgate 2011), and Death and the Rock Star (edited with Barbara Lebrun, Ashgate 2015). Her research deals with various aspects of memory, nostalgia and gender in rock music, popular culture and the media. She is currently Chair of IASPM-ANZ and reviews editor for Perfect Beat.

A3 Panel: Analysing Popular Music

The perfect girls are pink, not black: gender and difference in the popular music

Paula Guerra

Faculty of Arts and Humanities and Institute of Sociology, University of Porto, Griffith Center for Social and Cultural Research, KISMIF Project Coordinator, Portugal, paula.kismif@gmail.com

Since the beginning, rock’n’roll has recognised itself as male and young. More than 70 years later, things don’t seem to have changed in a radical way. Cradle of rebelliousness and struggle, rock’n’roll hasn’t been able to tackle its early contradictions. This ‘lack of women’ has thus been felt as an insult and one of the best examples of the male supremacy in popular culture history because it drives women away from musical creation and production. This absence is also found in the sphere of theories, namely in Cultural Studies. Thus, Subculture Studies have propagated this male supremacy, perpetuating the lack of women in punk, endowing them with subcultural invisibility and setting them within the domestic sphere, with the inferior ‘girlfriend’ position. In praxis and theory, riot grrrls proposed a different way to conceptualise female activism, moving it away from the traditional focus of demonstrations, rallies and public petitions towards creative arts, docs- and film-making, fanzines and new communities and bands as part of feminist activism. Hence, this panel aims to discuss and present a few ongoing investigations that intend to analyse and contradict the theoretical and empirical lack of women in popular music (punk, indie rock, alternative rock).
Michael N. Goddard

University of Salford, UK, m.n.goddard@salford.ac.uk (leaving Salford in September and changing e-mail after this month).

**Gristle vs. Raincoats: Gender trouble between first wave industrial and feminist art-punk**

In July 1978, at a Throbbing Gristle gig, a violent incident took place between members of the group and members of The Raincoats, highly expressive of tensions between feminist “art punk” and first wave industrial music. As reported in Sounds, members of the Raincoats were said to have ‘kicked off’ at the gig, leading to a violent altercation and the injury of the Raincoats’ associate Annette Weatherperson. While neither party accepted this version of events, its function as a fable reveals a key demarcation in which genre overlapped with gender politics in the wake of the punk explosion. From the perspective of The Raincoats, it is easy to see how the extreme transgression employed by TG, with its obsession with mass murderers and serial killers, and use of harsh electronic noise would appear as a pure expression of misogyny. However, on closer inspection, the gender politics of TG are much more complex, drawing on radical performance art traditions, especially in the cases of Cosey Fanni Tutti and Genesis P Orridge. This paper will therefore argue that what this incident revealed was not a clash between art punk feminism and industrial misogyny but one between different modes of subversive gender politics.

References:


Michael Goddard is Reader in Media and PGR Director in the School of Arts and Media at the University of Salford. He has published widely on Polish and international cinema and visual culture as well as cultural and media theory. He recently published a book, Impossible Cartographies on the cinema of Raúl Ruiz. He has also been doing research on the fringes of popular music focusing on groups such as The Fall, Throbbing Gristle and Laibach and culminating in editing two books on noise, Reverberations and Resonances.

Gabriela Gelain

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**The Riot GrrrI paradigm present on Kathleen Hanna’s life and career: a continuity of the punk feminist movement**

The musician Kathleen Hanna, the central figure of the feminist punk Riot Grrrl movement believes in women’s bands and grrrlzines as a tool for cultural and social change beyond the stages in the United States. Also produced fanzines, wrote a Riot Grrrl manifesto, inspired and encouraged many girls not to keep quiet about the male violence. Through bands like Bikini Kill, Le Tigre and The Julie Ruin, the activist changed her way of dressing, oscillated her career between punk and electronic music, and for a while “disappeared” from scene. The aim of the article is to examine the figure of
Kathleen Hanna as a riot grrrl paradigm (Silveira, 2015), from her first motivation to start the Riot Grrrl movement and Bikini Kill to the present time (now, with a continuity of punk feminist) compared to the same punk feminist person from the early 90’s. The methodology will be focused on the analysis of the documentary The Punk Singer (Anderson, 2013) as the hegemonic source, such as an object of study and narrative throughout the text, in addition to other sources as Leite (2015), Hodkinson (2011), (Schilt & Giffort, 2012), Belzer (2004), Marcus (2010), Frith and McRobbie (2005) and Thornton (1995).

References:
Master’s student - Graduate Program in Communication Sciences at Universidade do Vale dos Rio dos Sinos (UNISINOS, Brazil) with support from CAPES. She is a member of the Research Group CULTPOP, acting on the project Creative Industries, Cities and Popular Music Scenes: The Social Media Mapping of Urban Music Scenes. Since graduation, she has been conducting workshops about fanzines and riot grrrl movement, a mix of theory and practice about alternative media and underground/do it yourself approaches.

Luiz Alberto Moura
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No Girls in the Back. The lack of female representation at the decision making circles in the indie music industry

Since its beginning, halfway through the eighties, when punk movement was slowly fading away, indie rock has taken pride in embracing the equality of gender, sexual
orientation, race etc. Icons such as Kim Gordon, Kim Deal and, more recently, Jehnny Beth – or in Portugal, Lena D’Água – carried the banners that have always been dear to Feminism, such as the legalisation of abortion, many following the steps of Patti Smith, Joan Jett, Lita Ford and other women in rock. Nonetheless, despite being in successful bands or solo careers, similar prominence is not seen when the focus shifts to indie record labels. It takes only a quick review of the most famous ones, either internationally or in Portugal, to notice that very few women have accomplished to make a name in the field. What this work proposes to study is in which ways the lack of female presence inside indie record labels has influenced the style and behaviour of the music. Moreover, it aims to identify the reasons why this business has always been ‘a boy’s game’ with so few women allowed and how women’s issues and causes have been overlooked in indie circles, due to this lack of representation at the decision-making level of important players such as Rough Trade, Creation, 4AD, Matador, K Records and, in Portugal, in labels such as Ama Romanta, Fundação Atlântica, Dansa do Som, and in more recent ones, like Omnichord, Pataca Discos, etc.

Luiz Alberto Brandão Moura - Brazilian journalist, researcher, master’s degree in Communications, Arts and Culture from Universidade do Minho, Portugal. With a keen eye for Sociology, actually takes interest in indie music / indie record labels studies. Has two records with his indie bands. Lives in Lisbon, Portugal. Flamengo fan, amateur tennis and guitar player. Speaks Portuguese, English and German, spent two years in Erlangen, Germany.

Marina Corrêa da Silva de Araujo

UDESC – State University of Santa Catarina, Brazil

The invention of equality: the case of Patti Smith and Debbie Harry at CBGB. 1974-1976

Around the Bowery, south Manhattan, a flaming scene of shady bands was playing in the beginning of 1974. The name of the party was crafted by a magazine, Punk Magazine, two years later, to describe its time and place, CBGB. Soon, punk was huge news. But in early years there were few people involved, a handful of bands: Television, Talking Heads, Blondie, The Patti Smith Group and The Ramones. They were poets, junkies, musicians, performers. Among all, white middle class man who decided to be bohemian. Only two women musicians were creating the scene along: Patti Smith and Debbie Harry. This work aims at analyzing the discourses of the magazine that portrayed and imagined such characters, a magazine that was rooted in NY experimental literary and avantgarde aspirations. They were both untouchable. Harry took the status of marbled muse. Smith, the framework of it-all androgen. There were other women, however: the groupies, Sable Sarr, Nancy Spungen, the artist Kathy Acker. Those screamed silence on themselves in this narrative. They were targeted and unprotected by the same sexism that acclaimed the musicians as the pioneers of the NYC intellectual punk. The gun was at corners of the bar, the camera on the stage.

Marina Araujo is a Professor of Theory of History at State University of Santa Catarina (UDESC) and specializes in intersections among American pop culture, literature, presentism and temporality. She spent six months in a postdoctoral program at Universidade Federal do Rio Grande do Sul (UFRGS) (2016) researching trauma narratives after 9/11 and is a Fulbright Scholar, as part of her doctoral research (2012) at New York University (2012-2013) researching experimental poetry in NYC in the ’50s and ’60s.
R5 Panel: Researching popular music

Dancecult Presents... EDM Scenes

Ed Montano
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E Grand Disco Abyss: Narrative Constructions of Expats, Berlin, and Club Culture

The notion of the expat has long been associated with artists, including practitioners in the literary, visual, and musical arts. In the United States, in particular, American expat communities across the twentieth century have been linked to various cities in Europe, with Paris standing as a prominent example. However, since the 1990s, the establishment of expat communities in Berlin, especially producers and DJs connected to electronic music, has ushered in a new period in the transatlantic links of expat subjectivities and popular music. Expat narratives are closely related to the question of the status and value of art and popular music, and electronic music in particular, in American pop culture and post-9/11 society. With these developments in mind, my paper will offer a critical investigation of how expats, Berlin, and club culture have been constructed and received in the twenty-first century. In particular, I will explore how narratives of expat life are situated among, and differ from, other figures of travel and/or dislocation such as the tourist, the exile, and the refugee. I hope, in this respect, to demonstrate that careful consideration of the expat is required in exploring recent narratives of travel, (trans)national identity, and club culture.

Bio: Sean Nye is an Assistant Professor of Practice (Musicology) in the Thornton School of Music at the University of Southern California. His research foci include electronic dance music, club culture, critical theory, and science fiction, and his articles, reviews, and translations have appeared in, among others, Journal of Popular Music Studies, Echo: A Music-Centered Journal, and Dancecult: Journal of Electronic Dance Music Culture.

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Agonistic Festivities: Urban Nightlife Scenes and the Sociability of 'Anti-Social' Fun

A commonplace narrative about music-driven events is that they 'bring people together'. And yet, few things elicit conflict as quickly non-consensual exposure to the noisy revelry of others. The 'pro-social' assumption about collective music-making overlooks the ways in which such articulations of group belonging and shared taste may antagonize those excluded—but not absent—from the scene of sonic solidarity. This paper examines the patterns of conflict that arise around urban nightlife events, attending to how liminal, nocturnal leisure practices can disrupt 'normal' urban life in ways that are often framed as 'anti-social' by detractors. Drawing from ethnographic fieldwork in several urban dance music scenes (Berlin, Paris, Chicago, London, Birmingham) as well as analyses of local media coverage, I highlight how urban nightlife scenes are surrounded by a halo of confrontational encounters that give rise to antagonistic social relations between groups that compete over urban space and soundscapes. What can we make, for example, of the clustering of nightlife venues in poorer neighbourhoods, where residents are less empowered to complain? Turning to the 'agonistic' politics of Chantal Mouffe and Ernesto Laclau, I reconsider the 'politics of fun' through leisure practices where pleasure and enjoyment entail the displeasure and discontentment of others.
Bio: Luis-Manuel Garcia is a Lecturer in Ethnomusicology and Popular Music at the University of Birmingham, with previous appointments at the Max Planck Institute for Human Development (Berlin) and the University of Groningen (Netherlands). His research focuses on urban electronic dance music scenes, with a particular focus on affect, intimacy, stranger-sociability, embodiment, sexuality, creative industries and musical migration. He is currently researching ‘techno-tourism’ in Berlin while also preparing a book manuscript, entitled Together Somehow: Music, Affect, and Intimacy on the Dancefloor.

Alexei Michailowsky

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Shaping the "pancadão": improvisation and studio creativity on Rio Funk independent recordings from the early 1990s

The Rio Funk movement emerged from the hands of disc jockeys who worked on a thriving dance scene in the suburbs of Rio de Janeiro, Brazil. In 1989, when freestyle and Miami Bass were the dominant genres in the bailes, some people decided to try producing original tracks instead of merely spinning foreign music. Whilst Marlboro DJ, one of the movement pioneers, moved towards the big national media and the mainstream record industry and collaborated with outsider professionals to produce the Funk Brasil series, a group of Rio Funk DJs chose to go independent. Angelo “Grandmaster” Raphael, Amazing Clay and Nazz counted on a network of sound systems and radio stations for promotion, while their direct connections to fans allowed them to distribute and sell their releases without the help of thirdparty companies. Having built their own recording studio and with no previous experience on record production, they taught themselves the basics of their work – synthesizer and computer programming, digital sampling, audio tracking, mixing, editing, mastering and vinyl cutting – while making records. This paper explores the making of the tracks included in the Beats, funks e raps compilation series (1993-1995), focusing on the original techniques and solutions developed out of improvisation and creativity in the studio and on their contribution to establish Rio Funk as an independent underground recording scene and shape its distinctive pancadão sound. It is based on interviews conducted by the author with the two remaining members of the record production team (Raphael and Nazz) as well as on track listening and software based analysis.

Alexei Michailowsky is a PhD in Music at Universidade Federal do Estado do Rio de Janeiro (2014). Has carried out research on Brazilian Popular Music of the 1960s and 1970s, Electronic Dance Music and Popular Music and Technology. Has published a chapter on the compilation Popular Music Fandom: Identities, Roles and Practices (2013), in addition to articles at the Journal on the Art of Record Production. In 2015, has carried out a postdoctoral research on Rio Funk and Record Production.

Haeckyung Um and Oliver Seibt

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Originated in the 17th century as a medical term, nostalgia referred to a homesickness or melancholy. In the late 20th century it entered into academic and popular vocabularies often with reference to a longing for an idealized past. Nostalgia is not an ordinary memory but is a particular type of recollection of a special past (Panelas 1982).
Nostalgia is also complex and often double-sided in nature: while intensely private and personal in character, it is a deeply social emotion (Davis 1979). It can also be ‘retrospective’ as well as ‘prospective’ because the fantasies of the past are determined by the needs of the present and this, in turn, has a direct impact on the future, pertaining to its political implications (Boym 2001). Nostalgia and its impact can manifest at the various levels of local, national and global, through technology and globalizing popular culture (Boym 2001, Jenkins 2004). In this context nostalgia can be highly stylised/ritualised and commodified (Grainge 2002). More specifically, along with film, drama and other popular media, popular music can play a vital role in nostalgia making. As a marker of specific time and place, popular music helps different individuals and social groups to feel emotionally engaged in while imagining their/other’s past, selfhood, heritage, nation, etc.

This panel will critically examine the production and consumption of nostalgia and their specificities as relevant to East Asian popular music in local and global contexts. Five case studies will include China (de Kloet and Chow), Japan (Seibt), South Korea (Um), Taiwan (Ho) and Singapore (Tan) as follows.

Jeroen de Kloet and Yiu Fai Chow
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From Bowie to the Shenyang Rock Scene: Notes on the Monumentalization of Rock Culture

In classic subcultural theory, Dick Hebdige described two ways through which subcultures lost their allegedly critical edge, either through commodification or through exoticization. By now, almost 40 years after he wrote his seminal study, we add monumentalization to that list. The exposition on the life and work of David Bowie attracted large audiences in London, Berlin and Groningen. Rock has broken through the heavily guarded boundary between the popular and the sacred, and morphed to art. In our paper we like to move Eastwards to further explore the social and political implications of such monumentalization. In art district caochangdi, located at the fringe of the Beijing, Taikang Art Space presented the show 'Bio-archiving: Underground Music in Shenyang 1995-2002'. Like in Bowie's show, rock becomes not only an object to look at, but also to dwell in, to explore one’s nostalgia towards a time past, a pre-digital time, when dakou tapes and CDs, handmade flyers and lo-fi performances provoked the rise of a vibrant rock culture. Monumentalization, nostalgia and subculture: how to think these three terms together in a time when everything from both the past and the present feels like just a mouse click away?

Oliver Seibt

Longing for Someone Else’s Past: Miyazaki Hayao, Matsutōya Yumi and the Global Desire for Japanese-Flavoured Nostalgia

While some of the Ghibli Studio’s animation films might be taken as examples of what Iwabuchi (2002) called ‘culturally odorless commodities’, Miyazaki Hayao’s latest film The Wind Rises (2013), a biopic of the aircraft engineer Horikoshi Jirō, certainly offers some ‘Japanese fragrance’. While the film covers the period from 1918 to 1939, as its theme song Miyazaki chose ‘Hikōki-gumo’, a ballad written by then 16 year-old Arai (Matsutōya since 1976) Yumi in 1970. Owing to the success of Miyazaki’s film, this song topped the charts forty years after its initial release. The promotional video depicts the singer strolling through Ghibli Museum, a retrospective of Miyazaki’s oeuvre as an anime director and Matsutōya’s career in Japanese popular music. Together with the theme song and the music video, the film establishes a dense texture of interrelated time layers, which clearly intended to evoke nostalgia amongst the Japanese adult audience.
But how do ‘Western’ anime fans, unfamiliar with Japan’s pre-war history, with no first-hand experience of the 1970s ‘new music’, relate to this complex structure? If so, how does this intentional evocation of nostalgia work with those spectators whose life experience do not correlate with the ‘Japanese’ times depicted? The paper will try to answer these questions based on a virtual ethnography of ‘Western’ Ghibli fans.

Haekyung Um


Reply 1988, a Korean TV drama created by the cable channel tvN of C&J Entertainment, was an instant hit. Aired from 6 November 2015 to 6 January 2016 over 20 episodes, this drama depicts the everyday life of ordinary Korean families in the late 1980s and early 1990s. This paper will explore the ways in which popular music is used in Reply 1988 to create nostalgia. How can popular songs from a recent past and their contemporary cover versions function as a kind of ‘time signature’ and how do they contribute to the invention and authenticication of cultural memory for the audiences to consume even when these audiences are from different generations and backgrounds? Grainge’s two concepts of nostalgia (2002) ‘as a structure of feeling or affective and experiential discourse’ (nostalgia mood) and ‘as a commodified style or commodified set of practice’ (nostalgia mode) are used to further examine the social and personal implications of nostalgia in the context of Korean popular music. Additionally Jenkins’ theory of convergence culture (2008) informs the ways in which musical nostalgia can be created through the processes of transmediation that brings these musics and drama together for their interactive audiences across generations and borders.

Shzr Ee Tan

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Branding Heritage and Nostalgia in Singapore through Popular Music

In the past five years, Singapore has seen a spate of heritage “retro” revivals ranging from building conservation campaigns to dialect-based festivals, largely spearheaded by young, Gen Y activists eager to ‘intervene in state narratives’ (Goh 2014) of heritage and tradition. While many of these social projects present counter-discourses to previously dominant and government-imposed schema for local history and nationhood, they are also ‘uncannily contemporary’ and strategically strike at the aspirationally cosmopolitan local imagination in their rewriting of culture and history. A large part of this is achieved through the use of pop music articulations that selectively, symbolically or cognitively underscore discrete evocations of atmosphere, place, class, temporality, historicity and difference, channeling Boym’s (2007) restorative as well as reflective nostalgia. The past is romanticised and rebuilt as a fashionable hipster movement, with the coyness of vintage branding playing as key a role to social re-imagining as the movement’s trendy, market-underwritten values are dissonant with the directives of a civic enterprise. This paper examines the conflicted messages music producers, music curators and listeners articulate in several case-studies: viral music videos made on behalf of the aggressively-marketed Teochew Festival, sentimental 1970s Hokkien songs, and old-world pop soundscapes of urban-regenerated coffee shops in Tiong Bahru.

Haekyung Um is Senior Lecturer of Music and member of the Institute of Popular Music at the University of Liverpool. She specializes in contemporary Asian performing arts focusing on the politics of performance, cultural policy, transnationalism, cosmopolitanism, cultural identity and fandom. She has published on Asian diasporas and interculturalism, p’ansori, Korean hip hop, South Asian music in Britain, and Chinese
Korean dance drama. Her current projects include K-pop fandom in the UK, and Korean music reality shows, canonization and nostalgia.

Oliver Seibt is Assistant Professor of Cultural Musicology at the University of Amsterdam. He worked as a guest/interim professor of ethnomusicology at the universities of Vienna, Frankfurt and Cologne and as a post-doctoral researcher in the Cluster of Excellency ‘Asia and Europe in a Global Context’ at the University of Heidelberg. His research focuses on the globalization of Japanese popular music and music in everyday life. He was a co-founder and general secretary of IASPM-D-A-CH from 2012-2016.

Jeroen de Kloet is Professor of Globalisation Studies and Director of the Amsterdam Centre for Globalisation Studies (ACGS) at the University of Amsterdam. He is the PI of a project funded by the European Research Council (ERC) on Chinese creative cultures. Among his publications are China with a Cut (Amsterdam UP, 2010), Sonic Multiplicities (with Chow Yiu Fai, Intellect, 2013), Spectacle and the City (with Lena Scheen, Amsterdam UP, 2013) and Youth Cultures in China (with Anthony Fung, Polity, 2017).

Chow Yiu Fai is Assistant Professor at the Department of Humanities and Creative Writing of Hong Kong Baptist University. He co-authored Sonic Multiplicities: Hong Kong Pop and the Global Circulation of Sound and Image (Intellect, 2013). He has published in Cultural Studies, Inter-Asia Cultural Studies, European Journal of Cultural Studies and Signs. His current research concerns the creative class and single women. He has penned some 1,000 lyrical works for Chinese pop artists, and engages in prose writing and visual art projects.

Tunghung Ho is Associate Professor at the Department of Psychology in Fu-Jen University, Taiwan. He received his PhD in Sociology at Lancaster University, UK. His research interests include popular music, critical theories and cultural policy. He co-curated an exhibition entitled ‘Altering Nativism: Relocating Postwar Popular Music Culture in Taiwan’, which won the Grand Prize of the 2015 Taisin Art Awards.

Shzr Ee Tan is Senior Lecturer at Royal Holloway University of London, researching music, politics, gender and performance. She works on phenomena ranging from aspirational cosmopolitanism in sound art and Latin American scenes of Singapore to protest music in London. Her writings have appeared/will appear in imprints by OUP, CUP, Palgrave Macmillan and Routledge. Recent work includes an article on the YouTube Symphony Orchestra in The Oxford Handbook of Music and Visuality and an essay in (and co-editing of) Gender in Chinese Music.

M6 Panel: Remapping Popular Music

Pushing the Boundaries: Studies in Popular Music of the Low Countries

Lutgard Mutsaers

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This panel is proposed to mark the occasion of the publication of Made in The Low Countries, a volume in the series Made In... initiated and monitored by Franco Fabbri and Goffredo Plastino, and published by Routledge.

Gert Keunen and Lutgard Mutsaers will give a 20 minute presentation each about the theoretical and practical limitations and possibilities of the choice to combine two
territories of different nationalities: Flanders and the Netherlands, in one volume. Historically together and apart at the same time, this market shares a native language but has a problematic relationship with that language, in particular when it comes to popular music tailored to international standards. Contemplating the similarities and divergencies apparent in this artificial region, some subjects proved to be best treated separately, such as careers and repertoires of either Dutch or Belgian nationals, others lent themselves to a comparative approach, as the chapter on participation in the Eurovision Song Contest shows, or integrated approach, such as indie-folk as the new semi-acoustic community music in rural regions and border territories.

Gert Keunen has a PhD in Sociology of Culture and teaches popular music history and industry at Dutch and Belgian jazz & pop academies. He worked as a label manager (Rough Trade), as concert programmer (Vooruit, Ghent) and freelance music journalist. Author of a.o. Alternative Mainstream. Making Choices In Pop Music (Valiz 2014) and Een eeuw popmuziek (Lannoo 2015). As Briskey he released four cd’s of his own music and performed at venues and festivals all over Europe. Co-editor of Made in the Low Countries.

Kristin McGee is a saxophonist and ethnomusicologist. In 2004 she was appointed Assistant Professor at the Department of Arts, Culture and Media at Groningen University (NL). Her specialist subject is jazz women and film, on which she published Some Like It Hot (Wesleyan University Press 2009). In 2013 she became chair of IASPM Benelux and revitalized the branch by organizing study days and student conferences. Also is a board member of KVNM (Royal Association of Music of The Low Countries). Contributor to Made in the Low Countries.

Lutgard Mutsaers graduated in Musicology, Theatre and Dance History, and has a PhD in Cultural History. She worked as a rock journalist, bass guitarist, concert organizer and university lecturer. In the mid-1980s she joined IASPM and acted as board member of IASPM Benelux. Her first book was published in 1987, her most recent one in 2016. Among her specialist subjects are indorock, dance crazes and unsung pioneers. Contributor to Encyclopedia of Popular Music of the World. Co-editor of Made in the Low Countries.

M8 Panel: Remapping popular music

**War of songs: Popular music and Russia-Ukraine relations since 2014**

**Arve Hansen, Yngvar B. Steinholt and David-Emil Wickström**

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For the past decade and a half, popular music has openly reflected on the increasingly tense relations between Russia and Ukraine. For the average Westerner the controversies surrounding the victory of Crimean tartar singer Jamala at Eurovision 2016 is perhaps the most prominent recent example of this, yet these represent only a fragment of a diverse and complex field. The starting point for the recent developments and the diversification of popular musical responses was the Euromaidan demonstrations in Kyiv in 2013-14. The demonstrations brought forth a regime change, which in turn provoked the Russian annexation of Crimea and armed separatist campaign in Eastern Ukraine. The creative responses to these developments through popular music aptly demonstrate the complexity of the situation, spanning anti-war sentiments, earnest attempts at dialogue, via parody and satire, to war songs and the vilification (from both sides) of an ostensibly fascist/nazi other. With this panel we suggest that popular music, which spans events on the ground as well as the realms of both old and new media, plays a prominent role in such events, and correspondingly
facilitates a crucial viewpoint for the analysis of the current cultural and geopolitical situation.

Arve Hansen

Battle drums, poetry, and pop music: The new and old sounds of a Ukrainian revolution.

During the Euromaidan protests in Ukraine of 2013–14, people from different backgrounds occupied the Maidan square in Kyiv while singing about a forthcoming revolution. They protested against what was perceived as an abusive and kleptocratic government. Despite freezing temperatures and police brutality, the protesters endured and succeeded in overthrowing the government. Meanwhile the revolution’s “soundtrack” constantly changed: From humourously hopeful, to exceedingly aggressive, and finally to the bitter sad – mourning the deaths of at least 82 protesters. Based on my fieldwork and interviews in Kyiv from 2013–16, I aim to explain the role played by popular music in the Kyiv revolution. My preliminary findings indicate that the events on the square and music mutually affected each other, music simultaneously being a reflection of the feelings and wishes of the protesters, as well as a force that helped shape the revolution.

Arve Hansen is a PhD candidate in Russian Studies at the University of Tromsø and writes about protests in post-Soviet countries. Hansen has studied at Norwegian (UiT, HiFM) and Belarusian (ISEU, MGLU) universities, and worked for the Norwegian Ministry of Foreign Affairs in Russia and Ukraine. Previous publications include the article “Maidan Nezalezhnosti: Symbolism and Function” (2016) and the MA thesis “Maidan 2013–2014: Square, protests, driving forces” (2015).

Yngvar B. Steinholt

Anthems, appeals and altercations: generically mapping the Russo-Ukrainian war of songs

Already during the so-called Ukrainian Orange Revolution of 2004 popular music became a site for geopolitical comment, perhaps most visibly within the Eurovision Song Contest, but also amongst Russian rock bands, as reflected in Kremlin cultural initiatives of the time. With the Evromaidan demonstrations and since the Russian annexation of Crimea and the armed conflict in Donbas, the role of popular music has grown and diversified considerably. It covers old and new media, live stages and public squares on both sides. Much unlike the official rhetoric deadlock, popular musical involvement has been profoundly diverse and complex, covering a great variety of standpoints and strategies. As might be expected, popular music is used internally for the purpose of unification, as well as externally for international appeal, polemics and denouncing the Other. Aggressive war songs, crude parody, anti-authoritarian and pacifist polemics span both sides of the divide. This paper attempts to draw a generic map, describing the various levels of popular musical comment on and involvement in Russo-Ukrainian relations since 2014, taking (national) anthems and their mutation as its point of departure.

Yngvar B. Steinholt, associate professor of Russian culture and literature at the University of Tromsø’s Institute of Language and Culture, is author of Rock in the Reservation (MMMSP 2005), co-author of Punk in Russia (Routledge 2014), and has published numerous articles on Soviet and Russian popular music. Within the framework of the RSCPR research group Steinholt is currently embarking on a study of sonic representations of Russia in contemporary culture.
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The Euromaidan’s aftermath and the genre of answer song

Russia’s takeover of the Crimea and the emergence of pro-Russian separatism in Eastern Ukraine – the immediate geopolitical results of the 2014 Ukrainian revolution – have led, among many other things, to a proliferation of popular songs on both sides of the conflict. One particular song genre that merits special attention in this context is the so-called answer (or response) song, taken to be a polemical reply, by a song writer, to a set of points made in an earlier song by another song writer (the polemic is often expressed through an engagement with the initial song’s lyrics and/or musical style). Here it is particularly interesting to examine how an armed conflict colours a genre, usually stimulated by artists’ personal feuds. Two pairs of songs have been chosen for a case study: 1) ‘Conversation with a Compatriot’ by Andrei Makarevich https://www.youtube.com/watch?v=eX-Z6IkvgyU, over 1.25 million viewings, with Andrei Sobolev’s reply https://www.youtube.com/watch?v=sQFLbqg-7lI, over 500 thousand viewings, both in the guitar poetry format; and 2) Virgis Pupšis’s rock anthem ‘We Will Never Be Brothers’, https://www.youtube.com/watch?v=jj1MTTArzPl, over 7 million viewings, with Gleb Kornilov’s hip hop-inspired reply https://www.youtube.com/watch?v=ptfn8LX80tA, over 3.5 million viewings. Habermas’s writings on communicative action and discourse ethics will serve as a theoretical framework for the discussion.

David-Emil Wickström

“We Don’t Wanna Put In” – The Eurovision Song Contest as a Post-Soviet geopolitical battleground

Since its premiere in 1956 the Eurovision Song Contest (ESC, currently hosted by the European Broadcasting Union) has provided a platform for European Countries to showcase national popular music and to provide an arena for a peaceful competition between (mainly) European countries. While the voting has at times reflected national loyalties and rivalries the contest’s contributions are supposed to be apolitical (“No lyrics, speeches, gestures of a political or similar nature shall be permitted during the ESC”, Public Rules of the 61st ESC, 1.2.2 h – http://www.eurovision.tv/upload/press-downloads/2016/2015-10-28_2016_ESC_rules_PUBLIC_EN.pdf). Despite this both Ukraine and Georgia – both with troubled political ties to Russia – have entered songs with (not too) subtle political overtones including Greenjolly’s Orange revolution anthem “RAzom NAs BAhato” (2005), Verka Serduchka’s “Dancing Lasha Tumbai” (2007), Stephane and 3G’s “We Don’t Wanna Put In” (2009) and Jamala’s “1944” (2016). Using the mentioned ESC contributions as a point of departure this paper explores the political context as well as the songs’ reception. Focusing on the Post-Soviet sphere I argue that the songs, which bring in an exotic and/or flamboyant flavour to the ESC from the European periphery, at the same time double as tools to elevate Post-Soviet regional conflicts to a European level.

David-Emil Wickström, professor of popular music history at the Popakademie Baden-Württemberg, has conducted research on the revival of Norwegian traditional vocal music as well as on Post-Soviet popular music. He is the author of “Rocking St.
Petersburg: Transcultural Flows and Identity Politics in Post-Soviet Popular Music” (ibidem 2014) and a founding member of IASPM D-A-CH where he served on the association’s board until 2016.

R6 Panel: Researching popular music

**Dancecult Presents... EDM Contexts and Representations**

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**The dancefloor on page and screen: Cultural re/presentations of the club scene in literature and film**

This paper starts from the point that the most significant subculture of the last 25 has been the "rave" scene (now repurposed as Electronic Dance Music Culture), which will stand - in this postmodern, digital and overly mutable environment - as the last of Dick Hebdige’s ‘spectacular subcultures’. This paper will then consider how we might now understand this subculture, as the needle has now long left that record, contending that this might be accomplished through the medium of both its cinematic, and literary, re/presentation. In the process of creating these secondary cultural artifacts the paper will question: How do directors of UK films such as Human Traffic (1999) and North American productions such as 2012’s Ecstasy render authentic simulacra of the dancefloor? Similarly, how do writers such as Irvine Welsh and Jeff Noon write about a beat, or find adequate linguistic devices to capture the essentially aural? And how does each medium manage that process when further distorted by the filter of drug consumption and resulting intoxication? Building on previous research into these modes of re/presentation the paper will deploy intermedial theory, as well as theories repurposed from cinema to unpack the ways music is used in the service of these narrative forms, interrogating the diegesis of the dancefloor.

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**Researching popular music through transmedia festivals**

Abstract: For the past three years I have been researching urban transmedia festivals ethnographically for my PhD thesis "Transmedia Festivals – Cultural Practices at the Intersection of Art, Music and Precarity", and with the perspective of a popular music studies scholar. The term ‘transmedia’ derives from the field itself and refers to intermediality as well as transmediality and many of those festivals make reference to intermediality, transmediality or interdisciplinarity in their profiles. Those festivals originated at the fringes of the new media scene - where media art was overlapping...

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1 I did field research at the following festivals: Rokolective (Bukarest), Heart of Noise (Innsbruck), Elevate (Graz), Ars Electronica (Linz), CTM (Berlin), Atonal (Berlin). The most indepth research was done at the CTM festival.

2 The festival transmedial in Berlin is making the direct reference in their name as well as the sister festival CTM (club transmedial).

3 See Dick Higgins 1966, Intermedia. In: The Something Else Newsletter, Volume1,#1. Higgins was an early Fluxus artist; almost prophetically he ends his article with the open question if intermediality should be understood as an “irreversible historical innovation”.

4 Transmediality and intermediality have been used often synonymously though they are not identical as transmedia is always linked to the digital. See Freyermuth 2007.
with electronic music. Also the club culture of the 1990s is a crucial reference point, as many clubs used to function simultaneously as art spaces. Today the transmedia festivals are international events dedicated to electronic music, related arts, and a diverse range of artistic practices in the context of sound, art, and technology. The range of musical genres covers everything from club music and experimental electronica to avantgarde, new music, and sound art. Trying to escape the constraints of genres many festivals renamed their subtitles and replaced «electronic music» with terms like «advanced sound» or «adventurous music». The festivals also display the consequences of medialization of sound, as in the digital era sound is increasingly appearing in a combination with different media and art forms, which challenges our traditional perception of music. Today festivals and clubs become immersive multisensory spaces. The festivals have wide spread and ramified networks (e.g. ECAS/ICAS) and most of them also provide awards, residencies, or commissioned works. They aim at displaying a certain zeitgeist, but also review and reenact the past via presenting pioneers; with their curation and booking strategies they are taking part in the construction of music histories and narratives as well as creating or reinforcing hypes in contemporary art and music. Those festivals become authorities in the formation of discourses and function as switch points that can enable (or withhold) possibilities. My aim is interrogate the transmedia festival as a driving force of cultural production, and to reveal some of the disturbing ambivalences that they are involved with. If we analyze art today, be it media art or electronic music, it is crucial to include also the political and economic contexts. My main questions are: What ambivalences arise through the music festivals’ complex interweaving of economic, political, artistic, social and discursive interests? And what is the function of music in this nexus? This leads to further questions e.g. about inclusion/exclusion and issues on class, status, diversity or gender emerge. Those issues remain contested. By presenting data of my fieldresearch and connecting it to theories from diverse disciplines I want to show how festival research can reveal different narratives/perspectives of popular music (e.g. genres, scenes, technologies, discourses, cultural experiments, social practices or economic issues) and thus brings unexpected themes to the forefront.

Bianca Ludewig is currently praedoc assistant for European Ethnology at the University of Vienna. She has been teaching Popular Music and Cultural Studies at Humboldt University Berlin. Since 2012 she is a Ph.D. candidate at the University of Innsbruck. Ludewig studied philosophy and cultural anthropology at the University of Hamburg and continued her studies at the department of European ethnology at Humboldt University. She is a member of the German Media Studies Association, IASPM D-A-CH and the Research Group Popular Music at Humboldt University (FGPM). Previous to her academic studies she has been working as a freelance music journalist, DJ, DIY festival curator and radio activist.
Music is believed to be the most mobile of cultural forms. Its movement has often thought to align with the movement of people, i.e. moving bodies bring ‘their’ music with them when migrating. However, this essentialist alignment has been complicated through globalization, digitization and subsequent hybridization of music, people and place. An example of the decoupling of such mobilities is how recent Syrian refugees are not only listening to Arabic music but global pop (e.g. 50 Cent, Metallica) and localized variations of global music such as rap as well. This panel therefore raises the question: what are the challenges and opportunities of the decoupling of music and people in terms of configurations, representations and encounters within European cities? More specifically, this panel aims to address these mobilities and the complex sites and networks of music production and consumption with regard to the (1) Social actors: migrants, musicians, cultural professionals, audiences and policy makers 2) Sites and spaces: migration flows and types; work (projects) – recording/touring/performing; dwellings – hostels, homes, camps and detention centres; leisure – community centres, pubs, festivals, halls and clubs; and 3) Meanings and outcomes: bridges, e.g. mutual understanding; or boundaries, e.g. by restricting migrants to perform an ethnicized type of music or to express their migration musically.

Florian Scheding
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‘Pero’s Song: Bristol’s Sonic Memory from Colston to Carnival’
Bristol’s history of slavery has been well documented. The city benefitted hugely from the financial rewards that resulted from the displacement of millions of people. While the triangular trade meant that comparatively few of the enslaved ever entered the city which so much prospered because of their exploitation, there were exceptions, such as that of Pero Jones, who came to the city in 1783 as the slave of the merchant John Pinney. While we know where and when Pero lived, Pero’s voice—even his real name—remains silent to us, silenced by the oppression of slavery. Music and sound don't fully open this place of the past, but they have the potential to call our attention to Pero’s places of displacement—the room, the house, his captor’s city where he lived. While we cannot bridge this epistemological gap, I suggest that intent attention to sound can nonetheless enable us to listen to the sounds of the past of displacement. In a city which is today torn by highly charged debates about its slavery heritage, the music of Bristol’s more recent Caribbean immigrants conversely forms a much noted sonic presence, notably with the annual St Paul’s Carnival, syncretically acknowledging Pero’s paradoxical and almost tangible silence. Music and sound, then, not only move with the people with whom they migrate, inviting us to consider phenomenological memories of sound and silence; they also have the potential to move us, and shift our attention from perceived fixities of place to more fluid understandings of spaces as sonically defined.

Jo Haynes

DJ Derek and the Black Diaspora

DJ Derek is widely regarded as a Bristol music legend for the way he championed reggae and ska music at Bristol’s pubs and nightclubs, as well as music festivals and at venues throughout the UK and abroad. Although the ‘Clark Kent’ personae and sartorial choices made DJ Derek a novelty within Bristol nightlife and the wider music scene in the UK, a more significant aspect of his fame related to the fact that he was a white English man with a deep knowledge of and dedication to Jamaican reggae music, that is, music typically identified as ‘black’ and associated with the black diaspora. Given that Derek played and circulated reggae music throughout the 1980s and 1990s, noted as an important historical conjuncture for black cultural politics, his recent death prompts a
number of questions about his contribution to the wider transformation of local and national cultural sensibilities that were laying the foundations for black popular music in Britain. What role did DJ Derek and his record collection play in the creation of a shared musical vernacular and in reinforcing a sense of a shared identity within Bristol’s black diasporic community? How should we understand his promotion and circulation of reggae music within the context of ongoing debates about white exploitation of ‘black’ music? By drawing on secondary data from interviews and accounts of Derek, this paper will offer some critical insights into the strategies and capitals deployed in his role as DJ within the social practices that revolve around the consumption and exchange of reggae music in Bristol and beyond.

**Pauwke Berkers and Tram Trinh Thanh**

**Hearing Whiteness: Race, Ethnicity and Evaluation of Rock Music**

This paper examines how different audiences evaluate historically male and white rock music. Using a semi-experimental design, we analysed these evaluations by, first, having respondents listen to a short audio music clip and, second, asking them to rate, describe (similar genres) and compare (similar artists) the music they have heard. Furthermore, we divided our respondents in control and experimental groups, i.e. those who only listened to the music – including songs with male and with female vocals, and those who were (not) shown band pictures – consisting of all white, non-white, male or female members – while listening to the song. In exposing different respondents to different stimuli, we measured whether the higher visibility of non-whites and/or female rock musicians matter in the rating of what is heard. Furthermore, this study allows us to examine whether rock’s gendered and racialized associations, such as ‘softness’ for female artists and ‘soulfulness’ for artists of colour, are not carried through sound but rather are triggered through visual stimuli unrelated to the music itself. Finally, we are able to study whether gender and/or racial associations push out aesthetic classifications, i.e. that non-white / female artists more often compared to other non-white / female artists, despite playing different music genres.

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**M10 Panel: Remapping Popular Music**

**Constructing Multicultural Identities in Korea**

**Stephanie Jiyun Choi**

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Despite the UK/US academia’s significant interests in non-Western popular music, the diverse musics in this category have been hastily classified under the single name of “world music” of the “Third World.” The presumption is that the flow of cultural influence is unilateral from the West to the Rest. Our panel contends that such flows are multidirectional at both individual and institutional levels, as Korean popular music has gained an unexpected spotlight in the global music market, facilitating movements of people, commodities, and ideas in transnational urban spaces in Seoul, Korea in recent decades. While current studies in Korean popular music primarily focuses on media critique and analyses, our panel conducts ethnographic research on various themes, including: (1) foreign K-pop singers who struggle to negotiate themselves with Korean nationalism and growing multiculturalism in South Korea, (2) women’s fan activities and social engagement in the K-pop scene, (3) transnational circulation of Japanese pop under the censorship of South Korean government, and (4) foreign indie rock musicians who complicate the idea of “local” and “foreign” by performing at urban places in South Korea.
**Stephanie Jiyun Choi**

"You are a Black-Haired Foreigner": Korean/Asian American Singers in the K-pop World

While many conceive of K-pop or Korean popular music as a native product, the K-pop industry has consistently recruited Korean/Asian American adolescents who are valued for their combination of "American" musical talent and "Korean" physical appearance in order to train them into multi-talented K-pop singers. In the K-pop market where a singer's persona and emotional attachment to fans are often more appreciated than musical productions, the Korean public demands American K-pop singers to become exemplary citizens of South Korea by fulfilling legal and cultural citizenship obligations, including national loyalty, tax payments, and military conscription in the country. When these are not satisfied, the public blames the singers by calling them "black-haired foreigners"—occasionally this results in termination of one's career in the K-pop industry. This paper explores the ways in which Korean/Asian American K-pop singers negotiate with Korean nationalism in their interactions with the public while producing Korean modernity through their musical productions.

Stephanie Jiyun Choi is a Ph.D. candidate in Ethnomusicology at University of California, Santa Barbara. Her current research focuses on the ways in which K-pop as a transnational practice endows cultural and political flexibility to the identity formations of social actors who engage in the K-pop scene. She is especially interested in how American youth's participation in K-pop challenges and subverts the dominant social orders of race, ethnicity, nationality, and gender through popular cultural practices.

**Jungwon Kim**

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To Set the World To Rights: Social and Political Practices by Korean Female K-pop Fandom

By Jungwon Kim

K-pop can be understood as inclusive cultural phenomena (Shin 2005). Of these, fandom occupies a big part of K-pop culture, as demonstrated by the dramatic spread of PSY's "Gangnam Style" worldwide in 2012 through fan-based YouTube videos parodying the original music video. However, K-pop fans have been treated as mere celebrity worshipers. Furthermore, K-pop fandom has been strongly gendered both nationally and internationally via mass media that has spotlighted young female fans squealing, sobbing and swooning with enthusiasm for K-pop stars. In particular, Korean female K-pop fandom has been disparaged in general public discourses in Korea. Focusing on Korean female K-pop fans and their activities, this paper investigates how fandom can involve women in social and political practices. I explore how fandom performs various philanthropic activities in K-pop stars' names, disputes injustice to K-pop stars, and protests against their bad deeds. Next, I demonstrate how Korean women recognize and react to Korean societal problems through their fan activities. I argue that Korean female K-pop fandom's social and political practices cannot only challenge a prejudice against female fans but can open up a new feminist discussion about women's experiences of popular music.

Jungwon Kim is a Ph.D. candidate in ethnomusicology at the University of California, Riverside. Since 2011, she has actively presented her 'K-pop'-related papers at multiple conferences including the 18th IASPM conference in Campinas, Brazil. Her paper on K-pop girl groups was included in bibliography of K-POP: Roots and Blossoming of Korean Popular Music published by the Arts Council Korea in 2012. She is currently writing her dissertation on Korean female K-pop fandom after a year of field research in Korea.
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A Geopolitical history in reception of J-pop in 1990s in South Korea

When Korea normalized with Japan in 1965 which was twenty years after the liberation, the government faced an angry backlash from the Korean public over this treaty. The public criticized the treaty and expressed concern over future possible invasions from Japan. Thousands of students rushed onto the streets protesting the normalization treaty. In June 3, 1965, the protests reached their boiling point and the government had to suppress such oppositions via military power. In these chaotic events, the Korean government expressed that it sympathized with public opinion — a gesture that though the Korean government signed the normalization treaty with Japan for economic stimulation, its heart was with the public. In doing so, the government enforced popular cultural products embargo against Japan, and it lasted until 1998. However, this does not conclude that Koran listeners missed any forms of Japanese popular music (J-pop) during this period. Rather, it earned fair amount of popularity, especially among teenagers in 1990s, just like other Asian neighboring countries. In this paper, how the geopolitical factors that shaped the characteristics of receptions of J-pop in relations to geographical regions in the postcolonial era will be examined.

Seung-Ah Lee is a Lecturer at Korean Studies in UCLA. She earned her Ph.D in the department of Asian Languages and Cultures at UCLA. Her interests include pre-modern popular culture and border-crossing aspects of contemporary Asian popular culture. An English article, “JYJ Republic: By the Fans, for the Fans, of the Fans,” has been selected for inclusion in Hallyu 2.0: The Korean Wave in the Age of Social Media from Michigan University Press.

Kendra Van Nyhuis
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A Tale of Two Neighborhoods: Complicating Locality South Korean Underground Rock

This paper will present a new perspective on the underground rock scene in South Korea by analyzing intercultural interaction through locally emplaced networks of performance that include foreign musicians. Since the mid-1990s, underground rock music has been associated with the neighborhood of Hongdae in Seoul. Recent venue closings, however, have led musicians to carve out space in other neighborhoods where they can perform. One of these is Haebangchon, which is near the Yongsan Garrison US Army base, and is often associated with foreignness. There are a large number of foreigner-owned businesses, many of which have created or adapted spaces for performance. I will discuss two recurring musical events in each of these neighborhoods: Club Day in Hongdae, where venues allow fans to pay one rate to go to multiple performances, and Haebangchon Festival, a biannual event where many venues come together to showcase local musicians. Through interviews with Korean and foreign musicians associated with performance spaces in both Hongdae and Haebangchon, and the way they band together to create spaces of performance, this paper will re-examine the idea of Hongdae as the only place for Korean rock, while also complicating the idea of Haebangchon as a “foreign” space within Seoul.

Kendra Van Nyhuis is a Ph.D. Candidate in Ethnomusicology at University of California Berkeley, and a Fulbright Junior Researcher in South Korea. Her dissertation interrogates the exchanges and collaborations between South Korean and foreign musicians in the underground rock scene in Seoul. More specifically, her work examines networks, urban spaces, and labor associated with rock performance and the
issues of ‘foreignness,’ race, and gender in a scene that is both locally and globally focused.

R8 Panel: Researching Popular Music

Electronic Dance Music and DJ Culture Research Today

Rupert Till

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Research into Electronic Dance Music Culture (EDMC), also sometimes discussed as Club culture or DJ Culture, is a significant field within popular music studies. Dancecult: Journal of Electronic Dance Music Culture has existed since 2009, and is linked to the Dancecult Research Network. This field of study has changed over time, as EDM has become a particular scene in the USA, distribution networks like Beatport have come and seem to be going, and the EDMC is increasingly geographically diverse. Clubs in some countries are closing, and the boundaries between the commercial and underground are increasingly blurred. Academic methodologies for studying EDMC have similarly diversified, embracing for example ethnography, musicology, cultural studies and praxis. Although online and digital media are a natural home for an electronic musical format, this panel offers an opportunity for researchers to present and meet in person, offering a range of perspectives from experienced scholars and postgraduate students. It attempts to take the pulse of EDMC research today, and discuss where this field might go in the future. It will offer opportunities for EDMC research to interact with other forms of popular music studies by operating within IASPM, offering an integrative approach within a musical world that is increasingly atomised.

Hillegonda Rietveld

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Mixed into Elsewhere: Fluidity of the Dance Scene

This paper will address how DJ-based electronic dance music cultures have defined, and intervened in, our understanding of global music cultures. Having mapped out some of the discursive and geographical contexts of DJ cultures, there will be a consideration of the socio-cultural and economic networks that enable specific DJ-based electronic dance music cultures to reach out globally in a fluid, mobile and even nomadic manner, adapting to local contexts, and thereby are instrumental in forging new music genres in the mix. Not only the “third record” within the promiscuous DJ mix is of importance here, though, but also the configuration of the dance floor itself, which can produce a type of “third space” where a (marginalised) social group can build inner strength through physically sharing the vibrations of amplified music, producing an empowering group experience through ecologies of affect: “Can you feel it?”. Within such global-local DJ-led contexts, then, new ephemeral spaces and sounds are enabled, taking dancers into a perceived ‘elsewhere’ that is nevertheless materially grounded.

Rupert Till

Cosmology of the Techno-Shaman

This paper will explore the subject of music and spirituality by discussing the cosmology of electronic dance music (EDM) and electronic dance music culture (EDMC). The DJ is a guide for the EDMC audience through liminal experiences on the dancefloor. Rietveld's
discussion of the DJ as techno-shaman, and Turner’s discussions of liminality are explored, and a wider cosmology surrounding the concept of techno shamanism is examined. This study discusses the processes and structures of traditional and contemporary shamanic and shamanistic practices in terms of a number of elements. Trance experiences are discussed as a key methodology of exploring the world tree or axis mundi, the ritual centre that allows participants to travel to three conceptualised levels of experience, the upper ecstatic, middle earthly and lower underground. Conclusions are drawn about the role of music in creating new forms of social interaction, especially those that integrate technology with humanity, and create new rituals within a sacred popular culture.

Max Suechting
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Vinylectics: Reading Walter Benjamin in the Black Atlantic

In this paper I examine the musical techniques of sampling and turntablism through the lens of Walter Benjamin’s interest in the artifacts of popular culture. I begin with a discussion of Benjamin’s fascination with old books and children’s toys, drawing a connection between his mystical version of dialectical materialism and his affinity for the sensuous, the imaginative, and the paradoxical. In the second half of the paper, I consider the practice of turntablism as a dialectical mediation of past and present conceived within the diasporic cultural formation Paul Gilroy has called the Black Atlantic. Finally, I make explicit a formal homology between Benjamin’s toys, the turntablist’s records, and the practice of creating with found objects, insofar as each repurposes an ostensibly-mundane element of the historical past and invests it with a transformative power in a moment of creative play, creating the messianic possibility of a redeemed future by inventing a radically different relationship to the past. Throughout the paper, I pay particular attention to the peculiar ontology of the sample, a peculiar, circuitous complex of new and old, original and copy and re-copy, in order to demonstrate its usefulness as a hermeneutic for the kind of perceptual reorganization which so preoccupied Benjamin’s work on photography and film.

Guillaume Heuguet
Paris Sorbonne France

Domesticating the club experience: a semiological inquiry into Boiler Room

In 2012, I started looking at the performance of DJs on the website Boiler Room, which started experimenting in live-stream of DJ performances. Like many in the club music community, I was puzzled by the setting of the performance and deceptive aspects of the video shot. Believing that semiology can help us make sense of the unconventional forms of the contemporary media landscape, I started looking into the history of filming club culture to evaluate the specificity of Boiler Room’s mediation of clubbing experience and DJ performance. In this presentation, I dwell on French semiological analysis of computerized media to describe the various layers of this mediation work, from the framing of a club and online event to its mediatization on social networking sites. By focusing on one performance by German DJ Dixon, I offer a materialistic point of view into the history of innovation in music and media, at a micro-scale. I will show that Boiler Room choices in designing a media event can be read as a compromise in regard to the traditional tensions of clubbing culture, between an ideal based on social-esthetic affinity and one of democratic inclusiveness.
A6 Panel: Analyzing Popular Music

Not Left To Our Own Devices: Analysing Music Together

Ralf von Appen

University of Giessen, Germany (Ralf.v.Appen@musik.uni-giessen.de), Samantha Bennett, The Australian National University (samantha.bennett@anu.edu.au), Mark Butler, Northwestern University, USA (mark-butler@northwestern.edu), André Doehring, Kunstuniversität Graz, Austria (andre.doehring@kug.ac.at)

The recent release of their 13th studio album SUPER7 presents a timely opportunity to consider the enduring resonance of Pet Shop Boys. In March 2016, Edinburgh University hosted a symposium8 devoted to the band who came to define the disco-inspired synth pop landscape of commercial 1980s popular music. As Glyn Davis and Jonny Murray noted in their symposium brief, 'Despite their prolific contributions to popular culture over the last thirty years, very little scholarly work has been produced on the Pet Shop Boys’.9 More than a decade has passed since Mark Butler analysed intertextuality and authenticity in 2 of Pet Shop Boys’ well-known covers10 and Fred Maus analysed the relationship between harmony, glamour, sexuality and ambivalence in their debut single ‘West End Girls’.11 It is upon these important studies that this panel seeks to build, this time positing SUPER’s lead single ‘The Pop Kids’12 as representing a sonic, musical, lyrical and conceptual nexus of Pet Shop Boys aesthetics: the latest in a lasting sonically and musically discernible continuum.

Featuring faculty members of the 2nd "Methods of Popular Music Analysis" International Postgraduate Summer School in Osnabrück, Germany,13 this panel brings together researchers from very different cultural backgrounds to compare their different hearings and to discuss the ways in which they make sense of a number of Pet Shop Boys songs (among them Left To My Own Devices and Being Boring). Thus, the panelists introduce and reflect the method of group analysis that has been developed for the summer school. Group analysis is meant to bring forth manifold interpretations based on intersubjective and cooperative work instead of finding one ‘true’ hermeneutic meaning.14 As such, it is proposed as a means to the international and interdisciplinary analysis of popular music.

Taking a roundtable approach, the group aims to (re)consider contemporary music analysis techniques. The structure of the roundtable will include an introduction, followed by group analytical work on ‘The Pop Kids’. The discussion will then break out into individual takes on some of the Pet Shop Boys earlier repertoire with special focus on panel members’ areas of analytical expertise including music and lyric analysis; tech-processual sound analysis15; matters of sonic signature, technological authentication and iconicity; gender and sexuality; bodily engagement; EDM and remix aesthetics; and,
authentic/inauthentic and high/low art binaries, all through the lens of the Pet Shop Boys. The panel will conclude with a group discussion and Q&A.

Ralf von Appen holds a Ph.D. in musicology from the University of Gießen, Germany, where he has been working as an assistant professor since 2004. He has published widely about the history, aesthetics and analysis of popular music and presented papers at conferences in England, Belgium, Switzerland, Austria, and Germany. Von Appen has been on the board of the German Society for Popular Music Studies since 2008. He is co-editor of the online journal SAMPLES (www.gfpm-samples.de) and Song Interpretations in 21-st Century Pop Music (Ashgate, 2015).

Samantha Bennett is Associate Professor in Music at the Australian National University where she convenes courses in Recording Techniques, Sound Archiving and Popular Music. She is the author of Modern Records, Maverick Methods: Technology and Process in Contemporary Record Production (UMP) and is also published in Popular Music, Popular Music and Society and in The Oxford Handbook of Music and Virtuality. She is currently writing a 33 1/3 series book on Siouxsie and the Banshees’ 1988 album Peepshow.

Mark J. Butler is Professor in the Department of Music Studies at Northwestern University. He is a music theorist whose research addresses popular music, rhythm, gender and sexuality, and technologically mediated performance. He is the author of Unlocking the Groove (Indiana, 2006) and the editor of Electronica, Dance, and Club Music (Ashgate, 2012). His most recently published book is Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance (Oxford, 2014).

André Doehring is professor for jazz and popular music studies and head of the institute for jazz studies in Graz (Austria). Previously, he has been assistant professor at the university of Gießen (Germany) where he received his doctorate in musicology and had studied musicology and sociology. He is member of the scientific boards of the German Society for Popular Music Studies and of the International Society for Jazz Studies. Recently, he co-edited Song Interpretations in 21-st Century Pop Music (Ashgate, 2015).

M12 Panel: Remapping Popular Music

Feedback Loops In Changing Currents: Transnational Repercussions in Japanese Popular Music

Yusuke Wajima

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The individual papers in this panel look at the ways in which Latin dance music, African American hip-hop, Argentinean tango, and Hawaiian slack key guitar have been transformed by Japanese musicians and the ways this has, in turn, led to changing discourses and aesthetics in each genres’ “home” location. Japanese musicians have done this in collaboration with non-Japanese musicians as well as independently but always acting with at least one ear angled toward the originary site of musical production. By invoking feedback loops, this panel hopes to privilege the two-way conversation enacted by Japanese musicians with musicians and music cultures across the globe. Changing currents draws on an oceanic analogy as each of these papers recalibrates the representation of cultural flows as one in which a country “exports” its music while another “imports” it. Rather, these papers reveal the ways in which Japanese musicians participate in musical currents which circulate in wide feedback loops around the globe and with each new revolution – a word we hope conjures both
circular motion as well as insurgent mobilizations – create vibrant new forms which contribute to a global, though multiple and heterogeneous, music culture.

Yusuke Wajima

Situating Dodonpa Within Transatlantic / Transpacific Contexts

Around 1960, a Latin-tinged dance rhythm called “dodonpa” swept Japan. While it was regarded as one of the “new rhythms” that were promoted every year since the mambo craze in the mid-1950s, dodonpa was different from other rhythms which were imported and promoted by large record companies that had strong ties to the American major labels; its popularity emerged from a local night club in Osaka, and advocates boasted that it was “purely made in Japan”. However, dodonpa was actually one of local variations of “offbeat cha-cha”, which formed and disseminated by traveling Filipino musicians to create a fad around the Asia-Pacific region from the late 1950s. It was allegedly originated from Perez Prado’s “rockambo”, which was a mixture of mambo and rock ‘n’ roll. In this presentation I examine this “rockambo / offbeat cha-cha / dodonpa” continuum as a unique evidence of interaction within and between the “Black Atlantic” and “Polynesian Pacific” musical spheres discussed by Michael Denning, in so-called the “in-between” years around 1960. In addition, in spite of those transcultural dynamics, I analyze how and why dodonpa was promoted as “purely Japanese” under cultural circumstances strongly determined by Japan-U.S. bilateral relationship.

Yusuke Wajima is an Associate Professor of Musicology at Osaka University. He has published on the history of Japanese popular music, and wrote Tsukurareta “Nihon-no-nokorogokoro” Shinwa (Creating the Myth of “Japanese Spirit”, Kōbunsha, 2010), which won the 2011 IASPM Book Prize. He also contributed a chapter titled “Birth of Enka” for the volume in the Routledge Global Popular Music Series, Made in Japan (2014). His recent book Odoru Showa Kayou (Dancing Showa Period) (NHK Publishing, 2015) focuses on dance music in Japan.

Toshiyuki Ohwada

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Yellow Magic Orchestra and Afro-Japanese Futurism

Afrika Bambaataaa once claimed that Yellow Magic Orchestra invented hip hop. Although his assertion is regarded as an overstatement, or even a joke, it is well known that the music of the Japanese techno pop group—with its members Haruomi Hosono, Ryuichi Sakamoto and Yukihiro Takahashi—was sampled by numerous hip hop musicians from Bambaataa himself to 2 Live Crew and De La Soul. In this paper I examine the futuristic imagination and cultural negotiations of African American and Japanese musicians since the 1980s. After the disbandment of YMO, Hosono released Video Game Music (1984), one of the first albums to record the music of the genre. Inspiring countless African American musicians from Madlib to Wiz Khalifa, the sound of Japanese video games would become an indispensable component of black music. Elements of African American music are incorporated in Sakamoto’s futurism-themed album Mirai-ha Yaro (Futurista 1986), which opens with a song titled “Broadway Boogie Woogie,” featuring a sax solo of the funk master Maceo Parker. Referring to Gayatri Spivak’s concept of “planetarity,” I explore the transpacific dialogue on techno-orientalism—a term coined by David Morley and Kevin Robbins in 1995—and Afrofuturism in popular music.

Toshiyuki Ohwada is Professor of American Studies at Keio University, Tokyo and author of On American Music: From Minstrel Show, Blues to Hip Hop (in Japanese 2011), awarded the Suntory Prize for Social Sciences and Humanities. He is currently working on a book project on Harry Smith’s Anthology of American Folk Music. He writes on both American and Japanese popular music.
Yuiko Asaba
Royal Holloway, University of London, UK, Yuiko.Asaba.2012@live.rhul.ac.uk

Tango in Japan: Lineage, Innovation, New Modernity

By the 1960s, as tango’s popularity continued to grow in Japan, musicians began to draw lineages of regional tango ‘schools’, the mechanism of which today has come to bear striking resemblances to the Japanese traditional performing arts pedagogy and apprenticeship system. The ‘school’ not only defines performance styles, but it also trains individuals on the professional etiquettes, such as stage and rehearsal manners. The pedagogy is not written, yet the knowledge has been passed down within the systematised organisation of instructors and disciples through oral and imitative transmission. Despite its regimented structure, however, Japanese tango ‘schools’ reveal rich dynamics of lineages that foster innovation, while instigating creative rivalries between orchestras and producing various ‘scenes’. Based on extensive fieldwork, this paper offers new findings on Japanese tango lineages while problematising the politics of ‘legitimising’ tango through adaptation of traditional ‘high-art’ system. It then looks at the current tango scenes as they interlock with neighboring East Asian countries’ ‘modernities’. How do such innovations challenge and indeed embrace the concept of ‘recentering’ globalisation (Iwabuchi, 2002)? Drawing on politics of cultural adaptation as the key theoretical focus, this presentation explores the issues and tensions surrounding ‘scene’ making, institutionalisation and the search for new modernity.

Yuiko Asaba is a final-year PhD candidate at Royal Holloway, University of London. Her thesis, “Tango in Japan,” examines the under-researched ethnographic topic of tango’s assimilation into Japanese popular culture. This study has attracted wide public interest in the UK, being featured in several national newspapers and magazines such as the Guardian, Times Higher Education, and Dance Today. Asaba has also performed as violinist with tango orchestras including the National Orchestra of Argentine Music (Argentina) and Tango Orchestra Astrorico (Japan).

Kevin Fellezs
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Tokyo, Hawai‘i: The Possibilities of Japanese Slack Key Guitar

I examine the ways in which Japanese guitarists who perform Hawaiian slack key guitar articulate Hawaiian values such as aloha (love, welcome) and kuleana (responsibility). The three Japanese guitarists I discuss – Yamauchi Yuki “Alani,” Agnes Kimura, and Slack Key Marty – provide distinct ways in which Hawaiian culture is accessed and performed. The fraught history of Native Hawaiian cultural suppression and dispossession require us to think about the kuleana, or responsibility, any artist bears in using Hawaiian musical expression as their own. Japanese musicians have been performing Hawaiian music for at least eighty years, arguably longer. Is it possible, then, after such a long period of crosscultural activity to have true collaboration rather than mere appropriation? I want to think through the possibilities of the formation of a Japanese slack key guitar style. In this light, what might a “Japanese slack key guitar” idiom articulate? Can Japanese guitarists manifest a real investment in aloha and its articulation through Hawaiian slack key? Because of Hawaiian music’s link to the Hawaiian cultural revival and social justice movements, do Japanese guitarists produce the kinds of cross-cultural identifications that advance or diminish emancipatory social relations?

Kevin Fellezs is an Assistant Professor of Music at Columbia University, with a joint appointment in the Institute for Research in African-American Studies. His work is primarily concerned with the relationship between music and identity. He wrote 2012
N4 Panel: Narrating Popular Music

Rethinking (Popular) Music in the Anthropocene Era

François Ribac
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Many climatologists and scholars consider that our planet has now entered the Anthropocene Era (Bonneuil & Fressoz 2013). Human activities now have a decisive effect on the Earth’s ecosystem. Mass consumption (particularly of fossil fuels) is causing global warming and its consequences: extreme climatic events, pollution, and the disappearance of a considerable number of species (Hamilton 2013). The Anthropocene Era implies that we must draw up a new covenant with Earth and re-establish a new equilibrium (Lovelock 2000; Latour 2015). This challenge not only requires ecological and technical answers but also forces us to reconsider the concept and the consequences of modernity. As a social fact, modernity does not only mean mechanisation, industrialisation, conquest of the world, constant economic growth, and the rise of capitalism but also narratives and discourses: a distinction between humans and nature, differences between Europeans and “others”, a teleological conception of history, and technological progress. In this panel, we would like to show, firstly, that modern narratives and practices are strongly embodied in theories of popular music and, secondly, as with many human practices in industrial countries, the consumption of popular music (music festivals, CD disposal) is contributing to ecological and environmental damage (Pedelty 2012; Parikka 2014; Smith, 2015). Thirdly, we would like to propose some alternative ways of reshaping the history of popular music and considering contemporary practices.

Paul Harkins
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Questioning the Digital Revolution: Continuity and change in the design and use of music technologies

The use of digital technologies since the 1980s have changed the way in which music is stored, distributed, and consumed. The use of digital technologies has also reshaped the processes of musical production. This paper, though, challenges the view that a digital revolution is currently replacing analogue ways of doing things. Instead of accepting arguments found in academic and non-academic writing about a transition from analogue to digital or the entering of a digital age, this paper employs empirical evidence to present a more dispassionate approach to the study of digital technologies. Using the sampler as a case study and focusing on co-existence and continuity as well as change, I will show how digital synthesizer/sampling technologies were designed and used in ways that were consistent with older discourses, narratives, and practices. Hip-hop producers began sampling the sounds of pre-existing vinyl recordings and digital sampling devices were used alongside analogue technologies such as turntables and magnetic tape. Despite being introduced and marketed as revolutionary instruments that offered users greater creative freedom, the design and use of digital synthesizer/sampling technologies were part of a longer historical process involving accidents, mistakes, and contingencies rather than a linear path of scientific progress.
François Ribac

The History of Popular Music: A history of recycling?

Popular music is often narrated as a series of perpetual (artistic and technological) revolutions, especially by journalists. The quintessence of this “modern approach” being Greil Marcus’ *Lipstick Traces* (1990) where Sex Pistols take place in a corpus of radical conspirations. In this paper I will instead argue that popular music history can be narrated as a suite of constant recycling rather than revolutions, where amateurs and social knowledge rather than geniuses play a key role. Let’s take two case studies. The Beatles generation learnt to practise an instrument and to write songs by copying records at home and spending hours rehearsing in rock bands made up of friends. Thus, they got their educations thanks to American rock’n’roll records and cheap record players. This practice *diverted* the turntable from its prescribed use in order to turn it into an instructor. Around ten years after, hip hop developed in an impoverished borough of New York. Some adolescents started to create continuous rhythmic sequences (*break beats*) by repeating on a loop sequences that they had noticed on records, while Masters of Ceremonies (a term borrowed from vaudeville shows) would rap over these rhythmic sequences. Just like British teenagers in the late fifties, rap thus diverted articles of cultural consumption (the record player and the vinyl record) and reconfigured them into a new world. A world which has to be *linked* with many previous practices and fields: Vaudeville, radio DJs, Jamaica, Beatles, and talking music.

François Ribac is a composer and maître de conférences (senior lecturer) at the University of Burgundy (France). His research focuses on popular music, history and sociology of sound reproduction and cinema, learning process in popular culture, sociology of cultural expertise, innovations on line. He is the author of L’avaleur de rock (La Dispute, 2004), (with Giulia Conte) Stars du rock au cinéma (Armand Colin, 2011), (avec Catherine Dutheil-Pessin) La fabrique de la programmation culturelle (La Dispute, 2016).

Tom Wagner

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Fair Trade music?: Narratives of ethical consumerism and world music

This paper investigates the nature and role of ‘the ethical’ in the production and consumption of world music. The proliferation of ‘buy local’ and ‘Fair Trade’ movements attest to the growing awareness on the part of both producers and consumers that consumption choices have material effects on people, communities, and ecologies. ‘Ethical consumerism’ is often put forth as a means to support people in developing nations as well as a means of establishing environmental sustainability. However, the extent to which this produces a fairer or just economy is fiercely debated. Furthermore, most of the discourse surrounds *staple* commodities (such as coffee or sugar) rather than *cultural* commodities (such as music). This study investigates how different narratives of ethical consumption intersect in the world music industry. It does so through five small-scale case studies, utilising ethnography, participant observation, and interviews with world music journalists, record producers, musicians, music lovers, and activists. In doing so, it fills an important gap in knowledge at a time when consumerism is, perhaps problematically, increasingly seen as a way to affect positive social and economic change.
Tom Wagner is a Teaching Fellow at the Reid School of Music, University of Edinburgh. His work on music, marketing and value(s) have appeared in The Australian Journal of Communication and as a chapter in The Marketization of Religion (Ashgate 2014). He is also the co-editor of two books: Christian Congregational Music: Performance, Identity and Experience (Ashgate 2013) and Congregational Music Making in a Media Age (Ashgate 2015).

M15 Panel: Remapping Popular Music

Popular Music in Socialist Yugoslavia

Danijela Špirić-Beard
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Even though Yugoslav culture is frequently discussed from the perspective of the Cold War, it was part of the Soviet Bloc for only three years. Following the infamous Tito-Stalin split in 1948, Yugoslavia was expelled from the Communist Bloc, and consequently fostered economic and cultural ties with the USA and the West. Western cultural influences (namely jazz and rock and roll) were embraced as early as the 1950s, and by the mid-1960s an entire popular music infrastructure was established (recording industry, music festivals, media and press), which paved the way for the development of remarkably rich and diverse music scenes in the 1970s and 1980s. The aim of our panel is to examine how Yugoslavia developed such a vibrant popular music culture and a showbiz industry (estradà), what role popular music played in shaping Yugoslavia’s unique form of socialism (samoupravljanje), and how popular music aided Yugoslavia’s image as the most liberal and progressive communist state in the twentieth century. Drawing on a variety of genres and styles from mainstream pop (so-called zabavna (lit. entertainment)), rock, new wave and neo-folk styles, our papers will blend scholarship in local languages with contemporary trends in popular music studies (including new archival and ethnographic materials), in order to bring new critical perspectives to journalistic accounts prevalent in ex-Yugoslavia and to Anglophone scholarship which generally focuses on the cultural Cold War.

Dean Vuletić
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Yugoslavia and the Eurovision Song Contest

Abstract: In this presentation I will examine why Yugoslavia was the only communist, Eastern European state that participated in the Eurovision Song Contest during the Cold War. I will address the political aspects of Yugoslavia’s participation in Eurovision and investigate the ways in which this political dimension of Eurovision was reflected both in Yugoslavia’s international relations and its domestic cultural politics. I will begin by explaining the main reasons for Yugoslavia’s entry into the Eurovision Contest in 1961, which I locate in its non-aligned foreign policy and its openness to Western cultural influences. I will then discuss the entries that were sent to Eurovision by Yugoslavia and the political messages that they expressed. I will furthermore explain the political reasons for Yugoslavia’s withdrawal from the contest in the late 1970s, and will argue that this also affected a change in the style of entries that were sent in the 1980s – a U-turn that led Yugoslavia to its first and only victory in Eurovision in 1989, and the consequent hosting of the contest in Zagreb in 1990.

Dean Vuletić is a historian of contemporary Europe who specialises in the history of the Eurovision Song Contest. As a Marie Skłodowska-Curie Fellow, he has led the project “Eurovision: A History of Europe through Popular Music” at the University of Vienna. He
has also developed the world’s first university course on the history of Eurovision. He holds a PhD in history from Columbia University, where he began researching the history of Eurovision for his dissertation on politics and popular music in Yugoslavia.

**Danijela Špirić-Beard**

**Rocking the Party Line: Yugoslav "Soft" Socialism and the Ambiguous Music of Commitment**

Abstract: Unlike other communist states that reinforced strict boundaries between acceptable and transgressive forms of music, Yugoslav authorities from the start enlisted popular music in the service of the nation-state, and invested considerable resources in bringing Yugoslav youth on board their socialist project. By recruiting all types of music (from folk ensembles to experimental rock), the regime fostered a culture of “establishment pop” that ingeniously fanned the flames of Yugoslav “soft” socialism. My aim in this paper is to examine how popular music was integral to the social, political and cultural changes that shaped Yugoslav socialism. I will first chart the “establishment” mainstream encouraged by the state (the zabavna (entertainment) circuit and the official state celebrations, such as Dan Mladosti (Day of Youth)), and those who challenged the official narrative, but were still tolerated and funded by the state (sixties protest songs and rock albums imbued with social criticism). Against this backdrop I will analyse Korni grupa’s concept album 1941, focusing on its TV broadcast commissioned amid growing sociopolitical unrest during the Croatian Spring (MasPok) in 1971. I will argue that these examples highlight the complexities and paradoxes of the Yugoslav brand of socialism, demonstrating how symbolic politics intersect, but never speak fully in harmony with organised politics.

Danijela Špirić Beard is a musicologist who specialises in the music and politics of the Western Balkans. Her work on Josip Slavenski, Yugoslav popular music, and film music of the Yugoslav sixties cinema, has been published in proceedings and multi-authored volumes, and she is currently co-editing a volume on Yugoslav popular music for Routledge. She was a lecturer in music at Nottingham University, and is currently Teaching Associate at Cardiff University. She co-convenes the BASEES-REEMS Study Group for Russian and East European Music.

**Ivana Medić**

Institute of Musicology, Serbian Academy of Sciences and Arts (dr.ivana.medic@gmail.com)

**Aesthetics of Music Videos in Yugoslav Pop and Rock Music**

Abstract: Music videos have closely followed the development of the recording industry and television formats aimed at young people in the former Yugoslavia. The origins of the music videos can be found in many TV formats, such as live broadcasts of music festivals; musical numbers in popular entertainment shows; excerpts from musical films which celebrated youth culture and urban life; broadcasts of the festivities organised to celebrate Yugoslav public holidays; and televised shows featuring nationally popular artists, filmed to coincide with the release of their new albums. These programmes usually featured performers of zabavna muzika, while the rock scene only started to gain media exposure since the late 1970s. In this paper I will reconstruct the development of music videos in Yugoslav rock music, and single out the musicians, bands, directors, producers, visual artists, music editors and TV presenters who created and promoted this type of content. My focus will be on the new wave in Yugoslav music (the early 1980s), including bands Idoli, Azra, Šarlo Akrobata, Haustor and Električni Orgazam, who stood out in terms of their visual identity and self-presentation, and who gave unique contributions to the art of music video.
Dr Ivana Medić is Research Associate at the Institute of Musicology, Serbian Academy of Sciences and Arts, where she leads international projects *City Sonic Ecology* and *Quantum Music*. She received her PhD from the University of Manchester. She is a Visiting Fellow with the Centre for Russian Music, Goldsmiths, London and a convenor of the REEM-BASEES Study Group for Russian and Eastern European Music. She researches Soviet/Russian and Yugoslav music after 1950.

Ljerka V. Rasmussen

Tennessee State University (lrasmussen@tnstate.edu)

The "Folk" in Popular Music of Yugoslavia

Abstract: In the early 1980s, the pop/rock share of Yugoslavia’s music market was eclipsed by sales of “newly-composed folk music.” For state broadcasters and pop critics this was an alarming trend. Folk music’s mass appeal undermined culturally-privileged pop and rock, while *zabavna* pop artists turned to folk stylings: asymmetric meters, orientalist vocalisations, and dance beats. The nation’s most successful rock band Bijelo Dugme, adopted populist aesthetics from its inception in 1974, which was captured with the term “shepherd’s rock” by the leading rock critic Dražen Vrdoljak (1981). The 1980s are portrayed as a dynamic period of domestic pop music. Alternative and mainstream scenes competed within national markets, with acts as divergent as Slovenian Laibach and Bosnian Serbian Lepa Brena garnering mainstream support and positive critical appraisal. By the end of the decade, however, controversies raised by the powerful folk music industry were projected in terms of east/west political divisions: with the onset of war in the 1990s, regional markets withdrew into ethnonational borders, and Serbia recaptured folk-pop supremacy with “turbo folk”, arguably the most influential and controversial form to emerge after Yugoslavia’s dissolution. Focusing on choice case studies, I will examine the critical role of “folk” – as style, identity-marker, and pop culture construct – in shaping Yugoslavia’s popular music.

Ljerka V. Rasmussen’s publications include essays in *Balkan Popular Culture and the Ottoman Ecumene* (Donna Buchanan, ed.), *Retuning Culture* (Mark Slobin, ed.), and the monograph *Newly Composed Folk Music of Yugoslavia* (Routledge). Rasmussen’s entries on newly composed folk music and turbo folk are to appear in the European Genres volume of *Encyclopedia of Popular Music of the World* (Continuum). She is on the faculty of Tennessee State University, Nashville, Tenn., USA.

R9 Panel: Researching popular music

**Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Music**

Rupert Till

As Phil Tagg told the IASPM conference in 2011, the music of popular music studies is understudied. This is to some extent also the case within EDMC, where studies of audience behaviour and EDM culture have been prominent. This panel explores music, poietic elements of EDMC.

Sebastian Lavoie

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**Spatial presentation of Electronic Dance Music**

This research is about the Spatial presentation of Electronic Dance Music within the context of a live performance or with a headphone surround system (binaural...
headphones). A historical overview of compositions with spatial considerations as main musical parameter will allow to situate my work within this artistic practice. Different implementations and propositions of spatialization that have been used (as well as the principal locations dedicated to this form of activity) from the beginning to this day will be discussed. I will then put the emphasis on spatial writing in my creative works. Furthermore, I will contextualize my musical background and of my constant interest in musical spatialization. I will demonstrate that, with better access to powerful, yet simple and efficient technologies, spatialization in Electronic Dance Music can enhance the listening experience. A wide array of techniques and tools can provide methods for spatial writing, thus I will examine how the compositional approach of my work’s methodologies incorporates these during the creative process. I will conclude with the analysis of the work composed, which will also reiterate the highlights of this research. Finally, I will give my very own reflections and observations on this project.

Irina Maksimovic
Johannes Gutenberg University in Mainz, Germany. irina.maksimovic@gmail.com

Laki je malo nervozan as a paradigm for sampling in EDM in Serbia of the 1990s

Sampling is the act of taking a fragment from an archive of representations of the world and re-using it in the new context, as a base for another shape. Bearing in mind the fact that it is postmodernist process par excellence, presentation of the track Laki je malo nervozan (Laki is a bit nervous), realized by Serbian DJ duo Noise Destruction in 1992, will take place within three levels. Namely, on the first level, I illuminate the specificities of the track from the perspective of the architectonics of music flow and mark how used samples correlate to a broader socio-political context in Serbia during the 1990s, marked as a period of cultural, political and social changes which took place after disintegration of Yugoslavia in 1991. Uncovering ways in which Noise Destruction used samples sheds light on the cultural motivations of sampling, which is important for understanding the function that EDM had in this period. On the second level, I examine the correlation between music and video image in the official music-video of the track, while on the third level I reveal ways in which using samples produces new dramaturgy. The aim of this presentation is to point out the relationship between EDM, as a popular music genre that began developing and shaping in Serbia as the achievements of Yugoslav (pop) cultural space in the 1990s and the specific socio-political situation the country was facing in the same period. The results of the analysis will illuminate why the track and music video Laki je malo nervozan became a unique representation of a cultural, geographical, and historically determined space.

M16 Panel: Remapping Popular Music

Independents and Independence: Pop, Politics and the Indie Ethos

J. Mark Percival and Scott Henderson

Queen Margaret University, Edinburgh Scotland, MPercival@qmu.ac.uk; Brock University, St. Catharines, Ontario, Canada, shender@brocku.ca

This panel will explore intersections between independent music culture (indie music) and politics within the United Kingdom. The more specific focus is on the politics related to potential separation, both within the UK (Scottish independence) and of the UK from the European union (Brexit). All three papers on the panel explore the texts and contexts of independent music production in the UK, and seek to identify alignment between the ideologies and ethos of being an ‘indie’ musician or band, and the ideologies related to independence movements. Each paper explores ways in which individual musicians
and bands have dealt with themes related to independence within their music, while also exploring the cultural, social and economic contexts from which that music emerges. The same musicians who have demonstrated support for Scottish independence unsurprisingly reject Brexit. There are core ideological issues behind this alignment, as well as practical issues in terms of the economics of the independent music sector. All three papers will explore varied aspects of these issues through close textual analysis and an understanding of political economy and local scenes, alongside interviews with select musicians.

**J. Mark Percival**

**Independence, Performance and Politics**

The Glasgow independent music scene which emerge in the early to mid-1990s, and which coalesced around the work of independent label Chemikal Underground has since its inception a fascinating and complex relationship with notions of place, and regional / national identity. Chemikal Underground’s sense of its Scottishness was informed by a desire to resist stereotypical representations of national identity but to be clearly distinct from a “British” independent or alternative music scene, read for the most part in Scotland as “English”. On one hand they released the debut recordings of the unambiguously Scottish Arab Strap, on the other hand the post-rock of Mogwai a band whose instrumental music is essentially transnational. In the campaigning for the a Yes vote in the Scottish Independence referendum of 18 September 2015 (44.7 out of UK, 55.3% to stay in the UK) the Scottish independent music scene was overwhelmingly, and very publicly in favour of an independent Scotland. In the run-up to the referendum on whether UK should remain in the EU, the majority of Scottish musicians on record favoured staying in Europe. So, independent musicians would prefer to be independent from London, but within a wider, progressive European context.

In a series of interviews with key scene players, this paper attempts to untangle the arguments and ideologies at work in these positions and identities.

**Scott Henderson**

**Rock Action: Music, Culture, and Scottish Independence**

The emergence of a significant music scene in Scotland (and more specifically, Glasgow) in the late 1990s has led to a generation of cultural activists who have remained in the music scene in various capacities in the ensuing two decades. These individuals have become a significant influence on Scottish culture, and were particularly engaged with the cultural politics of the independence referendum in 2014. Some key players from that 1990s scene remain significant figures within Scotland’s contemporary popular music culture, and in some cases emerged as quite vocal proponents of a ‘yes’ vote. Despite the loss of the ‘yes’ side, these key figures have remained active in support of Scottish independence, and have again been very vocal in response to the 2016 ‘Brexit’ referendum. As Mark Percival has noted, “outside of the more explicitly political songwriting of traditional folk performers, there is little evidence of politics (and the significance or otherwise of devolution) in the bands that emerged in the mid-1990s.” Through an analysis of some of the music released, events organized, and interviews with key players (such as Stewart Henderson, ex- The Delgados and former Chair of the Scottish Music Industry Association, and Stewart Braithwaite of Mogwai), this paper will explore how the cultural industries, and more particularly music, can play a central role in the political debate despite the music itself not necessarily being overtly political.

J. Mark Percival is Senior Lecturer in Media at Queen Margaret University, Edinburgh. His 2007 doctoral thesis at the University of Stirling, Making Music Radio, focused on the social dynamics of the relationship between record industry pluggers and music radio
programmers in the UK. He has written about Scottish indie music production, popular music and identity, and mediation of popular music. Mark presented music shows for BBC Radio Scotland from 1988 to 2000, and was a Mercury Music Prize judging committee member in 1998 and 1999.

Scott Henderson is an Associate Professor and Chair of the Department of Communication, Popular Culture and Film at Brock University. He is also the Executive Director and co-founder of the Popular Culture Association of Canada. His research focuses on issues of identity and representation in popular culture and he is currently investigating the changing nature of music scenes within post-industrial cities, including St. Etienne, France, Hamilton, Ontario, and Glasgow, Scotland. He has published work on Canadian film and television, youth culture, film and popular music, British cinema, and Canadian radio policy.

R10 Panel: Researching Popular Music

**Collapse under the Revolution: Fragmented punk scenes outside Anglo-Saxon sphere**

**Paula Guerra and Carles Feixa**

Faculty of Arts and Humanities and Institute of Sociology, University of Porto, Griffith Center for Social and Cultural Research, KISMIF Project Coordinator, Portugal, paula.kismif@gmail.com; Department of Geography and Sociology, University of Lleida, JOVIS, European Youth Studies, International Sociological Association, KISMIF Project, Spain, feixa@geosoc.udl.cat

Punk rock is a musical form. But is also an aesthetic, cultural, political and symbolic form. Holistic, hybrid, situationist, dadaistic, punk ends a very particular symbolism in the contemporary occidental culture. Nowadays, punk is a scene - or, better, many scenes - it’s a connection between many main characters: bands, labels, promoters, critics, publicists, consumers, fans; and the resources and the ways like the records, and others phonographic sources, gigs and others events, bars, venues, and others exhibition and meeting spaces, the papers, fanzines, clothes stores, streets, neighborhoods, physical and digital platforms. This structure has both spatiality and territoriality, and fits in a social environment (physical or, more recently, virtual) that it recreates and uses as an essential dimension, potentializing scale and agglomeration economies. It is global and translocal. Culture, scene, aesthetics, musical form: punk is subversion. Punk has inaugurated a plethora of underground and DIY cultures and celebrates its 40 years in London. With this panel, we want to demonstrate the importance of the punk scenes in a sphere exterior to the Anglo-Saxon world (Spain, Portugal and Brazil) because we consider that in these societies punk had and still has manifestations, forms and very specific roles set by cultural, political and symbolic features

**Paula Guerra, Carles Feixa**

**Golfos, punkis, alternativos, indignados: Subterranean traditions of youth in Spain, 1960-2015**

This text is an attempt to review some academic work on youth cultures carried out in Spain since the transition to democracy (although some earlier work related to the subject, stemming from the late Franco period, is also brought up). The nearly 200 contributions analysed (books, papers, theses, unpublished reports and journal texts) were grouped into different academic areas such as criminology, sociology, psychology, communication or anthropology, and theoretical trends ranging from ‘edifying’ ecclesiastic post-war literature to the Birmingham school, to post-subcultural studies. The works are classified into seven major periods marked by different youth
styles which act as distorting mirrors of social and cultural changes that are taking place: the late Franco times (golfos & jipis), the transition to democracy (punkis & progres), the post-transition (pijos & makineros), the 90s (okupas & pelaos), the beginning of century (fiesteros & alternativos), the Latin kings & ñetas (2005-2010) and finally, in the present, the ninis & indignados. The social context, the academic framework and the main research lines for these periods are analysed, and we also touch upon what we consider as representative of the emerging ideological, theoretical and methodological tendencies. With this, we seek to bring up the core issues relating to Spanish youth (sub)cultures, showing how their history relates to the underground social, economic and political movements, which exist in a constant feedback with the former.

Paula Guerra is Assistant Professor of Sociology at Faculty of Arts and Humanities of the University of Porto (FLUP). Researcher in the Institute of Sociology of the University of Porto (IS-UP). Associate researcher of the Centro de Estudos Geográficos e Ordenamento do Território (CEGOT). Adjunct Associate Professor of the Griffith Centre for Social and Cultural Research (GCCR) Griffith University. She coordinated several projects and has several publications on urban cultures, identities, youth cultures, multiculturalism, exclusion and inclusion social processes. URL: http://www.punk.pt/paula-guerra-2/

Carles Feixa is a Spanish social scientist. He has a bachelor in Geography & History and has a Ph.D in Social Anthropology, both in the University of Barcelona. Nowadays is a Professor in the University of Lleida (UdL) and member of the editorial board of countless international academic journals. World reference in the youth studies, has works on the urban tribes and youth cultures. http://www.punk.pt/carles-feixa-2/

Débora Gomes dos Santos and Ana Oliveira

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One struggle, one fight, all day, all night: Punk cartographies in the subway of São Paulo and Lisbon

The importance of (sub)cultures presence in specific territories or contexts is well known, and has merited relevant research. This chapters focuses on the metropolitan light rail system – the subway – in their lines, entries-exit zones, and vehicles as they were appropriated by the punk movement. We will first and foremost analyse the city of São Paulo, between 1975 and 1985, key moments when both the first punk bands and the first subway lines were beginning to develop, as well as drawing parallels with the situation in Lisbon at the same time. With this approach we will attempt to resume Marc Augè’s analysis of the ‘non-lieu’ of the city (which he did in the Paris subway for almost 30 years), in order to rebuild the spaces, borders, belonging, barriers, obstacles, protections that are included in the lyrics of São Paulo’s or Lisbon punk rock bands. It is our goal, to understand the representations, directions, ideologies, beliefs and specific practices that manifest in punk through space. The paper will then attempt to flesh out the images of the everyday lives and invisible spaces of the city through the music production and narratives associated with these sorts of music scenes. We will attempt to show the importance of urban space and its transitions, fragmentations and movements to the appearance of punk scenes – and likewise, will try to cast an historical and ethnographic view of the São Paulo and Lisbon ‘subway punks’.

Débora Gomes dos Santos, Architect and Urbanist (FEC-UNICAMP) and Master in Architecture and Urbanism (IAU-USP). Currently teaches at Universidade São Francisco’s undergraduate course of Architecture and Urbanism (CAU-USP). Research
interests include the contributions of popular and underground cultures to the investigation of contemporary urban phenomena.

Ana Oliveira is a Sociologist, BA Hons in Sociology from the University of Porto and researcher at DINÂMIA’CET - IUL. With a research trajectory based on the study of youth culture and sociology of culture, she is a member of the team of the research project Keep it simple, make it fast! (PTDC/CS-SOC/118830/2010) and she is currently developing her doctorate with the research project entitled Do It Together Again (with a research grant from the Foundation for Science and Technology, SFRH / BD / 101849/2014).

Fernan del Val

Universidad Nacional de Educación a Distancia, Madrid

Ironic as a political discourse in Spain (1978-1985)

The way in which some Spanish bands (mainly Madrilenian) adopted punk music and punk discourses during the Spanish political Transition has been criticized for being understood as hedonistic and depoliticized.

In this paper I would like to discuss some intellectual and cultural ruptures that happen during the political Transition (1978-1985), in order to situate how punk music is adopted by the scene so called “La Movida”. Punk music brought to Spain an ironic and disenchanted view of the world, that some Spanish bands use in order to criticize Marxist discourses.

Through the use of irony, some of these bands introduce political contents from a non-partisan view, criticizing classic political ideologies and bringing new political approaches, discussing questions as nationalism, nuclear war, sex, abort, religion, masturbation through their songs and their lyrics.

Discussant: Catherine Strong, Music Industry program - RMIT University, Australia-New Zealand branch of IASPM, Australia, catherine.strong@rmit.edu.au

R11 Panel: Researching popular music

Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Gender

Rupert Till

This panel explores EDMC, addressing issues related to the study of gender, sexuality, post-feminism and identity.

Robin James

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Started From the bottoms Now We Hear: queered voice in the era of post-feminist pop

Both in music criticism and in common speech, “voice” is a metaphor for agency and subjectivity. Likewise, pop songs use apparently unrestrained, unrehearsed vocalizations to express rebellious, individualistic agency. Taylor Swift’s vocal flourish in “Shake It Off”’s drop and Poly Styrene’s screamed “O Bondage, Up Yours!” use vocal excess to show women busting out of misogynist stereotypes. In the era of post-feminist pop, when, as Noisey’s Emma Garland puts it, “we [have] created an environment in which female artists are being judged only on their feminism,” we expect our women pop stars to do just that. But what happens when they don’t? What techniques do they use, and what does it sound like? My talk considers two groups of
queer women who use musical voice (singing voice, authorial voice) to perform something other than agency or subjectivity. Brooklyn “gender-problematizing goth dance band” bottoms and Berlin techno collective Decon/Recon each develop musical voices that are alternatives to post-feminist narratives of voice-as-agency. A band named “bottoms” obviously isn’t too interested in agency. With phrasing and diction that echoes Bikini Kill, and instrumentals that call on the history of queer EDM, they refashion sounds that are traditionally liberatory and resistant into an aesthetic experience that is queer because it neither succumbs to nor overcomes oppression, but reimagines pleasure and its conditions (kinda like bottoms do sexually). Decon/Recon’s compositional methods make it impossible to attribute any track or sound to a particular artist. Decon/Recon takes up gender and sexual identity at the level of epistemology and power relations: we hear them not as voices, but as sonic relationships affected by cis-heteropatriarchy. Whereas post-feminist pop wants us to hear that women also have a voice, these groups queer what voice means and does.

Tami Gadir
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Forty-Seven Artists, Four Women: DJing as a Gesture of Defiance

Musikkfest is an inter-genre music festival based in Oslo. In 2016, of the forty-seven DJs booked for this event, only four were women. In the days leading up to the festival, a local woman DJ and music editor published her observations of this disproportionately male majority in one of the city’s music “scene” magazines, Natt&Dag (Furuseth, 2016). Her editorial provoked impassioned reactions and counter-reactions from DJs of all genders, bookers, venue owners, music critics, and dance music fans. A locally-focused “viral” media and social media debate ensued, propelling the issue of gender inequality and underrepresentation of women in electronic music scenes into the public eye. The culmination of this happening was an “anti-party” of exclusively women DJs, that took place during Musikkfest, and the planning of a weekly women-only club event for the same venue. In light of these incidents, I will structure my proposed presentation around questions that interrogate specific practices in dance music communities. These include the assumption that the default state of DJing, production, and event promotion, is one where men unquestionably dominate, and where women participate exclusively through dancing (see Farrugia, 2012). Primarily, I will analyse the role of workplace or industry policies that legislate gender equality, and explore how we might reconcile these policies with shifts in the gender discriminatory practices and habits that are built into dance music production, event organisation, and performance.

Anna Gavanas and Rosa Reitsamer
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Neoliberal conditions, self- promotion and gendered DJ trajectories

In the last forty years, scholars have explored the constraints faced by female musicians to be recognized as legitimate professionals in various musical “worlds” such as classical music, jazz, rock, pop, rap and electronic (dance) music. While all these studies arrive at the conclusion that female musicians find it more difficult to develop a sustaining career, they also provide insights in the gendered and racialized practices ingrained into the specific musical world to access resources, to gain recognition and to make a living from music-making. In this paper, we will present some of our findings on the careers of female DJs in electronic dance music scenes by considering the changing relations between culture and society associated with neoliberal economics that increasingly force cultural producers to adopt an entrepreneurial position. We will outline the working conditions in electronic dance music “scenes” illustrate how the
stark patterns of gender inequality, exclusion and segregation are reflected in the narratives of female and male DJs. We will then describe the relationship between technology and masculinity as one of the key gatekeeping practices in electronic (dance) music that results in negative effects for female musicians/DJs/producers. In addition, we describe the "burden of representation" faced by female DJs in the context of "postfeminism". Finally, we discuss how female DJ networks develop diverse strategies to advance the careers of their members and how women's success is devalued by male DJs. Our findings are based on 75 interviews with DJs active in the (trans-)local electronic dance music scenes in Berlin, London, Vienna and Stockholm conducted between 2005 and 2011, complemented by recent interviews with DJs based in Stockholm and by an analysis of discussion on an internet forum for female DJs from 2009 to 2011.

R12 Panel: Researching Popular Music

Perspectives on German Popular Music (Studies)

Michael Ahlers and Christoph Jacke

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Researching popular music in Germany started off with comparable problems and a lack of institutional and general academic appreciation as it did elsewhere. But, since music itself is now being considered a complex economic, aesthetic and cultural system and practice, a variety of disciplines have engaged in the field of popular music studies over the past decades. The English scientific community could now absorb some of these findings. The project that is going to be discussed in this panel, aims to range widely, moving from literature and sociology to media studies, journalism and, especially, musicology. Using case studies of German acts from the past 50 years or so, the project's contributions illustrate specifics of the artists and country, and stress individual models of analysis and theory. These will undoubtedly prove useful for the English-speaking scholarly community around the globe. For the first time native popular music researchers, artists and music business professionals from Germany, Austria and Switzerland focus on "their own" popular music in the widest sense (from subcultural to mainstream phenomena, from the 1950s to today's latest acts). The project concentrates on focused, detailed and yet concise close readings from different perspectives (including particular historical East and West German perspectives), mostly focusing on the music and its protagonists. Moreover, theses analyses deal with very original specific genres like schlager and krautrock as well as transcultural genres such as punk or hiphop. There are additional contributions on characteristically German developments, such as music media, journalism, and economical or music industry aspects. The publication of the project--which will be the outcome of this--will be the first to integrate both historical German perspectives, themes and methodologies with recent research activities from a variety of academics and disciplines. Some of these authors have never published their work in English before; some of them are internationally well established. All of the authors are doing research in interdisciplinary fields focusing on popular music and culture. This will be the first time in international popular music studies that such a complex and multi-perspectival compilation is to be published. The project will contribute to a better understanding of German, Austrian and Swiss popular music, and will interconnect international and especially Anglo-American studies with German approaches. The project, as a consequence, will show close connections between international and national popular music and diverse traditions of study. The project's results will be published just as the German/Austrian/Swiss branch...
of the IASPM has recently been re-established, and at the same time as other regional and national popular music studies will be presenting their publications (e.g. the series "Made in" by Routledge). In this panel we would like to present, most of all, some of the project’s fascinating results, which are selected contributions out of the 34 papers of the project. The presentations have been selected to cover a wide range of the historical and systematical approaches, disciplines, gender and generational aspects. A paper about the challenges and problems of such an ambitious project will frame the panel.

Michael Ahlers and Christoph Jacke

A Fragile Kaleidoscope: Institutions, Methodologies, and Outlooks on German Popular Music (Studies).

The panel refers to a long-term research project by Ahlers and Jacke, which attempted to assemble the full range of methodological and disciplinary approaches to popular music within the Germanophone countries and will result in a publication in Derek Scott’s, Stan Hawkins’ and Lori Burns’ “Folk and Popular Music Series” at Ashgate. In coordinating such a project, however, it quickly became clear how fragmented and fragile such a kaleidoscope of assorted perspectives has to remain if one does not wish it to become a multi-volume compendium. Just as rapidly as pop keeps reinventing itself and re-citing itself, German-speaking Europe presently continues to experience a rapid emergence of new publications, studies, organizations, and journalistic or academic discourses about it. As a framing of this panel, Ahlers and Jacke will give an introduction and a short report about the project, its aims and challenges. Selected speakers will present their chapters and therefore present different perspectives, theories, methods and, above all, topics – in a chronological order. Ahlers and Jacke will serve as discussant, too. A broad understanding of pop music culture therefore appears valuable for framing our research domain, thereby enabling us to overcome elitist boundaries between enlightenment and entertainment – as well as pop-elitist ones between trivial and more demanding pop music – and to take popular music (in the most genuine sense of the term) more seriously (see Frith, 2007). It should similarly be possible to illustrate the predominant contexts of pop music (media) cultures.

Ahlers, Prof. Dr. Michael: Michael Ahlers (*1973) has studied music education, German and musicology. He worked as an editor and ran a company for music production. His PhD was on human-machine interfaces in music software. He now is working as a professor for music education and popular music at the Leuphana University of Lueneburg. His main research is on empirical research on music education, creativity, and improvisation as well as popular music studies.

Jacke, Prof. Dr. Christoph: Born 1968, professor of theory, aesthetics and history of popular music and director of the BA and MA programs in "popular music and media” at the University of Paderborn, Germany. His research focus is on media, culture and communications theory, cultural studies, celebrity studies and popular music studies. He is chair of the ‘popular culture and media” branch with the ‘German society for media studies’ (GfM) and a member of the advisory board of the German/ Austrian/ Swiss-branch of the 'International association for the study of popular music’ (IASPM-D-A-CH) and the German society for the study of popular music (GfPM). He is co-editor, with Martin Zierold, of a book series called ‘Popular Culture and Media’ which is published by LIT Verlag.
Timor Kaul
Institut für Europäische Musikethnologie, Universität zu Köln

"Geschichte wird gemacht!": Some Critical Remarks on Narratives of Pop History

In his short lecture Timor Kaul will refer to some methodical and methodological problems of the reconstruction of past decades, styles and scenes of popular music. In this context the current publication Perspectives on German Popular Music (Ahlers/ Jacke 2017) and two of its articles written by Barbara Hornberger and Melanie Schiller will be discussed with the editors and authors.

Timor Kaul is doing his dissertation project „Lebenswelt House / Techno: DJs und ihre Musik“ at the Institut für Europäische Musikethnologie der Humanwissenschaftlichen Fakultät der Universität zu Köln. Besides he writes articles and holds lectures concerning electronic popular music as a freelancer.

Barbara Hornberger
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Neue Deutsche Welle/NDW. From Punk to Mainstream.

The abbreviation NDW stands for ‚Neue Deutsche Welle‘, which literally translates into ‚New German Wave‘. Indeed, NDW emerged in a similar manner to new wave from punk. However, in the context of Germany this meant something quite different. For German youth, punk was initially, as in the case of rock’n’roll and beat, merely another imported music that could be listened to and copied. In distinction to this, the novelty of NDW lies in the development of the home culture via the import. Punk’s demand, in terms of an immediate expression of one’s own world experience, led to a preference for texts in German. In addition to German lyrics, which are certainly the most prominent symptom and feature of this cultural transfer, there is also a differentiation and extension of musical, textual and performative modes. This, eventually, led to the new style called ‚Neue Deutsche Welle‘. This presentation explores the development of NDW, its emergence as a new style of German popular music, its specific strategies in terms of aesthetics and subversion, and its transition to the mainstream.

Hornberger, Prof. Dr. Barbara: Barbara Hornberger, born 1970, studied cultural studies, aesthetic and applied arts at the University of Hildesheim and specialized on popular culture, esp. popular music. Her research focuses on popular culture and music, on popular culture history and popular music and education. She received her PhD with an exploration of the topic ‘New German Wave’ (Neue Deutsche Welle). Currently, she is professor of popular music didactics at the University of Applied Sciences Osnabrueck.

Melanie Schiller:
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From Soundtrack of the Reunification to the Celebration of Germanness: Paul van Dyk and Peter Heppner’s ‘Wir sind Wir’ as National Trance Anthem.

In the wake of the German reunification, Techno came to signify a space of encounter between East and West Germany to symbolically overcome the inner split of the nation. It is therefore not surprising that on October 3, 2005, Berlin’s star-DJ Paul van Dyk and singer Peter Heppner were invited to perform their national Trance-Pop hit ‘Wir sind wir – Ein Deutschlandlied’ at the official ceremonial act celebrating the 15th anniversary of the nation’s reunification. In this presentation I argue that ‘Wir sind Wir’ functions as a national trance anthem by affirmatively reconstructing a national myth of achievement.
and commonality and by relying on a representation of the nation as a holistic entity with an evolutionary narrative of historical continuity, and as such (re-) narrates Germanness as an attempt to fix national identity and assert national pride based upon the performance of a collective past. By briefly tracing the generic ‘routes’ (as opposed to ‘roots’) of this sonic national narrative, and by analyzing its sonic, visual, and textual articulation, I aim to unravel the underlying notion of a unitary Germanness as opposed to the excluded ‘other’ of the nation’s traumatic history. Through a close hermeneutic reading of its video, I finally argue the inherent impossibility of overcoming the ‘forgotten’ past even in the most celebratory accounts of the nation.

Schiller, Melanie, Dr.: Melanie Schiller, born 1981, is assistant professor of media studies and popular music at the arts, culture and media department of the Rijksuniversiteit Groningen, the Netherlands and member of the national board of IASPM Benelux. She completed her PhD at the University of Amsterdam (Amsterdam school for cultural analysis) with a thesis entitled ‘Soundtracking Germany. 70 Years of Imagining the Nation from Schlager to Techno’, in which she researched the mutual relationship of post-war German national identity constructions and popular music.

A8 Panel: Analysing Popular Music

So What? Contemporary Approaches to the Interpretation and Analysis of Disparate Popular Musics

Kai Arne Hansen
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One of the long-standing and paramount issues in popular music analysis is relevance—what can analysis tell us about a given body of songs? Why is such analysis important? In Allan Moore’s words, ‘so what?’. These questions inform the four papers below, the authors of which each start with a set repertoire or style, before identifying issues at the heart of the music at hand. Thus, Hansen considers representations of gender in relation to notions of ‘darkness’ in recent pop music; Gamble probes interpretations of power in rap; Bannister teases out connections between psychedelia and Goth music; and, Sora presents novel interpretations of personae in instrumental rock music. If the analytical focal points vary greatly, then the panellists are united by a common aim of placing the analysis of music as sound at the centre of thorough investigations into matters of identity, style, and aesthetics in popular music. The four papers present cutting edge approaches for interpreting and analysing popular songs, by documenting in rich and nuanced detail the nature of the sounds we hear, and by highlighting the critical and pertinent questions that can be asked of disparate popular musics.

Kai Arne Hansen is a PhD research fellow at the Department of Musicology, University of Oslo. His current research focuses on matters of gender, personal narrative, and audiovisual aesthetics in mainstream pop. His work on Beyoncé, feminism, and audiovisual fetishization is recently published in Popular Music and Society.

Kai Arne Hansen

Darkness on the Edge of Pop: Constructing Masculinity and the Weeknd’s ‘the Hills’

The music of some recent pop artists, such as Lana del Rey, Rihanna, Sia, and the Weeknd, adopts a ‘dark character’ on account of topics such as violence, substance abuse and depression being brought to the fore by gloomy lyrics and unsettling music videos. This paper suggests that the appropriation of provocative themes within commercial pop music represents more than a simple strategy to garner attention, and argues rather that it functions as a disciplining influence on the gendered identities of
pop performers. I launch a critical investigation into the Weeknd’s number one hit, ‘the Hills’ (2015), to illuminate how his masculinity is constructed in relation to dark aesthetics. By mapping the Weeknd’s personal narrative (which focuses on sexual promiscuity, bar fighting, and drug use) against the audiovisual aesthetics of the music video, I demonstrate how his construction of masculinity is made compelling through its association with uncontrolled desire and reckless abandon. Entering from the field of popular musicology, I pay particular attention to how aspects of production contribute to invoking the dark and dangerous. By placing primacy on the connections between music, sound, and identity I show that gendered meanings are entrenched also in our responses to musical codes.

Steven Gamble
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Empowerment and embodiment in rap music

Rap music is widely considered by journalists and fans to be tied up with various notions of power. There has been little musicological work, however, addressing what kinds of power these are and how they interact with the genre. Through analysing how rappers perform power in recorded music, I argue that one overlooked capacity of rap is its power to empower listeners. Drawing on the ecological theory of perception and Lakoff and Johnson’s embodied theory of meaning, I analyse and interpret Kendrick Lamar’s ‘Backseat Freestyle’. I suggest that the track’s beat, flow, and presentation of rap tropes are fairly typical for its style, yet it is perceived as a highly empowering track according to numerous fan reports. By discussing the musical sounds that shape what it can mean for us, I present some of the track’s affordances for style-competent listeners. I interpret the track’s persona as being utterly self-assured and argue that as a consequence of listening, we may feel invited to adopt his confidence as a means of changing our own mental states. In doing so, we embody the music, and are empowered by it. In this way, I trace a path from the musical sounds of rap to the psychological empowerment of its listeners.

Steven Gamble is a PhD candidate in Music at Kingston University London, researching empowerment in post-millennial rap and metal music. He has previously studied at the University of Surrey and the University of Oxford, working on the analysis of popular music, perception, and meaning.

Claire Rebecca Bannister
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Psychopharmacology and the analysis of Goth music

From the ashes of late 1970s punk arose a subculture that syphoned muse from a deep crucible of influences and came to be christened Goth. A key influence on Goth was psychedelia; this paper explains how we can understand this connection in musical terms by applying a psychopharmacological approach. The psychopharmacological concept ‘set and setting’ pertains to a list of factors, both environmental and psychological, that account for the wide variation in experiences reported by subjects under the influence of psychedelic drugs. It emphasises that such factors are often more determinant in shaping a subject’s experience than the drugs themselves. Furthermore, ‘psychedelic experiences’ in the total absence of drugs are widely documented, and music often plays a significant role in these (via hypnotic drumming, ecstatic dancing, and so on). The ‘set and setting’ concept therefore has remarkable potential to music analysts, and this paper demonstrates its use in illuminating the psychedelic elements of Goth music. My analysis will address Field of the Nephilim’s
1987-cover of 'In Every Dream Home a Heartache' by Roxy Music (1973), a track that is both a critique of affluence and a declaration of love to an inflatable doll.

Claire Rebecca is a musician, sound designer and postgraduate researcher at Kingston University London. Studying under Professor Isabella van Elferen and Professor Allan F. Moore, her doctoral thesis – ‘Towards a Psychedelic Topography of Goth Music’ – explores how psychedelia is integral to the music of the Goth subculture, and how it is expressed sonically. She crafts hallucinogenic soundscapes under the alias Earthican Dream, and also composes and creates music videos with electronica duo Where the Night Falls.

Andrei Sora
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'To prepare a face to meet the faces that you meet': The persona in instrumental music

In this paper I propose a model for the (de)construction of the persona in instrumental rock. I start by critiquing the common notions of the objectified performer and the unified persona, and argue that a 'fractured' protagonist is a more lucrative perspective from which to analyse the persona in instrumental rock. Joe Satriani's Shockwave Supernova and Steve Vai's recent Real Illusions are used to address this argument. Furthermore, I develop a figure/environment approach that draws parallels between popular music and painting (by means of cross-domain mapping) in order to establish a working model of instrumental persona, which takes into account not only the 'main persona' of the composer, but also the distinct personae of the other musicians. The nature of personae has been richly investigated in the context of vocal music; I demonstrate that, even in the absence of voice and lyrics, valuable lessons can be learned by considering that popular music reception is intimately tied in with the notion of the musical persona.

Andrei Sora is currently a second year PhD student at the University of Surrey, under the supervision of Professor Simon Frith. He is working on the notion of the persona in instrumental rock music, with a focus on the music of Steve Vai and Joe Satriani. Other research interests include language in hip-hop, progressive rock in the 21st century, and Eastern European folk-rock fusion.

M18 Panel: Remapping popular music

“Saudades”. Brazilian Popular Music – Far Away So Close

André Rottgeri
andrerottgeri@gmx.de

This panel – dedicated to Brazilian Popular Music – tries to make the connection between the last IASPM World Conference in Campinas (Brazil) in 2015 and the 2017 IASPM World Conference in Kassel (Germany). It will start “in Brazil” with a paper by the Brazilian researcher Claudia Azevedo, who will focus on the mixture of typical Brazilian elements with Brazilian Rock Music. Furthermore, two European scholars, who also met and participated at the conference in Campinas, will present their research on Brazilian Popular Music – Made in Europe. In this context, Kim Ramstedt will start with a presentation on his research on Samba in Finland, while André Rottgeri will bring the delegates back to the conference site, with a paper on Brazilian Popular Music Scenes in Germany. The panel participants are very honoured to have Martha Tupinambã de Ulhôa from IASPM Brazil as a discussant to the panel. Finally, the panel members are also planning to follow Claudia Azevedo's idea to set up a Facebook Page – before the
conference – , which will host audio-visual examples connected to the topics of the panel.

Kim Ramstedt
Åbo Akademi University, kim.ramstedt@gmail.com

Samba in Finland: Competition Rules as a Strategy of Cultural Adaptation

The Association of Samba Schools in Finland, founded in 1990, has, with a few exceptions, organized an annual samba carnival in Finland. Since 1993 the carnival has taken place in the capital of Helsinki every June and is subsequently known as Helsinki Samba Carnival (HSC). At HSC, which according to the carnival webpages attracts an audience of 25,000–40,000 people every year, samba schools from different parts of Finland parade and compete for the national championship title. Each samba school’s procession is divided into separate wings, consisting of dancers, singers and floats that all adhere to the theme, or enredo, that the school has chosen that year. Following the Rio de Janeiro carnival tradition, the schools are judged in ten categories that include aspects related to the song, dancing, drumming and decorations. According to the organizers, Finland is the only country outside Brazil where samba schools sing and compete in their own native language. Drawing on analytical tools from performance studies, I will in this paper discuss how rules are used in HSC to balance tensions between staying true to the original Rio carnival model and in adapting a local interpretation of it in Finland.

I am a fourth year PhD candidate in musicology at Åbo Akademi University in Finland, where I am finalizing my dissertation about DJs as cultural intermediaries. In addition to my research work and teaching commitments at the university, where I lecture on topics related to popular music history and music and technology, I also work as a DJ and radio host. I am a board member of both the Finnish Society for Ethnomusicology and vice chair of the Global Music Centre in Finland.

André Rottgeri
Universität Passau (Universität Paderborn, HfM Karlsruhe, Universität Lüneburg)
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The International Samba Festival in Coburg (Germany)

Brazilian music became more and more popular in Germany over the past two decades. It’s growing acceptance is displayed through events like “The international Samba Festival in Coburg”, which became the second largest festival of it’s kind – followed by the Carnival in Rio de Janeiro. This paper is based on the research of a postdoc project, that studies the particularities of Brazilian music scenes in Germany from 1945 until today. It uses data on migration, biographical interviews and the analysis of repertoires (musicians, promoters etc.) with the goal to provide an overview of the current status quo. The interdisciplinary project applies methods and questions from different disciplines (Sociology, History, Geography and Popular Music Studies) within it’s four main parts (Migration, Musical Biographies, Cities & Scenes, Repertoires). This paper will present the current state of the research and focus mainly on the outcome connected to the International Samba Festival in Coburg, as it is the most famous event of this kind in Germany.

Dr. phil. André Rottgeri is a German cultural scientist and musician, who studied Languages, Economics and Cultural Studies (Dipl. Kulturwirt) at the University of Passau, where he also received his PhD in music education (Mano Negra – Historiographie und Analyse im interkulturellen Kontext, Opus Passau 2015). Rottgeri is working as a Guest Lecturer for: Universität Paderborn, HfM Karlsruhe and Leuphana Universität Lüneburg.
He is experienced in presenting at international conferences and a member of various academic organisations: GMM, GfM, GfPM, IASPM. Currently, he is working on a Postdoc project that deals with Brazilian music scenes in Germany. Rottgeri is also fluent in Portuguese.

Discussant: Martha Tupinambá de Ulhôa, UNIRIO (Rio De Janeiro, Brazil), mulhoa1@gmail.com

M19 Panel: Remapping Popular Music

Mapping musical Europe: music, belonging and place.

John O’Flynn and Leonieke Bolderman

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Popular music moves across the globe, linking to places and becoming embedded in localities to varying degrees and in myriad ways (Connell and Gibson, 2003). Bringing together scholars from different disciplinary backgrounds, the papers of this panel critically explore ways of belonging - musically, materially, spatially – through researching popular music and its relationship to place. Collectively, the panel contemplates a range of urban and rural locations in Europe, and critically evaluates relationships between, on the one hand, processes of music mapping and representation, and on the other hand, sonic and spatial experiences on the part of residents, tourists and other groups. Based on fieldwork in Iceland, Ireland, France, and the Netherlands, the papers interrogate how music may be employed in the construction of musical mythscapes (Bennett, 2002), and how different groups of people engage with/ negotiate rural and urban landscapes of contemporary Europe through sonic experience and/or imagination. While representations of music and place music afford belonging for some groups of people, the corollary of this is where the music practices and social experiences of other groups are inadvertently or otherwise marginalized. Alternatively, in some cases the interests of globally oriented tourism, and that of local musician networks and scenes can be interpreted in symbiotic terms.

Paper One explores how rural French music is incorporated into an urban music genre, offering its audience an escape from the pressures of urban modernity. Paper Two explores how different narratives of music, space and place in Dublin give rise to dominant and alternative strategies for music mapping. Paper Three discusses the complexities involved in examining music and place from a tourism perspective, showing how the role of music in Iceland’s tourism promotion influences the local scene. Finally, Paper Four explores how touristic images of places are shaped by different genres of music, as experienced by tourists across Europe.

Sam MacKay

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(Un)Popular Musics and the Slow City: La Novia in Marseille

In Marseille, the years following 2013’s European Capital of Culture award have witnessed a dramatic remapping of cultural politics informed by the ambivalent practices of urban modernity. The expansion of universalist cultural space and the growth of the symbolic economy are among the vectors of the post-industrial city negotiated and challenged by local musicians and fans. In this paper I draw on the example of a week-long series of performances and workshops given by experimental folk collective La Novia in late 2015. Based in the Haute Loire, La Novia experiments with
the traditional musics of southern France, reimagining repertoires and introducing noise and extended techniques while structuring itself as a DIY collective. I suggest that the group’s popularity within an alternative scene historically averse to traditional music can be seen in terms of the rise of the ‘slow city’, understood as a response to the acceleration of global modernity (Lindner 2016). But where supposed exemplars of slowness often merely conceal sites of capital accumulation, La Novia’s residency demonstrates the potential of popular music’s fringes for a more holistic slowness that favours the intimate and embodied over the spectacular.

Áine Mangaoang and John O’Flynn
University of Liverpool (UK)

Mapping the city margins? Popular music experience, representation and memory in Dublin

Mapping, as process, can be imagined in various literal and figurative ways; so too can actions and discourses arising from, or leading to processes of marginalization. This paper will consider issues of popular music experience in Dublin by applying a lens of inclusion/exclusion and also by employing the concepts of visibility and hiddenness. It draws on and interprets data and findings from the applied research project Mapping Popular Music in Dublin (Mangaoang and O’Flynn 2015-2016) which employed online and face-to-face ethnographic methods (including mapping workshops) in its charting of popular music experiences on the part of citizens, tourists and other visitors to the city. For this paper, dominant and alternative narratives of music spatialization and music memory are re-examined by cross-referencing data pertaining to genres, gender, class and generation/age. The analysis also considers the impact or otherwise of the centralizing policies of tourism, civic and music industry interests, as well as that of counter hegemonic movements in terms of representation, and of urban, suburban and other places and spaces where Dublin’s popular music comes to be experienced and/or remembered. Finally, the researchers reflect on this analysis in light of their involvement in an applied aspect of the research, namely, the design, production and distribution of a Dublin music map.

Þorbjörg Daphne Hall
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The Interplay of Music and Tourism in Iceland

In the last years, tourism has increased rapidly in Iceland and this has had enormous effect on people living in Iceland and those who are visiting. The city centre has transformed during the last decade, from a quiet town to a bustling metropolis. Tourists fill the streets and amenities but this increase has caused scoring rent, established shops, which have serviced the inhabitants for decades, are forced to close. Buildings, including concert venues, are torn down to build hotels, apartments are converted into guesthouses and airbnb rent manifolds each year. Local people have started to move away from the area, leaving it as a ‘disneyfication’ of its formal self. Music documentaries, music videos and visual material accompanying the music, effect how people imagine music and the place from which it comes and mythscape are created through this mediation. However, the imagination, expectation and experience can be conflicting. Musicians see their work as key to introducing Iceland to the world and their experience is that many tourists come specifically for the music. The paper will investigate the relationship between music in Iceland and tourism, with special emphasis on Reykjavik as a key zone.
Leonieke Bolderman

Music Tourism in Europe

In what ways does music contribute to touristic experiences of place, and to what extent do these experiences create a sense of belonging? Presenting results from a four-year research project into contemporary European music tourism, the connections between music and travel are analyzed from the perspective of the tourist. Drawing on fieldwork involving a variety of music genres and European locales, the way music is involved in travel puts questions of belonging in a shifting musical landscape to the fore. Focusing specifically on experiences of music tourists, the fieldwork offers a basis for positing the notion of musical tophophilia: feelings of attachment to place through music. Interviews and participant observation during walking tours, museum visits, musicking holidays, and festivals in diverse countries such as Ireland, Sweden, Germany and Greece are combined with interviews with Dutch music streamers about their holiday music and listening practices. It is argued that music is not just a theme for different kinds of holidays; the characteristics of music as a medium account for the large variety of music tourism examples in practice, as well as music’s role in engaging with and creating attachments to musical places.

Þorbjörg Daphne Hall is program director and lecturer of musicology in the Department of Music at the Iceland Academy of the Arts in Reykjavík. She is completing her PhD in music at the University of Liverpool where she studies under the supervision of Sara Cohen.

Áine Mangaoang is Post-Doctoral Researcher at the Institute of Popular Music, University of Liverpool, and concurrently Visiting Lecturer in Popular Music and New Media at the Department of Music, Iceland Academy of the Arts, Reykjavík.

R14 Panel: Researching popular music

Dancecult Presents... Electronic Dance Music and DJ Culture Research Today / Contexts

Rupert Till

This panel explores a number of different approaches to analysing EDMC in a range of contexts, exploring the development of EDMC in a range of genres, styles, scenes and countries.

Nabeel Zuberi

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Floating points: On the untethered lightness of some electronic music

From the perspectives of media and cultural studies, this paper explores a broad current in recent electronic music, which in its sounds and discourses draws on metaphors of weightlessness, flight and flotation. Elements of several genres including instrumental grime, vaporwave, ambient and techno embody this tendency, which seems related to both dystopian anxieties and utopian desires prompted by changes in the materiality of music (Devine 2015), digital listening formations and, more broadly, contemporary capitalist culture (Harper, 2013). I seek to understand these sonic articulations and feelings of untethered lightness through two approaches. The paper examines ideas of technostalgia, retro-futurism and postdigital aesthetics (Fleischer, 2015) in these music cultures and links them to concepts of the technological and digital sublime vis-à-vis music in the cloud (Burkart, 2014).
Electronic Dance Music Cultures in 21st-century Iran

This paper examines the development of electronic dance music cultures in contemporary Iran. It focuses on the creation, circulation and recent diversification of EDM among Iran’s baby boomer generation, whose members were born in the decade following the country’s 1979 revolution, mostly during the Iran-Iraq war (1980-88). While EDM in Iran and the Iranian diaspora shares much with its counterparts around the world, it has been conditioned by Iran’s unique historical and political context. High rates of emigration and other forms of mobility, along with high rates of internet use in Iran, have intensified transnational interactions among members of the post-revolutionary generation. Iran’s various musical traditions and its particular divisions between private and public spheres have also contributed to the nature of its EDMC. In this paper I investigate musical and cultural examples from Tehran’s dance party scenes, as well as from other subcultural groups that have branched out from these scenes to create and circulate new electronic music and related artistic work. The internet and other technological developments are crucial to this work, but so too are diverse forms of interpersonal collaboration and communal celebration.

Sam MacKay is completing a PhD at City University London under the supervision of Professor Stephen Cottrell. His research area includes urban geography, popular music and globalization, culture led regeneration, and music and/as discourse.

John O’Flynn is senior lecturer in music at Dublin City University. His publications and research interests span music and identity studies; popular music and place; intercultural music transmission, and; music, the moving image and Ireland.

Leonieke Bolderman is a PhD-candidate in the department of Arts and Culture at Erasmus University Rotterdam. Her research focuses on the role and meaning of music tourism in contemporary culture.
N6 Panel: Narrating Popular Music

Narratives of Drum Kit Performance

Matt Brennan

Matt Brennan (University of Edinburgh; m.t.brennan@ed.ac.uk); Mandy Smith (Case Western Reserve University; msmith@rockhall.org); Gareth Dylan Smith (ICMP; Gareth.smith@icmp.co.uk); Daniel Akira Stadnicki (University of Alberta; stadnick@ualberta.ca).

This panel confronts drum kit performance as a lacuna in popular music scholarship—an area of research that has remained somewhat muted, except for in a limited number of individual publications (Barker, 2015; GD Smith, 2013; Mowitt, 2002; Baur, 2002) and conference panels. Ubiquitous in the cultural imaginary, drumming has long elicited class-based, gendered, and racialized interpretations by critics and audiences alike (See Radano, 2000), though it has received less scholarly attention than non-Western drumming traditions and research on groove and micro-rhythm (Danielsen, 2010). In order to further work in this area, these four papers explore narratives about drumming and drum kit performance, shedding light upon particular innovations, key figures, and emergent discourses that illustrate how percussive bodies are understood, talked about, and studied in popular music and culture. Two papers identify particular narratives about the othering of drummers, as demonstrated in Brennan’s work on drummer stereotypes and jokes, and M. Smith’s study on virtuosity and ‘primitiveness’ in Keith Moon’s drumming. Engaging with performance from two vantage points, Stadnicki examines the development and legitimization of drum kit accompaniment in Swedish folk music, while GD Smith furthers our understanding about embodiment and drum kit performance.

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Matt Brennan

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Towards a history of drummer jokes and stereotypes

This paper investigates the history of drummer jokes and stereotypes. Drummer jokes are abundant in popular music culture, and their punchlines hinge on stereotypes about drummers (I focus on seven in particular - drummers as dumb, noisy, illiterate,
uncreative, male, broke, and replaceable.) This is not to say that drummers are universally perceived as low status musicians by any means. Instead, as Stephen Cottrell (2004) has suggested, “stereotypes require a certain suspension of disbelief; we persist in stereotyping even when confronted with evidence which defies or contradicts the stereotypical image created.” But musician jokes of all kinds employ humour which “also has its place in controlling behaviour, that is, it can be used to reinforce behavioural norms and values existing within a society or group; ridiculing socially inappropriate behaviour promotes social control because it emphasizes social conformity” (ibid). This paper sketches the history of drummer jokes and stereotypes and argues that drummer stereotypes are ultimately not just about drummers: we find similar stereotypes routinely attributed in wider narratives of “low culture” of all sorts. Making fun of the drum kit and drummers is therefore a useful lens to consider the historical construction of the divide between high and low culture.

Works Cited:


Matt Brennan is a Chancellor’s Fellow of Music at the University of Edinburgh and has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). His current research interests are the drum kit, live music, and music and sustainability. He is the co-author of The History of Live Music in Britain (2013) and is currently writing a social history of the drum kit.

Mandy Smith
Rock and Roll Hall of Fame/Case Western Reserve University, msmith@rockhall.org

Two Sides of the Moon: Mediating the Virtuosic and the Primitive in Rock Drumming

In live performances, The Who’s drummer Keith Moon flails his arms wildly, dazzles the crowd with classic “drummer face,” and dominates the entire kit, leaving no drum or cymbal unbeaten. In the midst of this pandemonium, however, he executes technically masterful passages and maintains a steady beat. Moon’s bodily performance style produces a visual and aural clash that embodies both chaos and control. He somehow manages to epitomize both “primitiveness” and virtuosity—two concepts often at odds in Western culture. This paper draws on recent scholarship on the body and groove, particularly Robert Fink’s concept of rhythmic tension and release, to argue that drums operate as a site where rock’s value structures are mediated because of the instrument’s ability to signify simultaneously the primitive and the virtuosic. I analyze two Who songs, “My Generation” (1965) and “Won’t Get Fooled Again” (1971), to demonstrate how Moon manifests musically an important conflict in rock values—its competing aesthetic ideals of cerebral complexity and raw simplicity. By embodying both values simultaneously, Moon complicates debates over rock authenticity and lineages. This paper ultimately argues for an analytical consideration of the oft-neglected drummer to gain a deeper understanding of rock’s meanings and pleasures.

Mandy Smith is the Education Instructor at the Rock and Roll Hall of Fame, where she teaches and books their K-12 educational program. She is also a PhD Candidate at Case Western Reserve University. Her dissertation investigates the virtuosic, the primitive, and the body in rock drumming. Mandy has presented research in various venues, most notably at the 2015 IASPM-US meeting, where she won the Sanjek Prize. She has been rocking out behind the drum kit for 23 years.

Daniel Akira Stadnicki
University of Alberta, Canada, stadnick@ualberta.ca
Towards a ‘Global Folk’ Drumming Pedagogy?: Percussive Innovations and Legacies in Swedish Folk Music

This paper explores the drumming and percussion techniques found in Nordic ‘global folk’ music (Hill, 2007), emphasizing some of the pedagogical questions, issues, and opportunities that emerged in this research. Concentrating primarily on the ‘innovationist’ branch (Kaminsky 28-30; 2012) of Swedish folk music and the work of drummer Petter Berndalen, this presentation expands upon some of the key features of contemporary Nordic folk drumming as potential resources for ‘world’ drum kit performance and instruction. These include: timbre as a pedagogical resource; the subordination to melody instruments; and the distinct melodic rhythm of the polska as a radical drumming paradigm. This presentation will incorporate stylistic analyses, interviews with Swedish and Norwegian folk drummers, and reflections on my own performance-practice (including brief demonstrations). Drummers are often musical outliers in many established folk traditions, and drumming—particularly in trap/kit configurations—remains an overlooked topic in folk/roots music scholarship. However, Nordic drummers have crafted unique ways of accompanying folk musicians, generating new percussive traditions, often on modified kits using mounted and hand-held tambourines. Through highlighting the work and oral histories of Nordic folk drummers, this paper will contribute new research on folk musicianship and music pedagogy.

Works Cited:


Daniel Akira Stadnicki is a professional drummer, PhD Candidate in Ethnomusicology (University of Alberta), and Popular/World Music Instructor. His dissertation research, supported by a SSHRC Vanier Canada Graduate Scholarship, examines Iranian-Baha’i musicianship in the North American diaspora.

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Ag Panel: Analysing Popular Music

Shaping Sounds and Sound as Shapes in Popular Songs – Contemporary Analytical Approaches

Nick Braae

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This panel considers the shaping of sound in popular songs from a methodological perspective. The papers cover four areas that have received relatively little attention in the analytical literature: narrativity (Harden), timbre (Lavengood), gesture (Duggan), and musical time (Braae).

The two papers bookending this panel work from a macro-level perspective. Harden argues for a specific aesthetic of popular songs: the ‘dream-like’ or oniic state, in which the sonic world shapes how we construct and understand song narratives. Braae addresses matters of temporality, in examining the unfolding of sounds across a song; he considers how particular sonic processions give rise to distinct formal shapes through time. By comparison, Lavengood and Duggan consider how performers and
producers shape micro-level sounds in popular songs. Lavengood tackles the thorny issue of timbre, with a specific focus on characterising the ubiquitous synthesizer sounds of 1980s pop. Duggan presents a method for analysing vocal gestures and their subsequent impact on musical meaning, and applies these ideas to the Beatles' early repertoire. Above all, the papers present four original approaches in this domain of popular music studies, and emphasise, explicitly and implicitly, the crucial role of metaphors and metaphorical thought when analysing the sounds of popular music.

Alex Harden
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Oneiric Narrativity and Recorded Popular Song

Whether through characterization of the persona, aspects of plot, or the mediation of place and time, various aspects of popular song can be regarded as in some way fluid or dream-like. Indeed, in the field of cinema studies, Vlada Petric has similarly described Andrei Tarkovsky’s work as exemplification of an ‘oneiric’ aesthetic, as his films eschew realist imagery and conventional narrative event-sequencing. In this paper, I extend Petric’s observation to recorded popular song and explore some possibilities this affords for tracks as a form of narrative discourse. Having argued that oneiric elements form a prominent aesthetic component of popular song, I present an analysis of Kate Bush’s ‘Waking the Witch’ and address ways in which oneiric aspects appear to enhance the song’s depiction of a witch’s trial. In particular, I discuss how the lyrics, in conjunction with particular uses of phonographic staging and recording techniques, produce rapid shifts between surreal and, at times, superimposed spatio-temporal settings. Throughout, I link my discussion with related work from the field of cognitive narratology and argue for significant further study in this area to identify the narrative possibilities peculiar to the medium of recorded popular song and their contribution to both musicology and narratology.

Alexander C. Harden is a postgraduate researcher in popular musicology at the University of Surrey. Following an MA in electroacoustic composition, he came to Surrey in 2014 to work under the supervision of Professor Allan Moore. Alexander’s current research project investigates ways in which recorded popular songs afford ways of imaging a possible world as the basis of narrative interpretation. Alexander is the recipient of the 2016 Andrew Goodwin Memorial Prize for best postgraduate student essay in popular music research.

Megan Lavengood
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Analyzing Sound, Analyzing Timbre

Synth-pop of the 1980s is easy to recognize—its ‘sound’ is generalizable across tracks from the US, UK, and elsewhere. This paper presents a methodology for defining and analyzing the sonic characteristics of music from this era, through consideration of timbre, technology and popular reception. The methodology begins with an analysis of timbre. I break down this monolithic concept into many discrete components, which are presented as oppositions, such as bright vs. dark, sparse vs. rich (Cogan 1984). Timbres are compared using these oppositions as a consistent framework. I augment this analysis with reference to magazines, podcasts, and other media, documenting how musicians’ understanding of timbre is relational and intertextual, based on their own network of preferred sounds. These techniques culminate in a sonic historiography (Holm–Hudson 2001) of the 1980s, focusing on specific technologies: the Yamaha DX7 synthesizer, the LinnDrum, and the Roland TR-808. I demonstrate this approach with
analyses of iconic 1980s tracks: 'Take on Me', 'What’s Love Got to Do with It?', and 'Danger Zone', each of which uses the technologies listed above. I conclude that the '80s sound' is defined by its technical and timbral qualities, as well as its popular reception by musicians, producers and audiences.

Megan Lavengood is a PhD candidate at the City University of New York Graduate Center. Her dissertation is titled "A New Approach to the Analysis of Timbre," and focuses on 1980s synth pop music.

Bláthín Duggan
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The Shape of the Voice: Analysing Vocal Gestures in Popular Song

This paper identifies and analyses vocal gestures—the manner in which the voice moves through time. Using melodic spectrograms, I discuss singers’ subtle pitch and rhythm inflections that give phrases and songs their particular expressive qualities. Important gestures in a song may relate to pitch, contour or rhythmic traits, or may be the combination of simultaneous characteristics in multiple domains. These ideas are explicated through case studies from the Beatles’ first LP Please Please Me. In ‘Misery’, for instance, McCartney consistently sings an arch-shaped gesture—his voice swells upwards to the primary pitch, before sliding downwards in a long decay. The prevalence of this gesture on words such as ‘world’ and ‘misery’ emphasise and overplay the emotional misfortune of the narrator. This and other vocal gestures are significant in the early Beatles records, not only for their impact on song meaning, but also because they highlight the influence of girl groups and early rock and roll artists; the arch gesture of ‘Misery’ likely stemmed from the Shirelles’ ‘Baby It’s You’. The different types of gestures across the album also begin to illuminate the distinctions in song personas between McCartney and Lennon.

Bláithín Duggan is a PhD researcher in popular musicology at Trinity College, Dublin. Her dissertation is entitled 'A Theory for the Analysis and Interpretation of Gesture in Popular Song', and focuses on the music of the Beatles.

Nick Braae
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Analysing Musical Time in Popular Songs

This paper addresses the notion of musical time, as developed by Kramer (1988) and Adlington (2003), with respect to four popular songs. Musical time may be understood as the nature of the metaphorical sonic journey that we experience when listening to music. I argue that my first pair of songs, Elton John’s 'Burn Down the Mission' and Queen’s ‘Now I’m Here’, exhibit the quality of ‘non-directed linearity’ across their cyclical song forms. The obvious differences in texture, tempo and even style between sections are countered by an underlying harmonic logic between consecutive ideas; the songs thus have a strong sense of directionality but without clear destinations. The second pair, Prince’s ‘Kiss’ and ‘Purple Rain’, convey a sense of stasis through their structures: strophic, and verse–chorus over a single harmonic loop, respectively. Equally, we hear Prince using his voice to emphasise the songs’ conclusions, creating an overarching sense of linearity towards a climactic moment. These analyses thus provide a novel counterpoint to analyses of popular music that focus on form as fixed templates, by emphasising the diachronic and processual elements of sound through time.

Nick Braae completed a PhD on the music of Queen at the University of Waikato. His articles on the band have appeared in Twentieth-century music and the Journal on the
Art of Record Production, as well as edited collections on progressive rock and single-artist albums. He is currently teaching musicianship, music theory and digital composition at the University of Waikato and the Waikato Institute of Technology in Hamilton, New Zealand.

M20 Panel: Remapping Popular Music

Remapping Indie pop-rock in East Asia

Hyunjoon Shin

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Although indie pop-rock has often been discussed from an angle of white masculinity in the Western discourse, its geographical routes have already gone far beyond its historical roots. East Asia, often associated with various discourses of ‘rising economy’ in the late 20th century, is a space in which its own version(s) of indie rock have emerged.

When it was born in the 1990s in some major cities in the region, it was a rather isolated musical movement(s) considered to have come into being simply as an effect of cultural globalization. After 20 years have passed, however, the term has been established as the epitome of ‘living differently’ ethos, challenging the dominant lifestyle of East Asian middle class as well as the Anglo-American cultural hegemony. In this panel, the experiences of indie music and its cultures in the urban spaces of the region are investigated, focusing on Beijing, Tokyo and Seoul, the three national capital cities of China, Japan and South Korea respectively as well as major metropolises in the East Asian region.

Jeroen Groenewegen-Lau and Zhang Qian

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Beijing Punk Rock: Millennials, Urban Transformation and DIY Creativity

Through punk rock the 1980s-born generation dreams of cosmopolitanism, and engages with changes in Beijing’s urban landscape and society. By following one band, two venues and two labels between 2004 and 2017, this presentation considers Beijing youngsters’ adaptation of DIY strategies, their building of a community, and an ecology that fosters talent in the next, 1990s-born generation. The band punk Joyside epitomizes the first generation of bands that dominated the American-owned venue D-22, active in the university district between 2006 and 2012. However, Joyside’s albums were not released by Maybe Mars, which the owners of D-22 set up 2007, but by the more established local label Modern Sky. After the band split up in 2009 bass player Liu Hao joined Casino Demon, and together with friends, opened the venue School in a rapidly gentrifying neighborhood in downtown Beijing. Especially after D-22 closed, School has become the home base for the Beijing punk community, which, aided by in-house promoters, and the management agency Robust Husband, grows talent for better funded companies like Modern Sky.

Jeroen Groenewegen-Lau studied Chinese at Leiden University in the Netherlands, where he received his PhD (cum laude) with his thesis "The Performance of Identity in Chinese Popular Music." In 2011 Groenewegen-Lau moved to Beijing, where he is writing and teaching about Chinese popular culture. He currently works for China Policy, a policy research and strategic advisory based in Beijing.
Zhang Qian, Ph.D in musicology, the associate professor of Music and Recording Arts, Communication University of China, and the secretary-general of the Music industry Promotion Committee. She has been committed to the instruction and scholarship in the field of Chinese music industry and popular music study. Since 2014, Zhang Qian has been taking part in the SGAPPPT’s projects “The study on the policy and development of Chinese music industry ”, finishing the “The Report of Chinese Live Music”.

Kyohei Miyairi

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The Meaning of “Indie Idol” in Japan

Mayu Tomita, a female college student, was stabbed in 20 places by a stalker in front of a music club in western Tokyo, Japan on May 21, 2016. Many news media had reported the incident using the term of an “indie idol” as her title immediately after the incident. Then, many media gradually changed the using term of an “indie idol” to an “indie singer-songwriter.” She has performed as an indie singer-songwriter recently, though she used to be a member of an idol group named “Secret Girls” when she was a junior high school student. Therefore, now she must be called a “singer-songwriter” as her title rather than an “idol.” Some complain about media-controlled discourses of “the lack of a sense of distance between ‘idols’ and ‘freaks’” based on the weird relationship in geek (“OTAKU”) culture, though she has not been an “idol” any more. As a result, media may mislead people into wrong recognition about this incident by using those discourses. It means that the relationship between “idols” and “freaks” must be totally different from that between “singer-songwriters” and “freaks.” This paper will examine how people recognize “indie idol” while defining who the “freaks” are in Japan.

Kyohei Miyairi is a university lecturer at Hosei University and some more universities in Tokyo area, Japan. He is also an indie musician (singer-songwriter). He has published four academic books written in Japanese based on sociology, cultural Studies, and popular music studies.

Hyunjoon Shin

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Living Differently in Different Places?: Taking-place(s) of South Korean Indie Pop-rock

The epicenter of indie pop-rock in South Korea is definitely Hongdae area which lies at the northwestern part of Seoul, the national capital. After more than 20 years since it was born, the indie has become too inclusive to designate specific music genre or musical movement. Some parts of it even went mainstream after some songs by the second generation of the indie bands became near-hits in the late 2000s. However, the rest of indie acts and its community have been seriously damaged by the neoliberal transformation of music industry and the society as a whole. More recently, the places for indie pop-rock are dispersed after Hongdae area has been wildly gentrified. Thus the ethos and practice of ‘living differently’ is spread to different areas in Seoul as well as in the smaller cities and towns outside Seoul. As a case, this paper traces the experience of Jaripmusic.org, a non-commercial cooperative by DIY musicians. After (re)locating itself to the old town Seoul, it performs its own version of the survival politics, participating urban social movement such as anti-gentrification protest. A special attention is paid to the contestations on the meaning of ‘independence’ which has several translated/transliterated words.

Hyunjoon Shin is associate professor in the Institute for East Asian Studies (IEAS) at Sungkonghoe University. Having received his PhD from Seoul National University with a thesis on the transformation of the Korean music industry in the age of globalization, he
has carried out research into popular music, migration and urban space. He also worked and taught at National University of Singapore, Leiden University (Netherlands) and Duke University (US).

R16 Panel: Researching Popular Music

**Weekend Societies: Electronic Dance Music Festivals and Event-Cultures**

**Graham St John**

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Electronic Dance Music (EDM) festivals have flourished worldwide over the last 25 years. From massive raves sprouting around the London orbital at the turn of the 1990s to events operated under the control of corporate empires, dance music festivals have developed into cross-genre, multi-city, transnational mega-events. From free party tekivals proliferating across Europe since the mid-1990s, to subsidiaries of entertainment conglomerates touring multiple nations annually, and from neotribal gatherings and “transformational” festivals, to digital arts and new media showcases, these festivals are platforms for a variety of arts, lifestyles, industries and policies. Unlicensed paroxysms, sanctioned extravaganzas, aesthetic frontiers, activist mobilisations, colonies of cosmopolitanism, they occasion manifold cultural practices, performed by multitudes to a cornucopia of ends. Chaired by Graham St John, this session will feature leading researchers of EDM festivals and proponents of event-culture studies, illustrating the diverse intentions, management strategies, aesthetics and populations within event-culture movements. Session participants will include contributors to the forthcoming book (2017) with Bloomsbury *Weekend Societies* (edited by Graham St John) which has its foundations in a recent special edition of *Dancecult: Journal of Electronic Dance Music Culture*.

Graham St John (PhD) is a Senior Researcher in the Dept of Social Sciences at the University of Fribourg, Switzerland. A cultural anthropologist specialising in electronic dance music movements and event-cultures, he has authored eight books, including the forthcoming *Weekend Societies: Electronic Dance Music Festivals and Event-Cultures* (Bloomsbury, 2017). He has been awarded postdoctoral fellowships in Australia, the US, Canada and Switzerland, where he is currently a SNSF Senior Researcher on the project “Burning Progeny: The European Efflorescence of Burning Man”. He is founding Executive Editor of *Dancecult: Journal of Electronic Dance Music Culture*. His website is www.edgecentral.net.

**Fabian Holt**

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**EDM Pop: A Soft Shell Formation in a New Festival Economy**

One of the major trends in early Twenty-First Century pop culture resulted from the convergence of popular EDM styles and contemporary Top 40 pop music. From Tiësto performing at the opening ceremony of the 2004 Olympic Games, to Skrillex’ contribution to the soundtrack of the 2013 movie *Spring Breakers*, the new popular forms of EDM exploded in popularity across the mass culture arenas of everyday life. Yet, a systematic exploration of how EDM evolved in the global cultural landscape has yet to appear. This paper offers an interpretation of what I call ‘EDM pop’ as a mass culture development of a genre with parallels in popular music history, but also shaped by the growing economy of live events in the popular music industry. The paper begins by framing EDM pop analytically as a soft shell formation, a term I adopt from culture industry sociology, to map the field of inquiry and its core dynamics. The paper then
situates corporate EDM pop festivals within three evolutions in the economy of popular music festivals: 1) The evolution of the popular music festival as a format for the music business in the 1990s; 2) the evolution of popular music festivals as generic events to mainstream society and business in the 2000s; and 3) the evolution of popular music festivals as social media events in the 2010s.

Fabian Holt is Associate Professor at the University of Roskilde, where he teaches in the Department of Communication and Business. His dissertation was in the area of jazz and American cultural history (Ph.D. 2002). Holt specializes in music and cultural events in relation to cities, media, and culture industry. His publications include the monograph Genre in Popular Music (University of Chicago Press, 2007), Musical Performance and the Changing City (Routledge 2013, co-edited with Carsten Wergin), and articles in journals such as European Journal of Cultural Studies, Popular Music and Society, and Visual Studies. Holt was a post-doctoral fellow at the University of Chicago 2003-2004 and visiting scholar at Columbia University 2010–2011.

Graham St John

Charms War: Dance Camps and Sound Cars at Burning Man

Taking place in the Black Rock Desert of Nevada for one week every August, Burning Man is a unique event, with a distinct event-culture. Over the course of thirty years, it has evolved from a summer solstice festival, first held on San Francisco’s Baker Beach in 1986, into the world’s largest temporary city. Burning Man is a uniquely contested context for the performance of dance music, with this paper navigating the history of this dramatic field of contestation, and exploring how the composite art form of dance music has established its place in the event’s attention economy. At the same time, it demonstrates how policy initiatives seek to distinguish Burning Man from other events, notably EDM festivals. From the outlaw “rave camps” of the mid-1990s to the Techno Ghetto, and from the Large-Scale Sound Art Zone to Mutant Vehicles mobilizing in an escalating charms war, the paper explores solutions, policies and compromises integral to the evolution of electronic dance music culture at Burning Man. With a comparative focus on event-tribes the Space Cowboys and the Dancetronauts, the paper illustrates how Burning Man’s unique principles have had a shaping influence on electronic dance music culture at the event.

Graham St John (PhD) is a Senior Researcher in the Dept of Social Sciences at the University of Fribourg, Switzerland. A cultural anthropologist specialising in electronic dance music movements and event-cultures, he has authored eight books, including the forthcoming Weekend Societies: Electronic Dance Music Festivals and Event-Cultures (Bloomsbury, 2017). He has been awarded postdoctoral fellowships in Australia, the US, Canada and Switzerland, where he is currently a SNSF Senior Researcher on the project “Burning Progeny: The European Efflorescence of Burning Man”. He is founding Executive Editor of Dancecult: Journal of Electronic Dance Music Culture. His website is www.edgecentral.net.

L5 Panel: Teaching and Learning Popular Music

Collaborating musicians between stage and music industry

Tobias Marx and Lauro Meller

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This panel is moving from the individual musician to the place of the musician within the music industry. Tobias Marx is looking at collaboration in face to face interaction
between musicians in rehearsals and on stage. Guy Morrow is discussing the relation of musical collaboration as soft creativity to market orientation as hard creativity. Lauro Meller is analysing the concept of "authenticity" in the case of the extend to which Thom Yorke is a product of the music industry. In individual case studies, all authors explore the meaning of collaboration in music by analyzing video material. The musician’s relation towards co-performers and the relation of musical collaboration to market orientation are focused. In the end, the panel poses the question of collaboration as a concept for the context of teaching and learning popular music.

Tobias Marx

Collaboration in semi-professional music groups

Cohesive music performances require collaboration among musicians which has been studied widely in jazz and art music. This study aims at answering how collaboration can be conceptualized and measured in actual music group live performances in the area of rock and pop. Five semi-professional music groups consisting of 20 musicians in total were video captured during rehearsals and live performances. Results were obtained by statistical evaluation of video annotations of verbal and nonverbal communication in the software ELAN on the basis of the work of Seddon (2005). Nonverbal Collaboration between musicians turned out to be differentiable into four hierarchical ordered phases: uncertain cooperation, stable cooperation, stable collaboration and risk-taking collaboration. Findings show different kinds of usage of attained risk-taking collaboration in making music together: a) using risk-taking collaboration as underlying concept of making music together, b) creating stable collaborative moments while composing together and c) training collaboration while rehearsing. The concept of co-performer collaboration is therefore found to be of value in describing popular music performances and proposed to be of more importance in the training of musicians.


Tobias Marx is at the time freelancing musicologist in Weimar, Germany. He finished his master in musicology at Technical University, Berlin in 2009, worked as research associate on “Voice and Singing in Popular Music in the U.S.A. (1900–1960)” at the School of Music Franz Liszt in Weimar, Germany and is at the time working his Ph.D. on “social interaction in music groups” in the intersection of popular music and music psychology at Kassel University.

Amalia Casas-Mas

Sociocultural conceptions of teaching, learning and evaluation in Classical, Flamenco and Jazz: Comparisons between speech and musical practice

This paper discusses cultural differences based on the comparison of speech with musical practice, through video analysis of rehearsing sessions during the learning process of musical pieces. 31 semi-professional guitarists from three different cultures and degrees of educational context formalization in Spain were interviewed individually. We applied Lexicometrical method to the transcriptions of their complete oral responses. By means of Correspondence Analysis (CA) we found significant lexical differences among the three cultures for all the three educational dimensions analyzed (teaching, learning and evaluation). These are visualised in the projection of the three cultures onto a factorial plane, which summarizes their distribution with respect to three factorial axes: 1) locus of control, 2) explicit phenomenology, 3) implicit phenomenology.
The comparison between speech and musical practice enlightens certain consistencies and inconsistencies between different learning cultures. It allows us to rethink the methodologies to obtain the information in this type of research, and conceptual framework issues in popular and academic cultures.


Amalia Casas-Mas is PhD on the field of Psychology of Music with focus ways of learning music from formal to informal realms, specialized in Flamenco music communities. She has published in Estudios de Psicología, Cultura y Educación, British Journal of Music Education and Journal of Cross-Cultural Psychology. Casas-Mas has taught Psychology and Sociology of Music Education and Didactics of Music at Higher Education Institutions of Arts in Spain for twelve years. She Nowadays she is researching and teaching at the Autonomous University in Madrid (Spain).

M21 Panel: Remapping Popular Music

Popular music and dance craze in the Lusophone and Spanish-speaking world: the disco as a postcolonial ritual space

Isabel Llano

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Nowadays we assist to the emergent craze for dances that originated in the colonial encounter of Portugal, Spain, Africa and America and were commodified for middle class consumption: salsa, kizomba, kuduro, rap or semba are examples of dances that spread through migratory networks and commercial circuits of dance schools and festivals in the Lusophone and Spanish-speaking world. On the dance floors of global cities such as Lisbon, Barcelona or Salvador de Bahia people belonging to different social worlds meet and dance together: immigrants, tourists and middle class aficionados. The dance floor becomes a ritual arena where social classifications, categories of belonging and hierarchies of everyday life can be contested, reconstructed or reproduced in every night life. In other words, social structure is negotiated through dancing symbols. In this sense, the encounter in this kind of discos can be considered a postcolonial ritual of modernity. It may lead to social exclusion, ethnic structuring and reinforcement of social differences or, on the opposite, to build a
social world in which ethnicity becomes irrelevant, acquires new meanings, other kinds of structures become the organizing principles, or even to moments of communitas. The objective of this panel is exploring these processes through comparing four ethnographies.

Isabel Llano

Symbolic struggles on the dance floor in Barcelona: cultural identities and different experiences of salsa dancing

In Barcelona, the internationalization of salsa dancing coincided with the boom of Latin American immigration in Spain in the early new century. The emergence of the first schools and salsa dance companies aimed to the local audiences occurred in parallel with the emergence of the new discotheques of salsa, merengue and bachata and of radio stations dedicated exclusively to Latin music addressed to Latin American residents. In spite of the offer of salsa and Latino musics made by the discotheques and dance halls, Latin Americans living in Barcelona and the Spaniards rarely converge in these spaces. The opposition of "school dance" and "street dance" related to the cultural differences explains the split regarding dance places of salsa dancing. However, in this separation also underlies a different way to experience music and dance depending largely on cultural identity. This paper aims to provide an analysis of the identity- music-dance relationship in salsa dancing in Barcelona. The results of a research work allows us to state the relationship of the experience of cultural identity mediated by the dance, through the body and how the ways of negotiation of cultural identity on the dance floor lead to hierarchies, exclusions and symbolic struggles.

Livia Jiménez Sedano

Post-doctoral Fellowship (INET-md, UNL, Portugal), liviais@fcsh.unl.pt

The boom of kizomba in postcolonial Lisbon: interethnic relations in contexts of popular dance

During the eighties, a style of music and couple dance called kizomba became the most popular genre in the Lusophone Africa. Through transnational networks of immigration, Lisbon became the international capital of kizomba in the nineties. It was commodified in the context of dance schools with great success, so that a new circuit of kizomba discos and parties spread in the city independently from the already existing space of "African discos". It was only later that the diverse dancing communities started to mix up on the same dancefloors. Diverse dance cultures, diverse ways of listening to the music, feeling it and embodying it are confronted on the same space. The former Portuguese colonies of Africa only got their independence in 1975 and speaking about the conflict is still a taboo. Nevertheless, the recent colonial past is still alive in the social imaginary of the participants, and dancing together becomes a way to negotiate the structure of the society in the new political and economic conditions. The objective of this paper is analysing these processes of encounter and disagreement, common belonging and distinction, that take place every night to the rhythm of popular music.

Frank Marcon

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"Party music", an expression of identity, aesthetics and power in the African diaspora

From ethnographies conducted in discos de Lisboa (Portugal) and Salvador (Brazil), recognized for being "African" nightclubs or promote so-called "African" parties, analyze the processes aesthetic, the meanings and the dynamics of identity and difference in contexts of social arrangements mediated by music and dance in the diaspora. In the
cases examined, the issue of ethnicity and generational cut are from privileged participant observation of their expressivities, their practices and their narratives. Analyze especially to narratives about the life trajectories of DJ, producers and animators of these parties, as well as the narratives about music, about dance, about body, about immigration and about identities prepared by producers and by the participants. In both ethnographies, the music played, heard and danced is the urban and contemporary music produced in different African and Caribbean countries, with predominance of electronic music in digital supports, often mixed by DJs copyright form during its execution. Here I am interested in analyzing and understanding the dynamics of these events for mobilizing stakeholders and what they represent as an expression of youth agencies implicated by the experience of the diaspora and lifestyles activated there.

M24 Panel: Remapping Popular Music

The Power of Pop: Musical Genres and the construction of identity in Argentina

Mara Favoretto & Timothy Wilson

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Argentina’s identity has been contested and in flux since its very inception. There have been many attempts to describe—or prescribe—the Argentine national character, starting with Sarmiento’s famous dichotomy Civilization and Barbarism, which favored the “civilized” over the “barbaric,” the urban over the rural, and the European over the indigenous. Yet there is not a single Argentine culture or identity, despite many attempts to impose one. The cultural geography of a country or region is determined by subcultural identity groups, and can be mapped according to the cultural production—for example, pop music genres—associated with each of those communities. From the music of the gauchos to tango, and from Argentine protest rock nacional to cumbia villera, Argentina’s popular music genres have stood against dominant culture, helped to construct subcultural norms, and served as a form of protest. Applying methodologies from the fields of cultural studies, critical analysis of discourse and musicology, this panel will examine key popular music genres and highlight their interactions with their social, political and economic contexts. It will show how those interactions contributed to the patchwork quilt of Argentina’s cultural geography.

Timothy Wilson

Pop Music, Propaganda, and the Struggle for Modernity in Argentina

In the mid-1960s to mid-1970s, countries in North America and Western Europe became cemented as modern liberal democracies, increasingly emphasizing civil liberties, individualism, egalitarianism and diversity. In the Southern Cone of South America those same modernizing tendencies faced strong opposition from the landed elite and the military, who targeted the counterculture’s young people and staged numerous coups in an attempt to turn back the clock. The propaganda of Argentina’s brutal and humorless Proceso dictatorship attempted to recreate an imaginary past based on the macho ideal, paternalism, and military authority. But its repressive machinery was countered by another “machine,” a rock band headed by Charly García called La Máquina de Hacer Pájaros, who combined music, film, comics and pop culture icons in a witty discourse that subtly contradicted that of the military government, at a time in which any dissent was extremely dangerous. La Máquina, which cartoonist and contemporary “Crist” described as “un pájaro progresivo,” deconstructed the regime’s
authoritarian discourse, reconstructing in its place a lyrical depiction of liberal democratic ideals.

Timothy Wilson is Professor of Spanish and chair of Modern Languages at Blackburn College in Carlinville, IL, USA. His scholarship centers on music and identity in Latin America. His research interests are in the areas of popular cultures of resistance, as well as hybrid identities in the globalized world. He has written a number of articles and book chapters about Argentine rock music and dictatorship. He is currently working on a book about Argentine Rock Music.

Mara Favoretto

The margins of Argentineness in Bersuit Vergarabat’s songs

The neoliberal politics of the 90s in Argentina contributed to the collapse of the economic system and social devastation, amid a climate of corruption, impunity and social abandonment. While some politicians lived celebrity-like luxurious lives, there was considerable increase of poverty, unemployment and injustice. The growing contrast between those in power and the people who had voted for them provoked the rage of the Argentines. The lyrics of the songs by rock band Bersuit Vergarabat (1989-2007) show anger, dissent and hopelessness against a devastating reality. By incorporating aesthetics of grotesque realism, the abject, the marginal sectors of the social fabric and the sexualised body, these songs reside at a distance from the sophisticated poetry of Argentine rock of the 70s and 80s and open new spaces of inclusion and dissent for the youth. Thus, violence, cursing, insult and mockery become central frictions within the narrative in the songs, amid a festive atmosphere of excesses and hopeless laissez faire.

Mara Favoretto is a Senior Lecturer at the University of Melbourne who specializes in contemporary popular music and lyrics response as counter-discourse in cultural crisis. She is the author of Charly en el país de las alegorías (2014) – currently on its third edition - , Alegoria e ironía bajo censura en la Argentina del Proceso (2010) and numerous academic articles about the intersections between power, politics and popular music in Argentina.

Melanie Plesch

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The many faces of Aurora: Interactions between popular and art music in a patriotic song

The patriotic song Aurora, also known as the Canción a la bandera or Song to the flag, is in fact an aria from the opera Aurora (1908) by Argentine composer Héctor Panizza, commissioned and premiered in the context of the nationalist fervour leading to the centennial celebrations of 1910. In 1945 the Argentine government incorporated the aria to the patriotic repertoire and made it mandatory study within the school system. Since then it has been sung in the daily ceremony of the raising and lowering of the flag, thus becoming an integral part of the Argentine national imagination. After the recovery of democracy in 1983, Aurora has been re-versioned in a number of different styles, including protest song, tango and cumbia; it has also been appropriated and re-signified by different groups, most notably as a funeral dirge by the veterans of the Malvinas (Falklands) War. This paper examines key moments in the history of this song in the light of its interactions with different musical genres, and proposes an interpretive framework for understanding its extraordinary afterlife.

Melanie Plesch is a Senior Lecturer in Musicology at the University of Melbourne. Her work focuses on the intersections of music, politics and society, with particular emphasis on the relationship between music and the construction of national identities.
in Argentina. Her research appears in leading international journals such as the Musical Quarterly, Acta Musicologica, and Patterns of Prejudice, among others.

Ng Panel: Narrating Popular Music

Rewriting and Rereading Narratives of U.S. Popular Music

Steve Waksman
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With the evolution of popular music studies as a field, a new self-consciousness has emerged about received narratives of popular music, past and present. Scholars of U.S. popular music have adopted a range of strategies to revise these narratives, with the aims of creating literature that is more inclusive and that asks questions about the cultural character and social impact of popular music that have gone largely unaddressed. This panel brings together the work of four scholars who engage in such revisionist efforts.

Eric Weisbard surveys what he calls a "not-quite-canon" of popular music literature, arguing for the value of rereading key works to gain new perspectives on how popular music has been interpreted. Steve Waksman offers an updated history of "liveness" in popular music, using archival sources to interrogate established narratives about the position of live music in American musical life. Sarah Dougher interrogates the uses and the limitations of "rock," and the "rock band," as a script for girls' – especially black girls' – empowerment in the present day.

Eric Weisbard
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American Popular Music: Rereading the Narrative as a Literature

My current project considers individually, in order of publication, influential books on American popular music, including novels, memoirs, and studies by figures only sometimes scholars or critics. I'm considering lasting works as a not-quite-canonical literature rather than what we typically push for: a coherent field of study. Recent popular music studies favor pop perspectives over genre ones, intersections of identity. As part of this rewriting of music's narrative we should reread, too. Far more than testable claims and plausible chronology, we look to literature for formal experimentation, gripping passages, unveiled concerns. To seek such contributions for popular music repositions James Trotter's founding, politic, first overview of black musicking, Music and Some Highly Musical People, in 1878, or Gilbert Chase in 1955 adjuncting in musicology to interpret America's Music around popular bendings (then reframing his own efforts in subsequent editions). Literature needn't progress, but our sense of works and authors changes with subsequent events. Here I'll apply that vantage to books on changing styles but lasting concerns: vernacular versus sentimental expression, definitions of artistry, and a perennial challenge for music writers—impost or syndrome.

Eric Weisbard is Associate Professor of American Studies at the University of Alabama, organizer of the EMP Pop Conference, associate editor for the Journal of Popular Music Studies, author of Top 40 Democracy: The Rival Mainstreams of American Music and Use Your Illusion I and II, and editor of books including the Spin Alternative Record Guide and This Is Pop. He's been Village Voice music editor and vice president of IASPM-US.
Steve Waksman

**Live Songs and Living Music: Remaking Liveness in American Music, 1900-1930**

This paper will illuminate and critique performance theorist Philip Auslander’s influential formulation: “historically, the live is actually an effect of mediatization, not the other way around. It was the development of recording technologies that made it possible to perceive existing representations as ‘live’.” (Auslander 1999, 51) How did this production of “liveness” as an aesthetic and cultural category take shape? Using music trade magazines and newspapers, I will trace a series of uses of “live music” during the first decades of the twentieth century to examine some of the contexts out of which a discrete notion of “liveness” emerged. As I will show, recording technologies are only one point of reference that contributed to the growth of a discourse on “live music,” which took shape in an economy in which theatrical performance and sheet music publication remained dominant. Only by 1930 does live music come to be defined in clear and distinct opposition to the growing hegemony of recorded or “mechanical music.” This can be seen in a groundbreaking series of advertisements created by the American Federation of Musicians that demonstrate how the “live” vs. “mechanical” divide took shape around struggles over musical labor.

Steve Waksman is Professor of Music and American Studies at Smith College. His publications include the books *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience* and *This Ain’t the Summer of Love: Conflict and Crossover in Heavy Metal and Punk*. With Andy Bennett, he co-edited the SAGE Handbook of Popular Music. Currently, he is writing a new book tentatively titled, “Live Music in America: A History, 1850-2000.”

Sarah Dougher

Sarah Dougher, Portland State University, sarahdougher@gmail.com

**Girls Rock! Reverberations and Limitations**

Popular music provides flexible narratives for idealized tween-teen girls in a post-feminism, where “girls rock” becomes a catch-all metaphor for western, neoliberal ideas about empowerment. Pedagogical and popular culture contexts urge girls to use their voices to draw attention to their spectacular efforts, suggesting that they can affect positive personal change. This paper traces the rise of the “rock band” as an idealized configuration of girls’ solidarity in media created for girls, and explores how it can fall short in the context of experiential learning, and shedding light on some contemporary girls’ ideas about authenticity, genre and self-representation. It traces the “girls rock” metaphor to a recent iteration, “Black Girls Rock”, a girls’ empowerment program and TV special, ultimately describing the limits of transgression (and demands for resilience) suggested by metaphors of rock, particularly for black girls – arguably one of the least enfranchised populations in the U.S. Using race, age and gender to interrogate the “rock” metaphor and narrative, this paper suggests a reevaluation of, and reinvestment in, girls’ liberation through music practice.

Sarah Dougher is an adjunct assistant professor of women’s studies at Portland State University, and also teaches at Portland-area high schools. She is at work on a book about tween girls and music with colleague Dr. Diane Pecknold. She most recently contributed to the forthcoming *Voicing Girlhood in Popular Music*, ed. Jacqueline Warwick and Allison Adrian, and *Mediated Girlhoods, Volume 2*, ed. Mary Celeste Kearney and Morgan Blue.
Researching popular Music through a live music census

Matt Brennan, Martin Cloonan, Adam Behr, Emma Webster

Matt Brennan (University of Edinburgh); Martin Cloonan (University of Glasgow); Adam Behr (Newcastle University); Emma Webster (University of East Anglia)

This panel discusses the challenges and opportunities of researching popular music through the method of a live music census. Live music censuses have been increasingly used in recent years (e.g. Melbourne, Austin, Edinburgh, Bristol) as a tool for illustrating the value of popular music to policymakers. Their use has also coincided with a challenging period for live music venues in urban areas, particularly small venues and clubs. In the UK, for instance, there have been numerous media reports of British music venues closing as a result of property development and gentrification of once lively musical neighbourhoods. This is due not only to developers buying and converting former venues into flats, but also development around venues and the increasingly rigid noise regulations enforced by local authorities. The potential benefits of a live music census apply not just to academic research on live music, however, but also have potential for impact on how policymakers – locally, nationally, and internationally – understand, value, and ultimately encourage live music in cities to flourish. This panel will introduce an ambitious AHRC-funded collaborative project (conducted by team members Brennan, Behr, Cloonan, and Webster) to produce a national live music census of the UK.

Matt Brennan
University of Edinburgh, mt.brennan@ed.ac.uk

Introducing the Great British Live Music Census

This paper introduces a new project funded by the Arts and Humanities Research Council called “The Great British Live Music Census.” The project includes team members Matt Brennan, Martin Cloonan, Adam Behr, and Emma Webster, and aims to conduct a national census of live music in the UK, so that our previous qualitative research into the live music sector (e.g. www.livemusicexchange.org) can be compared with quantitative data on the current state of live music – economically, socially, and culturally – in cities across the UK. This paper will introduce the context and methodology for the project, and our strategy for encouraging something approaching a national live music census with limited resources. It will also discuss the process of developing methodological consensus by building in a high degree of early dialogue with both academic and non-academic stakeholders in order to devise a census and survey design that can be legitimately used by both camps. Finally, the paper raises questions about what research tools academics might develop to mobilise industry and citizen interest in regional musical culture in order to create a more detailed and dynamic account of a nation’s musical life.

Matt Brennan is a Chancellor’s Fellow of Music at the University of Edinburgh and has served as Chair of the UK and Ireland branch of the International Association for the Study of Popular Music (IASPM). His current research interests are the drum kit, live music, and music and sustainability. He is the co-author of *The History of Live Music in Britain* (2013) and is currently writing a social history of the drum kit.
Martin Cloonan
University of Glasgow, Martin.cloonan@glasgow.ac.uk

Rethinking ticket touting
The issue of secondary ticketing (otherwise known as touting/ scalping) has preoccupied UK policy makers for over ten years, leading to parliamentary debates and government enquiries. The publication of Professor Mike Waterson’s Review of Consumer Protection Measures relating to Online Secondary Ticketing Platforms in summer 2016 was merely the latest in a series of interventions designed to protect consumer interests. This paper examines the fall out from that report and questions whether social democratic notions of cultural value can trump neoliberal economics. In doing so it explores concert tickets' status as both property and cultural forms and asks what contribution Popular Music Studies can make to policy and expands the census work in to policy areas.

Martin Cloonan is Professor of Popular Music Politics and Research Convenor in Music at the University of Glasgow. His research interests focus on the political economy of the music industries. Martin is the co-author of Players’ Work Time: A History of the British Musicians’ Union (2015) which was born out of a four year research project (www.muhistory.com).

Emma Webster
University of Edinburgh, emma.webster@ed.ac.uk

Preliminary findings from the UK Live Music Census
This paper will present some of the preliminary findings of the UK Live Music Census, as introduced by Matt Brennan. The data will come from, firstly, snapshot censuses of live music activity in Newcastle, Glasgow, and Oxford in March 2017. Secondly, data from four online surveys – venues, promoters, audiences, musicians – in the case study cities and beyond will be analysed to offer the beginnings of a broader picture of year-round live music activity across the UK. The paper will explore some of the initial findings of the quantitative data and a qualitative element will also allow the voices of each group to be heard, particularly around the significance of particular venues and also certain types of venues. The analysis will inform and develop previous theoretical and qualitative work on the ecology of live music in the UK, as explored by Martin Cloonan and Adam Behr, and consider issues around understanding and measuring cultural value.

Emma Webster is the Research Associate on the AHRC-funded project, The Impact of Festivals, with George McKay at the University of East Anglia, in collaboration with the EFG London Jazz Festival. She is a co-founder and co-Director of Live Music Exchange, and is a co-author on a three-part history of live music in Britain, as well as co-authoring the 2015 Edinburgh live music census report and a literature review on the impact of British music festivals for the AHRC (2016).
N11 Panel: Narrating popular music

Paying the Piper: Constructing Narrative in the Contemporary Music Industries

Kenny Barr

Kenny Barr (University of Glasgow, UK), k.barr.1@research.gla.ac.uk, Ananay Aguilar (University of Cambridge, UK), aa752@cam.ac.uk, Richard Osborne (Middlesex University, UK) r.osborne@mdx.ac.uk, Hyojung Sun (University of Edinburgh, UK), hellosun@gmail.com

In the 21st century the digitalisation of every facet of the production, dissemination and consumption of popular music presents an immensely complex set of challenges and opportunities to creators, investors and consumers. Encompassing a diverse range of disciplinary and methodological approaches, this panel identifies and engages with a number of key narratives relating to ways in which popular music creators are rewarded for their musical labour in the digital age and the wider ramifications for consumers and investors. Each paper interrogates and critiques distinct aspects of these unifying central themes. The first paper scrutinises the issue of fair remuneration of musical performers in the digital sphere and the efficacy of stakeholder responses and interventions. The next paper presents an empirical challenge to the dominant binary narratives found in many academic critiques of copyright as a means of rewarding popular music creators. The third paper argues that the erosion of collective licensing in the digital age has potentially negative ramifications for the availability and affordability of music to the consumer. The final paper explores the contentious issue of ‘value’ in the world of music streaming and argues that a new paradigm for ascribing and gauging value is required.

Ananay Aguilar

‘Negotiating Change: the Fair Internet for Performers Campaign’

My current four-year research project focuses on performers’ legal rights. The study responds to criticisms to copyright law for privileging Romantic ideals of classical music that pay excessive tribute to the author. To overcome this asymmetry, the research places performers’ rights at the centre of the discussion. Drawing on interviews with performing musicians and record industry and government representatives, I examine these rights from a wide perspective: I take into account 1) the history of these rights, 2) how performers make use of the law in everyday practice and through case law, 3) how the rights are managed, and 4) the processes involved in changing existing law. I have found a systematic under-privileging of performers in aesthetic and legal discourse and practice. This paper engages with the fourth point by examining the Fair Internet for Performers Campaign advanced by the Musicians’ Union with international support from AEPO-ARTIS and FIA. By mapping the stakeholders in this debate and their differing strategies and proposals, I assess the timeframe and chances of this campaign to lead to positive change for performers. I argue that, ultimately, this battle is one of successfully harnessing and directing public opinion by persuasively narrating popular music: the major labels’ greatest strength.

Ananay Aguilar is a Leverhulme Early Career Fellow in Music at the University of Cambridge. With the support of the Law Faculty, Ananay investigates the legal resources available to performing musicians and their effect on contemporary music-making. Her interests lie in the production and circulation of recordings, and the interaction between aesthetics, economics, technology and law. Ananay studied at Universidad de los Andes, Colombia, did a Masters at UNICAMP, Brazil, and a PhD at Royal Holloway, University of London.
Kenny Barr

‘The Winner Takes it All’: Popular Music and Copyright (the story so far...)

By making private property out of the expression of ideas, copyright, it is said, provides incentives for creators to produce new musical works. However, the extent to which copyright offers meaningful incentives and equitable rewards to creators is among the most contentious issue in copyright scholarship. This is demonstrated in the voluminous and ever-growing body of literature devoted to these issues. However, in spite of the diverse range of disciplinary and methodological approaches employed, a conspicuous ‘winner takes all’ narrative dominates the literature. Such critiques find that copyright primarily benefits corporate copyright owners and a small number of ‘superstar’ creators. Conversely, as much of the literature would have it, copyright has little to offer the great majority of creators. These polarised, binary narratives largely overlook the ‘lived-experience’ of the significant numbers of popular music creators operating between these two extremes. The paper draws on the author’s qualitative, empirical study of UK popular music creators and quantitative member earnings data provided by a UK collecting society. Drawing on these sources the paper argues that copyright markets are far more nuanced than existing narratives suggest and finds that copyright can potentially benefit creators operating in the ‘mid-range’ of the popular music industries.

Kenny Barr submitted his PhD examining the influence of music copyright on creators’ commercial decision-making in April 2016 at the University of Glasgow. In 2010, Kenny received M.Litt. (Distinction) in Popular Music Studies at Glasgow with a final dissertation examining ‘Spotify and Composers’ Rights’. Prior to this he worked for a number of years as a tour manager in the UK independent music sector. This industry background informs his main research interests: copyright, technology and the ‘democratisation’ in the music industries.

Richard Osborne

‘Where is the Public Interest in Collective Licensing?’

In 1841, Lord Macaulay argued that copyright ‘produces all the effects which ... mankind attributes to monopoly ... to make articles scarce, to make them dear, and to make them bad’. Popular music has witnessed the reverse. The music industries’ most obvious monopolies are the collection societies. Collective licensing makes music abundant (blanket licence schemes, in particular, provide unfettered access to music) and it prices it democratically (all music costs the same). Collective licensing has shaped our musical environments. It is the reason why, in theory, any song can be broadcast or played in public premises. It is being weakened. Artists, labels and publishers are withdrawing from licensing schemes for streaming. Entrepreneurs are proposing blockchain systems that will do away with the need for collection societies. It is licensors and licensees who have dominated narratives about collective licensing. Questions of ‘public’ interest have been focused on how much businesses should pay and how much creators should receive. It is the argument of this paper that music consumers need to enter these debates. If collective licensing is eroded then music will become more expensive and scarce.

Richard Osborne is senior lecturer in popular music at Middlesex University. His book Vinyl: A History of the Analogue Record was published by Ashgate in 2012. Prior to becoming a lecturer he worked in record shops, held various posts at PRS for Music and co-managed a pub. His has published widely in the field of popular music studies, including his blog ‘Pop Bothering Me’: http://richardosbornevinyl.blogspot.co.uk/.
Hyojung Sun

‘Changing Value of Music in the Digital Era’

Revenue from digital music has increasingly become a significant source of income for the recording industry, and streaming services are the biggest contributing factor to that growth. Amidst the growing optimism emerging in the industry, however, disputes remain over whether artists are sufficiently compensated for their work. Two claims have gained particular prominence: first, that the music on streaming services is undervalued, and secondly, that a fair compensation system is required. Although this discussion is meaningful in its own right, its focus on the price of streaming services conceals shifts emerging in the digital music industry. The overarching aim of this paper is to move beyond the current discussion of digital music value characterised by the point of sales and the pecuniary value in the newly emerging digital music consumption platform. This paper presents three aspects of the reconfiguration in digital music value and argues that a new approach is required to properly examine the value of music in the digital era. By asking the key question – how can we properly examine the value of music in the digital music valorisation networks? – this paper will shed new light on the multiple value and valuation practices in the digital music industry.

Hyojung Sun is an interdisciplinary researcher cutting across law and social science. Hyojung completed her PhD in 2016 at Science, Technology and Innovation Studies, University of Edinburgh with a study of Digital Disruption in the Recording Industry. Drawing upon the discipline of Social Shaping of Technology, her PhD explored the complexity of the processes involved in the technological innovation of the digital recording industry. A wider implication on human values is her interest in understanding the developments of science and technology.

M26 Panel: Remapping popular Music

French Popular Music Studies Today

Marc Kaiser

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This panel will focus on Popular Music Studies Today in France in an attempt to address in particular one of the themes of the conference, ‘Remapping Popular Music’. Our emphasis is on the current work taking place outside the English-speaking countries to show both how Popular Music Studies apprehend specific relationships between certain types of popular music and contemporary sociocultural environments and how Popular Music Studies can be done from a French perspective.

Elsa Grassy

Strasbourg University President of the IASPM Bfe, e.grassy@yahoo.fr

No Redemption for the Devil: How the French Press Celebrated, then Castigated The Eagles of Death Metal after the Bataclan Attack

This presentation takes a second look at the controversy which arose in the French press after it was revealed that Jesse Hughes, the singer of Eagles of Death Metal – the band playing at the Bataclan on the night of the November 13, 2015 attacks – was a conservative who supported gun rights, believed in intelligent design and dabbled in conspiracy theory. After the Bataclan attack, the band’s return to Paris had been cast as a symbol of resilience in the face of terror, but an interview on French TV and the rediscovery of a documentary on the lead singer, Redemption for the Devil, brought France’s symbolic love story with the band to an early end. The last straw in the debate
came when Jesse Hughes suggested in an interview to Fox News that North-African members of the Bataclan’s security crew might have known of the attacks beforehand. This led the Rock en Seine and Cabaret Vert organizers to cancel the Eagles of Death Metal’s participation in their festivals. The press generally supported the decision, but several journalists deemed the cancellation unfair and defended the band, quoting freedom of expression and the fact that fans should separate private political opinions from an artist’s value and legitimacy. Political orthodoxy has always featured prominently in the French press’s critical appraisal of musicians (witness Carla Bruni’s fall from grace in the French musical press when she became Mrs. Sarkozy). In her book Protest Music in France (2016), Barbara Lebrun demonstrated how “the political polarization between right and left affects musical tastes, opinions and practices” in France. In this specific case, the tension between the need to mourn collectively, the French people’s gratitude for the band’s acts of sympathy, and what, to most French people, would be untenable positions on gun rights and violence, made the debates on Jesse Hughes’ politics an occasion to rethink how politics and music mix in France.

Christophe Pirenne
Université de Liège – Université de Louvain-la-Neuve

Popular Music Studies in French Universities

Since the turn of the century, the study of popular music has become one of the hottest topics in French Universities. Of the 71 existing institutions, nearly all of them have one or another official expert on that question. But between the study of a national or an international heritage, between scientific disciplines and humanities, researches devoted to popular music seems to be as perennial as fragmented. My paper will aim to present the evolution of recruitment in this area. Which disciplines were the most active in those recruitments and, beyond these raw numbers, what does it mean? Why is the French academic situation so different to that of Italy for example? What are the challenges of this academisation? Which topics are taught under this heading? I’d like to show that next to the objective reasons of this disciplinary interest, there are also various institutional issues that seems to correspond exactly to the assumptions of Bruno Latour (La science en action, 1989) and Edward Slowik (Structure of Musical Revolutions, 2007).Catherine RUDENT - Chanson française and key concepts in French popular music studies

French popular music studies have been very lively and productive since the beginning of the 21st century. As their network has densified and expanded, and with the increased presence of popular music specialists in French universities and research institutions, we are now able to situate the tendencies in their works and publications. This presentation will deal with two of these tendencies: the first one questions an eventual cultural French propensity for theoretical thinking, opposed to more narrative, factual and pragmatic researches and texts? For example, if we map current French popular music studies, can we attest that they are organised around key concepts and key authors - like Bourdieu (distinction, art moyen, popular taste...), Barthes (grain of the voice, myths), Genette (intertextuality), Morin (stars, production/creation dialectic)...? The second focus derives from the first one. French popular music studies have a complex relationship with the so-called chanson française. How do they deal with that ill-defined genre? With what key concepts? Is chanson française studied, in France, as a « popular music » among others? Or is it seen and thought as completely separated from the general and global musical landscape, needing to be understood from a distinctive, and even unique, point of view?
Copycat Crimes And Learning By Example: the use of mimesis in popular music learning
Simon Zagorski-Thomas
London College of Music, University of West London, Simon.Zagorski-Thomas@uwl.ac.uk

Copying, the act of synchronising our activity with others, requires us to understand and be able to achieve that activity. If we emulate an example of ‘good practice’, we will learn how to do it but we also need access to information about how it was done. In addition, if we are to use that information creatively rather than slavishly, we also need to develop an understanding of the potential affordances of different parameters. The four papers in this panel examine this from different angles. Meynell explores the potential for understanding that historical re-creation and ‘reverse engineering’ provide: filling in gaps in documented knowledge by attempting to recreate the process is a valuable research tool and provides students with a rich, practical knowledge. Pipe examines the process of teaching students about expressive gesture in stagecraft: developing techniques that empower students to be creative rather than teaching mechanical responses. McGuckin looks at how singers can develop potentially unhealthy technique by trying to emulate the sound of recorded voices that have been compressed, edited, tuned and equalised. Zagorski-Thomas will use the neural theory of metaphor and embodied cognition to provide a theoretical overview and its strategic implications for popular music practice pedagogy.

Niamh McGuckin
London College of Music, University of West London

Autotune and the 'Sideways Yodel': learning vocal technique from recordings

Performers learning from recordings has a long history - almost as long as recording itself. Emulating a performance is one thing - but a recording isn't a performance. Auto tune, compression and the editing of the vocal within popular music are standard techniques that alter the original performance. What difference does it make to the voice to be copying the compression or auto-tune as well as the performance? Cher’s ‘I Believe’ was a track that caused a stir through the extreme use of the auto tune plugin to create a noticeable effect on the voice and current popular music is heavily reliant on this to create this well recognised sound. In addition to this T-Pain effect there can also be an alteration to vibrato (removing or adding it). For example, Ariana Grande has vibrato added artificially on ‘Dangerous Woman’. But surely there is an ethical issue here. We know that imitation is the sincerest form of flattery and young singers will copy the style of their favoured artist but are they developing unhealthy habits in the desire to recreate the recorded vocal line? There has been a recent development of the ‘sideways yodel’: this vocal technique replicates the effect the auto tune has on the recorded vocal without using the technology. Whilst this may be creating a new culture of vocalists who can emulate processed effects naturally, are we also interfering with the voice itself in terms of safe vocal technique? Using video examples, the paper will examine how the learning process of emulation can both be "successful" and yet miss out critical elements of technique. Drawing on ideas from Kinesthetic Learning and Piaget’s Constructivism, the pros and cons of emulation as a learning strategy for vocal technique will be explored.

Niamh McGuckin is Head of Voice within the Performing Arts Department at the London College of Music, University of West London. Having trained as a vocalist and then studying Voice at the Royal Central School of Speech and Drama, her research is leading into aspects of vocal health and pedagogy, its relationship with popular music and technology and the success of teaching voice in the 21st Century. Niamh works
across disciplines of the sung and spoken voice, coaching technical aspects of vocal use, anatomy, physiology, text, expression and delivery.

**Anthony Meynell**

London College of Music, University of West London

**Using Re-enactment To Capture Historic Recording Studio Working Practices.**

This paper looks at the use of historical re-enactment of iconic recordings as a research tool. Whereas current cultural etiquette promotes the revealing and sharing of recording techniques, fifty years ago sound engineers tended to keep their 'professional secrets' to themselves and thus our understanding of these recording methods is seeded in retrospective anecdotal evidence, written descriptions and investigations into the technology or personalities of the time. Recreating these recordings not only provides valuable insights into particular techniques, but reveals discrepancies and omissions between descriptions provided by industry professionals in interview and the physical possibilities afforded by the technology they described using. By following original session schemata, we can better understand how the social construction of the everyday working practices shaped the sounds we hear on the record (Bijker 1994), how the methodology was influenced by collaborative actions, situational awareness and the demarcation of roles. Post session video analysis reveals the flow of decision-making as the session unfolds (Ingold 2009), the performative nature of the tacit knowledge and helps to identify expertise impossible to verbalize. Interaction with historical technological constraints recreates 'forgotten' techniques that were deemed everyday practice at the time, yet were vital to the outcome of the soundscapes.

Anthony Meynell MA (Dist.) is completing a practice based PhD at London College of Music investigating the differences between British and American recording techniques in the 1960s. He is a lecturer in Popular Music Record Production, performing musician and writer, active record label and publishing company and owner of recording studio utilizing vintage equipment. Member of AIM, PPL, PRS, MCPS.

**Liz Pipe**

London College of Music, University of West London

**'Show Some Emotion': teaching expressivity in popular music performance.**

Given that performance students often copy their heroes, the seemingly opposing aspects of instrumental technique and physical expression pose some problems. Popular music performance requires different pedagogic approaches in order to engage the crux of these separate, yet intertwined, learning objectives. With the focus of education usually on technique, results from research (Pipe, 2016) suggest that very few musicians receive formal training on, or even have an awareness of, the different elements which are considered to make a performance visually stimulating. Can getting students to watch their own performances be used to encourage critical reflection on the development of a stage persona? Creating the suitable learning environment is crucial. Condon (2015: 10) concurs with this by stating that 'teaching expressivity requires the teacher to create and foster an environment conducive to risk taking and creative exploration.' Throughout this paper, suggestions are given to how this can be achieved and how this potentially subjective area of study can be instilled, encouraged and developed; resulting in a demonstration of creative expression, and not a mechanical delivery. To promote student understanding, ideologies from Contour Theory (Kivy, 1989; Davies, 2010), supported by original video examples of rehearsals and live performances, will demonstrate an explanation and identification of the different elements which trigger gestural and emotive responses.
Liz is a Lecturer at the London College of Music, University of West London, where she teaches on their music management, and popular music performance courses. She has an extensive background in performance, business, and education, having enjoyed sustained success working as a musical director, performer, teacher, and examiner. Her key research interests are the use of expressive gesture and non-verbal communication in popular music performance, and the integration of such elements into the curriculum of musicians from this genre.

Simon Zagorski-Thomas

Growls, Grooves and Graphic EQ: developing a theoretical basis for popular music practices.

Copying is a fundamental form of learning and yet also seems to be the polar opposite of the neural theory of mirror systems and embodied cognition: the idea that we understand the actions of others by imagining what it was like to engage in that action. Evidence suggests that the brain activity used to perform a physical task is mirrored when we see someone else do it and that form of empathic mirroring extends to include metaphorical connections. I can understand some mental task as 'an uphill struggle' because I make metaphorical connections between some aspects of the physical activity of struggling up a hill and some aspects of the mental task. This paper will outline the beginnings of a proposed theoretical framework based on these ideas (drawn from work by Feldman, Lakoff and Johnson etc) and situated learning (Lave, Ingold, Wenger and Vygotsky) that is applicable to a wide range of practices in popular music: performance, song writing, musical theatre, recording, production, live sound etc. In particular, the study of gestural shaping, timbre, micro-timing, creativity with technology, collaborative creativity, improvisation – features which distinguish popular music practice from 'traditional' music pedagogy – will be the focus of attention.

Dr. Simon Zagorski-Thomas is Professor at the London College of Music, University of West London and co-chairman of the Association for the Study of the Art of Record Production. He worked for 25 years as a composer, sound engineer and producer and is, at present, conducting research into the practices of popular music. His books include The Art of Record Production, which he co-edited with Simon Frith, and the Musicology of Record Production (winner of the 2015 IASPM book prize).

T11 Panel: Technology and Popular Music

Lo-fi worldwide: current local scenes and the precariousness of underground music

Marcelo Bergamin Conter

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Since the mid-’80s, lo-fi has been used as a term to categorize any type of music recorded in obsolete, scraped or spoiled devices, usually made by indie rock musicians. Lately, this kind of recording process has become well-spread in different countries and music styles, and digital technology and music social networks such as Bandcamp have been encouraging musicians to align with lo-fi practices. This panel seek to explore: (1) some of these current expressions of lo-fi; (2) local scenes that are being reconfigured by amateur recordings and social networks; (3) the way lo-fi embraces technology, intimacy, authenticity and amateurism as its main characteristics; (4) the way popular music is transformed by lo-fi most radical expressions.
Porto Alegre: a non-place for vaporwave? A lo-fi revision of 80’s, 90’s and 2000’s pop and technoculture

Vaporwave is a contemporary music manifestation that remix sounds from the 80’s, 90’s and early 2000’s – usually background music from obsolete softwares, smooth jazz, ambient and elevator music – in mashed up, slower, chopped, lo-fi versions. In the south of Brazil, musicians that dialog with the style’s main features have been avoiding their local references when composing, preferring an approach that follows the concept of non-place by Marc Augé. We are interested in comprehending how such approach reconfigures southern pop/rock cultures, known for their typical localism, sexism and self-references, as much as understanding their archaeological practices that result in an amateur revision of pop music and obsolete technologies from the last 30 years. Such an approach rejects the old “rock band touring” scheme, towards lo-fi bedroom/electronic music production. On previous papers, exploratory research and interviews with composers that live in the surroundings of the city of Porto Alegre mapped their aesthetic choices. The present paper faces the empirical material gathered previously through a theoretical analysis based on media archaeology, philosophy of difference, and post-humanism. At last, a diagram of the processes of differentiation that compose the affective local memories crystallized in the arrangements of the music pieces is described.

Emília Barna

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Continuity and change in an underground music scene through a network perspective

In my paper I aim to present an analysis of the contemporary lo-fi scene in Budapest, Hungary as a network located at the intersection of online and offline spaces, specific technologies and cultural fields. The network constituting the scene is understood as simultaneously discursive, aesthetic, and based on embodied relationships of collaboration and participation. I intend to explore the relation of this network to other fields such as the Hungarian music press, as well as an online (music) blogging community where some of the most important values, tastes, aesthetics, and dispositions of the scene are constructed and/or reinforced. My research thus far points to the significance of a number of gatekeeping positions that are key in the maintenance of the continuity of such values, tastes, dispositions across fields and in time. Uncovering the mediated and technological history of the lo-fi scene helps to reveal the origins (e.g. in indie rock) of certain norms, attitudes, discourses and tastes that continue to inform power structures and mechanisms of inclusion and exclusion in the present.

Assistant Professor at the Department of Sociology and Communication, Budapest University of Technology and Economics. Her doctoral thesis (University of Liverpool, 2011) examined the relationship between music scenes, networks and the internet through a case study of Liverpool indie rock bands. Her main areas of research include the study of popular music scenes and genres, and popular music, gender and technology. She is currently Treasurer of IASPM, Chair of IASPM Hungary, and editor of Zenei Hálózatok Folyóirat.
Lo-fi Recordings as a Performance of Intimacy

Within lo-fi aesthetics of sound reproduction, loss of information is aestheticized as a gain. Lo-fi artists and listeners embrace noise and imperfection on recordings as meaningful. This paper will examine how meaning is produced on lo-fi recordings, particularly at the level of affect. Using early “bedroom” recordings created by songwriter Elliott Smith in the 1990s as a case study, this paper will examine processes of affective signification in lo-fi aesthetics. Of particular interest is the way certain sonic symbols (e.g., whispers, human breath, room noise) construct an intimate sense of physical presence — and by extension, emotional presence — when these recordings are played back to listeners at a later date. Though intimacy is often equated with authenticity, this paper will suggest that intimacy on lo-fi recordings is always a performance, a level of representation at least once removed from any “real” affective experience. It will then explore the role of mediating technologies of recording and playback in this intimate performance. A deeper understanding of lo-fi can help us to clarify the significance of presence, proximity, and intimacy in our dis-/connected world.

Doctoral candidate in historical musicology at the CUNY Graduate Center. Research concerns theories of sound fidelity, reproduction, and affect in the twentieth century; my dissertation, in progress, is about the reproduction of affect by lo-fi recordings in the 1990s.

From the Necessity to the Fetishism: Evolution and New Trends in the Spanish Lo-fi.

In the past, the lo-fi sound recordings were associated with simple and cheap recording equipment, used by those musicians who could not assume the high costs of recording in a professional studio. However, in recent years, the transition from analogical to digital recording and the proliferation of studios have reduced the costs of professional recordings. Moreover, the increased availability of better recording hardware and software allow reaching the quality standards of professional recordings, even in a bedroom studio. This paper seeks to describe how in the current Spanish ‘indie’ music scene we can find a wide disparity of trends with regard to recording strategies and quality of the recorded sound, from hi-fi home recording to the search of a intentionally lo-fi sound in specialized studios. Nowadays, the objectives and the reasons which push an artist to record in a professional or domestic studio go beyond a mere reduction of costs. It is a question of defending certain artistic and ethical postulates. Some bands praise for the lo-fi sound looking for authenticity based on models of the past. In other cases, the imperfection of the final result is looked for deliberately. This is very linked to a vintage aesthetics and a musical snobbery.

Individual Papers

Individual papers are sorted alphabetically by the last name of the first author.

Ana R. Alonso-Minutti
Latin American and Iberian Institute, University of New Mexico, aralonso@unm.edu
Remapping Popular Music
Sonorous Curanderismo: Memory, Family, and the Desert in the Work of Performance Artist TAHNZZ.

Noise critics praise the sonic openness of the sparse texture in Tahnee Udero/TAHNZZ’s work and connect it with the desert of New Mexico—her place of origin. For Tahnee, the desert symbolizes a space for creative openness and family resilience. Her family story is entwined with the complex and conflictive history that has characterized relationships among the Native Americans, Mexicans, and Euro-Anglos sharing New Mexican land. Tahnee regards performing as a kind of ritual and, when performing, she becomes La Curandera. She arranges her performing materials as an altar, with a variety of religious candles and idols, herbs, and sarapes As La Curandera, Tahnee repositions de-colonial narratives by embodying female subjectivities that recreate rituals from before the institutionalization of the U.S.-Mexico border. Following the belief that “noise takes you to a certain place,” Tahnee recreates, through sonorous curanderismo, local topographies. An examination of Tahnee’s performance choices renders visible the cultural complexities of living in New Mexico. Moreover, the autobiographical nature of her work allows us to discuss a type of experimentalism shaped by family history and personal memories. Her noise music brings history and geography to public attention and constructs a critical consciousness where witnessing produces power.

Ana R. Alonso-Minutti is Assistant Professor of Music and faculty affiliate of the Latin American and Iberian Institute at the University of New Mexico. Her main interests are experimental and avant-garde expressions and music traditions from Mexico and the U.S.-Mexico border. She is currently co-editing a collection of essays titled Experimentalisms in Practice: Music Perspectives from Latin America, and completing her book Mario Lavista and Musical Cosmopolitanism in Late Twentieth-Century Mexico, under contract by Oxford University Press.

Stephen Amico
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Remapping Popular Music
“Girls” Behaving “Badly”: Women, Violence, and Vigilantes in Russian Pop Videos

In 2015, the musical duo Te100steron (Testosterone) – brothers Andrei and Valeri Bibrichadze – achieved widespread popularity in the Russian-speaking world with their single “Eto ne zhenshchina (eto beda)” (“This Isn’t a Woman [This is Trouble]”). Owing not only to the generic quality of the lyrics, but also to the surrounding audiovisual context of Russian popsa of the time, it is arguable that the song is a panicked, male response to, or dialog with, the recent plethora of releases by female artists notable not only for their presentation and celebration of female agency and pleasure (e.g., Olia Poliakova’s “Liul”; Serebro’s “Ne vremja”) but also for physical attacks carried out against (often abusive) men (e.g., Iuliia Koval’chuk’s “Priamo v serdtse,” Mary-A’s “Zachem ty tak”). In this paper I will examine this truly remarkable efflorescence of
instances of female "violence" in contemporary Russian-language pop videos, locating the phenomenon within the context of the complex relationship of Russia to the West (in the realms of the commercial, the cultural, and the intellectual), as well as the country's recent nascent public discussions regarding domestic violence and what might appear to be an indigenous construction or adoption of postfeminist discourse. Drawing upon the concept of ostranenie (defamiliarization; Shklovskii, 1917) as well as Kristeva's formulation of the "speaking subject" (1973), I will argue that these multimedia artifacts/performances (operating as sound, text, and image concurrently, with affective resonances) neither trivialize nor simply reflect social reality. Rather, in line with earlier practices in Russian popular visual culture (Brooks 2011), they create sites for moral debate – sites in which social "realities" may be reconfigured or contested.

Stephen Amico is Associate Professor of Music at the Grieg Academy/Department of Music, University of Bergen. His monograph Roll Over, Tchaikovsky! Russian Popular Music and Post-Soviet Homosexuality (University of Illinois Press, 2014) was the 2015 recipient of the Marcia Herndon Award from the Society of Ethnomusicology, and he has written widely on the subjects of popular music, Russian popular culture, and gender and sexuality. He is currently working on a book devoted to an examination of the female voice in Russian popular music.

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Technology and Popular Music

Just for the fun of it? Contemporary Strategies for Making, Distributing and Gifting Music

Technological developments in home recording and internet distribution mean that it is now easier than ever before for musicians both to create music and to distribute it to the public for a relatively minimal financial outlay. The traditional economic relations and structures of the recording and copyright industries may largely be bypassed through processes of disintermediation, and musicians have much greater control over their own recorded works than is typically afforded by the commercial recording companies. Many musicians have adopted alternative strategies for making their music available to the public, and it is one broad subset of these musicians that this paper will focus on. These musicians make their music available for free download/streaming through sites such as Bandcamp, Free Music Archive and the Internet Archive, or directly through their own websites. In some cases, the music is released through collective Netlabels and Creative Commons licences, while at other times, copyright is retained and the music is made available on a ‘name your price’ basis with no minimum amount specified. This article will use Jacques Attali’s notion of the ‘Age of Composition’ as a starting point for considering the strategies of these musicians and their relationships with traditional models of music making and distribution.

Dr Chris Anderton is an Associate Professor at Southampton Solent University, where he leads the BA Hons Music Promotion and BA Hons Music Management degrees. He is also co-executive producer of the annual SMILE Festival (smilefest.co.uk) and founder of Solent Music (solentmusic.com). His current research interests encompass the recorded and live music industries, music festivals, music history, music culture, music marketing and the intersection of fan practices and intellectual property law. He is the lead author of Understanding the Music Industries (Sage 2013).
Brendan Anthony
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Technology and popular music

**Talking tactility: Technology’s influence on ‘feel’ in popular music mixing.**

One of the final creative stages in the popular music production process is mixing, and often creative brilliance not technical prowess is responsible for mix popularity. The arrival of digital technologies has affected a rapid change in mixing techniques and perhaps the subsequent overuse of various forms of technology can dominate and distract the mixers’ connection to creativity. In this instance technology should be an extension of consciousness, because mixing is a form of synesthesia and mixers should attempt to connect to creativity and emotion through their mix system. This author theorizes mixers can connect to the emotive paradigm of music via a personalized system designed around a preference of tactility and a sense of ‘feel’ when mixing. Therefore, this paper uses a qualitative comparative investigation into the popular music mixing process. This exploratory experiment involved five participants, who mixed two songs each, with varying forms of technology and tactility. The participants completed a questionnaire after the experiment so comparative data regarding the mixing experience was collected. Mix results were analyzed by the author and a thematic analysis supported by professional research completed the study.

Brendan Anthony is a professional record producer with 27 years’ experience (INXS, Hans Zimmer), and a lecturer in popular music (audio production) at the Queensland Conservatorium of Music since 1998. His research seeks to explore the relationship between creativity and technology in popular music production and his doctoral studies investigate the optimum pedagogical processes required for audio production in higher education.

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Narrating Popular Music

**Narrating Musical Failures: Tropes of Lack, Loss, and Excess in Popular Music Studies**

What does popular music attempt to achieve? What happens when it fails to fulfill its goals? The success or failure of musicians, recordings, and genres are usually evaluated according to three criteria: commercial performance, artistic worth, and social impact. While measures of commercial success can be generally determined by empirical means—the amount of money made by the interested parties—evaluating the artistic or social accomplishments of music requires explicit or implicit theorizing as well as a narration of the process that leads to success or failure. By focusing on the ways in which failure is narrated in popular music studies and criticism, this paper identifies three dominant narrative tropes: lack, loss, and excess. Lack conceptualizes failure as immanent to the objective conditions in which popular music is produced, disseminated, and/or consumed. Loss, on the other hand, identifies a potential for success that is eventually spoiled due to subjective factors. Finally, excess performs a dialectical maneuver, where a seeming success breeds a more substantial failure. Drawing from the works of Bruno Latour, Hayden White, and Motti Regev, the paper concludes with an attempt to rethink the meaning of failure (and success) in an increasingly globalized and cosmopolitan world musical culture.

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Remapping Popular Music.

Run to the glam: makeup and androgyny in Spanish popular music of 80s

Glam metal is a sub-genre of heavy metal raised in the 80s and influenced by glam rock on the aesthetic (spectacular hairstyles, makeup, etc.) and the musical approaches (lack of virtuosity, playfulness, commerciality, etc.) In Spain, glam metal had some impact framed within the outbreak of heavy metal during the eighties. The more remarkable groups of glam metal were Bella Bestia and Sangre Azul, whose most successful records are from the mid-eighties, when the groups of the so-called La Movida (Mecano, Almodóvar & McNamara, Alaska, etc.) stopped to be the main referent. This sub-genre reached success within a democratic political context, looking towards the American rock in a positive moment for the Spanish musical industry, in which multinational companies had settled down. In this paper, I am going to analyze the features that define the Spanish glam metal bands in order to observe the possible similarities and singularities with the American bands, which had a different social, industrial and national context. Finally, I will look into the gender bending of glam metal, which combine the masculine and "authentic" style of heavy with the androgyny and the spectacle of glam.

Sara Arenillas is PhD Candidate at the University of Oviedo under the supervision of Celsa Alonso. She is currently development her thesis about glam in Spain between 70s and 2000s. She has a Degree in Music Education and in Musicology by the University of Oviedo and she studied Spanish Classic Guitar with Moisés Arnaiz in the Conservatory of Oviedo. She also worked under the supervision of Stan Hawkins between September and December of 2015 in the University of Oslo.

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Teaching and Learning Popular Music

Another Brick in the Wall? Using Popular Music to Teach Cultural Studies, Creative Writing and Communication Theory in the Undergraduate Classroom.

Cultural studies and communication theory can be abstract, dense and very difficult for undergraduate students (particularly first years). To make the theory more accessible and to show how ideas can be applied, examples and case studies need to be provided. Studies in the scholarship of learning and teaching have shown that students are more likely to remember and recall information that has been presented in an entertaining and engaging manner. Popular music offers a rich vein of examples to be mined to illustrate theories and make them more accessible (and entertaining). The examples can
also introduce students to a variety of popular music they may not have encountered before – improving their knowledge of popular music genres in the process. UK grime tracks such as Plan B’s *Ill Manors* can be used to demonstrate how class is communicated. The music of Bikini Kill can be used to illustrate feminism. Dubstep remixes of popular songs can show how deterritorialisation works. Dubstep can also be used to demonstrate the concept of psychogeography. Australian Indigenous issues can be explored through the music of bands such as No Fixed Address and the rapper Briggs. The song writing techniques of David Bowie show creative writing students the potential results of cut-up techniques and popular music can also be used as creative writing exercise stimuli (to influence rhythm and tone of writing pieces). The possibilities are extensive and the use of music examples also injects some fun into the classroom. This paper will offer some specific examples of popular music used in the classroom and argue for its usefulness as an educational tool in a variety of different contexts.

Sarah Attfield is a Scholarly Teaching Fellow in the school of communication at the University of Technology Sydney, Australia. She teaches creative writing, screen studies and general communication subjects. Her research interests include the representation of working class life and the intersectionality of class, race and gender in UK grime, Australian hip hop and American hardcore punk.

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Narrating Popular Music

**Title of Presentation:** Urban Soundtracks: Music, Silence, and Nostalgia in Alonso Ruizpalacios’s *Güeros* (2014).

As a film genre, the road movie focuses on the transformative experiences of the protagonist(s) as they undertake a journey. Music plays a prominent role in this transformation, reflecting either the protagonist’s state of mind or establishing the soundscape of locale. Alonso Ruizpalacio’s film *Güeros* (2014) adheres to road movie conventions but uses both music and silence in innovative ways. Set against the 1999 protests at the National Autonomous University of Mexico, *Güeros* follows a group of students as they travel through Mexico City over a 24-hour period. They acquire a short-term goal: to locate their rock idol Epigmenio Cruz. Compellingly, the audience is not permitted to hear his music; we are given either silence or boleros from the 1950s, which accompany the groups’ detours as they search for Cruz. The substitution of the rock legend’s music for the boleros provides a nostalgic interpretation of self-discovery that crosses through intersections of modernity and tradition in Mexico City. This paper navigates through the eclectic soundscape featured in *Güeros*. I argue that while displaying characteristics of the road movie genre, *Güeros* supplies a new musical paradigm for understanding aural constructions of the cityscape in cinema, using examples of popular music and silence.

Jacqueline Avila is an Assistant Professor in Musicology at the University of Tennessee. Her research focuses on film music and sound practice from the silent period to present, and the intersections of identity, tradition, and modernity in the Hollywood and Mexican film industries. Her publications can be found in the Journal of Film Music, Latin American Music Review, and elsewhere. She is currently writing her book manuscript titled *Cinesonidos: Cinematic Music and Identity in Early Mexican Film* (1896-1952).
Mark Baillie
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Narrating Popular Music

I’m free to what I want, any old time: Discourses of Independence in the UK music press in the 1980s

Popular music journalism and academic writing frequently ascribe implicit ideological characteristics to the UK independent labels of the post-punk era. This ideology is generally defined in terms of an opposition to corporate power as represented by major record labels, alongside a resistance to the political philosophy of Thatcherism. This can be related to David Hesmondhalgh’s concept of the ideology of independence or what Matt Stahl refers to as the ideology of autonomous art; that is to say, that the perception of conditions of production and distribution play a role in establishing the cultural value of music. Analysis of discourses in interviews in the popular music press in the 1980s reveals the significance of notions of independence and autonomy to musicians, as well as exposing some of the paradoxes and disputes around the perceived dichotomy between independent and major record labels. This paper seeks to explore how narratives and rhetoric contribute to the production of social meaning in popular music discourses while examining independence as a site of contestation in 1980s popular music culture in the UK.

I am currently in the second year of an inter-disciplinary research project (popular music and politics) which is funded by the Kone Foundation and seeks to examine the relationship between popular music culture in the UK in the and the political philosophy and policies of the government of Margaret Thatcher. The research is conducted under the supervision of Professor Martin Cloonan (University of Glasgow) and Adjunct Professor Kari Kallioniemi (University of Turku).

Christopher Ballantine
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Analysing popular music

Sound, vocality, and imagination in popular music

In popular music, vocal timbres evoke many images, among which have recently been ‘the bitch voice’, ‘the suicidal student’, and ‘the gospel princess’ (Tagg 2015). In another example, Rolling Stone magazine has recently said that James Taylor’s voice was ‘as reassuring as a warm fireplace.’ But vocal qualities are not a matter of temperature: what, then, is it about Taylor’s singing voice that evokes a reference to fireplace? Or that makes plausible the claim that it is ‘reassuring’? I take metaphorical accounts of this sort seriously. I argue that what is at stake in them, at least in part, is the question of how sonority can affect meaning: how it is that when music is performed, at least some meaning may be secured, sonically, at an imaginative level above and beyond grammar, syntax, and style, but also above and beyond the work’s contexts and the particular aspects of its performance. Timbre will be the primary focus of my investigation. A parameter implicated in the ways sound and imagination come together in specific musical experiences, timbre impacts significantly upon the kinds of meanings that music can, and does, carry. At issue here is an understanding of the voice as more than just a bodily device for making sense, for communicating via language. Inevitably the voice produces an excess: a surplus of sound over sense, of connotation over designation, and hence ‘a supplement to the primary function of language’ (Mladen Dolar 2006). Importantly, this excess is fundamental to our human approach to sonority,
to timbre, and thus to music. And to listen for it is to search for an order of meaning that differs from that which we might immediately hear and be able to spell out linguistically. In Jean-Luc Nancy’s terms (2007), timbre invites us ‘always to be to be on the edge of meaning – a resonant meaning, a meaning whose sense is supposed to be found in resonance, and only in resonance’.

In theorising the issues involved here and invoking examples from European, American and South African popular musics, I hope to show that closer attention to this seriously under-researched parameter could significantly amplify our understanding of music and meaning.

Christopher Ballantine is Professor of Music Emeritus at the University of KwaZulu-Natal, and a University Fellow. His publications cover a wide range of issues in the fields of popular music studies, the sociology of music, musicology, and ethnomusicology. One of his best-known books is Marabi Nights: Jazz, ‘Race’ and Society in Early Apartheid South Africa (UKZN Press); it won the University Book Prize for 2014. He is a co-editor of, and contributor to, Living Together, Living Apart? The Making of a Future South Africa (forthcoming, 2017).

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Technology and popular music

Instrumental affordances and bodily appropriation of electronic instruments

Various devices are required to record, generate, edit sounds and, above all, perform electronic music in an instrumental way. Those often include basic controllers, which must be programmed for the musician to be able to perform his/her music. This paradigm, which mediates the human gesture from the sonic result itself, is what creates the distinctiveness of electronic music, but also gives rise to strong criticisms. This is why instrumental affordances are advocated to be a central part of musical practices by product designers, manufacturers and distributors. Those features also entail that musicians will have to learn how to play such instruments, but this aspect is much less advertised. This contribution, based on an ethnographic study begun in 2010, aims at unveiling musicians’ bodily appropriation through instrumental affordances provided by analogue and digital controllers. It will especially focus on the mixing desk and the keyboard. Performing electronic music produces unique hand playing techniques, related to prior production strategies in the studio and the parametric mapping of electronic interfaces. This analysis will offer a framework for understanding the gestural appropriation of electronic instruments in regard to their inherent features.

Baptiste Bacot is a PhD candidate at the School for Advanced Studies in the Social Sciences (EHESS), currently assigned to the research group ‘Analyse des pratiques musicales’ (APM) at Ircam. His work on electronic music is based on an ethnographic approach and is at the crossroads of interaction design, organology, aesthetics, technology, creative process, and performance in contemporary music, popular music and audiovisual works.
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Narrating Popular Music  
The Monkey is Amused to Death: Roger Waters’ Masterpiece and its Commercial Failure

Despite the compelling concept, music, and the scope of Roger Waters’ 1992 solo album Amused to Death, the critics and the public received it unfavorably. In fact, it demonstrated a poor commercial performance, compared with Pink Floyd’s projects such as Dark Side of the Moon, or The Wall. Disputing the opinions of the pundits and the fans, in this paper I argue that the foremost reason for the negative reception of Amused to Death was Water’s unprecedented socio-political criticism of the mass media and warfare, articulating that the broadcasting of war has become a form of entertainment in the television news. Referring to Stanley Kubrick’s 2001: A Space Odyssey, Waters constructs Amused to Death around an allegorical amused monkey watching television. In this work, following the path that he had taken in writing Pink Floyd’s seminal concept albums such as Animals and Final Cut, Waters declares his harshest and gloomiest pacifistic and socialistic messages, which have evoked the adverse reactions it drew. Exploring the lyrical and compositional genius of Waters, reinforced by the its Grammy-winning mix and sound-effects, I assert that Amused to Death stands out as Water’s highest achievement, both in the musical content and its extra-musical manifesto.

Navid Bargrizan is a PhD candidate in historical musicology at University of Florida, pursuing a cognate in composition. Navid’s research explores intersections of technology, philosophy, and music. While he has presented papers in several conferences in USA, Canada, Germany, Austria, and Turkey, his articles, reviews interviews, and papers have appeared in Müzik-Bilim Dergisi: The Journal of Musicology, Journal of the Society for American Music, Newsletter of the Society of Composers Inc., and proceedings of the conferences in Berlin and Istanbul.

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Narrating Popular Music  
The state of the live music ecology

This paper introduces the political and industrial context of the Great British Live Music Census. It builds on the theorization of live music in cities as an ‘ecology’, which has informed the development of the census project, and looks specifically at the role of the state (local and national) in shaping the musical lives of cities and their inhabitants. Whilst music is often deployed as part of city branding exercises, and used to drive trade, tourism and regeneration, venues and musicians are often at the sharp end of such changes. With policy formed with the benefit of the wider economy and populace in mind, musicians and music businesses attempt to carve out a space in the regulatory process to protect and sustain their activities. This paper examines the dynamic between grassroots music activity, the larger commercial operators and policy bodies that has both informed the census and been a feature of the ecology that the project team has had to negotiate. It discusses the political decisions, the responses of musicians and music industry personnel, and the space for academics within this equation.
Adam Behr is a Lecturer in Contemporary and Popular Music at Newcastle University and a director of the Live Music Exchange. He was written on the social dynamics of rock bands, rock history, open mics, cultural policy and local music scenes, including a pilot live music census in Edinburgh. His current research includes work on music and politics, music cities, the live music industry and musical copying. He has taught extensively in Popular Music Studies, film and media throughout the UK.

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Teaching and Learning Popular Music

Temptracking – a three step approach to learning the dramaturgic principles of Film Scoring

When approaching the topic of film scoring, it is a common method to show video examples with fundamentally different music layers to demonstrate the basic functions of music embedded in audiovisual content. While this method can be a very effective springboard to enter the field of film music writing concepts, the true complexity of the various effects music can introduce to a film is hard to convey. Allowing students to experiment with a pool of musical tracks – so called Temp(orary)-Tracks - in sync to video examples themselves, can quickly lead to much more profound findings and conclusions. With today’s computer technology, this exercise can easily be configured. During this hands-on phase, more complex effects like temporal manipulations and synesthetic analogies surface naturally. To develop this further, the next and third logical step is working with a pool of short film music snippets to quickly create construction kit scores. Showcasing those self-made scores and analyzing their specific dramaturgic functions has a great potential to let students feel the thrill of being a composer and also leads to the awareness, that film composing might rather be a matter of coping well with dramaturgical requirements than of being a great absolute composer.

In his early years Roman Beilharz started out as a German whiz-kid on the drums and has played with international stars like Randy Brecker. After his A+ diploma at the Cologne College of Music, he founded his recording studio and started to produce German Pop music acts. Over the years, he relentlessly dived into composing music for TV and cinema (2 Best Music Awards) and in 2010 accepted the chair as Professor for Popular Music at Universität Kassel, where he is teaching up to now.

Joe Bennett
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Analysing Popular Music / Technology and Popular Music

Close to the Edge: investigating the myth of the ‘plagiarism threshold’ in musical creativity

The songwriter Stephen Schwartz once described his ‘Unlimited Theme’ (from ‘Wicked’) as a musical joke, using as it does the first seven pitches from ‘Over The Rainbow’. Schwartz believed that by limiting the number of copied pitches, he was evading an accusation of plagiarism. Schwartz’ belief in a legally defined plagiarism threshold represents a common misconception among musicians; there is a similarly widespread myth that copyright law permits a specific number of seconds of audio sampling (this
has explicitly been contradicted in US case law). But borrowing and adaptation is a common form of creativity, and there is a real risk that if creators misidentify the line between influence and plagiarism, they might either inhibit their own creative freedoms, or inadvertently infringe copyright. This paper discusses the mythical plagiarism threshold, using examples from copyright case law, interviews with creators, and comparative analysis of musically similar works to explore the question “how much is too much”?

Joe Bennett is the Dean of the Boston Conservatory at Berklee (USA) and visiting Professor of Popular Music at Bath Spa University (UK). His research focuses on similarity in popular music and songwriters’ creative processes. He has taught on the Masters Degree in Songwriting at Bath Spa University, and is the founder of the UK Songwriting Festival. As an expert witness forensic musicologist, Joe advises music lawyers, publishers and songwriters on matters of plagiarism and musical similarity.

Cecilia Björck

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Remapping Popular Music

Music and meaning-making at conventions for Eastern Asian popular culture in Sweden

This paper explores music and meaning-making in the context of conventions for Eastern Asian popular culture in Sweden. As part of a global movement termed a “japanification” of popular culture among children and youth (West, 2009), an increasing interest in elements from Eastern Asian popular culture can be discerned among Swedish youth. Conventions centred around such cultural elements are arranged for and by youth at various locations in Sweden, some of them attracting thousands of participants. Activities may vary but often relate to video games, manga and anime (Japanese comics and cartoons) and cosplay, where participants dress up and act as their favourite fictional character. The paper draws on around 100 hours of participatory observations at conventions and could be regarded as a kind of event ethnography, complemented by interviews with conventioneers of a wide age span. Music at conventions typically includes anime and game music, k-pop and j-pop, and vocaloid music where hologram artist sing with synthesized voices. Musical activities include karaoke and various forms of musical performances on stage, but also accompany a wide variety of other activities. The paper discusses how, through these activities, meanings of elements from Eastern Asian popular culture are negotiated and cross-culturally reenacted.

Cecilia Björck has a PhD in Music Education and holds a position as senior lecturer in Education at University of Gothenburg. Her research is mainly focused on young people’s meaning-making in popular music, with special interest in issues of subjectivity, normality, and discourses around gender and social change.

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Jan Blüml

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Narrating Popular Music

Popular Music Studies in the Context of Post-Communist Historiography in the Czech Republic

Although the word "history" often raises an abstract idea of the "story" of the objective truth, the fact is that our past exists primarily in its written form, which is largely an interpretation or reinterpretation. On the basis of that argument, the contribution will focus on the transformations of the field of Popular Music Studies in the Czech Republic within the transition to a post-communist historiography, both in academic and non-academic discourse. Attention will be paid to the changes of the contents of the field of Popular Music Studies, specifically its conception and interpretation of popular music history, including thematic preferences and evaluative standards. In this respect, the paper will discuss the key determinants of Czech post-communist popular music historiography, especially in the form of the impact of authority figures, such as, for example, a dissident, writer, philosopher and president Václav Havel, who strongly influenced Czech Humanities by his holistic concept of the function of art and music, based on the dialectical relation of aesthetic, noetic and ethical aspects, namely, relation of an artistic beauty, a true reflection of a specific reality and a service to a moral good.

Jan Blüml (1980): Since 2014 he has been working in the position of Assistant Professor at the Department of Musicology, Faculty of Arts, Palacký University Olomouc, Czech Republic. His main academic interest lies in the history of popular music in Central Europe with special emphasis on music in the former Czechoslovakia. He is also interested in progressive rock and aesthetic issues related to that genre.

Giacomo Bottà

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Remapping Popular Music

The Missing Map: Europe in Popular Music

It is common to talk about African, Asian and American music, implying with these labels a continental and supranational understanding of certain musical practices. Is it possible to talk about European popular music(s)? Within the so-called 'old continent', popular music has been examined at the national or at the local/urban scale. Popular music histories have been constructed into national/monolingual canons and the European dimension has been missing. For instance, punk existed in several European countries at both sides of the iron curtain from the late 1970s onwards, sharing a nihilist, anti-nationalist and cosmopolitan spirit. However, its ongoing 40th anniversary seems to be a British affair and several national histories of punk are appearing. This paper will first offer some methodological reflections about carrying out comparative studies in popular music at the European scale, with regards to multilingualism, cosmopolitanism, geopolitics, heritage and post-colonialism. Second it will analyse intra-European networks and influences and the continent-wide positioning of certain cities, particularly in punk and post-punk scenes.

Giacomo Bottà is docent and part-time lecturer in urban studies at the University of Helsinki and docent in music research at the University of Tampere. He received his PhD
2003 from the University IULM (Milan, Italy). He has widely researched and published on issues such as urban culture, popular music, urban branding, interculturalism, creative cities, cultural planning and temporary uses. His edited volume *Invisible Landscapes: Popular Music and Spatiality* appeared in 2016 for Waxmann.

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Remapping Popular Music  
**Mapping the Montreal dance music orchestra**

This paper examines the Quebec music culture (1900-1939) by focusing on the actors, practices and spaces highlighted by dance bands present in Montreal. “Dance band” is considered, here, as an open and moving object, a crossroads of meetings and practices, marking places and urban spaces. In order to conceive the dance bands as a dialogical and relevant intercultural phenomenon, this study combines historical and analytical approaches, building on the conceptual and methodological knowledge which explore the musical culture in its spatial dimension (see Crozat, Guibert, Forman, Straw). More generally, this research is part of a cultural history perspective that envisages the analysis of “moving objects” (de Certeau), in this case, dance bands. By identifying orchestras and by listing and mapping the places associated with dance bands, trajectories (geographic and media) can be formed. From these emerge clusters, tensions and transformations. They allow us to observe and analyze various phenomena of the Montreal music life, hardly or not visible when examined in isolation: Within the sociocultural and media environment in which dance orchestras are presented or heard, in what kinds of spaces do they lead the audience, the critic or the historian? And how do they inform us about intercultural encounters (American/Canadian) interlingual encounters (Francophone/Anglophone) or race relations (White/Black)?

Sandria P. Bouliane (Ph.D. in musicology) is a postdoctoral fellow at Université du Québec à Montréal at the Centre de recherche interuniversitaire sur la littérature et la culture québécoise (CRILCQ) working on the history of popular music in Canada. Her researches are primarily on songs' translation (intertextuality), cross-cultural relations in the music industry (US-Canada-France), and she focuses on multidisciplinary approaches to study songs, actors and the media in their cultural context. Sandria is chief editor of [www.lecouteur.ca](http://www.lecouteur.ca)

Rob Bowman  
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Analyzing Popular Music  
**East Meets West: The Flower Travellin' Band, Ethnography and Transculturation**

Comprised of veterans of the Group Sounds scene in Tokyo, the four members of the Flower Travellin' Band (FTB) came together in 1969. The group was the brainchild of producer Yuya Uchida who, after visiting the United Kingdom in 1968 and seeing artists such as Cream and Jimi Hendrix, felt that a Japanese band playing a similar style of Western-influenced improvisatory rock could become a huge success in Japan. By definition, Uchida’s vision involved the musical crossing of cultural and generic borders. At the time, there were virtually no opportunities for Japanese musicians to see Western rock stars in performance. Consequently, the film Monterey Pop had an inordinate
influence on the future members of the Flower Travellin’ Band. Inspired by Indian sitarist Ravi Shankar’s performance at Monterey and wishing to create a band that was qualitatively different from Cream and Hendrix, guitarist Hideki Ishima began to study Indian ragas, using Indian modes as an integral element in the original compositions of the FTB. The result was yet a further example of musical border crossing. While the FTB were marketed in North America as a Japanese rock band, in reality, their music was a fusion of Indian and Western musical elements. This paper will explore the FTB’s crossing of musical borders and the differing reception their music received in Japan and the West. In the process the importance of ethnography combined with musical analysis in the study of popular music will be stressed.

Rob Bowman has been an Associate Professor of Music at York University since 1993. Nominated for five Grammy Awards, in 1996 Bowman won the Grammy in the “Best Album Notes” category. He is also the author of Soulsville U.S.A.: The Story of Stax Records which was inducted into the Blues Hall of Fame in 2013. Over the years Bowman has interviewed a wide range of artists from the Rolling Stones, Pink Floyd and Lou Reed to Bob Marley, Isaac Hayes, Chuck D and Smokey Robinson.

Nancy Bruseker
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Technology and Popular Music

How to find out more about the 19th century music business in the UK

Technological advances in music distribution have radically changed business and audience practices and the way music itself is made by musicians. However, these technological developments affect not only music being made and sold today. Modern technological advances have made sources like historical newspapers and genealogical records more accessible, allowing researchers the opportunity to begin to reconstruct musical lives and musical worlds beyond the 20th century, including ones that predate recorded sound. This paper uses sources like the British Library’s 19th century newspaper archive, the British Newspaper Archive, Ancestry and Digimaps historic maps, to reconstruct one British music hall performer’s, Vesta Tilley’s, touring schedule across five decades – 1870s to the 1910s – in order to show what a music industry structured around live performance, rather than record production, looked like. The data allows an extensive view into Vesta’s working and touring life: how often she was on tour, how far she went, and how her work patterns changed from childhood to adulthood to retirement, and how her repertoire interacted with these developments. In brief, without an album release schedule it was relentless. Furthermore, the data illustrates how a large number of independent venues gradually gave way to a series of syndicates (Moss, Stoll, De Frece, and others), changing the shape of the tour, providing us a view of the birth of the equivalent of the 21st century Academy circuit in the UK: the evolution of the business of entertainment up to the earliest days of sound recording.

Nancy Bruseker finished a doctorate in music and history at the University of Liverpool in 2016. Her research interests are Vesta Tilley, historic fan cultures, and the possibilities of the digital humanities.
19th biennial conference of IASPM / Individual papers

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Remapping Popular Music
“Chinese Got Talent”: Popular Music Singing Competitions in Taiwan and China

Popular music industries in Taiwan and China were once disconnected when the Chinese Civil War separated the republican and communist leaderships. It wasn’t until 1987 that both leaders signed the agreement allowing people from opposite sides of the Taiwan Strait to reconnect. Afterward, musicians in Taiwan and China have cooperated to dominate this new Chinese mass market. However, only few musicians were able to succeed in both places. When “British got Talent,” the singing competition, became internationally popular, similar programs were replicated in Chinese society. Those competitions soon received overwhelming success in Taiwan and China because they were the first live television shows that invited singers from Taiwan and China to compete alongside one another. Consequently, more than ten million views and discussions were registered on Youtube. Furthermore, singers from those shows received rapid national success. Scrutinizing performances from those competitions, this paper discusses the way they reflect the altered social structures from Taiwan’s republican and China’s communist governments. Through categorizing those performances into: Chinese Rock, Pentatonic song, Folk music and Hip Hop, I argue that social background acts as a catalyst to transform the way singers interpret music. It also affects the way audiences respond to the live performances.

Dr. Ya-Hui Cheng, a native of Taiwan, is an assistant professor of Music Theory at University of South Florida. She is the author of Puccini’s Women: Structuring the Role of Feminine in Puccini’s Operas (Verlag Dr. Müller, 2009). Her articles have appeared in The Opera Journal and Journal of Historic Research in Music Education. Dr. Cheng has presented her researches on Italian operas and Chinese popular music at various conferences in US, Europe and Asia.

Leon Clowes
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Technology and Popular Music

The late 70s and early 80s evolution of record labels Mute and Some Bizzare is a cornerstone of UK popular music industry history. Purposive signings by founders Daniel Miller and Stephen Pearce (Stevo) predicted and pre-dated oncoming technological and ideological changes within popular music cultural sound production. The aesthetic of both labels championed new sound source combinations challenging the predominantly four-piece rock group output of contemporary major and independent labels. By the late 1980s new group formations would become more widely accepted and adopted by the music industries, musicians, labels, audiences and critics. In the first half of the decade, this was not the case. Depeche Mode debuted on the self-titled Some Bizzare compilation LP. Daniel Miller produced Soft Cell’s early single “Memorabilia”. UK electronic duos Yazoo, Soft Cell and band Depeche Mode achieved global commercial success. Musicians, artists and producers variegated praxis fertilised new syntheses and genres through the influence and convergence of avant-garde and industrial artists (Throbbing Gristle, Cabaret Voltaire and Einstürzende Neubauten)
with electronic pop. Mute and Some Bizzare forged innovative models and apposite
dynamics with major labels. This chapter will cogitate on the reflexive relationship of
enthusiasts turned cultural industry intermediaries Daniel Miller and Stephen Pearce.

Leon Clowes is an MA student in Popular Music Research at Goldsmiths, University of
London. Since the mid-1990s, after training as a secondary school music teacher, Leon
has run a successful multi-media arts clubs ('Sparkle') at various London venues
including Madame JoJo’s and the Institute of Contemporary Arts and worked as a
project manager and fundraiser for a wide variety of arts and social welfare non-profits
such Drake Music, Royal Exchange Theatre in Manchester, London Film School and
Music First.

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Narrating Popular Music

Teen Magazines of the mid-1960s: Creating a Different Narrative of Rock History

The first issue of Crawdaddy boasted that the magazine would be different from teen
magazines whose idea of covering rock and roll was via pin-ups and superlatives. Those
magazines, and the young and usually female audiences that consumed them, were
expelled from the narratives of rock history, a history that focuses on appropriate
responses to music bolstered by gendered ideologies of authenticity that emerged
along with rock criticism. With research compiled by close reading of original copies of
magazines, and material from archives, I revisit two American teen magazines of the
mid-1960s, 16 and Hullabaloo, later Circus, arguing that a different or at parallel
narrative could exist, one that opens the possibility of different modes of appropriate
fandom and ways to consume music. 16 opened the world and sounds of rock and roll
as it was turning into rock to children, primarily but not only girls, who were otherwise
too young to participate fully in its growing culture. Hullabaloo eventually tried to cast
off its glossy teen magazine origins and appeal to girls. I discuss why that effort did not
fully succeed.

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Technology and Popular Music

Hi-tech Lo-fi and the Politics of Domestic Popular Music Production

In the period since the onset of digital recording capabilities in the early 1990s, the
increasing availability of inexpensive and intuitive equipment renders minimal the
specialist training and resources required to make high quality sound recordings at
home. (Brabazon, 2012, p. 59 – 64) Whereas earlier home recordings, such as those
made by various indie bands in the 1980s, might have had rough and untidy qualities by
necessity due to limitations of recording capabilities, since digitisation these kinds of
limitations are few. The choice to adopt a lo-fi or imperfect aesthetic in a recording,
then, has to be made deliberately. What does it mean for music recorded using hi-tech
equipment and techniques to actively choose to adopt a low-tech sound? Drawing on
research from Strand (2013) and Encarnacao (2013) this paper will propose that
recordings evoke a domestic affect by including musical errors, sounds from the
surrounding environment, or recorded "noise" such as hisses, bumps or whistles. It will
go on to argue that domestic space is gendered space, with links to interiority, femininity and familiarity, and that including these sounds on home recordings invokes conventions associated with authenticity and intimacy. Hi-tech lo-fi domestic productions participate in the complex processes of constructing and communicating authenticity.

Claire Coleman completed her Bachelor of Music Education at the University of Western Australia in 2005. Claire worked for several years in a range of roles associated with music performance, education and administration, a highlight of which was founding and directing Menagerie indie-pop choir. Her Honours project examined authenticity and relationality in Australian contemporary folk music. She commenced her PhD, which addresses the role of nostalgia in indie folk music, at Western Sydney University in 2013 under the supervision of John Encarnacão, Kate Fagan and Diana Blom.

Maurizio Corbella

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Narrating Popular Music

Unpacking Performance in the Pop-rock Biopic

Pop-rock biopics have developed a range of strategies to render historicised performances, especially those considered as pivotal in a musician’s biography. The goal of such films is not merely to narrate the historical impact of live events, but to ‘re-perform’ them for a composite audience, partly familiar with, yet partly experiencing the music for the first time. By showing that ‘performance scenes’ have constituted pieces of technical virtuosity throughout the genre’s history since its heydays in the 1950s, I suggest that pop-rock biopics be regarded as witnessing devices to shifting paradigms of performance affordance in film. By virtue of translating live musical experience to an audio-visual narrative medium, these films aim to re-activate the performative potential of past events and allow us to reflect on their intermedial constituents and their interweaving with technology. I will draw on examples taken from different stages of the genre’s history, showing how they variously include combinations of constructive devices, e.g. original/re-edited/re-staged documentary or televised footage, real audiences reacting to actors performing, newly performed/covered/playback acts, and enriched/remixed/re-spatialised pre-existent audio tracks through the means of sound design. Moving beyond verisimilitude, all of these devices conjure up hyper-real experiences that trigger notions of presence, memory, and nostalgia.

Maurizio Corbella obtained a Ph.D. in Musicology at the University of Milan, Italy (2010), where he worked as postdoctoral research fellow from 2011 to 2015. In 2016 he taught as adjunct lecturer at the Universities of Kiel, Milan and Vienna. In 2015 he carried out a grant from the German Academic Exchange Service (DAAD) to study performance in musical biopics at Kiel University. He has published articles on film music and popular music in international journals and collections.
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Teaching and Learning Popular Music

Beyond Virtuosity and Employability – Embedding Life Skills in Higher Popular Music Education

Within the creative industries and beyond, the lifetime mono-employment model is becoming an exception. Alongside the growth of portfolio careers and the accelerating change processes in most fields of occupation, there has been a significant shift in the demands on higher education programs to meet the challenges of new modes of working. Highly transferable, so-called ‘life skills’, such as creativity, resilience, mental flexibility and emotional intelligence are gaining centre stage within the corporate world as well as in university degree curricula. This presentation explores the importance of further embedding these skills in higher education by highlighting the benefits of life skills for students, presenting examples of excellent practice from current research on the education and work life of professional pop musicians. Thereby it focuses on the following central research questions: (1) Which life skills are essential for a successful career as well as positive personal development? (2) How can these skills be best conveyed within the framework of a higher education program? Addressing these two questions reaches far beyond the specific peculiarities and challenges of popular music education. The presentation therefore aims at providing starting points for further, also interdisciplinary scholarly exchange and discussion in the broader context of arts, humanities and social science higher education.

Michael Dannhauer is a doctoral candidate at the Leuphana University Lüneburg. His research explores the work life of qualified professional musicians and respective prevocational higher education programs in the field of contemporary popular music. He holds a Master degree in Music Education, English and Psychology and is a qualified MBSR teacher trained by the Center for Mindfulness at the University Massachusetts Medical School. Until recently he has been working as director, instrumental teacher and band coach at downtown music institute GmbH, Augsburg, and as a freelance musician, author and presenter.

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Remapping Popular Music

Fighting Gender Inequalities in Music: Comparing the UK and Sweden

Many have documented how gendered discrimination impacts on inequalities across music scenes and genres (eg. Davies 2001; Donze 2010; Farrugia 2012; McClary 1991; Rustin and Tucker 2008). These studies have shown that gender influences access to, participation in and engagement with music, in a variety of different ways, providing important critiques of objective notions of musical ‘excellence’ and utopian views of music subcultures. Studies on gender inequalities in music have often focused on Anglophone countries. Yet research on Sweden (eg. Bergman 2014; Björck 2013; Gavanas and Reitsammer 2013) – a supposedly much more gender-equal nation - has demonstrated that many of the same issues are present. This indicates the prevalence of transnational discourses around popular music and a need to recognise the work of activists, networks and musicians in challenging such practices. This paper draws on research with 10 representatives from networks, in the UK and Sweden, involved in fighting gender inequalities in music. It outlines what benefits can be gained from a
cross-national, comparative perspective before exploring how gender inequalities and equality are understood by networks working across and within particular genres. It links organizational strategies to structural differences between the two nations, before noting how these networks articulate their limitations.

Sam de Boise is a postdoctoral researcher at the School of Music, Theatre and Art, Örebro University, Sweden. His current research is focused on comparing gender inequalities in music engagement in the UK and Sweden. Other research interests include feminist theory, neoliberalism and music technology, and critical studies on men and masculinities. He is the author of Men, Masculinity, Music and Emotions (2015 Palgrave Macmillan).

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Technology and Popular Music

Recut and Re-Tuned: Music in Fan-Generated Parody Trailers

The term 'recut' designates a trailer that a fan has created by editing footage from a film or trailer to new sound (voice-over, sound effects, and underscore). The resulting reimagined audio-visual text typically presents a genre-shifted narrative that intertextually relates to the source material. The 're-tuning' by fan-editors involves imposing a new soundtrack (usually popular music and/or narration) over reordered and edited images, like the adapted family-friendly ‘Shining’ (2005) from the horror film The Shining or the horror trailer refashioning of ‘Mrs. Doubtfire – Recut’ (2009). The literature about ‘vidding’ and recutting provides a foundation for considering how fans provoke new meanings when they add voice-overs, sound effects, and popular music to recut trailers. The fan-editor must creatively engage with genre-based cinematic trailer practices and traditions of musical signification in reimagining the source text. Thus sound effects and electronically distorted music predominate in re-tuned horror trailers, like ‘Mrs. Doubtfire – Recut’ or ‘Scary Mary Poppins’ (2006), while upbeat tunes prevail when adapting source material to create a recut comedy trailer (e.g. the use of Peter Gabriel’s ‘Solsbury Hill’ in ‘Shining’). Thus the recut and re-tuned trailer represents a transformative nexus of sight and sound within fandom.

James Deaville (School for Studies in Art & Culture: Music, Carleton University) has contributed to JAMS and JSAM, has published in books by Oxford, Cambridge, and Routledge, and has edited Music in Television: Channels of Listening (2011) for Routledgr. In 2012, he received a three-year grant from the Social Sciences and Humanities Research Council of Canada to explore film trailer auralities. He is currently co-editing the collection Music and the Broadcast Experience with Christina Baade for Oxford. With Lori Burns, he organized the IASPM-CA 2015 conference in Ottawa (and served on the program committee).

Virginia (Ginger) Dellenbaugh
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From Earth Angels to Electric Lucifer. Castrati, Little Joe Cook and the Vocoder

The transformed, angelic voice is in a precarious position—between corpus and void, heaven and earth. As "sacred monsters" of the Baroque, the Castrati had voices described as otherworldly and "strangely disembodied." An amalgam of male, female
and childlike qualities, it is angelic in its liminality, a kind of tonal apotheosis. The 1950s, a time preoccupied with heaven, from winged cars to airwave Earth Angels, saw a curious renaissance of this Baroque ideal. With Doo-Wop, the seemingly sexless voice of the singer shares the trait of sounding angelic with the mythic androgyny of the Castrati—both blur gender lines through vocal manipulation. Technology allows the transformed voice to lose all traces of the body. Bruce Haack’s psychedelic song cycle The Electric Lucifer, “a battle between heaven and hell,” employs a voice put through a prototype vocoder to represent both angel and devil. Here, the voice is free to achieve multiple unearthly identities. This presentation will examine the imbrication of heavenly narrative and transformed voice in popular music, focusing on how this disjunct between voice and body can be understood as prism through which to explore shifting socio-political anxieties and desires.

Ginger Dellenbaugh is a writer, musician, and professor at The New School in New York, where she teaches about music, politics, and the voice. A trained opera singer, she performed for over a decade in Europe and the United States. In the fall she will be joining the music department at Yale University. Ginger lives in Vienna, Austria and New York City.

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Technology and Popular Music

Recording Technology and the Capitalist World System

Existing work on the music industries has focused on the circulation of recordings as finished products, while corresponding scholarship on musical globalization has studied aesthetic hybridity and identity politics in the context of international song networks. I suggest that in order to get a better sense of how the recording industry functions as an industry, it is equally important to consider those feedstock materials and resource networks that constitute sound recordings as technologies and cultural artifacts. This is to think beyond recordings themselves and to recognize the importance of resources such as shellac and limestone and cotton (78s), various petrochemical products and synthetic polymers (LPs, cassettes, CDs), as well as consumer electronics and telecommunications networks (digital files). These are the materials that must circulate and the infrastructures that must be in place before recording technologies themselves enter into circuits of distribution and consumption—and they are also the materials that outlast distribution and consumption, entering into secondhand economies and waste streams. In comparing the material and energy intensities of these recording technologies, I suggest that if the political economy of recorded music since 1900 follows a path of abstraction, from the solidity of manufacturing to the airiness of rights agreements, the same perhaps cannot be said about what we might call the political ecology of music.

Kyle Devine is an associate professor in the Department of Musicology at the University of Oslo. His books include Decomposed: The Political Ecology of Music (MIT Press, forthcoming), Living Stereo: Histories and Cultures of Multichannel Sound (Bloomsbury, 2015), and the Routledge Reader on the Sociology of Music (Routledge, 2015).
Michael Drewett
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Analysing Popular Music

Obscene and not heard: The censorship of sexual sounds in music

Can the sound of popular music ever be sexually obscene? Can it be harmful to public morals? According to the apartheid state’s official censor, the Directorate of Publications, it can. From musical comedy albums such as Blowfly’s Porno Freak to regular pop songs such as Donna Summer’s “Love to love you baby”, music releases were intermittently banned as obscene and harmful to public morals. The proposed paper will document and explore instances of music censorship in apartheid South Africa on the basis of obscenity (although wider references will be made). While some of the songs deemed to be obscene were banned for their lyrics, of special interest in this paper is the censors’ concern with sexually suggestive vocal sounds used in some pop songs. This will include the motivations of members of the public who submitted material to the censorship board and why the censors consequently banned the songs in question. The paper will also examine successful attempts by record companies to re-release material previously deemed obscene through a process of editing out offensive aspects of the music. It will thus be possible to isolate precisely what sounds the censors regarded as constituting obscenity.

Michael Drewett is an Associate Professor in the Department of Sociology at Rhodes University. His research interests involve popular music and politics from censorship and satire to Peter Gabriel. His work includes edited books, articles, archival CD releases, exhibitions and a film.

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Remapping popular music

Urban folk music and cultural influences: Labels for narodna muzika [folk music] in Serbia in XX century

Paper deals with urban folk music in Serbia (with considering its roots in pre-WWII Yugoslavia, which during history was influenced by cultural practices from (Ottoman) east and from the west (from Austro-Hungarian to contemporary global pop), combined with local semi-rural lyrical repertoire. Urban folk music is considered as specific traditional Balkan popular music. Urban folk music before WWII was starting point for later segregation of popular folk genres — “newly-composed folk” and “old urban” music. The first one was nominally progressive, designed for wider audience, based on rural music motifs but modernized by instruments (from accordion to electric band). The second one was developed around 1970s as response on this phenomenon, and it was purposely regressive, evoking pre-WWII urban folk music by particular repertoire and acoustic performance. From their emerging on popular music market they have dynamic relation. Their quality opposition is important, based not only in attitude about “authentic” folk music, but also in use of influences from the West. According to results of archival work and interviews with authors of “old urban music”, this paper explores traces of global popular music, their implications on aesthetic debates and characteristics of popular folk music in Serbia.

Marija Dumnić is Ph.D. Candidate at Faculty of Music (Belgrade), currently completing her dissertation about “old urban music”. She is Research Assistant at Institute of
Musicology SASA, also participating at digitization projects and international project "City Sonic Ecology". Marija is publishing in national and international peer-reviewed journals and edited books. She is interested in music in the Balkans, methodologies in ethnomusicology and popular music studies. She is member of ICTM, IASPM, BFE, ESEM and several national professional organizations.

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Remapping Popular Music

Music Diplomacy and Popular Music Studies

Since the early 2000s, academic interest in music diplomacy has grown significantly. Penny von Eschen, Lisa Davenport, Danielle Fosler-Lussier, Jessica Gienow-Hecht, Rebekah Ahrendt, and others have investigated the manifold functions of music in international relations. Debates on music diplomacy, however, have largely focused on classical music and jazz. In doing so, they have obscured the great significance of popular genres in international relations. This paper seeks to suggest ways in which the study of popular music diplomacy can contribute to the field of popular music studies. My argument is twofold: first, I argue that the diplomatic use of popular music has significant political, social, cultural, and aesthetic repercussions that should be considered an integral part of popular music studies. In fact, some musicians can only be approached by considering their roles as cultural ambassadors. Many artists re-orientate themselves both as musicians and as actors on the music market as a result of becoming cultural ambassadors and official representatives of their nations. This reconfiguration, in turn, impacts their reception. I secondly argue that not only do diplomatic practices influence developments in popular music, but popular music also helps to transform the political practice of diplomacy.

Mario Dunkel is a researcher and instructor in musicology at TU Dortmund University, Germany. He holds a PhD in American studies, which he completed in 2014 with a thesis on "The Stories of Jazz: Performing America through Its Musical History." He is a co-founder of the international Word and Music Studies Forum and the author of Aesthetics of Resistance: Charles Mingus and the Civil Rights Movement (Münster: LIT, 2012). His current research interests include the practice and repercussions of transnational music diplomacy as well as the conceptualization and performance of music history in Europe and the US.

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Remapping Popular Music

Smiling Faces Sometimes - German Soul between 1955 and 1975

The history of German soul music includes the prehistory and the work of some of the most successful producers and songwriters (e.g. Frank Farian, Giorgio Moroder) in Germany. Unfortunately, the common narration of German popular music history moves from beat explosion and blues appropriation to Kraut rock’s search for a German popular music identity and therefore, excludes German soul amongst others. In addition, German jazz enthusiasts depreciate soul because of being just entertainment. The counterculture of the second half of the 1960s applies similar arguments to downgrade
soul compared to the real thing, the blues. Soul music is regarded as purely commercial and therefore, neither the authentic expression of blackness as desired by white counterculture nor politically progressive. The paper explores the untold history of German soul music by identifying exemplary actor networks of producers, songwriters, musicians and singers including several ex-servicemen of the British and American Forces in Germany. The music produced by these networks - beginning with a 1958 Sam Cooke cover version - shall be contrasted with the contemporary German discourse on soul. The discourse will be analysed with a critical whiteness perspective.

Dietmar Elflein, ph.d., works as a research fellow and lecturer in popular music studies at TU Braunschweig, Germany. His dissertation on heavy metal music analysis was published in 2010. Research interests include German Popular Music history, critical whiteness and gender studies to popular music and sound analysis. Current publication vary from German singer-songwriter history, heavy metal music analysis, to German Hip-Hop history and male role models in German rock music. For further information see: http://www.d-elflein.de/.

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Technology and popular music

Grimes and technologically-mediated persona

Grimes, the Canadian singer/songwriter/producer Claire Boucher, achieved wide recognition with her 2012 album Visions. This was remarkable in that the majority of the vocals on the album are electronically manipulated so that literal sense is largely obscured. Sped-up, layered and/or smothered in reverb and delays, Boucher created a persona based on sound, rather than the relationship often predicated on a lyrical approach. What is it that is encoded in her sound? Her next album, Art Angels (2015) is her most successful yet, reaching the Top 40 in many countries. Perhaps unsurprisingly, the vocals on Art Angels are far less processed, and so the songs are more accessible. However, they draw on the ‘otherness’ already established by the opaque, impressionist approach of Visions. Developing my work on the voice and technological mediation in Punk Aesthetics and New Folk (Ashgate, 2013) and Lacasse’s writing on phonographic staging, these two albums will be compared to uncover how production and songwriting converge in recent popular music to contribute to our perception of persona.

John Encarnacao lectures in music at Western Sydney University, Australia. He runs two independent labels, China Pig Records and Psychopyjama, and records as a songwriter/singer/guitarist in The Nature Strip and as an improvising musician under his own name and with the trio Espadrille. His book, Punk Aesthetics and New Folk, was published by Ashgate in 2013.

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Remapping popular music

Negotiating Multiple Identities through Popular Music: The Case of Finnish Tatar

The Finnish Tatars are a well-established minority in Finland since the end of the 19th century. The inherited religion (Islam), mother tongue (the Mishar dialect of the Tatar
language) and shared cultural traditions including musical practices united the Tatars in Finland into a uniform community. One of the well-educated minorities in Finland, at the same time, the Turkic community of the Finnish Tatars became firmly integrated into the dominant Finnish society and culture. If ‘identity is a name given to the escape sought from uncertainty’, then identities are the names we give the different ways we are positioned by, and position ourselves within, the narratives of the past. Identities are also contextual and multiple. Music, like identity, is both performance and story, describe the social in the individual and the individual in the social, the mind in the body and the body in the mind. In this paper I discuss how a closer look at “Tatar [pop] music” made in Finland provides an analytical tool for understanding the complexities of Tatar identity. Close readings of some commercial and fieldwork recordings illustrate how songs may imagine and embody multi-dimensional Tatar identities. Special attention in this respect is given to the different usages and arrangements of the folk song and unofficial Tatar national anthem ‘Tugan Tel’ (Mother Tongue). The presentation will be accompanied by supporting audio and visual examples.

Ayhan EROL is Professor of Musicology at Dokuz Eylul University in Izmir, Turkey, where he teaches courses on theory of ethnomusicology, cultural studies of music, sociology of music, music history, and popular music studies. He holds a PhD in ethnomusicology (2000) He is the author of two books: Populer Muzigi Anlamak, 2002) and Muzik Uzerine Dusunmek (Istanbul: Baglam Yayınları, 2009). His work has appeared in renowned scholarly journals, including Journal of Ethnic and Migration Studies, Middle Eastern Studies, Social Compass, and European Journal of Cultural Studies. Dr. Erol is the chair of Turkish branch of the IASPM.

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Remapping Popular Music

When I’m (not) ‘Ere : New Maps of Utopia

In Aesthetic Theory, Adorno repeatedly posits what might be called the placeholder thesis; the notion that autonomous art keeps open a space for ‘a praxis beyond the spell of labour’ (AT 12) or functions as a ‘plenipotentiary of a liveable world’ (AT 40). Popular music, of course, for Adorno, has no such function, merely affirming the ever same of domination. In this paper, I would like to suggest that 1) Certain places, both as locations and as names, have functioned as metonyms for the utopian in popular music: the locations we go to, or go back to, New Orleans, Kansas City, Cali. etc. and 2) In an age when the traditional topology of the scene that structured the cultures of pop have migrated to the net (see Haworth 2016), and a flat ontology has replaced the sites of intensity and difference that informed such scenes and subcultures, and, perhaps even more, the study of such things, I would like to ask if this abstraction from the ‘real’ has the effect of also draining the utopian promise from this ‘complex of the existing and the non-existing’ (AT 233) that the place name ‘named’.


Chris Haworth – “All the Musics Which Computers Make Possible” Organised Sound/ Volume 21 / Special Issue 01 / April 2016, pp 15-29. Cambridge University Press.

After a long and unsuccessful career as a musician, returned to academia in the ‘90s, and received an MA and then a PhD in philosophy from Essex and UCD respectively. Research interests include critical theory (Adorno in particular), Kant and political theory,
the aesthetics of popular music and the sociology of music, and popular music and the city. Currently Principal Lecturer in Music Management at Buckinghamshire New University.

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Teaching and Learning Popular Music

Does popular music studies still have a place in the Academy?

Popular music studies fought for existence and recognition within the academy from the 1980s onwards. Over time several prominent, successful popular music departments sprung up around the world, often attached to Media, Cultural Studies or even English departments, or most dangerously, traditional music departments and conservatoriums. After several decades of expansion and exposure, popular music studies finds itself at another crossroads. Does popular music studies still belong in the academy, and if so, how does it function? The rise of private providers, delivering largely 'skills only' training paths for aspiring musicians, producers and business people, have challenged the place of popular music studies within the academy. After decades of writing and theoretically critiquing the music that surrounds us, much of the key foci of popular music studies goes unnoticed and unwanted. Using several sites of popular music studies in the UK (Glasgow and Liverpool), USA (NYU) and Australia (UTS), among others, this paper explores the new place of popular music studies in tertiary education. It draws on interviews with tertiary leaders, as well as extensive industry engagement, to define the contribution popular music studies needs now to claim and pursue within the academy.

Professor Mark Evans is Head of the School of Communication at the University of Technology Sydney. He holds an Australian Research Council (ARC) grant to design an artistic and environmental map of the Shoalhaven basin in New South Wales. His latest books include Sounding Funny: Comedy, Cinema and Music (with Phillip Hayward) and Moves, Movies and Music: The Sound of Dance Films (with Mary Fogarty).

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Technology and Popular Music

Binaurality, stereophony, and popular music in the 1960s and 1970s

Stereophonic headphones were first marketed in the USA in 1958. Binaural listening (via headphones) became one of the favourite ways for fans to listen to rock albums in the late 1960s and early 1970s. Stereophonic mixes, however, were not meant for binaural listening. Sound engineers rarely used headphones, and generally refused to mix wearing headphones, explaining they couldn’t get a proper balance if they didn’t listen to the studio monitors. Often they would listen to the result of a mix with cheap shelf loudspeakers, or even car loudspeakers, claiming that those would be the most common sound sources used by the audience; strangely enough, headphones were not used for this purpose in the studio. While the association and historical overlap of stereophonic mixes, advances in studio technology and consumer audio, and the rise of psychedelia and progressive rock have been commented (more in accounts on or by individual artists/bands/producers than in general terms) the issues of binaurality, of
stereophony, and of their relations with popular music has seldom been explored. The paper will focus on the musicological aspects of binaurality and stereophony, both at poiesic and aesthesic levels.

Franco Fabbri is a musician and musicologist, and teaches popular music and sound studies at the Conservatory of Parma, Milan’s University, IED (Milan), and CESMA (Bioggio, Switzerland). His main interests are in the fields of genre theories and music typologies, the impact of media and technology across genres and musical cultures, and the history of popular music.

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Analyzing Popular Music

Adele's Hello: Harmonic ambiguity & modal inflection in contemporary pop

At the time of writing, Adele’s global smash hit Hello has received over 1.5 billion views on YouTube. What are the characteristics of this music that resonate so profoundly with its young listening audience and what can they tell us about them? The harmonic and melodic language of Hello evinces a highly developed aesthetic semiosis through which nuanced emotional messages are passed. This subliminal communication is sophisticated and signifies a departure from earlier pop conventions by the continued abstraction of its cultural references. Not only is the language of contemporary pop straying from earlier hybrid forms, it is establishing new lexicons of emotional signification, which it uses to create a heightened sense of intimacy between artist and listener. Harmonic and melodic attributes of this language include: 1. The diminishing role of the V chord and conventional V to I cadence, 2. The weakening presence of Major Diatonic Tonality, 4. The increase in movement between Tonic and Subdominant regions, 5. The increased use of modal harmony and modal cadential gesture. A radical reordering of harmonic and melodic hierarchy has been taking place in Western pop since the beginning of the 20th Century. With the advent of new media, this shared language is developing in synergy with an evolving global pop culture. I will explore Adele’s Hello in relation to the evolving aesthetics of contemporary pop, shedding light on the intellectual and emotional complexion of the music and its listeners.

Dr Ford is a musician, composer and producer residing in Dublin. He is the creative director for atwistofate and a founding member of Kyai Jati Roso, the National Concert Hall Gamelan Orchestra. His music transects genres and includes works for orchestra, divided-choir, spatialized acoustic ensemble and studio generated sound-art. He has produced and appeared on numerous original recordings and was at one time signed to EMI. His music has been performed in North America, Europe and Japan and Russia.

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Remapping Popular Music

Musical Exchanges and Interactions between Spanish and USA Pop Music

The relationship between the Spanish pop music and American context is a topic rarely addressed in Spanish musicology and sociology. Since the history of Spanish pop music is still under construction, it has been assumed that the Franco regime did not allow many external trends, while the Spanish music was conceived as a product of domestic
consumption. However, the influences of foreign music in Spain are many and varied, resulting from a complex negotiation between tradition and new trends, as shown by recent work such as Made in Spain: Studies in Popular Music (Rutledge, 2013) and Rock around Spain. History, industry, and media scenes (Lleida University of Lleida / University of Alicante, 2013). During the 50s and 60s, numerous bands and Spanish artists, some for reasons of exile and other with commercial interests, bring their music to European and Latin American countries and, to a lesser extent, to the United States. This paper shows the results of a broad research project whose objectives are classify singers, artists and groups who traveled from Spain to the United States, and its various musical styles. To do this, we will extract magazine, sound and radio data concerning the presence of Spanish artists and singers in New York in the fifties and sixties. More specifically, and in the opposite direction, we intend to investigate the influence of US and Latin music in Spain, especially through the figure of the broadcaster Raul Matas, a Chilean who spent four years in New York working on Radio WRUL, before becoming essential for the introduction of new rhythms Spain with his show Discomanía. This research will lead to recognize the stylistic influences and hybridizations between musical genres result of these shifts between the two countries and especially to discover whether the Spanish music played a role in the US during the late fifties and sixties.

PhD in Musicology, BA in Art History and Musicology, Teresa Fraile takes part in the national research project Music into conflict in Spain and Latin America: between hegemony and transgression. Her field of study has been focused on the inclusion of music in film and on Spanish popular music. She has also published several research works, including Música de cine en España (2010), and she was guest co-editor of the special issue about Spanish Audiovisual Media in Music, Sound and the Moving Image (2010). She teaches at the University of Extremadura and she is President of the Society for Ethnomusicology.

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Teaching and Learning Popular Music

Pathways of pop: Arts and educational policy, cultural industries and studieförbund

Through the Swedish voluntary education organisations called studieförbund bands get access to musical education, rehearsal space, gear and gigs. It’s a modest but long time funding without any demands on return. Studieförbund are considered to be one of the most important factors for the success of the Swedish music industry due to the educational role it plays for amateur musicians. As musicians gain experience they tend to “outgrow” the studieförbund. There are often no institutional aids to continue their progress, since arts policy regards pop genres to be commercial by default. Recently, former musicians and festival arrangers have developed regional coaching programs for pop bands, leaning on policies of “cultural and creative industries” instead of arts policies. Drawing on Michel De Certeaus concept of tactics and strategy (1984), as well as Ruth Finnegans pathways (1989), this paper discusses these efforts as tactical manoeuvres by music creators as they navigate regional spaces of education, arts policies and industry strategies.

Daniel Fredriksson is an ethnomusicologist, musician and archivist living in Falun. He is currently working on his doctorate as a PhD Student at Umeå University. The PhD project is a discourse study of a recent arts policy change in Sweden called the Cultural Cooperation Model. The aim of the study is to shed new light on how conditions for music making are constructed, protected and challenged by studying the intersection between governing and musical processes.

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Analyzing Popular Music
Assessing Appropriated Pop Performances Through Kings of Leon's Cover of Robyn's 'Dancing on My Own'

'Kings of Leon’s cathartic take on Robyn’s hit feels less like a party-starter than an attempt at post-breakup solidarity. Lighters up!' wrote Rolling Stone magazine of the American rock band’s cover of the Swedish pop star’s track 'Dancing on My Own'. It is an insightful appraisal – until one discovers that those twenty-one words comprise the publication’s entire review. Contemporary music critics have grappled with the thorough analysis of covers, resulting in a methodological gap in assessing popular songs and performances that have undergone re-contextualisation. How do we research and analyse appropriated text as a text, taking into account its interactivity, intertextuality, layering, and reconfiguring of existing narratives to produce a new narrative? I will examine Kings of Leon's cover of Robyn's hit song 'Dancing on My Own', which features distinct switches in genre and gender codes. Most published reviews and online commentary have focused on the work's novelty element – on the act of covering. What lessons, if any, can be learned from their approaches to assessing appropriations? Do covers disrupt the illusion of sincere artistic expression? Is it possible to produce criticism beneficial to the original author, the current performer, and the listener? This paper proposes three themes absent in the assessment of appropriated pop performances: the appropriation’s intertextuality, the appropriation’s creation of new narratives, and the intentions of the appropriation’s artist. My suggested refinements gesture towards how the consideration of genres such as the cover song might require different analytical categories from those of Western art music. In effect, I am also suggesting ways in which analysis itself might be refined through the study of these other repertories.

James Gabrillo is a PhD candidate at the University of Cambridge, where he is studying pop music and cultural spectacles. He has supervised undergraduate students on courses such as Popular Music of the Black Atlantic and Musical Countercultures of the 1960s. Born and raised in the Philippines, he also works as a journalist for various publications including Al Jazeera English and The National.

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Remapping Popular Music

When popular music comes into an ethnic-religious context

The main goals of the presentation are: a) to discuss the changes that some popular music genres undergo when they move from a creole context to an ethnic-religious one
and, b) to reveal the strategies that people put into play to locate music in a new context. More precisely, the aim is to show how Pilaga people –natives from northern Argentina– adopt popular music genres created by the surrounding creole inhabitants, and play them during evangelical rituals, which are known as alabanzas. The most used genres by the Pilaga belong to the so called música folklórica –chamame, chacarera, zamba, takirari, etc.– and música tropical –different types of cumbia. The key questions of this case study are: ¿What kind of changes do the musical genres suffer in the new scene? ¿Are these transformations colored by ethnic or religious forces? and ¿To what extent does Pilagá culture give music genres a particular sound? In principle, it can be said that when a creole musical expression comes into the Pilagá musical scene, a few changes happen in the sound structure. In contrast, many changes occur in the lyrics, in the performance, and in the way that they create and transmit the songs. For instance, some people are able to obtain songs while dreaming.

Miguel A. García obtained his Ph.D. in Anthropology (University of Buenos Aires, Argentina). He holds Tenure position at the University of Buenos Aires and a research position at the Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET). Since 2012, he is the Director and Editor of the journal El oído pensante.

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Researching Popular Music

‘Studying listening to recorded popular music: a methodological overview and some suggestions for future research’

It is normally taken for granted that popular music fans listen to recorded music, and that their preferences are mainly shaped by that activity. However, studying what happens while they are listening appears as a challenging task. While current neurobiological research seems to provide access to how our brains react to music (Levitin 2006), it has attained so far very limited results, and ultimately perpetuates a solipsistic conception of listening. In the last two decades popular musicologists, anthropologists and sociologists have proposed different qualitative research strategies, which are generally more sensitive to the varieties of human relationship to music and the diversity of listening contexts, and even occasionally deal with situations where music listening happens alongside other actions (Lilliestam 2013, Kassabian 2013). Yet, these methods may raise questions of representativity, and do not always allow a better understanding of the intersubjectivity of listening practices—that is, the fact that listening and appreciating recorded popular music is something that is often done with others, in dialogue with their opinions, and in a network of affective exchanges. This paper wants to contribute to the design of useful research procedures focusing on this particular aspect of the experience of popular music fans.

Marta Garcia Quiñones, Ph.D., has done research on historical models of music listening, on portable digital players as playback technologies, and on listening to popular music in low-attention listening contexts. She co-edited (with Anahid Kassabian and Elena Boschi) the collection Ubiquitous Musics: The Everyday Sounds That We Don’t Always Notice (Ashgate, 2013). She has also contributed two chapters to Sound as Popular Culture: A Research Companion (MIT Press, 2015), edited by Jens G. Papenburg and Holger Schulze.
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Remapping Popular Music

Blues, “Mississippi” Fred McDowell, and the Power of Placelessness

References to travel, migration, and displacement are pervasive in African American blues often outlining changing, elastic sonic geographies. I am concerned with mapping this phenomenon, especially a sense of placelessness that cuts across the shifting, moving geographic and emotional positions heard within this African American expressive form. To do so, I draw upon Paul Gilroy’s argument regarding the privileged position that placelessness has for some communities across the black Atlantic. Gilroy asserts that “the curse of homelessness” found among the African diaspora becomes “a privileged standpoint” from which to access the contemporary world (Gilroy 1993, p. 111). I hear in the work of blues musician “Mississippi” Fred McDowell (1904-1972) the power of placelessness. Like other African Americans following the great migration from the agrarian rural south to industrial centers of the United States during the 20th century, McDowell’s music, notably his “61 Highway,” “Shake ‘em on Down,” and “When You Get Home,” powerfully claim a shifting geographic and psychological realignment for African Americans with respect to changing social and political positions within the United States.

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Remapping Popular Music

Popular music in comedy television: a study of ‘nothing’?

While screen and popular music studies is a growing convergent field, this field still tends to be dominated by a focus on film, and on a relatively small suite of genres. This paper will explore the new cross-disciplinary work we have developed in the edited collection Music in Comedy Television (forthcoming Routledge, 2016). I argue that music in comedy television is a study of ‘nothing’ in the same way Seinfeld (1989-1998) was a show about nothing. That is, ‘nothing’ is a (catchy) euphemism – an acknowledgement that so far existing value systems privilege forms and genres such as film and drama, while leaving behind often very popular others like television and comedy. The popular music considered includes theme tunes, musical cues, character motifs and establishing soundscapes engage audiences in the comedy television world to set up (or subvert) expectations, develop narratives, pose questions and ultimately gain a laugh. The type of music used in these contexts can vary wildly: it can be original or pre-existing, subtle or overt, taken from any genre or era. But in each case it is carefully chosen and manipulated to create the desired effect. If the musician/writers/distributers get the balance wrong, then they may struggle to find an audience to appreciate the final product.
Dr Liz Giuffre is a Lecturer in Communication at the University of Technology Sydney. Her latest publication, Music in Comedy Television, is an edited collection that seeks to develop new areas for popular music engagement.

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Researching Popular Music

'Contemporary Music Festivals as Micronational Spaces: The Post-Milošević Articulations of National Identity in Serbia’s Exit and Guća Trumpet Festivals'

This paper challenges the dominant approach to the study of popular music festivals, based on the assumption that contemporary festivals are key sites that shape and are shaped by cosmopolitan relationships and intercultural dialogues, thus marking a move towards post-national imaginings of community. While acknowledging the relevance of such insights, the present paper asserts that contemporary festivals continue to be configured as important public arenas for staging, performing, negotiating, and representing national identities, despite (or rather: precisely because of) the purported processes of globalization, pluralization, decentralization, and fragmentation of contemporary sociocultural life. Specifically, the paper tackles issues of national identity articulations in post-Milošević Serbia by using two major Serbian music festivals as case studies – the Exit and Guća trumpet festivals. It does so by developing the idea of contemporary music festivals as micronational spaces into a full-fledged conceptual and analytical framework for the study on national identity and music festivals. Within such a framework, I illustrate how the production of Exit and Guća as organic, counter-branded, and liminal spaces, respectively, has facilitated the multiple, and most often ambiguous, expressions of Serbian national identity from 2000 onwards. I argue that such imaginings of the nation are ultimately unsatisfactory, and that new terms are much needed for conceiving alternative realities in and through (Serbian) contemporary festivals.

Jelena Gligorijević completed her MA in Popular Music Studies at Liverpool’s Institute of Popular Music, after which she continued with her studies at Turku University’s musicology department. Her PhD project is concerned with two major Serbian music festivals whose conceptual differences provide fruitful ground for an analysis of the multilayered relationships between culture, politics and national identity in post-Milošević Serbia. She has published in the fields of classical music theory, music education, popular music studies, gender and queer studies.

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Analysing Popular Music

Analysing "silent musics": some thoughts about musical analysis and "textless context" analysis

Musical analysis has always been a problem in Popular Music Studies. This led to the development of different methodological approaches, neither of which ended up being univocal nor conclusive. Since the very beginning, some scholars have emphasized on...
the importance of analyzing "music itself", besides socioeconomic, subcultural and identity matters, and that debate remains alive. Robert Waltser, for example, says that "[...] any cultural analysis of popular music that leaves out musical sound [...] is at least fundamentally incomplete" (2003: 21-22), while Philip Tagg notes that "[...] although music as sound may strike some colleagues as a 'troublesome appendage to popular music studies' it's absurd to treat it as an optional add-on to the 'proxemic and kinesic codes, business practices, etc.'" (2014: 157). However, what happens when we have to analyze music that has never been written and has hardly been recorded? Which methodological approach should be applied? How should we analyze the few recordings that exists without being reductionists or making generalizations? In this paper, I will discuss the analytical problems I faced while studying the music developed in Buenos Aires city during the late nineteenth and early twentieth centuries, whose developments are reflected in many written documents (mainly songbooks, magazines and pamphlets) and just a few –questionably representative– recordings, trying not to build a "textless context" research (Tagg 2014).


Daniela Gonzalez studied “Arts History” at University of Buenos Aires. She is a lecturer of anthropology of music at the same university and works editing the journal “El oído pensante”. She has obtained a scholarship from University of Buenos Aires to do her PhD on Theory and History of Arts.
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Narrating Popular Music.

Condorito canta el tango como ninguno: Narración del tango en una historieta humorística

In 1949 in Chile was published the first issue of Okey, a comic strips magazine. Condorito, a character created by cartoonist Rene Rios (Pepo), appeared for the first time in this issue. As time went by, Condorito became internationally recognized and today is almost a Latin American icon. Since the first Condorito’s stories we find references about popular and art music and musicians, musical lexicon jokes and so on. In some of these stories Condorito is itself a musician, a music lover or, sometimes, a music hater. Above all, in these humoristic stories we see (and laugh about) how certain popular music genres have been narrated in a particular way, that is, Condorito’s way. In this paper I explore how tango has been narrated in Condorito’s comic strips from 1950s to 1970s while asserting that tango has been the most favoured music genre in these stories. I follow a research stream that I have been exploring last years and whose first results I have communicated in 11th IASPM-Latin American Branch Conference in Salvador de Bahia, Brasil (2014) and 18th Biennial IASPM Conference in Campinas, Brazil (2015). My theoretical framework contains studies about Condorito and comics in Chile, about popular urban music in Chile and Latin America, and about different concepts and notions of narration in relation to popular musics.

Cristián Guerra-Rojas is musicologist, Doctor of Philosophy in Aesthetics and Theory of Art. He has researched and published papers and book chapters within the frameworks of historical musicology, aesthetics of music and popular music studies. He is currently Professor at the University of Chile and Pontifical Catholic University of Chile, and member of IASPM, Latin American Branch.

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Researching Popular Music

Power and Resistance through Popular Music: a Case Study on Iran

Any specific topic of research in popular music requires the researcher to carefully specify the methods and theories. But since most of the theories and methodologies have been developed through the study of specific cases and circumstances, then reusing them for another research requires to deeply understand and evaluate a fitting criteria. This paper would present how post-structuralism philosophy is helpful in understanding power and resistance in popular music. It would look into how power and resistance is being reproduced in popular music discourses as well as how popular music could be a reflection of these discourses. The paper is especially about an analysis over popular music of post revolution Iran. From one hand it would re-read the subject of power and resistance in current-day Iran, in which the political power has been established through a revolution in 1979, a resistance to a previous political establishment. From the other hand, it evaluates in details, the constructing ideas of post-structuralism philosophy such as subjectivity, agency, structure and etc. of its case to see how these elements are being formed and functioned. Eventually, a tailored version of the post-structuralism theory would be developed for the case of study to lessen theoretical faults.
SOAS PhD graduate of 2018, from Iran. Popular music researcher. Areas of interest: popular culture, popular music, politics and arts, politics and public, research methodologies, post-Marxism philosophy, post-structuralism.

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Narrating Popular Music

In the Shadow of Beat City? Narrating Metal on Merseyside

Despite its rich musical histories that have been discussed by a range of writers (see for instance Cohen, 2007; Brocken, 2010), Liverpool and Merseyside have rarely been considered as areas associated with the production and reception of heavy rock and metal music. Indeed, Paul Du Noyer in his acclaimed history goes as far as stating that: ‘Liverpool has never produced a heavy metal band of any consequence’ (2004, p. 191). Yet from conducting ethnographic research with local musicians, fans and those involved with promoting heavy rock and metal events and after considering the histories of influential extreme metal artists such as Carcass and Anathema who have emerged from the Merseyside area, this type of historical narrative appears inaccurate and misleading. There have been and continue to be thriving metal music cultures within the city of Liverpool and surrounding areas, even if those cultures have been largely marginalized in existing historical accounts. Utilising ethnographic findings, this paper will examine how people who contribute to those cultures construct narratives of their involvement and consider the extent to which their understanding of the Merseyside ‘metal scene’ is inflected by broader narratives of Liverpool’s musical heritage.

Dr Nedim Hassan is a Senior Lecturer in Media and Cultural Studies at Liverpool John Moores University. His previous published work has examined the roles and significance of music in the everyday lives of adults with learning disabilities. More recent work has explored the portrayal of heavy rock music on film. Nedim’s current research project focuses upon heavy metal scenes on Merseyside and explores peoples’ experiences in scenes that appear to be ‘hidden’ from established historical narratives.

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Researching Popular Music

Popular Music Studies in Kassel and the Germanies – looking back, looking ahead

In the summer term of 1980, Philip Tagg taught several classes on popular music at today’s Music Institute of Kassel University (then West Germany). He had been invited by Helmut Roesing, Professor for Systematic Musicology. This was before the first international conference on popular music in Amsterdam and the founding of IASPM in 1981, and before Peter Wicke established the "Centre for Popular Music Research” at then East-Berlin’s Humboldt-University in 1983. Roesing later distanced himself from what he considered neo-Marxist cultural studies approaches and took a leading role in Germany’s independent association for popular music studies (now GfPM, founded as "ASPM” in 1984). Wicke held a closer relationship with IASPM and its German-speaking branch and (along with Tagg and many others) further developed critical analyses of structures governed by economical and industrial processes. Even today, a gap
between research paradigms seems to persist in German popular music studies; also, the two associations continue to coexist. In this paper, I will redraw the personal and institutional developments based on an oral history approach and present an analysis of what has been achieved and what still might be missing. Special attention shall be given to Systematic Musicology and the role of empirical studies.


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Technology and Popular Music; (Learning and Teaching)

“Gear Acquisition Syndrome” – An empirical investigation of electric guitar players’ dealings with equipment and its consequences for musical genres

Electric guitar players seem to have a special connection to their equipment (Herbst 2016). Autobiographies, online communities, guitar magazines, and observations in music stores indicate a preference of guitarists for optimising their personal sound, which self-ironically is often diagnosed as “Gear Acquisition Syndrome” (G.A.S.) (Becker 1996). However, a particular attention to the guitar sound seems reasonable since the electric guitar is more than a mere amplified version of the acoustic guitar (Gracyk 1996). Amplification greatly influences the playability and expressiveness of the instrument, and takes significant effect on the overall sound of popular musical genres (Herbst 2014, 2016). This study investigates the electric guitar players’ preferred equipment, their attitudes towards gear, and its consequences for their musical practices. The project follows an empirical mixed-methods design combining a standardised online survey of 413 German electric guitarists with qualitative interviews of 10 renowned professional players. Special attention is given to effects of professionalization and genre affinity. The findings confirm the expected importance of the personal instrument sound regardless of ability and style. Great variance is found in regard to traditional orientation (Gracyk 1996), equipment use, experimentation, relevance of distortion, and competences of miking, music recording and producing. The results contribute empirical data for genre analysis from the musician’s perspective.

Jan-Peter Herbst holds a PhD in Popular Music Education, a M.A. in Popular Music and Media, a B.A./M.Ed. in Music Education, and diplomas as popular music guitar player. Currently, he is Visiting Professor of Music Education at Bielefeld University (Germany). He has published books on the educational chances of music technology (2014), and on the significance of distortion for rock guitar playing and rock aesthetics (2016).
Peter Hinrichs and Oleg Pronitschew

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Researching Popular Music*

Performing Disorder. A praxeological approach on the cultural interactions at rock concerts.

The presentation is focusing on the dialectics of agency and structure, encompassing social and cultural practices in the context of popular music studies. The idea of this contribution is to highlight a cultural anthropologists perspective on collective interactions. We want to exemplify this methodology on the situations of heavy metal and hard rock concerts. Our approach is centered around german and anglophone enquiries and literature on metal and hard rock shows. Concerts are highly performative events combining practices of creativity, attention and recognition that manifest in the synergies between artists and audience. The evocation of atmospheres through sound and motion produces a space for distinction and identification. Thus the concert as a cultural event allows to observe the processes of signification and subjectification. This approach can be seen as an orientation for ethnographic works in qualitative research.

Peter Hinrichs has studied European Ethnology/Folklore at the CAU in Kiel. He has graduated on the topic of spatial practices enquired at the Wacken-Open-Air in Northern Germany. He is currently working as a scientific associate at the Departmant of European Ethnology/Folklore at the CAU. He is also working on his dissertation, which is focusing on the creative potential of the Heavy Metal and Hardcore-Scene.

Oleg Pronitschew has studied European Ethnology/Folklore at the CAU in Kiel. He has graduated on the topic of identity-discourses regarding the Jewish communities in Northern Germany. He is currently a fellow at the Ernst-Ludwig-Ehrlich Fond. His dissertation is focusing on the sociocultural image of popular musicianship in Germany.

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Teaching and Learning Popular Music

Implementing Popular Music Programmes in the Secondary Classroom – Case Studies in Singapore

In view of the pervasive popular music movement in Singaporean youth cultures, perceived benefits of informal popular music learning practices based on Lucy Green’s research and the UK-based Musical Futures movement, and the questionable relevance and effectiveness of more traditional music pedagogies in contemporary contexts, this study seeks to evaluate the classroom implementation of popular music programmes in Singapore in a move to inform teachers keen to initiate similar programmes, and to suggest possible support and re-framing of curriculum needed for their effective implementation. The popular music classroom situations of three Singapore secondary school music teachers were studied over a period of seven to ten weeks. Using the constant comparative method of analysis, findings reveal how the teachers pragmatically negotiate their popular music curriculum in the classroom under four broad themes – pedagogy, resources, student disposition and school disposition – in relation to their teaching practices and beliefs, which sheds light on factors that enable their popular music programmes. In so doing, they also share the extent to which informal learning can be incorporated into a formal educational setting given the
challenges and potential conflicts with official curricular requirements, pedagogical methods, culture and logistical issues within Singapore’s unique educational context.

Ng Hoon Hong is a Teaching Fellow with the Visual and Performing Arts academic group at the National Institute of Education, Singapore. With more than a decade of experience as a secondary school music teacher and arts enrichment coordinator, he currently conducts curriculum planning and teaching practice courses for pre-service music teachers in diploma and degree programmes. His research interests lie in free improvisation, popular music, music composition and creativity in the music classroom.

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Remapping Popular Music

Mapping Chinese pop: the physical and social geography of amateur street performances

Maps have been put to effective use in understanding the diffusion of musical preferences across cities and in exploring how individuals conceptualise their musical lives in relation to urban environments (Cohen 2012). These approaches, however, do not seem to fully capture key facets of the geography of experience in popular music performances on the streets of China. Here, the sound, space and material of the environment are of primary importance. In various public spaces in the major city of Wuhan, groups of amateur musicians entertain residents with daily shows involving well-known songs. They often draw large audiences of passers-by, and performers harness the personal relationships that they establish with regular spectators to attract substantial cash tips. I map the clusters of these events throughout the city, highlighting the significance of their locations. In particular, I explore how certain musical characteristics make an event’s sonic footprint a key tool through which it attracts its audience, and how this also depends upon the physical features of the surrounding landscape. I draw upon human geography’s non-representational theory (Thrift 2008) to consider how spatial, material and sonic environments can contribute more widely to the understanding of popular music’s meaning in social life.

Samuel Horlor is doctoral student in the Department of Music, Durham University, UK. His thesis, due to be defended in 2016, explores street music performances in urban China. It examines the interaction between performers and audiences, and also draws upon techniques from the fields of sound studies and music geography to map the role of spatiality and materiality in the performance events.

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Analysing popular music

Analysing the voice in popular music with categories of „voice“

My paper proposes to sketch a methodological basis for an intermedial analysis of voice in its sonic, performative and embodied, semantic and audiovisual dimensions. The voice is at once an individual acoustic “identity card” of the singer, and a mean of linguistic expression, and is besides in a more or less metaphorical way used to describe strategies of representation in the political and semiotic sense of the word. Thus, analysing the voice as understood here is not only about singing, but as well developing the category “voice” for analysis itself taking into account narratology, semiotics and
intermediality. In narratology (Gérard Genette) the concept of voice is used to describe the substantial, temporal and perspectival relation of the narrative instance to the narration which can be analysed at the level of text (lyrics) and visual elements (music clip, concert). In cultural semiotics, the notion of polyphony (Mikhail Bakhtin) refers to a complex intertextual and intermedial network, stretching the ambiguity of different codes (Roland Barthes). The task will be to link this metaphorical uses of voice with the analysis of the actual sounding and expressing voice in popular music. The paper will try to think these different aspects together.

Prof. Dr. Fernand Hörner is Professor for cultural studies at the University of Applied Sciences Düsseldorf (Hochschule Düsseldorf) since 2012. Before, he has been Vice-Director of the Institute for popular music and culture (ZPKM, University of Freiburg). He is co-founder and co-editor of the online encyclopedia of songs (www.songlexikon.de) which analyses songs referring to the genesis, soci-cultural and political context, audiovisual contents and reception.

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Teaching and Learning Popular Music

Vocal riffs, breaks and overload: contradictions and capabilities in popular singing

Singing in popular music is typically heard as artistic expression in which the embodied singing voice has been captured and technologically processed. While the resultant 'produced' aesthetic is often reliant on the input of others, it is the singer alone that communicates acoustic vocal output. While stylistic nuances and expressive techniques can present significant vocal load, it is often left to the individual singer to balance seemingly 'unhealthy' technical, stylistic, performative and industry demands. At times, such demands produce vocal health conditions that impede vocal communication and development. The ways in which 'singers' learn to effectively communicate and identify with the singing-self are varied. The research findings outlined in this paper highlight how altered perceptions of the singing-self may occur, particularly in the context of formal popular music education. The discussion addresses the questions: 1) At what point do perceptions change from 'student' to 'singer' to 'artist'?, and 2) What are the factors that precipitate changes in perceptions? The findings suggest that exploring vocal capabilities as a means of finding the singing-self is a learning approach that fosters both individuality and musicality. Such exploration is also fundamental to the process of transformative learning through which a singer forms an artistic identity.

Associate Professor Diane Hughes teaches and researches in Vocal Studies and Music at Macquarie University, Australia. Her research areas include the singing voice, vocal health, pedagogy, film and sound, recording practices, the music industries, and popular music and song. She is a co-author of The New Music Industries; Disruption and Discovery (forthcoming 2016, Palgrave) and is co-editor of Singing in Cinema (forthcoming 2017, Equinox). She is currently the National President of the Australian National Association of Teachers of Singing Ltd.
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Narrating Popular Music

"Thank You, New York, No One Cooks": Social Justice, Ethics, and the Undocumented Food Worker in the Hip Hop Musical Stuck Elevator

On April 1, 2005, an undocumented Chinese immigrant named Ming Kuang Chen delivered food to a high-rise apartment in the Bronx. On his way down, the elevator suddenly dropped more than 30 floors and became stuck. Chen was unable to get out for 81 hours. In the following years, Byron Au Yong and Aaron Jafferis wrote an award-winning hip-hop musical entitled Stuck Elevator based on this event. In this presentation, I examine how Stuck Elevator uses the themes of imperfect musical, legal and physical containers to explore such issues as the relationship between race and citizenship, the diversity within the Asian American community, the relationship between Asian Americans and Latinos, the history of Chinese labor in the United States, the reliance of Americans on undocumented immigrants, and the representation of racial minorities in American theater. Stuck Elevator succeeds as an alternate form of protest music—one that emphasizes history and context over immediate action. By getting the audience to sympathize with the plight of an undocumented Chinese immigrant in New York, Stuck Elevator allows them to reconsider common phobias and deeply held beliefs about the Asian American community. However, the work also raises ethical concerns about promulgating Chen’s story.

Eric Hung is Associate Professor of Music History at Westminster Choir College of Rider University in Princeton, New Jersey. Current projects include a book on cultural trauma in Asian American music, and an edited volume on Public Musicology. Hung is also an active pianist, Balinese gamelan musician and conductor.

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Remapping Popular Music

"Happy street, you are no more" – modernity, gender and localization in Swedish 1960s schlager

The 1960s mark the peak of the Swedish post-war economic boom. Industries flourished, the welfare state was firmly in place and the building of large-scale suburban housing projects and radical demolitions of entire city centres dominated the urban topography. The spirit of the era – an ambiguous combination of optimism and pessimism, nostalgia and anticipation, localization and rootlessness – is expressed in a series of schlagers (pop hits), many of which were performed by a number of young female singers all having their commercial breakthroughs in the early to mid-60s (Towa Carson, Siw Malmkvist, Mona Wessman, Lill-Babs, Anna-Lena Löfgren and Doris, to name but a few). These female singers came to give voice to and embody the ambivalences of high modernity. In this paper I approach a sphere in Swedish 1960s music that has been largely neglected in cultural analysis, and will use in-depth interviews with performers, analysis of music and imagery and theories on gender, modernity and place to discuss the role of female artists as figureheads localizing modernization from the individual to the transnational, tying together traditional and contemporary popular culture.
Sverker Hyltén-Cavallius is an associate professor of ethnology and research archivist specialized in popular music at the Swedish Performing Arts Agency. He has previously been a senior lecturer at the University of Gothenburg and at Stockholm University, and has written articles in IASPM@journal, Popular Music and Ethnologia Scandinavica. The latest research, presented in Swedish in the book Retrologier (Symposion 2014), explores how different pasts are formed and negotiated in transnational networks focused on popular music from the late 1960s and early 70s.

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Researching Popular Music/Remapping Popular Music

Rethinking U.S. Cold War Diplomacy: Jazz as Soft Power in Spain (1951-1957)

In recent years, music has become a central concern in the study of Cold War diplomacy as part of America’s “soft power” or flow of cultural products and political ideas to attract or persuade. However, the analysis of these funded musical activities and messages has focused almost exclusively on the tours sponsored by the U.S. State Department’s Cultural Presentations Program, which formally began in 1954 and rejected popular music until 1956. Through the study of Spanish and American periodicals and archives, interviews, sound recordings and photographs, this paper examines the distinctive role of jazz in America’s cultural diplomacy in Spain from 1953 to 1957. It argues that jazz concerts were sponsored by the United States in Spain before the Cultural Presentations Program, not by the State Department but by diplomatic institutions in Madrid and Barcelona. In the frame of the ‘Pact of Madrid’ (1953), which authorized the United States to establish military bases in Franco’s Spain in exchange for economic and military aid, the American Embassy and the American Consulate funded jazz performances in order to improve the deteriorated image of the United States among the Spaniards. These local initiatives focused on jazz styles and practices that afforded particularly interactive, social and unforgettable musical experiences.

Iván Iglesias teaches history of jazz and popular music at the University of Valladolid, Spain. He holds degrees in History and Musicology, and in 2010 received his Ph.D. in Ethnomusicology. His research focuses on jazz history and historiography, popular music during the Spanish Civil War and the Franco regime, and music as cultural diplomacy during the Cold War. He is author of the book El jazz y la España de Franco (forthcoming) and co-editor of Current Issues of Music Research (Colibri, 2012), Jazz in Spain (University of Valencia/SGAE, 2016), and the Spanish entries for the Continuum Encyclopedia of Popular Music of the World.

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Researching Popular Music

Historical backgrounds of academic research on popular music in Hungary

Jazz and popular music has already long been subject of scientific research in Hungary. However, up-to-date articles and books predominantly focus on issues related to sociology and media studies. Works dealing with the aesthetic aspects of popular music and the relationship between aesthetics and the historical dimensions are almost
completely non-existent. In this paper I argue that this fact can be traced back not only to methodological, but also (political) historical reasons. Systematic research on popular music commenced first in the Department of the Sociology of Music at the Budapest Institute of Musicology (established in 1971). This Department was led by the internationally acknowledged Marxist musicologist János Maróthy who was one of the major musical ideologists of the regime during the first decades of communist rule. Therefore, Maróthy exerted therefore a considerable influence on the state party’s aesthetic and political evaluation of western popular music, which underwent a spectacular change from the beginning of 1960s. By reconstructing the beginnings of academic research on popular music in Hungary, one can observe how the emphasis shifted from aesthetic and compositional questions to ones of reception, production and distribution, and how the former approach of aesthetic totalitarianism was replaced by a sociological one, which was based on large-scale public opinion polls focusing on the musical taste and leisure time activities.

Ádám Ignácz, music historian. He was enrolled in the Philosophy Doctoral School of Eötvös Loránd University, Budapest, and he received his PhD in 2013. He has published articles on 20th century Russian music, musical expressionism, socialist realism and popular music in socialist Hungary (1948-1968). He has presented papers at international conferences in Hungarian, German and English. Since 2013 Ádám Ignácz has been working as a research fellow for the Archives and Research Group for 20th-21st Century Hungarian Music, Institute of Musicology, Hungarian Academy of Sciences.

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Researching Popular Music

**Beatles Studies vs. Popular Music Studies?**

Beginning with William Mann’s seminal 1963 article in the Times, this presentation reviews half a century of so-called Beatles studies, the history of which is examined in the light of the academic research carried out on popular music since the 1960s. From Wilfrid Mellers’s early attempts (1967, 1973) to the first American theses addressing the Beatles through the prism of Schenkerian analysis, from the rise of 1990s “popular musicology” (Scott & Hawkins) through what might be described as a Swedish and Finnish boom in Beatles Studies by the end of that same decade, the author investigates the musicological bias that was long characteristic of research on the band, and the way it reflected or influenced the development of popular music studies in the United States, the United Kingdom, continental Europe and Scandinavia.

Olivier Julien lectures the history and musicology of popular music at Paris-Sorbonne University. A member of Volume! La revue des musiques populaires’ and Audio/Visual: Journal of Cultural Media Studies’ editorial and advisory boards, he is the editor of Sgt. Pepper and the Beatles: It Was Forty Years Ago Today (Ashgate, 2009 ARSC Award for Best Research in Recorded Rock and Popular Music).
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Technology and Popular Music

Challenging Streaming. Politics of Resistance of the Micro Labels in Finland in the Age of Streaming

While acknowledging the "recuperating" power of the capitalism, the philosopher Simon Critchley (2007) advocates ethical subjectivity that is capable of resisting capitalism politically. In this paper the question of resistance is examined in the context of independent micro labels operating in Finland in the age of online music streaming. Depending on the scholar, small independent record labels are either considered as challengers to the profit-driven mass markets (resisting capitalistic practices), or as talent spotters for the major labels (thus contributing to maintaining existing practices). According to my fieldwork, the micro labels in Finland consider themselves as ideological supporters of marginal music, or enthusiastic curators who seek to endorse the original vision of the produced artist regardless of the anticipated sales. In both representations, the labels advocate ethico-aesthetical music making that does not recognise the economic values of making profit inherent in capitalism. However, the marginal markets – despite their negligibility – in the former view are susceptible to the subsumption into the online commerce, whereas the latter conception does not rule out the possibility of profitable production. In my paper I analyse the ethical subjectivity of the labels in relation to the political theories of resistance. What is the reality of ethical production of recordings in the streaming economy? Is there a possibility to resist and criticize capitalism while operating inside it, without being "recuperated" by the streaming economy?

References:


Juho Kaitajärvi-Tiekso (b. Tampere, Finland, 1979) was graduated as an MA (ethnomusicology) in 2005. After 6 years of various music-related jobs, in 2011 Kaitajärvi-Tiekso begun his PhD project "Dynamics of Democratization and Digitalisation of Record Production in Finland in the Age of Streaming". He is currently working on it in the School of Communication, Media and Theatre in University of Tampere under the supervision of Professor Tarja Rautiainen-Keskustalo.

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Remapping Popular Music

Researching and listening to the "other" voices of Valaoritou Area: an interdisciplinary and experiential approach

Deindustrialization has affected many cities with "urban gaps" that later got planned with cultural and recreational activities, leading in many cases to gentrification (e.g. the case of Temple Bar in Dublin) (Alexandri, 2015). The Valaoritou Area, in Thessaloniki Greece, is a similar case, where the artistic and music scene informally developed since the 1990s, and which offered to the country some of its major popular acts. However,
the recent development of mainstream nightlife has started to change the atmosphere that was previously relevant to the music produced in the local studios. How do their sounds historically mingle with the urban buzz of day and night? How can they be interpreted? We wish to listen to these voices (DeNora 2000, Finnegan 2007) and establish an interdisciplinary experiential approach that highlights the popular identity of the local music scene, by merging tools from musicology and spatial studies. For this quest, in order to avoid being invasive, increase the embodiment of our experience and open up our research to non-academic people (Chaidopoulou-Vrychea 2013) we have chosen psychogeographical games (Debord, 1995) and open interviews as our main researching tools. Our goal is to develop a dynamic, bottom-up historiographical approach, within this rapidly changing present of the area and its musicians.

Alexandra Karamoutsiou was born in Thessaloniki in 1987. She holds a BSc in Musicology from Aristotle University of Thessaloniki, a MSc on "Music, Culture and Communication" from the University of Athens and she is a PhD Candidate of the Music Department of AUTh. She works as a music practitioner and music educator. Her research focuses on the bilaterally formative relationship between music phenomenon, society, politics and philosophy, having as a case-study the Greek, art music and music historiography during post-war years.

Vivian Doumpa was born in 1986 in Thessaloniki, Greece, where she was trained as a musician until she graduated high-school. She decided to combine her passion for music and arts with that of urbanism, by studying urban and spatial planning (BEng) and urban geography (MSc). She has recently completed a scholarship program on cultural management, she works as a creative placemaker, while in the meantime she conducts independent research on issues related to music in public space and busking.

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Remapping Popular Music

When Engelbert Humperdinck met Irwin Goodman: unearthing "an early Finnish band" in Aotearoa New Zealand

As part of my ongoing research on the musical activities of the Finnish community in Aotearoa New Zealand, I ran accross some five years ago a book on the local history of the township of Kawerau that included an image of "an early Finnish band" from the early 1960s. Later, through ethnographic fieldwork, I have learned that the "early Finnish band" had by no means been a fleeting and randomly formed act for local entertainment purposes, but instead rather well-known regionally as Finn Express and expressing a significant career longevity well into the 1980s. It is this discrepancy between the local history-writing of Kawerau and demonstrable Finn Express activity that forms the basis of my presentation; in other words, my interest is geared towards the cultural politics of local historiography on one hand, and to the historiography of 'Aotearoan Finnish' music on the other, both in its documented and oral forms. As Finn Express in their hey-days performed mainstream popular songs, drawing influences from Engelbert Humperdinck, the above historiographical discrepancy is also linked to questions about the interrelations between popular culture, ethnicised authenticity and folk traditions.

Antti-Ville Kärjä works as Academy Research Fellow at the Music Archive JAPA in Helsinki, Finland, where he leads a research project entitled "Music, Multiculturality and Finland". He is also Adjunct Professor (Title of Docent) of Popular Music Studies at the University of Helsinki, and Chair of the Finnish Society for Ethnomusicology (ICTM
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Remapping popular music  

**Popular music professionalization and musicians’ organisation: From mutualism to unionism in the port-city of Valparaíso**  

From the late 19th century, working popular musicians in Chile congregated in organisations to look for better their working conditions but also to define the music profession in the popular music’s scene. In 1893, musicians founded the Mutual Aid Musical Society of Valparaíso seeking for social protection, framed during the rise of the general labour movement, in a time when the State does not ensure conditions of social wellbeing. After the arrival of the sound cinema technology, a group of these mutualised musicians created the very first musicians’ union of the country (1931). Valparaíso, where these organisations had place, was one the main relevant port-city of South America, and, as a place of arrival and departure of migrants from different parts of the world, played a relevant role for musicians, regarding both, musical exchanges (repertoires, genres, instruments) and militancy (mutualism and unionism). This paper reports some initial findings from my PhD research, based on archive material and press accounts. It argues that these musicians’ organisations, located in a port-city, had played a crucial, but largely unexplored, role in the development of popular music in Chile and in the definition of the music profession for Chilean musicians.

Researcher in Chilean popular music, with publications on tropical and Cumbia music, tango and protest song. Currently I am in my second year of the PhD in Music at the University of Glasgow, thanks to the scholarship Beca Chile (Conicyt). MA in Musicology at Universidad de Chile (2012), and BA in Sociology, Universidad Alberto Hurtado (2006). From 2015, I am part of the research project Memoria Musical de Valparaíso, funded by Fondo de la Música Nacional (CNCA 2015-2016).

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Researching Popular Music  

**Canned Culture, 1880-1930**  

The well-known critique of mass culture is foundational to popular music studies, in traditions that either embrace (e.g. Adorno 1941) or refute it (e.g., Frith 1983); it is even arguable that the infamous binary structuring rock culture’s antipathy to pop is likewise informed by it. This paper offers a genealogy tying this mid-20th century critique of mass culture to a significantly earlier set of discourses about “canned music” and “canned culture,” and contends that these earlier concepts are both influential and unacknowledged. While the phrase “canned music” came to popular prominence with John Philip Sousa’s 1906 screed, “The Menace of Mechanical Music,” the adjective “canned” had been widely used to criticize and condemn consumer culture for more than a decade beforehand. Early published usages of “canned thought” (1891), “canned speech” (1894), “canned music” (1895), “canned laughter” (1895), “canned opera” (1900), “canned art” (1901) and especially “canned life” (1901), may be understood as elements
of the growing critique of “canned culture” (1905) that Sousa drew upon. Examining such “canned” criticisms can help us historicize the more well-known critique of mass culture that circulates in the 1930s and beyond.

Keir Keightley is Associate Professor of Media Studies at the University of Western Ontario, where he teaches in the M.A. in Popular Music and Culture. His work has appeared in journals including Media Culture and Society, Modernism/Modernity, the Journal of Popular Music Studies, and Popular Music, and in edited collections such as The Cambridge Companion to Pop and Rock and The Sage Handbook of Popular Music. His most recent publication, “Hogan’s Tin Pan Alley: R.F. Outcault and Popular Sheet Music,” was published in The Musical Quarterly (2015). It, along with his proposed paper, will be part of a book he is completing entitled Tin Pan Allegory: Music, Media, Modernity.

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Technology and Popular Music

Continuous Play: The Live Performance of Full-Length Albums

Declining record sales and a shift from the album format to streaming and singles have changed popular musicians’ primary revenue source from recordings to touring and have reconfigured the packaging and distribution of music. Exemplifying how bands must now maximize the live setting as a space for innovation, the significance of these conditions collide in the recent trend of established bands, such as Manic Street Preachers, Rush and the Stooges, performing entire albums live — a performance option dependent on musicians’ own musical archives and histories and the once-significant album format. In this paper, I will show how the act of performing an entire album live illuminates the impact of technological change by intersecting both previous and current economic drivers of musicians’ labour through the temporal overlap of recorded music and touring. I will highlight how, as the album format was once the “backbone” of the music industries and the “logic” (Keightley 2004) of the back catalogue was a form of stability across generations, performing an album live continues this logic by shifting it from the recorded medium to the stage. However, the contemporary listening practices of streaming may, in the future, render the economic viability of performing full-length albums live obsolete.

Gabrielle Kielich is a PhD student in the department of Art History and Communication Studies at McGill University. Her research is focused on work and organization in the cultural industries with an emphasis on their relation to the interaction between infrastructures and technologies. She most specifically examines the labour and workplaces of established popular musicians and how they negotiate their careers and innovate across time.
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Narrating Popular Music
Rain or Shine - Narrative Research as an Ethnomusicological Approach at the Wacken Open Air
This paper considers the process of narrative sense making within the stories of festival audience members of the Heavy Metal Festival Wacken Open Air. Wacken’s mythical status among Metal fans and its presence in the media have made it an institution beyond scene boundaries. Following an experience-centered approach, the paper provides insight as to how meanings are engendered in the context of the semiotically charged environment of Wacken by way of sequential storytelling. Narrative analysis based on ethnographic research investigates how stories aid in the construction of an imagined community, how they impact personal value systems of the participants, and how they are implicated in power relations of larger discursive contexts. An approach focused on narrative research provides an asset to ethnomusicology, investigating musical discourse as a means of human sense-making. The approach enables researchers to gain insight into how meaning is (co-)created by both participants and researchers in the process of fieldwork, and can thus contribute to a more reflective research. Furthermore, it shows how musical cultures are mired in layers of entangled narratives, whose untangling may result in a deeper understanding of how cultural interaction serves to make life meaningful.

Sidney König is a research assistant at the University of Cologne, and received his MA in Musicology in 2016. His main areas of study are Music and Politics, Metal Studies, as well as Music and Narrative.

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Remapping Popular Music
Rock Music Cultures in Paraguay: Rolando Chaparro’s Musical Adaptations of Agustín Barrios’ Classical Guitar Compositions as an Expression of “Paraguayidad”
In Paraguay today, certain traditional and popular musical styles evoke, reflect and shape paraguayidad (Paraguayan-ness) and Paraguayan identity, including musical instruments like the harp and guitar, the latter being used in much popularised contemporary music like rock, pop, jazz and singer-songwriter genres. Yet little, if nothing, has been written in the academic literatures about Paraguay’s contemporary guitar music cultures, which usually focus on the life and music of classical composer and guitarist Agustín Barrios Mangoré (1885-1944). For instance, today’s most prominent rock guitarist, Rolando Chaparro, is well-known to most Paraguayans and rock music fans across South America, even though little known in the West. Rolando, like many musicians whom I met, expressed a strong sense of paraguayidad alongside a desire to adopt to Western rock music idioms, which he sought to express variously in his numerous and diverse recordings and live performances. This is the focus of this article, in which I wish to explore expressions of paraguayidad in the fusion music of rock guitarist Rolando Chaparro.

Simone Krüger is a Senior Lecturer in Sociology at Liverpool John Moores University. She has been a committee member of the British Forum for Ethnomusicology (2008-2011) and co-editor of the society’s journal Ethnomusicology Forum (2009-2012), and...
she is the editor-in-chief of the Journal of World Popular Music (since 2013), and holds editorial roles and professional memberships with various professional organizations. She has published and edited books, articles and collections on the sociology/anthropology of world music education; ethnography education; musical globalization; the sociocultural study of music “at home” (Liverpool) and of Paraguay; and the cultural study of world popular music. Simone is an award-winning educator with extensive Higher Education teaching experience in ethnomusicology, media and cultural studies, world music and popular music studies, and sociology.

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Analysing Popular Music

Psychedelic Coding in the Music of Highasakite

In her Space between the Notes: Rock and the Counter-Culture (London: Routledge, 1992), the late Sheila Whiteley examined how different styles of psychedelic rock in the 1960s shared a common musical rhetoric (or “codes”) which, together with the sociocultural context in which the music was presented, conveyed elements of the psychedelic experience. Most aspects of this psychedelic coding have since been absorbed into evolving popular music conventions, however – through the increased use of advanced technology and the advent of global music, for example – to a point at which, deprived of their counter-cultural context, they have lost their original meaning and impact. Indeed, with the proliferation of techno-pop dance genres and the increasingly commonplace use of exotic instruments and synthesized timbres, we might very well ask whether we can still apply Whiteley’s schema in any kind of meaningful way to the analysis of contemporary pop sounds. Focusing on the work of the Norwegian indie pop band, Highasakite, I will examine how certain contemporary artists do, in fact, continue to evoke the psychedelic experience, as it was originally understood and represented in the mid-20th century, in both its inebriate and cerebral/spiritual aspects.


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Technology and Popular Music

The diffusion of music streaming services in Germany between 2012-2015 and its impact on habitual audio media repertoires of the normal population

During the past years, European countries have experienced the diffusion of various new digital music streaming services (Spotify, Deezer, etc.). At the same time, YouTube has developed into a global jukebox for discovering new music (Lepa, Hoklas & Weinzierl, 2014). Since these services afford (mobile) trans-media access to a huge
library of music with differing gadgets at differing places in different social contexts (Lepa & Hoklas, 2015), this may radically change everyday music listening practices. But do these potentials really affect the listening habits of the 'normal population'? Or are only members of the 'digital generation' truly adopting the various affordances of mobile streaming technologies into their everyday life, while mainstream users simply 'stick to their habits' and ignore the new offerings or treat e.g. Spotify as if it were just a virtual harddrive or just another radio channel? The presentation aims to shed light on these question by presenting results from a population-representative panel analysis testing for the amount of stability and change in German audio repertoires during the introduction of new music streaming services between 2012-2015. Furthermore, it will report findings of regression analyses explaining observed changes by milieux of origin, gender, age, birth cohort and changing life-circumstances.

Dr. Steffen Lepa, '1978, is a Media and Communication Scholar from Berlin, Germany. He studied Psychology, Communication Studies, Media Technology and Media Studies, receiving his PhD in 2009. Presently, he is a postdoc researcher at the Audio Communication Group, Technical University of Berlin. He has teaching appointments for statistics, methodology, media theory and sound design at different universities. His key research areas comprise Mediatization research, media reception and use (with a special focus on sound and music), and empirical research methods.

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Remixing references on place: Approaches to a multi-perspective analysis of tracks

In London a producer is manipulating the impact of a bomb from the Libyan civil war into a club track, while in a cottage in the Dolomites, a German house DJ is mixing the humming of flies together with cowbells and the sound of a nearby mountain stream. Over the course of globalisation, musicians and sounds, especially in the field of electronic dance music, have been increasingly acting without any strong ties to places (“deterritorialisation”). Because of the frequent absence of lyrics, electronic dance music has often been called a "placeless" art. However, on their actual tracks, musicians remix quotations and clear references to physical places such as field recordings, along with clips from media archives, melodies and instruments. Using different (remix) strategies, these samples are divorced from their original context and re-coded with new meanings, stances and attitudes. This paper analyses an actual pop music track and proposes an extensive, multi-perspective analysis. It works with approaches derived from musicology as well as from the social sciences and cultural studies. The analysis takes into consideration both the change in the basic conditions of musical production on account of digitisation, and the increasingly frequent, complex, transnational networks behind actual tracks.

Hannes Liechti studied musicology and history in Bern and Munich. Currently a Ph. D. student at the University of Bern and the Bern University of the Arts. He belongs to the Graduate School of the Arts (GSA) in Bern and is a member of the editorial board of the network for local and global and media culture Norient. In 2015 he co-published the second Norient book: Seismographic Sounds. Visions of a New World, and co-curated the corresponding exhibition on global pop.
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FUEL FANDANGO: Approaching Contemporary Spanish Popular Music through Technology

This paper will be focus on a contemporary Spanish popular band, FUEL FANDANGO. Analysing several lives concerts in Madrid (Spain) and UK, the technology used by those musicians (from samplers to vintage instruments), this paper explores creators in relation to concepts of authenticity, hybridity and technology. Fuel Fandango’s main producer and Dj, Ale Acosta, is influenced from international popular music whiles trying to keep an “identity/sound,” however, this one is a complex cultural construct. I have used primary fieldwork material to question assumptions about the attitudes towards authenticity by bringing the voices/angles of the practitioners to bear on questions of “home” through technology. In conclusion, in this paper will be examined how this band has generated new aesthetics.

Francisco Javier Bethencourt Llobet, guitarist, festival producer and assistant professor at Universidad Complutense de Madrid, teaches Popular Music and World Music at UCM. Main research interests: Contemporary Spanish Popular Music, Flamenco, Festivals production, Technology ... As a performer has been involved in numerous projects and has produced for the JAZZ & Más and WOMAD Festival in Spain and for the ¡VAMOS! Festival in UK. International IASPM conferences: Roma, México DF, Habana, Liverpool, Gijón...

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Remapping Popular Music

Musicians as a public political commentators – Case Finland

Popular music has had an influential role in modern western society. Musicians have also become very important public figures because popular music is identified with its performers. Because of this, many artists have used their fame for social and political causes, and some of them have become vocal public commentators talking about various social and political subjects. This has also been the case in Finland since the 1960’s. Finnish-speaking popular has had a very influential role in the Finnish society, and that way musicians have turned into celebrities. In my paper I focus on popular musician’s role in the early 1980’s Finland and political events of those days. The time period was a very significant one in Finland because the whole political culture shifted after president Urho Kekkonen stepped down from his position and media became more critical towards politicians. This change created the need for new political actors, and many Finnish popular musicians took the role as a vocal public commentators in the media. In my paper I concentrate on two very famous musicians, Irwin Goodman and Juice Leskinen, and I look at how they took that role in their lyrics and their public performances.

Aki Luoto is a PhD student in political science in the University of Tampere. He is writing his PhD on Finnish popular musician’s role in Finland’s political culture. His research interests include unofficial political representativeness, politics of aesthetics and the relationship between popular music and politics.
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Remapping Popular Music

Title: “Remapping Popular Music from the Other Side. Estrangement, Margins, Borders, and the Performance of Juan Gabriel”

This paper takes the intersection of the singing body, masculinity, and the transnational experience that informs the music and films by Mexican songwriter Juan Gabriel to propose the relevance of the notion of estrangement as a theoretical tool to better understand the performative power of popular music. By focusing on the idea of “the other side” —which Mexicans and Mexican-Americans use both, when speaking of the land on “the other side” of the Rio Grande and as a synonym of “homosexuality”— I study the relationship between the geographic borders of the nation-state and the imagined borders of Mexican masculinity. By asking what does it mean to look at oneself from an estranged perspective like the other’s side I argue that Juan Gabriel’s moralistic musical commentaries about Mexican-American culture, enunciated from the perceived singer’s ambiguous masculinity, speak of a fading notion of Mexicanness that transborder culture questions on an everyday basis. Furthermore, I propose this case study as an exploration of the potential of Viktor Shklovsky’s notion of estrangement beyond the aesthetic concerns it originally entailed —as an expansion of aesthetic horizons— and into the sphere of everyday performance and action —as a tool to expose the flipside of normativity.

Alejandro L. Madrid’s research focuses on modernity, tradition, globalization, and ethnic identity in popular and art musics in the Americas. Author of over half a dozen books on these subjects, he has received the Mexico Humanities Book Award (Latin American Studies Association), the Robert Stevenson and Ruth Solie awards (American Musicological Society), the Béla Bartók Award (ASCAP Foundation), the Woody Guthrie Award (IASPM-U.S.), and the Casa de las Américas Musicology Prize. He is associate professor of musicology at Cornell University.

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Researching Popular Music

From Psychedelia to Djent – Progressive Genres as a Paradox of Pop Culture

Progressive rock has, as a popular music genre from the very beginning, separated itself from pop culture extensively. It wanted to be the elite, the modern, and the innovative in new forms of art. Ideas of “art rock” do not expire and with time gave rise to the new, transgressive trends: neo-progressive in the 80s, progressive metal and mathcore in the 90s, and, recently, djent. At the expense of greater commercial success, many bands still cut off from the rock-metal mainstream and operate independently, incessantly exceeding stylistic and aesthetical boundaries. Moreover, poetics of their music often reveals a tension between elitism and egalitarianism, intellect and corporeality, individuality and conventions. During the last few decades also classical music crossed the limits of the traditional, even modernistic aesthetics. So if nowadays we consider music that is minimal, electronic, neoromantic or other postmodern trends as “classical”, how should we regard progressive genres? Can they be seen as synthesis of two worlds: classical and rock, or are they being created a thick frontier between art and pop culture? Who is to say whether rock opera should be interpreted as a cluster of songs or as a musical drama?
Andrzej Madro (b. 1983) – music theoretician; received his Master’s and doctoral degrees (both with honours) from the Academy of Music in Kraków where he is presently working as an Assistant at the Composition, Interpretation and Musical Education Faculty; lecturer of the Kraków School of Jazz and Popular Music. His interests cover both 20th and 21st century music, with Polish music in particular, as well as borderline genres including experimental and multimedia platforms, while still involving jazz and rock.

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Remapping Popular Music
The Resonances of Political Disputes in Hong Kong China – Case Studies of Canto-pop

Albeit technically in a more convenience way than previously, the production of Cantonese popular songs in Hong Kong, also known as Canto-pop in international context, has demonstrated its geographical uniqueness. Hong Kong, located at the southern tip of China, is believed to be a place where 'East meets West'. Such feature lends it great versatility in the handling of different situations including the production of popular music. While Chinese Confucian belief and Buddhist philosophical idea are in the heart of local people, the westernized value of democracy and freedom still exert great influence. Focusing on the crucial political crisis experienced in Hong Kong, namely, the Sino-British negotiations in the Eighties, the transformation of sovereignty in the Nineties and the recent pro-democracy Umbrella Movement in 2014, the paper attempts to reveal how Canto-pop has made cultural references to a changing political situation as well as adding to its repertoire about the political changes with local cultural and musical sentiments.

Dr Ivy Man is a senior lecturer in Hong Kong Community College, the Hong Kong Polytechnic University. She had gained substantial experience in tertiary teaching including popular music, mass media and culture in Hong Kong as well as Chinese and Western cultures. She has been invited speaker for the annual popular music seminars organized by the Hong Kong Education Bureau. Her research interests include Chinese popular music, Cultures of the East & West and Media censorship.

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Narrating Popular Music stream
The Greatest Rock and Soul Band in the World? Re-evaluating The Rolling Stones

Since almost the dawn of time, The Rolling Stones have been synonymous with 'Rock'. Indeed, with their postures of rebellion and their elegantly-wasted hedonism, they are often considered as the archetype of the rock band. Musically, the story of The Stones (promoted as much by the band as anyone else) is rooted in the blues and 1950s rock and roll, which also serves to embed rock music within a particular blues tradition. However, what is consistently ignored or undervalued in this narrative is the soul influence upon the band. In this paper, I shall discuss several different aspects of the band’s career - including repertoire, performing style, composition and touring practices - to argue that The Stones are as much influenced by soul musicians, musical styles and
working practices as they are by the blues or rock and roll. Retelling the narrative of The Rolling Stones through a soul lens will help to re-evaluate this under-researched band and call into question some of the fundamental presuppositions of rock’s own self-narrative.

Lee Marshall is a Reader in Sociology at the University of Bristol. His main research interests centre on issues concerning authorship, stardom and the music industry, particularly how the structuring of the music industry shapes the discourses and practices involved in popular music consumption. Publications include Bootlegging (Sage, 2005), Bob Dylan (Polity, 2007), The International Recording Industries (Routledge, 2013) and Popular Music Matters: Essays in Honour of Simon Frith (co-edited with Dave Laing, Ashgate, 2014).

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Remapping Popular Music
*I Don’t Want Your Money*: Social Protest in Aboriginal country music

For many, country music is associated with the southern states of America, conservative politics and a particularly aggressive form of whiteness. However, in Australia it has often been the medium through which disenfranchised Aboriginal communities have expressed the experience of living in a colonial system, and the means by which they have protested that system. Some of these songs have been sung in English, some in Aboriginal languages. This paper will consider the contribution made by Aboriginal country artists to political change in Australia since the 1950s. It will trace a line from singer-songwriters such as Dougie Young – who came from a remote desert town, made field recordings and never achieved commercial success – to contemporary artists such as Archie Roach, who are household names today. This paper will build on pre-existing scholarship on Aboriginal country music (i.e., Beckett 1993; Breen 1989; Dunbar-Hall & Gibson 2004; and Walker, 2000 & 2015). It will contextualise Aboriginal country music within the broader field of country music (both in Australia and elsewhere) and it will understand the contribution made by Aboriginal musicians as part of a process of creating long-term social change, as theorised by Raymond Williams in The Long Revolution (1961) amongst others.

Toby Martin is a musician and historian from Sydney, Australia, currently based in the UK. His current projects include a collaboration with singer and Aboriginal elder Roger Knox, and making an album about the Sydney suburb of Bankstown with musicians from a diverse range of cultural backgrounds. He also plays in the rock band Youth Group. Toby’s first book has recently been published: Yodelling Boundary Riders: Country music in Australia since the 1920s (Lyrebird Press, University of Melbourne, 2015). Toby is Lecturer in Popular Music at the University of Huddersfield.

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Reseaching popular music

**Popular song and literary scholarship: interactions between criticism and artistic creation**

Brazilian popular song and literature have long been intertwined. The 19th-century “modinhas” were often created by setting written poems to music and in the radio era
romantic songs often had literary style lyrics. Since bossa-nova and tropicalism, an increasing number of artists, from Vinicius de Moraes to Arnaldo Antunes, have composed poems as well as lyrics. Besides, since the 1980s, as popular music gets more space and relevance as a subject of academic research, a new kind of connection arises, linking scholars and popular songwriting: professors and critics of the literary and linguistic fields, such as José Miguel Wisnik and Luiz Tatit, are also renowned songwriters and singers. They never or seldom write poetry, but they produce important books and articles about popular song. This paper will approach the artistic and critical production of those and other “mastersingers”, in order to discuss the following working hypothesis: when creating and performing songs get together with researching and analysing them, both art and science are affected; art offers new aesthetic proposals and forms; academic and critical work develop new perceptions and perspectives, with remarkable results to the analytical and theoretical approach of popular song.


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Researching Popular Music

Defining Popular Music: Towards a “Historical Melodics”

Alexander Veselovsky, the father of formal methods and semiotics, defined «Historical poetics» as the study of the role of tradition in individual creativity; this can be applied to music studies, in order to explain the relationship between repetition and originality and better define popular music, in its differences with, respectively, folk and classical music. The theory of «primitive syncretism» can show how new musical genres and styles often arise from older ones through the separation of their secondary features. The distinction between motif and plot, with its explanation of complex elements as composition of smaller ones, provides parallels with many popular music structures (riffs; chorus/bridge/verse; chord progression, etc.). The concept of cultural borrowing as «counter-flows», according to which the receiving culture actively selects and readapts the received elements, fits, inter alia, with non-Anglo-American versions of rock. Therefore, historical poetics provides a good ground for a dynamic, non-normative theory of popular music, as a whole and in its parts.

Sergio Mazzanti teaches Russian language and literature at the University of Macerata (Italy), and gained his PhD in East European Countries Philology and Literatures at the University of Rome “La Sapienza” in 2008. Member of IASPM since 2007, in popular music studies his interests are focused on Soviet and Post Soviet rock music, particularly on the interaction between music and lyrics, on live albums, musicals, methodology. He co-authored the blog http://ps-popular-music.blogspot.it/.
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Teaching and Learning Popular Music

Mambo, Que Rico el Mambo? The trials and tribulations of running a Cuban Big Band

I have spent most of my adult life immersed in the world of Cuban music. Ten years ago I began teaching Cuban big band, both in London and Cuba. Prior to embarking on this I had taught individual classes and group workshops, it seemed a natural progression to teach ensemble. The big bands welcome all comers, this has challenges, but I believe it to be essential in the spirit of widening participation in music making. Cuban music is structured in a manner which allows for sections to be open in length, enabling the band to interact with each other and the audience. Dynamics and musical interaction are key elements. In my teaching I endeavour to get the band to understand how Cuban music works rather than play to a fixed score of the arrangement. This has proved an interesting and informative journey. Not only has it brought pleasure alongside musical trials to the band members, it has allowed me to reflect on pedagogy methods for non-standard learners and informed my research on teaching and communicating musical ideas. In this paper I share my experience of successes and failures, reflecting on the value of the project and experience of band members.

Dr Sara McGuinness specializes in practiced-based research, performance, and recording, with a focus on Congolese and Cuban music. She combines a career as a musician with her academic work primarily at the London College of Music and the School of Oriental and African Studies, London. Through her extensive work with musicians around the world, Sara actively explores the inextricable links between music, culture and identity.

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Technology and Popular Music

Crowdfunding is not for everybody: Performance in the Art of Asking

This paper had as main goal to understand the importance of performance inside a process of crowdfunding, from the video produced by the independent musician Amanda Palmer, for the platform Kickstarter, to promote the project for launching her album, Theater is Evil. One of Kickstarter’s main requirements are audiovisual productions that assist in the dissemination of artists and their projects. Such videos seem to be the leading engagement products to attract “backers”. However, the hypothesis is that this is not the ultimate persuasion of this model. Resorting to Reception Studies as methodological basis and using internet ethnographic as inspiration, comments relating the video of Palmer’s project, present at the Youtube and Kickstarter platforms, were analyzed. Thus, it was possible to observe that not only the audiovisual performance is important to move “backers”, but also there’s a need of previous knowledge of the artist by these financers.

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Remapping Popular Music

African Manifestations in Brazil: The Crioula Drum Dance

This study analyses the musical manifestations of African origin in Rio de Janeiro: the Crioula Drum Dance presented at the Quilombo Samba School's Recreational Black Arts Association (GRANES Quilombo) in Acari, in the city’s metropolitan area. The Quilombo, founded by the composer Candeia (1936-1978), promotes artistic activities at its headquarters such as capoeira, jongo dance, and percussion music for the community, handicrafts, academic support for public school students and the alphabetization of adults. Residents consider it a place that is theirs, a social space where they share sociocultural activities, such as the samba and drum dances held at the birthday celebrations of Candeia, at the party and prayer night for Saint George and other festivities. The Crioula drum dance is a circle dance that includes singing and drum playing by afro-descendants to honor Saint Benedict. Brought to Brazil in the eighteenth century by slaves from different ethnic groups, it is a form of entertainment or the paying of promises to the saint or to entities in the sites where Afro-Brazilian cults are celebrated. Currently, the Crioula drum dance is the expression of a social and ethnic group: the representation of an ethos seeking to keep its identity in Brazilian society.

Regina Meirelles graduated in Piano at the Rio de Janeiro Federal University (UFRJ). She has a Master's degree in Music Education and a Doctorate in Culture and Communication at UFRJ. She works in the area of Ethnomusicology and teaches Brazilian Popular Music and Methodology at the Music School of Rio de Janeiro Federal University in graduate courses at this institution. She has published articles on popular music, has attended several Congresses and is also involved in cultural projects.

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Technology and Popular Music

Mach Schau!: The contribution of The Beatles to the development of Visual Music in Magical Mystery Tour

The Beatles are recognized mainly by their successful musical production and business in the global music industry. However, their use of visual and audio-visual expressions forms a constant and important catalyst for their wide outreach and sales, as their music acquired a visual dimension, functional primarily for promotional purposes. The early training of the Beatles in Hamburg, where they met a high-level photographer Astrid Kirchherr, and were required to ‘make a show’ in the clubs (Mach Schau!), contributed to their treatment of the visual act as a vehicle for experimentation distinctly from the
mass-marketing strategy. As a result, they produced video-art such as Magical Mystery Tour (1967), among many other audio-visual forms for TV and feature films. The specific experimentation in this ‘failure’ film with the music Flying is contextually analyzed within the framework of contemporary achievements in visual music.

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Researching Popular Music

Samba Batucada: flexibility and integration

Batucada is a complex, multifaceted phenomenon; it consists basically in a collective percussion practice that may develop in various contexts and present different features. This paper analyzes two brazilian groups of samba batucada, each with its own peculiarities: Bateria de Bamba (from São Paulo’s samba school Nenê de Vila Matilde) and Bateria Alcalina (from Campinas). It strives to find not only a definition for the expressive nature of batucada, but what defines it: a set of elements and performative aspects linked to musical form and structures, as well as the corporeality and symbolic dimensions involved in this practice. Such factors are interrelated and fit together interactively to form a flexible network. My hypothesis is that samba batucada is basically constituted by flexible, interactive, and integrating processes from the point of view of both music and group dynamics. The musical form and structures become more flexible through the interaction and integration between the individual and collective levels, which leads the rhythm players to play together. The rhythmic-musical functions are bodily articulated in a complex network of sound and motion (body movements) in interaction, forming “acoustic-motional patterns” (OLIVEIRA PINTO 2001). Three symbolic dimensions emerge from this relation: the sacred, the playful, and the spectacular.

Francisco Mestrinel is doctoral student at UNICAMP (Brazil), in partnership with University of Music Franz Liszt Weimar (Germany), where he studies samba batucada. He has a wide experience as teacher, performer, composer and director in several music ensembles in Brazil, Latin America and Europe. He develops researches on the areas of Popular Music, Music Education, Ethnomusicology, Rhythmics and Performance.
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Remapping Popular Music
Comparing Play Lists: Popular Music on European Interbellum Radio

Historically oriented narratives of media, music and/or popular music often use a given nation, nationality, or ethnicity as a framework, making inter- or transnational accounts of historical changes somewhat unusual. In this paper I would like to counter this tendency by comparing the role of popular music in interbellum European radio using examples from Germany, Scandinavia and the UK. The first line of questioning is more of a quantitative nature, i.e., how much popular music did appear, when did it appear, and in what contexts in the programme schedule. Questions concerning the actual repertoire are important as well: for example how much old, resp. new, dance music, how much military music and light music? And not least, what actual music was played? The second line of questioning tries to draw a larger picture: Do the actual radio programing practices concerning music in fact belong to a common, European (or even western) tradition? If yes, is it then possible to locate national or local differences in these practices or is it actually as much a transnational practice as much of the music being broadcast. Theories of nationalism and transnationalism will inform the analyses.

Morten Michelsen is associate professor in musicology at the University of Copenhagen. He is head of the research project A Century of Radio and Music In Denmark (Ramund), and contributing member to two other research projects concerned with sound and radio. In popular music studies he has contributed to and edited Rock Criticism from the Beginning (2005) and Rock in Denmark (2013) and published articles on Björk, Bowie, Metallica, and Michael Jackson with a focus on sound.

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Remapping Popular Music
Ghetto Croft: Scottish Gaelic Rapper Griogair Labhruidh

Gaelic piper singer and crofter Griogair Labhruidh (pronounced Gregor Lowry) started speaking Gaelic in his late teens. He plays highland, small and uileann pipes, electric and acoustic guitar, whistles, a bit of percussion, mouth organ, and recently started beatmaking and rapping. Drawing on the ancient traditions of the Gaelic filidh and bàird, which he compares to the African griots, and ‘our very own tradition of Gaelic rap which has existed for thousands of years’ until it was killed off by British colonisation, he began to set Gaelic poetry to contemporary sounds and beats using a turntable and a sampler, inspired by the aural poetry of Oisinn and other Gaelic greats. Hip hop, he claims, ‘like Gaelic culture, has been highjacked and had its true spirit taken out. It’s only the racists that believe Hip Hop should be for blacks only. It is a truly global culture’.

Griogair won ‘Best Gaelic Singer’ at the 2016 traditional music awards in Dundee, and is also a member of the Afro-Celt Sound System, which combines African, Indian and Celtic musical traditions, among which he sees deep affinities This paper examines, from a non-Gaelic speaker’s perspective, Griogair’s output, and also considers hip hop as a catalyst in the revival of ancient forms of poetry in global indigenous languages from Icelandic to Africa and Aboriginal Australia.
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Narrating Popular Music

Music, carioca culture and Museum of Image and Sound in Rio de Janeiro

In 50 years of existence, the Museum of Image and Sound in Rio de Janeiro (MIS) is an important reference for researchers who seek to study the city’s culture. With a robust discography collection, MIS has established itself as one of the most important music archives of Rio, being visited daily by researchers from several sites in search of information for books, films, records, concerts, academic papers or special reports. In the last decade, a set of urban city changes seeks to impress a tourist and cosmopolitan bias to Rio, closely related to mega-events such as the World Cup (2014) and the Olympics (2016). Within this process, a new headquarter is being built on Copacabana beach to house a “new MIS”, working as a life memory of Rio identity. A strong focus of this “carioca” identity is the music, that gravitates around samba, bossa nova and so-called MPB (Brazilian Popular Music), hiding several other sounds and artists. The “new MIS” project sells the idea that the vivid culture of Rio can be articulated with the museum, but it only reinforces models and values already sedimented in the stereotypical imaginary of Rio: samba, bossa nova and humour.

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Researching popular music

“What difference does it make?” Studying urban popular music from before the generalization of the gramophone.

Popular Music Studies has often concentrated on music since 1945, and a wide range of tools and concepts have been developed to aid in the analysis of text, music, production, reception, performance, scene or star. How far can these concepts and tools also be applied to the musical practice of earlier times? This paper will look at my own specialized field: music hall from 1880 to 1918, mostly in Britain but also in France and some other European countries. It will examine the work which has been done on musical repertoires, industrial processes and ideological constraints, and compare and contrast this work with various Popular Music Studies approaches. The limits of our sources, and differences in the nature of the musical material will be examined. Finally, conclusions will be drawn about the possibilities for future research on music hall.

John Mullen is Professor of British Studies at the University of Rouen in France. He has written widely on the history of British popular music: on music hall, on music festivals and on rock and politics. His book The Show Must Go On: Popular Song in Britain during the First World War was published in the Ashgate Popular and Folk Music series in 2015.
L. J. Müller

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Analysing Popular Music


In my PhD-project I am interested in the question of how sex and gender are constructed and how sexism can be analysed in the sound of popular music. In my work I early realised that semiotic approaches that rely on symbolic content like "female softness" cannot grasp sexism in the medium of popular music itself, but always has to rely on already verbalised discourses. Looking for alternatives I turned to feminist critiques of sexism in other media (especially Laura Mulveys work on narrative cinema) and found new productive ways of analysing music with the help of performance theory and a critical reading of psychoanalysis. I developed the idea of different "auditive pleasures" that can be related to gendered ideas of sexuality and even to gendered constructions of embodiment – meaning the relation of subjectivity and the body, and of the embodied subject to the world. Therefore it can be analysed and criticised how popular music as sound partakes in the reproduction of sexism. My approach not only shows the importance and relevance of popular music analysis but also might be productive for other analytical questions (e.g. on racism, classism, ...) as well.

L. J. Müller finished her studies in musicology and cultural studies at Humboldt-University (Berlin) in 2014 with a strong focus on Gender Studies and Popular Music. She is currently working on her PhD on gender performance in the sound popular music and is working and teaching as academic staff at Humboldt-University (Berlin). She is also currently editing Popscriptum Nr. 12 on "Sound, Sexuality, and Sexism".

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Analysing Popular Music

How to Analyze Lemonade: Music Criticism, Musical Analysis, and Black Epistemic Formation

Beyoncé has been featured in college courses such as Rutger’s "Politicizing Beyoncé,” which uses her popular culture icon status to explore the intersectionality of race, gender, sexuality, and class. Typically, these are taught outside music departments and schools of music, and offered by programs in African American or Women’s/Gender Studies (and related area studies), history, media studies, or English in American universities, and thus privilege cultural studies and feminist methodologies over musical analysis. In “How Not to Listen to Lemonade: Music Criticism and Epistemic Violence” (2016), Robin James inveighs against two white male critics who want to focus only on the music, arguing they "separate musical practice from black feminist practice" and "frame ‘music’ so narrowly that it both obscures or at best trivializes what the album does musically.” I propose that culturally centered transcription and musical analysis of five songs from Lemonade (tracks 1, 3, 5, 6, 10) reveal Beyoncé’s sonic strategies. My analysis, grounded in African American sound culture and performance practice, coupled with black feminist/womanist methodologies, reveals how Lemonade works musically to assert black womanist identity, (re)claim power, and position African American family—and, by synecdoche, a century of black cultural history—within the popular culture mainstream.

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Remapping Popular Music

Early jazz in Slovenia: social dimensions of popular music in the 1920s and 1930s

Jazz was introduced to Slovenia in the early 1920s. The author will present its introduction in the earliest stage of the development of popular music in Slovenia. The first decade in Slovenia, as part of the Kingdom of Serbs, Croats and Slovenes (in 1929 renamed Yugoslavia), after the First World War was marked with first historical avant-garde (poet Srečko Kosovel and painter Avgust Černigoj) and – to some extent – the development of popular music. Early jazz was mostly played in hotel restaurants at tourist resorts. In the 1930s, youth started to rebel to their parent generation with swing. Archival and biographic sources for the reconstruction of the earliest development of popular music in Slovenia are rather scarce. Nevertheless, it is possible to reconstruct and analyse overall social development and rising importance of popular music, especially after the establishment of Radio Ljubljana in 1927. The author will discuss modernization of society as reflected in activities related to popular music, and specificities in the development of popular music during that period, which paved the way to the development of the well-known and reach Yugoslav popular music after WW2. He will as well reflect archival research and use of biographical sources as approaches in studying earlier development of popular music.


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Analysing Popular Music

Genre Modulation as Sectional Divider

Recent scholarship on popular music has emphasized the importance of sectionality, analyzing formal, metrical, tonal, and timbral contrasts between the sections of songs. While these approaches have yielded considerable insight into structural compositional techniques, such focused and disparate approaches invite the question of overarching stylistic or generic contrasts within songs. Genre modulation—the practice by which a number of musical parameters within a song may signal a change in genre—can be
perceived in much popular music since 1950, and may be an important factor in perceptions of sectionality within popular music. In this paper, I argue that analysis of genre modulations may lead to a more comprehensive understanding of sectionality in popular music. Through examples from the Beatles and Taylor Swift, I show how genre modulations may be identified through a variety of musical parameters, and discuss how these genre modulations effectively create contrast between the sections of a song. These analyses challenge the convention of classifying songs by genre, suggesting instead that there may be considerable fluidity of genre within a single song, and that artists may consciously exploit genre modulation when seeking distinctive sectionality in their songs.

Taylor Myers is a Ph.D. student and part-time lecturer in Music Theory at Rutgers University. She researches popular music with particular interest in genre, gender studies, and vocal timbre. Her other research interests include opera and feminist approaches to music theory. Taylor has presented her work at Rutgers University and the University of Michigan. She serves as Vice-President of the Rutgers University Musicological Society.

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Technology and Popular Music

Original Artefacts: Media, Materiality, and the Role of Reissue Compilation Albums in the Garage Rock Revival

The reissue compilation album is a media form that has largely been overlooked in popular music scholarship despite the important role these albums have played in the circulation of Anglo-American popular music in the second half of the 20th century. This paper focuses on the role of reissue compilation albums in the revival of garage rock, a genre of rock that began in the 1970s in the United States within niche communities of record collectors and critics who sought to revive obscure, amateur rock and roll of the mid-1960s. Drawing on ethnographic interviews conducted amongst label owners and producers who were active in the garage rock scene in the 1970s and 1980s, this paper presents a retrospective ethnography of the early garage revival. From questions that concern the material production of reissue compilations, I ask, what kinds of media entities are reissue compilation albums, and how do they serve to mediate the past and present in material form? As these albums circulated amongst fans within informal networks of circulation, I draw on the metaphor of “archaeology” to make sense of the idiosyncratic and often informal ways in which garage music fans collected, curated, and revived the past for new audiences.

José Vicente Neglia is an assistant professor of music at the University of Hong Kong, where he specializes in popular music studies and ethnomusicology. He holds a Master of Arts degree from the University of Toronto, and a Ph.D. from The University of California, Berkeley, where he completed a dissertation on underground rock culture in Tokyo. His research interests include sound and sensory studies, music revivalism, and Japanese popular music and culture.
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Technology and Popular Music

'The Politics of Digitizing Analogueness'

In the field of pop music production, audio companies such as Waves and Universal Audio claim to reproduce the sound of 'vintage' analogue signal processing recording technologies. They use software to emulate the form and sound of technologies that, in their hardware form, became highly valued parts of recording studios from the 1960s and 1970s. These digital technologies are marketed towards the increasingly capable and more affordable personal computer market, often used in home studios. The companies claim to provide the user with the comparable results to analogue. Since the 1980s, similar changes to the recording technology landscape have been understood as 'democratization,' as music production trended towards a digital economy. However, these emulations also exist alongside a reemergence of the use of analogue technologies in music production, particularly in large studios. In this paper, I explore how the popularity of digital emulations can be partly attributed to shifting attitudes towards analogue vintage technologies. I draw from an analysis of industrial discourses within music production in order to show that rather than democratize the field of music production, they reinforce the social order of the field of recording. In doing so, they continue to promote within a discursive space the importance of large studio music production.

Pat O'Grady has a PhD in music from Macquarie University. He works as a professional musician and teaches music and media subjects at Macquarie. His research examines the cultural practices associated with pop music production and consumption, with a particular focus on post-digital disruption.

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Analysing Popular Music

"1991 and all that Grunge"

Mimi Schippers (2002) associates rock’s cultural shift in the early 1990s with the emergence of an “alternative” masculinity. In so doing, she equates Grunge with Alternative Rock. But to whatever extent Nirvana and Counting Crows share fashion sense, their music surely differs. To analyze this nexus of fashion congruence/musical incongruence, I turn to MTV’s corpus of Buzz Clips music videos. Billboard’s “Clip List” from 1991–1994 reveals that these videos—all from debut artists—usually reached the Top-10 within two weeks. By 1994, a Buzz Clip was ~75% likely to earn its corresponding album gold or platinum certification. My larger project argues that Buzz Clips’ disproportionate effect on album sales actively shaped the Grunge and Alternative Rock scenes in North America, promoting an “alternative” masculinity through their corresponding visual images. This paper focuses on the beginning: 1991. I demonstrate that certain fashion markers in these 41 Buzz Clips correlate with the guitar timbres and drum rhythms that differentiate the two genres musically: Grunge=crunch guitar/syncopated semiquavers; Alternative=overdrive guitars/driving quavers. After establishing these identities in 1991, I show how both genres’ visual and musical signifiers shifted to meet changing market demands in subsequent years.
Brad Osborn is Assistant Professor of Music Theory at the University of Kansas. His book, *Everything in its Right Place: Analyzing Radiohead* (2017) is forthcoming from Oxford University Press. Brad’s research on popular music and music videos appears in journals such as *Music Theory Spectrum, Perspectives of New Music, Music Analysis, Music Theory Online*, and in several edited collections. He releases shoegaze-metal as the artist D’Archipelago.

**Donna S. Parsons**

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**Teaching and Learning Popular Music**

**Women Who Rock: The Memoir Project**

During the past decade popular musicians have turned to the memoir to set the record straight on meanings of songs, recording sessions, band disputes, tours, and the music industry. Wanting to capitalize on these primary sources as a means to develop students’ research skills and their ability to present ideas in various modalities, I created the Memoir Project for my "Issues in Popular Music: Women Who Rock" undergraduate honors course. In this class students study the history of female popular musicians from the 1920s to the present day. With units covering styles such as blues, R&B, folk, pop, punk, disco, and indie, students explore how women musicians responded to issues of gender, sexuality, identity, and to larger social movements prevalent during their career. In this talk I detail how students utilized a class blog to report on their particular artist’s musical output and reception. I address the challenges of providing students with the needed training to create a polished three minute video of what they consider are the most intriguing aspects of their artist’s work which is played in class. I explain how presenting their ideas in different formats gives them the tools to write a more sophisticated research essay.

Donna Parsons is a lecturer in Music and Honors at the University of Iowa where she teaches courses on popular music and British literature. She was an invited speaker at the “Tomorrow Never Knows: The Beatles in Text and Image: Materiality and Meaning Symposium” held at the University of Pennsylvania in spring 2014. Her book project, *The Beatles: Fandom, Fervor & the Cultivation of a Legend*, analyzes the manifestation of fandom from the rise of Beatlemania to the present day.

**Gittit Pearlmutter**

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**Technology and Popular Music**

**Input/Output – Technological Affordances of Production and New Song Structures in Radiohead’s Kid A**

This paper is about to look into a possible connection between digital technological affordances, and the emergence of new song structures. By looking at the production process of Radiohead’s fourth album *Kid A* I aim at proposing that creative processes that involve a high level of digitally derived creativity provide a fertile ground for new approaches to the narrative mechanism that propels most popular music songs. I shall relate to the following concepts of the album: Dividing the recording studio environment into multiple digital audio workstations enabling a flexible non-linear approach to songwriting. Repetition; A heavy use of samplers and sequence based
musical materials. Using the voice as an instrument; integrating technological processing that results in unintelligible vocals. Foregrounding the digital affordances of the production process using ‘aural footprints’ (Zagorski-Thomas, 2008) and generating an ‘opaque mediation’ (Brøvig-Hanssen, 2010) of the recording technology instead of concealing it. I shall contextualize the above within McIntyre/Csikszentmihalyi’s Systems Model of Creativity (2008). In addition I shall analyse four songs from Kid A, which present an innovative song structure, one that deviates from the conventional template of a popular song as identified in the writings of Hennion (1990) and Bjornberg (2000).

Gittit Pearlmutter is a musician and sound editor. She holds a BA from the combined route of the Academy of Music and the Hebrew University of Jerusalem. Gittit teaches theoretical courses and practical workshops in the fields of popular music, sound and sound design. Gittit has completed an MA in Record Production at the University of West London. She has released an EP and is currently working on a PhD in Music Technology. Her research focuses on the trip-hop genre.

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Researching Popular Music

What Next for the History of Popular Music?

There seems so little room for history in Popular Music Studies. Certainly a look at three major volumes aiming to summarise the field – Routledge’s Popular Music Studies Reader (2005), Ashgate’s Companion to Popular Musicology (2009) and The Sage Handbook of Popular Music (2015) – shows enquiry taking place almost entirely in an abstract ‘present’: popular music and media, in everyday life, among subcultures, these themes are always to the fore, while pop’s past seems almost scorned in comparison. It’s not surprising then that the same is true of this IASPM conference’s call. But this is an age when a limitless popular music archive is accessed everywhere in public; indeed, strong historical work appears in the field’s journals and, less frequently, in monograph form. Yet it emerges piecemeal – sometimes from disciplinary territories tagged ‘ethnomusicology’ or ‘cultural musicology’ rather than ‘popular music’ per se – and, despite period calls for more historical work, little sense of shared endeavour or problem-set links research into what are shared topical interests. This paper has three aims: to ask why PMS is so history averse; to identify the specific kinds of intellectual problems faced by a sophisticated popular music history; and to suggest ways that these problems might be addressed, and what would be gained, if greater and collaborative momentum could be developed for historical popular music enquiry.

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Technology and popular music

**Youtube, Music Videos and Performance on Brazilian funk music: the case of “funk pop”**

The purpose of this presentation is to discuss the tensions and symbolic disputes within the Brazilian sub-genre “funk pop”, represented by singers such as Anitta, Valeska, Ludmilla, among others. Sub-genre that, on the one hand, gained wide visibility in Brazil, specially through music video performances, raising this singers to the category of “pop divas.” But that, on the other hand, has been criticized for being moving away from its territorial origins, linked to the slums, in the same measure as it approaches the musical mainstream. Regarding this context, the paper will focus on the discussion of “funk pop” across the landscape of musical platforms and social networks, pointing out the central mediation role of youtube and music videos to spread and consolidate this sub-genre. As a second objective, linked to the first, we will analyse the construction of the “pop diva” character on these videos – taken as part of the global imaginary that Appadurai calls the mediascape of modernity – discussing the points of dialogue and break between this global imaginary and the Brazilian context.

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Researching Popular Music

**The presentation of the Self in the popular song**

This work aims to explore the potentialities of Erving Goffman’s theory about the presentation of the Self in everyday life for the sociological study of popular song. Our argument is that, as other social expression forms, the popular song operates a stylization of every day’s life materials to create representations of social characters and situations. As Goffman identified self-representation codified forms in quotidian situations, there is in the popular song arrangements of representational codes to give a convincing form to the Self that is depicted in popular songs. Therefore, we can analyze the procedures used to create an “illusion of real” (Mimesis) in the song (in the sense of convincing the listener of the authenticity of feelings and facts depicted) by using Goffman’s concepts such as “scene definition”, “performance”, “expression equipment” and “behavior display”. This way, it is possible to observe the popular song under the perspective of a reconstruction of the social life through the organization of expressive resources, which can consist of sounds, words or gestures. That makes from it a rich resource for the sociological study of self-representations.

Brazilian sociologist. Has made researches in the field of sociology of culture, sociology of literature and music. Currently making a PhD research at the University of São Paulo (Sociology department) about the alternative music scene in São Paulo at the 1980’s, the representations of the city in this musical scene and its relations with the mainstream.
music industry. Main research interests: sociology of music, historical musicology, popular music and identities, music industry and alternative music scenes.

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Remapping Popular Music

The Music of Samba Schools: A Challenge for Popular Music Studies

Abstract: The music of the samba schools of Rio de Janeiro, the samba-enredo, is a topic of much interest to the popular music studies. One of its most striking features is the fact that most of the composers who are dedicated to this genre does not have any formal musical education, which provides fertile ground for studies on music learning processes and oral memory. At the same time, this music has a prominent position in the Brazilian phonographic market, besides being broadcasted by the country’s major television station, which lead us back to the reflections of Theodor Adorno on standardization in popular music. Added to this, the samba-enredo have its own performance circuit (the samba schools) and media coverage (blogs and websites specializing in Carnival), which contributes to the existence of a mode of production and reception that has no parallel anywhere else in the country and, I believe, abroad. Therefore, the presentation aims to discuss the challenges of analyzing this music genre, whose uniqueness lies precisely in being in the middle ground of a mass production and a musical craft still strongly marked by orality and self-taught.

Yuri Prado is graduated in Music (Composition) by the Department of ECA-USP Music and currently is a PhD student in musicology at the same institution. As a composer, he was awarded at the 1st Composition Competition of USP Chamber Orchestra (2010) and the 1st Composition Biennial of São Paulo Jazz Symphony Orchestra (2015). In the area of academic research, his undergraduate research about the music of the samba schools of Rio de Janeiro obtained the highest award at the XVII International Symposium of Undergraduate Research of University of São Paulo (SIICUSP).

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Remapping Popular Music

Sing My Song: A New Format in Chinese TV Music Talent Shows

In the last ten years, changes in life style and political regulations have increasingly let Chinese TV audiences encounter entertainment-oriented programming. A huge market for Western-format televised music and music-related talent contests has arisen, disseminated by the world’s largest national network of around 3,000 TV stations. Imported popular music TV show formats have brought to China the idea that grass-roots singing stars can be discovered in all parts of the nation and in almost any walk of life. The songs sung by singers from different social backgrounds have re-mapped the landscape of song repertoires in the Chinese pop music industry. This paper mainly focuses on a newly designed programme format Sing My Song (Zhongguo hao gequ, premiered in January 2014) which retains some of the format of The Voice of China but shows innovation in performing contestants’ own original compositions. Via analysing audiences’ reactions to and preferences among these new compositions, as well as through the music and text analysis of the songs themselves, this paper tries to find
indications as to how audiences’ new aesthetic expectations are emerging in and around TV music talent shows.

Dr Lijuan Qian is a post-doctoral researcher at the Department of Music, University College Cork. Sponsored by Irish Research Council, her project is entitled: “Making Sense of TV Music Talent Show in China: An Audience Ethnography”. She completed a PhD in Ethnomusicology at the University of Sheffield in 2011 and a MA in musicology at the Shanghai Conservatory of Music in 2005. Dr Qian is mainly working on mass aesthetics and popular music in China.

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Technology and Popular Music
“A Religious Experience from 18th Row Center”: The Importance of Live Sound to the History of Audio Production

In comparison to studio recording, live sound production has been neglected in the study of popular music. Today, live sound is the primary site of technological development and innovation within the audio industry, but studio and live engineering actually began co-evolving in the late 60’s, and the fields have become increasingly integrated in the digital age. These facts highlight the need to re-examine the relationship between technology and popular music in light of nearly six decades of advances in high-fidelity concert sound. In this paper I examine two related practices that exemplify parallels between live and studio production: 1) the use of digital consoles for monitor and PA mixing, and 2) digital techniques for recording, streaming, and web-casting live music. I will discuss these comparatively in relation to dance pop and to the improvised rock music played by jambands like Phish - two genres that have more in common than one might think - and I will argue for the central role of performance in constructing values and aesthetics within genre communities.


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Remapping Popular Music

Keepin’ it real. Locality, authenticity and identity of male rap artists in Austria.

This paper considers the careers of male Hip Hop artists in Austria who use rap as a way of expressing their social and political attitudes and situations. We analyse interviews that we carried out in 2014–2015 with rap artists from different social and cultural
backgrounds who embarked on a rap music career after the turn of the millennium, their rap lyrics as well as the social and economic context in which these men became rappers. We examine how they articulate claims to authenticity by appropriating African-American rap styles, meanings and idioms, blending them with local identity issues, and forge a local Hip Hop discourse by addressing specific minorities with lyrics dealing with the local politics of race and local experiences of migration and racism. Our analysis suggests that the rising popularity of commercial gangsta rap since the early 1990s influences the rappers’ authenticity constructions and self-presentations. They re-use Austrian derogatory terms for immigrants (e.g. "Ausländer", "Tschuschen", "Kanaken") and represent their neighbourhoods as a way of constructing their territorial identities, thus allowing them to articulate an alternative sense of belonging and attachment in Austria in the face of xenophobia and racism.

Rosa Reitsamer is assistant professor at the Institute for Music Sociology at the University of Music and Performing Arts Vienna, Austria. She has published on aspects of popular music, alternative media and gender, including work on careers of musicians and popular music heritage in Austria.

Rainer Prokop is a PhD student at the University of Vienna and currently researcher at the Institute for Music Sociology at the University of Music and Performing Arts Vienna, Austria. His doctoral research focuses on popular music history and heritage in Austria.

Gabriel S. S. Lima Rezende
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Analysing Popular Music


This paper aims to discuss the problem of modernization of popular Latin American music genres from the analysis of "Paraguay Purahei" (2014), the first CD released by the eponymous trio. The theoretical framework that defines the approach belongs to the field of sociology of music, specifically the branch that takes the sound-musical materiality as an essential dimension of social analysis. As part of a broader research on the problem of modernization in popular musics of Latin-America, this proposal focuses on the analysis of the phonograms that constitute the CD mentioned above whereby the effort to understand the meaning of the “modernizing action” is established. This action configures itself in the intertwining of the choice of repertoire, composed exclusively by referential pieces of the traditional repertoire of Paraguay’s popular music, with the compositional-performative procedures used in the treatment of the traditional material. Understanding the meaning of this action implies the identification of idiomatic elements that link the chosen pieces to the traditional repertoire, the types of procedures used in redesigning this traditional material, and the interpretation of how these are interlaced.

Gabriel S. S. Lima Rezende is an associate professor of Ear Training and Musical Appreciation at the UNILA (Federal University for Latin American Integration). He holds a Master’s degree in Sociology (with a dissertation on Max Weber’s unfinished study on music) and a Ph.D. in Music (with a thesis on Jacob do Bandolim’s trajectory). He has published in the areas of sociology of music and popular music. Currently, Gabriel develops a research project entitled “The problem of modernization of genres of Latin America’s popular music: A musical-sociological approach.”.
Luc Robène and Solveig Serre
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Researching Popular Music

For a history of the punk scene in France (1976-2016)

Our presentation will deal with a research project conducted since 2015: Punk is not dead (PIND), a history of the punk scene in France (1976-2016). PIND, an emphatically cross-disciplinary project, aims to take up a threefold challenge: that of being an object of study which is illegitimate (in France society and academia), vulnerable (due to the urgent nature of the project, linked to the fragility of the actors) and paradoxical (because of the very nature of punk). Relying on three main hypotheses (time, space and paradigmatic coherence) and making use of the notion of scene as a prism of analysis, it seeks to reassess the relevance of the periodizations and disruptions which help shape the definition and organization of the punk scene in France, to escape the dismissive tendency to reduce the phenomenon to a product of Anglo-American culture, and to examine how the boundaries of a hegemonic culture and of a relatively subversive culture are constructed and negotiated.

Luc Robène is a historian and professor at the University of Bordeaux as well as a lecturer at Sciences-Po Bordeaux and at the École Polytechnique. His research deals with the history of cultural practices (18th-21th Century). He is co-director (with Solveig Serre) of the research project PIND (Punk is not dead. A history of the punk scene in France, 1976-2016).

Solveig Serre is a historian and musicologist and full-time CNRS researcher in the team CMBV (Centre de musique baroque de Versailles) in CESR (Centre d’études supérieures de la Renaissance, UMR 7323), as well as a lecturer at the École Polytechnique and at Sorbonne Nouvelle-Paris 3 University. Her research deals with the history of French cultural institutions (Parisian lyric institutions under the Ancien Régime) as well as the history of the punk scene in France since 1976.

Guido Saá
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Analysing popular music

Beautiful strangers: Motivic migration and metric elaboration in Tool

In this paper we are going to demonstrate how Tool uses a highly-integrated motivic system which allows the band the creation of organic and coherent pieces. Our main goal is to establish and describe the band’s musical style in their skillful use of their four instruments (voice, bass, drums and guitar) to appropriate, distribute and develop the main motives of their songs with dexterity, making each a main rhythmic and thematic referent within diverse parts of their songs. As a band with so many years active we will focus in the last active period, which goes from 1996 to 2006 and includes three studio albums, which we believe to be the most distinctive of the band’s style. In this path of analysis we will compare the band’s poetics to those of their contemporaries in alternative rock, especially the grunge main characters, in order to comprehend which musical ties the band has with this artistic field and which separate them from their contemporaries and serve as their unique inventive techniques (or may be privative of previous musical styles).
Guido Saá has an Arts Degree by the Universidad de Buenos Aires, he works as a teacher in high school and participates in diverse investigation teams about many subjects, including contemporary pop, contemporary academic music and Argentinian popular music. He also studies piano in the Manuel de Falla Conservatory, Buenos Aires.

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Narrating Popular Music

“Converse Rubber Tracks”; the audio-visual and commercial content made by a brand

The ubiquity of advertising in everyday life and the importance of music demand a critical study on how brands use music for commercial purposes. Brands are going a step further in their relationship with popular music. Not only are brands synchronising music into audio-visual commercials but also are creating “music branded content”, the new advertising trend has emerged in recent years. This paper explores this new relationship between music and advertising, and more specifically, the audio-visual content produced by the brand Converse. Therefore, the aim of this paper is to analyse this commercial audio-visual content in order to know how Converse reaches their consumers via popular music instead of traditional advertisements. Through two projects “Rubber Tracks Recording Studios” and “Rubber Tracks Live”, this brand is recording music, making music videos and promoting concerts around the world with unknown musicians. Then, all this audio-visual content (music videos, concerts..) is uploaded to YouTube, where users spread the music in a context of Participative Culture. Converse integrates “All Star” sneakers into this audio-visual content promoting its particular lifestyle based on underground music. However, the viewer is not being aware of the persuasive intent. If brands are producing audio-visual music the line between music and ad gets blurred, so it is necessary to analyse this phenomenon from a critical perspective.

Dr. Cande Sánchez-Olmos is a lecturer currently teaching Semiotics of Mass Media and Creative Industries at The University of Alicante (Spain). She is also a professor at the Madrid School of Marketing. In her doctoral thesis she researched the relationship between music and advertising in order to analyse how brands use music to improve their brand image, ensure customer loyalty and increases sales. She regularly writes about music and brands for Control, the leading professional journal aimed at Spanish advertisers.

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Narrating Popular Music

“Converse Rubber Tracks”; the audio-visual and commercial content made by a brand

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this commercial audio-visual content in order to know how Converse reaches their consumers via popular music instead of traditional advertisements. Through two projects “Rubber Tracks Recording Studios” and “Rubber Tracks Live”, this brand is recording music, making music videos and promoting concerts around the world with unknown musicians. Then, all this audio-visual content (music videos, concerts..) is uploaded to YouTube, where users spread the music in a context of Participative Culture. Converse integrates “All Star” sneakers into this audio-visual content promoting its particular lifestyle based on underground music. However, the viewer is not being aware of the persuasive intent. If brands are producing audio-visual music the line between music and ad gets blurred, so it is necessary to analyse this phenomenon from a critical perspective.

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Analysing Popular Music

Chronotopic music analysis: Reconstructing the interplay of musical experience, musical form and sociality

In the last decade the analysis of popular music gained popularity among scholars and new approaches were published (Bennett 2015; Butler 2006; Danielsen 2010; Ismaiel-Wendt 2011; Moore 2012). Classic musicological methods are being critised for constructing a musical work as an absolute entity outside of time and space. Contexts of production and reception shall be taken into account, too (Doehring 2015). Such analytic work points towards an »empirical aesthetic theory« (Böhler 2015). The paper presents chronotopic music analysis as an approach to analyse listening situations. Qualitative interviews, fieldwork and music analysis are combined to approach and reconstruct musical experiences in chronotopes (Schrage and Schwetter 2016). The historic case of rock discotheques in West Germany in the 1970s (Schwetter 2016) will be used as an exemplary field of application of this approach. The analysis shows how musical form, sonic shape and musical and social experience interact inside the rock discotheque. The integration of methods from sociology and musicology pays off in several respects: Firstly, the interview materials help to identify the relevant musical parameters. Secondly, the recurring appearance of certain musical attributes can be connected with the musical experience. Moreover, the bodily dimension of musical experience becomes accessible for music analysis.

Dr. Holger Schwetter studied musicology at the University of Osnabrueck. He wrote his PhD thesis within the research project “The Productivity of Culture” on self-management, digital music distribution and copyright at the University of Kassel. Since May 2014 he works as PostDoc research staff for the research project “Time has Come Today” financed by the German Research Foundation (DFG), a project which he drafted together with Prof. Dr. Dominik Schrage.
Literature:


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Teaching and Learning Popular Music

A proposal for a new way of teaching Latin-American popular singing: import from the north, but with much care

In Brazil and neighboring countries, popular voice pedagogy is at a crossroads: traditionally the teaching of popular singing is a personal affair and is normally limited to the locally accepted forms and styles (such as bossa nova in Brazil and tango in Argentina). This proposal focus on changing this situation, applying methodologies previously used by North-American pedagogues to teach belting, crooning, jazz singing and mix to the teaching of Latin-American urban vocal styles. This proposal uses the idea of hybridity developed by Garcia Canclini to describe the state of the arts in Latin America and the Brazilian “anthropophagy” first proposed by the writer Oswald de Andrade in the 1920s and then corroborated by the Tropicália movement of the 1960s.
Conversely, the idea of the "hybrid singer", who is a singer that can interpret songs in two or more styles or genres, is perfect for the Latin-American voice student of popular styles. The voice student is sometimes lost in a sea of influences, and focusing the teaching in one or two styles is not enough to prepare the student anymore. The teacher must be prepared to teach the singer to change the vocal tract and adapt so the voice will be adequate to the style, with resistance and vocal health.

Dr. Silva is a tenured professor of voice with UNILA. He was previously a voice professor with UNICAMP and instructor of voice with Michigan State University and Alma College. He holds a D.M.A. in voice performance, an M.M. in choral conducting and an M.A. in musicology, all from MSU. He also holds a post-doctoral certificate from research in belting from UNESP. A baritone and choral conductor, Dr. Silva has presented papers in many important venues, including ACDA, NATS and CMS. His research focus on voice pedagogy applied to the hybrid singer, and is used directly in his work with voice students from all Latin America.

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Analyzing Popular Music

Exposing Corruption in Gentle Giant’s The Power and the Glory

Abstract: The purpose of this paper is to identify salient musical features in Gentle Giant’s The Power and the Glory (1974) that serve to elevate its overarching thematic concept of the corruption of power, focusing specifically on a musical representation of deception. Deceit is represented three ways throughout the album. First, rhythmic and metric anomalies are examined using models of metrical dissonance developed by Harald Krebs and Maury Yeston. For example, metrically displaced openings in several tracks may only be perceived correctly in retrospect. Next, issues of pitch organization and tonal ambiguity are surveyed to understand such public perceptions of the music as representing “twisted logic and disingenuous political rhetoric.” Last, an intertextual interpretation of transformed motives and borrowed themes from “classical” literature incite Nietzschean themes of “Will to Power” and “Eternal Recurrence.” The musical features examined in this paper reflect Gentle Giant’s concept of the delusion and deception that accompany one’s rise and fall to power. Moreover, I seek to reconcile the album’s narrative and its music by highlighting significant relationships that exist among the music and socio-political themes in an effort to bridge music theory with social theory.

Robert Sivy is a PhD candidate in music theory at the University of Kentucky. His research interests include serialism, 20th century Russian music, Liszt’s later works, and the analysis of progressive rock. Robert has presented analytical papers on works by Charles Wuorinen, the serial works of Stravinsky, and music by Gentle Giant. Robert has held teaching positions at various institutions in the southeastern US. He is currently Lecturer of Music Theory at the University of Tennessee in Knoxville, Tennessee.
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Researching Popular Music

Then the science guys entered the room – on MIR and popular music studies

During the last years new approaches to the study of popular music have emerged. A whole new field labeled MIR (music information retrieval) has been established as recent technological developments have made it possible to analyze large datasets of music/related information in ways unthinkable ten years ago. Due to the technical skills needed, the scholars conducting such research are generally trained within computer scientific fields. Contrarily, the field of popular music studies (PMS) has traditionally been anchored within disciplines of humanities and social science. For a number of reasons the contact between the two traditions has been limited. In this paper we will present and discuss the results of different MIR-projects on music history and demonstrate that: the digitization of music and the analytical tools being developed on the one hand holds big potential for new approaches within PMS. the results presented until now on the other hand often clearly demonstrate limited musical/historical knowledge. both MIR and musicology can benefit from acknowledging each other’s core competencies and from transgressing differences in research cultures.

Henrik Smith-Sivertsen has primarily worked with Scandinavian popular music history from a wide range of perspectives, including value, technology, music industry, radio history, hit parades and cover practices. During the last years he has turned his interests towards digital humanities and the use of digital sources in the field of popular music history. Jesper Steen Andersen works in the intersection between digital audio analysis methods and musicology. His focus is on conducting large scale analyses for gaining musicological insights.

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Remapping popular music

Searching for local languages in popular music: empirical tools to analyse practices and representations

Studying language diversity in popular music means more than enumerating how many languages are sung in one place and observing if one language is taking over the others. Given the fact that language is an activity that takes place somewhere and not an abstract thing or structure, empirical tools are needed to grasp the locality of language practices, even when the language is called “foreign”. This is necessary to account for the very changing nature of local languages and the identities that are performed with them in popular music for instance. Plus, since the “local” does not only refer to the visible frame of action, but is connected to a complex history of shared representations and repeated actions, we need to go beyond the micro-sociolinguistic analysis of lyrics or singing acts to understand it. In this paper I will present a mixed method that I used in my PhD thesis to grasp the complexity of local language practices and representations in French popular music, especially in relation to the common confrontation of English VS French singing. I will address the “ethnographic interview” as a consistent method to study both language practices and representations. I used ethnography in a small venue in Paris where underground French musicians play every night. Then I conducted interviews with musicians singing in English VS others singing in French. Each interview
Michael Spanu is a PhD student in sociology at University of Lorraine (Nancy, France). His work is based on the politics of language in popular music and the relationship between local scenes and mainstream culture. He teaches at University of Paris VIII (Culture and communication department) and is a member of the editorial team of Volume!, the only French academic journal entirely dedicated to popular music. He is also a member of the IASPM.

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Remapping Popular Music
When Night Fails: Wellington’s Nighttime Economy in Crisis

Over the last few years, Wellington’s music scene has lost a number of clubs and bars, and alternative options that emerged have been deemed by many musicmakers to be inadequate. There are a number of reasons for this: lingering effects of the global recession, earthquake strengthening costs, changes in drinking and noise by-laws, the shift to DJs, etc. As a result, live music in the central city, particularly that made by up-and-coming artists, has been dramatically affected. Among musicians and fans, the scene, which is otherwise a space for incubating aspiring musicians, is often talked about, if it’s talked about at all, as being in a crisis. Consequently, the city’s claim to being the country’s creative capital, for some its definitive brand, is being more thoroughly scrutinised, among musicians, bars and clubs, local media and music fans. Through interviews conducted with various bar and club owners, musicians and DJs, this paper explores the current state of Wellington’s nighttime economy at a time when policy, policing and politics are mobilising in ways that are perceived by many as draconian, thus perceived by many as negatively affecting the kind of cultural life found in the central city.

Geoff Stahl is a Senior Lecturer in Media Studies at Victoria University of Wellington. His interests include musicmaking in the city, urban semiotics, scenes and subcultures. He has published on musicmaking in cities such as Montreal, Berlin and Wellington. He is a former Chair of IASPM-International and currently serves on the editorial boards of Popular Music, IASPM Journal, and Dancecult.

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Analysing Popular Music
“Blame It on the Boogie” - What are criteria for good pop music?

The presentation focuses on the question of whether there are criteria for measuring the quality of a pop song that go beyond the scope of a mere musical structural analysis. As many examples demonstrate, such structural analysis, which, according to the criteria thereof, is derived from the aesthetic study of classical art music, offers rather unsatisfactory results when applied to pop music. In addition, it is questionable whether harmonic or rhythmic complexity, for example, is even a suitable criterion for the analysis of pop music. Against the background of this problematic situation, the presentation proposes an approach based on musical aesthetics, which assumes a
fundamental tension between ideational musical structures and their categories (tonality, rhythmicity/the study of meter and composition) as well as the realization of music. The thesis of this approach proposes that pop music can not so much be considered from the structural perspective of this debate but instead from the perspective of realization. However, studying pop music for the perspective of realization requires comparable categories. These categories in the presentation at hand are sound, groove and performance. After this approach has been presented, I will also apply these categories of realization by means of a comparative analysis of the two versions of the pop song “Blame It on the Boogie” by Mick Jackson and The Jackson Five in order to establish the heuristic value of these categories.

1990-1995 the study of philosophy and sociology at the University of Kassel; 2000 PhD at the University Kassel, dissertation on Hegel’s Philosophy of the Subjective Spirit; 2002-2007 assistant professor (wissenschaftlicher Mitarbeiter) at the Institute of Philosophy, University of Kassel; 2007-2014 research associate (Lehrkraft für besondere Aufgaben) at the Institute of Philosophy, University of Kassel; since 2014 assistant professor (wissenschaftlicher Mitarbeiter) at the Institute of Philosophy, University of Kassel; guitarist und bassist with extensive band experience; publications in the area of music: “Kulturindustrie und Musik. Willkommen im ‘Haus of Gaga’”, in: Zeitschrift für Kritische Theorie, 18/2012, 35/35, Lüneburg, p. 69-81; Was ist Popmusik?, pub. with T. Hoyer, C. Kries as representatives.

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Remapping Popular Music

Unconsumed: the underground, dispossession and positionality in Greek experimental music

Underground, experimental and improvised practices have gained considerable research attention recently: as examples of “unpopular” popular music; as in-between genres awaiting to be classified; and as historically overlooked processes that impact on more visible musical histories (e.g. Graham 2012 & 2016, Beins et al. 2011, Prevost 2011). Such accounts, for all their diversity, are often inevitably centric. The focus is usually on self-funded or institutionally supported initiatives that persist in cultural capitals like London, Berlin or New York; they are scarcely applicable to the fragmented living conditions & consumption patterns encountered in the geographical, social and economic margins of these centres. Focusing on recent ethnographic and archival work in Greece, this paper offers an alternative account of underground experimental practices as deeply precarious modes of musical production, whose social & legal invisibility exposes pressing aporias in popular & improvised music studies. Drawing on the concepts of “dispossession” (Butler & Athanasiou 2013) and the “minor gesture” (Manning 2016), I suggest that the underground musical histories of “‘failed’ consumer cities” like Athens (Chatzidakis 2014) may, for all their inconsistencies, have something significant to contribute towards a broader consideration of positionality and community in popular music studies.

Danae Stefanou is Assistant Professor at the School of Music Studies, A.U.TH., and previously a Research Associate / Visiting Lecturer at Royal Holloway, University of London. Her research has been published in peer-reviewed journals (JRMA, JIMS) and edited volumes, including the forthcoming Cambridge Companion to Film Music and Routledge Global Popular Music volume on Greece. She has translated Michael Nyman’s Experimental Music: Cage and Beyond in Greek (Editions 8, 2012), and is a
member of the Athens-based duo acte vide and several other improvising groups since 2006.

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Teaching and Learning Popular Music

What are the lessons that Higher Education popular music studies can learn from Art School pedagogy?

The history of popular music is littered with bands who have come through Art Schools and this research seeks to search out whether there is a reason why this is still the case even with the proliferation of Higher Education Popular Music departments. Do artists developed in contemporary music provision have a tendency to be musically efficient but lacking the creative edge necessary to make a lasting impression on popular culture? Are there any music schools who utilise exploratory creative and art based techniques in their music teaching? The list of bands who have come through the Art School system include: The Beatles, The Rolling Stones, The Who, Roxy Music, The Sex Pistols, Wire, Blur, Talking Heads, Brian Eno, Syd Barrett, Freddie Mercury, Pink Floyd, Nick Cave, Joni Mitchell, Gang of Four, Travis, Franz Ferdinand, Devo, Kanye West, Yeah Yeah Yeahs, Mick Jones, Michael Stipe, Ron Wood, Joe Strummer, Django Django, Scritti Politti, Alt J. Art Schools have been in operation for a couple of hundred years whereas the first Popular Music degree started in the early 1990’s but there does seem to be a disconnect between the amount of successful and creative musicians who have come through Art Schools compared to Popular Music departments. I am producing research data to see if there is a difference in philosophy within the teaching of these two artistic arenas that has led to this possible disconnect and if Art School principles can help foster creativity in Popular Music undergraduate students. The main Art Schools and comparative HE music departments that I will be utilising for this research are Glasgow School of Art, Edinburgh College of Art/ Reid Music School, Bath School of Arts/ Bath Spa University, Goldsmiths, Slade, Falmouth, BIMM and Leeds College of Music. The data gained for this chapter will also come from a set of interviews with key musicians, curriculum designers, artists, musicologists and education researchers. This research will develop strands of the work of Burnard (2012), Green (2002), Jackson (2006), Robinson (2011), McIntyre (2012) and Sawyer (2012) and their research on creative arts education. Is it now necessary to look at the pedagogy of HE popular music departments to ascertain whether their students creativity and cultural impact are being maximised? Is it, as David Ashworth (2015) suggests, that art students are treated as artists while music graduates are treated as students.

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I am a session trombone player and record producer. I have been Head of Education at BIMM Bristol for the last 6 years and am about to start my PHD at Hull University researching whether it is possible to maximise creativity in Popular Music Studies by utilising some of the techniques and ethos of Art Schools. My aim is to look at developing a more effective arena for the creative development of Popular Music under graduales.

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Analysing Popular Music

Sound and Politics. Towards a Posthegemonic Popular Music Studies

Paralleling broader trends in cultural studies that led to defining culture primarily as a contested space where different groups fight over power to represent themselves and define social values, popular music studies tend to conceive music primarily as a signifying phenomenon subjected to hegemonic struggles over meaning. However, the implicit or explicit dependence on hegemony theory has far-reaching implications for understanding the politics of popular music. It entails studying popular music in terms of signification, that is decoding its meanings, usually derived from literary or visual cues. This, in turn, results in diminishing the relevance of the aural dimension of culture and neglecting a wider consideration of the political effects of sound. I want to argue that posthegemony theory might facilitate re-conceiving the politics of popular music to account for the physical effects of sonic experience without trying to collapse them into meanings. Employing vocabularies of ‘affect’, ‘habit’, and ‘multitude’, theory of posthegemony provide ways of thinking and doing politics that are not dependent on establishing consent or exercising coercion, but rather on immanent processes that are activated and reproduced beneath consciousness.

Artur Szarecki is a cultural theorist and music journalist from Poland. He received a PhD in cultural studies at the University of Warsaw in 2013. Since then he works as an
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Remapping Popular Music

Riding on the Wrong Wave: Disguising the Beatles as Surf Band in Japan

It was in 1964 that the Beatles released their first single in Japan, two years after their debut in the UK. Japanese audiences accepted them enthusiastically and their popularity reached a peak in 1966 when they held controversial concerts at Budokan. The enthusiasm they brought, however, was not simply introduced as “rock” music that we expect today. 1964 was also the year that Japanese record industries imported surf music, a style that came into fashion in the US during the late 1950s to early 1960s, characterized by its electric guitar sounds and fanatic crowds. To bring this music to Japan, domestic agents took advantage of the simultaneous popularity of the Beatles and invited Liverpool Five, a beat group formed in UK and toured around Germany. Though none of them came from the US and had direct relationship with the Beatles, they were renamed as Liverpool Beatles by a Japanese promoter, and headlined an event called World Surfin’ Parade that gathered thousands. Revealing forgotten stories of this band in disguise, this paper considers how early rock music was played and received as live music and emphasizes the diplomatic role of international touring musicians that spread new music cultures.

Sota TAKAHASHI is a lecturer in Media and Communication, Faculty of Humanities, Fukuoka Jo Gakuin University. He is currently conducting historical research on live performances by foreign musicians who visited post-occupation Japan with a focus on the dynamism of trans-pacific cultural histories.

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Teaching and learning popular music

‘We don’t need no education’: Challenges and opportunities in popular music/music industries education in a changing UK HE sector

This paper surveys the current demands on lecturers teaching popular music/music industries in the HE (higher education) sector in the UK. With recent changes to the way many British students pay for their degrees, popular music lecturers are feeling increasing pressure from all sides: from students and families rightly concerned with substantial investment in a university education providing ‘value for money’; from their institutions, many of whom are increasingly shifting to a ‘delivery services’ business model; and industry and employers, who are looking for graduates who are ‘career ready’. But how do popular music lecturers reconcile all of these many, and often conflicting, demands, ensuring students are not only equipped for entry into employment, but are also academically articulate? Drawing on a range of recent experiences of UK popular music lecturers this paper explores several different
approaches to popular music/music industries pedagogy in a sector rife with upheaval and uncertainty.

Dr Holly Tessler is Programme Leader/Senior Lecturer, Commercial Music. Before joining UWS, Holly was Assistant Professor of Music Industry at Northeastern University in Boston. She also held part-time lectureships at the University of East London, Birmingham City University and the University of Liverpool. Holly also has ten years of radio experience, having worked with a number of radio stations in her native Philadelphia. Her research interests include the Beatles, music industries as creative industries, music and cultural branding, music and media and Garage Rock.

Mark Thorley and Gerhard Roux
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Paper combined with Film/video session
Teaching and Learning

Global Patchbay - developing Popular Music expertise through international collaboration

The practice of music production is by nature, collaborative (Negus 1992, Kealey 1979). Furthermore, the connection which emerging technology now facilitates means that increasing numbers of practitioners collaborate with others around the world (Watson 2014). The way in which they do this is in keeping with Tapscott and Williams (2006) concept of ‘peer-production’. The collaborative and technological skills to do this are now needed to work in Popular Music production. Furthermore, learning through collaboration with others is an established and effective concept (Bruffree 1999, Gaunt et al 2013). However, it is rarely practiced in Universities due to a variety of organisational and cultural barriers. This paper and film/video presentation shares the practice of ‘Global Patchbay’ (see www.globalpatchbay.com), an initiative aimed to bring together Universities and practitioners around the world and exploit the potential of collaborative learning in music. At the time of writing the proposal, the project has involved Coventry University in the UK, New York University and the University of Michigan in the US, Stellenbosch University in South Africa, the Australian National University and the University of New South Wales in Australia and the University of Otago in New Zealand. Additionally, it has included practitioners from around the world. Learners have collaborated on recording projects, mixing projects, acoustic design projects and sound design projects using cutting edge participatory technologies as well as common audio production technologies. The project has involved the production of extensive audio and video material, and the IASPM conference presents an ideal opportunity to show this content. In approaching the theme of ‘learning popular music’, the presentation will utilise the video and audio content produced as part of the project alongside an academic paper explaining the background and approach. This will include interviews with participants, music produced, examples of sound design, acoustic designs produced and so on. In this way, it will outline the opportunity uniquely met by the project, the outcomes (including learning) that would only be achieved in this way, and the challenges experienced. Additionally, it will enable delegates to enjoy listening to the music produced and watching the film content.

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Mark Thorley's research centers on the impact of technology on the Creative Industries, drawing upon his background as a classically-trained musician, technologist and entrepreneur. His work appears in publications ranging from Oxford University Press through to the Journal of Popular Music and Society. He has managed several UK academic Programmes, is Visiting Fellow at the Australian National University and works with institutions globally. He was a Director of the Music Producers’ Guild and is a Senior Fellow of the HEA.

Gerhard Roux is a lecturer in Music Technology at Stellenbosch University and is responsible for managing the department’s recording studios. He has worked with Granny Award-winning musicians Ladismith Black Mambazo, Joshua Bell and Switchfoot. Projects in which he has been involved have been awarded an Oscar for best Soundtrack in the Cannes Film Festival Un Certain Regard, an Annie nomination for best score in animation and a German Record Critics’ Award.

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Teaching and Learning Popular Music

Hanshin Tigers’ Ouendan: The Musical Practice of Baseball Cheering Parties in Japan

The Ouendan (cheering squad) is a group of people gathering spontaneously in order to support sports teams and individual players. The music used during their ouen(cheering) is significantly different to that performed and accepted in Western art music in Japan. For example, the people who engage in the cheering do not read from sheet music, whereas performers of Western art music typically rely upon sheet music. Cheering is performed orally from memory and is practiced by repetition, and in the context of acceptance is quite different to that of Western art music. It is similar that characteristic of traditional inheritance method in Japan. In this presentation, we examine the ouendan of the Hanshin Tigers, a professional baseball team in Kansai, Japan, with a large number of active supporters.

I'm a member of IASPM Japan(JASPAM) Osaka University graduate student (Doctoral program) JAPAN I have a study of the modern music history that focuses on the brass band in Japan. I am also a professional trumpet player.
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Music and nuisance: sound organization, social conventions and everyday life

Recently, popular music studies are increasingly interested in what could be called “negative uses” of music in everyday life. These studies stress that the force of music experience is not only related to enhancing social relations or identities, but also to disturb and annoy other people. In these terms, music is not something that deals only with joy and fun, but an artifact that causes nuisance, pain and irritation. In Brazil, funk is one of the most cited genres that is classified as annoying or disturbing. Music is a form of sound organization listening to music is an activity (usually involuntary) that makes one get in touch with thoughts and values that are interpreted through the recognition of sound and social conventions (Tagg would say “musemes”). and it is important to investigate how people relate the sounds to other aspects of everyday life, especially with the annoyance experience. This paper argues that the negative music experience has to do with sound expectations and conventions. Music sounds that explicitly shift conventions are more likely to be classified as annoying or “bad”. The exemple of the sound organization of funk can help to understand some aspects of this debate.

Felipe Trotta is Musicologist and holds a PhD in Communication Studies. He is Professor in Universidade Federal Fluminense (Fluminense Federal University) in Rio de Janeiro and Researcher of National Council for Science and Technology Development (CNPq in Portuguese) and Faperj. He is former Vice-President of Latin America Branch of IASPM (IASPM-AL) and author of several papers and books on Brazilian popular music and co-editor of the book Made in Brazil: Studies in Popular Music (Routledge, 2015).

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Researching Popular Music

Musicology of Listening - new ways to hear and understand the musical past

Research in music from the perspective of musicology has in listening its main tool for knowledge production. When the object of research is the music of the past, we are talking about a chain of successive receptions to which the musicologist needs to exert some “historical imagination” (Treitler 1989), that is, to explore the signs of “presentification” - music is always listened to in the present – recorded in (usually written) documents they have access to. Additionally, successive receptions mean also a chain of listening practices or “audile technique” (Sterne 2003), that historically mediated what is music or noise. My hypothesis is that new listenings can be made by an “acoustically tuned” (Ochoa Gautier 2014) investigation, not only of canonized historical narratives, but also by revisiting primary sources. The case study is entertainment related musical practices recorded in Rio de Janeiro 19th century newspapers, especially after Brazilian proclamation of independence from Portugal. Preliminary results show the imperial capital as a cosmopolitan city, consuming a wide variety of music. As already presented in IASPM 2015 conference, among the most cited genres in the 1830s is the Waltz, ignored in the writings of men of letters of the time, who favored the Modinha and Lundu.

Martha Tupinambà de Ulhôa is a Professor of Musicology at Universidade Federal do Estado do Rio de Janeiro - UNIRIO, and a Conselho Nacional de Pesquisa - CNPq Researcher (1C). Currently she is ARJ-Art Research Journal editor; Associação Nacional de Pesquisa e Pós-Graduação em Música - ANPPOM Secretary, and Fundação de Apoio
à Pesquisa do Estado do Rio de Janeiro - FAPERJ Coordinator of Arts. Current project investigates entertainment related musical practices, having as primary source nineteenth-century newspapers.

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Narrating Popular Music

**Songs, stories and resistance: narratives of the crisis through Spanish indie rock**

Indie music has been repeatedly accused of avoid political and social content in its lyrics. In Spain, it has been defined as “the soundtrack of the ruling class” under a new economic model based on cultural production and knowledge management. But some referential artist (Nacho Vegas, Vetusta Morla) have published political songs in the last years, open a discussion on the need to have new political songs to illustrate a new political moment. Our paper would like to discuss why this new political aesthetic has aroused and how the scene has received by fans, music critics and other indie artist. We defend that indie songs are part of a new controversial narrative of Spanish politics connected with the crisis of the middle classes (and specially the creative class), a narrative that have aroused during the 2011 occupations of Puerta del Sol (15M movement) and have consolidated in the general elections in 2016 and the emergence of the alternative political party Podemos.

Fernán del Val teaches sociology at UNED. He’s the president of the IASPM Spanish branch and a member of the executive of SIBE, the Spanish Society for Ethnomusicology

Héctor Fouce teaches communications at Complutense University in Madrid. He’s a visiting scholar at the University of Cambridge. He’s been a member of IASPM Executive Board (both Spanish and international). They have published together “La movida. Popular music as the discourse of modernity in democratic Spain” in Made in Spain. Studies in popular music. New York. Routledge. 2013.

**Gabriel Ignacio Venegas and Gabriel Enrique Navia**

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Teaching and Learning Popular Music

**I Know That Chord, but I Do Not Know What It Does: Towards a Syntactic Understanding of Chords in Popular Music**

Harmonic analysis is an essential tool in teaching popular music; it constitutes the backbone of some of the field’s most fundamental skills, such as improvisation, (re)-harmonization, composition, and arranging. Perhaps as a result of the practical nature of these skills, the study and teaching of popular harmony has tended to over-rely on descriptive labeling systems based on chordal spelling, root-scalar placement, and pre-defined functional association. While efficient from a pragmatic perspective, these approaches stop short of explaining the syntactic role played by chords within lower- and higher-level progressions. This paper attempts a change of gears by conceiving chords as both harmonic and contrapuntal agents within the music’s tonal fabric.
(syntax). By emphasizing the syntactic function (tonal meaning) rather than pitch structure of chords, the proposed method encourages both students and teachers to focus on how chords are used within goal-oriented progressions, thus enabling them to more easily bridge the gap among analysis, composition, and performance. By combining voice-leading and functional analytic perspectives, this paper seeks to contribute to the ongoing critique of the purely harmonic approach often favored in the study and teaching of popular music.

Gabriel Venegas teaches music theory at the Universidad de Costa Rica (UCR). Currently, he is pursuing a Ph.D. at the University of Arizona (UA). He received a bachelor’s degree in piano performance at the UCR and a master’s degree in music theory at the UA. He has presented his work at several academic conferences in the U.S., Europe, and South America. His research interests involve the analysis of Pop and Rock music, 19th-century sonata form, and textual criticism and music editing.

Gabriel Navia holds a Master’s degree in guitar performance and a Ph.D. in music theory, both from the University of Arizona. His research focuses primarily on musical form, tonal harmony, and the music of Schubert. His current work is devoted to the harmonic analysis of popular music and to the formal analysis of some Latin American genres. Gabriel is an assistant professor of music theory and guitar at the Universidade Federal da Integração Latino-Americana (UNILA) in Brazil.

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Narrating Popular Music

And You Shall Be Forever Mine. Country Music Narration Across Festival Communities

This paper stems from a doctoral project exploring the impact of cultural policy on a Norwegian country music festival. Designed as a mixed methods ethnography, the study focuses on the festival program and audience participation. The project combines Bakhtinian and Bourdieusian perspectives with theories of the cosmopolitan (Szerszynski & Urry, 2002), of cultural omnivorousness (Peterson, 2005), and of musical gentrification (Dyndahl et al., 2014). The inclusion of a country music festival into national funding schemes is seen as part of a musical gentrification process, where the affluent and powerful take possession of and reconfigure working class culture, with increased omnivorous taste across audience segments as one possible outcome. Given the diversity of the country genre, and the Norwegian festival’s educational agenda echoing cultural policy criteria, other outcomes may be interpreted as didactic cosmopolitanism (Vestby, 2016) – a form of Bildung practice that connects present artists, audiences and organizers with non-present cultural communities. Specific ways of narrating country music as valuable and meaningful are at the core of such practices. However, different narrations serve different distinguishing purposes across festival communities. Drawing on data from the field of country music and the festival context, this paper highlights key findings from the PhD study.

Stian Vestby is currently doing a PhD on a state-sponsored country music festival as part of the research project Musical Gentrification and Socio-Cultural Diversities located at Hedmark University of Applied Sciences, Norway. He holds an MA in Cultural Studies and has previously studied punk identities and aesthetic remediation in China. His current research interests are particularly focused on tabooed forms of music such as country, metal, and Scandinavian dance band music.
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Technology and Popular Music
Making it sound Spanish: prosumer audiovisual covers of Anglophone mainstream music videos in YouTube

Covers, remixes and contrafacta are common practices in popular music to adapt a particular song to a new context creating new meanings. Stylistic changes for a crossover, the translation of the lyrics to hit a particular national market or changing the words to create a new story in the song are some of the means used to achieve it. In the last ten years, digital technology and the dynamics of web 2.0 expanded the possibilities of cover practices, and prosumers have developed new products that do not focus only on the song but also on the music video, due to the relevance of YouTube, such as mashups, literal versions, musicless music videos.

The aim of this paper is to analyze remixes that use the images of a music video with a totally different song articulating new meanings both for the song and for the artist in the video. I will focus on some popular examples of Anglophone mainstream videos that have been reassembled to Spanish popular songs, i.e. Beyoncé’s “Single Ladies”, increasing the popularity of Spanish forgotten artists and creating new narratives for mainstream Anglophone stars.

Eduardo Viñuela is lecturer in the Department of Musicology at the University of Oviedo (Spain). He has published and edited several books on popular music in audiovisual media, i.e. El videoclip en España (2009) or La música en el lenguaje audiovisual (2012). He has chaired the Spanish branch of IASPM from 2009 to 2014.

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Narrating Popular Music
The Rock Memoir as Postmodernist Musical Text

Following Bob Dylan’s landmark book Chronicles, Vol. 1 (2004), the past decade has seen a surge in the number of memoirs and autobiographies published by rock musicians. Individuals such as Patti Smith, Elvis Costello, Morrissey, Chrissie Hynde, and Moby have authored critically acclaimed and commercially successful tomes. The sole-authored ‘rock memoir’, as I term it, constitutes a different category of popular-music writing to the celebrity ‘autobiography’ traditionally produced in collaboration with a professional journalist. Rock memoirs are multifaceted texts: as well as purporting to offer direct accounts of artistic life-stories, they also function, variously, as critical commentaries, personalised music-history narratives, and creative statements in their own right. The rock memoir is a significant development that has yet to receive sustained attention from popular-music scholars. As this genre of writing now comprises a small but steadily growing catalogue, in this paper I propose some theoretical approaches to these texts. Reading the rock memoir as a cross-cultural phenomenon, I treat it as both a musical and literary object. As well as analysing it as the product of a particular moment in popular music, I interpret it as a manifestation of the postmodern literary genre that Patrick Madden (2014) calls ‘the new memoir’.

Laura Watson is Lecturer in Music at Maynooth University. Her research focuses on twentieth- and twenty-first century inter-artistic music-text relationships; and women in...
twentieth-century music. Recent peer-reviewed publications include an article on the Irish musician and poet Rhoda Coghill (in Journal of the Society for Musicology in Ireland) and a chapter (in France and Ireland: Notes and Narratives) on Henri Rabaud’s operatic setting of JM Synge’s play Riders to the Sea. A monograph on composer-critic Paul Dukas is in progress.

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Teaching and Learning Popular Music

The Reception of Digital Cuts in Popular Music

With the entry of digital technologies into studios producing popular music many possibilities arise to manipulate recordings in audio-postproduction. One of the widespread applications are digital cuts in different modes. In the first study we analysed popular music between 1994 and 2008 and online-forums with the goal to find and categorize prototypes of digital cuts (compilations, hard cuts, breathless etc.). The most frequently used cuts were the basic material of the second study. In this one we analyzed the reception and the evaluation of digital cuts by novices and experts. The experiment had three parts. In the first part we presented the participants five self-produced excerpts of different digital cuts to the participants who were invited to evaluate this stimuli with the help of a polarity profile. After an Instruction (prepared audio-files, texts and graphics) we repeated the test. In the third part the participants were invited to evaluate digital cuts, as excerpts from authentic popsongs, for example by Madonna, DJ Akufen and Mariah Carey. The results shows a correlation between expertise and the reliability to indentify the modes of digital cuts. The result of this study are relevant for professional music production, for the formal training of music producers and also for music education.

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Teaching and Learning Popular Music

Stairways to Heaven: pedagogical pathways to popular music success.

A Bachelor of Popular Music (BPM) offered at a major Australian university is the topic of this paper. Creative practice is central to the BPM, and is supported by an innovative pedagogical framework that does not offer one to one teaching, but which is instead strongly focused on peer learning and peer assessment. While recording studio, musical analysis and compositional skills are learned, critical listening skills that inform creative practice are embedded in the audio and musicology courses, while collaborative learning is key to the songwriting stream, and practice is based in entrepreneurialism. This embedding of less tangible skills in the learning of hard skills is crucial to the success of BPM graduates. The BPM mirrors artist development in the
popular music industry but accelerates that learning through its focused pedagogy. Equally critical is the fluidity of the degree content, which has allowed the BPM to quickly respond to developments in technology and the music industry. The theoretical underpinning of the degree is informed by current research into how popular musicians learn. This paper will demonstrate how the BPM is a best practice example of the popular music pedagogy expounded in theoretical texts, supported by data analysis of surveys covering 10 years of BPM graduates.

Donna Weston is Deputy Director (Gold Coast) and Program Director of the Bachelor of Popular Music at Queensland Conservatorium, Griffith University, Australia. She is a senior lecturer in popular music history and analysis. Her research focuses on popular music pedagogy; ecomusicology; and popular music studies.

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Researching Popular Music

Wordplay, Parody and Humour in Goldie Looking Chain and Bricka Bricka

Despite some notable exceptions (Garrett, 2014; Kärjä, 2010), the role of humour in hip-hop music is vastly undertheorized, reflective of a lacuna in scholarship on music and humour. I focus on the Anglophone Welsh hip-hop parody group Goldie Looking Chain and their depiction of hip-hop culture via their hometown of Newport, invoking hip-hop tropes of hyper-localism. While not representative of all Welsh hip-hop, Goldie Looking Chain’s music (e.g. “Eastenders Rap,” “Newport State of Mind,” “Fresh Prince of Cwmbran”) provide a useful case study for which to investigate humour and parody within the genre. By way of contrast, I also look at YouTube parody videos by British-Serbian David Vujanic who goes by the name “Bricka Bricka,” an Eastern European rapper. The videos look at British immigrant stereotypes in parodies such as “Immigrant Bling” (of Drake’s “Hotline Bling”), “Eastern Europe Style” (Psy’s “Gangnam Style”) and “Drunk at Work” (Beyonce’s “Drunk in Love”). Concepts such as Gilroy’s “postcolonial melancholia” show how humour can be used to resist prejudice and xenophobic strands of the political economy. These uses of humour may reveal deeper meanings about local rap, social critique and the notion of localism, “Welshness,” or of the Eastern European “Other.”


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Teaching and Learning Popular Music

MOOCs, online learning and the disruption of traditional education.

Many large global industries have the last decade experienced major challenges in their way of operating caused by various forms of digitalization. Uber, Instagram, YouTube,
iTunes and Spotify are all distributors of products and services that provide easy and inexpensive access to products and services without really producing anything themselves. In higher education business as usual is the general tendency, but the concern of new developments is starting to spread. Coursera, Udacity, edX and many others provide courses of high quality that reaches many students across the globe. Education within popular music studies is also threatened by the changes in how students find their ways to knowledge and study points. The Department of Musicology, in cooperation with the Learning Technologies group, launched the first self-made MOOC “Music Moves” at the University of Oslo via the virtual learning platform at FutureLearn for the first time in February-March 2016. In this presentation the future of traditional education will be discussed on the basis of our experience from producing and running a MOOC.

Hans T. Zeiner-Henriksen is associate professor at the Department of Musicology at the University of Oslo and chair for the Nordic branch of IASPM. He finished his ph.d. in 2010 with a dissertation titled The PoumTchak pattern: Correspondences Between Rhythm, Sound and Movement in Electronic Dance Music. He has written the book Röyksopp Melody A.M. (2012, Falck Forlag) and contributed with book chapters and articles on popular music history, music technology and music perception.

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Technology and Popular Music

Digital natives in the music industry? How the Internet ecosystem is creating value for artists

We will report findings from a large scale online research project looking at the value of online income streams for Dutch pop musicians. We have performed an analysis of the online activities of a diverse group of about 1100 Dutch artists, stretching the entire scope of popular music genres. By using cluster analysis we have identified a number of different archetypical artist strategies for using online possibilities for marketing, promotion and interaction with the audience. These quantitative findings have been enriched by doing interviews with a number of artist managers of artists who can be identified in one of these artist clusters. From our analysis we can conclude that different types of artists have strategic reasons for choosing a specific type of online strategy. Both theoretical and practical implications of this study will be discussed.

Koos Zwaan received his PhD after completing his dissertation on the career development of Dutch pop musicians. He is currently an associate professor at the Inholland University of Applied Sciences. He co-edited Adapting Idols: Authenticity, Identity and Performance in a Global Television Format (Ashgate, 2012, co-editor Joost de Bruin) and The Ashgate Research Companion to Fan Cultures (Ashgate, 2014, co-editors Linda Duits & Stijn Reijnders). His research interest include popular music and popular culture, the music industry and new media.
Conference Proceedings

As an experiment new to IASPM, the proceedings were prepared in advance. Each presenter had the opportunity to submit a formatted and proofread full paper by Dec 23, 2016. Those were included conference proceedings, edited by Julia Merrill. They were published as print and ebook in the “Systematische Musikwissenschaft” series of the Springer, Heidelberg, Germany.

The book can be accessed online via SpringerLink at many University libraries:

Authors receive free online access. The print version of the book can be obtained at the conference office.

The drawback is that only about 10% of the conference’s contributions could be included in the proceedings. There will be a decision at the general meeting if more volumes should be produced. We are looking for volunteers to act as editors – if interested, please contact jan.hemming@uni-kassel.de
Book tables

There are four kinds of book tables at this conference. Please check them out!

Book tables rented by publishers

These tables are set up near the conference office and the main auditorium and will be accessible all day including coffee breaks and lunchtime. You will find sample copies, information flyers and order forms.

Mixed book tables

Publishers and authors can supply samples of their products to be placed on mixed book tables during the conference. Again, we take no liability of any kind.

If present in person, you can pick up the books before your departure. What remains will be transferred to the University library.

IASPM book prize display

Authors could supply a copy of their first book to be considered for the IASPM book prize. The prize will be awarded during the general meeting on Thursday June 29. The books are on display here.

Free book trading

There will be unsupervised tables in a separate public space (as not to get mixed up with the other tables) where anyone will be able to place materials and books not needed anymore or else pick up something for oneself or one’s institutional library.
WiFi Ground Floor: Suedfluegel / Password: suedfluegel01
WiFi 1st Floor: Fritzbox 4790 / Password: suedfluegel01
WiFi OK1 & OK2 / Name and password will be communicated