17th Biennial Conference of the International Association for the Study of Popular Music

BRIDGE OVER TROUBLED WATERS: CHALLENGING ORTHODOXIES

Preliminary Conference Programme

MONDAY 24 June 2013

09:30 – 11:30 SESSION 1

1.1. Re(listening) Popular Music History – Sources

Chair: Roberto Avant-Mier

Room: 201

Tuning by the same pitch – the role of Portuguese 'Tunas' in the process of identity construction and social links reinforcement. Rui Marques (Departamento de Comunicação e Arte da Universidade de Aveiro, Portugal)

Paisajes al viento: apuntes para una historia de la Banda del Estado de Guanajuato. Mireya Martí Reyes (Universidad de Guanajuato, Mexico)

Taconeos de ida y vuelta en el "Liverpool español": el fenómeno socio-musical del jandalismo en Santander. Zaida Hernández Rodríguez (Universidad de Oviedo, Spain)

1.2. Identities

Chair: Celsa Alonso

Room: 202

Hearing Sectarianism. Simon McKerrell (Newcastle University, UK)

'Don't jump off the roof, Dad!': Delinquency, double-entendre and the lasting popularity of Music Hall songs for children. Liam Maloy (Institute of Popular Music Studies. University of Liverpool, UK)

The Inuit Throat Singing According to Tanya Tagaq: The Emergence of an Ethno-Pop Culture. Sophie Stevance (University of Montreal, Canada)

1.3. Compositions and Production

Chair: Shelley Brunt

Room: 109

Behind the Magical Mystery Door: History, Mythology and the Challenge to Abbey Road Studios. Samantha Bennett (The Australian National University)

"Progressive Rock" in Japan and the Idea of Progress. Akitsugu Kawamoto (Independent scholar)

1.4. Europe

Chair: Pedro Cravinho

Room: 110

"This is not fado, nor jazz": Crossroads between Jazz and Fado and the Portuguese Group Fado em Si bemol (Fado in B-flat), as a Case Study. Pedro Cravinho (University of Aveiro, Portugal)

"People in Europe still know how to have a good time": Networking, Building a Common Identity, and Overcoming Economic Peripheries through Jazz. José Dias (Universidade Nova de Lisboa, Portugal)

Rock Heritage and Punk Histories: Global Models and Local Interests. Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria), Rainer Prokop (University of Vienna, Austria)

Slowbalization and Globalization: The 6th Continent as a Crucial Transmitter of Popular Music, a Dutch Perspective. Stan Rijven (Independent Scholar)

1.5. Panel: Contentious Collectivities: Media and Musical Action in Social Movements

Room: 104

"Last Year's Lineup Was Better": Shifting Social Geographies and Collectivities at Chicago Music Festivals. Andrew Mall (DePaul University, USA)

Cinematic Songcraft in the Fray: Bridging Radical Socialism and Popular Entertainment in South India. Kaley Mason (University of Chicago, USA)

Broken Hearts and Euro Skeptics: Contentious Collectivities at the 2012 Eurovision Song Contest. Michael O'Toole (University of Chicago, USA)

1.6. Panel: Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics

Room: S06

From Race Uplift to the Democratization of Art Music. The National Association of Negro Musicians at the Beginning of the 21st Century. Siel Agugliaro (Università di Siena, Italy)

Roll Out the Recall: Contentious Musical Performances and their Emotional Work in the Wisconsin Anti-Walker, Pro-Union Protests. Meredith Aska McBride (University of Chicago, USA)

Commemorating Martin Luther King, Jr: Musical Collectives and Social Agency in Bridging Ideologies Past and Present. Marie Rose Welch (University of Chicago, USA)

1.7. Music and Heritage Chair: Morten Michelsen

Room: S07

Popular music: museological narratives. Alcina Cortez (INET-MD Universidade Nova de Lisboa, Portugal)

Bridging the gap between the analogue live experience and subsequent digital detachment: Towards an understanding of rock music heritage websites. Kenneth Gordon Forbes (University of Glasgow, UK)

11:30 – 12:00 COFFEE BREAK

12:00 – 12:30 OFFICIAL OPENING

Room: Theatre

12:30 – 14:00 KEYNOTE SPEAKER

Simon Frith (University of Edinburgh, UK): *Performing Rites revisited*

Room: Theatre

14:00 – 15:30 LUNCH

15:30 – 17:30 SESSION 2

2.1. Re(listening) Popular Music History – BelleEpoque

Chair: Celsa Alonso

Room: 201

Tin Pan Story. Keir Keightley (University of Western Ontario, Canada)

Music in the Chronicles of Rio de Janeiro (1890-1920). Monica Vermes (UFES - Universidade Federal do Espírito Santo, Brazil)

Estudiantinas españolas, Spanish students, and the presentation of popular music in the late 19th century. Michael Christoforidis (The University of Melbourne, Australia)

2.2. Panel: The Stakes of "Data Collect", Production and Political Use for the Alternative Live Music Sector in Europe Convenor: Gerome Guibert

Room: 202

Pass for live, a plan for popular music observation in Europe, with a common tool & method. Marc Steens (Live DMA)

Forestall control? The case of the French Federation of Popular Music Venues. Gérôme Guibert (Université de la Sorbonne Nouvelle, France)

Popular music professional networks, at the crossroad of social innovation and cultural policies. The example or Région Pays de la Loire (Western France). Emmanuel Parent (École des Hautes Études en Sciences Sociales, France)

2.3. Panel: Music and Cultural Policies in Twenty-First Century Latin America / Música y políticas culturales en América Latina en el siglo XXI.

Convenor: Illa Carrillo Rodríguez

Room: 109

Las prácticas musicales indígenas en el ámbito urbano: continuidad, innovación y políticas culturales en Puebla (México). Alejandro Villanueva Hernández (Benemérita Universidad Autónoma de Puebla, México)

Políticas públicas y patrimonio musical en el Uruguay del siglo XXI. Marita Fornaro (Universidad de la República de Uruguay)

Música y políticas culturales en la Argentina del siglo XXI. Illa Carrillo Rodríguez (Université Paris I, France)

2.4. Panel: Is There Popular Music Out There? Challenging the Mainstream

Room: 110

French Pop Bands of the 2000s Singing in English. Stephane Escoubet (Université Toulouse-le Mirail, France)

What Do We Mean by 'Empirical'? Franco Fabbri (Università di Torino, Italy)

When Elvis is No Longer the King. Silvia Martínez (Escola Superior de Musica de Catalunya, Spain)

Regressive Rock: Popular Music Canons and Unfashionable Topics. Goffredo Plastino (Newcastle University, UK)

Empire of Songs: Eurosong, Politics, Knowledge. Dafni Tragaki (University of Thessaly, Greece)

Musical Antropofagia. Martha Tupinambá de Ulhôa (UNIRIO, Brazil)

2.5. Australia and New Zealand

Chair: Eric Hung

Room: 104

Material Objects and the Production of Indigenous Popular Music in Central Australia. Gavin Carfoot (Queensland University of Technology, Australia)

The Architects of Culture: Developing the Concept of a 'Shared Listening History'. James Cox (Macquarie University, Australia)

Tale of Two Creative Cities: Making Music and Policy in Wellington, New Zealand. Geoff Stahl (Victoria University of Wellington, New Zeland)

2.6. Protest Song and Propaganda

Chair: Helena Marinho

Room: S06

"My Rainbow Race": Building a collective musical response to a mass murder. Kimi Kärki (University of Turku, Finland)

The Revolution Will Not Be Televised: Typologies of Protest Music in the Anti-Nuclear Movement in Post-Fukushima Japan. Noriko Manabe (Princeton University, USA)

The Function of Music in 1960s Demonstrations in the U.S. David Shumway (Carnegie Mellon University, USA)

2.7. Exoticism, Regional and Cosmopolitan Narratives

Chair: Tony Mitchell

Room: S07

Of forests and synthesizers: Tecnocumbia and regional Amazonian cosmopolitanism. Kathryn Ann Metz (Rock and Roll Hall of Fame and Museum, USA)

Las misas postconciliares latinoamericanas: entre el localismo y lo universal. Guido Agustín Saá (Universidad de Buenos Aires, Argentina)

17:30 – 18:00. COFFEE BREAK

18:00 – 20:00 PLENARY: "Sail Away" - Place and Space - Sea, Travel, Cities

Chair: Shelley Brunt

Room: Theatre

Resisting Climate Change: The Globalisation of Andean Water Ceremonies. Barbara Bradby (Trinity College, Ireland)

Displacing Identity through Language: Time, Space and Place in Portuguese Pop-Rock. Isabel Maria Campelo (Universidade Nova de Lisboa, Portugal)

Placing Sounds: Locating the Museum Film Soundtrack. Mark Evans (Macquarie University, Sydney, Australia)

Better than Occidentalism: Simulation and Simultaneity in a Thai Beatles Tribute Band. Eric James Haanstad (University of Freiburg, Germany)

TUESDAY 25 June 2013

09:30 – 11:30 SESSION 3

3.1. Panel: Singing Styles in US-American Popular Music before 1950

Discussant: Martha Ulhôa (UNIRIO, Brazil)

Room: 201

Examining pop voices – a theoretical and methodological framework. Martin Pfleiderer (Department of Musicology Weimar, Germany)

Exploring rough voices: raspiness and breathiness. Tilo Hähnel (Department of Musicology Weimar, Germany)

Gliding voices: From glissando to ornament. Tobias Marx (Department of Musicology Weimar, Germany)

A typology of singing styles before 1950. Martin Pfleiderer, Tilo Hähnel, Tobias Marx

3.2. Negotiating the Margins, Theorising the Popular I

Chair: David Shumway

Room: 202

Norms and aesthetic radicalism in popular music: when the majority itself becomes minority. Matthieu Saladin (Université Paris 1 Panthéon-Sorbonne, France)

From the Upbeat to the Backbeat: Playboy's Negotiation of Changing Musical Tastes, 1964-1969. Monique Bourdage (University of Michigan, USA)

Musicals as Middlebrow Entertainment: A Question for Aesthetics. Lauren Acton (York University, UK)

"Unpopular music": the comicality and ambivalence of popular music in the early 20th century Portugal. Maria do Rosário Pestana (Universidade de Aveiro, Portugal)

3.3. Authorship and Originality.

Chair: Anahid Kassabian

Room: 109

Authorship in the age of digital reproduction. Anne Danielsen (University of Oslo, Norway)

Two Worlds Collide – originality and plagiarism in songwriting. Joe Bennett (Bath Spa University, UK)

Music in the Postcolony: Song and ownership in South Africa – a case study. Christopher Ballantine (University of KwaZulu-Natal, South Africa)

3.4. Brazil

Chair: Kathryn Metz

Room: 110

Samba and Its Locations. Cláudia Neiva de Matos (Universidade Federal Fluminense, Brazil)

Discovering the History of Brazilian Popular Music: From the "Modinha" and the "Lundu" (18th Century) to the "Clube da Esquina" (1970s). Lauro Wanderley Meller (Universidade Federal do Rio Grande do Norte, Brazil)

Timbre, Regional Identity and Masculinity: The Use of Accordion in Brazilian Northeastern Traditional Forró (1947-2011). Felipe da Costa Trotta (Universidade Federal Fluminense, Brazil)

3.5. Panel: "Building Bridges": Celtic Music Festivals in Galicia and Northern Portugal

Room: 104

Tolling the Bridge: The International Festival of the Celtic World of Ortigueira (IFCW). Ana-Maria Alarcón-Jiménez (Universidade Nova de Lisboa, Portugal)

Building bridges between northern Portugal and the Celtic World: The Oporto Interceltic Music. Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, Portugal)

Music Promotion, Identity and Socioeconomic Development: The Sendim Interceltic Festival. Susana Moreno (Universidad de Valladolid, Spain)

Music, Power, and Identity: The Santulhão Celtic Music Festival. Maria Dulce Simões (Universidade Nova de Lisboa, Portugal)

3.6. Panel: Turning Japanese: Music Culture as Local Practice in Japan

Room: S06

Some music in your coffee? : Café as a place for music experience in modern Japan. Kasai Amane (Tokyo University of the Arts, Japan)

Netlabels: Communication in Japan's Music Culture. Hidaka Ryosuke (Tokyo University of the Arts, Japan)

Dubstep in Japan: On Music Scenes and Genres. Arni Kristjansson (Tokyo University of the Arts, Japan)

Standing on the Verge: A Shift in Japanese Crowd Culture from Seat to Floor. Takahashi Sota (Tokyo University of the Arts, Japan)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00 PLENARY: "Under the Bridge" – Popular Music at the Margins

Chair: Carlo Nardi

Room: Theatre

The Wiggles: Australia's most popular unpopular musical export. Liz Giuffre (Macquarie University, Australia)

Let the People In: De-Marginalizing Popular Styles of Jazz within Academic Discourse. Kevin Fellezs (Columbia University, USA)

A hierarchy of concerns: Music programming in contemporary DJ culture. Kai Fikentscher (Independent Scholar)

Migrant Filipino musicians in Hong Kong and the question of transnational and diasporic space. Lee William Watkins (Rhodes University, South Africa)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Buenos Aires por la capital. Tanguerías en Santiago de Chile (1960 – 2010). Eileen Andrea Karmy Bolton, Cristian Alberto Molina Torres (Universidad de Chile)

15:30 – 17:30 SESSION 4

4.1. Re(listening) Popular Music History - 1930-40 I

Chair: Julio Arce

Room: 201

Forgotten sounds of the Spanish Civil War: Popular music behind the lines. Iván Iglesias (Universidad de Valladolid, Spain)

Propagandistic uses of the military folk songs in the cinema during the Spanish civil war. Lidia López Gómez (Universidad Autónoma de Barcelona, Spain)

The Spanish cinema in the 1940s: Comedy, subversion, and harmful rhythms in Manuel Parada's works. Laura Miranda (Universidad de Oviedo, Spain)

4.2. Negotiating the Margins, Theorising the Popular II

Chair: Juho Kaitajärvi

Room: 202

The Heritage of Failure: Marginal Welsh Pop in the Capital City. Sarah Hill (Cardiff University, UK)

Pop, Popularity, and Justin Bieber. Melissa Avdeeff (Independent Scholar)

Psychology and Popularity: What we know about the "earworm". Jan Hemming (University of Kassel, Germany)

Consuming Melbourne Acid: Techno on the Margins. Botond Vitos (Monash University, Australia)

4.3. Ethics and Legal Issues in Copyright

Chair: Nadav Appel

Room: 109

Brazilian E-music Scene versus ECAD: a copyright and authorship battle in a remix culture. Beatriz Polivanov (ESPM, Brazil)

Creativity, Competition and the Collecting Societies. John Street (University of East Anglia, UK)

4.3.1 (16:30) *Book launch: Introducing Global Popular Music: Made in Spain.*

Room: 109

Franco Fabbri (Università di Torino, Italy), Goffredo Plastino (Newcastle University, UK), Silvia Martínez (Escola Superior de Musica de Catalunya, Spain), Héctor Fouce (Universidad Complutense de Madrid, Spain), Martha Ulhôa (UNIRIO, Brazil)

4.4. Panel: Popular Musics in the Nordic Countries in the 21st Century

Room: 110

Metahistories of Nordic Popular Musics. Antti-Ville Kärjä (The Finnish Youth Research Society, Finland)

Feel the Fjords: Urban Club Culture and Arctic Scenery in the Music of the Norwegian duo Röyksopp. Hans T. Zeiner-Henriksen (University of Oslo, Norway)

A psychogeography of Icelandic music. Tony Mitchell (University of Technology, Sydney, Australia)

4.5. Transnationalism Chair: Kaley Mason

Room: 104

Performing between Local and Transnational Platforms – Case Study from Beirut. Thomas Burkhalter (Zurich University of the Arts, Switzerland)

Transnational Aspects in Fusion Music. Marton Szegedi (University of Music and Performing Arts Graz, Austria)

The White British Soul-Boy Gone Abroad – Marc Almond and the Latin Lure of Sin. Kari Matti Kallioniemi (University of Turku, Finland)

4.6. Panel: Festivals and Roots Culture

Room: S06

Music Festivals and Roots Culture - Loud and Proud: The Roots and Ruckus of HONK! Reebee Garofalo (University of Massachusetts Boston, USA)

Chronotopes: Feis an Eilein and the Milling Frolic in Gaelic Cape Breton. Bret D. Woods (Florida State University, USA)

4.7. Panel: Procesos de hibridación y circuitos alternativos de circulación en la música popular argentina a partir de la apertura democrática

Room: S07

Nuevos lenguajes musicales en la restitución de la democracia argentina. Dos estudios de caso. Elina Viviana Goldsack (Universidad Nacional del Litoral, Argentina)

Los músicos independientes argentinos se organizan: cooperativas y circuitos de difusión en los `80. María Inés López (Universidad Nacional del Litoral, Argentina)

Lenguajes influyentes en las nuevas expresiones musicales de Argentina a partir de 1980. Hernán Dario Pérez (Universidad Nacional del Litoral, Argentina)

17:30 – 18:00 COFFE BREAK

18:00 – 20:00 SESSION 5

5.1. Panel: Drumming, Drum Kits and Drummers

Convenor: Gareth Dylan Smith

Room: 201

A Phenomenological Study of Drumming. Gareth Dylan Smith (Institute of Contemporary Music Performance, London)

"Instruments of a lower order": Historicizing the double status of the drum kit and drummers. Matt Brennan (University of Edinburgh, UK)

Creativity at the Margins: A case study exploration of one drummer's contribution to popular music. Bill Bruford (University of Surrey, UK)

Drums, drumming and drummers - Panel discussion response. Mark Doffman (University of Oxford, UK)

5.2. Panel: Del palco al escenario

Chair: Marco Antonio de la Ossa

Room: 202

Una aproximación analítica a la industria de la música en las fiestas populares de Galicia. Xaime Fandiño (Universidad de Santiago de Compostela, Spain)

Promoción y marketing de la industria musical en directo de las verbenas en Galicia. Zósimo López (Universidad de Santiago de Compostela, Spain)

La aportación de los "popular music studies" en la investigación sobre el subsector de la música en directo en las verbenas gallegas. Carlos Regueira (University of Santiago de Compostela, Spain)

5.3. East Asia

Chair: Samantha Bennett

Room: 109

Popularizing Japan: Transforming Tradition in the Global Popular Music Imaginary. Henry Johnson (University of Otago, New Zeland)

Globalization Discourse: The Episode of Hong Kong Canto-pop. Ivy Man (Hong Kong Polytechnic University)

K-pop Diplomacy and Pop Cosmopolitanism: The Place of Asian Pop on the Global Stage. Hae-Kyung Um (University of Liverpool, UK)

5.4. Canción protesta y nueva canción

Chair: Diego García Peinazo

Room: 110

La canción protesta: realidad musical generadora de acciones identitarias colectivas. Los paradigmas de Galicia y Portugal. Sheila Fernández Conde (Universidad de Santiago de Compostela, Spain)

Testimonial del Nuevo Cancionero. Un análisis crítico de la producción discográfica como discurso social. María Inés García, Emilia Greco (Universidad Nacional de Cuyo, Argentina)

Cambio social, nueva canción y repertorio infantil: María Elena Walsh en la música argentina de los sesenta. Mirta Marcela González Barroso (Universidad de Oviedo, Spain)

5.5. Negotiating Feminities

Chair: Silvia Martínez

Room: 104

Quiero ser Santa. Feminidades transnacionales y subversión en la música popular española de los ochenta. Núria Araüna (Universitat Rovira i Virgili, Spain)

Music-making, feminism and Riot Grrrls Movement. Marika Nordström (Umeå University, Sweden)

All the girls in town: The changing position of Australian female rockers. Catherine Strong (Monash University, Australia)

5.6. Genres Beyond and Through Locality

Chair: Gonzalo Fernández Monte

Room: S06

Origen y evolución del heavy metal en el Principado de Asturias. Julia Mª Martínez-Lombó Testa (Universidad de Oviedo, Spain)

Alternative, underground or indie? Place and identity in contemporary rock genres in Hungary. Emilia Barna (Budapest University of Technology and Economics, Hungary)

From "Xixón" to Vetusta. An approach to the evolution of "independent" music in Spain. María Manuela Cortinas (Universidad de Oviedo, Spain)

5.7. Panel: National Canons of Pop-Rock Music

Room: S07

The aesthetic canon in the Spanish pop-rock. Fernán del Val, Javier Noya and Cristian Martín Pérez Colman (Universidad Complutense de Madrid, Spain)

National canons of pop-rock – The Canonical but unpopular 'the 100 Greatest Albums': the Case of South Korea. Shin Hyunjoon (Sungkonghoe University, Republic of Korea)

Consecration of National Pop-Rock: a Global Perspective. Motti Regev (The Open University of Israel)

Invented Tradition of Japanese Pop-Rock in the 1980s. Yoshitaka Mori (Tokyo University of the Arts, Japan)

WEDNESDAY 26 JUNE 2013

9:00 – 11:00 SESSION 6

6.1. Panel - Popular Music and Cultural Memory

Discussant: Motti Regev (The Open University of Israel)

Room: 201

Historical Records, National Constructions: The Contemporary Popular Music Archive. Shane Homan (Monash University, Melbourne. Australia)

What about the Ceramic Eggplants?': Historicizing Australian Popular Music. Peter Doyle (Macquarie University, Sydney, Australia)

In search of 'subcultural' Brisbane: Music, memory and cultural heritage. Andy Bennett and Ian Keith Rogers (Griffith University, Australia)

6.2. Authorship and Technology

Chair: Kaarina Kilpiö

Room: 202

The Management of a Daily Sound Environment through Technological Artefacts. Raphael Nowak (Griffith University, Australia)

Cyborg musicians. A posthuman perspective on the aesthetics of techno and the ontology of digital music. Kim Ramstedt (Åbo Akademi University, Finland)

Animation or Exhumation?: The Disembodied Performances of Digitized Singers in Japan. Shelley Brunt (RMIT University, Melbourne Australia)

6.3. Panel: Festivals in Europe

Chair: Kristin McGee

Room: 109

The New Faces of Music: Festivals and Streaming Services as Interfaces of Live and Recorded music. Yngvar Kjus (University of Oslo, Norway)

Music Festivals in the Netherlands, Social Media and Online Communities. Koos Zwaan, Annelies de Bruine (Inholland University of Applied Sciences, Netherlands)

Dutch Mixed-Arts City Festivals: Performing Alternative Genres in the Urban Landscape. Monika Zyla (University of Groningen, Netherlands)

Negotiating Serbian National Identity in Times of Political Change: A Case Study of the Exit and Guca Trumpet Festivals. Jelena Gligorijevic (University of Turku, Finland)

6.4. Diasporic Communities

Chair: Llorián García

Room: 110

Mundialización de la música popular chilena en el exilio en Europa. Javier Rodríguez (Université Paris IV-Sorbonne, France)

El cumbé, tambor cuadrado annobonés en Guinea Ecuatorial. Diáspora desde el cimarronaje afroamericano hasta la música neo-tradicional popular africana en un contexto nacional multiétnico. Isabela de Aranzadi (Universidad Complutense de Madrid, Spain)

VAMOS! Que Nos Vamos: Towards an Ethnomusicology of a Hispanic-Lusophone Collective. Francisco Javier Bethencourt Llobet (Newcastle University, UK)

6.5. Listening Strategies and Collective Agency

Chair: Sarah Hill

Room: 104

Generational Use of the C-Cassette in Transforming Media Environment. Heikki Uimonen (University of Tampere, Finland)

The code of mixtape making. Kaarina Kilpiö (Sibelius Academy, Finland)

Collective Listening to Recorded Popular Music. Marta García Quiñones (Universitat de Barcelona, Spain)

Online Music Listening Strategies. Anja Nylund Hagen (University of Oslo, Norway)

6.6. Punk

Chair: Kathryn Metz

Room: S06

¿Cómo no me Voy a Reír?: Laughter as Constructor and Communicator of Identity in Cuban Punk. Tom Astley (Newcastle University, UK)

El punk domesticado por la publicidad: Iggy Pop y Black XS L'Excès de Paco Rabanne Cande Sánchez Olmos (Universidad de Alicante, Spain)

¡Odio!: El punk en Chile durante la (más reciente) dictadura militar Martín Farías (Universidad de Chile)

The milieu culture of DIY punk. Peter Webb (University of Cambridge, UK)

6.7. Music, Race and Ethnicity

Chair: James Cox

Room: S07

Smooth Operators: Genre, Image, and the Crossover Impulse. Charles Carson (University of Texas at Austin, USA)

Race, Rock, Crowds and Power. Regina Arnold (Stanford University, USA)

Serial Whiteness: Killers, Drug Lords, Mafia Bosses and Troubled Identification in Television Fiction. Carlo Nardi (Independent scholar)

11:00 – 11:30 COFFEE BREAK

11:30 – 12:30 POSTER PRESENTATIONS

La integración de enfoques metodológicos en el estudio del tango italiano. Enrique de Landa (Universidad de Valladolid, Spain)

A Study on the Aspects of Western Pop Songs in the First Half of the 20th Century. Eu Jeong Zhang (Dankook University, South Korea)

A study on the changes in Korean traditional music under the rule of Japanese imperialism. Byung O Kim (Jeonju University, South Korea)

The reception of Jazz in colonial Korea. Aekyung Park (Yonsei University, Seoul, South Korea)

Remembering the margins: Re-writing the popular music past through fanzine photography. Aline Cecile Giordano (Southampton Solent University, UK)

Making Y Viva España unpopular? An historical examination of the marginalisation of 'other' forms of popular music in the English quality news press from 1986 to 1991. Jennifer Claire Skellington (Oxford Brookes University, UK)

Marginal Sounds: The Story of Jazz in China. Adiel Portugali (Tel Aviv University, Israel)

Oops! I Did It Again: The Performance of Knowledge in Pop-Rock Covers. Nadav Appel (Bar-Ilan University, Israel)

Propuestas de gestión "popular" en las orquestas sinfónicas actuales. Caso práctico. Marcos Andrés Vierge (Universidad de Navarra, Spain)

Challenging the Logic of the Production: Small Finnish Record Labels and New Virtual Funding. Juho Kaitajärv (University of Tampere, Finland)

"These rockers don´t like": Taste as performance and music fans at Facebook fan Page United against rock. Camila Franco Monteiro and Adriana Amaral (UNISINOS, Brazil)

The many lovers of Macarena. The problematic relations between authorship and public domain in popular music. Héctor Fouce (Universidad Complutense de Madrid, Spain)

El camino del exceso: Héroes del Silencio y el fenómeno fan. Sara Arenillas Meléndez (Universidad de Oviedo, Spain)

Los Puentes Interdisciplinares de la Literatura y el Heavy Metal. Marcos Azzam Gómez (IES Tierra de Ciudad Rodrigo, Spain)

La utilización del mito del Quijote como eje de la construcción identitaria nacional en la música del cine franquista. Sara Pedraz (Universidad Autónoma de Madrid, Spain)

Recepción de la música punk en España. El final de la dictadura musical. David De la Fuente García (Universidad de Oviedo, Spain)

A Quantitative Research on Consumer's Production: the Possibility of Forming Alternative Path beyond Recording Industry. Ayako Kato (The University of Tokyo, Japan)

From protest song to glam castizo. Film music, popular movements, and ideology during the Spanish transition. Teresa Fraile (Universidad de Extremadura, Spain)

What happens when politics, religion, society and youth are brought together in music? Popular religious music toward a Spanish identity in the 2º half of XX Century. Begoña Velasco Arnaldo (Universidad de Oviedo, Spain)

"Tomemos la historia en nuestras manos": la construcción de la tradición revolucionaria y la reivindicación del folklore en las canciones de Víctor Jara, Inti-Illimani y Quilapayún (1966-1973). Natália Ayo Schmiedecke (Universidade Estadual Paulista, Brazil)

They Got to Go: Ska versus America. Simon John Philo (University of Derby, UK)

Rolando Alarcón y las 'Canciones de la guerra civil española'. Marco Antonio de la Ossa Martínez (Universidad de Castilla la Mancha, Spain)

Definiciones y fronteras del Rock Andaluz: perspectivas metodológicas para un análisis cultural. Diego García Peinazo (Universidad de Oviedo, Spain)

Audiovisual Representation of Race, Sexuality and Fervor in the Puma Animagical TV Commercial. Yrjö Heinonen (University of Turku, Finland)

The Impact of Anglo-American Popular Music on the Newly Independent Nation State of Singaporean. Larry Francis Hilarian (Nanyang Technological University, Singapore)

Julio Domínguez "El Bardino" y el folklore pampeano: cuando la canción le canta a la región. Ana Maria Romaniuk (Universidad de Buenos Aires, Argentina)

Orquestas de baile en Galicia, una realidad polisémica que traspasa fronteras. María del Carmen Vidal (Universidad de Oviedo, Spain)

12:30 – 14:00 KEYNOTE SPEAKER

Bruce Johnson (Macquarie University, Australia): *No Cogitation without Representation: gesture and cognition in early jazz*.

Room: Theatre

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Spontaneous Lux: Freestyling in Dance and Music. Mary Fogarty (York University, Canada)

15:30 – 17:30 SESSION 7

7.1. Audio/Visual Culture

Chair: Andrew Mall

Room: 201

Sax Crimes. Saxophone and cinema: from marginality to stereotype. Simone Garino (Independent scholar)

Superficialities of Brazilian marginal music in web videos. Marcelo Bergamin Conter (Universidade Federal do Rio Grande do Sul, Brazil)

Scoring the "Oriental Monk": Music in the Dalai Lama Documentaries. Eric Hung (Rider University, Canada)

Representations of sonic intimacy in New Turkish Cinema. Meri Kytö (University of Eastern Finland)

7.2. Performing (at) the Margins

Chair: Rubén Gómez Muns

Room: 202

The characterization of the malandro through the works of João Bosco and Aldir Blanc in the late 1970s, early 1980s. José Roberto Zan, Marcio Giacomin Pinho (State University of Campinas, Brazil)

Performing Poverty on the Lower East Side. Giacomo Bottà (Deutsches Volksliedarchiv, Germany)

Different performance styles of Choro playing in three different states of Brazil. João Carlos Souza Peçanha, Ricardo Dourado Freire (University of Brasilia, Brazil)

"Beautiful Venues In More Places": Local musicians and the changing nature of contemporary music performance in Australia. Ian Keith Rogers (Griffith University, Australia)

7.3. Musicians Revisited

Chair: Rob Bowman

Room: 109

Pete Townshend's Lifehouse Method: Technology as shared creativity. Roberto Bolelli (Independent scholar)

Researching the British Musicians' Union – Bridging Troubled Waters? Martin Cloonan; John Williamson (University of Glasgow, UK)

Remixticism: the Remix and Electrosonic Spirituality. Graham St. John (University of Queensland, Australia)

7.4. Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular Culture

Room: 110

The Role of "Bitt" in the Renewal of Italian Song in the 1960s: Analytical and Identity Issues. Alessandro Bratus (Università di Pavia, Italy)

The (Visual) Sound of Music: Global/Local Models in Italian Mainstream Song of the 1960s. Marco Cosci (University of Pavia-Cremona, Italy)

Reconfiguring Italianness through Music: Adriano Celentano. Massimo Locatelli (Università Cattolica del Sacro Cuore, Milan, Italy)

Mina: The Explosive Power of an Italian Singer. Elena Mosconi (University of Pavia, Italy)

7.5. Spain

Chair: Fernán del Val

Room: 104

Flamenco: tiempo, forma y geografía expandidos. Pedro Ordóñez Eslava (Universidad de Granada, Spain)

La libre creación: Cultural Codes through Music, Lyrics and Visuals in Northern Spanish Progressive Rock. Eduardo Garcia Salueña (Universidad de Oviedo, Spain)

Madrid Has the Blues: The Collective Construction of a Music Scene. Josep Ramón Pedro Carañana (Universidad Complutense de Madrid, Spain)

7.6. Music Industry

Chair: Lee Marshall

Room: S06

From the Impossible to The Innocent: The Rise and Fall of Pleng String in Thailand. Viriya Sawangchot (Mahidol University, Thailand)

Shifty Records: innovations in indie resistance. Michael Drewett (Rhodes University, South Africa)

Sandie Shaw Canta En Español: 'British Invasion' pop in European languages. Tony Mitchell (University of Technology, Sydney, Australia)

7.7. Imagining Nation

Chair: Violeta Mayer

Room: S07

An analysis of the samba resistance in Rio de Janeiro. Regina Meirelles (Universidade Federal do Rio de Janeiro, Brazil)

Nación imaginada: la música como eje de identidad y representación político-identitaria en el contexto rumano. Sara Revilla (Universitat Autónoma de Barcelona, Spain)

La construcción de la identidad nacional por los "Coros gallegos": 1916-1931. Javier Jurado Luque (Conservatorio Superior de Música de Vigo, Spain)

Soundtracking Germany: Kraftwerk's Autobahn as national narrative. Melanie Schiller (University of Amsterdam (Media and Culture) Amsterdam School for Cultural Analysis (ASCA), Netherlands)

17:30 – 18:00 COFFEE BREAK

18:00 – 20:00 PLENARY SESSION: "Yesterdays" – Popular Music until 1950

Chair: Martha Ulhôa

Room: Theatre

Music, Race, and Everyday Life: Ernest Hogan and the American 'Coon Song' Craze of the 1890s. Steve Waksman (Department of Music, Smith College, USA)

Music on Interbellum Danish National Radio. Morten Michelsen (University of Copenhagen, Denmark)

Performing Irony and Melodrama: On the Vocal Style of Comedian Harmonists (1928-1934). Claire Levy (Bulgarian Academy of Sciences, Bulgary)

Music and Spaces for Freedom in the Films of the Early Francoism. Julio Arce (Universidad Complutense de Madrid, Spain)

THURSDAY 27 JUNE 2013

9:30 – 11:30 SESSION 8

8.1. Re(listening) Popular Music History - 1930-40 II

Chair: Teresa Fraile

Room: 201

Listening to Europe: The Production and Reception of "Continental Records" in Britain, 1920-1945. Richard Elliott (University of Sussex, UK)

La tradición musical popular en el cine de los hermanos Marx. Ramón Sanjuan Mínguez (Conservatorio Profesional de Música de Elche, Spain)

Cinema y canción popular: los musicales brasileños de las tres primeras décadas del cine sonora. Guilherme Maia de Jesus (Universidade Federal do Recôncavo da Bahia (UFRB), Brazil)

8.2. Social Control and Resistance

Chair: Hillegonnda Rietveld

Room: 202

The influence of the punk music in the political conscience of anarchists militants: a case study in Oporto city, Portugal. Pedro Macedo Mendonça (Universidade de Aveiro, Portugal)

The visual and sound universe of Tino Casal: an undervalued transgressor in the Spanish Democracy. Diana Díaz (Universidad de Oviedo, Spain)

Non-governmental and governmentally sponsored youth centres in Slovenia: local creativity and global exchange in music venues. Rajko Mursic (University of Ljubljana, Slovenia)

8.3. Fan Funding and Crowdsourcing

Chair: Marta García Quiñones

Room: 109

Fan funding – the biggest change since the Phonograph or just a different route for the money? Mark Thorley (Coventry University, UK)

Counting on you – Considerations on DIY 2.0 and fan funding. Francesco D'Amato (Sapienza University of Rome, Italy)

From fan labor to fan financing. The study of crowdfunding community. Patryk Galuszka and Blanka Brzozowska (University of Lodz, Poland)

8.4. Spain II

Chair: Shanna Lorenz

Room: 110

Catalan World Music: Expression of the Contemporary Catalan Society. Rubén Gómez Muns (Universitat Rovira i Virgili, Spain)

Travelling Songs: The Cultural Transfers in Spanish Popular Music. Isabelle Marc Universidad Complutense de Madrid, Spain)

Migrating to Learn: The Needs and Imaginaries of Three Andalusian Jazz Singers. Claudia Mónica Rolando (Universidad de Valladolid, Spain)

8.5. New York

Chair: Koos Zwaan

Room: 104

Performing Race, Place and Hybridity in the Music of the Talking Heads. Jacob A. Cohen (City University of New York, USA)

La cumbia navega por los mares, baja del altiplano y se baila en Nueva York. Eileen Andrea Karmy Bolton, Antonia Mardones, Alejandra Valeska Vargas Sepúlveda, Lorena Andrea Ardito Aldana (Universidad de Chile)

Dominican Bachata on the Global Stage. Deborah Pacini Hernandez (Tufts University, USA)

The Return of Musicians' Unions? Organized Struggle for Gig Payment in Live Music Clubs and Festivals in New York City. Ičo Vidmar (University of Ljubljana, Slovenia)

8.6. Performing Gender and Sexual Identities

Chair: Sara Revilla

Room: S06

Música, sexo, revolución. Isaac Álamo (Escola Superior de Música de Catalunya, Spain)

Comunidades de tango queer: un momento de expansión. Olaya Álvarez (Universidad Complutense de Madrid, Spain)

Danzón, Nostalgia, and Masculinity on the Mexican Dance Floor. Alejandro L. Madrid (University of Illinois at Chicago, USA)

8.7. Panel: The Local and Global Intersections of European Music Festivals

Room: S07

Negotiating U.S. Hip-Hop Hegemony and the French Colonial Past at the Paris Hip-Hop Festiva. Murray Forman (Northeastern University, USA)

BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days. Luis-Manuel García (Freie Universität Berlin, Germany)

Jazz's fragmentation and popularization within European festival circuits: the case of the North Sea Jazz Festival. Kristin McGee (Culture and Media University of Groningen, Netherlands)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00. PLENARY: "Rivers of Babylon" - Copyright, technology, creativity

Chair: Hector Fouce

Room: Theatre

Annoying tunes: mobile ways of listening. Amparo Lasén (Universidad Complutense de Madrid, Spain)

Musical Chameleons: Fluency and flexibility in online appropriation practices. Maarten Michielse (Maastricht University, Netherlands)

The Cultural Capital Project: Towards Digital Music Monetization Based on Shared Culture. Ian Dahlman (McGill University, Canada), Brian Fauteux (Concordia University, Canada), Andrew Dewaard (University of Wisconsin-Madison, USA)

Viral videos and synchronization. Anahid Kassabian (University of Liverpool, UK)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Movin' On Up: The Music and Message of Curtis Mayfield and the Impressions. Rob Bowman (York University, UK)

15:30- 17:30 SESSION 9

9.1. Constructing Aural History (Performance Practice)

Chair: Marilisa Merolla

Room: 201

How did recording practice influence popular music performance practice in the period between 1925 and 1950? Simon Zagorski-Thomas (London College of Music, UWL, UK)

Los discos comerciales como generadores de tradición: ejemplos en la música vocal de Asturias. Héctor Braga (Universidad de Oviedo, Spain)

American Patrol 1843-1966: A musical/structural examination of chosen primary sources. Franz Krieger (University of Music and Performing Arts Graz, Austria)

9.2. Histories

Chair: Diana Díaz

Room: 202

Rediscovering British All-girl Beat Groups of the 1960s: A Case Study of Mandy and the Girlfriends. Sini Timonen (City University London, UK)

Samba Jazz and the developments of the piano trio in Brazilian music. Marcelo Boccato Kuyumjian (University of Illinois Urbana-Champaign, USA)

Rethinking Turkish Arabesk. Ayhan Erol (Dokuz Eylul University, Turkey)

9.3. Corporalización (Embodiment)

Chair: Eileen Karmy

Room: 109

Música, cámaras y acción. Dinámicas de visibilización y apropiación en un espectáculo musical de variedades en Barcelona. Irene Gallego (École des hautes études en sciences sociales, France)

Detrás de los sonidos: tensiones e identidades estigmatizadas. Octavio Sánchez (Universidad Nacional de Cuyo, Argentina)

Masculinidades y música. Una propuesta metodológica para su estudio. Llorián García (Universidad de Oviedo, Spain)

9.4. New Music Industry

Chair: Marcelo B. Conter

Room: 110

Streaming music: financial and legal implications. Lee Marshall (University of Bristol, UK)

Musicians and Copyright: A 'Digital Crisis'? Kenny Barr (University of Glasgow, UK)

Popular Music as Prophesy: Composing the Future. Rupert Till (University of Huddersfield, UK)

9.5. Panel: Ecomusicology

Room: 104

Going 'Forward to Nature': Shaping Ideas of Nature through Icelandic Popular Music. Nicola Dibben (University of Sheffield, UK)

Sustainability in Contemporary Music. Anika Mittendorf (University of Music and Dance Cologne, Germany)

Towards an Ecology of Close(r) Reading in Popular Music Studies. John Richardson (University of Turku, Finland)

Musings on a Phenomenology of an Ecological Tone. Juha Torvinen (University of Turku, Finland)

9.6. Panel: Movements through Music and Memory

Room: S06

"The gigs I've gone to": mapping memories of live music. Sarah Cohen (University of Liverpool, UK)

Moving Senior Stars: Configurations of memory in a music contest. Line Grenier (Université de Montréal, Canada)

Media bridge from the Åland islands to Pakistan and back – a case study in musical remembering. Helmi Inkeri Järviluoma (University of Eastern Finland)

17:30 – 18:00 COFFEE BREAK

18:00 – 20:00 AGM

FRIDAY 28 JUNE 2013

9:00 – 11:00 SESSION 10

10.1. Constructing Aural History (Theory/Methodology)

Chair: Martín Farias

Room: 201

La música para pianola: el mp3 de principios del siglo XX. Jordi Roquer (Universtitat Autònoma de Barcelona, Spain)

La definición de los cantares del tango y de la guarania: dos géneros, al mismo tiempo, fronterizos y nacionales. Analia Chernavsky (Universidade Federal da Integração Latino-Americana, Brazil).

"¿Qué quieres que te cuente?" Los estudios de música popular y la memoria oral del primer franquismo. Isabel Ferrer Senabre (Universitat Autònoma de Barcelona, Spain)

10.2. Sounding Off

Chair: Kimi Kärki

Room: 202

The apocalyptical discourse of metal music. Méi-Ra St-Laurent (Live DMA)

In the shadows of the solar aura – the recording production of black/death metal bands of Rio de Janeiro. Claudia Azevedo (UNIRIO, Brazil)

Noise, Technology and Materialities of Communication. Vinicius Andrade Pereira (ESPM/UERJ, Brazil)

10.3. New Media

Chair: Joe Bennett

Room: 109

Copyright, Mp3 and the new recording industry in Brazil. José Eduardo Ribeiro de Paiva (Universidade Estadual de Campinas, Brazil)

Music Creation, Social Uses and New Media. Juan Calvi (Universidad Rey Juan Carlos Madrid, Spain)

Funk carioca: creative solutions and technological appropriations in Brazilian music. Simone Pereira de Sá (UFF - Universidade Federal Fluminense, Brazil)

City Spaces, Digital Technology, and the Contemporary Rockumentary Short. Michael Baker (University of British Columbia, Canada)

10.4. Caribbean

Chair: Miriam Mancheño

Room: 110

> *YouTube C'yan Done: Networked Jamaican Reggae, Performance, and Genre*. Ben Aslinger, Tzarina Prater (Bentley University, USA)
>
> *La música jamaicana como producto transnacional. Colaboraciones entre músicos españoles y de otras nacionalidades*. Gonzalo Fernández Monte (Universidad Complutense de Madrid, Spain)
>
> *Sonny Rollins' "St. Thomas": Exploring Social-Musical Connections at the Nexus of the Danish West Indies-U.S. Virgin Islands*. Leslie C Gay (University of Tennessee, USA)

10.5. Panel: DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music

Room: 104

> *Subjectivity in the Groove: Digitality, Phonography, and Identity*. Bernardo Alexander Attias (California State University Northridge, USA)
>
> *DJ technologies, social networks and gendered trajectories in European DJ cultures*. Anna Gavannas (Linköping University, Sweden), Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria)
>
> *DJ as Performer: Visual Difference, Sonic Immersion, and Gender*. Hillegonda C. Rietveld (London South Bank University, UK)

10.6. Making Noise: Music, Social Movements and Demonstrations

Chair: Akitsugu Kawamoto

Room: S06

> *"I Want a Man Like Putin": Pussy Riot, Putin, and the Music/Media of the 2012 Russian Elections*. Rachel Joy Tollett (Northwestern University, USA)
>
> *Derision and social movement 101*. Anne-Claire Riznar (Université de Montréal, Canada)
>
> *New sovereigns: musical communities in the age of post-liberalism*. Beate Peter (Manchester Metropolitan University, UK)

11:30 – 12:00 COFFEE BREAK

12:00 – 14:00 PLENARY: "Build a Bridge" – Popular Music(s), Collectivities and Social Movements

Chair: Laura Jordán

Room: Theatre

"Cumbia, nena": etnia, género y clase en la Argentina. Pablo Alabarces (Universidad de Buenos Aires-CONICET, Argentina)

How Live Music Clubs in New York City Have Adapted to Gentrification: The Case of the Bowery Presents. Fabian Holt (University of Roskilde, Denmark)

"Check the innovators!" Grass-roots historiography, musical appreciation, and community in the crate digging scene. Gabor Valyi (Budapest University of Technology and Economics, Hungary)

Musical negotiation of segregated place in Cape Town: District Six: The Musical. Paula Fourie (University of Stellenbosch, South Africa)

14:00 – 15:30 LUNCH

14:00 – 15:30 FILM

Room: 111

Non morirà mai: el tango italiano en cuatro movimentos. Enrique Cámara de Landa (Universidad de Valladolid, Spain)

15:30 – 17:30 SESSION 11

11.1. Procesos de inclusión y exclusión (Processes of Inclusion and Exclusion)

Chair: Susana Moreno

Room: 201

"Entre dos aguas": el proceso de academización del Flamenco en Andalucía. Alicia González (Conservatorio Superior de Música Rafael Orozco de Córdoba, Spain)

Músico de músicos: El caso "Fernando Cabrera". Carlos Ernesto Correa de Paiva (Universidad de la República, Argentina)

Razones de valoración y estigma del polémico corrido en el sur de México. Maria Luisa de la Garza (Universidad de Ciencias y Artes de Chiapas, Mexico)

11.2. Materiality and Memory in Digital Times

Chair: Ben Aslinger

Room: 202

Reediciones, vinilos y cintas de casete: materialidad y textualidad discográfica en la era digital. Israel Márquez (Universidad Complutense de Madrid, Spain)

Popular Music and Music Information Retrieval: Considerations and Perspectives. John Gerard O'Connell (Reactable Systems); Carlos Gustavo Roman (Universidad de La Salle, Colombia)

"Fish don't know water exists till beached ")– Documentation of music production, distribution and consumption in the age of streaming. Smith-Sivertsen (The Royal Library. Music and Theatre Department, Copenhagen, Denmark)

11.3. Europe II

Chair: Isabelle Marc

Room: 109

Serge Gainsbourg and the Transformation of French Popular Music. Olivier Frédéric Julien (Paris-Sorbonne University, France)

Rock 'n' Roll, Italian way: American Propaganda and the Modernization of an Italy Changing to the Rhythm of Rock 'n' Roll Music (1954-1964). Marilisa Merolla (University of Rome, Italy)

Anglo-American Sirens: The Troubled "Anglo-Saxon" Fantasy in French Pop Song. Catherine Rudent (Université Paris-Sorbonne, France)

Auteurs and Indie: Authenticity and Aesthetics in Italian Popular Music. Jacopo Tomatis (Università di Torino, Italy)

11.4. Africa and Cuba

Chair: Mireya Marti

Room: 110

Serve with Curry and Rice: the Ghoemaisation of Jazz at the Cape. Jonathan Eato (University of York, UK)

Place and Landscape in Roger Lucey's Life and Music. Christina Pinto (Rhodes University, South Africa)

Trasnochando con Niuver Navarro entre La Habana y París. De la Trova Cubana a la Chanson Francesa. Iván César Morales Flores (Universidad de Oviedo, Spain)

11.5. Rock and Counterculture in Spain and South America

Chair: Eduardo García Salueña

Room: 104

The articulation of the international in Brazilian identity: Transformations of rock in Brazil between the 1950s and 1970s Maria Beatriz Cyrino Moreira, Rafael Dos Santos (Universidade Estadual de Campinas, Brazil)

Rock progresivo y contracultura en España durante los últimos años de la dictadura franquista. Guillermo Delis Gómez (Universidad Complutense de Madrid, Spain)

Rock y raíces en el cono sur de América Latina (1965-1980). Julio Raúl Ogas Jofre (Universidad de Oviedo, Spain)

11.6. Vocal Identities

Chair: Cláudia Azevedo

Room: S06

The Extension of the Means of Vocal Expression in Nu Metal Music as a Transformation of Masculine Identity. Jakub Arkadius Kasperski (Adam Mickiewicz University, Poland)

Falsetto Melodies: The Emergence of a New Masculinity. Serge Lacasse, Laura Jordán González (Université Laval, Canada)

Practicas de desafío poético urbano: la construcción de una identidad de poeta en las escenas slam de Paris. Luigia Parlati (EHESS, Centre Norbert Elias Marseille, France)

Ritual and identity: The Orfeão Universitário do Porto. Helena Marinho (University of Aveiro, Portugal)

17:30 – 19:00 KEYNOTE SPEAKERS

Sarah Cohen (University of Liverpool, UK): *Mapping Music and Urban Change*.

Francisco Cruces (UNED, Spain): *Music as intimacy. Variations on music as urban place*.

Room: Theatre

19:00 - 20:00. CLOSURE

Room: Theatre

CONFERENCE ABSTRACTS

Musicals as Middlebrow Entertainment: A Question for Aesthetics

Lauren Acton (York University, UK)

The musical is "unpopular popular music" with many popular music scholars; it is not perhaps "unpopular popular music" in Umberto Fiori's sense of the term—musicals may reach a wide audience and be commercially successful—but I will argue that because of their middlebrow status, they, like many other popular musics of the middleclass, remain intensely unpopular with academics. Musicals are neither high nor low enough to garner the critical attention that is focused on more highbrow or lowbrow musics, and they are easily dismissed as "only entertainment" or as "guilty pleasures". David Savran (2004) states that musical theatre "has epitomized middlebrow culture, the most loathed category for those with the leisure and ambition to map American cultural production". I will interrogate the notion of musicals as a middlebrow genre and argue that musicals are underrepresented in academia because of their unabashed goal to entertain.

This paper will examine the place of musicals in undergraduate curricula across a number of music departments. Following Richard Dyer (2002) and Richard Shusterman (2003) I will attempt to redress the lacuna in scholarly theories of entertainment by critiquing musicals and their place at the margins of the academy.

From Race Uplift to the Democratization of Art Music. The National Association of Negro Musicians at the Beginning of the 21st Century

Siel Agugliaro (Università di Siena, Italy)

Founded in Chicago in 1919, the National Association of Negro Musicians' (NANM's) main goal is protecting the interests of black musicians and creating a national network of solidarity and collaboration. During the first decades of its existence, NANM devoted most of its activities to the promotion of Western art music, following the principles of the Harlem Renaissance movement (1920-1930). Whereas the white ruling elite build a society based on class distinctions, the black community aspired to create a bourgeoisie noire through the consumption of highly valued artistic products, thereby pursuing art as a form of race progress. Through archival sources, interviews and oral history, this paper sheds light on the current objectives of NANM, taking into account the importance that art music continues to wield within the association itself. In recent decades, after opening its area of interest to new musical genres (jazz, gospel, blues, hip hop, dance music), NANM has faced a different social climate. Although racial prejudice has progressively declined, classically-trained black musicians still suffer forms of discrimination; on the other hand, the lack of exposure to art music inside the African-American community has pushed NANM to increase its efforts to democratize 'high' culture.

[Panel: Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics]

"Cumbia, nena": etnia, género y clase en la Argentina

Pablo Alabarces (Universidad de Buenos Aires-CONICET, Argentina)

La popularización de la cumbia argentina, un proceso que ocurre en los últimos cuarenta años, implicó su transformación en la música por excelencia de las clases populares: la música de los pobres, su consagración como el género más popular, en el doble sentido de su consumo –las cifras de ventas la colocan como el género más vendido– y de su significación de clase. La cumbia argentina configura una escena compleja: es una escena transnacionalizada –aunque prescinde del diálogo con las otras cumbias latinoamericanas y a veces privilegia el intercambio con el hip hop– y a la vez se aferra a la idea de género, no como un repertorio de rasgos fijos –apenas la marcación rítmica– sino como una etiqueta que define un repertorio cultural, básicamente de distinción de clase social –una distinción a la vez negativa (no somos chetos –de clase media, pudientes) y positiva (esta es nuestra música, música de negros). Este trabajo quiere discutir esos caminos, señalando a la vez cómo el estudio de la cumbia –tanto sus textos, musicales o líricos, como sus prácticas (desde la producción a la danza)– pone en juego a la vez problemas de clase, género y etnicidad, posiblemente como ningún otro producto cultural en la Argentina contemporánea.

Música, sexo, revolución

Isaac Álamo (Escola Superior de Música de Catalunya, Spain)

Una mirada atenta a la post-pornografía como género audiovisual nos revela un sistema de representación del cuerpo y la sexualidad que se escapa de las etiquetas reductivas de la obscenidad o de la pornografía convencional. El post-porno presenta prácticas interdisciplinares y una serie de elecciones estéticas y artísticas que, a través de un programa ideológico, nos permite estudiarlo como un fenómeno cultural, político y social en donde la representación visual, sonora y musical del sexo está sustentada por la búsqueda de una verdad del cuerpo a través de la sexualidad. La música, como correlato del aparato visual, cumple variedad de funciones en donde se recalca la narración del cuerpo en tres ejes fundamentales: el cuerpo como subjetividad encarnada, en el sentido gnoseológico y ontológico del término; el cuerpo como base de la intersubjetividad, de la relación con los otros y como dispositivo biopolítico; y el cuerpo como una red de funciones biológicas y fisiológicas acopladas sobre un mecanismo cultural que se expresa a través de la sexualidad.

La propuesta consiste en un estudio de caso sobre el documento audiovisual Bonking Berlin Bastards (Ebo Hill, 2001) para investigar las funciones de la música en relación con los sistemas de representación de la sexualidad en el marco del género post-pornográfico.

Tolling the Bridge: The International Festival of the Celtic World of Ortigueira (IFCW)

Ana-Maria Alarcón-Jiménez (Universidade Nova de Lisboa, Portugal)

The IFCW takes place every summer in Ortigueira (Galicia, Spain). The festival attracts yearly audience of over seventy thousand people to five days of free concerts and musicworkshops. Since its foundation in 1978, the IFCW has provided a physical, social, and sonic space for both the performance of Galician identity, and its assertion as part of a North-Atlantic European "Celtic-world". Currently organized by the local government, the IFCW started as a civil initiative, constructed collectively through the efforts of voluntary workers and the citizens of Ortigueira (1978-1987). As preliminary field work has shown, whereas the past, civil-managed, IFCW is remembered in Galicia as a space of musical production where a local "Celtic music" style was collectively developed; the

present, state-managed, IFCW is generally perceived as a space for the collective consumption of musical products. Drawing upon ethnographic research and documentary sources, this paper investigates the practices that have constituted the audiences of the festival of Ortigueira, paying particular attention to their changes through the IFCW´s institutionalization process, and empirically enquiring into its perceive transition from a production to a consumption space.

[Panel Building Bridges: Celtic Music Festivals in Galicia and Northern Portugal]

Comunidades de tango queer: un momento de expansión

Olaya Álvarez (Universidad Complutense de Madrid, Spain)

La comunidad del tango queer es un ejemplo de una comunidad con objetivos políticos vinculada a través de la música. Dos son sus principales objetivos: cuestionar las prácticas performativas de género a través del tango y cuestionar y transformar los objetivos del código de la milonga tradicional. En los últimos años asistimos a un crecimiento del fenómeno del tango queer, vinculado a prácticas políticas feministas y LGTB. Este crecimiento ha sido potenciado por el flujo de información a través de redes sociales, que posibilita que personas (músicos, bailarines, organizadores de festivales, organizadores de milongas, con sensibilidad queer) que no se conocen y/o no tienen la posibilidad de viajar, puedan conocerse, apoyarse mutuamente y difundir sus actividades. El objetivo del artículo es examinar cómo la formación de redes ha descentralizado la experiencia del tango queer desde sus focos originales (Hamburgo y Buenos Aires), y de qué modo esto contribuye a extender y definir conjuntamente los objetivos del tango queer como experiencia política y comunidad internacional, así como permite visibilizar y legitimar la comunidad del tango queer y sus objetivos políticos frente a la comunidad tradicional del tango.

"These Rockers Don´t Like": Taste as Performance and Music Fans at Facebook fan Page United against Rock

Adriana Amaral (Universidade do Vale do Rio dos Sinos (UNISINOS), Brazil)
Camila Franco Monteiro (Universidade do Vale do Rio dos Sinos (UNISINOS), Brazil)

The present abstract explores the debate about taste and its manifestations in social network websites. We discuss the notion of taste as performance (Hennion, 2007, 2010) working as an experiential relation between subjects, music and the materiality of technologies. Based on the contextualization of discussions about taste and music fans, we describe and characterize some empirical shapes/ways of these manifestations, setting/using facebook Brazilian fanpage "Unidos Contra o Rock" (United against Rock) as an example.

Amongst initial observations we highlight the amalgam between symbolic disputes and social distinctions (Bourdieu, 2008) in the clash dividing music genres such as rock and funk carioca; elements of subcultural capital (Thornton, 1996) and sociability, sometimes ludic or combative between fans, antifans, haters and trolls. Such aspects form different manners of creating a performance of musical taste, acting in the mediations between listening and musical genres in the context of contemporary culture.

Noise, Technology and Materialities of Communication

Vinicius Andrade Pereira (ESPM/UERJ, Brazil)

This article aims to explore Japanese noise music – Masonna, Merzbow, K2, Karkowski among others - regarding the following question: what kind of hearing experience is noise music? Following some scholars who used to deal with media from the perspective of their material aspects in the dynamics of communication – names like Kittler, Gumbrecht, Zunthor, Sterne and McLuhan – this article will consider noise music under a perspective that could be inscribed within the scope of the studies about materialities of communication.

From this perspective is pointed out the idea that noise music is proposing an experience that could be somehow related with McLuhan´s idea of acoustic space, which means that this kind of music is aimed at hitting the whole body/mind system, even tough it can be understood as a hearing experience. And if this perspective is accepted as plausible, it would not be a mistake to explore noise music as a kind of sensorial experience that relates to the new hearing patterns that emerge nowadays (Sterne, 2003).

Film: Buenos Aires por la capital. Tanguerías en Santiago de Chile (1960–2010)

Eileen Andrea Karmy Bolton (Universidad de Chile) Cristian Alberto Molina Torres (Universidad de Chile)

Si bien el tango se hizo transnacional desde la primera década del siglo XX, con el tiempo ha ido adquiriendo otras formas expresivas a partir de una evolución del baile y la consolidación de una sonoridad particular haciéndola identificable.

Desde una mirada amplia en el actual contexto cultural encontramos distintos estilos de tango que cumplen funciones estéticas y sociales diferentes, instalándose en espacios culturalmente distintos a su lugar de origen, como es el caso de la ciudad de Santiago de Chile. Pero ¿dónde está este tango y cómo llega a instalarse en una ciudad como Santiago? ¿De qué forma se hace corpórea esta presencia del tango en la ciudad?

Esta investigación recoge una práctica vigente pero oculta de comunidades que se congregan y relacionan en torno al baile y la escucha de esta música popular. En estas comunidades el tango cumple la función de aglutinar y dar sentido de pertenencia a hombres y mujeres donde el intercambio generacional entra en crisis.

Daremos muestra de una práctica cultural que mantiene el sentido de comunidad, y cómo estas comunidades se adaptan al ritmo indiferente de una ciudad como Santiago que hace cada vez menos visible estas prácticas.

Tema: Tanguerías en Santiago de Chile Formato: Documental en formato DVD Duración: 60 minutos

Oops! I Did It Again: The Performance of Knowledge in Pop-Rock Covers

Nadav Appel (Bar-Ilan University, Israel)

The "cover version" is a quintessential popular music phenomenon, yet also quite a problematic one. It is a relatively new phenomenon, lacking from the discourse of art and folk music, and owing much to the advent of the recorded song—as opposed to sheet music or live performance—as an

uncontested origin. Thus, the concept of the cover version presumes a very specific type of origin, one that is characterized by some sort of an inherent connection between a particular performer and a particular song. Once a recorded version of a song is released, all subsequent performances of the same song, whether recorded or live, are labeled as "covers", evaluated according to a somewhat separate set of aesthetic and ideological criteria than the ones used for "original" songs, and often judged as kitsch, inferior, underwhelming, inauthentic, or just plain pointless. In this paper I will examine some of the main questions raised by the cover version from the late 1940s to the present, identify the different aesthetic strategies used by covers, analyze changes in critical attitudes toward them, and argue for the importance of rethinking the concept of the cover version in our current musical climate.

El cumbé, tambor cuadrado annobonés en Guinea Ecuatorial. Diáspora desde el cimarronaje afroamericano hasta la música neo-tradicional popular africana en un contexto nacional multiétnico

Isabela de Aranzadi Pérez de Arenaza (Universidad Complutense de Madrid, Spain)

La música como memoria en la esclavitud ha jugado un papel determinante en la afirmación de la identidad. Posteriormente, tras la abolición de la trata, determinados usos, danzas, instrumentos han sido "devueltos" a África al igual que las personas y grupos que los han utilizado. El cumbé, tambor cuadrado empleado en la isla de Annobón conserva en su modo de ejecución, su forma y su clave rítmica, un legado afroamericano de los cimarrones jamaicanos. Los cimarrones lo han conservado como opción de identidad propia y africana, frente a la imposición protestante y británica y aun hoy lo usan como gumbé. Estos fueron trasladados a Sierra Leona en 1800 y el uso del gumbé ha supuesto un símbolo de identidad entre los krio en Freetown, grupo del que los cimarrones formaron parte durante el proceso de criolización que tuvo lugar. Desde Freetown iniciaron una diáspora los sierraleonas, llegando a la ciudad que hoy constituye Malabo. Allí los fernandinos o krió lo usaron y hoy por su influencia lo danzan y tocan los annoboneses de la pequeña isla de Annobón. Su uso ha supuesto 200 años de historia que hoy se incorpora en la música popular urbana a través del grupo annobonés D'Ambo de la Costa. Este grupo liderado por el músico Desmali, accede al público guineano, traspasando la música fronteras étnicas y sirviendo como soporte a una identidad nacional.

Quiero ser Santa. Feminidades transnacionales y subversión en la música popular española de los ochenta

Núria Araüna (Universitat Rovira i Virgili University, Spain)

Contemporary popular music is not only about sound but also about images builded through a long filiation of artworks, album covers, media appearances and music videos. Together with sounds, images make meaning of the music and songs played, also reinforcing gender conventions as well as allowing subversive representations. This research focuses on the circulation of national and transnational gender codes linked to musical styles and the way feminin artists appropriate these codes to shape representations that may be locally subversive. The case of the Spanish singer and celebrity Alaska is here considered through an analysis of her early TV appearances and music videos in the late seventies and early eighties, along with a study of her songs and lyrics. The analysis suggests that glam culture codes provide initially the artist with an androgynous image and referents to, as a woman, engage in the musical sphere even when presumably she has not the technical ability to do it. Moreover, when she incarnates her first traditionally feminine roles, she plays liminal figures (the witch, the widow, the punk perverted youngster, the saint) influenced by goth culture that, at the same time that reify some Spanish archetypes, mock them through exaggeration

and irony.

Music and Spaces for Freedom in the Films of the early Francoism

Julio Arce (Universidad Complutense de Madrid, Spain)

En el año 1943 se estrenó en España la película titulada Melodías prohibidas, dirigida por Francisco Gibert. Es uno de los primeros filmes musicales españoles que utiliza el jazz de moda en aquellos años tanto España como en toda Europa. La película plantea la lucha entre la música clásica y la moderna a través de sus protagonistas: un director de una orquesta sinfónica y otro de una orquesta de jazz. Curiosamente la censura franquista prohibió una de sus canciones titulada "Triunfar, gozar" por considerarla de contenido lujurioso y antentar contra la moral pública. Sin embargo no se prohibió su edición discográfica y la canción fue un éxito radiofónico. Este hecho es una excusa para plantear uno de los asuntos más controvertidos de la reciente historia de la música popular en España: la relación entre ciertos géneros musicales populares y el régimen franquista. Nuestro objeto de análisis serán las comedias musicales de los años cuarenta y nuestro propósito tratar de averiguar en qué medida la música, en conjunción con otros elementos de la cultura popular, elaboró un discurso de resistencia dentro de un Estado totalitario de inspiración fascista.

El camino del exceso: Héroes del Silencio y el fenómeno fan

Sara Arenillas Meléndez (UNIA, Universidad de Oviedo, Spain)

Los Héroes del Silencio (1984-1996) fueron uno de los grupos de rock más influyentes a nivel nacional e internacional de los años 80 y 90, como lo demuestran sus importantes ventas de discos en países como Alemania (donde vendieron más de 200.000 copias de Senderos de Traición, 1990), Italia o Méjico. Esta formación supuso la aparición de un nuevo campo de acción en la industria discográfica española y la inclusión de ésta en el mercado europeo y americano.

El éxito del grupo y su impacto en el público generaron un fenómeno fan novedoso dentro del panorama nacional, ya que, hasta ese momento, los movimientos de este tipo tenían una repercusión acotada y minoritaria. Nuestro estudio se ha centrado, siguiendo a autores como Dick Hebdige, Lisa A. Lewis o Matthew Hills, en la comprensión de los posibles rasgos subculturales presentes en el público de Héroes del Silencio, conformado, mayoritariamente, por adolescentes de clase media y baja, y con cierta tendencia a ideologías de izquierdas. También analizamos la naturaleza de su respuesta a los cambios estilísticos en su trayectoria musical, a su disolución y a su retorno, indagando en el mito de autenticidad que subyace en sus vehementes reacciones.

Race, Rock, Crowds and Power

Regina Arnold (Stanford University, US)

Ever since Woodstock, giant multi-day music festivals have been considered a rite of passage for young people who consider themselves autonomous, liberal, rebellious, and socially progressive. But are these festivals truly spaces of empowerment and resistance? Building on work from my dissertation Rock Crowds and Power, this paper will interrogate the way that such festivals both shape and circulate collective notions about race, gender, and society. In it, I suggest that by putting black and female bodies on display in ways that reaffirm power dynamics and hierarchies, music festivals are far from being the utopian pop idylls that events like Woodstock posited. Instead, I suggest that the borderless communities created on the grounds of ExitFest, Sziget, Glastonbury,

Coachella et al. actually commodify an ahistoric notion about music, community and collective action. I also discuss the ways that social media has changed the valence of aspects of these events. Focusing mainly on the circulation of the hologramic presence of the late Tupac Shakur and its haunting of at Coachella 2012, I will discuss whether the cyber life of these festivals creates separate but equally disingenuous ideological effects.

Roll out the Recall: Contentious Musical Performances and their Emotional Work in the Wisconsin Anti-Walker, Pro-Union Protests

Meredith Aska McBride (University of Chicago, USA)

Labor unions in the United States have faced an onslaught of attacks from the right over the past several years, gaining international media attention –and struggles in the state of Wisconsin have come to epitomize this issue. Since early 2011, pro-union Wisconsinites and their supporters have been protesting Governor Scott Walker's anti-union policies, specifically those limiting the collective-bargaining rights of public-sector workers. These protests have grown into a movement to recall both Governor Walker and select Republican state senators and representatives. A special recall election, which could replace the above with new leaders, will be held in June 2012. Activists in this movement have used popular music's including polka, rock, rap, and protest song for a variety of purposes; music forms both a key part of ongoing protests, and a key means by which movement messages circulate in the local and national media. Drawing on interviews, participant-observation, and virtual ethnography, this paper contends that music operates here on (at least) two different levels: as Charles Tilly's "contentious performance" with respect to the broader political aims of the movement, and performs emotional work within the movement, renewing members' energies and forming intimate bonds among protesters through sing-alongs and popular song.

[Panel Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics]

YouTube C'yan Done: Networked Jamaican Reggae, Performance, and Genre

Ben Aslinger, Tzarina Prater (Bentley University, USA)

This paper examines how Chinese Jamaican reggae musicians use YouTube as a platform for reimagining Caribbean identity through new constructions of audiovisual languages of nation. Within the transnational, translocal, and networked flows of YouTube, these "unlikely" reggae artists reinvigorate debates about what constitutes "authentic" Jamaican music. We draw on postcolonial studies, cultural studies of YouTube, and recording and music industry histories that expose transnational media corporations' exploitation and transformation of reggae from a specifically national form of political and cultural expression to an explicitly industrial genre and sonic form palatable to a mass international audience. We approach YouTube as a platform for encounter and critique, where the "authentic" and/or local, review and commentary, and remix collide in order to reveal debates about the limits of genre and acceptable production and performance techniques in what are the simultaneously sub, pop, and mass cultural formations of reggae. We examine how articulations of musical culture within YouTube both deterritorialize and reterritorialize Jamaica as the site and subject of reggae, suggesting new directions for understanding how specific urban materialities and Internet infrastructural nodes work in tandem and at odds to constitute music scenes.

"¿Cómo no me Voy a Reír?": Laughter as Constructor and Communicator of Identity in Cuban Punk

Tom Astley (Newcastle University, UK)

This paper examines the place of laughter presents in the recordings of one Cuban punk band - Porno Para Ricardo - as just one of the variegated tools the band uses to construct and disseminate to their atomised audience a conception of their identity space. This paper asserts that through the use of different types of laughter - a 'performed' non-Duchenne laughter and a spontaneous (though equally deliberate constituent part of the soundworld) Duchenne laughter – a mutually reinforcing symbiosis of exclusionary and inclusionary identity markers are constructed, which conveys to the listener notions of 'what 'we' are' as well as 'what 'we' are not'.

Yet as well as communicating a personalised identity space through laughter, the band addresses, co-opts, and reflects upon notions of 'Cubanness'. In the subjects found risible or amusing; in the cultural symbols laughed at or laughed about; in the ridicule of political hegemony or the fond parody of quotidian culture, Porno Para Ricardo sketches a landscape of contemporary 'Cubanness', in which they assert their place within Cuban culture, and the place of Cuban culture within their constructed identity.

Subjectivity in the Groove: Digitality, Phonography, and Identity

Bernardo Alexander Attias (California State University Northridge, USA)

The chapter explores the intersections of art, technology, and identity as manifest in DJ cultures by placing DJ technologies within historical frameworks, following the rise of the phonograph and its transition from tool for sound reproduction to musical instrument. It interrogates the boundaries between "noise" and "music" and reconceptualizes the relationship between analog/digital music reproduction and performance technologies, as well as between the DJ-performer and their audience.

The project attempts to explore recent developments in DJ technology – particularly the rise of the CD DJ in the early 2000s and the subsequent rise of the laptop DJ with the development of Digital Vinyl System (DVS) technology and "controllerism" in more recent years –focusing specifically on the discourses of authenticity and virtuosity that are invested these developments. In this context, I suggest that technology makes a profound contribution to the constitution of social relationships during performance because, while the final musical outcome –whether performance or recording– may sound no different to its audience, the specific technologies with which that outcome is produced have been invested with discourses that significantly mark boundaries of subjectivity, constituting an "us" and "them" dichotomy among artists as well as between artist and audience.

[Panel DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music]

Pop, Popularity, and Justin Bieber

Melissa Avdeeff (Independent Scholar)

It is often questioned what should, and should not be included within the definition of 'popular music', even bringing into question the very definition of 'popularity'. The advent of digital culture, or digitality, and the use of digital means to acquire media popularity has thrown further issues into the mix. For example, how do we define popularity in digitality, and how do we negotiate digital popularity?

The discussion of pop artists within popular music often takes on the form of attempting to ascribe authenticity, as judged by rock music notions of authenticity. Debates on authenticity are nothing new, but, they also refuse to disappear. Therefore, Top-40 pop, is often neglected in popular music studies, for a perceived lack of 'authenticity.' Where does pop fit in popular music studies?

This paper will approach these questions through an examination of Justin Bieber. I argue that his authenticity is not relevant for a socio-musicological discussion of his music and cultural grounding. His re- negotiation of the fan/artist relationship with regards to Twitter use will be discussed, with a look at the phenomenon of the Beliebers. The paper will examine how Bieber's fanbase differs from previous teen idols, through his use of social media technologies.

In the Shadows of the Solar Aura – the Recording Production of Black/Death Metal Bands of Rio de Janeiro

Claudia Azevedo (UNIRIO, Brazil)

Due to its vast population, there are, in absolute numbers, a significant amount of extreme metal fans in Rio de Janeiro. In relative numbers, this amount is by far inferior to that of fans of the actual popular genres (samba, "axé music", forró, "funk carioca"). Local extreme metal fans distance themselves from those due to their mainstream insertion and codifications of lightness, thoughtless fun and ephemerality, values opposite to the metal ethos.100% underground, extreme metal has existed since the 1980's in the shadows of the solar aura of this city of tropical beauty. This paper aims at examining the recorded production of extreme metal bands of Rio de Janeiro, with special attention to those who classify themselves as "black/death metal". Superficially, their aesthetic choices are similar to the transnational rules of the genre. However the constant awareness of social inequalities and violence as a ghost just around the corner make death and darkness not mere philosophical matters underlying their choices. References for this work are Music Semiotics (Tagg) and the theory of music genres (Fabbri). In addition, interviews with band members and fans have been accomplished.

Los Puentes Interdisciplinares de la Literatura y el Heavy Metal

Marcos Azzam Gómez (IES Tierra de Ciudad Rodrigo, Spain)

El Heavy Metal es un estilo musical frecuentemente infravalorado dentro y fuera del mundo del Rock. Sin embargo presenta unas cualidades técnicas y temáticas de relevante interés. Es en este último aspecto donde queremos incidir. Las letras del Heavy Metal han empleado, frecuentemente, poemas o novelas de importantes autores de los siglos pasados. Pensemos en la relación del grupo Iron Maiden con la poesía romántica de Samuel Taylor Coleridge o con Aldous Huxley, de Tristania (y otros grupos de Gothic Metal) con Edgar Allan Poe, de formaciones de Black Metal como los alabados Emperor con literatura satánica (Giosue Carducci, Aleister Crowley…), Blind Guardian con J. R. R. Tolkien y un largo etc. Trataremos por tanto de presentar este interesante hecho interdisciplinar, pero no dejaremos de enfocarlo en su relación a aspectos sociológicos, históricos, psicológicos y estéticos, para comprender la esencia misma de este fenómeno en el ámbito de la cuestión subcultural y de identidad, donde además daremos cabida a autores como Simon Frith, Silvia Martínez, Núria Fontanet/Ángel Ferris, Natalie Purcell, Michael Moynihan o Umberto Eco entre otros para reforzar, defender y cohesionar nuestros propios planteamientos.

City Spaces, Digital Technology, and the Contemporary Rockumentary Short

Michael Baker (University of British Columbia, Canada)

A new generation of trained cinematographers and videographers such as France's Mathieu Saura (aka Vincent Moon) are foregrounding the presence of their increasingly mobile cameras within the space of popular music performance in ways that were truly unattainable by (if not completely unimaginable to) previous generations of filmmakers. These new works, circulated almost exclusively online, re-imagine the liveness of popular music performance by situating the artist in commonplace urban environments and capturing the performance in a single continuous take—it is not the illusion of co-presence between the performer and home audience, but rather the co-presence of the performer and the filmmaker-as-creative- force who serves as a surrogate for the viewer as she carves out the performance from quotidian spaces. In online series such as The Take Away Show and Black Cab Sessions, on-location performances appear to occur spontaneously within the city: there is no clear introduction of the performers apart from on-screen text and no establishing of the technical means by which the performance will be executed or captured. My audio-visual presentation will explore this evolutionary turn within music documentaries with a particular focus on the role urban spaces and individual cities play in these rockumentary shorts.

Music in the Postcolony: Song and Ownership in South Africa – a Case Study

Christopher Ballantine (University of KwaZulu-Natal, South Africa)

In post-apartheid South Africa no less than in the era before 1994, intense contestations about entitlement and ownership continue to fester within the public sphere. Currently in the news is a bitter dispute about one of the country's best-known and most frequently recorded songs. 'Thula Baba' is a simple lullaby. Two industry giants are at war over it: the record company Gallo, and the internationally successful musical Umoja. The point on which the legal battle turns is whether, as one of the heavyweights alleges, 'Thula Baba' is an old, neo-traditional song in the public domain, or whether, as the other claims, the song was actually composed just 50 years ago and then copyrighted. Though of course a dispute about vast royalties, at a deeper level this is a contest between South Africa's time-honoured oral and communal musical tradition, sustained by the people who live it but who will derive no benefit from the quarrel, and a Johannesburg-based commercial songwriter who claims to have written the song and whose corporate affiliations have everything to gain. My paper will tease out some of the issues involved.

Alternative, Underground or Indie? Place and identity in Contemporary Rock Genres in Hungary

Emilia Barna (University of Szeged, Hungary)

My paper explores some of the ways in which identity is expressed through rock music and the discourse about rock music, and how the levels of the local, the national and the translocal are essential elements of this process of identity expression. These questions are addressed through a case study of the complexly intertwined genres of 'alternative,' 'underground' and 'indie' in Hungary after 2000. On the one hand, these genre labels have national relevance, through their relation to the Hungarian 'alternative' and 'underground' music cultures of the 1980s, i.e. the oppositional culture of the decade preceding the regime change. On the other hand, they also have translocal relevance, in terms of international influences, global genre aesthetics and ethics, and translocal industrial/professional connections. The paper emphasises the significance of online media in particular in creating spaces for the communication, negotiation and reinforcement of identities, as well as the creation and maintenance of the concrete and symbolic connections that constitute music

genres and scenes. It also takes steps towards the theorisation of the 'music network' as a dynamic set of active, enacted, articulated and negotiated connections among the participants of music making.

Musicians and Copyright: A 'Digital Crisis'?

Kenny Barr (University of Glasgow, UK)

The 'basket of rights' that emerges from a musical work generates billions of pounds annually for the music industries. However, copyright is not merely an economic tool. Copyright's reach is expansive, influencing what works are recorded, who distributes these works and who may access them. An ideal copyright regime strikes a balance between creator, investor and consumer but the 'disruptive innovation' of digital technology has fundamentally altered this balance. In Popular Music Studies, copyright is a highly politicized battleground.

Representing the preliminary findings of a 4-year project, this paper investigates key legal and market responses to this 'Digital Crisis'. Focusing on the UK, the paper finds that legislative responses (Digital Economy Act 2010) have failed to harness the potential of the digital delivery of recorded music. Conversely, music streaming platforms have proved highly effective in shaping consumer behavior in the digital sphere.

Much of the academic and industry debate surrounding these issues focus on the macroeconomic consequences for competing operators such as ISPs, corporate rights holders and technology companies. This paper shifts focus to a relatively under researched area by scrutinizing the commercial and creative ramifications of this 'digital crisis' for composers and musicians.

In search of 'subcultural' Brisbane: Music, memory and cultural heritage

Andy Bennett (Griffith University, Australia)
Ian Keith Rogers (Griffith University, Australia)

The Australian city of Brisbane has a long history of independent music-making. Several Brisbane groups have scored national and international success with the Saints and the Go-Betweens achieving iconic status in global punk and independent music scenes. As Stafford's (2004) Pig City reveals, such artists formed the vanguard of larger, local subcultural music scenes that often waged a hidden war with oppressive law enforcement agencies and cultural parochialism. While the socio-political scenario in Brisbane is today quite different, the legacy of the past remains to the extent that the local independent music scene is still largely the product of small scale and often ad-hoc engagements with music-making. This presents a challenge when considering subcultural music heritage within Brisbane. Whilst sites of significant musical importance exist within, these rarely reflect the tone of contemporary youth music subcultures. Yet, as the reception of Pig City together with an increasing number of local, small-scale initiatives (e.g. photo-exhibitions, websites, and collections of fan memorabilia) illustrate, there is increasing interest in Brisbane's subcultural past. This paper examines how cultural memory is becoming a critical driving force for a growing number of music fans in collectively retrieving and pre-presenting Brisbane's 'subcultural music heritage'.

[Panel: Popular Music and Cultural Memory]

Two Worlds Collide – Originality and Plagiarism in Songwriting

Joe Bennett (Bath Spa University, UK)

For a song to attract copyright it must be original. Songwriters therefore need to avoid plagiarism whilst working within the established constraints of song form. Any song that is too similar to another will breach its copyright; one that deviates too far from established norms may not survive the marketplace.

Copyright law protects songwriters from accidental or flagrant plagiarism, but it can only protect musical elements that can be codified. Demers (2006) argues that this has led to a privileging of melody, lyric and harmony, offering these elements more protection than auditory artefacts such as timbre, production or arrangement. Industrially, 'song' and 'track' are economically separated but in creative practice - and in the ear of the listener - the distinction is not so easy to make.

This paper will explore the difference between song originality as enshrined in case law and will contrast these with examples of homage/copying that have not been shown to infringe copyright. Drawing on the presenter's own experience as an expert witness musicologist in copyright disputes, it will discuss the moral and legal ambiguity of the dividing line between 'song' and 'track' and what this means for songwriting's creative development in the future.

Behind the Magical Mystery Door: History, Mythology and the Challenge to Abbey Road Studios

Samantha Bennett (The Australian National University, Canberra, Australia)

Considering its journey from classical recording house, through its transition to stand-alone commercial studios and more recently broadcast venue, this paper considers issues of history and mythology in the current challenge faced by Abbey Road studios. Over an 80-year history, Abbey Road has become synonymous with innovative recording techniques, 'classic album' output and film scoring success. Yet in recent times, the studios have struggled to operate as a viable, commercial recording business. Increasingly reliant upon non-recording income streams, such as broadcasts,[1] merchandise,[2] the sale of software plug-ins appropriating its 'sound',[3] as well as public film screenings and tours,[4] Abbey Road's future is arguably in the hands of its past.

Drawing upon primary interview material with Abbey Road personnel past and present, this paper considers the historical significance, mythological conventions and future challenges to the recording studios. How has Abbey Road, a one-time beacon of sound recording excellence, gradually become mythologised? To what extent has the Beatles' legacy reinforced a cultural perception of Abbey Road as 'tourist attraction' and/ or 'heritage site'? Also, considering current research [5] in this area, this paper evaluates the extent to which Abbey Road's struggles are indicative of wider challenges facing the UK's recording studio sector.

Superficialities of Brazilian Marginal Music in Web Videos

Marcelo Bergamin Conter (Universidade Federal do Rio Grande do Sul, Brazil)

The present paper begins with the hypothesis that digital data compression, necessary for the production of MP3 and MPEG files published on the web, is somehow interfering with how pop music is being produced and experienced. Combined with distracted listening and low-fidelity loudspeakers, data compression might be causing a transition from a "depth" music (many musical

instruments layers, counterpoints, complex lyrics etc.) to a "surface" music (minimal use of instrumentation, flattening of sound perspective etc.) – which are not necessarily superficial in the pejorative sense of the term, but with a certain limitation of sound elements, which forces music to expand beyond its sonority, also manifesting in other surfaces (audiovisual is here detached amongst others possible surfaces) to be contemplated in its entirety.

Therefore, in this work, taking as basis the production of Brazilian marginal musicians that use YouTube as a diffusion tool, such as Stefhany do Cross Fox, Ednaldo Pereira and Avassaladores, we aim to problematize aesthetics parameters related to this 'superficial imagination' (in Vilém Flusser's terms). Marginal music reveals itself to be fundamental to answer such problems, for it is through minority group expressions that differences are produced in the structures of pop music.

VAMOS! Que Nos Vamos: Towards an Ethnomusicology of a Hispanic-Lusophone Collective

Francisco Javier Bethencourt Llobet (Newcastle University, UK)

This paper will be focus on a specific multicultural collective in the North-East (UK) formed by individuals/musicians who mainly had to leave their countries because of crisis, political impositions and so on. These individuals created identities in their new cultural context through using popular music events, festivals and social networks such as Facebook. This paper explores the ways in which this collective negotiates the relationship between the popular music(s) influences they encounter in their new location and those associated with their own traditions. Does the popular music that they are sharing acquire new meanings in its new context and, if so, what are they? In particular, I will use primary fieldwork materials to question assumptions about and attitudes towards authenticity by bringing the voices/angles of Hispanic and Lusophone members of the collective to bear on questions of belonging, home, and displacement. In conclusion, drawing on my own experiences of playing, organizing and teaching flamenco and other "world popular music(s)" in the North East of England, I will examine some of the ways in which this collective, who is an essential part of ¡VAMOS! Festival, has generated new and lasting communities of affiliation and aesthetics.

Samba Jazz and the Developments of the Piano Trio in Brazilian Music

Marcelo Boccato Kuyumjian (University of Illinois Urbana-Champaign, USA)

The piano, bass and drums - the most typical rhythm section of 20th century jazz – became more relevant in Brazilian popular music in the late 1950's. Relegated to a simple accompaniment function in the Bossa Nova groups, the function of the trio would change. Influenced by the developments of the rhythm section in the bebop and hard bop, the piano trio assumed a prominent role in many instrumental recordings of the 1960's in Brazil, in the movement later recognized as Samba Jazz. Despite the prolific and innovative production of the piano trios during this decade and the impact they would have in the development of instrumental music in Brazil, these groups were overshadowed by the popularity of vocal-lead groups and are still left aside by most scholars of Brazilian music. This research analyzes the fundamental musical elements that distinguishes this movement and investigates the cultural and social factors that contributed to its development. This analysis will demonstrate that the Brazilian musicians involved with the Samba Jazz were acting as "cultural mediators", absorbing different musical heritages – traditional Samba, Bossa Nova and Jazz – and producing new music that was original but also tied to these musical traditions.

Pete Townshend's Lifehouse Method: Technology as Shared Creativity

Roberto Bolelli (Independent scholar)

Pete Townshend (The Who), after Tommy (1969), begins to work on the Lifehouse project: it preconizes the internet era and provides for the use of sophisticated technologies, but it will be brought to light only in 1999.

Lawrence Ball, David Snowdon and Townshend elaborated the Lifehouse Method, launched on the net in 2007: the method's software creates a musical 'portrait', from some data inserted by the participants. The site's notes axplained that the 5 minutes of music, in case of any use, should be credited to Townshend-Ball, plus the realizer of the portrait. The site generated over 10,000 portraits and some examples were published on the website. One year later the page was shut down and the project was discontinued. Finally, in 2012 Ball publishes the double CD Method Music, in wich the composer develops the tests conducted some years before.

This paper, after the description of the Lifehouse project and the Method, underlines how technology modifies the connection between production and fruition of music: the Lifehouse Method is an extreme example of that modification, illustrating the sense of 'property' of music in the internet era, although the aim of establishing a kind of 'shared creativity' is not took off.

Performing Poverty on the Lower East Side

Giacomo Bottà (Deutsches Volksliedarchiv, Germany)

References to poverty, recession, subaltern economies and spatial decay are widespread throughout the work and appearance of many NYC (proto- and post-) punk artists, from Velvet Underground to the Ramones, from Patti Smith to the New York Dolls. This clearly originates by the concomitance between NYC bankruptcy (culminating in 1975) and the initial career of these performers. However, it looks like the NYC musician personas cannot function without maintaining these references and linking themselves continuously to indigence and to a particular area of the city: the Lower East Side.

In this paper I will address these aspects by focusing on visual materials, lyrics, sounds and narratives as created by or around NYC musicians and the consequences this has had after they became famous and their economic power changed more or less drastically.

How can authenticity be maintained? Is the bond to the place itself (NYC in this case) enough to support a continuum in musicians' presentation? Which instruments do they use to keep their association to poverty alive in their sound, in their appearance and in their production?

From the Upbeat to the Backbeat: Playboy's Negotiation of Changing Musical Tastes, 1964-1969

Monique Bourdage (University of Michigan, USA)

Following Keir Keightley's assertion that rock is a subdominant culture, this paper explores the tensions in the 1960s between rock and the subdominant culture proffered by Playboy. That is, both rock and Playboy occupied spaces that were at once "marginal and mainstream, anti-mass and mass, subordinate and dominant" (Keightley, 2001, p.141). Jazz was not only Editor-Publisher Hugh Hefner's music of choice, it was the magazine's music of choice and, therefore, the music of choice of

the playboy lifestyle. This is evident in the magazine's record, performance, and audio technology reviews; jazz poll; and other music-related content as well as the company's production of a jazz festival, two television variety programs, and a record label. While scholars such as Bernard Gendron and Matt Brennan have addressed the overlap and tension between jazz and rock as rock rose to prominence in the 1960s, little attention has been paid to Playboy's role in negotiating this period's changing musical tastes despite the fact that its official coverage of rock began the same month as Down Beat's.

Embracing the links between pop, folk, and jazz as early as 1965, Playboy offers a valuable site for uncovering the historical tension between jazz and rock.

Film: Movin' On Up: The Music and Message of Curtis Mayfield and the Impressions

Rob Bowman (York University, UK)

I am proposing to screen a 90 minute film that I co-produced, did all the research for and conducted all the interviews for, rather than present a standard conference paper. The film is entitled Movin' On Up: The Music and Message of Curtis Mayfield and the Impressions. The first version of this film was released on DVD by Universal Music. We have made a new director's cut that refocuses the material on Mayfield's contributions to the Civil Rights movement through songs such as "People Get Ready," "We're a Winner," "Choice of Colors," "This is My Country," "(Don't Worry) If There's a Hell Below We're All Going to Go" and "We the People Who Are Darker than Blue". Included in the film are extensive interviews with members of the Impressions, the group's producer Johnny Pate and Civil Rights leader and SCLC member Ambassador Andrew Young. The latter speaks extensively for the first time on the use of Mayfield's songs as marchers geared up for Civil Rights demonstrations led by Dr. Martin Luther King. While much has been written about the use of gospel and folk music in the Civil Rights Movement, there has been little discussion of the use of popular music in the actual content of Civil Rights demonstrations.

Resisting Climate Change: The Globalisation of Andean Water Ceremonies

Barbara Bradby (Trinity College, UK)

This paper addresses the migration onto the Internet of communities in the Sondondo valley, Ayacucho, Peru. Known for its musicians, the area has a rich tradition of fiestas, many of which centre around the coming of the first rains in September. I recorded these rain and water ceremonies in San Diego de Ishua in 1983. In 2004, this same small village obtained funding for an irrigation project through fund-raising by support groups in the USA, involving traditional music and dance. A neighbouring village, Santa Ana de Huaycahuacho, has similarly exported its 'scissor dancers' to events in the Kennedy Center in Washington DC (2001, 2003) recorded and now uploaded to Youtube. Huaycahuacho's own community website portrays and documents the suffering of the area from drought, attributed to global warming. It, too, advertises an 'irrigation project' for which it is seeking funding. The associations between music and water are here translated onto the global stage, and are a local manifestation of resistance to climate change.

Los discos comerciales como generadores de tradición: ejemplos en la música vocal de Asturias

Héctor Braga (Universidad de Oviedo, Spain)

Esta comunicación aborda la problemática actual del binomio popular / tradicional en algunas sociedades urbanas desarrolladas, y más concretamente en sus escenas musicales. Utilizando como punto de partida documentos sonoros de la música vocal de Asturias (norte de España), se pretende mostrar hasta qué punto los discos y grabaciones comerciales pueden influir en la tradición oral de una comunidad. Mediante audiciones comparativas de grabaciones comerciales (cilindros y discos de 78 rpm digitalizados) con otras de tradición oral (Alan Lomax, Constantin Brailoiu, Manuel G. Matos), es posible constatar cómo ciertos rasgos distintivos de la música tradicional (multiplicidad de variantes, espontaneidad, modalidad...) se han perdido o están a punto de hacerlo. Con la aparición de las competiciones públicas entre cantores tradicionales (con premios en metálico), los discos comerciales se han convertido definitivamente en patrones musicales que marcan un estilo pretendidamente genuino, fracturando una sociedad que asiste a la aparición de un sector que usa el concepto "purismo" como bandera, y esgrime sus argumentos frente a las dinámicas esencialmente cambiantes de la tradición oral. El estudio de los discos comerciales de música popular como generadores de tradición es ya una necesidad en cualquier metodología de investigación sobre la música tradicional en sociedades contemporáneas, ya sea desde enfoques puramente musicales, sociales, antropológicos o etnomusicológicos.

The Role of "Bitt" in the Renewal of Italian Song in the 1960s: Analytical and Identity Issues

Alessandro Bratus (Università di Pavia, Italy)

If individual artists play the main roles in the history of Italian song from 1960s onwards, "Bitt" bands (as they were usually called) are equally important in the stylistic and lyric development of Italian popular music. A peculiar feature of this trend is that the production of bands such as Rokes, Primitives, Equipe 84, Camaleonti, Corvi, Giganti, and Dik Dik, is almost entirely devoted to the recording of either translated or entirely rewritten Italian versions of British or American songs. More or less conscious misreadings were often needed to make lyrics comprehensible to an Italian audience: The House of the Rising Sun, for example, became at first Non dite a mia madre [Don't tell my mother], in the translation by Riki Maiocchi, and then La casa del sole [The house of sun] in the translation by Mogol-Pallavicini; in each case, all the references to brothel and prostitution are lost. No less problematic were the inevitable sound and stylistic adaptations due to different technical and productive means they had to their disposal. However, their research of an unstable balance between vernacular and international compositional elements is actually one of the most enduring heritage this genre left to the Italian musical scene, very important for the evolution of its poetic and musical language and in drawing the path for later innovations.

[Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular Culture]

"Instruments of a lower order": Historicizing the double status of the drum kit and drummers

Matt Brennan (University of Edinburgh, UK)

Hector Berlioz, in his influential 1844 Treatise on Orchestration, distinguished between two kinds of

percussion: "the first kind comprises instruments of fixed and musically recognizable pitch; the second comprises those whose less musical sounds can only be classed as noises designed for special effect or for rhythmic colour." In the former category were instruments like the timpani and glockenspiel, and in the latter were the drums, cymbals, and "traps" that would eventually be regrouped together as the first ever drum kits, or "trap drummer's outfits". These "less musical sounds" and "noises" (and the drummers who played them) had a profound role in shaping the music of the twentieth century, but all too often they are overlooked in scholarship. Drawing from work on the social construction of technology and organology (Pinch and Bijsterveld 2003; Dobney 2004), this paper proposes a re-assessment of the drum kit and its history, and explores the historical development of what I call the "double status" of the drum kit – its marginalization on the one hand in areas ranging from copyright law to higher education, and its ubiquity on the other as it has provided the rhythmic foundation for Anglo-American popular music over the past century.

[Panel: Drumming, Drum Kits and Drummers]

Creativity at the Margins: A case study exploration of one drummer's contribution to popular music

Bill Bruford (University of Surrey, UK)

The work of western kit drummers has hitherto been somewhat marginalised in scholarly enquiry, with there being only a handful of extant publications. Musicological analysis in popular music studies has tended, with very few exceptions, to focus on lyrical content, harmonic progression and overall rhythmic movement, rather than on the contribution of drummers. Through the lens of Mihaly Csikszentmihalyi's systems model of creativity (Csikszentmihalyi 1997), this paper will step towards an understanding of creativity in drumming through the study of one practitioner, Max Roach. The presenter, himself a kit drummer, will argue that Roach is an exceptional case, and that drumming cannot in most instances be understood in the terms set forth by Csikszentmihalyi. An argument is put forward for an adapted, expanded model of creativity that accounts for the particular practices and context of 'communities of practice' (Wenger 1998) that exist in popular music performance.

[Panel: Drumming, Drum Kits and Drummers]

Animation or Exhumation?: The Disembodied Performances of Digitized Singers in Japan

Shelley Brunt (RMIT University, Australia)

Digital technologies have long enabled the splicing of contemporary voices with recordings by dead musicians to produce a new musical work. In recent years, not only aural but also visual elements are integrated into 'live' posthumous performances, most notably seen in dead hip-hop star Tupac Shakur's resurrection as a projected image to duet with Dr. Dre and Snoop Dogg at the Coachella Valley Music and Arts Festival (April 2012). Drawing on my past research on posthumous duets, this paper explores the critical issues surrounding this new audio-visual form in popular music. In doing so, it asks 'what technological, ethical and cultural issues surround digitized audio-visual performances?', and considers how they straddle the lines between nostalgia and morbidity, and live and mediated performance. It then turns to a case study of the prevalence of posthumous duetting and the creation of virtual idols in Japan, using examples ranging from the digital avatar soloist Hatsune Miku, to CGI girl-group member Eguchi Aimi, and deceased music icon Sakamoto Kyuu. Ultimately, it argues that the wistful invocations of the past, and the rhetoric of 'technology triumphing over death', are part of a broader process of identity construction in modern Japan.

Performing between Local and Transnational Platforms – Case Study from Beirut

Thomas Burkhalter (Zurich University of the Arts, Switzerland)

The latest tracks, songs, sound montages, and noises from the Arab world, Asia, Africa, and Latin America seem to prove claims by various social and cultural scientists: they declare the one-sided theories of modernization to be unsound (Randeria/Eckert 2009). In other words, modernity and zeitgeist emerge poly- centrically through exchanges between the global north and the global south. Throughout the world, musicians find new ways to produce music at low cost and to promote it globally. Ideally, they offer new musical positions and help change some of the old "ethnocentric" Euro-American perceptions of their home countries. This multi-sited ethnographic case study describes how key musicians from Beirut produce vanguard musical positions. Analysing their music, video clips, websites and other media products, the research observes how these musicians negotiate and «perform» these artistic positions between local and international reception platforms. The research offers multi-sited ethnography and thick descriptions of discrepancies and interrelations between musical production, musicians' motives, and reception on local and Euro-American platforms.

Music Creation, Social Uses and New Media. Emerging Practices that Transform the Cultural System

Juan Calvi (Universidad Juan Carlos, Spain)

In the 20th century, music was inserted into the so-called Culture Industries (record companies, film, radio and television) and was considered an industrial product with a global reach. However, in recent years, digitalization, dematerialization and the spread of music through the social networks overcome the geographical, economical and cultural boundaries set by the cultural industries markets. Music is increasingly becoming a public asset, thus questioning the legal foundations that used to regulate its commercial circulation and exploitation such as copyright and ownership.

This presentation analyzes the changes in the way music is created, shared and listened today, beyond a mere theoretical approach but rather based on music practise itself. Considering said changes within the context in which they occur, the presentation aims to account for the cultural transformations caused by the social uses of cultural products, works and music pieces developed by the users of new technologies. The analysis furthermore focuses on the dematerialization and de-territorialisation of music and on how the new ways of creating, spreading and listening to music impose new cultural practices, thus transforming the cultural system in its entirety.

La integración de enfoques metodológicos en el estudio del tango italiano

Enrique Cámara de Landa (Universidad de Valladolid, Spain)

Así como la realidad musical supera todas las tentativas de encorsetarla en descripciones y teorías, también el diseño dicotómico propuesto por Guido Adler para organizar los campos de la investigación sobre este campo fue desafiado por los estudiosos en distintas ocasiones. Este hecho es particularmente evidente en el terreno de la música popular urbana, que ha merecido estudios desde distintas disciplinas. A partir de la problemática epistemológica presentada por una investigación sobre el tango italiano desarrollada durante las últimas dos décadas, se pretende exponer una serie de estrategias metodológicas y enfoques interpretativos condicionados por los distintos tipos de

fuentes que presenta el estudio de este género a lo largo de las sucesivas etapas de su historia. Además de analizar las repercusiones que provoca la tentativa de responder a las cuestiones básicas del estudio (¿qué?, ¿dónde?, ¿cuándo?, ¿quién?, ¿por qué?, ¿cómo?), se considerará la problemática asociada a las fuentes (sonoras, escritas, audiovisuales, iconográficas, humanas, tecnológicas, etc.) y se pasará revista a una serie de enfoques procedentes de distintos campos del saber y áreas de trabajo (estética, historia, antropología cultural, lingüística, semiótica, estudios de performance, iconografía, historia del arte, organología, estudios religiosos, ingeniería/física/acústica, matemáticas, química, informática, geografía, pedagogía, ciencias cognitivas, archivística).

Displacing identity Through Language: Time, Space and Place in Portuguese Pop-Rock

Isabel Maria Campelo (Universidade Nova de Lisboa, Portugal)

Portuguese pop-rock has undergone major changes from the 1960s, during Salazar`s political dictatorship, until nowadays. An alternance between the use of Portuguese and English has been noticeable, according to the specific socio-historical circumstances that established the value of either of these languages. From 1980 until 1990, after the political revolution of the 25th of April (1974), a renewed sense of pride in the national values generated an increased credibility in the Portuguese language, and English almost disappeared from the pop-rock soundscape. In the last two decades, however, English became, once more (as in the 60`s), a prevalent language used by very successful groups and solo artists.

Following research I conducted for my Master's degree, my paper will focus on Rui Veloso and David Fonseca, two well-known Portuguese singer-songwriters, representing each of the above-mentioned tendencies - and their claim for "Portugueseness" through different languages. How does language articulate with a sense of national identity in popular music idioms? Does the association of music and place necessarily relate to the use of a native language? My methodology will involve semi-structured interviews conducted with both musicians, as well as a historical overview of this bilingual trait of mainstream Portuguese pop-rock, which I believe to be a distinctive one within Latin countries of southern Europe.

Material Objects and the Production of Indigenous Popular Music in Central Australia

Gavin Carfoot (Queensland University of Technology, Australia)

In this paper I examine how Indigenous popular music is produced in the Central Desert and Barkly Tableland regions of Australia. In these large and culturally diverse geographical areas, popular music production relies on a network of creative spaces and recording studios that are both privately owned and supported through public and philanthropic funding. The material objects contained within these spaces – the guitars, amplifiers, drum kits, recording equipment, computers, PA systems, repair equipment and so on – play important roles in creative relationships and processes of cultural production. In order to explore these aspects of material culture, I draw on interview data gathered from 2009 to 2012 with Indigenous and non-Indigenous musicians and music producers, arts workers, arts administrators, and university music students on placement in these communities. In particular, I focus on the ways in which the Winanjjikari Music Centre and the Barkly Regional Arts organisation provide access to creative spaces and material objects that facilitate the creation of cultural products. I also draw on my experiences as a songwriter, musician and producer in this setting in order to critique the complex role that material objects may play in collaborations between Indigenous and non-Indigenous musicians.

Música y políticas culturales en la Argentina del siglo XXI

Ilia Carrillo (Université Paris 1, France)

El incendio del local República de Cromañón, ocurrido en Buenos Aires en 2004 mientras se realizaba un recital del grupo de rock Callejeros, arrojó el escalofriante saldo de 194 muertos y 700 heridos, constituyendo un punto de inflexión en la redefinición de las políticas culturales para la música no sólo en el plano local, sino también a escala nacional.

Este trabajo analizará, por un lado, las decisiones tomadas por los organismos gubernamentales en relación a problemas de seguridad, decisiones que afectaron sensiblemente la realización de actividades musicales. Por el otro, indagará en las formas de organización y propuestas producidas por los actores del campo artístico para hacer frente a este avance institucional sobre la práctica musical.

Asimismo, dará cuenta de cómo la tensión entre distintos actores posibilitó el surgimiento de iniciativas autogestionadas algunas, o progresivamente inscriptas en políticas gubernamentales las otras, que fueron plasmadas en proyectos legislativos o en programas de incentivo a la actividad musical. Su recapitulación permitirá observar de qué modo la incorporación de nuevos actores, como organizaciones autogestivas e independientes, puede contribuir a la modificación del campo artístico musical en general y a la formulación de políticas culturales para el sector en particular.

[Panel: Música y políticas culturales en América Latina en el siglo XXI]

Smooth Operators: Genre, Image, and the Crossover Impulse

Charles Carson (University of Texas at Austin, USA)

Her highly successful 2011 world tour has sparked a renewed interest in the music of Sade Adu. Sade is an artist whose success perhaps lies in her position "at the margins," given the variety of terms used to categorize her music. Throughout her thirty-year career, Sade's output has been variously described as R&B, Soul, Urban Adult Contemporary, or Smooth Jazz, and this generic fluidity has undoubtedly contributed to her crossover appeal. At the same time, as a person of mixed Nigerian-English parentage, this "marginality" is also inscribed on her body, making her appearance a recurring topic in discussions of her work. Much of the critical response to the music focuses on its "sensuality," conflating the sonic, bodily, and visual aspects of her performances, and couching them in highly sexualized and exoticized terms. In this presentation, I explore how her music engages this marginality, both in terms of musical style and the reception of her image, and the implications this has for ongoing concerns about globalism, markets, and genre within popular music. I take as a starting point the distinct sound of her voice—an intersection between music and the body—as a site wherein ideas about musical genre and individual identity are both articulated and negotiated.

Building bridges between northern Portugal and the Celtic World: The Oporto Interceltic Music

Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, Portugal)

Launched in 1986, and celebrated yearly from 1991 to 2008, the Oporto Interceltic Music Festival (OIMF) was the first event of its kind dedicated to promoting "celtic music" in Portugal as part of an identity building process that links northern Portugal to the transnational space of the "European Atlantic arc". Modeled after the Lorient festival in Brittany and the International Festival of the Celtic

World in Ortigueira, the 18 editions of OIMF featured prominent groups and musicians from Scotland, Ireland, Brittany, Galicia, Asturias and other parts of the "celtic" world as well as Portuguese urban revival groups and musicians. In this paper, I will examine how OIMF promoted celticism as a musical and social movement that constructs bridges between northern Portugal, its Galician neighbor and the rest of the "Celtic world" across the European Atlantic arc. I will also analyze the Festival's impact on the music styles of Portuguese urban traditional music revival groups and popular musicians, and on the strategies they adopted for integrating the "celtic" and "world" music markets.

[Panel Building Bridges: Celtic Music Festivals in Galicia and Northern Portugal]

La definición de los cantares del tango y de la guarania: dos géneros, al mismo tiempo, fronterizos y nacionales

Analia Chernavsky (Universidade Federal da Integração Latino-Americana, Brazil)

En esta ponencia se enfocan dos géneros de música popular de frontera: la guarania para el caso de la frontera Paraguay-Brasil y el tango para la frontera Argentina-Uruguay. Nuestro objetivo visa, por intermedio del estudio comparativo de las configuraciones vocales utilizadas en el cantar de estos géneros, en términos de recursos técnicos y estilísticos, detectar y sistematizar las diferentes conductas y expresiones vocales de los artistas que, en el momento de adopción de dichos géneros como "nacionales", sea el tango para Argentina, la guarania para Paraguay, tuvieron participación de destaque en su proceso de industrialización. Partiendo de la identificación de los parámetros vocales "fundacionales" de esos géneros, principalmente a través del análisis de grabaciones en discos de las décadas de 1920, 1930 y 1940, pretendemos reflexionar sobre los elementos que finalmente fueron "elegidos" para definir el modelo de interpretación y conducta vocal de su cantar en cada país.

Estudiantinas españolas, Spanish Students, and the Presentation of Popular Music in the Late
19th Century

Michael Christoforidis (The University of Melbourne, Australia)

Estudiantinas españolas [also known as Spanish students] achieved immense popularity in the last two decades of the 19th century, and their sonority and modes of presentation had an impact on a range of popular musics. These Estudiantinas, groups of serenading Spaniards, outfitted in Renaissance student costumes, sang and performed primarily on plucked instruments (guitars, bandurrias and laudes). They came into vogue as exotic entertainers after the enormous success of the large Estudiantina ensemble that invaded Paris during the Carnival celebrations of 1878. Within a year, a multitude of these ensembles were touring various European capitals, and by the 1880s they had extended their reach throughout the Americas, the Middle East and Australasia. This paper considers the early evolution, repertory and performance contexts of this international phenomenon, and its possible impact on the plucked string sonorities and modes of presentation associated with a range of popular musics in the late 19th century. A variety of iconographical and literary sources, as well as early recordings, will illuminate specific examples of such influence drawn from Parisian theatrical entertainment and urban music making in the Ottoman Empire.

Researching the British Musicians' Union – Bridging Troubled Waters

Martin Cloonan (University of Glasgow, UK) John Williamson (University of Glasgow, UK)

This paper reports our findings one year in to a four year funded research project on the history of the UK's Musicians Union (MU). Tracing its roots back to the formation of the Am algamated Musicians Union (AMU) in 1893, the Musicians Union was formed in 1921 by an amalgamation of the AMU with the London Orchestral Union of Professional Musicians. Since this time the MU has played a key - but largely under- researched - role in British and international musical life. The research will result in a history of the MU and its work in key areas such as copyright, broadcasting, changing technology and labour market policy. Here we will highlight some of the problems which beset a union which sought to unite musicians across musical genres while dealing with a workforce which was often spread across numerous employers. Drawing on a number of case studies this paper will suggest that a better understanding of musicians' collective organisations and their problems in organising popular musicians can provide many insights in the music industries more broadly and that the lessons of the past resonate today.

Performing Race, Place and Hybridity in the Music of the Talking Heads

Jacob A. Cohen (City University of New York, USA)

Rolling Stone magazine once noted that the Talking Heads 1980 album Remain in Light "sounded too black for white radio and too white for black radio" (RS 565, 60). As the Heads became a national touring act in the early 1980s, the press increasingly understood their sound as African-influenced, while the core band of four white musicians became a ten-person live act, half of whom were African-American.

This paper will locate the band's music between 1979 and 1981 at the intersection of the downtown New York sound and both African and African-American music. There are many issues of appropriation, exoticism, and semiotic coding of meaning in this music (see Feld 1988, Meintjes 1990, Taylor 1997). However, this paper focuses primarily on interpretations of the hybridized Talking Heads sound—represented mainly on the album Remain in Light—against both the social and geographical backdrop of contemporaneous New York City, the social history of racial hybridity in the downtown New York scene, and later African tendencies in Anglo-American pop/rock music. Drawing from Steven Feld's theory of interpretive moves (Feld 1984), I propose that listeners to these albums enacted a locational and categorical interpretation of urbanity, and particularly, New York City.

Mapping Music and Urban Change

Sara Cohen (University of Liverpool, UK)

My paper explores the relationship between music and urban environments through ethnographic research conducted in the city of Liverpool. The paper is informed by a rich and long-standing body of scholarship on the musical life of cities, particularly studies that attend to the practices and perspectives of the people involved. They include seminal studies of musical 'pathways in urban living' (Finnegan) and of the city as a repository of musical memory' (Waxer), and studies illustrating the tensions and diversity of city life through a focus on particular musical groups and cultures or subcultures (Becker, Willis). Whilst this body of work has produced ideas and insights that the paper will draw upon, the emphasis is often on music and the city at one particular point in time and the aim of the paper is to discuss the relationship between music and urban environments in terms of continuity and change. More specifically, the paper will explore the shifting musical geographies and

landscapes of Liverpool by examining various ways and contexts in which they have been mapped. It will present examples of how music and urban landscape have been mapped through the stories, memories and journeys (or 'pathways') of musicians and audiences, and through initiatives based on collaboration between official organizations and the cultural industries. It will conclude by drawing out the broader implications of these Liverpool-based examples in terms of the relationship between music and urban change and how it might be studied and understood.

[Keynote paper]

'The Gigs I've Gone to': Mapping Memories of Live Music

Sarah Cohen (University of Liverpool, UK)

This paper explores the relationship between live music, social memory and identity through ethnographic research with audiences in England, and the hand-drawn maps they created to illustrate their music memories.

The first part focuses on two individuals and the stories they told about various gigs and concerts they had been to, both through their verbal narratives and the lines they drew. It considers how memories of such events relate to the biographical and spatial journeys of these individuals and lived, everyday sites of musical memory, and how they inform local identity and sense of place. It also considers how such vernacular memories relate to 'official' or dominant stories of live music promoted through the music, media and heritage industries. The discussion highlights the social, spatial and temporal dynamics of musical memory, and in order to account for this the second part of the paper turns to the work of anthropologists such as Tim Ingold. It points to landscapes of musical memory imprinted onto bodies and minds and embedded in personal and collective music experience, and argues for the specificity of live music within that process. In particular it considers the experience of live music as a social, sensual, unfolding event that involves sharing emotion with others in the same place at the same time.

[Panel: Movements through Music and Memory]

Músico de músicos: El caso "Fernando Cabrera".

Carlos Ernesto Correa de Paiva (Universidad de la República, Argentina)

La historia de la música popular uruguaya presenta numerosos ejemplos de creadores "impopulares", que desarrollan una búsqueda estética personal al margen de la aceptación masiva. Al mismo tiempo suelen recibir calificativos como "maestro", "genio incomprendido". Un ejemplo es el de Fernando Cabrera, quien con una dilatada carrera, es apoyado por la crítica especializada desde sus inicios, respetado por sus pares y citado como referencia por las generaciones jóvenes. En contraposición, no ha logrado una aceptación masiva. Cabrera es un caso paradigmático de una generación en la cual las problemáticas éticas y estéticas se conjugaron en torno a la resistencia a la dictadura militar (1973-1985), gestando un movimiento musical sumamente rico por la diversidad de sus propuestas. La censura imperante propició la creatividad y la búsqueda de una identidad cultural de resistencia. Con el correr de los años esta búsqueda se fue desdibujando merced al proceso de globalización y la estandarización del pequeño mercado. Sin embargo Cabrera siguió alimentando su caudal creativo, manteniéndose al margen de un posible encasillamiento de género.

Intento realizar aquí un análisis de las tensiones existentes en la música de Cabrera: ¿por qué su obra es "impopular"? ¿Cabrera se automargina o es marginado?

Popular Music: Museological Narratives

Alcina Cortez (INET-MD Universidade Nova de Lisboa, Portugal)

The significant theoretical reconfiguration that museums have been subjected to in recent years places the visitor as the main element of the museological communication process. This concept has propelled the debate and interest in communication practices accessible to an increasingly wider audience, as well as to practices of social inclusion, which have led to the organization of exhibitions around themes related to popular music.

Popular music has a very significant expression on urban societies with technological, economical, social and ethical implications in its organization, as well as on the construction and reconstruction of identities. The museum as an institution that stands apart as a space of multiple possibilities, can afford itself to think critically about the symbolic representation of popular music in conjunction with the mechanisms that regulate its production, circulation and consumption.

The paper will present an historical review on museology and its practices, and on the museogical narratives for themes of popular music that have been observed in the European museological practice, highlighting the Portuguese scenery. It will also examine and discuss the challenges of effectively communicating ideas about popular music in an exhibition and stress the need for a multidisciplinary research.

From 'Xixón' to Vetusta. An Approach to the Evolution of 'Independent' Music in Spain

Manuela Cortinas (Universidad de Oviedo, Spain)

We live in a society of labels. We use them to classify and to categorize people and things surrounding us, to believe that we live in an organized and meaningful world. Music is not an exception in the use of such conventionalities. In the last decades, one of the most used tags is the term 'indie'. But the context of current 'indie' has little to do with the music of the early nineties. In this paper we will address the changes that Spanish 'indie' music scene has experienced since its inception in early nineties until the present day, paying attention to the transformation of music industry, media production, distribution and consumption, until the current outlook, when the line between alternative or independent music and commercial or mainstream music is weakening.

The (Visual) Sound of Music: Global/Local Models in Italian Mainstream Song of the 1960s

Marco Cosci (University of Pavia-Cremona, Italy)

The transition between the fifties and sixties is considered a turning point for the Italian song. Beside the traditional melodic song, new forms that collect inputs from the Anglo-American production arise and rethink performing style in accordance to the changes in musical distribution and consumption during economic boom. In this framework the arrangement assumes a fundamental role, with particular attention on its rhythmic, harmonic and textural dimensions. Along with the voice of the performer, accompaniment provides an important songs' sound imprint, influenced by global and local musical components. Ennio Morricone and Luis Enriquez Bacalov, both active as film composers, are among the most significant arrangers, experimenting timbre solutions and new formal devices beyond previous Italian song tradition. By analysing the sixties records, this paper explores arrangements' compositional strategies, discussing musical patterns of reference in the construction of Italian national identity on an international scale. The relationship between performer and accompanying

elements will be further examined in the light of audiovisual sources. The multimedia dimension of television and film actually offers a field of inquiry to probe the preferred mode of performance's representation in a continuous balance between tradition and innovation.

[Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular
Culture]

The Architects of Culture: Developing the Concept of a 'Shared Listening History'

James Cox (Macquarie University, Australia)

As Schloss (2006) has suggested, Hip Hop practitioners are mindful of the culture's history and traditions. This is true of Hip Hop artists in Australia and New Zealand, who are keen to promote their knowledge and respect of the culture's history and traditions.

This paper will examine the ideas behind such a conservative selection of cultural works that form the basis for Hip Hop music. As Dimitriadis (2009) has suggested, a Hip Hop identity is often "worked through" by a complex positioning and re-positioning of texts between peoples. The selection of such texts forms a 'Shared Listening History' among Hip Hop artists in Australia and New Zealand. This allows for the construction of a Hip Hop identity worked out through interaction with these texts. A point reiterated by Australian Hip Hop artist Dialect, "[my music is] straight up Hip Hop music, concerned with preserving and respecting the culture's traditions and origins [as] laid out by the architects" (Tang 2011, p.22).

Drawing on ethnographic research with Hip Hop artists in Australia and New Zealand, the paper exemplifies how a 'Shared Listening History' provides an important structure within the genre. Australian and New Zealand Hip Hop artists engagement with the "architects" of the culture has important implications on the ways in which these artists then construct their music and remain "authentic".

"This is not fado, nor jazz": Crossroads between Jazz and Fado and the Portuguese Group Fado em Si bemol (Fado in B-flat), as a Case Study

Pedro Cravinho (University of Aveiro, Portugal)

In recent decades, contemporary jazz in Europe has experienced new developments. The diverse European expressions of jazz, whilst inspired in African-American pioneers, have found ideal conditions to be developed in Europe. Several European jazz musicians and European jazz projects resounded jazz with their own cultural identities. This process of hybridism results in local Jazz dialects or "glocalized" jazz "dialects" (Nicholson, 2005).

In Fado music, like in Jazz music, the "tradition" and the "modernity" coexists. Terms like "traditional" and "modern" are critical rather than innately musical constructions, the same its true of the term "jazz" itself (Johnson, 2000).

My case study is the Portuguese musical project Fado em Si bemol (Fado in B-flat), a group established in North of Portugal in 2003. In the voice of the musicians the project aim is to mix the Portuguese guitar sounds – sonority, timbre and dynamical range with acoustic guitar influenced by jazz harmonic possibilities.

This paper seeks to understand how these two performative practices jazz and fado open the floor for

an interchanging and inter communicative knowledge. Diversity and hybridity are norms of music in social practice – social practice in music – not the exception (Johnson, 2000).

DJ as Performer: Visual Difference, Sonic Immersion, and Gender

Hillegonda Crietveld (London South Bank University, UK)

This paper will assess the DJ as mediating and mediated performer in electronic dance music. The role of the DJ is to select and mix music to enhance and translate the vibe of the dance floor, which involves a synchronicity between the participants (St John, 2009). Such an ephemeral sonic event, facilitated by the DJ, can be intense (Henriques, 2010). However, DJs are marketed in a range of visual media (such as magazines and video), which results in a shift in focus onto the figure of the DJ as stage performer. Commodified as spectacle for the narcissistic gaze of an audience, as an entertaining 'other', the DJ is visually differentiated. The proposed presentation will address implications for professional DJs. In terms of producing sound, DJing does not signify gender in itself but the DJ's image does. It will further explore how to (re)build bridges across the divide that auditory and ocular regimes can create between especially male and female DJs. To avoid the reproduction of gendered hierarchies, I will argue for DJ-led dance events that avoid spectatorship to enhance the sonic experience of shared communal dance as embodied immersion in music.

[Panel: DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music]

Music as intimacy. Variations on music as urban place.

Francisco Cruces (UNED, Spain)

Music has proved to be "good to think" the metropolitan space. Its chronotopical qualities can be followed largely in the uses of the musical metaphor by prominent authors (like Becker, Holbwachs, Finnegan, the very George Simmel) who looked to grasp in musical terms the urban experience -or, as the Chicago School would rather put it, "urbanism as a way of life". The theoretical question which "Music as place" arises is then that of the many variants through which musical life on the one hand, and the built space of the city on the other, could be mutually related – an issue both of musical and urban imagination, as well of one of empirical import. In my speech I will elaborate on this theme. Assuming in advance that Sara Cohen's monography (and subsequent work) has provided a powerful master narrative on the topic, I would like to explore to which degree Liverpool and Madrid might be, or not, considered as variants of a different kind on this "common theme". More specifically, I will focus on the intimate, domestic and private spheres as crucial loci of metropolitan musical life. These are not always underlined, but deserve close attention: not matching the conventional, dominant images of "the city" as built public space, in these invisible realms the uses and meanings of music are also strongly produced and negotiated. They reveal simultaneously the ongoing centrality of the "tuning-in" (face to face) relationship, as well as deep changes in the urban common sense emerging in late modern Cosmopolis.

[Keynote paper]

The Articulation of the International in Brazilian Identity: Transformations of Rock in Brazil between the 1950s and 1970s"

María Beatriz Cyrino Moreira (Universidade Estadual de Campinas, Brazil)
Rafael dos Santos (Universidade Estadual de Campinas, Brazil)

In 1955 Nora Ney recorded the song "Rock Around the Clock", one of the first of its kind held in Brazil. Its style reveals the influence of American rock of the 50s, "very homogenized and stylized, particularly suited to a young public medium" (Zan, 1996:184). Until the early 60's there was an increased production of rock ballads with romantic and naive lyrics, culminating with the Jovem Guarda. This repertory is inserted, from the standpoint of the Brazilian music industry, in the segment of popular mass song, submitted to the guidance of producers as well as artistic and commercial directors. From the 1970s, the country's socio- political and cultural development is reconfigured: the dictatorship at its most repressive stage, the rationalization of the music industry and the information from the counterculture, boosted hybrid musical productions that intensified the dialogue between elements of the national popular and popular international (Ortiz, 1988), resulting in critical positions present in the lyrics of songs and sonic experimentation in musical content. This paper seeks to identify these new meanings arising from the incorporation of the international element in Brazilian culture, groups and artists of the time.

Timbre, Regional Identity and Masculinity: The Use of Accordion in Brazilian Northeastern
Traditional Forró (1947-2011)

Felipe da Costa Trotta (Universidade Federal Fluminense, Brazil)

The Brazilian Northeast is known as a land of brave people (Alburqueque Jr.), a place of machos that can endure the "sertão" hostile environment, this region's dry rural countryside. Built during the first half of 20th century, the feeling of "northeastness" (nordestinidade) is reinforced through elements that evoke the region such as clothes, accents, craftwork and music. Since the national success of the songwriter and singer Luiz Gonzaga (1912-1989) in 1947, theforró became the most important music genre of the region.Forró is a dancing rhythm that is ideally played in rural areas and is performed mainly with an accordion. The way Gonzaga played his accordion is a sonic representation of both an assertive virile male power (McClary) (with its volume and fast articulation of the bellows) and a deep emotional pain (triggered by the prolonged sound of the bellows). The rudeness of rural patriarchal relationships (Therborn) and the seductive atmosphere of the forró parties are articulated with the timbre of the accordion that became the sound of the regional feeling (Archetti), processing Northeastern cultural male identity during more than six decades. Nowadays, despite the widespread success of a pop version of the forró in the region, the sound of the accordion is the main narrative axis of regional identity, closely related to the idea of masculinity, strength and braveness.

Counting on You - Considerations on DIY 2.0 and Fan Funding

Francesco D'Amato (University of Rome 'La Sapienza', Italy)

Thanks to the participatory architecture of the web, the so-called DIY 2.0 takes the shape – more than in the past – of DIWO (do-it-with-others), where "others" are and web users. Within these practices, new relationships between artists and fans are experimented, traditional distinctions are redefined and new representations of both are articulated.

While a lot of discourses about participatory practices tend to emphasize the chances of empowerment both for artists and fans, more involved into the gatekeeping as well as into different functions of the

production process, critical aspects pointed out by other analysis have to be taken into account, such as the percistency of factors allowing some musicians – more than others - to take greater advantage of the wealth of networks, or the rhetoric and the affordances of web-services enabling and contextualizing these practices in ways which are functional to specific interests and business models.

The aim of the paper is to provide some insights on emerging and extremely heterogeneous DIY 2.0 practices, proceeding on existing literature and personal researches, conducted in particular on the fan funding practices, which illustrate the possible articulations and criticalities of the relationship between musicians, fans and new intermediaries that manage participatory platforms.

Authorship in the Age of Digital Reproduction

Anne Danielsen (University of Oslo, Norway)

In the field of music, authorship traditionally resides in the musical work. In practice, this notion relies on the possibility of separating the performative aspects of music from the pre-composed. Authorship has thus been linked to the 'frozen' aspects of the musical process, to the structure that is left behind when the performance is over, either in the form of a notated score or a memorable melody. With the advent of recording techniques, the importance of the performance-related aspects came to the surface since in a recording also what were traditionally regarded as expressive means were fixed and thus possible to repeat. Previous to digital music production it was not possible to extract such performance-related aspects from the totality of the recorded sound. In the age of digital music production, however, this is different. In this paper I will discuss some examples of musical practice where the question of authorship is complicated, either because the creative contribution made by a specific author has not been acknowledged as part of the protected work, or because there are difficulties related to the very act of identifying wherein the authorship lies.

Recepción de la música punk en España. El final de la dictadura musical

David de la Fuente García (Universidad de Oviedo, Spain)

No existe en España ningún trabajo que aborde de manera sistemática la recepción del movimiento punk, tal y como este llegó a España en los últimos años de la dictadura franquista y su desarrollo en los años posteriores.

Uno de los intereses fundamentales de la presente investigación radica en la posibilidad de establecer relaciones entre la situación social de un periodo temporal concreto y la música realizada en éste. El contexto en el que surgió la música punk guarda muchas similitudes con nuestro momento presente: fuerte crisis económica, juventud desencantada con el futuro, trabajo precario, malestar social, etc.

El punk ha sido una vía de escape para generaciones enteras que han visto reflejadas en su mensaje un sentimiento de hartazgo con el sistema social, económico y político imperante en su momento. España no ha sido un país ajeno a toda esta corriente musical, y el "no future" o el "do it yourself" preconizados en su nacimiento tuvieron una fuerte repercusión en nuestro país, que estaba terminando con un periodo de restricción de libertades e inmerso en una crisis económica casi perenne, que lo mantenía aislado del bienestar y el desarrollo cultural de otros países europeos

Razones de valoración y estigma del polémico corrido en el sur de México

Maria Luisa de la Garza (Universidad de Ciencias y Artes de Chiapas, Mexico)

En esta ponencia se presentarán los resultados de una encuesta aplicada a 2000 jóvenes de los niveles medio superior y superior de cinco regiones de Chiapas, quienes respondieron acerca de las razones por las que piensan que se valoran y, al mismo tiempo, se desprecian los corridos, así como a los diferentes grupos y tipos sociales a los que gustan o disgustan estas canciones. Se aludieron razones literarias, históricas, sociales y, enfáticamente, morales, además de las razones propiamente de índole musical.

La investigación, apoyada también en entrevistas, ayuda a comprender por qué sigue creciendo, entre jóvenes de distintas edades y regiones, el gusto por una música que las instancias oficiales no paran de señalar como nociva para la sociedad.

Rolando Alarcón y las 'Canciones de la guerra civil española'

Marco Antonio de la Ossa Martínez (Universidad de Castilla la Mancha, Spain)

Una de las grabaciones más importantes que ha tenido como centro el cancionero que surgió en torno a la guerra Civil española (1936-1939) fue la que Rolando Alarcón (1929-1973) llevó a cabo en 1968 en el sello Tiempo, Canciones de la Guerra Civil Española.

Se trata de una grabación que destaca esta grabación destacan en diversos sentidos. En primer lugar, porque Alarcón jamás pisó España, aunque este repertorio le llegó a través de españoles que se exiliaron en Chile; también por medio de grabaciones que cruzaron el océano. Después, porque retomó un conjunto de diez canciones que él mismo señaló como "populares españolas" y que pasó por su personal tamiz y a las que dotó de visión propia.

Además, El músico chileno mostró un gran interés por la música que, procedente de diferentes razones, estaban o habían estado de actualidad y consideró interesantes, por uno u otro motivo. Así, también interpretó y grabó música procedente de Cuba, Vietnam, Armenia o Palestina.

En definitiva, en esta comunicación nos acercaremos a la personalidad de Rolando Alarcón; también a una obra de gran calidad musical poco conocida tanto en España como a nivel internacional. Por supuesto, también analizaremos algunas de estas canciones y abordaremos la aportación anónima que, treinta años después, realizó al cancionero de la guerra civil española.

National Canons of Pop-rock. The Aesthetic Canon in the Spanish Pop-rock

Fernán Del Val (Universidad Complutense de Madrid, Spain)
Javier Noya (Universidad Complutense de Madrid, Spain)
Cristian Martín Pérez Colman (Universidad Complutense de Madrid, Spain)

The question of the production of an aesthetic canon in pop-rock music and the role of the music critics in the construction of this canon is an issue that has some tradition in the popular music studies (see Frith, 1996; Regev, 1994; Appen and Dohering, 2006).

What we will discuse on this paper is, for one side, the way the canon has been constructed in the Spanish pop-rock music. To analyse it we will explain, following the model of Appen and Dohering, the different music list that has been published in the Spanish music press.

For other side, we will compare in which measure the aesthetic of the Spanish pop rock canon follow the aesthetic criteria of the Anglo-Saxon pop-rock, or if the canon of Spanish pop-rock follows his own criteria

[Panel: National Canons of Pop-Rock Music]

Rock progresivo y contracultura en España durante los últimos años de la dictadura franquista. Análisis a través de Ciclos.

Guillermo Delis Gómez (Universidad Complutense de Madrid, Spain)

El rock progresivo ha sido considerado por muchos críticos e investigadores como una música escapista, integrada en la cultura de masas y que traicionaba la "autenticidad" del rock y su rebeldía en pro de un acercamiento a la música académica. Otros autores, por el contrario, como Bill Martin o Edward Macan han visto en la música de algunas de estas bandas todo lo contrario. En el caso de España el aspecto contracultural, al que aluden estos últimos autores, adquiere una dimensión importante debido a que la producción del rock progresivo en este país se desarrolla en los últimos años de la dictadura de Francisco Franco. El propósito de mi comunicación es analizar en profundidad Ciclos del grupo Canarios, y explicar cómo los aspectos contraculturales se expresaron no solamente mediante los textos de las canciones, sino también a través del resto de los elementos musicales. El análisis sistemático de la producción de ciertos grupos de rock progresivo en España, y en especial de Ciclos, nos indica que, aunque el fin de estas obras no fue la crítica social, la ausencia de dicha crítica no es menor que en otros géneros de la música rock; las canciones del rock progresivo en España fueron vehículos para trasmitir un universo de ideas complejo y profundo que debe ser enmarcado en los últimos años de la dictadura franquista.

"People in Europe still know how to have a good time": Networking, Building a Common
Identity, and Overcoming Economic Peripheries through Jazz

José Dias (Universidade Nova de Lisboa, Portugal)

In a time of severe economic crisis, European peripheral countries struggle with the lack of governmental funding. Music, like other art forms, is undercut in favor of other priorities. Many young jazz musicians, already grown in the internet age, use it as a way to create a working network. Particularly artists from European peripheral countries are generating new transnational jazz ensembles in order to optimize resources: broader audiences, performing opportunities and EU subsidy. These collaborations bring together musicians from different cultural backgrounds, creating jazz: a non-European music genre that becomes pan-European. At the same time, several EU official organizations are promoting jazz venues as a symbol of a common European identity.

This paper debates to what extent young European jazz musicians are producing pan-European music. It stresses the idea that networking can be a major contribution in the process of building a common European cultural identity (Bohlman, 2002). It questions the role of different actors involved: governments, EU, promoters, schools, musicians, media and audiences. I will also argue the importance of balance between local and global (Mayrowitz, 1986; Marcus, 1995; Appadurai, 2001), space and non-space (Augé, 1995), praxis and discourse in the emerging European jazz phenomenon (Nicholson, 2005).

**The Visual and Sound Universe of Tino Casal: an Undervalued Transgressor in the Spanish
Democracy**

Diana Díaz (Universidad de Oviedo, Spain)

The artistic proposal of Tino Casal (Asturias, 1950 - Madrid, 1991) has been undervalued in the history of popular music in the Spanish Democracy. His visual and sound proposal, with the aesthetic of bricolage as a form of transgression, distinguished himself in the Spanish scene at the time. In our communication we will analyze Casal's visual and musical aesthetics which he formed in the 1980s, through a selection of songs and music videos of the Spanish singer, focusing on his record Neocasal (EMI, 1981) -where Casal's style is already developed, as well as videos of his performances on television. Thus, we will claim to Casal's role in the Madrilenian scene, with the introduction of new European musical aesthetic trends in Spain, particularly British popular music.

In this study, we propose to recover the figure of Tino Casal academically in Spain, regarding the research of popular musics.

Going 'Forward to Nature': Shaping Ideas of Nature through Icelandic Popular Music

Nicola Dibben (University of Sheffield, UK)

Music is central to representations of Iceland in terms of its 'pure', 'wild' natural landscape (Dibben, 2009a, 2009b; Mitchell 2009). The natural environment forms a core aspect of constructions of national identity because it naturalises the bond between nation and territory. However, this construction of the Icelandic landscape has become enmeshed in public debates about use and ownership of natural resources (Magnason 2008; Dibben 2009). This paper examines the way in which Björk's Biophilia (2011) can be seen as a response to recent economic and environmental events in Iceland and beyond. I focus on Biophilia's thematic audio-visual and textual content, the invented instruments, and through the consumer interaction made possible via the new format of the app album. Furthermore, I explore the extent to which such a music project can reflect or shape discourse around the environment and thereby influence public debate and policy. The evidence for this argument is drawn from participant observation conducted as part of the creative team which made Biophilia, original and published interviews with other musicians and industry personnel, audiences, environmental campaigners and policy makers; and analysis and interpretation of constructions of nature within the live and recorded musical artefacts of the Biophilia project.

[Panel: Ecomusicology]

Drums, drumming and drummers - Panel discussion response

Mark Doffman (University of Oxford, UK)

John Mowitt (2002), cultural theorist and drummer, has written of the 'senseless beating' that permeates the percussive field. This panel discussion raises similar important issues around the cultural work and experience of being a drummer, as members explore percussive experience and meaning from three distinct perspectives – socio-historically, as creative practice and as embodied experience. As the respondent to this discussion, I will consider the ways in which these distinct approaches to the craft of drumming run across one another and are therefore illuminative and

even provocative in several ways. Some questions are immediately raised: What is the relationship between embodied experience and the diminished reflexivity that accompanies notions of 'flow' and absorption? How do we assess creativity? What are the hegemonic forces that mediate our understanding of certain instruments being creative or not? What is the nature of drumming as a craft? How are performative spaces and roles shaped by larger historical forces? Can the drummer ever be more than Other? Can our entrainment to a beat take us beyond 'senseless beating'? What can the drums teach us about ourselves? Through these and other questions, I hope to help develop our mutual understandings of these important issues in musical culture.

What about the Ceramic Eggplants?': Historicizing Australian Popular Music

Peter Doyle (Macquarie University, Sydney, Australia)

Over the past decade Australian popular music has increasingly become the subject of 'big picture' historicizing projects – books, exhibitions, well-funded television documentaries and radio series. Taking Hayden White's observation that constructed historical discourse tends to present as 'natural' and self- evident, this paper will seek to identify both explicit and covert criteria by which public history professionals — authors, producers, curators, historians, critics, archivists and commentators — make their decisions, and how cultural capital may append to or abandon artists and scenes in response to that. Drawing on interviews with writers and documentary makers, this paper will offer a provisional taxonomy of criteria by which artists and movements have been included in (or ignored by) major documentaries and museum exhibitions, and will focus in particular on the retrospective canonization of once-marginal 1980s acts (such as the Go- Betweens, Triffids) in the television documentary series, "A Long Way to the Top" as a way of understanding how these behind-the-scenes practices and processes impact on the cultural remembering of popular music.

[Panel: Popular Music and Cultural Memory]

Shifty Records: Innovations in Indie Resistance

Michael Drewett (Rhodes University, South Africa)

In 1980s South Africa the profit-making motives and generally cumbersome nature of major record companies limited their ability to mount a serious challenge to apartheid and the government's censorship policies (especially that of the SABC and to a lesser extent direct state intervention). However independent record companies had the potential to resist these forces. To some extent this corresponds with an international pattern whereby, "independents operate less conventionally than the majors through a network of independent, often short-term contacts and contracts [balanced] between the need to operate within a commercial market, and a desire to innovate" (Burnett, 1996: 59). Whereas Frith (1983) and Negus (1996:43) have argued that the relationship between majors and independents is one of symbiosis rather than tension, in 1980s South Africa, the operation of independent record company Shifty Records varied significantly from the majors. Shifty's musicians were given far greater freedom with respect to the production of their material while Shifty Records made use of a number of strategies which made it possible for the company to operate within a very restrictive and censorious environment. These included securing foreign funding, using a mobile studio, putting together innovative compilation albums and supporting the alternative Afrikaans Voëlvry tour. This enabled Shifty to record a variety of musicians who otherwise would have not been recorded.

A Phenomenological Study of Drumming

Gareth Dylan Smith (Institute of Contemporary Music Performance, London, UK)

The presenter – a drummer in punk, blues, and riff-rock bands – explores the real-time, spatial, embodied experience of playing the drums, in an attempt to convey the essence of what it feels like to make music on the instrument, alone and with others, in various musical situations. The presenter draws on audio, video, metaphor, analogy and rich, intimate personal descriptions to convey the intangible – but known and, to many, familiar – sense of what it is to be a drummer in time, body and space. He uses the writing of Merleau-Ponty as a framework to discuss the 're-creation and re-constitution of the world [and of music] at every moment' (Merleau-Ponty, 1945: 240). Also referencing 'trancing' (Becker, 2004), 'groove' (Feld and Keil, 1994), 'listening' (Jean-Luc Nancy, 2002), and the 'magic ride' (Hart, 1990), the presenter argues that a phenomenological lens is an essential element in understanding the art of drumming. Evidence from other musical instruments and disciplines is considered to build the case that such a view of how music is realised may be crucial to understanding musical experiences in cultures around the world, including in popular music where the drum kit and its emulation retain central roles.

[Panel: Drumming, Drum Kits and Drummers]

Serve with Curry and Rice: The Ghoemaisation of Jazz at the Cape

Jonathan Eato (University of York, UK)

Since its founding, Cape Town has been a regionally dominant site for arrivals by sea. Many of these were profoundly troublesome, but, in the pre-digital era especially, they also had a near monopoly on transnational musical flows to the Cape.

Local communities have long absorbed, mixed and – most interestingly – reconfigured these varied musical imports. The activities of the Vereenigde Oost-Indische Compagnie brought the combination of Indonesian and Dutch musics that transmuted into Cape Malay Choir Nederlandsliedjies. And 19thC editions of the Cape Times evidence musical entertainments amongst English speaking settler communities that combined western art music, popular song and vaudeville acts in an arrangement adopted and adapted in the Concert and Dance culture of early South African jazz.

Various religious and military musics of European imperial forces have also been co-opted for local ends, as have Glee singing and minstrelsy, but it is a uniquely Capetonian articulation of jazz that is the focus here. Paying particular attention to one of Cape Town's pre-eminent musical markers, the ghoema beat, this paper will explore how that marker has been adapted from the moppies of the Kaapse Klopse and Cape Malay Choirs to shape the quintisential Cape Town sound, Cape Jazz.

Listening to Europe: The Production and Reception of "Continental Records" in Britain, 1920-1945

Richard Elliott (University of Sussex, UK)

This paper will examine the circulation of recordings from continental Europe in Britain prior to the Second World War, focussing on the broadcast and critical reception of recordings as found on the BBC and in journals such as Gramophone and The Listener. I will suggest that the discourse built around "foreign" musics during this period can be seen as a forerunner of later periods of interest in international recordings, such as the Anglophone fascination with "exotica" during the

1950s/60s, the "world music" boom of the 1980s and the more recent obsession with "vinyl archaeology". While these later periods highlight greater consumer access to foreign sounds (through tourism, world music media and access to studio technology), the pre-War period is notable for the reliance on paternalistic "experts" to mediate the sound of otherness to a relatively small and privileged audience. The period thus forms a link between what can be broadly thought of as a colonial era and an era of globalization. Theoretically, I will analyse the desire to listen beyond the boundaries of everyday audition, the dependence on imagination and memory and desire in this process, and recordings as exemplary instantiations of the making-audible of such desires.

Rethinking Turkish Arabesk

Ayhan Erol (Dokuz Eylul University, Turkey)

From a sociopolitical perspective, Arabesk is considered to be a peripheral reaction to the heavy-handed centrist reforms implemented at the beginning of the Republican era in 1930s. But more specifically, it was the spontaneous popular response that simultaneously opposed and affirmed the modernizing practices which gave arabesk its hybrid form and its original, potent energy. The official ban on Arabesk was gradually withdrawn in the 1980s, with the transition to the liberal and free market policies. On the one hand, from the 1980s onward, Arabesk stars have gained acceptance at the highest levels of government, sometimes being invited to presidential receptions. This was official legitimation of Arabesk music by the Turkish government. On the other hand, they have also started to be appreciated by middle and upper-class audiences -including intellectuals and the new rock bands who cover their most popular songs. Although arabesk remained a hybrid musical genre into the 2010s, its form, content, production, reception patterns, and social significance have changed markedly since the mid-1960s.

This paper provides a historical analysis of the musical practices of Arabesk with the aim of examining their changing authenticities within the general context of the history of modernization in Turkey.

French Pop Bands of the 2000s Singing in English

Stephane Escoubet (Université Toulouse-le Mirail, France)

In January 1996, a symbolic action of the French cultural policies in the field of popular music came into force : a new quota system constrained national radio to play at least 40% of its popular songs in French. By increasing the media exposure of francophone popular music, these quotas aimed to stem the Anglophone song invasion and promote home-grown artists singing in French.

Since then, in spite of unfavourable broadcasting rules and the music industry crisis, French pop artists singing in English (such as Cocoon, Justice, Aaron, Charlotte Gainsbourg, Revolver, Coming Soon, The Do, Pony Pony Run Run, Hey Hey My My…) have gained an increased visibility in French media and rock festivals. Paradoxically, some of them (such as Air, Daft Punk or Phoenix) stand amongst the few French bands who succeeded to gain popularity outside of their country's borders. Significantly, a recent meeting (May 2011) organized by the French broadcasting authorities (C.S.A.) raised the question of including in the quotas songs performed by French artists but sung in a foreign language. Our topic will focus on this phenomenon, particularly the meaning attributed to the fact of singing in English – in this particular context – by these French pop bands, their public and the media.

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Placing Sounds: Locating the Museum Film Soundtrack

Mark Evans (Macquarie University, Australia)

There has long been recognition of the link between place and music (Richards 2007; Connell and Gibson 2003, to name but a couple of recent Australian examples). In recent years the 'museum film' has taken on significant importance within the experience of museums, galleries, heritage houses and other art exhibiting institutions. While there has been considered scholarship into the contemporary museum experience, and more recently on the role of new technologies within that experience (Collin-Lachaud, I and Passebois, J 2008; Courvoisier, F and Courvoisier, F 2008), there remains little attention to the role of soundtrack in these modern experiences.

This paper draws on scholarship from film sound studies to consider the fusion of sound and vision in contemporary 'museum films'. It will consider three examples that provide insight into representation of place (notably a city), an event, and a natural phenomenon. These examples are provided by museum films from the Museum of Sydney, Vasa Museum (Stockholm) and the Artikum Museum (Rovaniemi, Finland) respectively. In considering issues of integration, synchrony, and standard musicology tropes, the paper will assess the effectiveness of these films in portraying their subjects and immersing their audience. Of particular interest is the way these soundtracks flow out of their localised museum environment and influence the historical / geographical / environmental perceptions of audiences elsewhere in the world.

What Do We Mean by 'Empirical'?

Franco Fabbri (Università di Torino, Italy)

When popular music studies emerged in the Seventies, they weren't the consequence of an interest by academic institutions. They derived from different streams, whose sources could be traced to music practices, like the need to understand new elaborate forms of rock, the need to instruct educators so that they could deal with the music their students were listening to, the need to discuss ideological and political aspects of the mass media, etc. It is no surprise that, with few exceptions, early popular music scholars belonged to the same generation(s) and subcultures as the musicians whose work they studied, or were even music practitioners themselves. After half a century, the range of genres, repertoires, and geographical/historical scenes that can be studied has expanded dramatically, but the kind of 'natural' familiarity between scholars and their research object which characterised popular music studies until the Eighties or Nineties isn't to be taken for granted anymore. This poses, however, a tough methodological issue: what empirical evidence can be relied to? What sources (newspapers, magazines, broadcasts, audiovisuals, phonograms, etc.) can be trusted, when scholars aren't participants in the music culture they study? The issue, of course, affects scholars who study popular music of the past (from early fado or minstrel show to rock 'n' roll) but also those who study music from other countries.

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Una aproximación analítica a la industria de la música en las fiestas populares de Galicia

Xaime Fandiño (Universidad de Santiago de Compostela, Spain)

Las colectividades rurales gallegas tienen un componente etnográfico hiper-local que les lleva a apoyar la fiesta del patrono del pueblo, muchas veces con aportaciones económicas desproporcionadamente altas para los ingresos medios de los lugareños; pero la fiesta es un signo de

identidad colectiva de primer orden y así ha sido durante siglos.

En las últimas décadas, este apoyo económico ha hecho florecer el subsector de las orquestas, en cuyo repertorio es bien visible, en cambio, el peso del imperialismo cultural de las formas, los artistas y el repertorio de la música popular, es decir, se reproducen de forma alienante los modelos más promocionados por la industria musical. Así, tenemos por un lado un rasgo original alejado del mainstream [la prevalencia de las orquestas de baile como manifestación más exitosa de la música popular, con el mayor impacto económico dentro de la música en vivo y más facturación que cualquier otra industria cultural en Galicia] y, por otro, un total sometimiento de esa característica única en nuestro entorno a las corrientes de moda en la música popular, así como unos gestores de ese subsector incapaces de generar valor añadido.

¡Odio!: El punk en Chile durante la (más reciente) dictadura militar

Martín Farías (Universidad de Chile)

El presente estudio aborda el surgimiento de la música punk en Chile durante los primeros años de la década del 80, en el contexto de la dictadura militar. Se analizan distintos aspectos, por un lado la presencia y relación del punk en y con los medios de comunicación tanto oficiales como alternativos de la época. Se indaga también en la dicotomía presente al interior de este movimiento, donde existen grupos que se presentan en televisión y alcanzan cierta cobertura mediática y otros que permanecen en un circuito "underground". En un contexto de toque de queda y fuerte represión, ante la escasez de lugares donde presentarse, los grupos pertenecientes a dicho circuito, se vieron en la necesidad de compartir espacios con artistas provenientes de otras disciplinas como la pintura, el teatro, performance etc. Finalmente, se estudia la relación e importancia de este género para el movimiento social y cultural de oposición a la dictadura militar y su "presencia incomoda" por el hecho de ser opositores al régimen pero no ajustarse a los patrones y criterios de dicho movimiento.

The Cultural Capital Project: Towards Digital Music Monetization Based on Shared Culture

Brian Fauteux (Concordia University, Canada)
Andrew Dewaard (University of Wisconsin-Madison, USA) Ian Dahlman (McGill University, Canada)

This presentation will introduce and outline the ideas behind The Cultural Capital Project, a collaborative research project funded by the University of California Institute for Research in the Arts, which explores the historical antecedents, theoretical trajectories, legal ramifications and technical components involved in the creation of a non-profit patronage system and social network uniting musical artists and fans. CultCap operates on three fronts: first, a social network of user-generated listening and sharing habits; second, opt- in tracking software that harvests the musical consumption of users, then suggests equitable compensation to artists through a micropayment subscription fee; third, a legal intervention aiming to provide a legitimate space for the digital consumption and promotion of music in which users are treated as stewards of cultural goods. Incorporating the multitude of individuals who propel the cultural industries with their creative labour, including fans, photographers, artists, labels and others, The Cultural Capital Project aims to establish a "radical monetization" of the music industry based on equity, connectivity and sharing. Integrating the ideas of Bourdieu, Attali, Lessig and more, this research argues -- both legally and philosophically -- for the recognition and compensation of music consumers in the cultural industries, and the establishment of a sustainable infrastructure to fully embrace shared culture.

Let the People In: De-Marginalizing Popular Styles of Jazz within Academic Discourse

Kevin Fellezs (Columbia University, USA)

As jazz studies became institutionalized into a bona fide disciplinary area, it slowly shed the historiographical orthodoxies that emulated the knowledgeable fan discourse of its early proponents. While much of this work focused on deconstructing an established jazz canon of mainstream jazz "masters" and their "masterworks" by legitimating experimental jazz, this has largely meant, in the end, an extension of the jazz canon rather than a radical re-thinking of its borders. Just as importantly, these efforts shaped jazz into an "art music" that effaced its relationship to popular music audiences and aesthetics. This paper analyzes jazz's relationship with "the popular" by debunking the orthodoxies surrounding soul jazz, smooth jazz and other types of popular jazz styles. The academy has customarily dismissed these styles as hindering rather than assisting in maintaining jazz's legitimacy.

La canción protesta: realidad musical generadora de acciones identitarias colectivas. Los paradigmas de Galicia y Portugal

Sheila Fernández Conde (Universidad de Santiago de Compostela, Spain)

Galicia y Portugal, dos unidades político-geográficas que compartieron historia, relación lingüística, cultura popular, etc., no dejarán de formar un tándem durante los años sesenta, momento del surgimiento de la Canción protesta. Ambos entornos convivían con procesos dictatoriales, Franquismo en España, Salazarismo en Portugal, lo que conllevaba que se produjeran realidades similares: choques ideológicos, reclamaciones político-culturales frente a la gran operatividad de los aparatos censores, etc.

La vía cultural fue la elegida para llevar a cabo la oposición al régimen, dentro de ella, lugar especial lo ocuparía la Canción. Alrededor de la canción de protesta, o canción de intervençao, se generan unas realidades de acción e identificación de sectores sociales, al no sentirse identificados con los valores culturales "establecidos".

Con condiciones de partida similares y un colaboracionismo musical fortísimo, estos dos modelos desembocarán en procesos político-sociales muy diferentes. En Portugal, las realidades colectivas desarrolladas alrededor de esa "otra" cultura, desembocan, con el "Grándola vila morena" de Zeca Afonso, en la Revolução dos cravos. En Galicia, las acciones colectivas no traspasan los muros de los recitales musicales, evolucionando según dictámenes oficiales.

La música jamaicana como producto transnacional. Colaboraciones entre músicos españoles y de otras nacionalidades

Gonzalo Fernández Monte (Universidad Complutense Madrid, Spain)

La música popular jamaicana ha sido objeto de un proceso de globalización que se inició con la fulminante popularidad del reggae en los años setenta. Géneros precursores como el ska y el rock steady han experimentado posteriormente su propio desarrollo global, aunque de forma más accidentada y transcurriendo a menudo en planos distanciados del mainstream. Como consecuencia, el cultivo de estas músicas se ha producido con cierta independencia interre gional, dando lugar a escenas locales relativamente autónomas. Sin embargo, un examen de los continuos intercambios entre artistas y seguidores de diferentes países nos revela una escena transnacional donde los límites geográficos se encuentran con frecuencia diluídos.

Como ejemplo se expondrán algunos casos de colaboración de artistas de ska españoles con otros de distintas nacionalidades, incluyendo productos discográficos realizados en conjunto así como uniones eventuales entre una banda y un solista para actuar en directo, manifestaciones que no se pueden considerar pertenecientes a una única nacionalidad y que no serían posibles sin un completo entendimiento estilístico, ideológico y técnico entre distintas escenas locales. Son casos donde el concepto de globalización no se riñe con el de especialización local o el de música alternativa, y que pueden conducirnos a reflexionar sobre la volubilidad de las relaciones entre música y lugar.

"¿Qué quieres que te cuente?" Los estudios de música popular y la memoria oral del primer franquismo

Isabel Ferrer Senabre (Universitat Autònoma de Barcelona, Spain)

En los albores del siglo XXI, el binomio fuente oral y expansión tecnológica está siendo especialmente relevante para la recuperación de la llamada memoria histórica de la posguerra española. Sin embargo, en este proceso de recogida de información, no todos los eventos musicales de los años cuarenta y cincuenta han gozado de la misma atención por parte de las ciencias sociales. Los estudios sobre músicas de tradición oral y acontecimientos musicales de carácter simbólico han desplazado a los trabajos sobre las músicas de moda, muy a menudo situados en los márgenes anecdóticos de publicaciones sobre otras temáticas. Esta asimetría hace necesario cuestionarse de qué manera está participando la musicología en esta recuperación histórica: ¿cómo influye la estructura de la disciplina en la elección temática y de los informantes? ¿Existen tópicos que estamos ayudando a perpetrar? ¿Ha habido –o hay- temas potencialmente «impertinentes»? ¿A qué dificultades metodológicas se enfrenta el musicólogo? A partir del estudio sobre los bailes de moda y sus espacios –las pistas de baile- entre 1940 y 1950, basándonos en la experiencia de más de un centenar de entrevistas, reflexionaremos sobre cuáles son los condicionantes que han guiado a los estudios musicológicos referentes a esta época, haciendo especial énfasis al tratamiento dado a la música popular, descubriendo qué implícitos culturales subyacen en algunas de las investigaciones, y ofreciendo algunas hipótesis que permitan abrir nuevas líneas de trabajo.

A Hierarchy of Concerns: Music Programming in Contemporary DJ Culture

Kai Fikentscher (Independent Scholar)

The proposed presentation probes the issue of music programming by club DJs. While DJ activities other than programming such as mixing, scratching and sampling in academic disocurse have received much academic attention, the former is often defined as the essence of competent deejaying by DJs themselves (Fikentscher 1997, 2003).

There is a strong rationale to examine DJ programming as performance (at the micro level). Not much follow-up research has been done since publications such as Langlois (1992) and Hadley (1993) that connect the issue of music programing to the emergence of DJ culture, particularly in the UK. A considerable portion of the discourse since then has tended to foreground a macro-level approach, focusing on broader relationships between class and identitiy, cultural capital and gender, transnationalism, social networks and mediation. The musical decisions DJs make where the proverbial "rubber meets the road," i.e. In performance at times have fallen through the cracks of cultural theory and philosophy. This has added rather than lessened the marginal status of DJ culture in musicological discourse overall.

The spread of digital technologies into everyday life has had profound consequences for the processes

that Christopher Small summarily has called "musicking." According to Small, musicking involves any involvement with music, be it through dancing, playing an instrument, or engaging with musical sound through listening. These three main interactive modes of musical engagement impact the ways DJs conceive of and realize their musical flow, set, or programming. Taking my cue from Small's concept of musicking and joining it to Csikzentmihalyi's concept of flow (1990), I propose to examine programming choices in contemporary DJ culture. Of special interest are the locally specific factors that help shape the flow of a DJ set, one of which is related to the difference in procuring, organizing, and performing music in the analog versus digital domain.

Film: Spontaneous Lux: Freestyling in Dance and Music

Mary Fogarty (York University, Canada)

This documentary explores "freestyling" (improvising) in hip hop culture. In doing so, I challenge the assumption that all hip hop dance is spontaneous and improvised by foregrounding a b-boy (breaking) crew that distinguish themselves through their improvisational tendencies and choices. Similarly, the values and processes behind freestyling involve more work and intention that is often imagined by outsiders to this dance practice.

Through a comparison of the freestyle rapping that emerged on the West Coast of the USA and the breaking (dance) styles that developed near Toronto, Canada, this documentary reveals that freestyling, as improvisation, in rap and dance grew out of a misconception of what was imagined to be happening in New York City. Through the assumptions that new participants made about what they were seeing and hearing – that the styles were improvised - an improvisation practice emerged that borrowed not only from jazz traditions and influences, but also BMXing and other physical lifestyle cultures.

The film was shot in March 2012 in Toronto, Canada and features members of the Albino Zebrah crew and
Riddlore, a rapper who now resides in Austin, Texas.

DVD (alternate formats	Discussion: 15 minutes
available) Length: 39 minutes	Total: 60 minutes
Introduction: 5 minutes	

Negotiating U.S. Hip-Hop Hegemony and the French Colonial Past at the Paris Hip-Hop Festival

Murray Forman (Northeastern University, USA)

This presentation examines cultural differences and dissonance between U.S. hip-hop artists and their French counterparts at the Paris Hip-Hop Festival. I analyze how French artists negotiate the influences of U.S. hip-hop/cultural imperialism even as they refute various socio-political narratives and governmental policies within France itself.

The paper focuses on the annual two-week festival with over 300 events featuring artists from throughout the hip-hop diaspora. I will first highlight the ideological tensions that emerge as American rap celebrities are scheduled within a vibrant Parisian hip-hop scene of which they have virtually no awareness. Yet the event also offers crucial spaces where North African and French artists employ hip-hop as a means of interrogating France's colonial history and for articulating racial and ethnic issues. My presentation will thus also address the ways that key Parisian rap acts channel their artistic

sensibilities toward the politics of les banlieues. This introduces a fascinating situation wherein the festival's State/publicly subsidized cultural events provide contexts within which artists aggressively challenge their status as cultural Others within French society itself. This is to say that the festival reinforces hip-hop's celebrity system while also implicitly facilitating anti- colonial discourses and the articulation of diverse racial, ethnic and national identities.

[Panel: The Local and Global Intersections of European Music Festivals]

Políticas públicas y patrimonio musical en el Uruguay del siglo XXI

Marita Fornaro (Universidad de la República, Uruguay)

Esta ponencia propone el análisis de políticas públicas sobre el patrimonio musical uruguayo durante el siglo XXI. Se presenta un breve análisis de los antecedentes en el siglo XX, con dos momentos fundamentales: las décadas de 1930 a 1960, caracterizado por los emprendimientos de Curt Lange y Lauro Ayestarán, y las políticas desarrolladas por el Ministerio de Educación y Cultura durante el primer gobierno democrático (1985
– 1990) luego de la dictadura cívico-militar (1973 – 1985).

Se analiza la gestión sobre patrimonio musical en el siglo XXI a tres niveles: gobierno nacional, gobiernos departamentales e incidencia de organismos internacionales (UNESCO, AECID). Se caracteriza la gestión del Ministerio de Educación y Cultura durante los dos primeros gobiernos de la coalición de izquierda en el país (2004 a la actualidad). Se analizan la presencia de la música en la actual Ley del Patrimonio y en el nuevo Proyecto de Ley y las acciones relativas a la declaración del candombe como Patrimonio de la Humanidad. Respecto a los gobiernos departamentales, se señala la gestión de unidades ejecutoras del gobierno del Departamento de Montevideo (que nuclea aproximadamente al 50% de la población del país) en relación a la música popular, con especial análisis del proyecto "Murgajoven".

[Panel: Música y políticas culturales en América Latina en el siglo XXI]

The Many Lovers of Macarena. The Problematic Relations between Authorship and Public Domain in Popular Music

Héctor Fouce (Universidad Complutense de Madrid, Spain)

The relationship between public domain and copyright has been always problematic. Most legal systems allow transformations of songs from the public domain, and so its return to the copyright system without any kind of permission or compensations to the communities. But, at the same time, the same legal systems protect fiercely the rights of the authors to deny some transformations of its works.

This paper addresses this tension confronting the creative path of the worldwide hit Macarena, by Los Del Rio. The origins of the song can be trace in a traditional song from the South of Spain, but also several attempts to denounce plagiarism from other sources have been done. After the huge success of Macarena, an underground musical project have been launched to denounce the band have stolen a public property in its own benefit. Several bands have unrespectful covered Macarena, challenging at the same time the copyright regulations.

The aim of the paper is to show the inequality of the relations between the public domain and the copyright system, a one way road from the public to the private without return ticket. We'd like to address the need of a more active defense of community control of the public domain.

Musical Negotiation of Segregated Place in Cape Town: District Six, The Musical

Paula Fourie (University of Stellenbosch, South Africa)

Starting in 1986, the partnership between a white English-speaking South African, David Kramer, and a "Coloured" Afrikaans-speaker, Taliep Petersen, produced some of South Africa's most commercially successful musicals to date. During Apartheid, artistic collaboration between members of different race groups was politically significant. Their first project, District Six: The Musical, dealt with the forced removal of certain population groups from this neighbourhood following its designation as a white area. This production, which was understandably problematic to the Apartheid-government, played to over 350 000 people in its initial three-year run, at times drawing together mixed-race audiences. Its controversial reception is reflected in the banning of four of its tracks by the South African Broadcasting Corporation (SABC). Set in a local context, the music of this production perhaps surprisingly reflects an overriding engagement with American popular music. This paper explores notions of musical "authenticity" in a country marked by contested race identities and investigates the role of District Six: The Musical as protest theatre aimed at bridging racial divides through the facilitation of "collective" experiences revolving around remembrance of and identification with marginalized narratives.

From Protest Song to Glam castizo. Film Music, Popular Movements, and Ideology During the Spanish Transition

Teresa Fraile (Universidad de Extremadura, Spain)

Undoubtedly, the Spanish transition to democracy was one of the most controversial political eras in the history of Spain. As a result, popular music oscillated from politically engaged songs, during the most intense years of the transition in the late seventies, to the hedonistic, punk and liberated sensibility so characteristic of the Movida that permeated the early eighties.

The musicians of the time, of one kind or another, used cinema as a means of expression and a sign of modernity where they gave form to their ideology. On the one hand, songwriters such as Joan Manuel Serrat and Luis Eduardo Aute did not hesitate to appear on the big screen. On the other, Almodovar, Jose Luis Lozano and Tito Fernandez were the authors of a series of film experiments that set the sensualist and relaxed character of these years, while contemporary bands like Mad, Topo or Leño performed films located in marginal environments.

The purpose of this research is to investigate the political and social discourses underlying some of the most remarkable musical films of this period, highlighting the new musical achievements and the ideological hesitation of this renewed Spain.

Serge Gainsbourg and the Transformation of French Popular Music

Olivier Frédéric Julien (Paris-Sorbonne University, France)

In this presentation, I intend to address French singer-songwriter Serge Gainsbourg in terms of his epitomizing the shift from chanson française to French popular music (that is, the shift from 'popular music in the Francophone sense of the term' to 'popular music in the Anglophone sense of the term'). I shall begin by putting both categories in perspective, contrasting the long-established Gallic emphasis on high culture (and, more particularly, French songwriters' traditional quest for what David

Looseley calls 'para-literary legitimacy') with a more conversational and functional approach to lyric writing. Then I shall examine Gainsbourg's position in the history of French popular culture by presenting him as the last singer-songwriter in a long series of local artists whose practice and cultural background made them not poets of their own, but actual mediators between the high-culture world of poetry and mass audiences. Finally, I shall argue that the latter singer-songwriter signalled, at the same time, the end of a certain idea of chanson française and the beginning of French popular music by combining a quasi obsession with the most classic forms of poetry and technical aspects of versification with a then-not-so-common ability to immerse himself in the latest sonic trends from the English-speaking world.

Performing Rites revisited

Simon Frith (The University of Edinburgh, UK)

Performing Rites was published in 1996, the result of twenty years of arguments about the value of popular music. In this paper I want to consider those arguments after almost twenty more years. I will focus, in particular, on how listening rites have (or haven't) changed as a result of continuing digital, demographic and dance floor change.

[Keynote paper]

Música, cámaras y acción. Dinámicas de visibilización y apropiación en un espectáculo musical de variedades en Barcelona

Irene Gallego (École des hautes études en sciences sociales, France)

La llegada de inmigrantes a Cataluña, principalmente andaluces, entre 1950 y 1970 fue considerada por algunos sectores de la población como una amenaza para la integridad de la cultura nacional catalana, dando lugar a una cierta forma de aislamiento público y segregación social (Nuñez Ruiz 1998). Ante esta situación, sin duda agravada por la precariedad de las condiciones económicas, muchos inmigrantes encontraron en las prácticas musicales una fuente de consuelo y un recurso para reconstruir una nueva etnicidad y una identidad artística. A lo largo del tiempo, estos artistas, y otros catalanes, se han juntado en peñas, casas regionales o espectáculos de varietés formando una red social que no sólo articula pasiones sino también diferencias, necesidades, favores, etc.

A través de un estudio etnográfico llevado a cabo en un espectáculo de variedades en Barcelona se mostrará cómo estos artistas negocian la (in)visibilidad del espectáculo y de sus propias subjetividades. Sin duda, la revalorización de las músicas allí interpretadas (copla, bolero y rumba) y la estética kitsch del lugar empujan a muchos jóvenes a ir. Fascinados por la autenticidad del lugar y por su fantasía llenan el espectáculo con sus aplausos pero también con sus cámaras de fotos y de video.

From Fan Labor to Fan Financing. The Study of Crowdfunding Community

Patryk Galuszka (University of Lodz, Poland) Blanka Brzozowska (University of Lodz, Poland)

The paper analyzes emergence of the phenomenon of crowdfunding. Crowdfunding is defined as "a collective effort by people who network and pool their money together, usually via the internet, in order to invest in and support efforts initiated by other people or organizations" (Oridiani et al. 2011, p. 444). The popularity of crowdfunding is growing, which makes it an interesting alternative to

traditional ways of financing production of records. At the same time, emergence of crowdfunding poses several questions, which we try to address with this paper.

First, we analyze how crowdfunding changes relations between artists and listeners (e.g. how do they change, taking into account that listeners become "investors" in musical projects?). Second, we argue that listeners' involvement in the process of financing records adds to the debate on copyright, placing it in entirely different context (e.g. discussion on the internet piracy). Third, we examine how emergence of crowdfunding influences artists' promotional strategies (e.g. are they more responsive to the expectations of fans and the media?).

The analysis is based on empirical material gathered during qualitative research on MegaTotal – Polish-based crowdfunding platform and community of its users – artists and listeners.

Masculinidades y música. Una propuesta metodológica para su estudio

Llorián García (Universidad de Oviedo, Spain)

El estudio y la crítica de las técnicas de subjetivación patriarcal que operan a través de la música ha constituido una de las principales líneas de trabajo en el ámbito de la musicología feminista de las últimas décadas. En este contexto, han sido especialmente relevantes las investigaciones dedicadas al análisis de las representaciones de la feminidad y de la masculinidad, además de otro tipo de identidades surgidas al calor de los posicionamientos queer, como es caso del transgénero o de los drag queen/king.

A pesar de lo dicho, la gran mayoría de los estudios de género realizados en el contexto musicológico español están centrados casi exclusivamente en la categoría mujer y en sus representaciones e identificaciones como portadoras de rasgos de feminidad. Con el objeto de contribuir a paliar tal reducción, el cometido de esta comunicación es el siguiente: 1) realizar una breve reflexión en torno la importancia del estudio de las masculinidades en el ámbito de la musicología feminista; 2) ofrecer una propuesta metodológica que, situada desde las particularidades del contexto español, aporte herramientas para emprender el estudio musicológico de las masculinidades, entendiendo éstas como un conjunto de identificaciones performativas y policéntricas que también operan en los complejos procesos de negociación del poder patriarcal.

BerMuDa in Berlin: Techno-Tourism, Music Scenes, and the Scale of Nightlife during the Berlin Music Days

Luis-Manuel García (Freie Universität Berlin, Germany)

This paper reveals the scale and diversity of Berlin's Electronic Dance Music (EDM) scenes through an analysis of "techno tourism" during a music-festival weekend in November 2011. BerMuDa (Berlin Music Days) is a fusion of music festival and industry conference, attracting both fans and industry professionals in large numbers. The centerpiece of the weekend is FLY BerMuDa, a massive all-night EDM event held in an airplane hangar at Berlin's Tempelhof airport, from which the event takes its theme of travel. Beyond this official mega-event, however, many other venues also organize BerMuDa-themed events with varying levels of size and visibility.

This paper compares the large-scale and commercially-sponsored FLY BerMuDa event to medium- and smaller-scale events, demonstrating how they overflow mainstream/underground binaries, instead showing more complex and contradictory tendencies. Although previous scholarship has critiqued and deconstructed this binary (Thornton 1996, Kruse 2003, Matsue 2009, Wu 2010), few suggestions have been made as to what should replace it. This paper proposes exploding these

terms into an array of associated attributes (e.g., exclusivity/accessibility, visibility, audience participation, size, finance, professionalization, connoisseurship, perceived/performed eccentricity, social stigma/exclusion, politics/ethos, "secret" codes), which can provide the basis for a multi-axial analysis of complex music scenes.

[Panel: The Local and Global Intersections of European Music Festivals]

Testimonial del Nuevo Cancionero. Un análisis crítico de la producción discográfica como discurso social

María Inés García (Universidad Nacional de Cuyo, Argentina) Emilia Greco (Universidad Nacional de Cuyo, Argentina)

Se propone el análisis del disco Testimonial del Nuevo Cancionero (1965) de Oscar Matus y Armando Tejada Gómez, del sello independiente "El grillo y juglaría". Presenta una serie de poemas de Tejada Gómez y canciones de ambos autores, con la participación de músicos afines a los postulados propuestos por el Movimiento del Nuevo Cancionero: "nunca hemos hecho concesiones al costumbrismo fácil ni al 'folklore' de tarjeta postal y hemos intentado hacer del cancionero popular una cuestión de ahora y aquí, una toma de conciencia del país y su gente que crece y lucha buscando liberar su grandeza" (Matus y Tejada Gómez, 1965).

Nuestro objetivo es desentrañar la red de construcciones ideológicas que se tejen, considerando la producción discográfica como nuestro texto de estudio. Tomamos los aportes del análisis político del discurso, articulando el nivel micro y macro del orden social (Van Dijk, 1999) para vincular el discurso con la sociedad considerando cómo se involucra en la reproducción del poder social. Asimismo, nos interesa indagar la dimensión cognitiva, es decir, no sólo los constructos sociales sino mentales, las representaciones que se construyen como relevantes de la situación social, que tienen su impacto sobre las mentalidades y los comportamientos colectivos (Baczko, 1999).

Definiciones y fronteras del Rock Andaluz: perspectivas metodológicas para un análisis cultural

Diego García Peinazo (Universidad de Oviedo, Spain)

La investigación plantea una propuesta metodológica para el estudio de narrativas e imaginarios sobre los géneros musicales, analizando el caso del rock andaluz. Sirviéndonos de los estudios de Iuri M. Lotman sobre la semiosfera, se aborda la problemática de su definición y fronteras como género, desde las primeras referencias como categoría conceptual hasta su canonización en la actualidad. Para ello atendemos a parámetros que han venido sedimentándose en su discurso, tales como la identidad andaluza y sus implicaciones territoriales o la dicotomía simbólica flamenco/rock, así como la integración de estas músicas en la industria discográfica y las dinámicas políticas de la Andalucía del último tercio del siglo XX.

Debido a que un análisis significativo sobre la construcción discursiva del género pasa necesariamente por un volumen y manejo de fuentes de diversa naturaleza, se reflexiona sobre la viabilidad de la semiosfera en textos y fuentes diferenciadas. Así, nociones como la de recordación, autoconciencia y explosión, prototipo o frontera semiótica permiten dilucidar inclusiones y exclusiones culturales a través de la concepción del rock andaluz en diversos períodos históricos, desde el rock sinfónico en los setenta a estéticas del heavy metal en la actualidad. Estos enfoques pueden ayudar a entender por qué el rock andaluz ha articulado a lo largo de cuatro décadas una referencialidad como género musical diferencial de Andalucía.

Collective Listening to Recorded Popular Music

Marta García Quiñones (Unversitat de Barcelona, Spain)

While a sense of collectivity is inherent in the concept of 'popular music', the everyday practices that articulate the social potential of these musics have been under-researched to date. Among them, practices of collective listening, i.e. listening together with friends, relatives, neighbours, comrades, etc., to records, radio, jukebox, cassettes, mp3s..., have attracted less scholarly attention than live concerts or festivals, which undoubtedly convey a stronger image of the bonding powers of popular musics. Yet, collective listening to recordings or broadcasts provides occasions not only for sharing emotions, but also for interacting physically in a relaxed atmosphere that may be compatible with dancing, as well as for exchanging opinions and shaping individual taste in dialogue with others. In this paper I intend to discuss briefly how certain social circumstances, technologies and legal regulations have stimulated collective listening along history. But mostly I would like to offer some historical examples of how specific musics and musical communities have encouraged this practice, in particular during the Sixties and the Seventies. Maybe even nowadays, when 'popularity' seems to be defined by the sum of many individual listening experiences, we might be able to perceive signals of a return of collective listening.

La libre creación: cultural codes trough music, lyrics and visuals in Northern Spanish Progressive Rock

Eduardo García Salueña (University of Oviedo, Spain)

Durante la segunda mitad de los 60 y principios de los 70, el rock progresivo fue fundamental para la articulación de las inquietudes socio-culturales de los jóvenes de la contra-cultura, como han reflejado autores como Edward Macan, Bill Martin, Paul Stump, Martin Halliwell o Paul Hegarty. El fortalecimiento del rock con influencias propias de la música académica y tradicional ha repercutido en el desarrollo formal y en un mayor grado de intelectualización a partir de una sólida conexión entre música, textos, iconografía y medios audiovisuales.Más allá del canon anglosajón, la adaptación del rock progresivo al panorama musical de otros países ha supuesto un enriquecimiento a su base estilística a través de la incorporación de nuevas referencias. En el caso de España, la construcción de identidades relacionadas con el auge de un regionalismo propio de los años finales de la dictadura de Franco, ha dado lugar a la convivencia de diferentes propuestas unificadas por una base formal común, con elementos intrínsecamente españoles. A través de esta comunicación, se pondrá el acento en el eje norte de España, analizando la producción musical llevada a cabo durante los años de la Transición e interpretando varios de sus significados.

Sax Crimes. Saxophone and Cinema: from Marginality to Stereotype

Simone Garino (Independent scholar)

After over twenty years of segregation, jazz made inroads into extra-diegetical film music in the 1950s, although these inroads have never become major highways. In fact, jazz was (and is still) used mostly in films with connotations of crime, juvenile delinquency, drug addiction, and sex.

In particular, saxophone has been costantly associated with sex and eroticism since the beginnings of its use in film music, in some cases facing censorship. With the demise of the Motion Picture Production Code and the huge aesthetic innovations brought by the advent of nouvelle vague, filmic representation of sex became much more explicit. Saxophone still mantained a strong connotative reference to eroticism, but shifted his function, in most cases, from implicit allusion to direct background comment. During the 1970s, the use of saxophone in scenes with erotic content spread

over different film genres, from horror to science fiction, from comedy to action movie. Finally, due to his massive presence in mainstream cinema, by the 1980s it had become a well-established stereotype.

The aim of the paper is to analyse the causes that brought the saxophone-sex binomial from being a terrible social menace, "corrupting public morals and promoting a sex mania in our land", into becoming a largely used musical-visual cliché.

Loud and Proud: The Roots and Ruckus of HONK!

Reebee Garofalo (University of Massachusetts Boston, US)

The HONK! Festival of Activist Street Bands (honkfest.org) is an independent, grassroots, non-commercial festival originally organized in Somerville, Massachusetts, which has spread to other major cities across the United States. It is a colorful spectacle of loud, acoustic, mobile bands that are often aligned with unions, activist organizations, and community groups. Repertoire ranges from Balkan, Romany and Klezmer musics to punk, reggae, samba and the New Orleans second line tradition, played with all the passion and spirit of Mardi Gras and Carnivale. This resurgence of brass bands recalls a time-honoured tradition when there were marching brass bands in towns and hamlets throughout the land. Ironically, the deep history of HONK! derives from the role of military brass and percussion in colonial conquest and religious conversion. As empires crumbled, community-based civilian bands acquired the military instruments left behind and repurposed these tools of subjugation in the service of sonic self-expression, community building, and cultural development. This presentation will explore how HONK! bands are formed and led, how new members are recruited and nurtured, how repertoire is developed, learned and disseminated, and how the bands conceive of and discharge their mission.

[Panel: Music Festivals and Roots Culture]

DJ Technologies, Social Networks and Gendered Trajectories in European DJ Cultures

Anna Gavanas (Linköping University, Sweden)
Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria)

Across historical and geographic contexts, DJ cultures have revolved around men and masculinity and so have most studies thereof. This chapter directs scholarly attention to this blind spot within the study of DJ culture, Electronic Dance Music (EDM) and its cultural and technological shifts. Based on a number of interview studies with female DJs in various European cities, as well as discussions on translocal Internet forums, this chapter investigates gendered aspects central to DJ culture. Like other male dominated subcultural formations in society, knowledge, ideals and norms for "authenticity" and cultural capital in EDM culture are associated with men and masculinity regardless of genre or technological change. As a result, female DJs face a range of gendered conditions for credibility, impacting their career strategies and trajectories, as opposed to male DJs. Building upon empirical material from EDM scenes in Berlin, London, Vienna and Stockholm, we analyze the ways in which female DJs are often excluded from informal scene networks and receive less recognition for their performances than male DJs, whose contributions tend to remain gender neutral. In fact, contestations and experiences among female DJs highlight crucial values that structure hierarchies in DJ scenes as a whole. Focusing on EDM scenes in Berlin, London, Vienna and Stockholm, we analyze dilemmas in homosocial and heterosocial network strategies as well as representational commercial strategies of female Djs.

[Panel: DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music]

Sonny Rollins' "St. Thomas": Exploring Social-Musical Connections at the Nexus of the Danish
West Indies-U.S. Virgin Islands

Leslie C Gay (University of Tennessee, USA)

On October 31, 1965, American saxophonist Sonny Rollins performed "St. Thomas" in Copenhagen, Denmark, with drummer Alan Dawson and Danish bassist Niels-Henning Ørsted. The tune invokes Rollins' parents' original home in the Virgin Islands. However, this heritage has been overlooked in popular and academic writings. Rather Rollins' performances are celebrated for his powerful, skillful improvisations. Yet "St. Thomas" demands a cultural reading too. Under the auspices of the Danish West Indies & Guinea Company, Denmark controlled St. Thomas, St. John, and St. Croix from 1672 until 1917, when they were sold to the United States to become the U.S. Virgin Islands.

In 1929 New York, Rollins was born to immigrants from the Virgin Islands. He gained fame as a performer and composer in the mid-20th century, associating with Miles Davis and Thelonious Monk among others. Drawing on theories of musical diaspora and circulation from Paul Gilroy, Ronald Radano, and Ingrid Monson, I recontextualize Rollins' iconic tune and its performance as a dialogue among Danish, American, and Caribbean cultural identities.

Remembering the Margins: Re-writing the Popular Music Past through Fanzine Photography

Aline Cecile Giordano (Southampton Solent University, UK)

This paper argues that professional music photography constructs a dominant, conformist and institutionalised imagery of popular music. As such it tends to impose a commoditised and restrictive visual narrative of popular music, which not only encourages a conformity of taste but also excludes popular music at the margins. Yet, underrepresented artists, those located at the edge of history, provide a valuable insight into the consumption of popular music thus broadening our knowledge and understanding of popular music. As a self-taught photographer working for my own not-for-profit music fanzine, I shoot photographs of bands and artists at the margins without commercial interference, thus breaking away from the utilitarian visual representation of popular music present in the mass media. My cultural and political situatedness — as a self-taught photographer, a music fan and a fanzine writer — enables me to explore a divergent perspective of the representation of popular music through an autoethnographic interrogation of my photographic body of work. Consequently I argue that my practice enables a re-writing of the history of popular music and challenges the dominant popular and academic representation of popular music consumption.

The Wiggles: Australia's Most Popular Unpopular Musical Export

Liz Giuffre (Macquarie University, Australia)

Children's songwriters, musicians and performers The Wiggles have regularly appeared on the Business Review Weekly (BRW)'s list of highest paid entertainers in Australia, and have also become an unlikely embodiment of Australian success internationally. This paper argues that The Wiggles produce undoubtedly popular music for their target market, but given that this demographic is almost exclusively children (particularly those of pre-school age), they have been overlooked by the popular music academy. This omission reignites questions of exactly what is popular music, but also draws on cross-discipline arguments such as those in television studies which challenge how we gauge 'quality entertainment' and its audience. Children (particularly those of pre-school age) are not a demographic that is often considered in examinations of popular music or media (beyond studies of

educational impact or narratives of children's relative vulnerability to exposure to certain ideas or concepts), however I will show how the niche marketing and success of this band and their broader music and media work functions in much the same way as other popular music subgenres. I will show that The Wiggles remain unpopular with scholars and researchers because of the band (and wider franchise's) continued focus on its core, preschool market.

Negotiating Serbian National Identity in Times of Political Change: A Case Study of the Exit and Guca Trumpet Festivals

Jelena Gligorijevic (University of Turku, Finland)

This paper deals with the issues of Serbian national identity construction through two major Serbian music festivals from 2000 onwards. One festival is pro-Western popular music orientated whereas the other promotes what is regarded as an authentic Serbian brass music tradition. Not only do these festivals reflect to a degree the division of post-communist Serbian society between pro-European and nationalistic tendencies. They also serve as a starting point for investigating the relationship between the local and the global which plays a significant role in the processes of establishing and negotiating (Serbian) national identity. Indeed, disputes about the interpretation and representation of the national past and musical heritage have long been induced in public by the unsettled political situation in Serbia and by the festivals' gradual integration into the global music industry and cultural tourism market. In consequence, the festivals' relationship to issues of 'authenticity', tradition preservation, globalization impact, and representation politics continues to be viewed and discussed through familiar dichotomies. This paper sheds light on the ways in which the Exit and Guca festivals participate in the ongoing public debate on the meaning of Serbian national past and identity.

[Panel: Festivals in Europe]

Nuevos lenguajes musicales en la restitución de la democracia argentina. Dos estudios de caso

Elina Viviana Goldsack (Universidad Nacional del Litoral, Argentina)

A partir del estudio y análisis de dos propuestas musicales que formaron parte de un ciclo de recitales de gran importancia en la ciudad de Santa fe, los Lunes del Paraninfo, pretendemos profundizar el estudio en un período que se caracterizó por la búsqueda de lenguajes propios en lo musical, y que tuvo como premisa la incursión en músicas argentinas de raíz popular. Este ciclo, organizado por la Universidad Nacional del Litoral, posibilitó a los grupos locales, mostrar sus propuestas junto a las de músicos de trayectoria de nivel nacional. En el caso que nos ocupa, el encuentro fue entre los grupos La Alfombra Mágica de Buenos Aires y El Altillo de la ciudad de Santa fe.

En el presente trabajo estudiaremos dos aspectos, el musical y el contexto político- histórico. Mediante el análisis musical intentaremos identificar los rasgos que nos permitan comparar estas músicas que, con resultados diferentes, presentaron similares características de hibridación. En relación al contexto, focalizaremos la problemática capital-provincia enmarcada en una incipiente democracia en la que el recital como lugar de encuentro, representó la vuelta a la participación y comunicación después de siete años de censura y persecuciones.

[Panel Procesos de hibridación y circuitos alternativos de circulación en la música popular argentina a partir de la apertura democrática]

Catalan World Music: Expression of the Contemporary Catalan Society

Rubén Gómez Muns (Universitat Rovira i Virgili, Spain)

The term Catalan World Music labelled by the Catalan Institute of the Cultural Industries (ICIC) - Catalan official bureau about cultural industries - has been used since 2005 as a promotional tool for all music composed, recorded and played in Catalonia associated with the international parameters of World Music. Moreover, this term combines two key elements of the official cultural policy and official cultural strategy approved by the Catalan Parliament in 2002 and articulated through the White Book of the Catalan Cultural Industries. These two key elements are: the recognition of the contemporary cultural diversity of the Catalan society and to promote Catalan Culture around the world.

These key elements express the positive image that the Catalan society of the 21st century holds. This is a society very interested to reinforce its own cultural background and at the same time interact with the cultural background of migrants from Spanish territories and other countries. This situation covers the influence and resonance of the inter-cultural music dynamics that are taking place in Catalonia since the Olympic Games in Barcelona in 1992. It is very important to observe as the music phenomenon labelled "Sonido mestizo de Barcelona", characterised for its musical interaction with Catalan rumba and hip-hop, reggae, funk, Maghribian music, Latin-American music etc, it has become the best ambassador for Barcelona and Catalan Society, with its cultural paradoxes, its cultural imagination and its positive and negative elements. All these elements are the logical consequence of the official Catalan cultural policy, designed with two key objectives: to reinforce the cultural reaffirmation of Catalonia inside the global world and to show the image of one open society without fear of global cultural flows and contemporary migratory dynamics.

"Entre dos aguas": el proceso de academización del Flamenco en Andalucía

Alicia González (Conservatorio Superior de Música Rafael Orozco de Córdoba, Spain)

Desde el año 1978 el flamenco está impartiéndose en los conservatorios de música andaluces. En un primer momento de forma experimental, y actualmente de forma totalmente reglada, incluyendo los estudios de Grado. En estos 34 años ha pasado de ser una música marginal, en la que la formación se recibía de forma oral en patios de vecinos, fiestas, tabancos... directamente de maestro a alumno, a contemplarse institucionalmente dentro de una enseñanza reglada, académica y en un centro-templo de la música "culta" en la que las músicas populares son tratadas como de segunda.

En esta comunicación trataremos de revisar el proceso de institucionalización que ha sufrido la enseñanza del Flamenco en Andalucía, un proceso en el que se ha tenido que nadar entre dos aguas, la de la enseñanza oral tradicional y la escrita del modelo académico institucional.

Cambio social, nueva canción y repertorio infantil: María Elena Walsh en la música argentina de los sesenta

Mirta Marcela González Barroso (Universidad de Oviedo, Spain)

La aportación de la cantautora y poetisa argentina María Elena Walsh (1930-2011), supone un hito en el repertorio cancionístico al que se tiene acceso en Argentina y Latinoamérica. Ella se atreve a plantear en su cancionero, a finales de la década de los cincuenta, una compleja realidad social en metáforas francas y melodías originales, incorporando la idea de construcción de identidad a partir del conocimiento de un entorno pluriétnico como el de la Argentina del s. XX. Este cancionero tiene como destinatarios por una parte el universo infanto-juvenil, para luego optar a finales de la década de 1960 por el mundo adulto, con el que sintoniza a través del fenómeno de la

Nueva canción.

María Elena Walsh pertenece a la generación de poetas y músicos que renueva la visión tradicional del repertorio popular de canciones y que tiene su reflejo en grupos como el Cuarteto Zupay, los Quilapayún, cantautores como Mercedes Sosa, Atahualpa Yupanqui, entre otros. El trabajo que se presenta ofrece un estudio del texto y los contextos culturales que la autora M. E. Walsh materializa en su cancionero, en momentos donde los cambios políticos y sociales en Argentina y en América Latina van a marcar el final de las dictaduras y la represión.

Bridging the Gap between the Analogue Live Experience and Subsequent Digital Detachment: Towards an Understanding of Rock Music Heritage Websites

Kenneth Gordon Forbes (University of Glasgow, UK)

Sites of popular music heritage flourish online. Within such environments music experienced during one's youth and adolescence assume additional gravitas, and if such experiences emerge from within an analogue milieu, then their representation as digital memories can transcend time, space and place.

Heritage web sites dedicated to 'classic' rock music serve to engage with rock's perceived characteristics, most notably, its representation within a live context. The live music analogue experiences that proliferate among these sites are disposed towards contextually highlighting the 'positive then and negative now' differences between the 'live' and 'mediated'[1], small venue and arena, 'I was there' engagement and contemporary detachment. In effect, these analogue experiences are enshrined within a 'live' digital environment [2], yet a distinctly negative view of current forms of mediated liveness permeates.

This paper addresses the conflicts inherent within such sites by considering 'then and now' liveness as represented by analogue experiences and digital detachment. A textual analysis of a number of rock heritage websites reveals trends that serve to embrace the live past and reject its current manifestation, and the paper will argue that notions of a live hierarchy from a generational perspective exists within such environments. Overall, a clearer understanding of popular music heritage websites emerges as a result.

Moving Senior Stars: Configurations of Memory in a Music Contest

Line Grenier (Université de Montréal, Canada)

Seniors Stars is an annual contest in Canada organized by Chartwell Inc, a corporation that owns and manages 200 plus seniors housing facilities across the country. Since 2008 Chartwell employees have volunteered to organize regional competitions between people aged 65 and over who sing or play for a panel of local music and media judges. From over a thousand participants, ten are selected to perform in the national final. Based on a multi-site ethnography, this paper aims to critically examine the configurations of memory as «shared embodied movements» (Bollmer, 2011) that contribute to the singularity of Senior Stars. Firstly, I explore some of the coexisting «stories-so-far» (Massey, 2005) that inform the contest – including the musical «pasts» of participants and the (not so) «old» musics performed; and also the development of Chartwell's corporate responsibility programs as well as the discursive articulation of activity with well-being in old age as an increasingly important part of the management of everyday life (Katz, 2000). Secondly, I inquire how, as these stories-so-far intersect, coalesce, and diverge, Senior Stars moves between multiple temporalities and durations, hence becomes «now and then at the same time» (Vasquez, 2012).

[Panel Movements through Music and Memory]

Forestall control? The case of the French Federation of Popular Music Venues

Gérôme GUIBERT (Université Sorbonne Nouvelle, France)

The budgetary room for maneuver of associations that have general interest missions is more and more restricted by the actual international context of spending cuts and increase of public policy evaluation mechanisms. This contribution aims at bringing to light and clarifying the reasons behind the French Federation of Popular Music Venues' [Fédurok] proactive and original position toward the quantified measure of their business, and more broadly the economic evaluation of projects as of the late 1990s. While supporting them during social movements, popular music federations ignored collective institutional art sector positions (trade unions, networks) that denounced liberticidal "*quantophrenia*" (de Gaujelac, 2005) which was supposed to lead to a standardization of practices in line with a free market ideology (Muniesa & Callon, 2009), by elaborating with their members an original technique of observation. Based on field data, we will highlight how federations of popular music stakeholders have developed their own "participatory and shared" measurement tools. This, in order to gain recognition, but also, strategically, to play down the potential increase in control that such demands for business quantification and the production of statistical indicators usually generate.

[Panel : the stakes of Data collect, production and political use for the alternative live music sector in Europe]

Better than Occidentalism: Simulation and Simultaneity in a Thai Beatles Tribute Band

Eric James Haanstad (University of Freiburg, Germany)

This paper employs extended observation, interviews, and personal experience methodologies to ethnographically explore a Thai Beatles tribute band from the perspective of its members, critics, and fans. "The Better" contextually simulate the formative moments of the Beatles mythology in Hamburg's Reeperbahn clubs with more than a decade of relentless weekly gigs at an Irish pub in Bangkok's notorious Patpong red light district. These ritual enactments of the Beatles primordial rock n' roll legacy diverge from codified representations of Western experience and temporality. This paper argues that The Better transcend Occidentalist categories through their relationship with cultural simulation and chronological simultaneity. Through their obsession with authentic reproductions, The Better create a distinct iconic vision that is infused with Thai historical politics and musical soundscapes. Their biographical simulacrum is filtered through local Thai musical history, social hierarchies and power relations of the militarized Vietnam-era American cultural context in Southeast Asia. Through this oscillation between Western simulation and temporal simultaneity, The Better ritually enact the Beatles' performative mythos and subvert the homogeneity of Occidental representations.

Exploring rough Voices: Raspiness and Breathiness

Tilo Hähnel (Department of Musicology Weimar, Germany)

Two essential features of voice quality or vocal timbre – raspiness and breathiness – are used to identify an artist's voice and even to classify (sub-)genres. After a physiological view on raspiness and breathiness follows a discussion of today's methods to describe, classify, and visualize both features in vocal recordings. Finally, it is shown that raspiness and breathiness play an important role in various singing styles. This is exemplified by analysis of recordings of various Delta blues and Vaudeville blues singers of the 1920s and early 1930s. In literature, the "raspy voice" is frequently

associated with Delta blues in contrast to a cleaner voice in Vaudeville blues recordings. A closer examination, however, reveals different kinds of mixtures of raspiness and breathiness in both genres, e.g., singers like Charley Patton or Son House clearly display rough voices, whereas Skip James's voice also includes a distinct breathiness. Moreover, analyses will show how these two vocal qualities were used as a means of expression, especially for variation and climax.

[Panel: Singing styles in US-American popular music before 1950]

Psychology and Popularity: What we know about the 'earworm'

Jan Hemming (University of Kassel, Germany)

The 'earworm' is an everyday-phenomenon regarding any kind of music. Songwriters frequently mean to achieve popularity by including particularly 'catchy tunes'. 'Earworms' have been addressed in a number of studies from Music Psychology, where the phenomenon is now labeled "Involuntary musical imagery" (INMI). I wish to present some of the results including my own research (Hemming 2009). In General, it can be said that features of the subject where the 'earworm' occurs (preferences, positive or negative emotional valence of the music in question, biographical memories etc.) seem to be equally if not more important than the structural features of the musical object (Williamson et al 2011). Those can only be referred to in terms of statistical probabilities (Finkel et al. 2010). Recently, it could also be shown that a persisting earworm can actually create the desire to listen to the music that caused it again (Liikkanen 2011), which could result in purchase. This is an example for a link between Music Psychology and Popular Music Studies – a potential alliance which is to be explored in more general terms in the second half of the presentation.

Taconeos de ida y vuelta en el "Liverpool español": el fenómeno socio-musical del jandalismo en Santander

Zaida Hernández Rodríguez (Universidad de Oviedo, Spain)

El jandalismo se desarrolla en el ámbito popular urbano de la ciudad de Santander (Cantabria) durante el último cuarto del siglo XIX, momento en el que se concentrará en los cafés teatro (posteriores cafés cantante) hasta el primer cuarto del siglo XX, en el que se representa paralelamente a los cafés cantante, en los salones y el Gran Casino de la capital.

El estudio del jandalismo como fenómeno socio-musical, parte de una relación de trasvase regional como resultado de las influencias musicales andaluzas procedentes de los flujos migratorios estacionales entre el norte y el sur de la Península Ibérica, y por otra parte, dentro de las influencias musicales andaluzas recogidas por parte de la emigración transoceánica cántabra a Centro América. El trasvase de los géneros del cante y el baile flamenco a Cantabria produce un cambio dentro del itinerario cultural musical urbano.

El presente estudio trata de analizar los orígenes de este fenómeno, los grupos sociales que lo desarrollaron, el repertorio y las manifestaciones públicas dentro de los espacios musicales como parte del acceso a las actividades musicales del público santanderino.

Netlabels: Communication in Japan's Music Culture

Ryosuke Hidaka (Tokyo University of the Arts, Japan)

Netlabels use the internet to distribute music releases for free in the MP3 file format. Since 2009,

these labels have increased in number in Japan and characteristically they make heavy use of social media website Twitter for communication.Through interviews with label owners, participant-observation at club events and by conducting a study of online communication, I explain the creation of meaning through an analysis of their communication.

The practice of consumers working together in creating media contents with the aid of inter-personal communication is known as CGM and the importance of communication in that model has been mentioned. When discussing the case of Netlabels, a similar argument can be made. Although these labels release great amounts of music, instead of thinking of them as organizations belonging to the music industry, I argue that depicting them as groups who through their online communications solidify themselves as communities paints a more accurate picture. Through the arguments, I argue that Netlabels can be considered communities and through their communication they operate towards their goals of music creation and its distribution.

[Panel: Turning Japanese: Music Culture as Local Practice in Japan]

The Impact of Anglo-American Popular Music on the Newly Independent Nation State of Singaporean

Larry Francis Hilarian (Nanyang Technological University, Singapore)

This paper examines the impact of Anglo-American popular music on the local youth culture in Singapore. The study explores the period between 1960s to the mid-1970s. The US and British military presence played a significant role on the local youth music. The Vietnam War brought a new dimension of American music into Singapore. Music included R & B, country & western, soul and rock. The BBC (Far East Service) provided current Top of the Pops hits for servicemen locally. The cultural integration between military personnel and the local youth is fundamental. How local musicians learnt to play Anglo-American popular music is crucial to this research. Local musicians were provided with vinyl and cassette recordings to transcribe and learn songs almost instantaneously. The result was the emergence of numerous youth bands available for gigs in military bases. This allowed for full-time employment as professional musicians. However the authorities feared the influences of Anglo-American culture would have a negative impact on local youth culture. This led to draconian censorship laws with the imposition of "restrictions" on pop music deemed as Western decadence. However, today pop music in Singapore has taken a reverse role in this City State and is well promoted.

The Heritage of Failure: Marginal Welsh Pop in the Capital City

Sarah Hill (Cardiff University, UK)

In Spring 2012 an exhibition celebrating the thirtieth anniversary of the Welsh band Datblygu opened in a small coffee shop in Cardiff. Formed in Cardigan, west Wales, by poet David R. Edwards, Datblygu cultivated throughout their career a wilfully contrary relationship with the Welsh-language establishment, while commenting from the margins of Wales on the reality of life in the Thatcher era. Stylistically more aligned with The Fall than with any of their Welsh contemporaries, Datblygu were intellectually concerned with nothing less than an honest commentary on Welsh life: abrasive, splenetic and in some ways prophetic. Datblygu were championed by BBC Radio 1 DJ John Peel, but it was only in the past decade that their influence has been properly charted, with many younger bands and musicians registering the effect of Datblygu's dark insights.

In this paper I consider the importance of a reassessment of Datblygu's output from this temporal

remove – what Karl Mannheim called 'the sociological problem of generations' – and the phenomenon of the Datblygu anniversary celebration itself – a shift from the radical margins to a central geographical place.

How Live Music Clubs in New York City Have Adapted to Gentrification: The Case of the Bowery Presents

Fabian Holt (University of Roskilde, Denmark)

In the past decade, legendary underground rock clubs on the Lower East Side have closed or moved to Brooklyn, while the Bowery Presents has established itself as the major player on the scene. Why and how did this happen? This paper introduces the idea that the general process of socio-economic gentrification in New York City has been accompanied by a major cultural shift in the cultural image of rock venues. Rock clubs have adapted to gentrification in their music programming, venue design, and marketing. Based on fieldwork and archival materials, the paper examines the contrasting images of the underground rock clubs of the pre-gentrification era with the contemporary image of the ballroom-style venue developed by the Bowery Presents. Drawing from urban sociology and music venue studies, the paper argues that adaption to gentrification can be identified in clubs across music genres. The popularization of indie rock via the internet, moreover, has helped create a new live music market for rock clubs. The paper builds the overall argument that live music clubs are deeply embedded in the urban social environment around the club and therefore requires theory that takes into account not only the music but also the complex character of urban life and media culture.

Historical Records, National Constructions: The Contemporary Popular Music Archive

Shane Homan (Monash University, Melbourne, Australia)

Public and commodified media forms produce "mediated memories" that in turn are shaped by different forms of personal and collective memory (van Dijck 2007). In this paper I consider the popular music archive as a formal institution at the intersection of personal, social and industrial memory. As Strachan (2004) points out, "the very act of collection and protection serves to construct particular narratives which prioritize, valorize and exclude". The National Film and Sound Archive, funded by the Australian federal government, will be explored as an example of the challenges facing popular music archives, including technological (shifts from analogue to digital), social (collection agendas), regulatory (government agendas and funding) and cultural (framing of the 'national') issues. These will be explored in relation to other national and international popular music archives and contexts. I will also consider the myriad problems in such archives' attempts at "databasing the world" (Bowker 2007) and rival internet forms.

[Panel: Popular Music and Cultural Memory]

Scoring the "Oriental Monk": Music in the Dalai Lama Documentaries

Eric Hung (Rider University, Canada)

In Virtual Orientalism (2010), Jane Iwamura argues that American popular culture created a visual icon between the 1950s and the 1970s: the "Oriental Monk." Through its evocations of historic and racialized notions of Asianness, this calm, spiritual, mystical and ambiguously gendered figure made Asian religions and particularly their supposed "ancient wisdoms" consumable in mainstream

America. At the same time, the force of this icon fostered a sense that Asian religions and religious leaders are homogenous, and this prevented many Americans from deeply engaging with Asian religions, their ritualistic practices, and their spiritual debates.

In the US, the current popularity of Tenzin Gyatso, the 14th Dalai Lama, is based not only on his dramatic life story and the tragic plight of the Tibetan people, but also on how well his personality and demeanor fit the "Oriental Monk" icon.

This paper focuses on musical scores of documentaries about the Dalai Lama. I argue that, perhaps even more than the visual elements, these scores—which contain a combination of traditional music and popular music containing "Tibetan/Indian chic"—help to racialize His Holiness in these films.

Ritmos olvidados de la Guerra Civil española: la música popular en la retaguardia urbana

Iván Iglesias (Universidad de Valladolid, Spain)

Musicology has not considered the Spanish Civil War a major object of study, and the music scholars who have paid attention to the conflict have analyzed it largely in terms of the "high culture" or the front songs, as a mere break in Spanish musical life. Moreover, many of these studies share prejudices, myths and naturalizations derived from the recent memory of the strife. This paper challenges the current conventions on the music of the Spanish Civil War, seeing it as a process of change, instead of a product or an interruption, and focusing on popular music of the urban rearguard, rather than classical music and war songs. With this purpose, it questions inveterate chronological divisions and some links between music and politics that have been widely assumed but not proven, proposes a "double historicization" (of the object and the researcher), and broadens the areas and sources of analysis. Its aim is to lay the foundations for a study of the popular music of the Spanish Civil War that addresses the interaction between material conditions, discourse, and experience, integrates and compares the musical practices in the cities of both sides, and considers music as an active factor of social change and not as a mere reflection of the war's events.

Media Bridge from the Åland islands to Pakistan and back – a Case Study in Musical Remembering

Helmi Inkeri Järviluoma (University of Eastern Finland)

In this paper, the social memory of an immigrant family is studied, as Olick and Levy (1997) put it, as "an active process of sense making through time". I begin with the memories of individuals, then move on to study how the remembering may be linked to wider cultural connections.

Ten years ago in the IASPM Montréal conference I gave a paper on a participatory action research project Becoming Audible (directed by Taru Leppänen, Jouni Piekkari and myself). In ten years Rubina, then an asylum seeker from Pakistan, has received the permission to stay in Finland. Rubina's daughter's house at Åland island is the central place for studying the musical remembering of her family. Constant internet connection to Pakistan plays a crucial role in their life, building a firm media bridge to Asia. What role does the media memory (but also other forms of social remembering) have for the different generations spending a lot of time under the same kitchen roof? It is hoped that the case study can grasp at least something of the dynamism and transience of our media-soaked modern culture, lived time and forgetfulness, the clashes between different groups, and the ever fragmenting politics of memory (Huyssen 2003).

[Panel: Movements through music and memory]

No Cogitation without Representation: gesture and cognition in early jazz

Bruce Johnson (Macquarie University, Astralia)

One of the problems in exploring early popular musics is the dearth of direct documentation of largely unscored musical performances. The earliest documents of jazz for example were refracted through press reviews, low fidelity recordings, staged photographs and silent films, and in its crucial diasporic forms even this evidence was sparse to non-existent. This paper explores ways of engaging with early popular musics through its surviving, and often silent, representations. In doing so it 'challenges orthodoxies' about the relationship between musical cognition, its performance representations and its larger cultural contexts. It will review still and cinematic representations of jazz through the 1920s and into the 1930s, with particular attention to the Australian situation, and suggest that performance gesture might well be more of a key to understanding the larger 'cognitive ecology' of popular music than the idea of 'representations' usually implies. The paper suggests that all those corny 1920s images of jazz bands may be read not as representations of a form of music, but as integrated components of musical cognition, and as such provide a template for the analysis of the performance mannerisms of all popular music.

[Keynote paper]

Popularizing Japan: Transforming Tradition in the Global Popular Music Imaginary

Henry Johnson (University of Otago, New Zeland)

The transcultural use of traditional musical instruments in popular music has been a feature of many artists and bands, especially from the mid 1960s. In this context the global soundscape might be manifested in popular music in many different ways, ranging from implicit sampling where sounds are subtly blended into a musical style, to explicit displays of exoticism or orientalism that might unambiguously index another culture.

This paper interrogates the cultural transformation of perceived traditional Japanese musical instruments into the discourse of popular music. The investigation focuses on the koto (13-string zither) and offers case studies on this interface between traditional and popular culture. As well as offering strategies for interpreting hybridity and fluidity at this cultural intersection, both within Japanese and international popular music, the paper aims to document the extent of such cultural practices while providing detailed cultural analyses of such phenomena. Drawing on theories of globalization, orientalism and postcolonialism, the paper offers a way of interpreting the cultural dynamics of the Other in music, whether within, between or across real or imagined cultural boundaries. Two case studies are presented in the paper, the first examining local articulations of the koto in Japanese popular music, and the second looking at the transcultural flow of the instrument in global popular music.

La construcción de la identidad nacional por los "Coros Gallegos": 1916-1931

Javier Jurado Luque (Conservatorio Superior de Música de Vigo, Spain)

Entendemos por "Coros Gallegos" las agrupaciones corales acompañadas de instrumentos tradicionales que, ataviadas con el "traje típico", trabajaron sobre el repertorio popular de Galicia. Contaron desde su inicio con el apoyo de los seguidores de Pedrell, próximos a la Sociedad de Folk-lore Gallego. Su planteamiento fue recogido por los nacionalistas como muestra del proceso de

galleguización de la sociedad, introduciéndose en ellas para ampliar su labor cultural hasta incluir baile, dramatización de diversa índole (sainetes, monólogos, obras de teatro… escritos específicamente para las formaciones), relatos musicados, decorados, vestuario… llegando incluso al cine y a la representación de zarzuelas en gallego. Su papel fue altamente determinante en la gestación del nacionalismo en el período estudiado, influyendo en los cambios políticos y sociales acontecidos en la sociedad gallega, muy especialmente durante la dictadura de Primo de Rivera.

Challenging the Logic of the Production. Finnish Micro Labels and New Virtual Funding

Juho Kaitajärvi (Sibelius Academy and University of Tampere, Finland)

This paper presents a part of the study I am conducting on the Finnish independent micro record labels (Strachan 2003). These labels are in the crossroads, faced with ever declining cd sales and small revenues from digital sales. If they can't find new ways to fund their activity, they have to either chase bigger markets, or compromise on the quality or the quantity of their releases.

However, the Internet, which has caused the disease, might also find a cure. With the virtual communities there are new ways to find funding, like 'crowd funding', such as on the American website Kickstarter. Some of the Finnish labels ignore crowd funding while others greet it with curiosity. In the case of Fonal Records, the Finnish experimental rock and electronic music label, an interesting event was encountered: an enthusiastic fan of the Fonal artist Risto agreed with the label, that with a certain amount of preorders, Risto's debut album, released previously only on a cd, would be reissued on vinyl. Then the fan initiated a Facebook group, of which members committed to purchasing a copy of the possible vinyl release. The project is a typical example of the unpredictable development of the record production in our times.

The White British Soul-Boy Gone Abroad – Marc Almond and the Latin Lure of Sin

Kari Matti Kallioniemi (University of Turku, Finland)

Marc Almond, Southport-born synth-pop star with Soft Cell from the early 1980s, has created long and colourful solo career by adapting incredible style of music outside his English pop-background. His penchant for English "seediness" behind its serious middle-class suburban facade was one of the most influences in Soft Cell-songs, accentuated by the suburban fantasy of "sohoised" London as the center of strip-clubs, exotically risque variety shows and beatnik "art lovers" associated with the left bank romanticism of French capital.

Marc Almond continued to exploit this pop-imaginary by connecting it to British stereotypes of western Europe, especially France and Spain, in which "latin lure of sin" was cultivated by works of Brel, Bataille and Huysmans and Spanish music and culture was connected to eastern exotica and orientalism of contemporary pop music, extending to his recent recording of Russian schlagers and folk-music.

I will argue in this paper how and why Almond's use of the western orientalist styles created one of the early world music-styles of 1980s pop and how his work reflected traditional British relationship to Spanishness.

Metahistories of Nordic Popular Musics

Antti-Ville Kärjä (The Finnish Youth Research Society, Finland)

The point of departure for this paper is provided by the pervasiveness of 'the national' in the historiography of popular music. As a result, various national Grand Narratives of popular music emerge, which then tie certain sonorous phenomena irrevocably to certain nationalities. This leads further to a circular logic according to which the "national" sounds are rehashed precisely because they have been constructed as national, and through this reiteration the sounds for their part construct that what is taken to be national. I will approach this quagmire by focussing on the ways in which national histories of popular music in different Nordic countries intertwine and overlap. At issue are the different pasts that have been created for popular music in the Nordic region, and how these pasts relate to both national identities and discourses of multiculturalism. My approach is based on a metahistorical stance that may be labelled as "pre-positional politics of historiography" in that the aim is to emphasise differences in constructing histories of popular music "of", "in", "from" and "for" a given nation or region.

[Panel: Popular Musics in the Nordic Countries in the 21st Century]

"My Rainbow Race": Building a Collective Musical Response to a Mass murder
Kimi Kärki (University of Turku, Finland)

On the July 22, 2011, the right wing terrorist Anders Breivik exploded a bomb in Oslo, Norway, and later opened fire in the island of Utøya. 77 people were killed. As the court case proceeded, and Breivik showed no notable remorse over his actions, the people of Oslo decided to protest by gathering to sing a Norwegian version of Pete Seeger's civil rights song 'My Rainbow Race'. On April 26, 2012, 40.000 people arrived to Oslo's Youngstorget to sing 'Barn av regnbuen', which literally means 'children of the rainbow'. This particular song, in Norway used as a children's song, had been mentioned by Breivik earlier in his writings, as an example of 'Marxist' corruption within the Norwegian society.

Instead of raging or threatening Breivik with violence, the people of Oslo chose to sing. This powerful unifying action seems to have worked as a form of group therapy, and, at the same time, become a symbol of democracy, tolerance and multiculturalism.

In my paper I will explore the event and its symbolic value, contrasting it with the right wing ideological climate that produced Breivik, and, to a certain extent, also local extreme black metal of the early 1990s.

La cumbia navega por los mares, baja del altiplano y se baila en Nueva York

Eileen Andrea Karmy Bolton (Universidad de Chile), Antonia Mardones (Universidad de Chile), Alejandra Valeska Vargas Sepúlveda (Universidad de Chile), Lorena Andrea Ardito Aldana (Universidad de Chile)

La cumbia colombiana navegó por Latinoamérica desde los '40, contagiando su cadencia a los países vecinos, llamando al baile, al encuentro y a la fiesta. Esto conllevó a su articulación local, arraigándose como una música con identificaciones nacionales.

Ejemplo de esto es la Cumbia Chicha nacida en los '70 en Perú producto de la migración a Lima de comunidades indígenas provenientes del altiplano, que mezcla elementos del huayño con

cumbia y rock psicodélico. Ésta aglutina e identifica a estas comunidades que migraron por mejores oportunidades, pero también constituye un estilo particular de cumbia peruana, que logra una identificación particular.

En 2005 en Nueva York nace el grupo Chicha Libre, que no tributa a la C umbia Chicha, sino a la Cumbia Amazónica, haciendo un gesto de transnacionalización, donde llevan a la chicha a significar también otros estilos de cumbia peruana, representando a la cultura chicha de una manera más amplia y sin resquemores ni límites, sino que "libre".

Frente a esto nos preguntamos ¿de qué manera se reconfigura una música popular, marginal desde sus inicios, desde una ciudad cosmopolita y central como Nueva York? ¿Cómo explicar este nuevo proceso de transnacionalización de la cumbia? ¿De qué manera lo marginal está presente en esta nueva forma cumbianchera transnacional?

Some Music in your Coffee? : Café as a Place for Music Experience in Modern Japan

Amane Kasai (Tokyo University of the Arts, Japan)

This paper clarifies how café has functioned as a place to perform or listen to music from three points of view: 1) performance stage, 2) record salon, and 3) place to unite people through music.

From the 1890s, European style café came to appear in some expositions as a facility at pavilions and waitresses at times did review performances there. Then, professional performers or waitresses sing, dance or play musical instruments in some of permanent cafés.

Meanwhile, cafés initially functioned as salons for intellectuals, and secondly for music lovers. After World War II, cafés specialized in a certain music genres and each genres fans began to get together to listen to selected records in Jazz Cafés, Rock cafés or Tango cafés, some of which include live music. In the 1950s, on the other hand, Chorus Café became popular where customers sing in chorus some songs such as Russian folk songs, protest songs or "The Internationale", the worldwide anthem of socialist movements. In 1960, student movements were radical and Jazz café also became hangouts for activists. Thus, this paper argues about the relation between space and diversification of music experiences, referring to the chronological case study of the café in Japan.

[Panel: Turning Japanese: Music Culture as Local Practice in Japan]

The Extension of the Means of Vocal Expression in Nu Metal Music as a Transformation of Masculine Identity

Jakub Arkadius Kasperski (Adam Mickiewicz University, Poland)

In the mid-Nineties in big cities of developed societies two important phenomenons had emerged - both cultural, social and commercial. On the one hand, they were divers macho- opposed models of man, such as: metrosexuality, new age man etc. On the other hand, it was nu metal music - one of the most representative examples of postmodern polystylism in popular music. This music has been mixing together diverse musical genres from pop to death metal. Apart from the multifarious and original effects in instrumental structure, the means of vocal expression abound in various sorts of articulation, types of text presentation, texture, dynamics, pitch and emotional variants. Such a wide range of important musical changes provokes not only a musicological analysis but also inspires to an examination of a broader context of similar cultural, social and gender transformation as well.

Viral Videos and Synchronisation

Anahid Kassabian (University of Liverpool, UK)

Historically, synchronisation has been understood as a guarantor of realism in film. However, the recent explosion of editing software has meant that very clever amateur video makers have been able to turn that on its head. Using synchronisation as a way to create humour in multiple new genres of very short videos, they focus on incongruencies between and among words, visuals, and oral material. Using this material, I will argue that synchronised audio and visual tracks are acquiring a new kind of meaning.

A Quantitative Research on Consumer's Production: the Possibility of Forming Alternative Path beyond Recording Industry

Ayako Kato (The University of Tokyo, Japan)

This presentation reports appearance of consumer's music production from quantitative perspective. Hypothesis is that digitization and networking have formed two paths. Historically, it is clear that the first path is creating prosperity in the late 1990's formed by CD sales. Recent expanded consumer's creation might be found as the second path.

Previous studies indicate creation by consumer has long history. Mouri (2008, 2012) shows various Do-it- Yourself creations have appeared since around the 1970's. Kabashima (2009a, 2009b) reveals the rise of "independent produced contents" in cultural products and indicates two causes for development: one is digitization and reduced costs, and the other is existence of open platform in distribution and retail.

Consumer's production has been significant in popular music studies. Nevertheless, quantitative research has not been conducted enough to grasp it. Katsumata and Ichikoji (2010) have quantitatively found it from marketing perspective. They insist that consumer who characterized low recording-products consumption despite high ratio in music creation should be cultivated for industrial growth. However, emerging consumer production has possibility to make alternative markets beyond former system of music industry. This research questions those things conducting a consumer research. Thus, the part of analysis results will be given in my presentation.

"Progressive Rock" in Japan and the Idea of Progress

Akitsugu Kawamoto (Independent Scholar)

The term "progressive" has often been attached to popular music styles, such as progressive jazz, progressive rock, and progressive country. In these cases, the term is used mainly because fans and critics consider each of these progressive styles musically more advanced than their respective predecessors within the same genre. For example, progressive jazz is thus considered more advanced than swing jazz, progressive rock more advanced than rock 'n' roll, and progressive country more advanced than country and western. However, "progressive rock" in Japan appears a bit different; it is called so not only because it is considered more advanced than rock music, but also because it is considered more advanced than any other popular music in contemporaneous Japan. Progressive rock was imported from U.K. into Japan, and it sounded more sophisticated than any Japanese music, because of the "Western" sound. Thus, "progressive" rock is not separable from the issues of

Westernization in Japan. This paper compares between Japanese and British progressive rock in terms of the music making and its reception, and considers how "progressive" Japanese progressive rock was for Japanese musicians and audience, in relation to the Westernization.

Beautiful Venues In More Places: Local Musicians and the Changing Nature of Contemporary
Music Performance in Australia.

Ian Keith Rogers (Griffith University, Australia)

In Understanding Popular Music Culture, Roy Shuker (1994) describes music venues as 'significant indicators of…(the) economic and critical status of performers.' Yet despite the obvious centrality of venues within music scenes, popular music scholarship has seldom focused much attention on the ideologies underpinning the relationship between musician/performer and venue. In this paper I will attempt to explore this, detailing the various commercial, creative and social relations that musicians and venue staff enter into before, during and after a performance. Drawing on almost a decade of field research on contemporary music practice in Brisbane, Queensland (Australia) I argue that it is this tension between performer and venues that drives contemporary musicians towards alternative performance strategies (namely shows conducted in residential houses, industrial warehouses and hired function rooms) and that this, in turn, can be seen to both serve, restrain and influence particular sounds within contemporary rock music in Australia.

Tin Pan Story

Keir Keightley (University of Western Ontario, Canada)

Between 1910 and 1919, a spate of stories set in Tin Pan Alley (the New York sheet-music publishing district) appeared in mass-circulation magazines, newspapers, and cinemas. These contributed to the growing popular knowledge about how popular music was manufactured and promoted; thus they can offer us useful views of the workings of the early music industry, from a perspective that differs somewhat from non-fictional accounts of this period. My paper will explore what these stories tell us in particular about the evaluation of popular music and its frequently fraudulent industrial practices. These largely "romantic" narratives are driven by a conception of Tin Pan Alley as a place where authentic love and authentic musical creation/production can become, against the odds, intertwined and interdependent. Here also we glimpse the rising prominence of "backstage" or insider accounts of cultural industries in the 1910s, prior to Hollywood's mass of self-revelations and self-mystifications of the 1920s. Together, these insights can contribute to a broader historicisation of contemporary notions of authenticity in general, and of their mainstream, mediated roots in particular. This paper represents the next phase of my current work on a genealogy of "mainstream" authenticity, first presented at my Liverpool 2009 plenary, "Tin Pan Allegory".

The Code of Mixtape Making

Kaarina Kilpiö (Sibelius Academy, Finland)

Before the widespread diffusion of C-cassette technology, consumers of recorded music had been viewed as a somewhat passive audience. In the early 1970s, however, listeners saw and seized the opportunity to express themselves while creating distinctive compilation tapes for personal use and presents.

This paper analyses C-cassette users' views on the design and modification of the recorded content, the covers, and the different parts of the tapes themselves. The described practices can often be

identified as customizing, and when more advanced, as craft consumption.

'Compilation communities' – social relations and networks containing or revolving around home taping practices – carried shared conventions and assumptions about modifying the materials. Friends, lovers etc. also manifested marks of commitment and companionship by preparing and sharing cassette gifts according to certain rules. Partly, this "code of home taping" was music genre specific, but several other factors defined their nature as well.

Using a grounded theory approach, this paper explores two areas in the memories of almost 1000 Finnish cassette users. Firstly, the skilful cultural 'work' on the immaterial and material aspects of home taping, and secondly, definitions of the aesthetic principles of mix taping, characterized by Andy Bennett with "qualifying musical meaning through an extra-musical narrative".

A study on the changes in Korean traditional music under the rule of Japanese imperialism

Byung O Kim (Jeonju University, South Korea)

The word 'fusion,' which had been used as shorthand for 'fusion jazz' in Korean musical lexicon since the
1980s, went through a semantic shift. Now it refers to a strategy for traditional music to gain popularity or to turn itself into popular music. Fusion music has relation with issues about the traditional identity. There has been ongoing controversy between the fusion advocates and the traditionalist. The former is a person who wants to carve their own identity through Western-style and the latter is a person who wants to preserve the traditional style. But a few musical genres being now undoubtedly accepted within the category of traditional music are actually created through fusion with foreign music style. It is same identity with these days fusion music. In fact, Korea's leading traditional folk song known as "Arirang" is also a kind of fusion music. Only people have forgotten the historical fact. In this paper, the phenomenon about the fusion of music during the first half of the 20th century that took place in South Korea will be discussed. I especially try to study about the modern environmental factors like music record, theater which led the fusion music phenomenon.

The New Faces of Music: Festivals and Streaming Services as Interfaces of Live and Recorded
Music

Yngvar Kjus (University of Oslo, Norway)

Recent years have seen a marked increase in online distribution of recorded music; first in the form of piracy and later through legal services. Alongside, the live music scene has grown significantly, partly due to reduced revenues from CD sales. In the area of recorded music, streaming services, providing users with online access to millions of songs, have been a striking trend. Their innovation and appropriation has been particularly forceful in Scandinavia, with Spotify and Wimp, from 2008 and 2010, respectively, leading the way. In terms of live music, the most striking trend has been a greater amount and variety of music festivals. This paper will pursue the development of both festivals and streaming services in the areas of live and recorded music, and explore how they might relate to each other. It will account for the distinct elements of these "music technologies" and discuss to what extent they form new interfaces of music and music experience. The paper will focus on to how festivals and streaming services are programming music, and on how they connect with the social lives (public and private) of audiences.

[Panel: Festivals in Europe]

'American Patrol' 1843-1966: A Musical/Structural Examination of Chosen Primary Sources

Franz Krieger (University of Music and Performing Arts of Graz, Austria)

The American musical work known as "American Patrol", made famous in the early 1940s by the Glenn Miller Orchestra, has passed through a number of different media and technologies during its more than 100-year history. It was composed in 1885 as a popular march for piano, incorporating a quotation from a patriotic song from 1843 that dates back to Scottish compositions from at least the 18th century. The presentation will compare four wax cylinder recordings of "American Patrol", recorded between about 1904 and 1917, an Edison Diamond Disc from 1913, three piano rolls recorded before 1921, two big band scores from 1942 and
1966, respectively, and two dance band recordings by Ray Anthony (1956) and James Last (1966). Musical/structural organization - in particular rhythm - will be the main focus of these comparisons; the evolution of the piece, according to the prevailing fashions of the time period, will be shown. Parallel to the musical examination, strategies for dealing with the strengths and weaknesses of the various recording media will also be discussed.

Dubstep in Japan: On Music Scenes and Genres

Arni Kristjansson (Tokyo University of the Arts, Japan)

This paper investigates the localization of foreign music scenes, specifically how a genre of dance music known as dubstep, was localized in Japan. The basis for the research is a 3 year ethnographic study in the form of participant-observation at dubstep club events, interviews with dubstep artists and DJs as well as a survey of music magazines.

Dubstep is an intriguing example of a globalizing cultural form that spread worldwide as a grassroots movement mostly through the internet. It entered Japan first in 2004, unknowingly to major media. It started growing as a local scene with the help of the internet from 2007 with events appearing in Tokyo and Osaka. From there it grew slowly until events and artists were appearing in various places across the country. Previous studies into the localization of club music genres in Japan are very few and most trace the entry of hip hop into Japan, which I argue goes through a different process of localization.

Through considerations presented in this paper I offer two different ways to look at the processes involved in localizing dubstep to Japan. Firstly, defining the social practice of locally practicing and developing a foreign music culture as a "local scene", and secondly exploring the concept of a "local genre" in which acculturation of said foreign music culture is complete

[Panel: Turning Japanese: Music Culture as Local Practice in Japan]

Representations of sonic intimacy in New Turkish Cinema

Meri Kytö (University of Eastern Finland)

This paper discusses two recent Turkish films set in middle class apartment homes in Istanbul, 11'e 10 kala ("Ten to Eleven", dir. Pelin Esmer, 2009) and Uzak ("Distant", dir. Nuri Bilge Ceylan, 2002). These two films represent the auteur vein of New Turkish Cinema; both feature subtle and

delicate sound design and evidence a form of heightened realism that stands in contrast to traditional approaches. Although the locations of both of these films, as well as their characters, are remarkably similar, their soundtracks nevertheless differ markedly in how they render the experience of the urban soundscape and, through this, the strategies in privacy and sonic intimacy.

The new generation of sound designers and the possibilities offered by changing sound technology have shifted the focus of sonic Istanbul from public to private spaces. A number of sequences contain minimal dialogue, and focus on the ambient sonic environments that describe the characters' domestic routines.

Transphonic sounds, sounds that are electrically reproduced and dispersed, create spaces of embarrassment. The characters strained negotiations and lack of sonic privacy create a distressed soundscape in which the they struggle with the unpleasant closeness of the other also invoking musical taste to express class differences.

Falsetto Melodies: The Emergence of a New Masculinity

Serge Lacasse (Université Laval, Canada)
Laura Jordán González (Université Laval, Canada)

Male falsetto singing has been around for centuries (eg. castras of the 17th and 18th c. However, this technique seems to have developed a rather intriguing relationship with male popular singers in the past couple of decades. More precisely, in the pop/rock stream of the 1980s-2000s, artists such as Sting (The Police), Thom Yorke (Radiohead), Mathew Bellamy (Muse), Jonsi (Sigur Ros) etc., seem to constitute a lineage of singers using their falsetto voice in similar musical contexts: For example, at some point in many of their songs, we notice the emergence of a melodic line sung in falsetto voice. Although such a practice could be linked to past practices, this paper will attempt to interpret male falsetto singing in terms of the expression of a new representation of masculinity. Based on the work of other scholars (such as Stan Hawkins or Freya Jarman-Ivens), the analysis of a group of songs should contribute to the elucidation of this apparent contradictory relationship.

Annoying Tunes: Mobile Ways of Listening

Amparo Lasén (Universidad Complutense de Madrid, Spain)

Mobile phones used as portable sound technologies entail a contemporary urban way of listening to music, which remediates previous ways of listening: youngsters and young adults who carry their phones in their hands, playing tunes loud, when being on their own or in group, using public transport, strolling in a Mall, walking on the streets, or sitting in a park or a square. This is understood as a way of sharing and signing the listening, which elicits controversies and generates online and offline debate. It is characterised by aspects common to other mobile phones uses: personal comfort when being in the move; the multi- sensuous relationship with the device, with the relevance of touch; personalisation as a form of mutual stylisation between people and devices; the creation of a personal space in public places; and the mobile as part of the public performance of how to be and act as a stranger. Some of these aspects related to territoriality, such as personal comfort and personalisation, are also characteristic of music listening and consumption, and both converge in this particular practice of digitally mediated lo-fi music listening.

Performing Irony and Melodrama: On the Vocal Style of Comedian Harmonists (1928-1934)

Claire Levy (Bulgarian Academy of Sciences, Bulgaria)

Taking a closer look at the German male vocal sextet Comedian Harmonists whose successful international career in the early 1930s ran into trouble with the Nazi regime, this paper discusses aspects of their vocal style, seen as both an exciting novelty and a "negro threat" in the then sociopolitical context of Germany. While exploring original recordings as well as the fictional movie, devoted to the story of the group (The Harmonists, 1997), one can assume that the prevailed aesthetics of their music frisk about signs of irony and melodrama. How these performing techniques, largely applied in popular music from different times, relate to musical style? Do they reflect particular lifestyles in pre-war Germany? Are they recognizable – then and now? Is it true that the act of identifying artistic intent, especially ironic one, occurs in the dialogue exchange between performers and listeners (Hawkins 2002)? And if so, how to approach popular music yesterdays while lacking evidence about authentic public receptions? In asking such questions, it is argued that even insightful historical accounts can hardly escape from the subjectivity of individual interpretation.

Reconfiguring Italianness through Music: Adriano Celentano

Massimo Locatelli (Università Cattolica del Sacro Cuore, Italy)

With his debut as the Italian rocker par excellence at the end of the Fifties, Adriano Celentano started an impressive and unprecedented career in our national pop culture. As a singer, songwriter, comedian and actor (later also as a successful television host) he posited himself at the very centre of the process of integration of the media industry that characterized the ongoing modernization of the country. Stressing his first decade of activity (Celentano has been noticed by the press in 1957, and his experience as an independent producer, the Clan, which had begun in 1962, ended in 1968), this paper aims to delve into his communicative strategies, addressing the issues of Americanism, his body language, the upcoming clash of generations in 1968, the Italian way to mediatization and the role pop music played within this wide context, configuring on a phenomenological level the first basic encounter, for such a conservative country as Italy, with modern pervasive media technologies.

[Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular Culture]

Los músicos independientes argentinos se organizan: cooperativas y circuitos de difusión en los `80.

María Inés López (Universidad Nacional del Litoral, Argentina)

Dos hitos en la escena musical, uno local y el otro regional, establecieron a partir de 1983, un espacio para agrupaciones musicales independientes argentinas, denominadas en su mayoría de "fusión".

El Ciclo del Paraninfo de la Universidad Nacional del Litoral, en el que se presentaban propuestas locales junto a otras de trayectoria nacional, constituyó un espacio de encuentro. La Alternativa Musical Argentina, organización cooperativa, explicita una confrontación al discurso hegemónico de lo identitario en relación a lo folklórico, presente en las políticas culturales de la dictadura, de las que quedaban resabios. Ambos espacios promovieron la creación de circuitos de difusión alternativos a los de los medios y las discográficas, y no tuvieron como centro la ciudad de Buenos Aires. A través del análisis de la producción discursiva de sus protagonistas, se propone indagar cuál ha sido el grado

de significatividad ideológico, social y musical de la existencia de estos espacios para las agrupaciones independientes que tuvieron restringidos durante la dictadura sus circuitos de difusión. El presente trabajo se realiza en el marco del proyecto CAI+D 2009 (Universidad Nacional del Litoral): "Los géneros en la música popular de la ciudad de Santa Fe. Cruzamientos e hibridaciones durante la década del '80".

[Panel: Procesos de hibridación y circuitos alternativos de circulación en la música popular argentina a partir de la apertura democrática]

Promoción y marketing de la industria musical en directo de las verbenas en Galicia

Zósimo López (Universidad de Santiago de Compostela, Spain)

La industria de la música en directo relacionada con las verbenas en Galicia facturó del orden de 23 millones de euros en 2010 según el estudio "Del palco al escenario, una aproximación analítica a la música en directo en las fiestas de Galicia", enmarcado en los popular music studies. Las orquestas gallegas tienen una estética y una estrategia de promoción muy específicas. En esta comunicación se abordan los rasgos particulares que definen la promoción comercial utilizada para la difusión y venta de las orquestas gallegas en el noroeste de la península ibérica.

[Panel: Del palco al escenario]

Propagandistic uses of the Military Folk Songs in the Cinema during the Spanish Civil War

Lidia López Gómez (Universidad Autónoma de Barcelona, Spain)

The documentary film production during the Spanish civil war (1936-1939), both in the republican and the national side has the need to develop propaganda films, with the purpose of guide public opinion, manipulate behavior models, and earn supporters (Pizarroso Quintero 1993:28). That is why the music present in the films of this period has worked as an implicit part of the propaganda purpose of these productions. This communication will study the techniques of musical propaganda elaboration in the first film of the anarchist documentary series Aguiluchos de la FAI por tierras de Aragón (SUEP, CNT-FAI, 1936), which follows the tendency of popular song's reconstruction and adaptation. This tendency was in force in the 30s cinema, especially during the war years. In order to made this research, the author has developed a new methodology that allows the study the propaganda role of the film music, also considering the musicological and contextual analysis.

The Influence of the Punk Music in the Political Conscience of Anarchists Militants: a Case
Study in Oporto City, Portugal

Pedro Macedo Mendonça (Universidade de Aveiro, Portugal)

This paper presents the final results of the research developed during my Master degree in Musicology in the Universidade de Aveiro, Portugal. It aims to understand how the punk music could influence the political formation of individuals that afterwards, become members of anarchist or libertarian organizations that intend to transform the social reality. I will use Deleuze and Guattari's theory of production of subjectivity as the main theoretical framework.

This work has an ethnographic frame based on a case study in Casa Viva, a libertarian social space in

the Oporto city, Portugal, where happen a lot of cultural activities include punk concerts. The fieldwork has two main aims and techniques: a) the participant observation in punk concerts, where I´m using methods as field notes and audiovisual recordings in order to understand the social relations and the performative places, where punk music is created; b) the dialogical methodology of knowledge building, proposed by Samuel Araújo and the group Musicultura, in which I participated in 2006 and 2007 as a junior researcher. The latter aims to organize in Casa Viva a group of discussion through which I intend to open the floor for the building of the collective knowledge.

Danzón, Nostalgia, and Masculinity on the Mexican Dance Floor

Alejandro L. Madrid (University of Illinois at Chicago)

Based on fieldwork in Mexico City, Veracruz, and Monterrey, this paper uses notions of nostalgia and memory to explore how contemporary male dancers of danzón in Mexico develop hyper-masculine personae in dialogue with media representations from the 1940s and 1950s. The paper focuses on pachucos, a growing group of dancers from different danzón scenes that take inspiration from the early zoot suit era.

Pachucos generate representations of Mexican masculinity based on values such as machismo that contemporary society now finds more and more objectionable. The paper expands Philip Auslander's concept of musical personae and proposes that the public presentation of men's dancing bodies (their dancing persona) provides a space for the negotiation of their aspirations and desires, and the expectations from a modern society that aspires to equality in gender relations.

Pachucos invoke the mystique of a chivalrous and aggressive masculinity found desirable at the height of the Mexican project of nation building; one that homologized progress and modernization with virility, but one that has less currency in the increasingly transnational culture that characterizes contemporary Mexico.

Cinema y canción popular: los musicales brasileños de las tres primeras décadas del cine sonora

Guilherme Maia de Jesus (Universidade Federal do Recôncavo da Bahia, Brazil)

Es expresiva la presencia de la música popular en las películas de Cinédia (1930-55), de Atlantida (1943-62) y de la Vera Cruz (1950-54), iniciativas para la implantación de un cinema industrial en Brasil. Para Máximo (2004) y Lack (1999), estratégias poéticas cinematográficas basadas en canciones, muchas veces tienen como objetivo aumentar el potencial de lucro de una película. De hecho, en íntima unión con el médio radiofónico y con la industria fonográfica, los grandes sucesos de Cinédia y de la Atlantida fueron los musicarnavalescos y las chanchadas, comedias en las cuales, según Ramos, "un hilo de historia servía de elemento de unión entre sucesivos números musicales". En la película más emblemática de la Vera Cruz, O Cangaceiro (Lima Barreto, 1953), la canción Mulher Rendeira es empleada como Leitmotiv y cantada por un coro masculino ya sobre las imagenes de la abertura. Esta ponencia examina la proposición de que el cinema brasileño de los anos 1930-50, aunque influenciado por los códigos narrativos de Hollywood y sin perder de vista el retintín de las registradoras, logró construir por la vía de la asociación con la música popular, un modelo musical idiosincrásico, "brasileño" y marcadamente distinto de los musicales estadounidenses de la época.

"Last Year's Lineup Was Better": Shifting Social Geographies and Collectivities at Chicago Music Festivals

Andrew Mall (DePaul University, USA)

Music festivals are sites of tension between mainstream and underground social collectivities. These collectivities—which may hold competing interests and values—emerge, intersect, and overlap ephemerally in the bounded space of the festival and its environs. From 1969's iconic Woodstock to the contemporary Coachella, Glastonbury, and Roskilde festivals, these events balance the practical and financial requirements of their mass scale against a marketable, differentiable identity to attract attendees. Participants and observers witness festivals' strategic mediations between the archetype and the avant-garde via artist lineups, non-performance activities, geographical locations and layouts, visual designs and marketing campaigns, merchandising, and concessions, among other factors. Drawing on many years of ethnographic research in Chicago, Illinois, this paper compares and contrasts several civic and commercial popular music festivals, such as Blues Fest, Cornerstone, Jazz Fest, Lollapalooza, and Pitchfork. I use mutable, multi-dimensional center-periphery theory to illustrate and explain the social flows within festival spaces, the differentiating strategies of festivals, and the compromises that emerge when organizers reconcile their needs with their audiences' expectations. In examining the intersecting and overlapping representations of mainstreams and undergrounds at music festivals, my paper contributes to research on the political economies, social geographies, and taste communities of popular music events.

[Panel: Contentious Collectivities: Media and Musical Action in Social Movements]

Don't jump off the roof, Dad!: Delinquency, Double-Entendre and the Lasting Popularity of Music Hall Songs for Children.

Liam Maloy (Institute of Popular Music Studies. University of Liverpool, UK)

Despite emerging in the mid 19th Century, Music Hall was one of the two dominant musical styles for children's music in the 20th Century, Folk music being the other. Musically and aesthetically, Music Hall contains much that appeals to children and to children's culture producers and gatekeepers.

However, many of Music Hall's lyrical themes suggest an adult sensibility at odds with the protectionist views of childhood innocence espoused by Rousseau and Locke and much of children's Folk music. Music Hall-style songs frequently include the use of satire, pantomimic gestures and double-entendre. As such, they encapsulate a more liberal view of children that emerged in the Victorian era, characterized by the philosophies of educationalist John Dewey in the early 20th Century and later by Muppets creator Jim Henson.

I argue that the combination of the simple (or childlike) and complex (or adult) aspects of Music Hall-style songs reflects the vastly differing views of children and childhood in the West in the late 1800s, and throws into question the very categorization of children's music.

Globalization Discourse: The Episode of Hong Kong Canto-pop

Ivy Man (Hong Kong Polytechnic University)

The account of the globalization of Cantonese popular song (Canto-pop) shows that Hong Kong's popular music industry has become increasingly involved in the global flow of images, sounds,

products and ideology.

The growth of worldwide musical relations links distant localities in such a way that whatever happens locally is shaped by events probably occurring miles away. Interestingly, while new technologies and modes of musical production and transmission allow Canto-pop composers to experiment with innovative ideas inspired by international developments and to promote their music more effectively in different places around the world in ways that never seemed possible before, its musicians still cling tenaciously to their local identity. In addition, whereas the increasingly involvement of global flow of capital across physical boundaries in the Hong Kong popular music industry scene seems to offer evidence in favour of the concept of globalization, the model of globalization applies only up to a point.

To answer these questions are to understand why globalization theory - in its radical forms- has rather litter so far to offer the study of Canto-pop. The paper, therefore, will attempt to place the experience of Hong Kong Canto-pop within the context of the ongoing discourse surrounding the concept of globalization.

The Revolution Will Not Be Televised: Typologies of Protest Music in the Anti-Nuclear Movement in Post-Fukushima Japan

Noriko Manabe (Princeton University, USA)

Japan has pursued the expansion of nuclear power, enabled by close relationships among electric power companies, central and local governments, academics, and the media going back to the Cold War. Major media outlets, which benefit from heavy advertising spending by electric power and affiliated companies (about four times Toyota's), have tended to stick to official viewpoints on the Fukushima nuclear crisis; as of early 2012, they have largely ignored or minimized reporting on antinuclear demonstrations. Some antinuclear entertainers have been castigated.

Based on ethnography, interviews with artists, and musical/textual analysis, this paper proposes a typology of musicians' engagement with the Japanese antinuclear movement post-Fukushima. Many are highly intertextual, referring to past struggles (e.g., African-American repression, World War II, the US Security Treaty, '70s pollution crisis) through what I categorize as covers, remakes, reinterpretations, quotations, metaphors/allegories, and style; these musico-cultural references include hip-hop classics, '60s-style folk, and Godzilla. Through sound demonstrations, performances, and anonymous web uploads, musicians give angry, sarcastic, ironic, and inappropriately sweet voice to points of view that remain underrepresented in the mainstream media.

Travelling Songs: The Cultural Transfers in Spanish Popular Music

Isabelle Marc (Universidad Complutense de Madrid, Spain)

Though songs are created in specific cultural contexts, once they are released and diffused, especially in the global world, they travel and wander through time and place, thus becoming transcultural products. However, in these journeys they do not stay unaltered but are modified according to the different contexts in which they are received. These changes can relate to the music, to the lyrics or to both; they can imply a quasi-total transformation or more subtle changes in the public's perception, depending on the cultural export/import strategies developed not only by the cultural industries but also by the target public's tastes or needs. The paper will explore the various ways in which songs are transformed when received in different cultural contexts and what these changes imply in terms of cultural significance, both for the original and for the target context, mainly in contemporary Spain, but will broaden to include other cultural contexts. By applying polysystem theories and from an

interdisciplinary approach, it will explore the role played by these importations, translations and stylistic appropriations in Spanish cultural repertoire and their status regarding market, authorities and audiences.

Ritual and identity: The Orfeão Universitário do Porto

Helena Marinho (University of Aveiro, Portugal)

Founded in 1912, the Orfeão Universitário do Porto (OUP) was a musical student association modelled after musical organizations in Portugal that followed a late 19th-, early 20th-century common cultural outlook that valued choral singing and choral organizations as educational and social tools of self-improvement, and models/metaphors of effective and balanced social models. The repertoire of the OUP changed over the decades, but maintained a focus on Portuguese repertoire: works of Portuguese composers, and choral versions of traditional Portuguese music. In addition to the main choral ensemble, the OUP also included dance and instrumental ensembles, with a varied repertoire encompassing traditional and popular music. This paper focuses on the set sequences of musical and non-musical rituals that marked all the performing and social activities of the OUP. The research departed from Victor Turner's model of ritual analysis in order to discuss the consistency that characterizes rituals associated with OUP for 100 years, and its relation to coming-of-age processes and identity building, from the dictatorial Estado Novo period until recent years.

Tuning by the same pitch – the role of Portuguese 'Tunas' in the process of identity construction and social links reinforcement

Rui Marques (Departamento de Comunicação e Arte da Universidade de Aveiro, Portugal)

At the late 19th century we assist in Portugal to the emergence and spread of 'tunas' (musical ensembles mainly composed by plucked and bow string instruments). This occurrence was coincident with the advent of republican movement, marked by the development of a civic commitment in which associative activities conquered a significant role. Tunas bring together people from similar social status, occupation, gender and age group. They set themselves as associations of people sharing common profiles and expectations, allowing the development of interpersonal relationships and, as I will argue, playing a leading role in identity construction and in the conquest of new social roles. Based on research conducted on journals and assets of tunas and musicians, as well as in fieldwork developed next to Tuna Mouronhense, established in 1914, I intend to analyze the way music can contribute to build a sense of collectivity. How were tunas able to redesign and adapt themselves to various social and political circumstances, since its advent until now? What reasons motivate the investment of hundreds of amateur musicians in their activities? How does musical practice contributes to create, preserve and reinforce social links? These are the starting questions of the study I intend to present.

Reediciones, vinilos y cintas de casete: materialidad y textualidad discográfica en la era digital

Israel V. Márquez (Universidad Complutense de Madrid, Spain)

El auge y desarrollo de las nuevas tecnologías de la información y de esa base de datos potencialmente infinita que es Internet ha hecho de las descargas de archivos MP3 y la escucha mediante servicios de streaming uno de los principales modos de acceso y disfrute musical en la era digital. Este tipo de consumo tiene importantes consecuencias en cuanto al producto musical

entendido como "texto discográfico" (Bertetti, 2009) portador de diversos significados vinculados a su materialidad. Es esta materialidad del texto discográfico la que hace de él un verdadero "espacio sinestésico" (Abril, 2003) mediante el cual no sólo escuchamos música, sino que también la tocamos, olemos y miramos, convirtiendo el consumo musical en una experiencia multisensorial que los nuevos modos de acceso digital parecen trastocar. En este sentido, no es casual que tanto la industria musical (mediante ediciones "de lujo", reeditadas, ampliadas, en vinilo, remasterizadas, etc.) como ciertos artistas y colectivos (mediante la recuperación estética e ideológica de viejos formatos como el vinilo o las cintas de casete) vuelvan a incidir en la importancia del componente físico y objetual de la música en una era proclive a su desmaterialización. El objetivo de esta comunicación es analizar las implicaciones ideológicas, estéticas y económicas de estas formas de materialidad y textualidad discográfica que encontramos en nuestro presente digital.

Streaming Music: Financial and Legal Implications

Lee Marshall (University of Bristol, UK)

Spotify's US launch in July 2011 has (at least at the time of writing) positioned streaming services at the centre of new business models in the recording industry. The service has proved popular with users and Spotify has the opportunity to establish itself as the de facto standard streaming service. The service has not been uncontroversial, however, with a number of recording artists and independent labels refusing to license their work to Spotify, or removing it in response to negligible royalty payments. Clearly, the fine details of the new business models still need to be ironed out.

This paper will consider some of the economic and legal implications of streaming services such as Spotify. As well as offering empirical detail of the economics of streaming services, its central theoretical question is this: what does it mean for the music industry if recordings remain central to popular music culture but become peripheral to music industry economics?

Paisajes al viento: apuntes para una historia de la Banda del Estado de Guanajuato

Mireya Martí Reyes (Universidad de Guanajuato, Mexico)

Una de las agrupaciones musicales más representativas de Guanajuato, México, es la Banda de viento del Estado, misma que se ha consolidado como referencia popular sonora de una de las capitales del arte y la cultura en el país. Sin embargo, aunque se habla de más de 150 años de existencia, en realidad se desconoce cuándo se fundó, cuáles fueron sus antecedentes y por qué ha permanecido como emblema de una fuerte tradición y semilla de cientos de bandas que, actualmente, echan sus sonidos al viento. En la búsqueda de respuestas, la investigación documental y el rastreo de fuentes históricas en archivos públicos y privados, han permitido ubicar interesantes datos y documentos. Pero esto es sólo el inicio, pues constituye una necesidad profundizar en la historia de una Banda con tan amplio y rico repertorio, que incluye tanto obras propias para este formato instrumental, como versiones de obras sinfónicas clásicas, y de canciones, danzones, cumbias, tangos y otros géneros de la música popular latinoamericana. Con el fin de echarnos a andar por este camino y encontrar "paisajes al viento" es que presentamos este trabajo: apenas algunos apuntes para construir una historia de la Banda del Estado de Guanajuato.

When Elvis is No Longer the King

Silvia Martínez (Escola Superior de Musica de Catalunya, Spain)

An important part of the academic production in popular music studies limits its views and objects of study imposing implicitly a double canon, one geographic: genres derived from British and American, and another temporal: music and the practices and the repertory dating from the 1950s onwards.

As it has often been remarked, this conditions the construction of analytic categories conflating particular genres with the ensemble of popular music and emphasizing a false dichotomy between art music and popular music in European contexts previous to the 20th century.

I shall discuss concretely:
- The construction of a historical narrative not restricted to documenting "compensatory stories" in the musical traditions of other cultural areas (such as the kind of gender studies that dig up forgotten women in order to complete an androcentric history neglecting to question the very structure of that history).
- The definition of categories, objects and perspectives of analysis that are not relevant to the Anglo-American context but essential in others (adaptation of lyrics to foreign languages; the local, non- universal character of some foundational myths; or the use of vernacular languages associated with particular repertories and the debate on "authenticity").

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Origen y evolución del heavy metal en el Principado de Asturias

Julia Mª Martínez-Lombó Testa (Universidad de Oviedo, Spain)

Teniendo como referente la obra de R. Walser sobre el heavy metal y la importancia que ha adquirido el estudio de este género en los últimos años tanto a nivel antropológico como sociológico y musical (Walser 1993), abordamos su estudio en el ámbito del Principado de Asturias, considerado uno de los principales núcleos para el desarrollo de este estilo musical, con numerosas y relevantes bandas a nivel nacional e internacional.

Este estudio no busca tan sólo analizar los aspectos técnicos, interpretativos y formales sobre el estilo y su llegada al panorama musical asturiano; pretendemos dar un paso más, construyendo el marco cronológico de la evolución del género y los grupos que han existido y existen en Asturias.

Conocer los medios por los que se introdujo este género, cuáles fueron los primeros grupos y cómo y por qué se originaron en el marco sociocultural y político asturiano, será parte fundamental del desarrollo de la investigación.

Finalmente, trataremos de establecer el lugar que ocupó y ocupa el heavy metal asturiano y sus grupos más destacados (WarCry y Avalanch) en la escena metalera española e internacional.

Gliding voices: From glissando to ornament

Tobias Marx (Department of Musicology Weimar, Germany)

Singers are immediately recognized by their voice and individual style of singing. However, what exactly makes an individual singer to be recognized is not at all clear. The presentation examines the role of various kinds of gliding between pitches extensively used by singers of various popular

music genres recorded before 1950. First, issues of terminology (gliding, slide, glissando, portamento, ornament, melisma) and notation are briefly discussed and a continuum between glissando, ornament and melisma is outlined: Slides and glissandos are likely to be punctually used and transformed into melismas by singers when ornamenting melodies. Then, recordings of singers of various genres (e.g. Bessie Smith, Mahalia Jackson, Jimmie Rodgers, Frank Sinatra) are analyzed in regard to their use of those singing devices. In this context computer-based pitch detection algorithms offer new and helpful ways to visualize gliding between pitches in detail. Finally, the contribution of various vocal gliding techniques to individual singing styles and to music genres like gospel, jazz, blues or country music is summarized.

[Panel: Singing styles in US-American popular music before 1950]

Cinematic Songcraft in the Fray: Bridging Radical Socialism and Popular Entertainment in South India

Kaley Mason (University of Chicago, USA)

Film song producers have labored at the vanguard of revolutionary change in the Southwestern Malayalam- speaking state of Kerala since Indian Independence in 1947. Echoing an earlier tradition of performing social commentary through street theater, left-leaning composers and lyricists braided radical socialist politics with popular entertainment. Their Marxist-inspired songs were instrumental in bridging divides and forming new collectivities in the pursuit of unprecedented land reforms, labor rights, and human development achievements in the second half of the twentieth century. Characterized by accessible melodies in the style of vernacular folk idioms, light instrumental textures, subtle cosmopolitan musical influences, and socially engaged lyrical themes, these film songs reached mass audiences through theaters, commercial recordings, and regional programming on All India Radio. Many songs eventually gained wide currency on their own as part of an expanding repertoire of expressive resources employed by social movements at marches and rallies. Taking Hardt and Negri's concept of affective labor as a heuristic point of departure, I draw on ethnographic experience, interviews, print sources, and musical analysis to examine how cinematic songcraft continues to shape the history, memory, and intimacy of participatory democracy in one of India's most contentious political arenas.

[Panel: Contentious Collectivities: Media and Musical Action in Social Movements]

Jazz's Fragmentation and Popularization within European Festival Circuits: the Case of the North Sea Jazz Festival

Kristin McGee (Culture and Media University of Groningen The Netherlands)

This project examines the ideological and cultural meanings underlying the continued promotion of New York-based jazz stars alongside European artists within European festival circuits. During the 1950s onward, festivals facilitated jazz's popularization into new mass-mediated styles. Outdoor festivals in particular provided the model for subsequent popular music events, cultivating new aesthetics attached to musical performance, promotion, and appreciation (McKay). Since their internationalization, jazz festivals have perpetuated networks of performers active within the New York jazz scene. The promotion of these New York-based stars plays heavily upon well-circulated mythologies including the urban frontier figure with lingering assertions regarding progeny, artistry and sociality. In these narratives, bebop became enshrined as the ultimate virtuosic jazz act

(Gebhardt, Whyton, DeVeaux). Despite the predominance of American (bebop- based) stars headlining European festivals, European artists position themselves as parallel stars, sometimes only recognized in local cities, nations or transnationally. Further, the increasing popularity of European festivals has meant the fragmentation and expansion of jazz genres into festival programs, with styles ranging from electronic jazz to jazz crooning. For this presentation, I examine the North Sea Jazz Festival and its expansion into new jazz genres to situate alternative European jazz myths and ideologies alongside established American narratives.

[Panel: The Local and Global Intersections of European Music Festivals]

Hearing Sectarianism

Simon McKerrell (Newcastle University, UK)

This paper will examine key musical moments in the cultural construction of sectarianism in twentieth century Scotland. Through a combination of discourse and reception analysis of the mediatization of popular and folk song, this paper will demonstrate how immigrant Scots Catholics have been constructed as the key internal low Other in Scottish cultural life. The analytical complexity of cultural sectarianism is deepened in contemporary Scotland, through long trajectories of nationalism, unionism, protestantism, religious faith and intolerance, radical socialism and the aesthetics of a major folk revival in contemporary Scotland. This complexity is reflected in the public mediatization of the debate around sectarianism where public commentators often conflate religious faith with ethnicity, and multi-layered identities are essentialized through emotional rhetoric.

I will demonstrate through several case studies how the polarized reception of particular songs has contributed to troubling views of the Other in the public imagination.

An analysis of the Samba Resistance in Rio de Janeiro

Regina Meirelles (Universidade Federal do Rio de Janeiro, Brazil)

This work explores the identity of the Brazilian music, the samba tracing not only the social and historic origins that made it possible to reinvent its tradition through a continuous dialogue with the various segments of Brazilian society, but analyzing the structure of the samba from a musical and cultural points of view. More than a rhythm, the samba is a communication between and among individuals. What is easily observed through the study of the samba is the process of making its meaning within Brazilian society. This study seeks to re-conceptualize the samba not only as music but as a communication tool as it examines aspects from resistance to oppression to the challenging of social mores that made the samba what it has become in Rio de Janeiro city. Special attention is paid to the loss of its importance as a musical genre pressured by other rhythms and other musical influences as a result of the thrust towards a global economy. Mass media and the ready access to cultures around the world contribute to create new trends, new models that challenge not just the music but the culture of a people.

Rock 'n' Roll, Italian way: American Propaganda and the Modernization of an Italy Changing to the Rhythm of Rock 'n' Roll Music (1954-1964)

Marilisa Merolla (University of Rome, Italy)

In Italy rock'n'roll music landed in 1954, with the arrival of American marines to the Naples Afsouth (Allied Forces Southern Europe) Base, installed the same year in Bagnoli Bay. Through the myriad of

bars and nightclubs that gathered along the port area and in the city area of Campi Flegrei, the rhythms of music characterized by their Afro-American roots fascinated the middle class young people as well the Neapolitan "scugnizzi". From here the contagion spread throughout the national territory thanks to the record companies and indirectly to the movies that imported the American model.

Through the diffusion among the young people of the new juke boxes, of the gleaming new cover of the 45 records rpm and of the coloured portable record-players, rock and roll became the soundtrack of the Italian Republic´s "great transformation".

This paper concerns two aspects: 1. The use of jazz music as a propaganda instrument, a "sonic weapon", for the United States government during the Cold War. 2. The Italian political class's need to control the effects of a sudden modernization expressed by the explosion of rock'n'roll music, considered a threat. The threat, for the main political parties was the laicization or secularization of the youth.

Of Forests and Synthesizers: Tecnocumbia and Regional Amazonian Cosmopolitanism

Kathryn Ann Metz (Rock and Roll Hall of Fame and Museum, USA)

In this paper I address the ways in which tecnocumbia band Explosión of Iquitos, Peru, has responded musically to dramatic increases in the urban Amazonian population and the de-stabilization of traditional Amazonian communities. Through its electrified versions of native songs and rhythms, Explosión, the popular group, has tried to create a sense of community by fusing international pop music and folkloric styles. The ensemble performs on instruments including synthesizers, electric guitars and drum machines, and has a following of thousands of young fans. Explosión exports its distinctly Amazonian product locally and nationally through radio broadcasts, the circulation of recordings, internet communities, regular performances and tours. Despite its best efforts, the group has ultimately created caricatures of indigeneity while simultaneously providing fodder for mestizo nostalgia of rural lifestyles since lost in globalizing times. My paper explores the ways that Explosión employs mediated forms of public culture that stem from economic imperatives and create new senses of cosmopolitanism from which regional identities emerge. I investigate how music culture responds to dynamic socio-political and economic processes that are changing representations of what the collective "Amazon" means on the national stage. I couch these trends in historical contexts in order to underscore the dynamism of the region and how Explosión tackles cosmopolitanism with mixed results.

Music on Interbellum Danish National Radio

Morten Michelsen (University of Copenhagen, Denmark)

The National Danish Radio broadcast its first show in April 1925. It was a musical soiree consisting of European light classical music. During the following years the repertoire broadened, even though Danish media historians claim that the radio's educational zeal favoured art music. Based on a newly acquired access to full radio programmes and surviving shows preliminary investigations suggest that this is not quite true. This paper will discus some of the changes in Danish musical culture 1925-40 when radio took on a still more central role as musical gatekeeper and trendsetter. A Bourdieu-inspired understanding of the musical culture as a conflictual field will serve as a general frame of reference in the analysis of negotiations between genres, here especially popular and light music in relation to art music and old dance and entertainment music in relation to new genres of popular music (including jazz). The results of such negotiations may be traced in the music (stylistic influences, general repertoire changes) and in the discourse on music (debates in the programme

committee and in the public sphere) and may reveal relations and shifts between different power positions within the field.

Musical Chameleons: Fluency and Flexibility in Online Appropriation Practices

Maarten Michielse (Maastricht University, Netherlands)

This paper argues that music audiences who spend their free time remixing, mashing up, and covering popular music online are often not fans, as we perhaps might expect (Jenkins 1992, 2006), but rather
'enthusiasts': music hobbyists who work with any source material, no matter the original artist or genre (Abercrombie and Longhurst 1998; Geoghegan 2009). Remix enthusiasts, for example, tend to enter online remix contests of artists and songs that they often do not know or particularly like. Similarly, cover enthusiasts on platforms such as YouTube tend to work with a broad variety of different source materials, often choosing their songs pragmatically (in terms of popularity, actuality or the challenge that they offer) rather than affectively. This paper uses a combination of online participatory observations and qualitative interviews (see Hine 2000; Kozinets 2010) to show how music enthusiasts find joy in constantly broadening their horizon and developing, what Gouzouasis calls, musical 'fluency' and 'flexibility' (Gouzouasis 2005; see also Guilford 1967) in order to be able to appropriate ever new source materials in a quick and meaningful way.

La tradición musical popular en el cine de los hermanos Marx

Ramón Sanjuan Minguez (Conservatorio Profesional de Música de Elche, Spain)

Los estudios tradicionales sobre la música en el cine no han abordado de una forma conveniente la decisiva aportación de las músicas populares en la conformación de la música cinematográfica. El planteamiento de estos textos ha estado, en gran medida, condicionado por una visión cultural eurocentrista que intentaba vincular la música sinfónica del cine clásico norteamericano con la tradición musical culta europea, sin valorar adecuadamente otras manifestaciones musicales. Sin embargo, las últimas investigaciones, realizadas por estudiosos como Rick Altman, han demostrado que las canciones populares, así como el vaudeville y los minstrel shows, tuvieron un papel determinante en la conformación de las primeras músicas cinematográficas. Nuestro propósito es demostrar que esas influencias se mantuvieron en el cine durante los años 30. Para ello, hemos centrado nuestra investigación en las películas de los hermanos Marx, por cuanto estos llegaron al cine tras una larga trayectoria en el vaudeville y en la comedia musical. De esta forma, a partir de la sistematización de los espectáculos de vaudeville y minstrel (Snyder y Lott), y de la trayectoria artística teatral de los Marx (Gehring y Louvish), hemos procedido al análisis musical de sus films. Nuestra investigación ha constatado la presencia no sólo de elementos musicales sino también de estructuras formales procedentes del vaudeville y del minstrel, tal y como mostraremos en nuestra comunicación.

The Spanish cinema in the 1940s: Comedy, subversion, and harmful rhythms in Manuel Parada's works

Laura Miranda (Universidad de Oviedo, Spain)

Throughout the forties, the composer Manuel Parada writes the soundtracks of a great deal of postwar Spanish cinema classics, case of Raza (Race, J.L. Sáenz de Heredia, 1941), Los últimos de Filipinas (Last stand in the Philippines, A. Roman, 1945) or El escándalo (The scandal, J.L. Sáenz de

Heredia, 1943), in genres so significant for the first period of the Franco era as crusade cinema, literary adaptations or film noir. But, as unknown material, he also composed the soundtrack of comedies that counted on lower budgets and which transgressed the stablished plimits, including jazz numbers and rhythms coming from North America, accepted by the audience under the histrionic context of Spanish comedy. I propose the analysis of the following films: El camino de Babel (The way to Babel, J. Mihura, 1944) and El destino se disculpa (Destiny apologizes, J.L. Sáenz de Heredia, 1945), key examples of a kind of comedy ('teléfonos blancos') influenced by its namesake in the US. Thanks to them, Parada premieres in a genre that will be renewed at the turn of the decade, and to which the aesthetic and political changes developed in the fifties contributed to a large extent.

Sandie Shaw canta en español: "British Invasion" Pop in European Languages

Tony Mitchell (University of Technology, Sydney, Australia)

During the so-called "British Invasion" in pop music from 1963-69, it became customary for English singers, especially the women, to record and occasionally perform in French, Spanish, German and Italian. The way was led by Petula Clark, who married French publicist Claude Woolf and settled in France in the early 1960s, making youth-oriented beat and yé-yé recordings. Dusty Springfield released songs in France and Germany, but Sandie Shaw went further, releasing 26 songs in France, Italy, Germany and Spain between 1966 and
1970, backed up by television appearances. Her popularity increased in Europe after she won the Eurovision song contest in Vienna in 1967 with "Puppet on a String". While Petula Clark released only one EP in Spain, Sandie Shaw made serious inroads into both Spain and Latin America, with translated versions of her fifteen British hits, which were mostly written by her collaborator Chris Andrews, who was strongly influenced by calypso. The allure of "swinging London" in the 1960s clearly accounted for a lot of her Spanish and European success - where she eventually had more hits than in the UK- but nonetheless it remains something of a mystery. This paper attempts to unravel the mystery.

A Psychogeography of Icelandic Music

Tony Mitchell (University of Technology Sydney, Australia)

Situationist Guy Debord's 1955 notion of psychogeography as a study of 'the precise laws and specific effects of the geographical environment, consciously organized or not, on the emotions and behaviour of individuals' (Debord 1955) has gained considerable currency in recent years, especially in the UK (Coverley 2009). It is highly applicable to music which expresses a strong sense of place, or what cultural geographer Mike Crang has referred to as 'sonoric landscapes' created by listening to and performing music (1998:90). Music in the Nordic region has a particularly close relation to what Nicola Dibben has called 'landscape ideology' (2009: 47-48). The traditional folk-influenced melancholic, pantheistic, animistic and rural elements expressed through the spacious, melodic intensities of Scandinavian jazz are arguably also present in other forms of Nordic music, and especially in Icelandic music. The slow tempos of John Leif's landscape music, the ambient post-rock music of Sigur Rós, the rímur of Steindor Andersen, and the evocative film soundtracks of Hilmar Örn Hilmarsson, and ambient music by Amiina, Jóhann Jóhannsson, Ólafur Arnalds and the artists on the Bedroom Community label, among others, all express pantheistic and psychogeographic aspects. Sound- pictures are built gradually and accumulatively in terms of slow tempos, sudden bursts of volume, generally simple dynamics and considerable intensity, often metaphorically evoking glacial shifts or the contours of craggy hills. This often genre-blending music, situated between pop, jazz and classical, instrumental and electronica, can also be read and heard as an ecological statement about the importance of landscape and nature in Iceland, where aluminium smelting, geothermal power plants, hydroelectric dams and other forms of development have placed the landscape under

threat (Boyes 2009).

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[Panel: Popular Musics in the Nordic Countries in the 21st Century]

Sustainability in Contemporary Music

Anika Mittendorf (University of Music and Dance Cologne, Germany)

Sustainability, with its myriad of applications in widely diverse contexts, is one of the most overused and misunderstood buzzwords in the last decades. Although culture is considered an important mitigating factor, there is a general lack of understanding of how it can play a role in this process. Encompassing culture as a model for sustainability fosters a paradigmatic shift in how we live and view the world. I will look into the relevance and meaning of sustainability when applied to music which ultimately justifies the relevance of music in our lives.

From a musician's perspective, sustainability can be viewed as an emotional concept with the potential to create deep connections with the listener. Aesthetics, imagination, creativity – these aspects from music have the potential to bring new dimensions into the discourse on climate change. Through active listening we contemplate our relationship to our sonic environment and fundamentally our quality of life.

Performers, composers and sound artists are able to raise awareness of climate change issues on an emotional level through their art forms. Sustainability then is also factor in current music issues. The paper will focus on the label GRÜNREKORDER and the artists Ros Bandt and Anna Thorvald.

[Panel: Ecomusicology]

Trasnochando con Niuver Navarro entre La Habana y París. De la Trova Cubana a la Chanson Francesa

Iván César Morales Flores (Universidad de Oviedo, Spain)

Inmersa en las multiculturales sonaridades de la ciudad parisina de estos tiempos, la joven cantante, compositora y laudista cubana Niuver Navarro, se abre camino con un discurso musical de singular intimidad, hibridez, popularidad y alcance profecional. El reto de formar parte de una comunidad cubana dispersa, diaspórica y multiterritorial, hace de sus canciones un espacio para contrapuntear elementos de la Trova cubana, el Jazz, la Bosa nova brasileña, el Pop y la Chanson francesa. Exitosa combinación que ha valido a esta joven de formaciçon muscial académica para convertirse en una de las cantantes populares de la escena del Jazz y la música latina de Francia, así como una de las recientes figuras de la Sonic-Music.

Acercarnos a la música de Niuver, como expresión representativa del actual fenómeno musical cubano de la diáspora, supone enfrentarno a nuevas estrcuturas de pensamiento teórico, con enfoques lo

suficientemente flexibles para afrontar dinámicas de hechos músico-culturales de trasfondo trasnacional y local, en continuo flujos de culturas e identidades. Más que identidad, aquí abordaremos los conceptos de "identidad diaspórica" e "identidad cultural" que ofrecen J. Clifford, A. Brah, S. Hall y L. Grossberg desde una visión plural, narrativa, representacional, simbólica y en constante devenir.

Music Promotion, Identity and Socioeconomic Development: The Sendim Interceltic Festival

Susana Moreno (Universidad de Valladolid, Spain)

In recent years, music festivals have been instrumentalized for image-making, or as re-positioning strategies (Getz, 2010). In this paper, I analyze the role played by the Interceltic Festival held since 2000 in the small town of Sendim, situated in the peripheral area of Terras de Miranda do Douro in northeastern Portugal, for attracting tourists, raising visibility, promoting cultural and socioeconomic development, mobilizing the local community, and demistifying the historically inherited stigma of underdevelopment associated with this area. Since the late 1990s, local, regional, national and European policies, aimed at local development and transnational cooperation, resulted in a process of identity vindication and in initiatives that contributed to the visibility of Terras de Miranda, providing the groundwork and financial resources for the celebration of the Sendim Interceltic Festival. In my analysis of this festival and its repercussions, drawing on my field and archival research, I will pay special attention to the background, aims, actions and motivations of its main promoter and organizer, Mário Correia. In doing so, I will explain the different (and controversial) ways in which the Celtic label has been used for promoting local and global popular music, as well as for revitalizing local music practices.

[Panel: Building Bridges: Celtic Music Festivals in Galicia and Northern Portugal]

Invented Tradition of Japanese Pop-Rock in the 1980s

Yoshitaka Mori (Tokyo University of the Arts, Japan)

The paper examines the way in which Japanese rock history was re-invented, when the term J-pop (Japanese pop) began to be used in the media in the mid-1980s. Until the early-1980, had a clear distinction between yōgaku (western music) and hōgaku (Japanese music) been made in Japan. Their fandoms, cultures and life styles were all different from each other. The pioneering Japanese rock groups such as Flower Travellin', whose lyrics were written in English under the heavy influence of western rock-pop music, were listened to as a kind of yōgaku. Since Japanese rock-pop bands like Char, (one of the 'rock big three (gosanke)' in the 1970s) then Southern All Stars and RC Succession succeeded in the hogaku market around 1980, the pop-rock-band style gradually came to be incorporated into the mainstream. Through this process, bands such as Happy End, which sung in Japanese in the 1960s- the early 1970s, were re-discovered and began to be seen as an origin of J-pop today.

By examining of the process of making a history in the mainstream media in the 1980s, how canons have been identified in Japanese pop-rock history is discussed.

[Panel: National Canons of Pop-Rock Music]

Mina: the Explosive Power of an Italian Singer

Elena Mosconi (Università di Pavia, Italy)

The paper aims to examine the contribution given by Mina to the renewal of Italian pop song, not only in terms of repertoire and voice, but also relating to the inter-medial construction of her public personality. In the late fifties and throughout the following decade Mina's vocal power is reflected in the elegant way the singer is able to impose her original and countercurrent character upon the Italian media system.

On the one hand Mina courageously carries the traditional features of the female star singer to the extreme: at the biographical level she initially assumes two different personalities (the Italian Mina and the American Baby Gate); in cinema she deliberately chooses to play only commercial films, rejecting proposals from major Italian directors (i.e. Fellini and Antonioni); in television she shocks audiences by appearing pregnant without being married.

On the other hand Mina reveals a remarkable ability to negotiate her innovativeness in order to keep the audience with her. She goes on to interpret traditional songs - although with new arrangements -; she gives proof of empathy and direct interaction with popular audiences through interviews and constant presence in magazines.

So the multifaceted character of Mina reflects the changes ad contradictions of Italian popular music together with the struggle for renovation of cultural industry in the '60s.

[Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular
Culture]

Non-governmental and Governmentally Sponsored Youth Centres in Slovenia: Local Creativity and Global Exchange in Music Venues

Rajko Mursic (University of Ljubljana, Slovenia)

The author will discuss a sharp distinction between the youth centres established, sponsored and supported by the state and local authorities and independent non-governmental youth centres and grassroots venues in Slovenia. "Official" youth centres, organised as public non-profit enterprises, are designed hierarchically, led by employed professional youth workers, and have very good infrastructure. On the other hand, grassroots music venues and non-governmental youth centres would be organised non-hierarchically, mostly run by voluntary work and are typically located in places with very basic infrastructure. Some official youth centres do not provide music concerts, while non-governmental venues put music activities in the first place.

The author will present some aspects of his collaborative ethnographic study of Slovenian independent non- governmental and governmentally sponsored music venues. Obvious difference among them is not only based in remarkably different orientation in their concert activities, but as well in their importance for the development of local music scenes. Grassroots venues (among them are some squats) gives a place to local musicians for rehearsals and thus invigorate local music creativity, which is typically open to the world. The state-sponsored venues would usually organise more commercial events of national importance, but not relevant internationally.

Serial Whiteness: Killers, Drug Lords, Mafia Bosses and Troubled Identification in Television Fiction

Carlo Nardi (Independent Reasercher)

Popular fascination with murderers, bandits and other criminals is nothing new. American television series such as Dexter (2006-), Breaking Bad (2008-) and The Sopranos (1999-2007), drawing on this tradition, respectively feature a serial killer, a drug lord and a Mafia boss as the main character. However, since serial television demands viewer loyalty, each of these shows employs a complex set of strategies in order to condition identification with the protagonist while partly excusing his unethical conduct. In particular, the trouble of identifying with a deviant character seems to be counterbalanced by the recourse to normative elements in the characterisation of the protagonist—the white American male—as compared to an ethnicised and racialised "other". Music plays a crucial role both in conditioning identification and in the construction of normative whiteness. Dexter achieves this dual aim through the juxtaposition of two kinds of scores: pre- existing Latin music and what I call the "modular score", that is, discrete musical elements, such as themes and sound effects, that have been composed originally for the series but are employed recursively as library music. In this paper I will analyse how seriality produces and reproduces formations of race at various levels, namely through the theme (serial crime), the medium (serial television) and the mode of production (the modular score).

Samba and its Locations

Cláudia Neiva de Matos (Universidade Federal Fluminense, Brazil)

More often and more emphatically than any other musical genre in Brazil, samba has inspired narratives, researches, commentaries and expressions of affect about the places with which it is associated. Beyond the idealization of its origins ("cradle", " roots"...), there is mention of the spaces where samba is produced and heard, where it circulates, as a way of circumscribing identities and indicating samba's transits through society. Located in different types of setting (roda de samba, pagode, fundo-de-quintal...) or associated with proper names (Estácio, Mangueira, Vila Isabel...), locations in "the world of samba"are protagonists in the historiography and mythology of the genre. On the basis of three different textual repertories (academic work, publications by journalists and fans, samba lyrics), this paper will examine the discursive (re)construction of the locations of samba, its general outlines and contemporary features, raising questions like: what are the main geosocial references for carioca samba? what images or interconnected series of images are most active in representations of the locations of samba? to what extent are figurations of these locations transformed by the globalization of Brazilian culture and by new media technologies? to what extent do the perspectives of the three textual repertories converge and how are they different?

The Management of a Daily Sound Environment through Technological Artefacts

Raphaël Nowak (Griffith University, Australia)

Contemporary music listening practices raise questions linked to usages of technological artefacts and of differentiation of listening practices. The particularity of digital music files (MP3s mainly) resides in their immateriality. Indeed, daily interactions with music are characterized by an array of artefacts. The network of music technologies serves the function of providing listeners with a sound environment on a daily basis. Music accompanies listeners in their daily through different playback devices and therefore through different contexts of listening. There is a differentiation of the interactions with music and of the roles that music takes. The mobilization of various music

technologies and the identification of 'roles' for music in the daily life participate in a shift towards a greater individualization of the interactions with it.

This paper will discuss the 'circuit of practices' (Maggauda 2011) that listeners operate on their daily life between different music technologies. It will first review the interconnectedness of music technologies in daily life and the subsequent (re)definitions applied to each. Then the notion of roles of music in the daily life will be questioned and theorized. Lastly, the paper will discuss the concept of aesthetics of music in relation to these individualized and daily interactions with it.

Online Music Listening Strategies

Anja Nylund Hagen (University of Oslo, Norway)

Information technologies offer new tools for users to navigate ever-expanding cultural catalogues (Anderson
2006), and the contemporary music industry exemplifies this with the Internet as a main source of music listening. A vast number of music tracks is available to the audience 24/7; currently, the streaming services Spotify and WiMP claim to have access to 15 and 13 millions songs, respectively, giving the users unprecedented listening opportunities.

Economists and psychologists have been studying "variety seeking" behaviors, concluding that the act of stimulating choice, within limits, and discovering something new that satisfies one's preferences, gives pleasure to the consumer. (Tepper/Hargittai). What happens with the variety seeking when the act of choice is stimulated with limitless opportunities?

This paper discusses the consumer situation of online listeners according to the abundance of choice of music preferences. Do the digital environments open up for new ways of music listening? The case study builds on findings from 13 focus groups conducted by the research project Clouds & Concerts: Mediation and Mobility in Contemporary Music Culture, in addition to anonymous streaming data provided for the project by WiMP.

Rock y raíces en el cono sur de América Latina (1965-1980)

Julio Raúl Ogas Jofre (Universidad de Oviedo, Spain)

Entre el rock del cono sur de América (Argentina, Chile y Uruguay) de las décadas de los sesenta y setenta, y la música tradicional de la región se establece un interesante diálogo que enriquece ambas propuestas. A pesar de la existencia de numerosas muestras en este sentido, desde los estudios referidos al rock, el análisis de su incidencia en este panorama sonoro ha quedado relegado ante la importancia que se le da al surgimiento y consolidación de un rock en castellano.

Aquí propongo el estudio de este importante y diverso grupo de piezas musicales como un fragmento particular del discurso en torno a la autenticidad y la identidad, tal como lo proponen Frith 1981 o Keightley 2006, entre otros. Para abordar este estudio comenzamos dividendo el material estudiado en propuestas de Folk rock (con connotaciones local) y de Rock con mención a las músicas tradicionales rurales y urbanas de la región. Posteriormente, centrados en esta última línea, nos servimos de la intertextualidad para clasificar la presencia de iconos e índices estilísticos en estos discursos, que nos permita establecer una comparativa de los recursos poético-musicales utilizados para intentar formar o reafirmar en el receptor la idea de identidad local y colectiva.

Flamenco: tiempo, forma y geografía expandidos

Pedro Ordóñez Eslava (Universidad de Granada, Spain)

En 1963, el poeta Ricardo Molina y el cantaor flamenco Antonio Mairena publicaron, editado por la Revista de Occidente, Mundo y Formas del Cante flamenco. En este texto se establecían los parámetros históricos, estilísticos y geográficos en que la tradición flamenca se había desarrollado desde mediados del siglo XIX hasta ese momoento. Asimismo, la denominada por la historiografía como 'biblia del flamenco' sirivó para destacar la fundamental contribución del 'gitano-andaluz' a esta manifestación artística y musical; para ello aludía a la 'razón incorpórea' de su propia etnicidad adscrita de forma exclusiva a Andalucía, algo que acentuaba asimismo su diferencia respecto del flamenco realizado en otras zonas geográfica y por otros artistas no gitanos. En 2010 el flamenco fue declarado Patrimonio Inmaterial de la Humanidad por la UNESCO; pocos años antes, en 2007, el artículo 68.1 del nuevo estauto de Autonomía de Andalucía recogía la 'competencia exclusiva en materia de conocimiento (...), promoción y difusión del flamenco como elemento singular del patrimonio cultural andaluz'.

¿Es el flamenco un arte universal? ¿Ha trascendido efectivamente los límites temporales y geográficos de su tierra de origen? ¿Existe un flamenco francés? ¿O norteamericano? La discusión en torno a estas cuestiones será el objeto de la comunicación que se propone.

Broken Hearts and Euro Skeptics: Contentious Collectivities at the 2012 Eurovision Song Contest

Michael O'Toole (University of Chicago, USA)

The recent economic crisis threatening the collapse of the euro zone has drawn attention to the difficulty of creating supranational collectivities out of the disparate frameworks of European nation-states. In the Eurovision Song Contest, this tension between national sovereignty and supranational collectivity is reproduced in a media spectacle that highlights the complex and contested politicization of popular music in contemporary Europe. Many studies of the politicization of Eurovision have focused on musical representations of individual nation-states, highlighting processes of localization and musical nationalism. In this paper, I will focus instead on the varied efforts of Eurovision contestants to represent and generate a collective supranational identity as Europeans. Drawing examples from the 2012 Eurovision in Azerbaijan, I will consider the extent to which musical representations of a collective European identity can be related to the increasing threat of the fragmentation of supranational institutions such as the European Union and the euro zone. Drawing on Hardt and Negri's concept of the "multitude" and Charles Tilly's analysis of "contentious politics" in social movements, I will argue that these musical representations of European collectivity offer critical counternarratives to existing forms of economic and political supranationalism in contemporary Europe.

[Panel: Contentious Collectivities: Media and Musical Action in Social Movements]

Dominican Bachata on the Global Stage

Deborah Pacini Hernandez (Tufts University, USA)

Dominican bachata, a guitar-based genre characterized by melodramatic love songs, a unique dance style, and its association with the country's poorest and most marginalized citizens, was rejected as crude and vulgar for decades after it coalesced as a style in the 1970s. In New York in the 1980s and

90s, in contrast, homesick Dominicans of all social classes embraced bachata precisely because of its earthy simplicity and its emotional songs of loss and longing. By the new millennium bachata's popularity began to spread beyond its Dominican fan base, first among Latinos of different national backgrounds, subsequently to Latin America, and then to Europe, Asia and beyond. Transnational theory partially explains bachata's changing circulation patterns, but there is no doubt that its global popularity has been propelled by the enormous success of the "Dominican York" group Aventura, who created a new sound influenced by the hip hop and r & b infusing New York soundscapes. Bachata dancing, in contrast, has become unmoored from the Dominican York experience and taken on a life of its own in bachata dance festivals and conferences held in cities throughout the globe. My paper analyzes bachata's New York sound and its spread to new global venues.

Popular Music Professional Networks, at the Crossroad of Social Innovation and Cultural Policies. The Example or Région Pays de la Loire (Western France)

Emmanuel Parent (École des Hautes Études en Sciences Sociales, France)

Since André Malraux's era at the head of the Ministry of Culture (1959), Popular music in France has always been the last cultural sector to be taken into consideration by cultural policies. Nevertheless, by building its own process of self-generating data, the independent sector of popular music has been recently trying to change the order of things. This communication will focus on a regional network that practices "Shared and participatory observation".

Since the end of the 1990s, popular music professional networks have emerged in several French regions, to defend the independent musical sector's interests (namely, the third sector of the music industry). They are gathering many little companies and non-profit organizations. "Le Pôle régional musiques actuelles des Pays de la Loire" (Western France) is one of them. Le Pôle has developed its own way of self-generating statistical data based on the activity of its members. This new kind of observation from the bottom-up results in a transparency of cultural policies. One can describe the process of « Shared and participatory observation » as a real social innovation. Since the year 2011 in Pays de la Loire, this innovation is being transfered to the worlds of Theatre, Dance, Street art, Cinema, regional Book industry and so on. In this process of transfer, Le Pôle plays a key role, which this communication will describe.

[Panel: The Stakes of "Data Collect", Production and Political Use for the
Alternative Live Music Sector in Europe]

The Reception of Jazz in Colonial Korea

Aekyung Park (Yonsei University, Seoul, South Korea)

The Jazz, imported into Korea in the late of the 1920's was regarded as a part of 'Yangak' (western music) from the moment of being introduced to Korean consumers. The reception of Jazz in colonial Korea could be said the revenue of world- wide trends. At the same time the jazz were placed at the top of the music field in terms of the hierarchy of taste. Needless to say it indicates privileged position of the jazz of the time. With the reception of jazz, it functioned as the cultural coordinate of differentiation in generation, class and the educational attainment. Through evoking western mood, the jazz have been spreading the longing for the west and western life style. This presentation aims at inquiring the phase and aspects in the reception of jazz and then how Korean consumers have adopted and enjoyed the jazz in accordance with their life style or cultural sophistication. The finding shows that, in general, the jazz rooted into Korean music scene in three ways; to pursuit the origin of jazz, to consume the jazz to use for background music of dance hall and to create jazz

song as a sub genre of Korean popular song. The first trend could be found among them who were highly educated, kept the urban life style and worked in a professional field. The newspapers and magazines of the time provide with the detailed information about selected consumers. The earnest attention to the origin of jazz were portrayed at times as highly-priced records, the books on the history of jazz, or an admiration for American jazz musicians. The dance hall became a fully functioning the escape exit of the urban youth in the 1930's. Through depicting the passion and pleasure of night, the jazz cloud be accordance with the decadent atmosphere of the dance hall. In addition, the dance hall and jazz were obviously the turning point of generation divide. The jazz song to be examined belong to the sub genre of Korean popular song and particularly consist of those songs derived from the western music, Even though the core melody and rhythm of jazz songs were drawn from the western music, the main interests of jazz songs were the picture of urban life and the portraits of urban youth. In other words, the jazz songs could be said to be an accurate reflection of the social condition of the time. As a consequence, the jazz songs cloud be admired as hymn of urban youth in the 1930's.

Prácticas de desafío poético urbano: la construcción de una identidad de poeta en las escenas slam de París

Luigia Parlati   (EHESS, Centre Norbert Elias Marseille, France)

El slam consiste en una competición oral y performativa que tiene lugar principalmente en los bares, cafés y en otros locales públicos de la ciudad de París. A través de la puesta en escena de la voz y del juego de la musicalidad del idioma, los voluntarios, llamados «slameurs» (y, según el caso, «poetas»), buscan crear un impacto sobre el publico. Éste, a su vez, debe juzgar las diferentes performances. Este movimiento de oralidad urbana nació en Chicago (a la mitad de los años 80) para difundirse por Europa junto a sus valores de democratización de la palabra y de libertad de expresión poética.

Los grupos de slameurs y de auditores crean, a través y al interior del evento del slam, estrategias lingüísticas con las que expresar sus reivindicaciones políticas, sociales y estéticas. En esta intervención se reflexionará sobre la relación se establece entre estos discursos, su puesta en escena (con los gestos, la mirada, la prosodia) y el estilo de cada uno, es decir, cómo emerge la identidad poética del slameur en el seno de una colectividad.

La utilización del mito del Quijote como eje de la construcción identitaria nacional en la música del cine franquista

Sara Pedraz (Universidad Autónoma de Madrid, Spain)

La propuesta de comunicación La utilización del mito del Quijote como eje de la construcción identitaria nacional en la música del cine franquista trata de abordar el tema de la utilización de las fuentes y los procedimientos artísticos dentro de la configuración de la identidad nacional de un Estado. Es una investigación que parte del arte para estudiar la manera en la que éste se convierte en un instrumento político que permite auto-denominarse y auto-construirse como algo propio y diferente al resto de identidades.

Para ello se parte de varias preguntas generales: ¿hasta qué punto se utilizan los mitos artísticos de la historia en la configuración identitaria de los gobiernos autoritarios?, ¿de qué manera se utilizó la música a favor de los objetivos ideológicos?

Se plantea un objetivo general que es estudiar la "herencia" capaz de constituir imaginarios audiovisuales vinculados con el ideario de la musicología cervantina. A este respecto, resulta de

interés, considerar la relación que estas obras tienen con el imaginario cultural franquista, y cuáles pueden ser las razones por las que han sido vinculadas a la obra cervantina. Es decir, el objetivo es concluir sobre la posibilidad del uso del mito cervantino para propagar las teorías sociales, políticas y culturales del Régimen franquista.

Madrid Has the Blues: The Collective Construction of a Music Scene

Josep Ramón Pedro Carañana (Universidad Complutense de Madrid, Spain)

This paper focuses on the development of a blues scene in Madrid. Considering the lack of academic attention towards the blues tradition in Spain, I propose to address Madrid's blues trajectory through three general periods linked to particular contexts and social processes. First, I refer to the origins of the scene through two main processes: the European attraction for African-American culture along with the establishment of Europe as a liberating scenario for black Americans; and the influence of "British Sixties" bands in the development of blues scenes. Then, I discuss the crystallization stage as an initial form of scene consolidation where there is, at least, a sufficient interaction between participants who perform different necessary roles within the scene. Finally, I introduce the reproduction stage as a means of approaching the situated yet dialoguing generation of specific reproduction initiatives undertaken by participants as a result of an increasing self-consciousness. These stages provide a framework that showcases the procedural and time-prolonged aspect of scenes, its dynamic and changing nature, and the importance of collective participation. The aim is to extend blues narratives set in the past and/or the Anglo-American axis, and continue to analyse blues' changing history in the contemporary world.

Funk Carioca: Creative Solutions and Technological Appropriations in Brazilian Music

Simone Pereira De Sá (Federal Fluninense University, Brazil)

The paper aims to deepen the discussion on aspects of the production, circulation, and consumption of the Brazilian musical genre funk carioca, or baile funk – a genre that since its consolidation in the 1980s has created a both sustainable and autonomous pioneer circuit in relation to the major's label model, based on practices such as technological appropriation, authorship flexibilization, emphasis on the live performance and valorization of local social relationships.

Departing from a practice called "Batalha do Passinho" ("Little Steps Battle") – where teenagers challenges each other in a street dance dispute using cell phones to play the music and to broadcast the performance on You Tube, our main goal is to discuss the appropriation of locative media and music platforms to reshape funk's dance aesthetic, mixing funk dance with Michael Jackson's moonwalk step, the brazilian musical genre frevo, the argentine tango, the hip-hop performance, among other musical references sampled from YouTube.

The premise is that the articulation of locative media and musical platforms are crucial to the development and visibility of "Passinho", reinforcing it's autonomous circuit and influencing its aesthetics procedures as well.

Lenguajes influyentes en las nuevas expresiones musicales de Argentina a partir de 1980

Hernán Darío Pérez (Universidad Nacional del Litoral, Argentina)

A principios de los ´80 se genera un proceso creativo en la música popular argentina como consecuencia de la apertura democrática y de nuevas búsquedas identitarias. Los músicos poseían la

inquietud/necesidad de incorporar los lenguajes de diferentes géneros, en lo que encontramos específicamente: la Música Popular Uruguaya, y sobre todo la Música Popular Brasilera con las expresiones alternativas de Hermeto Pascual y Egberto Gismonti, especialmente a partir de sus conciertos en argentina en 1980-81.

El motivo de este trabajo es dilucidar la forma en que estas músicas argentinas incluyeron estos rasgos genéricos a sus composiciones, que influencias concretas poseen de los referentes antes expuestos y que características tuvieron estos en lo general y particular.

En base al análisis auditivo y de transcripciones sobre los siguientes aspectos:

- Instrumentación y orquestación
- Armonía.
- Lenguaje rítmico-métrico.
- Comparativo.
- Y como, de una forma análoga a la antropofagia y el tropicalísimo, estos grupos deglutieron elementos estéticos/musicales que en muchas veces provocaban fusiones dentro de los lenguajes tradicionales como parte de una búsqueda de identidad musical.

[Panel: Procesos de hibridación y circuitos alternativos de circulación en la música popular argentina a partir de la apertura democrática]

"Unpopular music": the comicality and ambivalence of popular music in the early 20th century
Portugal

Maria do Rosário Pestana (Universidade de Aveiro, Portugal)

In the Portugal in the early 20th century there was a prolific dissemination of the comical genre through 78 r.p.m. records. Actors such as Duarte Silva gained popularity as they laughed – and made others laugh – at public figures, institutions, at the Catholic Church or at sexually connoted texts. Yet the elites saw such comical subjects as morally reproachable, as typical slander of the common people. How can this disjunction be explained? What is the social and political reach of the comical in the context of popular music? Why hasn't this correlation been studied yet?

With this paper, I propose an analysis of the ways in which the comical subjects of popular music have allowed subaltern voices of the "common people" to create subliminal spaces of intervention. Furthermore, I intend to show how those marginal spaces, outside the dominant social and political spheres, have introduced new subjects to the field of perception, contesting the police and hence bursting dissensus (Rancière 2010).

My approach to the last question draws on Conquergood's perspective, in what regards the inability of the dominant epistemologies to deal with the 'obscure' knowledge, whose senses are either hidden in context (Foucault 2005), or ambivalent (Bauman 1991).

New Sovereigns: Musical Communities in the Age of Post-liberalism

Beate Peter (Manchester Metropolitan University, UK)

Attempts to categorise music by genre are increasingly difficult and too often ignore social contexts outside the antiquated dichotomy of the popular and the dominant culture. This paper discusses how the failure of neoliberalism forces us to consider the categorisation of music outside an axiom of representation and rights. Papadopoulos et al (2008) discuss social transformation in the context of

post-liberalism. At a time when national sovereigns can no longer be relied on to guarantee personal freedom and postliberal aggregates present an opportunity of escape, musical practice can be understood as the basic principle that helps identifying new social formations. By analysing the social context in which music is situated, I show how the flexibility and permanent progress of post-liberalist social formations can be successfully applied to popular music. Based on the claim that recent social movements have not provided a soundtrack that adequately reflects their social and political activities, I argue that by focussing on the use of technology and communication, we not only find a soundtrack that incorporates more than melody, rhythm and arrangement, but we are also able to reorganise new social formations with music at their heart.

Examining pop voices – a theoretical and methodological framework

Martin Pfleiderer (Department of Musicology Weimar, Germany)

Popular music research is often constricted to analysing song lyrics and performance contexts whereas only few studies examine para-linguistic characteristics of voices and singing. Presumably, voice qualities, vocal timbre as well as melodic and rhythmic variation like micro-timing, sliding between pitches, ornamentation, various kinds of vibrato etc. are crucial for singing styles as well as for vocal expression of emotions and for all those "vocal pop pleasures" (Frith 1996) enjoyed by many listeners. Drawing on various theoretical and methodological considerations a framework for studying pop voices and singing is outlined. Focussing on the fore-mentioned vocal features the huge material of vocal recordings before 1950 are to be explored analytically according to several questions, e.g.: Which features define a individual singing style and a "vocal persona"? Do individual singing styles fit to the music genres (like blues, jazz, country) or do vocal performances disrupt established genre categories? How do melody, rhythm, timbre and voice quality interact with song lyrics and non-audio performance features? How does singing styles and vocal persona contribute to star images and emerging cultural stereotypes? Several methods to approach to those issues analytically are outlined.

[Panel: Singing styles in US-American popular music before 1950]

A typology of singing styles before 1950

Martin Pfleiderer, Tilo Hähnel, Tobias Marx

Drawing on theoretical and analytical research described above [Panel: Singing Styles in US-American Popular Music] we present various examples to sketch a typology of singing styles in US-American popular music before 1950. Looking at the huge variety of vocal recordings, we question the common genre classification, established primarily by the recording industry, and rather put emphasis on continuities across genre boundaries. Conclusions point at changes and continuities in cultural stereotypes expressed and created by popular singing before and after 1950.

[Panel: Singing styles in US-American popular music before 1950]

They Got to Go: Ska versus America

Simon John Philo (University of Derby, UK)

Reggae music's association with identity and resistance is widely viewed as having been established by the so-called "roots" variety that emerged in the late 1960s and early 1970s; whilst its forerunner ska, in countless reggae histories, is characterised as vacuous party music, a joyous soundtrack to

Jamaican independence. My paper proposes, however, that far from being some kind of adolescent pop cultural form, ska articulated potentially radical critiques of the social order. Ska was the first modern Jamaican popular music that did not merely mimic American styles. In so pointedly not doing, it thus declared its cultural independence. My paper will demonstrate how this was achieved.

Place and Landscape in Roger Lucey's Life and Music

Christina Pinto (Rhodes University, South Africa)

From the late 1970s to present, the cosmopolitan singer-songwriter, Roger Lucey, has creatively and practically experienced, reflected upon, archived and re-imagined places and landscapes through various musical creations. Lucey's critical, counter-mapping musical compositions, inspired by, referring to and calling for change within local-global landscapes, were effectively censored by the Apartheid government that ultimately silenced Lucey's voice. After the tyrannical government's downfall and Paul Erasmus's disclosure of purposefully silencing Lucey, these multilevel actors experienced and represented personal and socio-political achievements of reconciliation through the evocation of actual and ideal past, present and envisioned places and landscapes that ultimately led to the restoration of Lucey's voice. This paper, firstly, re-establishes the integrity or voice of landscapes shown to have afforded or are actively implicated in processes and achievements of censorship and reconciliation and, secondly, explores the politics of place- making through the critical, discourse analysis of Roger Lucey's music. Lucey's music simultaneously functions as a mnemonic and knowledge producing device through which a range of actual and ideal places and landscapes can be engaged with, understood and reconstructed proving to be a political, cultural and socio-economic avenue through which conflict resolution and human rights can be realised.

Regressive Rock: Popular music Canons and Unfashionable Topics

Goffredo Plastino (Newcastle University, UK)

"What are you working on, at the moment?"
"Neapolitan Song."
"'O sole mio, right? How interesting."
"Progressive rock? Lots of keyboard solos, I hate it."
"Greek popular music? Oh dear…"

Drawing also on a decade of personal experiences, in this paper I will consider how the boundaries of the Anglo-American popular music canons are gently safeguarded by the repetition, with variations, of the same topics through implicit binary oppositions (punk: great — progressive rock: what? / Madonna: file under popular music — Umm Kulthum: file under ethnomusicology / flamenco and fado: cool — Neapolitan Song: bad), as well as by the reiteration of the same appealing analytical approaches through keywords (ideology, theory, Ž). In this perspective, mapping the unsaid dicothomy "fashionable vs. unfashionable" reveals the popular music studies "hidden" (but in fact evident) centre-periphery set of relationships, still fundamentally operative in the academic world.

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Brazilian E-music Scene Versus ECAD: a Copyright and Authorship Battle in a Remix Culture

Beatriz Polivanov (Fluminense Federal University (UFF) and Marketing Superior
School, ESPM, Brazil)

The phonographic industry has lately faced a major reconfiguration that affects all the production-distribution-consumption chain of music (PERPÉTUO, 2009; SÁ, 2009). With the vast utilization of technologies that enable music production – frequently by means of appropriating others` materials – and facilitate its distribution, the industry is undergoing an authoral rights crisis. Brazilian electronic music scene is facing battles against ECAD (Main Office of Arrecadation and Distribution), which states that for every song/track played in a commercial event a fee must be paid to its owner, but the DJs/producers claim it is impossible to pay such fees, and the notion itself of authorship in many cases is hard to establish. Aiming at investigating the matter under the technological, the legal and the cultural axis we interviewed over twenty DJs/music producers from São Paulo and also representatives of ECAD, and analyzed Brazilian copyright law (9610/98). We concluded that: 1) the law does not encompass "new" kinds of musical production (as remixes), thus considering them ilegal; 2) there is a need to map the technologies that enable music production and distribution (as the software Logic and the website SoundCloud) and their appropriations in different "scenes", and 3) the remix and cyberculture are key factors shaping this scenario.

Marginal Sounds: The Story of Jazz in China

Adiel Portugali (Tel Aviv University, Israel)

In this paper I suggest to unfold the complex narrative of modern jazz in China and present it as a case study of an off-center phenomenon, which takes place in the margins of China's popular culture and music industry. Since China's "open door policy" (1978), its off-center musical happenings – both in the periphery (off the geographical center) and in the margins of its culture industry (off the mainstream) – have played a significant role in reflecting, and in creating, new social climates. As a marginal phenomenon (whether by choice or by force) jazz, too, may hold a notable responsibility for the configuration of China's modern cultural and social reality. In line with the core-periphery theory, which points toward a dialectical tension that exists between the center and the periphery, I will examine the way central and peripheral jazz scenes in China have affected, influenced and/or determined each other. Then, by revealing the insider's view of the way jazz is experienced in Chsina, that is, the views of the musicians and individuals who have been introducing it into China, I will focus on the role jazz in China plays today as an off-center musical and cultural scene.

Cyborg Musicians. A Posthuman Perspective on the Aesthetics of Techno and the Ontology of Digital Music

Kim Ramstedt (Åbo Akademi University, Finland)

The aim of this paper is to clarify some ontological complexities of digital music by studying the aesthetics and philosophy of techno music. The notion of the posthuman, as it has been defined by Katherine Hayles (1999), will provide a theoretical tool through which to approach the subject. Although Hayles describes the posthuman state through cybernetic theory and science fiction literature, the posthuman to her, is not a technological condition, but primarily a reunion of body and mind. Hayles sees our new virtual realities as an opportunity emphasise embodiment in human thought, which, has often been neglected in the study of discursive practices. The interplay between

human and machine is a characteristic of the postmodern world and it has been a philosophical program and a defining feature in techno music. This paper seeks to answer the questions; How much - and which features in techno music - should be attributed to human composition and how much to the mechanics of music technology? Is it possible to define the "human" role in the production, reproduction and performance processes of digital music and how can we define the ontological reality of the music?

La aportación de los "popular music studies" en la investigación sobre el subsector de la música en directo en las verbenas gallegas

Carlos Regueira (University of Santiago de Compostela, Spain)

El subsector de la música en directo en las verbenas gallegas es un área de negocio no subsidiada con una facturación superior a la mayoría de las industrias culturales gallegas. A pesar de ello, este fenómeno no ha sido objeto de investigación académica hasta la publicación del estudio "DEL PALCO AL ESCENARIO [una aproximación analítica a la música en directo en las fiestas de Galicia] en el año 2011. La metodología empleada, las estadísticas recopiladas y las principales conclusiones de este estudio del grupo de investigación CANAL CAMPUS de la USC demuestran claramente la utilidad de la aproximación académica interdisciplinar de los "popular music studies" aplicada al sector de la música en directo.

[Panel: Del palco al escenario]

Rock Heritage and Punk Histories: Global Models and Local Interests

Rosa Reitsamer (University of Music and Performing Arts, Vienna, Austria) Rainer Prokop (University of Vienna)

This paper compares two approaches to the recovery and exploitation of popular music in the context of constructing national (sub-)cultural identities. "World Famous in Austria: 50 Years of Austropop" was a lavish TV documentary series aired by the Austrian state broadcaster which reclaimed a popular music phenomenon of the early 1970s as an expression of Austrian national identity and musical heritage. Songs and personalities were packaged together with national symbols on the generic model of "rock heritage" (Bennett 2009), i.e. a grandiose rhetoric of pathos and nostalgia, designed to appeal to the post-war generation.

"Trash Rock Archives" presents obscure Austrian Beat and Punk musicians c. 1950-80. Using micro-channels for archiving and exhibiting subcultures of the past, this initiative represents a do-it-yourself counter- narrative to the commercial recycling of Austropop by the mainstream music and media industries.

Yet, both of these attempts at constructing the pop-identity of a small nation depend on globalised models of rock heritage, whose rhetoric, in turn, reflects the demands made on the post-war Austrian state: to distance itself from both its immediate Nazi past and its Communist-bloc neighbours, and establish a cultural-social ideology for liberal democracy and consumer capitalism.

Nación imaginada: la música como eje de identidad y representación político-identitaria en el contexto rumano

Sara Revilla (Universitat Autónoma de Bardelona, Spain)

La música ha sido, a lo largo de la historia de Rumanía, objeto de reconstrucciones para representar lo auténtico, entendido como lo propio, lo que debe ser común, y lo nacional (Giurchescu, 2001). Se la ha utilizado desde diversas perspectivas e ideologías para dar sentido a identidades concretas. Durante los más de cuarenta años de Régimen Socialista, la música tradicional de contextos rurales fue usada para simbolizar las raíces de lo más puro y ancestral (Bohlman, 2004; Stere, 2007).

Ante un panorama en el que la pérdida y transformación de imágenes identitarias monolíticas suponía una amenaza para la persistencia de los regímenes absolutistas (Ventura, 1994; Smith, 1986), la recreación estilizada de cualquier melodía, danza o canción, fortalecía el sentimiento de communitas (Turner, 1969), justificando la prohibición y destierro de otros géneros y culturas calificadas como marginales o periféricas.

A modo de ejemplo, expondremos el caso de Phoenix, la formación rumana de etno rock (Curta, 2005), que durante la década de los setenta sufrió la censura del Régimen de Ceauşescu por tocar un género considerado ajeno a la cultura rumana. El grupo consiguió sobrevivir a las diversas amenazas tras utilizar interesantes estrategias de adaptación cultural.

Consecration of National Pop-Rock: a Global Perspective

Motti Regev (The Open University of Israel, Israel)

This paper will present the case of pop-rock canonization in Israel, but its major thrust will be centered around a theoretical framing of the papers and the phenomenon of national pop-rock canons in general. Taking lead from previous work on aesthetic cosmopolitanism, the paper will argue that national canonization of pop-rock is a prime manifestation of cosmopolitanism in popular music. That is, a cultural practice that aims to re-define musical nationalism not along separatism and essentialism, but rather along equal participation and parity in world culture. By erecting canons of indigenous pop-rock, national fields of popular music self-define themselves as different from dominant Anglo-American pop-rock, yet at the same time declare themselves to be worthy participants in the global art world of pop-rock music.

[Panel: National Canons of Pop-Rock Music]

Copyright, Mp3 and the New Recording Industry in Brazil

Jose Eduardo Ribeiro de Paiva (Universidade Estadual de Campinas, Brasil)

This communication discusses the transformation of the recording industry since the 90s caused by MP3, that, in a first look, has been held responsible for the decline in record sales and to have promoted phonographic pirating on a world scale. Besides that, the new technologies changed the way to produce music by the introduction of many and many new procedures, like computers, sequencers and samplers. With this, the music production, by combining the recording technologies with the mp3 and the web, made a new world to the musicians and the public, which is being realized now. In this summary, concepts like authorship and copyrights have been reviewed in light of this technology while at the same time discusses its creative potential and capacity to democratize sound production. Furthermore, it is interesting to note all the changes that the Brazilian recording industry

has moved in recent years by the use of mp3 and the web, especially those involving issues of music distribution and copyright, as well as issues relating to musical creation.

Towards an Ecology of Close(r) Reading in Popular Music Studies

John Richardson (University of Turku, Finland)

My presentation begins with a broad overview of the priorities and aims of our proposed international research project on ecomusicology. Considering the relevance of ecomusicology alongside existing research in cultural musicology, I argue that general theories of cultural studies combined with writing on audiovisuality (especially on silence and environmental sounds) and sound technologies (especially on mediation and the digital) have much to offer this field of inquiry. Debates on technology have often implied a dialectical relationship to a presupposed "pretechnological" or "natural." With the advent of digital technologies and global communication networks, however, assumed oppositions between the technological and the pretechnological, the agrarian and urban, authentic and mediated cultures, have far become less stable. Phenomenology, close reading and ethnography are theorized as integral to ecomusicological methodology. Music discussed will include the so-called nu-folk and environmental sound art. Ecomusicological theory, it is argued, has ramification not only for discussion of environmental awareness but also the very methods we employ in research.

[Panel: Ecomusicology]

Slowbalization and Globalization: The 6th Continent as a Crucial Transmitter of Popular Music, a Dutch Perspective

Stan Rijven (Independent Scholar)

Instead of looking at the ocean as a barrier we should regard it as a 6th continent that connects all others. Before radio- and digital waves, music was global transmitted by sea-waves. At the time a process of slowbalization on the hightide of colonialism (1880-1940) when the ocean functioned as a highway for the massive movement of migrants, missionary and military. They carried instruments on their back, rhythms and rhymes in their hearts while seaports transformed into meltingpots where different music cultures creolized into new hybrids. Therefore the development of 20th century popular music is unthinkable without the crucial role of oceans and its 'bordercities'. No merseybeat without Liverpool, no jazz without New Orleans. The same goes for tango (Buenos Aires), highlife (Accra), samba (Rio), or son (Havana) to name a few.

From a Dutch perspective this paper will focus on the process of how several music-styles and harbours got connected. Although Holland had little deep rooted popular music of its own because of its seafaring nature it played a formative role in the development of kroncong (Djakarta, Indonesia), Malay music (Cape Town, South Africa), Sarnami geet (Paramaribo, Surinam), Antillian waltz (Curacao, Dutch Antilles) and Indorock (The Hague, Holland).

Derision and Social Movement 101

Anne-Claire Riznar (Université de Montréal, Canada)

I'm one of the 170 000 students, who's been on strike for 12 weeks. This is one of the most important student strike in the history of Quebec, against a tuition hike of 75%. But, this strike is not just about a financial issue : it's about an ideological issue, a major choice of society.

March 22nd 2012. The most popular demonstration of this strike, and maybe in the history of the country is taking place in Montreal. We're approximately 200 000 in the streets.

10pm, 1220 Saint Catherine East, Le National. The band called Mise en Demeure ("putting in default"), which describes itself as « politic garbage pop», is going to perform. 300 people are expecting the band, chanting before their arrival «Mise en Demeure or we break everything!».

And what I saw that night was a mirror: a mirror of Quebec's youth, and a mirror of the strike. The band painted a satire of every particular aspect of the strike : police, pacifists, riot squad, activists. A great catharsis for the young audience, that lives and organizes the strike through social networks, and learns the lyrics of Mise en Demeure on YouTube. But still lives collectively the catharsis, in a concert hall or in the street.

Mundialización de la música popular chilena en el exilio en Europa

Javier Rodríguez (Université Paris IV-Sorbonne, France)

La «diáspora» de músicos chilenos en Europa entre los años 1973 y 1989 permitió que la música popular chilena se relacionara con los contextos culturales, sociales y económicos abiertos por la mundialización y el intercambio global. Así, la música popular chilena en el contexto del exilio político se inserta, principalmente, en el mercado denominado "musique du monde", a partir del cual logra mantener una cierta relación cultural, social y política con Chile, pero de manera progresiva renueva sus elementos estéticos (sonoridades, técnicas, función) abriendo una brecha entre la producción musical al interior de Chile y en el exterior.

Dicho distanciamiento operará tanto a nivel de la (re)producción musical (los espacios en que circulará la música) como también a nivel de la construcción de una identidad cultural y política promovida por los músicos populares en el exilio en pos de la caída del régimen militar en Chile. La paradoja que se plantea es la siguiente: ¿en qué medida esta música nacida en el seno del mercado europeo logra construir un proyecto identitario basado en valores tales como la resistencia anti-neoliberal, el rescate de las tradiciones, el proyecto socialista, entre otros?, y de ser así, ¿qué identidad promueve a fin de cuentas? ¿cuál es su lenguaje estético y musical?. Cuestiones que reflexionaremos en esta ponencia.

Migrating to Learn: The Needs and Imaginaries of Three Andalusian Jazz Singers

Claudia Mónica Rolando (Universidad de Valladolid, Spain)

Since 2001, Spain has a net of Higher Conservatories of Music specialized in vocal jazz. Nevertheless, this academic offer is insufficient since it fails to officially cover all formative stages and is not established in all Spanish provinces. A singer who wishes to specialize in this genre is bound to cover these institutional deficiencies either by self-learning, or by migrating to private centres. Furthermore, it is necessary to take into account that extra-academic aspects of a varied nature come into play. Together with living conditions, for example, there appear those choices and expectations created around the singer's own vocal training. This reality turns migration into a possible, and sometimes inevitable, option.

This paper shows the particular cases of three renowned singers (Celia Mur, Pepa Niebla and Lara Bello), who migrated to prominent centres of the current jazz scene (Madrid, London and New York) from their native Andalusia. The study analyses the needs, the imaginaries and the motives

that determined these relocations, parallel and complementary, and reflects on migration as a resource of the first magnitude within the complex process of vocal training.

Popular Music and Music Information Retrieval: Considerations and Perspectives

Carlos Gustavo Roman (Universidad de La Salle, Colombia) John Gerard O'Connell (Reactable Systems)

The advent of the digital age is drastically changing the schema and technologies for accessing music. The explosion of pure digital formats along with the ever-expanding infrastructure which stores and delivers this data (i.e. databases and telecommunication networks), makes music available in increasingly large amounts. This clearly shows the dichotomy between the corporeality of the physical storage formats and the intangible, liquid nature of network-based music delivery services, where songs cease to be a product placed in a storage medium and become part of a general service or utility instead. This paper discusses the ways in which emerging research into Music Information Retrieval (MIR) is being applied in this new paradigm. MIR is a growing field of interdisciplinary research designed to extract relevant musical information from raw digital audio. MIR technologies allow new sophisticated ways of classifying and retrieving music, based on the audio-content itself. Thus, through automatic music recommendation systems, musical databases can be created without the need for human annotation and navigated using cultural and semantic categories thereby connecting people to a whole world of less well-known music. We wish to investigate how these new technologies are changing, not only the nature of accessing music, but popular music itself.

Julio Domínguez "El Bardino" y el folklore pampeano: cuando la canción le canta a la región

Ana Maria Romaniuk (Universidad de Buenos Aires, Argentina)

La música o folklore de La Pampa (Argentina) puede definirse como la recreación urbana de géneros asociados con prácticas musicales rurales tale como huellas, milongas y estilos. Estas músicas generan entre sus cultores ciertas identificaciones imaginarias entre género y región, elemento que es reforzado a través de los textos de las canciones, los que remiten a un universo simbólico particular, el del Oeste pampeano: la llanura, la vegetación, la falta de agua, el desierto; los que de la mano de las condiciones de vida adversas que el medio ofrece, son tomados como símbolo de identificación simbólica que definen la "pampeanidad".

En esta ponencia analizaremos la figura de Julio Domínguez "El Bardino" a través de un recorrido por su canción. Este artista popular nació en la región Oeste de la provincia, y residió en la ciudad de Santa Rosa desde su adolescencia, y aparece en la escena local como personaje que cristaliza en los textos de sus poesías y sus canciones una imagen idealizada casi esencialista del Oeste. Sin perder su marcado acento regional, supo mezclarse entre la intelectualidad santarroseña (músicos y poetas artífices de lo que denominamos folklore pampeano) instalándose como representante genuino de esta pretendida identidad pampeana.

La música para pianola: el mp3 de principios del siglo XX

Jordi Roquer (Universtitat Autònoma de Barcelona, Spain)

La pianola fue el primer artefacto que permitió una reproducción masiva de música así como uno de los primeros sistemas de grabación concebidos para la comercialización de un soporte sonoro. Vinculado a la historia de la revolución tecnológica, el rollo de pianola ocupó tanto el mercado de la

música ligera como el de la música culta, abarcando desde el recién nacido jazz a las interpretaciones que compositores como Stravinsky, Grieg o Granados hicieron de sus propias obras. El fenómeno de la pianola es un caso poco estudiado que resulta de gran interés para comprender cuestiones sobre la interpretación y la recepción musical en la primera mitad del siglo XX. Una reciente investigación del Departamento de Musicología de la Universitat Autònoma de Barcelona propone un modelo para la recuperación de estos documentos en el que la imagen fotográfica del rollo es transferida a MIDI. Con la explicación de este proceso se plantean interesantes cuestiones para el análisis musicológico así como la importancia de la tecnología digital aplicada al estudio de documentos sonoros.

Anglo-American Sirens: The Troubled "Anglo-Saxon" Fantasy in French Pop Song

Catherine Rudent (Université Paris-Sorbonne, France)

From Boris Vian's satirical "rocks" in 1956 to still active French rap and "French Touch", through "yé-yé" in the sixties and innumerable types of rock or pop songs later on, USA and UK influence has been prominent in French song history. Labelled "anglo-saxon", a most dubious adjective, pop styles and songs from the English-speaking countries were either the incarnation of evil or the fantasy of pure and nearly unconditional excellence, that opinion depending on persons, times and tastes.

What were the musical situation and songs resulting of this dominating, if diversely accepted, model? And is there such a thing as "French" pop style(s), these foreign influences being either rejected or mixed with a not less fantastical "chanson française"?

That issue will be addressed through a few significant examples, and particularly two Claude François's emblematic songs of the seventies, "Le téléphone pleure" and "Alexandrie Alexandra", tracking the "anglo- saxon" influences in them as well as some kind of "French resistant" features.

Las misas postconciliares latinoamericanas: entre el localismo y lo universal

Guido Agustín Saá (Universidad de Buenos Aires, Argentina)

En el contexto del Concilio Vaticano II (1962 -1965) surgen las misas postconciliares en Latinoamérica y todo el mundo. Este Concilio implicó una bisagra en el pensamiento católico por ser el que comenzó una progresiva y radical reforma del culto, los sacramentos y la liturgia mediante una serie de decretos y constituciones de intención evangelizadora. En ese proceso se buscó simplificar las escrituras a la hora de exponerlas al pueblo celebrante y conciliar con las costumbres litúrgicas locales emergentes. Esta tendencia se comprueba en numerosos ámbitos de la vida cristiana, y sobre todo en la música de la misa, donde se ponen en juego tipificaciones y hábitos de los celebrantes regionales mediante construcciones semióticas complejas. El presente trabajo busca analizar semiótica y discursivamente las misas postconciliares latinoamericanas (la Misa Criolla argentina, la Misa Andina chilena y la Misa Peruana de Bodas) en busca de la interacción de actores variados (del campo musical y del religioso) y poéticas diversas (localistas contra canónicas, populares contra estilizadas) que configuran un resultado complejo con tensiones y contradicciones variadas. Se parte del análisis comparativo formal -lírico, morfológico y armónico-melódico- entre las partes del modelo textual del Ordinario de la misa.

Norms and Aesthetic Radicalism in Popular Music: When the Majority Itself Becomes Minority

Matthieu Saladin (Université Paris 1 Panthéon-Sorbonne, France)

According to the philosophy of Gilles Deleuze, majority and minority do not differ in number or size. They differ in their relationships to norms. In the case of the majority, the norm constitutes a model, a standard to which it is necessary to correspond, while the minority perceives itself in its distance from established values. The tensions of the majoritarian/minoritarian couple then substitute themselves to the opposition between majority and minority, in order to underline the process at work in the "exercise of minority". If such an approach appears to be able to grasp certain aspects of the logic of the underground in popular music, it seems in return that some popular music-making can also come to question these Deleuzian concepts by problematizing, in a critical way, the dualism which nevertheless underlies them. What does becoming- minoritarian mean in popular music? Is it simply a deviation from the norm? What happens when the majoritarian norm is radicalized from an aesthetic point of view?

We shall try to answer these questions by confronting the history of the theoretical treatment of standards with the aesthetic radicalism at work in various recent examples of popular music, from power electronics to experimental practices.

Detrás de los sonidos: tensiones e identidades estigmatizadas

Octavio Sánchez (Universidad Nacional de Cuyo, Argentina)

Intento desentrañar parte de la compleja red de significaciones existente en torno de las músicas populares de la región de Cuyo (provincias de Mendoza, San Juan y San Luis, Argentina). La identidad sonora de estos géneros colabora a la construcción de la identidad sociocultural cuyana (Sánchez 2004). Con frecuencia las significaciones que algunos rasgos promueven entre sus cultores se manifiestan cuando son cuestionados por actitudes innovadoras, generando reacciones intolerantes hacia esos cambios y sus creadores poniendo en evidencia la existencia de sentidos que se tejen en un colectivo sociocultural fuertemente tradicionalista. Estudiamos el fenómeno desde el concepto de semiosfera de la Semiótica de la Cultura (Lotman 1973 y
1984).

Como contrapartida a esta intolerancia de carácter centrífugo, parecieran existir tensiones de índole centrípeta. Identificamos una serie de marcas que caen sobre los cultores más tradicionalistas cuando son señalados desde la periferia o desde fuera de su cultura como "llorones", "imitadores", "viejos", "borrachos" y "nacionalistas".

Estos adjetivos funcionan como estigmas: son características o adscripciones identitarias de ese grupo pero empleadas con el objeto de desacreditarlos socialmente (Goffman 1963). De esta forma, el cultor del núcleo tradicional cuyano aparece portando una "identidad estigmatizada".

El punk domesticado por la publicidad: Iggy Pop y Black XS L'Excès de Paco Rabanne

Cande   Sánchez Olmos (Universidad de Alicante, Spain)

Iggy Pop se convirtió en 2012, para sorpresa de muchos, en la imagen de la campaña del perfume XS L'Excès de Paco Rabanne: "Be a rock star". Sin embargo, los excesos de La Iguana, metáfora de lo excesivo, aparecían domesticados. ¿Cómo un género contracultural vende un

perfume de lujo? ¿Qué ha pasado con los símbolos transgresores y reivindicativos del punk? Pretendemos responder a estas cuestiones a través de un análisis semiótico de las connotaciones de la campaña L'Excès. Comprobaremos si Paco Rabanne reinterpreta los símbolos genuinos del punk y los presenta dulcificados, como antídoto de una vida aburrida y carente de excitación. Analizaremos cómo la marca, a través de algunas connotaciones del punk de Iggy Pop, construye nuevos significados que apelan a los rasgos más epidérmicos del punk y que sintonizan con unos consumidores ajenos a la reivindicación política y social.

La investigación se completa con un análisis de las narrativas transmediáticas de la campaña, ya que L'Excès creó, además, una academia de rock y una gira de conciertos con Mondosonoro. La línea que separa la música de la publicidad se difumina y crea un producto cultural híbrido en el que identificamos musicidad (música+publicidad). Observaremos cómo la música se convierte en estrategia publicitaria de la marca al crear contenidos culturales que conectan con una audiencia hastiada de publicidad convencional.

From The Impossible to The Innocent: The Rise and Fall of Pleng String in Thailand

Viriya Sawangchot (Mahidol University, Thailand)

The musical genre of Pleng String, an important genre of Thai popular music, was born in the mid of 1960s. Its origin relates to the arrival of American popular culture in Thailand and emerges as the result of fusion of Thailand's urban popular culture with American culture during the early era of Cold War.

From the late of 1960s onwards it has become a staple of the popular taste among the Thai youngsters. Also pleng string represented a state of the revolution of Thai popular music, Thai music industry and urban youth culture under the influence of modern American popular music in 1960s to 1970s. It emphasized the daily lives and romantic loves of ordinary people which were familiar to the urban youngsters. So they easily explore their identities and separated themselves from those elite's taste. Furthermore, the main lyrical content of this musical style currently comments on various issues on everyday life of youth that have occurred in contemporary Thai society but which were ignored in the other musical genres. In fact, most of the musicians of this musical style are young peoples who are keen to see the new values of life and society of modern Thailand in an equitable manner. By doing so, this paper intends to analyze the rise and fall of pleng string from the mid of 1960- the mid of 1980 focusing on ideological effects, cultural discourses and their institutionalization of this certain type of music.

Soundtracking Germany: Kraftwerk's Autobahn as National Narrative

Melanie Schiller (University of Amsterdam, Amsterdam School for Cultural Analysis [ASCA], Netherlands)

Germany has a traumatic relationship to its history and articulations of national identity have been particularly problematic ever since the end of WWII. In terms of popular music, the post-war period is predominantly marked by an absence of national themes. This changed in the late 1960s when bands like Kraftwerk started to make 'explicitly German pop music' that was neither Schlager nor an imitation of Anglo- American genres but that actively engaged with issues of Germanness.

In this paper I will use Homi Bhabha's notion of a 'nation as narration' in order to discuss how Germany is "incessantly haunted by its ambivalence" (Bhabha, 1990), and how popular music can function asconstitutive narrative in times of identity crisis. I will analyze the sonic, linguistic and visual

articulations of Kraftwerk's version of Germanness in their emblematic song Autobahn (1974) and its role in the construction of the Janus-faced discourse of the nation. By reading the song as imagining and simultaneously performatively constructing a collective identity in transition, I will focus on what tropes of national identification are articulated and what role temporality, spatiality and subjectivity play in this national narrative.

"Tomemos la historia en nuestras manos": la construcción de la tradición revolucionaria y la reivindicación del folklore en las canciones de Víctor Jara, Inti-Illimani y Quilapayún (1966-1973)

Natália Ayo Schmiedecke (Universidade Estadual Paulista, Brazil)

Esta ponencia tiene como objetivo presentar los resultados de la investigación de Magíster que está siendo desarrollada desde 2011 y con conclusión prevista para marzo de 2013. Comprendiendo la música popular como discurso, buscamos identificar los episodios y personajes históricos representados en la obra discográfica del cantautor y director de teatro Víctor Jara y de los conjuntos musicales Quilapayún e Inti- Illimani en el período señalado, que abarca su producción desde las primeras grabaciones hasta el golpe de Estado liderado por Augusto Pinochet. Afiliados al Partido Comunista de Chile e integrantes del movimiento de la Nueva Canción Chilena (NCCh), estos artistas desarrollaron un papel central en la campaña electoral de 1970 y, después, en los tres años de gobierno del presidente Salvador Allende, representante de la coalición de partidos de izquierda nombrada Unidad Popular (UP). A través del mapamiento de los referenciales históricos presentes en los Long Plays seleccionados, analizaremos su re-significación en el sentido de servir a los ideales defendidos por la NCCh y por la UP. Preguntando por la inserción de esta temática en el repertorio general de los músicos, enfatizamos así la apropiación simbólica de episodios y personajes históricos en el contexto político-cultural chileno y latinoamericano de los años 1960 y 1970 e su relación con los usos del "folklore" promovidos por el movimiento.

National Canons of Pop-Rock – The Canonical but Unpopular 'The 100 Greatest Albums': the Case of South Korea

Hyunjoon Shin (Sungkonghoe University, Republic of Korea)

In 2007, the chart of "the 100 Greatest Albums in South Korean Popular Music" were selected and announced in public through one of the mainstream newspaper as well as internet music webzines. It cannot be denied that it was one of the serious attempts about the evaluation or "canonization" of ethno-national pop-rock, based on the survey by fifty music experts in their twenties to 20s to 40s. However, the chart has serious shortcomings too. On the one hand, it neglected the rich legacies of Korean pop before the early 1970s, which made the old guard of pop music critic-cum-enthusiasts unhappy. On the other hand, younger, especially female, fans of recent Korean pop scorned or simply disregarded the chart, saying it is too much rock- and indie-oriented. In short, the practices of canonization showed the problem of comparability of the "greatness," as well as the serious generation gap in the taste of music. Through the investigation of the process of the unsuccessful attempt of the canonization, I will explain the complex reasons why that the selection of the "great albums" is so contested and argue that the format of 'chart' is not adequate, at least insufficient, for the evaluation of ethno-national pop-rock.

[Panel: National Canons of Pop-Rock Music]

The Function of Music in 1960s Demonstrations in the U.S.

David Shumway (Carnegie Mellon University, USA)

It has been argued that the supposedly apolitical Grateful Dead routinely performed free benefit concerts, including one during the student strike at Columbia University in 1968. The several marches on Washington to protest poverty, segregation, and the Vietnam War always included musical performances. It is not obvious, however, why music should have been an apparently significant element of such demonstrations. While some songs commonly performed at these events, such as "We Shall Overcome," or "Blowin' in the Wind," gave expression to the politics being advanced by demonstrations, the Dead performed few songs that had explicitly political lyrics. My paper will explore several different hypotheses about the function of music at demonstrations. One is that music helps create a feeling of solidarity among participants by moving them emotionally and engaging them in common emotional experience the way large stadium or festival concerts do despite the seeming lack of intimacy of the crowd. A second hypothesis is that music is a necessary diversion from political messaging, which at a typical demonstration is highly repetitive and thus boring. I will examine these hypotheses—which need not be mutually exclusive—by looking at histories, memoires, films, and other records of the events.

Music, Power, and Identity: The Santulhão Celtic Music Festival

Maria Dulce Simões (Universidade Nova de Lisboa, Portugal)

Global cultural homogenization (Tomlinson 1999) brought about resistance movements that were reinforced by local and social networks (Della Porta & Diani 1999). The vindication of cultural identity engages with multiple fields of conflict, involving the production of meaning through cultural production (Castells 2004). In this context, we witness a trend of recovery of both "popular culture", led by local and translocal groups. In the past few decades, "traditional" and "celtic" music festivals proliferated in Northern Portugal. These have been commonly targeted at urban audiences, especially consumers of alternative cultural products that they view as anti-hegemonic. In the rural community of Santulhão, the Traditional and Celtic Music Festival represents tradition and modernity through music performance, strengthening ties between the community and its Diaspora. Music contributes to restoring local identity, while simultaneously involving the local population in a global context. This paper analyzes the Festival of Santulhão as a social space (Bourdieu 1994), questioning the different uses and meanings given to traditional music by the various social agents.

[Panel: Building Bridges: Celtic Music Festivals in Galicia and Northern Portugal]

Making 'Y Viva España' Unpopular? An Historical Examination of the Marginalisation of 'Other' Forms of Popular Music in the English Quality News Press from 1986 to 1991

Jennifer Claire Skellington (Oxford Brookes University, UK)

In a recent interview, a long-standing popular music critic from the English quality newspaper The Observer argued "I'm willing to bet that actually the most popular song is Y Viva España because it is sung by anybody at any sort of do". The history of popular music has long established itself as a genre for the young, but as audiences from the 1960s now approach the age of 70 have English quality newspapers adopted an approach to the genre which excludes many forms of popular music in the broader sense, such as those favoured by the older music fan? With reference to a series of interviews with long-standing newspaper journalists, this paper suggests that the period 1986 to 1991 saw English quality newspapers shape an increasingly restrictive definition of popular music,

thanks in part to the market segmentation of music audiences in the late 1980s (Gudmundsson et al., 2002), which has subsequently resulted in the on-going marginalisation of certain forms of popular music to the detriment of all concerned.

"Fish Don't Know Water Exists till Beached" (Marshall McLuhan)— Documentation of Music Production, Distribution and Consumption in the Age of Streaming

Henrik Smith-Sivertsen (The Royal Library National Library of Denmark, Denmark)

In recent years streaming technologies have changed the distribution and use of recorded music radically. The long predicted shift from cds and other physical media to Internet based platforms for music is now a reality, and music is uploaded, streamed, heard and shared across platforms and borders on various devices, and a general destabilization of the "old" system has already taken place.

In this paper I will address the challenges of the streaming revolution from music archivist perspective. In times when music was primarily distributed via physical media, documentation of music production was relatively easy. Typically music published in and to specific regions has been collected and stored in national music archives, but how do such institutions cope with the digital reality and which implications does it have to future studies of popular music? Using a Danish case study on how a young female musician, Sys Bjerre, has made a career via the Internet and not least social media, I will demonstrate the challenges of digital archiving of music and the consequences for popular music research if music archives do not change the main perspectives from physical media to digital files on the Internet.

Different Performance Styles of Choro Playing in Three Different States of Brazil

João Carlos Souza Peçanha, Ricardo Dourado Freire (University of Brasilia, Brazil)

Every musical genre is identified by its peculiar performance characteristics. Musical genres develop local styles which, although possessing rich peculiarities, do not differ to create a new musical genre. This research investigated the social contexts of the practice of the musical genre called Choro, in order to identify possible "local styles" in three cities from different states in Brazil. The observations were made from the "choro circles", the musical meetings in which Choro is practiced, and which are the symbolic space for learning, spreading music values and to promote group identity. The researcher used the ethnographic method, indirect manner and being a participant observer. The aim of this research was to understand some of the many relationships involving not only musicians, but also the public and professionals related to this genre.

The intention was to research how the relationship between musicians established what is national and what is local in the performance of the Choro. Other aspects observed were the relation of Choro with other musical genres, body language and the African heritage.

Remixticism: the Remix and Electrosonic Spirituality

Graham St. John (University of Queensland, Australia)

The paper investigates the arts of storytelling among electronic musicians within world psytrance where popular culture is sampled and remixed from a variety of sources to create living narratives of transcendence. Combined with other technologies of the senses—audio, visual, chemical—these sonic fictions are intended to both simulate and stimulate altered states of consciousness optimized

within psychedelic trance dance events (parties, festivals). In these contexts, the remediated and repurposed fragments from film, TV, computer games and other sources I call nanomedia which are programmed into trance music facilitate mystical experience. Drawing on the author's investigations of psytrance music and culture within contexts of production and performance at locations worldwide, the paper examines user- generated remixtical electrosonic arts. With an esoteric heritage including Dadaists, Surrealists and Discordians whose advocates have sought at-one-ment and connectedness via cut-ups and disassembly, and whose new form creations have, therefore, relied upon destruction and breakdowns, the discussion contributes to understanding the spiritual implications of the remix and the irrepressible mechanisms of its proponents.

The Apocalyptical Discourse of Metal Music

Méi-Ra St-Laurent (Live DMA)

Metal music, altouhght considered part of the popular music genre, can not be qualified as «popular» in the literal sense. Indeed, the fact that many metal bands deal with apocalyptical subjects, and thus, seem to glorify the extermination of human kind, participate in the exclusion of this sub-genre in mainstream culture (Kahn-Harris 2009). In order to understand the discourse adopted by metal musicians when referring to these themes we propose to consider the extreme metal music as a phonographic narrative, where the musician is a narrator, who transmits his view of the world through the music and the lyrics (Sibilla 2003). Throughout the analysis of an extreme metal song, namely "Puritania" from the black metal band Dimmu Borgir (2001), we will dwell upon the narratological and the musicological elements to understand how the discourse is build. We will base our narratological analysis on the concepts of the literary critic Gerard Genette, by examining the time, the modality and the voice of the narrative (Genette 2007). These concepts will be replaced in the song context by considering how the musical elements (musical structure, vocal pitch, technology) also shape the narrative of the songs (Lacasse 2006). Finally, we will analyze how this song conveys semantically different emotions of power and oppression through the use of musical and narratological parameters.

Tale of Two Creative Cities: Making Music and Policy in Wellington, New Zealand

Geoff Stahl (Victoria University of Wellington, New Zeland)

This paper explores the relationship between urban cultural policies and the experience of young, amateur musicmakers in Wellington, Aotearoa-New Zealand. In a city referred to as a "New Zealand's cultural capital," Wellington-based policy documents are often at odds with musicmakers' experiences and understanding of the city. Through interviews with young musicmakers as well as policy makers, this paper details the competing visions of the city as framed through sociomusical practices and municipal strategies and imperatives. It locates these urban policy initiatives, as well as the recent emphasis on cultural economies that stress entrepreneurialism, within national neoliberal frameworks that have been in effect in New Zealand for more than two decades. To this end, this paper also considers the way in which the Do-It-Yourself (DIY) ethos that characterises much of amateur music making in Wellington takes on a different cast in light of the ideological dimensions of these agendas and how they facilitate negotiations around urban cultural spaces.

Pass for live a plan for popular music observation in Europe with a common tool & method

Marc Steens (Live DMA, Belgium)

LIVE DMA is a European network representative of 1000 music venues and festivals. Formed in 2010 around an ethical code of cooperation, it has set targets around political, economic & social, artistic & cultural singularities, which today come into action. Then, a Survey Committee managed by French, Dutch and Danish, focuses on to conduct a survey program for the whole network as well as a transferable plan for sector observation in Europe. For this the plan is determined around a permanent, participatory & shared common method and a tool. This plan aims to address stakes which aims to create a critical space between commodification of live music and lack of recognition in public policies. By joining they constitute a subaltern counter public in the public sphere (Fraser, 1992) which has as its aim to show that the economy of popular music is not composed solely of large venues (eg Arena) or concert promoters. They also seek to build and transmit practices and thinking in a reciprocity logical inspired by the social economy. This European cooperation, given the great diversity of stakeholders and local histories, identifies several issues which need to be overtook in an intercultural dialogue. So this combative minority can come out of withdrawal and fatalistic posture while giving a reading to others within the public space.

[Panel: The Stakes of "Data Collect", Production and Political Use for the Alternative Live Music Sector in Europe]

The Inuit Throat Singing According to Tanya Tagaq: The Emergence of an Ethno-Pop Culture

Sophie Stevance (University of Montreal, Canada)

This research consists of a study of performances of Inuit throat singing as it has been modernized by Tanya Tagaq. The primary objective is to characterize the singer's musical style in relation to the comparative analyses that I have done for a selection of her filmed performances. Based on interviews with the singer, knowledge of traditional throat singing as well as an inventory of components of the artist's production process, the aim is to understand how and why Tagaq has modified certain parameters of the traditional form of throat singing and how she became part of an emerging ethno-pop culture. Among other things, it will be possible to observe the coherence of the macro- and microstructures of her improvisations as they relate to the compositional elements from which they evolve.

Creativity, Competition and the Collecting Societies

John Street (University of East Anglia, UK)

Why do democratic states regulate music? What values do they hope to realise? Many different answers are given ('diversity', 'excellence', 'innovation', etc.), but typically the assumption is that music is, in some way, 'special', both in resepect of other market goods and even in respect of other cultural goods. This paper explores the politics of the regulation of markets in music, first by considering the claim to 'specialness', and then by considering how the link between creativity and competition has been imagined in policy and in practice. The paper ends by focusing on key actors in the market in music - the collecting societies. These bodies, central to the realisation of income in the digital economy, have been largely overlooked, and yet they are crucial players in determining the interplay of competition and creativity. They help shape the market in politically and culturally significant ways, and so determine the values.

All the girls in town: The changing position of Australian female rockers

Catherine Strong (Monash University, Australia)

While it has been well established that rock music is patriarchal and the structures surrounding it work in a number of ways to exclude women, there has been much work done by feminists, both in academia and 'on the ground' in rock music scenes to counter this tendency. However, the effect of this work has not yet been examined in terms of reassessing women's participation in rock. Furthermore, very little work has been done on Australian women and their place in rock music. This paper will use case studies of various female Australian rock musicians (both past and present) to explore changes in the position and representations of women over time. It will argue that that the increase in individualisation that has been linked to the decline in women's identification as 'feminists' has also shifted the position of Australian female musicians, increasing the possibilities for self-representation but not necessarily improving their access to the tools requires for success in the rock world.

Transnational Aspects in Fusion Music

Marton Szegedi (University of Music and Performing Arts Graz, Austria)

Globalization, a phenomenon gaining in momentum since the Second World War, plays an essential role in contemporary popular music. As the world has grown smaller, various musical styles - some initially very distant from one another - have grown ever closer together, continually engendering new genres. Implicated in this process since the early 1970s has been a stylistic heterogeneity in jazz, giving rise to artists who are not only competent in multiple styles but also able to unify various playing approaches within a single style. These "multistylists" have emerged primarily from the jazz-rock scene and often incorporate elements of world music into their work. This study will examine the following questions: In what forms does fusion music absorb musical elements not belonging to the Anglo-American popular music or European art music traditions? What overall trends can be observed in the usage of such structures? How are these elements reflected - in the titles of pieces, in instrumentation, in musical/structural aspects of the music? Which (non- Western) musical traditions do individual fusion artists prefer? In what manner can jazz/rock be distinguished from world music in the context on hand?

Standing on the Verge: A Shift in Japanese Crowd Culture from Seat to Floor

Sota Takahashi (Tokyo University of the Arts, Japan)

This paper considers the correlation between the behavior of the rock audience and the transformation of rock venues in Japan. The form and content of Japanese popular music has continually accepted and been influenced by Anglo-American music. To examine this process, many previous studies address the way how Japanese audience listen to foreign music through recorded material. However, it is obvious that they audiences have shared special experiences through not only records but also shows performed by artists from overseas.

Even though Japaness live culture has some peculiar features, few focus on the importance of them. In particular, there were no "standing" venues until the late 1980s in Japan. Before they became popular, most visiting artists (even Judas Priest or Run D.M.C.) played their show for seated audiences. Thus the "import" of a standing live show system had a great impact to Japanese music fans.

In this paper, I describe how the standing system took its roots in Japan and consider its influence on Japanese floor culture such as an amicable mosh or the loud chorus.

[Panel: Turning Japanese: Music Culture as Local Practice in Japan]

Fan Funding – the Biggest Change Since the Phonograph or Just a Different Route for the Money?

Mark Thorley (Coventry University, UK)

In response to the dual issues of pirating, and greater difficulties in securing a traditional record company deal, many musicians and producers are turning to fan funding as a way to realise their work. Facilitated by new technology, emerging platforms such as Artistshare, Kickstarter and Pledgemusic allow producers to circumvent gatekeepers and the conventional channels of distribution and consumption. On face value then, they seem to offer producers a sure-fire way to make projects happen through connecting directly with their audience.

The reality is however, more complex and throws up many issues presently unexplored. For example, is eradicating the gatekeeper as attractive as it sounds, or is there a downside? Are producers interested in using these new channels to harvest (and their production be influenced by) fan tastes or are they just interested in the money? Lastly, having attained ownership and control of their work, do they display a new attitude to copyright or act in the same way that a traditional record company would? Based on empirical research with one such platform, this paper seeks to answer these timely questions.

Popular Music as Prophesy: Composing the Future

Rupert Till (University of Huddersfield, UK)

Attali describes how popular music organises the structures and movements of society into audible sound, before such socio-cultural developments are clearly visible. He described three eras of music and sound, as did Cutler and Frith after him. However he predicted in 1977 a fourth era of sound yet to come, focused on composition. This paper investigates this prophesied new world, discussing the implications of presenting creators of popular music as composers. It investigates how popular musicians describe their creations and what this means. It explores their aesthetics, why they write music, and what the relations are of their compositions to modes of mediation and distribution. It attempts to define popular music composition, and its relationships with songwriting, arrangement, improvisation and production. It asks what we might prophesy for the future of society, on the basis of a musical world where popular music composers circulate their music directly to their audience, in virtual and social media music communities outside of existing national geographic boundaries.

Rediscovering British All-girl Beat Groups of the 1960s: A Case Study of Mandy and the Girlfriends

Sini Timonen (City University London, UK)

This paper seeks to challenge the marginal position customarily assigned to British all-girl beat groups of the 1960s. These groups have largely remained unacknowledged in mainstream writing on 1960s pop and rock, while research on Popular Music and Gender (e.g. McGee, Bayton) has indicated that the all-girl band concept carries strongly gendered – and often negative – connotations. Indeed, all-girl beat groups faced a number of obstacles: women's roles in 1960s popular music were typically restricted to those of token 'girl singers', and the beat phenomenon as a whole was characterised by all-male combos and provided few role models for girls. This paper draws chiefly on my interviews with members of Hull-based group Mandy and the Girlfriends. It asks what routes were available to teenage girls seeking to become popular musicians in the 1960s, and what it was like being part of an all-girl band during the decade. I will also discuss the advantages and disadvantages of the all-girl context (for instance, gaining initial visibility vs. the inevitable emphasis on visual representation), what their experiences were of making recordings given limited means and time, and what kinds of strategies a girl band could use in order to survive – or indeed, to thrive.

"I Want a Man Like Putin": Pussy Riot, Putin, and the Music/Media of the 2012 Russian Elections

Rachel Joy Tollett (Northwestern University, USA)

This paper examines music, music videos, flash mob performances, and media from Vladimir Putin's most recent electoral campaign. In addition to the viral YouTube videos of feminist punk band Pussy Riot, the most recent Russian election resulted in mass protest, many of which included music. Flash Mob performances, like those of Pussy Riot at the Christ the Savior Cathedral, were augmented by former paratroopers singing old Soviet melodies with new protest lyrics and protesters facing political sympathies in the Western press and repeated arrests by Moscow police and Russian military. Using videos of protests, various social media outlets, and information from Russian listeners I plan to place this music of protest in the context of the Russian election and vis a vis pro-Putin music videos and media. The trend from pro-Putin videos, such as, "I Want a Man Like Putin" in the early 1990s, to the repeated punk performances of Pussy Riot is the musical reflection of a changing societal position concerning Russia's iconic leader. Delving into changing Russian social attitudes and a reawakened sense of political tension, this paper shows how music, gender, and politics are reigniting punk and rock as the music of protest.

Auteurs and Indie: Authenticity and Aesthetics in Italian Popular Music

Jacopo Tomatis (Università di Torino, Italy)

Can the way we classify and qualify music, and the way we make sense of such recognition – in a highly globalized music world – be based on "global" musical genres? Leading rock-focused models and anglocentric categories are sometimes poor in describing other musical scenes, where local articulations of musical genres seem to prevail in the discourses about music. The way Italian "indie" music – and most notably "indie rock" ("rock indipendente": a true musical genre?) - is conceived by Italian interpretive communities can provide a valuable case study.

Italian popular music has been following the international agenda of music industry since the end of the 1950s. Yet, since 1960 – before the mass import of British music – Italian canzone has been

characterised by a strong ideologisation of the auteur's role, perfectly embodied by its main character: the cantautore. In Italy, authenticity-based aesthetics, whose key role in evaluating music is noted by most authors – are thus mostly linked to the role played by an auteur. In the last decades, the rise of the category of "indie" music, mainly influenced by anglo-american models, set an ideology of authenticity based on the value of "being independent", which works side-by-side with the auteur ideology.

Musings on a Phenomenology of an Ecological Tone

Juha Torvinen (University of Turku, Finland)

Eco-phenomenology is a recent branch of philosophy (see Brown & Toadvine 2003) that has significant but not yet explored bearing also for music research. My philosophical study aims at analysing a hypothetical concept of "ecological tone" in music. My talk ponders the nature, necessary conditions, and, ultimately, a possibility of music that conveys, represents or evokes environmentally critical awareness on a direct and pre-conceptual phenomenological level. In other words, can music be ecologically critical as a sheer affectivity alone? The analysis draws on Gernot Böhme's aesthetics of the atmospheric and Edward S. Casey's thoughts on the ecologically ethical imperative in visual perception as well as on Timothy Morton's ideas on ecomimesis and "eco-tone" in his bookEcology without Nature (2007). Musical examples include early environmentally wary progressive rock as well as recent black metal. Examples are chosen in order to exemplify two extreme cases of ecological tone in music: music may either shock by showing concretely that there is something wrong in the environment, or music may aim at surrounding us with an immersive kind of experience which embodies the ecological basic idea that everything is connected to everything else.

[Panel: Ecomusicology]

Empire of Songs: Eurosong, Politics, Knowledge

Dafni Tragaki (University of Thessaly, Greece)

The paper addresses ongoing discourses of the "popular" as well as the invention and adventures of the term "popular" in the music and media-scapes defining the Eurovision Song Contest. Does the emergence of so-described "hybrid" genres within a globalised postcolonial Europe (which is also the case with several Eurovision entries) suggest that the modernist differentiation between "high" and "low" music has today been erased? Does the "popular" hitherto defined in opposition to the "high" art is a category that irreversibly belongs to the past given the rapid spread of genres that incorporate musical signs from "the rest of the world"? The paper suggests the understanding of the "popular" as a kind of "soft category" that encapsulates conceptual mappings of the world of musics. As such, ongoing configurations of the "popular" on the ESC stage should be understood as political /sonic sites for negotiating "otherness" in New Europe, where emergent notions of Europeaness are performed in the realm of Eurosong. The poetics of the "European popular" today encapsulate narratives of inclusion and exclusion that also define the ways knowledge of music is made in the context of the hegemonic formation of, what Hardt and Negri described as, "the new global form of sovereignty".

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Musical Antropofagia

Martha Tupinambá de Ulhôa (UNIRIO, Brazil)

The mixture of heterogeneous musical elements is a trait of many popular musics in the world. The difference in the Brazilian case is how Brazilians see this mixture and give it meaning. In terms of ethnic and class relations the hegemonic narrative reiterates the classic triangle of Brazilian race relations (European, African and Native) with a weight to the Afro-Brazilian component. Another master narrative takes a slightly different angle, bringing to the fore the Native American concept of "Anthropophagy" (cannibalism) to explain how Brazilians tend to "swallow" other musical traditions, thus adopting them but at the same time changing them into Brazilian. The concept of Antropofagia or cultural cannibalism was used by 1920s modernist movement against academicism and in a quest for a barbaric innocence, absorbing from everywhere whatever fitted the "native" ethos. The concept was revived by Tropicalist artists in the 1960s as an inspiration for their avant-garde experimentation, in which they deliberately absorbed "foreign" musical elements (such as electric guitar rock style) into the Brazilian musical "body". The concept has entered not only the musicians' discourse, but is used also by scholars (in connection to different theoretical approaches depending on their disciplinary perspective) when explaining the various musical scenes in which the local and the regional mixes with transnational trends in the production of new genres and sounds.

[Panel: Is There Popular Music Out There? Challenging the Mainstream]

Generational Use of the C-Cassette in Transforming Media Environment

Heikki Uimonen (University of Tampere, Finland)

The collective and personal music listening and soundscape in 1970s Finland was changed by compact cassettes and the portable cassette players. According to recent study music was transported to and listened to practically any place thinkable. This early ubiquitous listening was enabled by the extensive network of LP and cassette retailers and Yleisradio (Finnish Broadcasting Company) providing music for home taping.

The hypothesis of the research is, that it was the inexpensive blank tape, its durability and replaceability of its content that changed music consumption in Finland. However, different generations domesticated the cassette in different ways depending on the age and the use of the contemporary music mediums such as LPs, compact discs, commercial radio stations and the Internet. Of particular interest are the social uses and sharing of music.

The paper seeks to answer the following questions: in which ways was music consumption changed, how were the compact cassettes domesticated by different generations and what were the technological and cultural conditions affecting to this change from 1970s to 1990s. The answers will be provided by the analysis of the 2010 Internet questionnaire consisting of nearly 1000 cassette memories as part of the Musiquitous research project.

K-pop Diplomacy and Pop Cosmopolitanism: The Place of Asian Pop on the Global Stage

Hae-kyung Um (University of Liverpool, UK)

K-pop is a mainstream popular music genre from South Korea which combines a number of different styles including pop, rock, electro, R&B, dance, hip hop, etc. It is performed by young pop idols,

groomed by the major entertainment agencies. Targeting overseas audiences, K-pop is also sung in Japanese, Chinese and English. While it is specifically local in terms of its domestic Korean production, its fan-base is Asian regional. Various social media, and their associated participatory culture, contribute to its wide dissemination online. Marketing K-pop on the global stage is not just the business of the music industry but also the public sector through Korean diplomatic and overseas cultural services, for example, Korean Embassies, Korean Cultural Centres (KCC) and the Korean Creative Contents Agency (KOCCA). This paper will explore the creation and nature of the K-pop scene abroad, focusing on the K-pop Academy offered by the KCC in the UK to young British fans and several UK-based K-pop pages on Facebook. Additionally the first Korean popular music workshop held as part of the '2012 Liverpool Sound City' event, organized by the KOCCA Europe Office, provides an insight into the business strategies taken by Korean cultural industries for its European market.

"Check the innovators!" Grass-roots historiography, musical appreciation, and community in the crate digging scene

Gabor Valyi (Budapest University of Technology and Economics, Hungary)

The discussions regarding the aesthetic merits of particular 'texts' and the significance of creative figures in relation to a collectively shaped canon has always been at the heart of fan culture as much as the 'high aesthetic'. Within popular music studies, this omnipresent, thoroughly historicized "music talk" is most often discussed as means through which distinctive connoisseurs display their knowledge of group specific musical histories in order to claim membership and status. However, my paper takes a different route and explores the participative aspects of the aesthetic practices through which music enthusiasts engage with a shared musical history.

Drawing on ethnographic research in a trans-local, hip hop related record collecting scene, my paper describes the aesthetic practices – record collecting, the production of sample based hip hop beats, music journalism – of DJs, bloggers, hip hop producers, and other enthusiasts. Bringing together ideas from cultural sociology, literary criticism, and cultural history, I propose community of appreciation as a notion that focuses on the participative character of music appreciation and enables us to think through the ways in which this collective engagement with musical history work towards evoking a sense of community and belonging among participants.

What Happens when Politics, Religion, Society and Youth are Brought Together in Music? Popular Religious Music Towards a Spanish Identity in the second half of 20th Century

Begoña Velasco Arnaldo (Universidad de Oviedo, Spain)

In this leading study, we examined the role played by popular religious music in Spain after the reform of Sacrosantum Concilium of 1963 - Vaticano II- and the complexity of process that took place to carry it out.

This new religious music, allowed —and impelled— by the legal framework of Vaticano II, turned out as crucial in the articulation of a common identity and a sense of belonging to a "nation" that relies on religious identity factors. We regard popular religious music somehow involved in the survival (or transformation) of the National Catholicism. On the other side of the coin this musical way was experienced by their performers as a symbol of modernity -and sometimes protest- related to social concerns, by identifying it with a social positioning.

In this paper we present the results of studying the intertextuality in this "new religious- old pop" hits:

"Pater Noster" & "Sounds of silence"; "Offertory" & "Blowing in the wind", etc., as well as the changing roles of the "subversive", and finally how the ideological parallelism between the expansion politics of the Spanish Regime and its new image and the new role of Catholicism after the Sacrosantum Concilium, crystallize in this social-musical phenomenon.

Music in the Chronicles of Rio de Janeiro (1890-1920)

Monica Vermes (UFES - Universidade Federal do Espírito Santo, Brazil)

The city of Rio de Janeiro has been, from the colonial period to the present day, one of Brazil's most dynamic and innovative centres of musical creation. The period we focus our study on was particularly dynamic due to the political transition (after nearly seventy years as an independent nation but still under a monarchy, the country proclaimed itself a republic in 1889). This change gave rise to an increased demand for the trappings of modernity and Brazil, from this moment on, was on the path to becoming a modern nation. And not only modern, but modern, refined, sophisticated and elegant. This modernising impetus would be reflected in several projects that transformed the face of the city: physical remodelling of the city (the demolition of slums, the opening of avenues), the creation of a legal body to restructure occupation in the city centre, the arrival of new entertainment technologies (phonograph, cinema). This intense transformation of the city, of its occupation, its leisure activities and social behaviour is reflected in the chronicles of the era that, without necessarily focusing specifically on musical practices, document them as part of the wider context. Here we analyse the chronicles of Machado de Assis, João do Rio and Luiz Edmundo, examining their potential as sources for the history of popular music.

Orquestas de baile en Galicia, una realidad polisémica que traspasa fronteras

María del Carmen Vidal (Universidad de Oviedo, Spain)

No exentas de reprobaciones a día de hoy, el papel desempeñado por las orquestas populares debe ser valorado en términos de dinamización de la actividad musical, así como de contribución (cuando no fomento) en la recepción de las prácticas culturales que caracterizaban a las nuevas sociedades urbanizadas. Aunque es un fenómeno surgido con anterioridad, su estudio en un momento de máxima efervescencia, como son las décadas de los cuarenta a los sesenta en España, permite poder profundizar en los significados que le son atribuibles; además, analizado desde perspectivas interdisciplinares, se pueden llegar a deducciones que lo contemplen en su integridad. Este acercamiento considerará desde cuestiones de terminología hasta una posible categorización de colectividades y espacios, pasando por la necesaria reflexión sobre la función de sociabilización inherente a su naturaleza. Un punto importante será el examen de los repertorios; repertorios que traspasaban fronteras, eludían disposiciones oficiales promulgadas desde un férreo dirigismo, creaban hábitos de consumo, se hacían rentables en los medios de comunicación de masas y hábilmente también daban cabida al reconocimiento nacional, como sucede en el caso de Galicia, ejemplo con el que se pretende ilustrar la presentación.

The Return of Musicians' Unions? Organized Struggle for Gig Payment in Live Music Clubs and Festivals in New York City

Ičo Vidmar (University of Ljubljana, Salovenia)

Eric Hobsbawm in Jazz Scene offers a good description of old jazzman's economy, characterized with casual work and constant travel. The musician who gets his income in bits and pieces perfectly fits the

nowadays definition of average independent musician, struggling with part-time jobs, freelancing in "flexible" music economy, playing in small venues and recording for small labels. As Stanley Aronowitz argues, his position is in accordance with general shift to "post-industrial" patterns of production, accompanied by corporate attack on unionized labour.

My focus is on recent struggles and small victories, gained by association of independent "new music/avant- jazz" musicians against NYC downtown non-unionized live music clubs and festival presenters. In collective bargaining for better gig payment with club "employers" two wings of organization came together: "verticalist" by Local 802 of AFM (American Federation of Musicians) and "horizontalist" by bottom-up coalition of "indie" musicians, possessing inner knowledge of the music scene, so long ignored and neglected by AFM. Their action will be examined in the cases of Winter Jazzfest agreement, Justice for Jazz Artists campaign, protest during the closing of club Tonic and recent constitution of Musicians Solidarity Council (group in affinity with Occupy Wall Street).

Propuestas de gestión "popular" en las orquestas sinfónicas actuales. Caso práctico

Marcos Andrés Vierge (Universidad Pública de Navarra, Spain)

La ponencia informa de un proyecto online sobre música sinfónica. Aunque el repertorio no corresponde al concepto general de música popular, la ponencia indaga, en primer lugar, sobre el comportamiento colectivo de un grupo social, con unas características de edad y status económico. En segundo lugar el trabajo reflexiona sobre cómo distintas Orquestas Sinfónicas compiten por una captación de público, y para ello acuden a estrategias comparables a las utilizadas en la música popular. Especialmente, el trabajo se centra en un proyecto que favorece la difusión de nuevas formas de presentar contenidos musicales a través de la red, de manera fragmentada, interactiva y vinculada a más lenguajes que el propiamente musical. En tercer lugar, el trabajo analiza el comportamiento de una red social como Twitter aplicada y dirigida para intercambiar conocimiento y recursos musicales sobre un tipo de repertorio que, "movido" a través de la red, adquiere perspectivas críticas y enfoques más plurales y menos dogmáticos.

Las prácticas musicales indígenas en el ámbito urbano: continuidad, innovación y políticas culturales contemporáneas en Puebla (México)

Luis Alejandro Villanueva Hernández (Benemérita Universidad Autónoma de Puebla (BUAP), México)

Un número importante de músicos totonacos ha migrado recientemente a la ciudad de Puebla con el objetivo de buscar un mejor nivel de vida. Las políticas culturales de la ciudad, a través de eventos "tradicionales" y festivales "folklóricos" (donde estos músicos son invitados a participar), pretenden poner de manifiesto que son estos mecanismos los que hacen posible la preservación de las culturas indígenas. En esta ponencia, nos interesa demostrar que no hay una correlación causa-efecto entre la participación de los músicos en dichas actividades y la continuidad y "revitalización" de sus prácticas culturales. Nos ocuparemos de analizar aquellos mecanismos que los propios músicos han establecido para lograr la inserción de esas prácticas en el ámbito urbano, mecanismos que no dependen directamente de las políticas culturales oficiales. Veremos que esta inserción es el resultado de un proceso complejo en el que se han generado espacios y formas nuevas de expresión musical, que a su vez, han incidido en la ejecución, adecuación y ampliación del repertorio musical totonaco. Planteamos que si las políticas culturales institucionales desean desempeñar un rol importante, deben tomar en consideración, en primera instancia, las prácticas culturales desarrolladas por los pueblos a los cuales buscan "proteger" y "dar voz".

[Panel: Música y políticas culturales en América Latina en el siglo XXI]

Consuming Melbourne Acid: Techno on the Margins

Botond Vitos (Monash University, Australia)

Drawing on interviews of my PhD fieldwork, this paper explores the concept of marginalisation in the context of the Melbourne acid techno scene. Acid techno has never really reached mainstream popularity and, rooted in Detroit techno, it still envisages its ancestor's quest of synthesising the "secret life of machines which opens up... the coevolution of machines and humans" (Eshun 1998: 10). A furious sub-genre adjusted to various cultural practices and environments, its history is interwoven with technological misappropriations such as exploring the 'acid sound' of the Roland TB-303 drum machine (Butler 2006: 67-70), rediscovering pharmaceutical drugs as recreational (Redhead 1993: 7-9) or squatting post-industrial urban spaces. In Melbourne, the latter was an international import first and became a necessity later, with increasing regulation and security measures pushing the sub-genre to the margins of urban nightscapes. Fulfilling society's quest for pleasure and adventure through mediations and related practices of "defiant consumption" (Van Ree 2002: 352), this is the flip side of consumer culture lurking in squatted Melburnian outskirts, cherishing drugs that offer a paradoxical "escape from the objective drudgery of life" (Baudrillard 2002: 99) while both amplifying and disturbing the carnivalesque aesthetics of the everyday (Featherstone 1991: 125).

Music, Race, and Everyday Life: Ernest Hogan and the American 'Coon Song' Craze of the 1890s

Steve Waksman (Department of Music, Smith College, USA)

In Charles Hamm's Yesterdays, Ernest Hogan merits barely a mention, and the "coon songs" with which he gained fame are dismissed as "nothing more or less than a slight deviant offspring of Tin Pan Alley song" (p. 321).Yet Hogan was one of the most prominent African American songwriters and performers at the turn of the twentieth century, and more recently scholars such as Thomas Riis (1989) and Karen Sotiropoulos (2006) have interpreted his career and the broader of currency of "coon songs" to be part of a major transformation in the history of race and American popular song.This paper studies the reception of Hogan's most successful and infamous composition, "All Coons Look Alike to Me" (1896), to address two key questions concerning the importance of race to the music of Tin Pan Alley. First, how can we make sense of the efforts of Hogan, a black songwriter who seems to have conspired with the tendency to stereotype African Americans that was so prevalent in Tin Pan Alley song? Second, how did Tin Pan Alley products shape public discourses and cultural practices concerning race at a time of great social conflict?

Discovering the History of Brazilian Popular Music: from the "Modinha" and the "Lundu" (18th Century) to the "Clube da Esquina" (1970s)

Lauro Wanderley Meller (Universidade Federal do Rio Grande do Norte, Brazil)

Brazil has always had a reputation for having one of the richest popular music traditions in the world. Nevertheless, the detailed facts about its history have received little if any attention from schools or even from higher education institutions. Upon identifying this gap, this author has, since 2007, organized minicourses, study groups, extension projects and even an online periodical in order to make this knowledge accessible, especially to younger generations. In this paper, we will focus on the Group of Interdisciplinary Studies on Popular Music, which we have been coordinating at the Federal University of Rio Grande do Norte, Brazil, since 2011, and whose activities include the minicourse "History of Brazilian Popular Music". The topics approached cover approximately 200 years and stem from its founding genres, "Modinha" and "Lundu", right through to "Tropicália" (1960s) and "Clube da Esquina" (1970s), both musical movements that were to have a profound and

long-lasting impact in the production of later songwriters and interpreters. Finally, we will invite fellow scholars to contribute to the Brazilian Journal of Song Studies (www.rbec.ect.ufrn.br, ISSN 2238-1198), a direct offshoot of the aforementioned research project and an effort to stimulate the serious study of popular music in Brazil.

Migrant Filipino Musicians in Hong Kong and the Question of Transnational and Diasporic Space

Lee William Watkins (Rhodes University, South Africa)

For more than one hundred years now migrant Filipino musicians have occupied and passed through spaces in China where they apparently did not belong. They entered Chinese port cities as itinerant workers, made a contribution to the popular music cultures particularly in Shanghai and Hong Kong, and carried along with their sojourning the alienable status of being outsiders. More recently it has been observed that in 2000 Filipino musicians introduced Beijing audiences to electronic music. In the second half of the twentieth century, Filipino musicians excelled at introducing local audiences in China to popular music from the Anglo- American west and Latin America, to the point where they were recognized and identified as a stereotype in many contexts. Their relationship with their hosts in Hong Kong is ambivalent, for while many Filipino musicians remain on the margins of their hosts' domain, many others have established themselves as successful musicians in their adopted home. However, these two groups have in common the fact that musical performance enables them to temporarily and tenuously cross over into the spaces of their hosts.

This paper will examine these transnational spaces where it becomes possible for migrant Filipino musicians to imagine social integration, and it argues for understanding music relations in the Filipino diaspora as a continuum of fluid to static encounters.

The Milieu Culture of DIY Punk

Peter Webb (University of Cambridge, UK)

This paper discusses the development of the Anarchist, Do It Yourself (DIY) punk band Crass and their emergence from within the final years of the consensus period of British politics. Class is situated as an important factor in the embryonic forming and then continuing work of Crass. Class here is understood as an emerging hybrid concept that was made possible by the social space that Punk as a cultural milieu was developing. These spaces were made through an engagement with squatting, gigs, creative work, the alternative and mainstream media and popular music. Key figures within Punk and clearly within the band Crass came from both Middle and Working Class backgrounds and their antipathy to the social life and politics of the 1970s led to a communicative space that adapted their own personal outlook and cultural class positions. The article also examines the claims of the CCCS for subcultures as examples of Working Class response and resistance to changing structural formations and economic development in the U.K. I claim that the CCCS didn't have a fine grained enough examination of a cultural milieu like Punk to really understand the nuances of what was happening within it. The assessment of aesthetics, bricolage and homology seemed appropriate from a distance but under closer inspection failed to give an illuminating analysis of the trajectory and detail of Punk.

Commemorating Martin Luther King, Jr: Musical Collectives and Social Agency in Bridging Ideologies Past and Present

Maria Rose Welch (University of Chicago, USA)

On January 15th, 2012, musicians and listeners gathered at a local pub in the historic West Bank district of Minneapolis, Minnesota to commemorate the life and Civil Rights leadership of Martin Luther King, Jr. Organized by a young local rockabilly musician and featuring his mentor, a WWII-era veteran and noted blues performer, the performance was dedicated to the ideals of the Civil Rights movement and its continued relevance in the present. What the musicians purportedly invoked were historic ideals from previous social movements vis-a-vis musical participation, in order to legitimate and renew agency for actors in the present, that is, for its listening participants. This presentation will examine performativity and participation in generating affect and the potential for inter-generational dialogue between social movement actors past and present. How is music used to invoke affective responses? How are musics reinscribed to create affective legacies in the present? Finally, to what end is this abridgement intended? Using an ethnographic approach to the event, I will engage with questions of agency and disaffect in commemorative acts by examining musical actors and the listeners who participate in performance. I conclude by interrogating the ambiguity of affect in a multitude of participants whose purpose is neither unilateral nor uniform. Present manifestations of social movements and the ways they resonate vis-a-vis musical and participative acts will inform this discussion on affect and collective dialogue in the contemporary North American Midwest.

[Panel: Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics]

Chronotopes: Feis an Eilein and the Milling Frolic in Gaelic Cape Breton

Bret D. Woods (Florida State University, USA)

One of the largest Gaelic-speaking diasporas, located in Christmas Island, Cape Breton, Nova Scotia, began a movement in 1993 to promote, encourage, foster, and develop the practice and study of the Gaelic language, as well as literature, music, drama and culture. Called Feis an Eilein (Festival of the Island), the festival takes place every third week in August, and is host to a myriad of language workshops, historical tours, and traditional music. One of the highlights of this festival week is the milling frolic, which is a regional gathering where people celebrate their heritage through the singing of Gaelic songs. Besides singing traditional Scottish Gaelic song repertoire, the primary feature of the milling frolic is the practice of beating a wool on a table. This keeps the beat for each song, but largely serves as a cultural reenactment of a musical labor tradition. In this presentation I will explore the ways in which Gaelic song becomes the vehicle that transports Cape Bretoners to past heritage and socially articulates present identity. In a community that was predominantly Gaelic speaking not more than a century ago--now with a dwindling population of Gaelic speakers--Feis an Eilein is perceived as an important social institution that contributes to the preservation of Gaelic culture in Cape Breton and the oral history of the region.

[Panel: Festivals and Roots Culture]

How did recording practice influence popular music performance practice in the period between 1925 and 1950?

Simon Zagorski-Thomas (London College of Music, UWL, UK)

This study examines how technical factors such as microphone technology, screening, recording media, signal processing and monitoring exerted an influence on popular music performance

practice in the recording studio during the period 1925 to 1950. The dissemination of technology; sound engineering practice; musical styles and their associated notions of performance authenticity are explored through interview, studio photographs, recordings and documents. Often described in terms of audio quality, these forms of mediation facilitate the perception of the component musical parts of a recording through what might be termed enhanced clarity rather than the realistic reproduction of the concert hall experience. They also encourage musicians to adjust their performance practice to both accommodate and take advantage of the different environments and workflows involved. The example of the crooning vocal style is often quoted in this regard and Mark Katz (2004) has discussed developments in the use of violin vibrato. This paper builds on previous work about recorded kit drum performance (Zagorski-Thomas 2010) and the musicology of record production (Zagorski-Thomas 2007 and 2012). The aim of the methodology is to corroborate hypotheses drawn from interviews with evidence from photographs, recordings and documentation.

The Characterization of the Malandro through the Works of João Bosco and Aldir Blanc in the Late 1970s, Early 1980s

José Roberto Zan (State University of Campinas, Brazil) Marcio Giacomin Pinho (State University of Campinas, Brazil)

This work intends to investigate in which way the malandro is characterized by João Bosco and Aldir Blanc in the albums Tiro de Misericórdia (RCA Victor 1977) and João Bosco ao vivo – 100a Apresentação (Polygram/Philips 1983). Malandro is a contradictory popular character well known in Brazil (a kind of pícaro in Spain), that lives in the ambivalent borders between order and disorder, licit and illicit, that feature Brazilian society. The preliminary analyses show that, beyond the lyrics, the characterization of the malandro is constructed also by the musical choices, as the way that João Bosco plays the guitar in the introduction of Gênesis (track 07 of 100a Apresentação), with chords full of dissonances and complex rhythm patterns, announcing the birth of the malandro, in a reference to the birth of Jesus Christ, amid social inequality, injustice and violence. The hipotesys is that the songs of the LPs reveal a re-signification of the malandro as a character in the context of the militar dictatorialship of Brazil, now with an aura of mitical hero, which acts are seen as forms of resistance to the illegitimate order effective in country.

Feel the Fjords: Urban Club Culture and Arctic Scenery in the Music of the Norwegian duo Röyksopp

Hans T. Zeiner-Henriksen (University of Oslo, Norway)

"The Ultimate Chill-Out" and "Feel the Fjords" are two headings from British magazines around the millennium that together with pictures of dramatic nature and stories of snow-covered cities ("where the only thing you can do is to make music"), presented the club music from Norway to the British audience. In a similar manner as to how e.g. the techno music from Detroit was presented with an idea of a specific location that nurtured certain perspectives that could be traced in the music, the Norwegian underground dance scene was given an extra flavor of cold, arctic nature. Some Norwegian artists seemed to utilize this opportunity to stand out from the crowd, while others tried desperately not to be associated with anything Norwegian. In this paper I will focus on the debut album of the successful Norwegian duo Röyksopp ("Melody A.M." from 2001) and discuss how they balance the seemingly contrasting relationship between the urban club culture and their origins north of the Arctic circle (the city of Tromsø). I will bring in Hans Weisethaunet's discussions of "national music" (Weisethaunet 2007 & 2011), the idea of a Nordic Tone in jazz music and my own research on club music (Zeiner-Henriksen 2010).

[Panel: Popular Musics in the Nordic Countries in the 21st Century]

A Study on the Aspects of Western Pop Songs in the First Half of the 20th Century

Eu Jeong Zhang (Dankook University, South Korea)

There are representative Korean popular song genres, T'ŭrot'ŭt, Sin Minyo (New folk song), Manyo (Comic song) and Jazz song in the first half of the 20th century. A purpose of this paper is to look into an aspect of Korean jazz songs. At that time, Korean jazz songs did not mean original Jazz. This term was used by comprehensive meaning. Therefore Jazz songs had been called a chain of popular songs were affected of Western music including original Jazz. I will look into concrete figure and meaning of Jazz songs in cultural context. Meanwhile, there are two characteristics in lyrics of Korean Jazz songs. The Jazz songs' lyrics show enjoyment and sorrow. At first, Jazz songs express hedonic culture of modern girls and modern boys. This culture is formed with urban culture. However according to the war footing, tragic blues come out gradually.

Music Festivals in the Netherlands, Social Media and Online Communities

Koos Zwaan, Annelies de Bruine (Inholland University of Applied Sciences, Netherlands)

The ways in which live music can be experienced has changed dramatically during the advent of social media and the new possibilities that devices such smartphones offer. It is now possible to directly engage with others before, during and after the concert. In the case of the pop music festival, this change is even more apparent as the usage of social media such as Twitter, Facebook and YouTube offer ways of both enjoying the festival in a different, indirect matter, but these media also offer the possibility to create an online community which opens up new ways of sharing the experience of a festival.The main focus of our paper will be the ways in which the usage of social media enhances the music festival experience. Questions related to this relationship is how social media can both support and influence the line-up of the music festival, how the online participatory space offers a sense of community and belonging and how these online communities enriches the offline space of the festival. Our paper will be based on audience research and participant observations at five different music festivals in the Netherlands.

[Panel: Festivals in Europe]

Dutch Mixed-Arts City Festivals: Performing Alternative Genres in the Urban Landscape

Monika Zyla (University of Groningen, Netherlands)

Motel Mozaique is a mixed-arts city festival held annually in Rotterdam. Although the festival is primarily associated with its distinctive and alternative music program, the festival is broadly supplemented with visual arts, theater and dance acts. At the same time, the festival comes into a vivid dialogue with Rotterdam's urban landscape, engaging its attendees with specific urban spaces via a series of specially designed activities. This paper investigates the festival's particular programming strategies and the implementation of a specific set of criteria, which result in a re-negotiation of distinctive re-evaluations of alternative genres, often described in various discourses surrounding the festival as ambitious or experimental. These range from such categorizations as new wave, electro, folk, avant-pop, dream-pop or pop noir. Further, it investigates, how the festival, explicitly and implicitly, debates the boundaries of alternative genres, ascribing local significance to these classifications systems. Drawing from genre theory and their relation to live performance aesthetics (Holt, 2007; Auslander, 2007; Frith, 1996) this paper looks at how this small-scale mixed-arts festival constructs local identities; how programming strategies influence generic-formation processes, and finally how Motel Mozaique, as an established and institutionalized urban arts leader of geo- political landscapes marks out and performs these "alternative genres."

[Panel: Festivals in Europe]

PANELS

Panel: Contentious Collectivities: Media and Musical Action in Social Movements

Participants in social movements mediate collective action in a number of ways, drawing on a diverse repertoire of media to build community, communicate dissent, and mobilize support. In this panel, we consider the role that popular music plays as a medium for generating collective actions in social movements and representing forms of collectivity that arise from these actions. Looking at case studies that include music festivals in Chicago, revolutionary film songs in South India, the Eurovision Song Contest, and global solidarity networks with Syrian protestors, we explore the significance of popular music in bridging divides within social movements, mobilizing transnational networks of solidarity through online media, and generating affective attachments to social movements. We also seek to connect our ethnographic observations of musical action with theoretical frameworks addressing the formation and political organization of collectivities in social movements. In particular, we reflect critically on Michael Hardt and Antonio Negri's influential concept of the "multitude," which proposes a way of understanding collectivities as a heterogeneous network of actors producing a common goal. We argue that situating popular music more centrally within social movement theory can provide an important contribution towards understanding the role of affect and sensory experience in collective mobilization.

Participants:
Andrew Mall (DePaul University, USA)
Kaley Mason (University of Chicago, USA)
Michael O'Toole (University of Chicago, USA)

Panel: Popular Music and Social Movements in the American Midwest: Agency, Memory, Politics

Through small towns and post-industrial cities, the Midwestern region of the United States embodies both the broad shoulders of industrial capitalism and the soul of local values. Dubbed "the heartland", its complex history includes several waves of immigration from around the world and a strong tradition of political contention.

The Midwestern contribution to 20th-century popular music is widely acknowledged, from Chicago blues to Prince's Minneapolis funk. This historic vitality persists, as musical practice continues its crucial role in the definition of social identity. Education and musical promotion have a strong political value, as they seek to overcome socioeconomic barriers erected by past discrimination. Musical performances commemorating national holidays triangulate between the local and the national to paint a complex picture of race, entertainment, and memory. Furthermore, during political demonstrations, music becomes both an instrument of emotional cohesion among the participants and an ideal means to spread the protestors' claims at both community and national levels. Music and its performative practices effectively bridges these social and political realms. In the North American Midwest, social movements are musically performed in ways that continue to resonate in both regional and national communities.

Participants:
Siel Agugliaro (Università di Siena, Italy)
Meredith Aska McBride (University of Chicago, USA)
Marie Rose Welch (University of Chicago, USA)

Panel: The Stakes of "Data Collect", Production and Political Use for the Alternative Live Music Sector in Europe

The international financial turbulences and the rise of digital technology in the cultural practices strongly modify economic balances in the music industry. So, we are now rediscovering the importance of live music. Longrelegated to a function of promotion of cultural products, the concert becomes lucrative and undergoes a process of economic concentration handled by multinational corporations. Therefore, small clubs scattered around the country are under great pressure. Moreover, the cultural part of their activity, e.g. their social and educative roles, is questioned. For them, building an alternative routerequires mass action. There appear local, national and international networks, to build such solidarity. In this panel, we will focus on a possible conjugation of this collective action, self-generating and sharing statistical data directly based on the activity of members. This presents strong and many challenges. It allows the venues to know each other, to gain reflexive advantagesor show in public the importance of their activities. However, we can question the scientific nature of this work or emphasize its lobbyist appearance. The panel willdiscuss of all these issues related to the production of data and its uses.

Convenor: Gerome Guibert

Participants:
Marc Steens (Live DMA)
Gerome Guibert (Université de la Sorbonne Nouvelle, France)
Emmanuel Parent (École des Hautes Études en Sciences Sociales, France)

Panel: Music and Cultural Policies in Twenty-First Century Latin America / Música y políticas culturales en América Latina en el siglo XXI.

Durante la última década, la problemática de la relación entre las industrias culturales, el Estado y la sociedad civil ha adquirido particular relevancia en la esfera pública de varios países latinoamericanos, en el marco de movilizaciones sociales y debates parlamentarios en torno a la ampliación de los "derechos a la comunicación" (Mata, 2010). De estos procesos sociales y políticos han surgido leyes de alcance nacional que buscan democratizar el espectro radioeléctrico y, así, generar espacios en los medios audiovisuales para "la diversidad y pluralidad de voces hasta ahora silenciadas" (Coalición por una radiodifusión democrática, 2012).

Este panel propone examinar el impacto que ha tenido la demanda social por la democratización del derecho a la comunicación en las políticas culturales relativas a la música. Las recientes iniciativas legislativas e institucionales que han intentado responder a esa demanda, ¿de qué modo conceptualizan la "política de la cultura" en general y los procesos de producción y difusión de la música en particular? ¿Cómo proponen articular la relación entre los diferentes estamentos del Estado y los actores "independientes" y "privados" del campo musical (artistas, públicos, PyMES de la industria musical y grandes conglomerados del entretenimiento)? Los conceptos de "independencia", "diversidad" y "pluralidad" que ocuparon un lugar central en la lógica cultural de la esfera pública neoliberal-global (Ochoa, 2003; Yúdice, 2003; James, 2010),¿de qué manera son utilizados y resignificados por actores sociales e instituciones públicas que promueven la soberanía cognitiva y cultural de los sujetos políticos del Estado-nación? ¿Con qué prácticas musicales es identificado ese sujeto político, y qué papel juegan estas prácticas en el dispositivo cultural de la "contra- esfera pública subalterna" (Fraser, 1990) del neoliberalismo?

El panel propone abordar estas preguntas a través de un conjunto de trabajos sobre el entramado de instituciones, industrias y actores que conforman las políticas culturales en materia musical en la

América Latina contemporánea. Aunque se prestará especial atención a la configuración actual de ese entramado, también se intentará dar cuenta de las genealogías ideológicas y discursivas que lo atraviesan, así como de las formas de continuidad y ruptura entre las políticas culturales del pasado y del presente.

Los ejes temáticos del panel serán los siguientes:

- Políticas públicas relativas al patrimonio musical: ¿Qué actores e instituciones (intra-nacionales, nacionales y supranacionales) intervienen en la definición e implementación de estas políticas? ¿A qué objetos musicales les confieren un valor patrimonial? ¿Qué lugar ocupan las músicas populares, folklóricas e indígenas en las instituciones museales y de conservación del "patrimonio cultural nacional" y/o del "patrimonio cultural americano"?
- Legislación en materia de protección de la "música nacional" y de regulación de la programación musical transmitida por los medios audiovisuales; su relación con leyes recientes de apertura y democratización del espectro radioeléctrico (por Ej. Ley de Servicios de Comunicación Audiovisual en Argentina, Ley de Responsabilidad Social en Radio y Televisión de Venezuela, etc.).
- Políticas públicas relativas a la propiedad intelectual y a la edición y difusión digital de contenidos musicales.
- Relación entre industrias culturales y políticas públicas en materia de música: ¿qué papel juegan las instituciones públicas, las PyMES del sector cultural, los artistas "independientes" y los conglomerados del entretenimiento en la definición de políticas culturales en materia musical? ¿En qué espacios y actividades convergen e interactúan estos actores e instituciones (por Ej. ferias, festivales, mercados de industrias culturales, etc.)?

Convenor:
Illa Carrillo Rodríguez

Participants:
Alejandro Villanueva Hernández (Benemérita Universidad Autónoma de Puebla, México)
Marita Fornaro (Universidad de la República de Uruguay)
Illa Carrillo Rodríguez (Université Paris I, France)

Panel: Is There Popular Music Out There? Challenging the Mainstream

The second international conference on popular music studies, in 1983, was titled "What Is Popular Music?" After three decades, it seems that "conventional academic practice, [is] equating 'popular music' with the main commercially produced and marketed musical genres, primarily in a Western context" (Shuker 2005: xii-xiii). And "Western styles of popular music continue to dominate the international market place, at the same time appropriating local music styles […] Accordingly, the emphasis is on traditional 'rock' and 'pop' forms, and their various derivative styles/genres, along with more recently prominent genres such as rap, 'world music' and the various styles of dance music" (ibid.).

Some of the basic assumptions in the above description are debatable. Which conventional academic practice? Academic practice in English-speaking countries may differ greatly from that of Latin American, or Nordic, or Central European, or Southern European, or Middle Eastern, or African, or any other academic practice on popular music in countries different from the UK, Ireland, Canada, USA. And what is a Western context? Aren't Argentina, or Spain, or Greece, in the West? And which international market place? Are we considering the millions of copies sold of each successful single or album by popular artists in Egypt, or India? Do figures about the Arabic record market or live performance business belong to the international market place? And if not, why? And if "the emphasis

is on traditional 'rock' and 'pop' forms, and their various derivative styles/genres" (Shuker), why isn't there a similar emphasis on styles/genres that preceded Anglophone rock and pop, and even influenced them? And what is the epistemological status of the term 'world music'? Is it a subset of popular music? Then, is it the name to be used for non-Anglophone popular music? Isn't non-Anglophone popular music (i.e. 'world music') popular music in its own right?

In the history of popular music studies three main phases can be traced: an early one (until the mid- Eighties), when popular music studies were scattered in very few academic institutions around the world (and there were a fair number of non-academic scholars as well); a second phase, when there was an explosion (in terms of quantity and institutional recognition) in North America and the UK; a third, more recent and continuing phase, when popular music studies have been accepted in academic institutions in many other, non-English speaking, parts of the world. Such a wealth of studies, however, faces obstacles, posed by linguistic, in fact academic and ideological barriers. On one hand, it is supposed that a popular music scholar from anywhere in the world must be aware of the relevant literature in English, while Anglophone scholars are not obliged to be fully updated about the relevant works in other languages. On the other hand, most publishers are scantily interested to make available in English texts on popular music originally written in other languages: it seems easier to publish an English PhD dissertation on, say, fado than to translate excellent texts from Portuguese, or to commission a renowned Portuguese scholar a new book on the subject.

The panel is aimed to address the above issues on different levels:
- By considering popular music as a worldwide phenomenon, articulated in innumerable national and regional scenes, genres and styles, which include but are not limited to the Anglophone mainstream;
- By acknowledging that a new phase in popular music studies is developing, where the quantitative and qualitative hegemony of Anglophone scholarship isn't to be taken for granted;
- By relating local musics and local music studies, and discussing practices to improve the knowledge of both, as suggested by IASPM's statutes.

Participants:
Stephane Escoubet (Université Toulouse-le Mirail, France)
Franco Fabbri (Università di Torino, Italy)
Silvia Martínez (Escola Superior de Musica de Catalunya, Spain)
Goffredo Plastino (Newcastle University, UK)
Dafni Tragaki (University of Thessaly, Greece)
Martha Tupinambá de Ulhôa (UNIRIO, Brazil)

Panel: Singing Styles in US-American Popular Music before 1950

Sound recordings give a vivid picture of vocal performances in various genres of popular music before 1950. While popular music research often focuses on genres after the advent of rock&roll and youth culture vocal performances of the time before already show many features of popular singing that mould popular music in the second half of the 20th century. Thus, a close analytical examination of vocal performances and singing styles in blues, gospel, country, jazz and popular song before 1950 embedded in their historical cultural context will lead to a deeper understanding of popular music in both halves of the 20th century. The panel aims at presenting theoretical considerations, methodological approaches and some of the results of a research project concerning voices and singing in popular music of the United States (1900-60), funded by the German Research Foundation (DFG), see http://www.hfm-weimar.de/popvoices. We start with a discussion of theoretical and methodological approaches to pop voices (paper 1). Then, emphasis is put on 21th century computer-based methods of analysing features like voice quality, timbre or gliding between pitches which are crucial for popular singing but are hard to grasp by conventional transcription,

notation and analysis (papers 2 and 3). Finally, a tentative systematic typology of popular singing styles across musical genres is proposed and exemplified, and conclusions are drawn in regard to cultural patterns and stereotypes, e.g. of gender and ethnic stereotypes according to their "vocal costume" (paper 4).

Convenor:
Martha Ulhôa (UNIRIO, Brazil)

Participants:
Martin Pfleiderer (Department of Musicology Weimar, Germany)
Tilo Hähnel (Department of Musicology Weimar, Germany)
Tobias Marx (Department of Musicology Weimar, Germany)

Panel: "Building Bridges": Celtic Music Festivals in Galicia and Northern Portugal

In the late 1970s, celtic music revival spread from Scotland and Ireland to Galicia and northern Portugal a decade later. A celtic music movement developed since then in which bagpipes and bagpipe bands became icons of traditional and popular musics and symbols of a counter hegemonic culture in Galicia. This process was connected to the vindication of Galicia as a separate nation and to the construction of an emerging luso- galician identity that aims at bridging northern Portugal with Galicia. This development was reinforced by the declaration of Galicia as an Autonomous Community (1981), and by its attempt to gain recognition as a "peripheral Atlantic region" in Europe. In Galicia and northern Portugal, selected local repertoires were stylized and promoted since the 1990s in the world music market as "celtic", and music festivals, sometimes denominated "interceltic", were organised.

This panel focuses on four (Inter)Celtic Music festivals in Galicia and Northern Portugal as the locus of music production, commercial transaction, socioeconomic development, and identity building through music performance. It also addresses how these festivals contributed to the configuration of celticism in Galicia and northern Portugal as a musical and social movement and as commercial, cultural and political constructs.

Participants:
Ana-Maria Alarcón-Jiménez (Universidade Nova de Lisboa, Portugal)
Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, Portugal)
Susana Moreno (Universidad de Valladolid, Spain)
Maria Dulce Simões (Universidade Nova de Lisboa, Portugal)

Panel: Turning Japanese: Music Culture as Local Practice in Japan

Throughout the history of popular music in Japan, debates have raged over authenticity of local practice of foreign musical styles. Research into the entry of jazz and rock, and more recently hip hop to Japan has revealed that the establishment of an authentic local variety of the music in question was vital to its development. Rock musicians had bitter arguments over the use of English in its lyrics and jazz musicians stressed the importance of "ma" (space), the intervals between notes, as a distinctive feature of Japanese jazz. However, the localization process not only includes negotiating musical forms but also includes establishing cultural aspects of the music as well.

This panel attempts to describe the entry of foreign music culture in contemporary Japan, focusing on how music culture was created through the acitivities of locals in local spaces, looking at it from both the production level as well as reception. Starting with the live venue and looking at Amane

KASAI's research into cafe culture, exploring how foreign music genres became locally consumed through local establishments. Moving on to Sota TAKAHASHI's research into Japanese crowds and the shift from seating to moshing from the 1980s onwards, before catapulting into the present, as Ryosuke HIDAKA explores how current Netlabels (labels dealing with free mp3s) create their ground through their unique communication patterns, before ending with Arni KRISTJANSSON's research into how minor genres such as dubstep became established within the music landscape of Japan.

Participants:
Kasai Amane (Tokyo University of the Arts, Japan)
Hidaka Ryosuke (Tokyo University of the Arts, Japan)
Arni Kristjansson (Tokyo University of the Arts, Japan)
Takahashi Sota (Tokyo University of the Arts, Japan)

Panel: Popular Musics in the Nordic Countries in the 21st Century

The panel addresses the transnational flows of popular music in the Nordic countries in the 21st century. The aim is to question the dominance of national narratives of popular music, as well as to scrutinise the importance of Nordic-ness in popular music, especially in relation to the ways in which the region is implicated in the global condition of postcoloniality. The panel is associated with a cross-sector collaborative project "Popular Music in the Nordic Countries: Music, Identity and Social Change in the Early 21st Century", funded by the Nordic Culture Fund.

Participantss:
Antti-Ville Kärjä (The Finnish Youth Research Society, Finland)
Tony Mitchell (University of Technology Sydney, Australia)
Hans T. Zeiner-Henriksen (University of Oslo, Norway)

Panel: Festivals and Roots Culture

The rapid decline of regional identity throughout the twentieth and twenty-first centuries and a subsequent increase in the recognition of and interest in the cultural past and traditional musical forms has resulted in the production and promotion of music and cultural festivals that encourage participants to experience roots culture through musical places and performances thought by many to be rare "authentic" experiences in an increasingly homogeneous society. Due to the theatrical nature of festival spaces, participants are encouraged not only to observe staged cultural performances but also to interact with the festival community, place, and music while performing their own notions of the broader concept of "tradition." This panel presents four case studies that address the roles of modern music festivals in the remembrance of the past, the performance of the present, and the formation of new musical and social traditions built on the symbolism inherent in roots culture and its accompanying soundtrack. These studies demonstrate that festivals centered on roots culture serve the important role of legitimizing the present by encouraging a dialogue on both cultural remembrance and notions of collective and individual identity. Through interactions with "traditional" musical sounds and places, festival participants go beyond the role of spectator or performer; they become a crucial part of roots culture, helping to preserve both the past and their present- day understanding and performance of it.

Participants:
Reebee Garofalo (University of Massachusetts Boston, USA)
Bret D. Woods (Florida State University, USA)

Panel: Procesos de hibridación y circuitos alternativos de circulación en la música popular argentina a partir de la apertura democrática

En la década del `80, se da en la Argentina, un auge notorio de músicas que no pertenecían a un género en particular, si bien en su propuesta aparecían rasgos del folklore, jazz, rock, tango, música uruguaya, brasilera y académica, según el caso. La búsqueda identitaria, muchas veces explícita en la presencia de rasgos del folklore argentino y tango, no resultaba un límite para la libertad de experimentación, excediendo cualquier planteo de autenticidad. Los músicos de estas agrupaciones tenían diferentes experiencias de escucha o prácticas musicales que los constituían geográfica y generacionalmente. Junto a estas propuestas aparece la voluntad de los músicos de generar organizaciones y agrupaciones que permitieran encontrar alternativas para la difusión de su música. En algunos casos se posicionaron como independientes, planteando un tipo de circulación al margen de las grandes discográficas, generando sus propios canales y cooperativas.

Este impulso particular tuvo relación con el advenimiento de la democracia en el país, en 1983, luego del cual fue posible activar muchos circuitos de actuaciones y difusión hasta el momento restringidos por las políticas culturales de la dictadura, contando con un relativo apoyo estatal. La Alternativa Musical Argentina surge en 1984, a partir de la iniciativa del grupo Magma de la ciudad de Paraná. Es un movimiento que nuclea a los músicos independientes y está basada en el trabajo cooperativo y la organización itinerante de encuentros. Sus circuitos de actuaciones no estaban centrados en la ciudad de Buenos Aires, presentando otro modelo de relación con la hegemonía ejercida hasta el momento por la ciudad capital. Este movimiento tiene sus antecedentes en la agrupación MIA (Músicos Independientes Argentinos). También, analizando el caso de la ciudad de Santa Fe, resulta de vital importancia para el impulso de estas músicas, el ciclo del Paraninfo de la Universidad Nacional del Litoral, en el que se presentaba una grupo local y otro de trayectoria nacional, y además se transmitía en vivo por la radio universitaria.

Participants:
Elina Viviana Goldsack (Universidad Nacional del Litoral, Argentina)
María Inés López (Universidad Nacional del Litoral, Argentina)
Hernan Dario Pérez (Universidad Nacional del Litoral, Argentina)

Panel: Drumming, Drum Kits and Drummers

The world of western kit drummers has been the subject of little scholarly enquiry (Hart, 1990; Smith, 2013); this symposium presents the work of four drummer-researchers who seek to address this by exploring their culture from separate, interrelated, angles. The first presenter explores, from a social- historical perspective, how the drum kit profoundly shaped the music of the past century, but is usually placed near the back of the stage in popular music histories; he argues for a long-overdue, revisionist social history of the instrument (and the drummers who played it). The second presenter takes up this challenge, presenting a discussion of the drummer as a creative musician through a critique of Csikszentmihalyi's (1997) systems model of creativity and evidence from the output of jazz drummer Max Roach. The third presenter, from a phenomenological perspective, describes as subject and object of a personal exploration the embodied experience of drumming – how his 'body is the seat or rather the actuality of the very phenomenon of expression' (Merleau-Ponty, 1945: 273). The fourth drummer-scholar, as discussant, draws together threads and themes, framing and inviting questions from the audience. These drummers hope thus to continue illuminating the oft-misunderstood world of drummers.

Convenor:
Gareth Dylan Smith

Participants:
Gareth Dylan Smith (Institute of Contemporary Music Performance, London, UK)
Matt Brennan (University of Edinburgh, UK)
Bill Bruford (University of Surrey, UK)
Mark Doffman (University of Oxford, UK)

Panel: Del palco al escenario

El grupo de trabajo de la USC denominado Canal Campus, ha completado un estudio que constituye una primera aproximación, desde el ámbito universitario, a la industria de la música en las fiestas populares de Galicia.

Del palco al escenario, aborda el análisis del sector basándose por primera vez en datos reales acercando y desvelando a la sociedad las características de este subsector que, pese a su dimension social y económica en nuestra comunidad, no había sido hasta el momento objeto de un estudio específico.

Para la elaboración de la investigación se utilizó numeroso material hemerográfico y un trabajo de campo dirigido a ayuntamientos, agentes, empresas del sector, comisiones de fiestas, artistas, técnicos… en total 400 entidades e instituciones y 50 entrevistas personales seleccionadas dentro de los diferentes perfiles, con el fin de obtener datos tanto cualitativos como cuantitativos.

El análisis centrado en el año 2010 es una primera aproximación a la realidad de las orquestas de Galicia. Un estudio que continuará con los datos de los años 2011 y 2012, ahora en proceso, con el fin de contrastar analíticamente este trienio de la primera década del siglo XXI.

A partir del trabajo financiado por AGADIC (Axencia Galega das Industrias Culturais), hemos constatado que los 315 ayuntamientos de Galicia celebran anualmente 2.387 fiestas con verbena, en las que, en el año 2010, se llevaron a cabo 5.743 actuaciones. Esta actividad generó, solo durante los meses de verano, contratos para formaciones musicales por un importe de 26,2 millones de euros.

El estudio ha propiciado una serie de propuestas dirigidas a encauzar las fortalezas de este circuito tan exclusivo de nuestra comunidad, en lo que respecta a su impacto social y económico, y que tiene como eje comunicacional la música popular. Entre estas reflexiones se encuentran:

- La necesidad de actuar sobre diferentes parámetros de este subsector para asegurar su futuro y explorar la posibilidad de generar nuevas fuentes de retorno y valor añadido.
- Las nuevas estrategias de negocio para generar valor, ya sea con la introducción de composiciones originales, ya con una fórmula en la que artistas con repertorio propio giren con las grandes infraestructuras de las orquestas que sólo reproducen los éxitos del momento.
- Las redes locales de nuestro rural han dado origen a un subsector económicamente saludable muy anteriores a las redes sociales cibernéticas. La demografía y el nuevo equilibrio rural/urbano pueden afectar de forma negativa a esta parte del tejido productivo.

Participants:
Xaime Fandiño (Universidad de Santiago de Compostela, Spain)
Zósimo López (Universidad de Santiago de Compostela, Spain)
Carlos Regueira (Universidad de Santiago de Compostela, Spain)

Panel: DJ Culture in the Mix: Power, Technology, and Social Change in Electronic Dance Music

The proposed panel will consist of an international research team in the process of publishing a book on DJ culture. Their research addresses the impact of digitalization on DJ-practices at the intersection with gender dynamics and political economies of DJ cultures in electronic dance music (EDM). The DJ, or disk jockey, stands at a juncture of technology, performance and culture in the increasingly uncertain climate of the popular music industry, functioning both as pioneer of musical taste and gatekeeper of the music industry. Together with promoters, producers, video jockeys (VJs) and other professionals in dance music scenes, DJs have pushed forward music techniques and technological developments in last few decades, from mash-ups and remixes to digital systems that emulate vinyl performance modes and MIDI controllerism. Of special interest is that the research team, consisting of scholars with extensive participatory experience in DJ culture, collaborates on long distance, by online means. Maintaining contact between sixteen researchers in total, based in eight countries and four continents. As the research topic is a transnational musical phenomenon, both subject matter and research project depend on the processes of globalisation and digital communications, building bridges in a parallel manner.

Participants:
Bernardo Alexander Attias (California State University Northridge, USA)
Anna Gavannas (Linköping University, Sweden)
Rosa Reitsamer (University of Music and Performing Arts Vienna, Austria)
Hillegonda C. Rietveld (London South Bank University, UK)

Panel: National Canons of Pop-Rock Music

By the 1990s and later, many countries around the world have had their own decades long history of pop- rock music. Consequently, following models of historical narratives and "best albums lists" in Anglo-American pop-rock music, critics in many such countries have started to produce documents and polls that surveyed "the best albums" of their own national repertoire, to write histories of national pop-rock and produce documentary films and TV series about the history of indigenous pop-rock. This panel will present papers about the cases of four countries – Spain, South Korea, Japan and Israel. While each paper presents the particularities of its own national case, and focuses on a different facet of canon construction, the frame offered by the panel seeks to point to some similarities and overlaps in the way national canons of pop-rock are erected around the world. These similarities are about the timing of canonization practices (mostly in the 1990s and later), aesthetic criteria, Anglo-American pop-rock as a global model, the structuring of periods (like the tendency to demarcate a "rock era").

Participants:
Fernán del Val, Javier Noya and Cristian Martín Pérez Colman (Universidad Complutense de Madrid, Spain)
Shin Hyunjoon (Sungkonghoe University, Republic of Korea)
Motti Regev (The Open University of Israel)
Yoshitaka Mori (Tokyo University of the Arts, Japan)

Panel - Popular Music and Cultural Memory

This panel explores the way in which popular music is now becoming increasingly embedded in cultural memory. As the 'cultural memory' literature serves to illustrate, the 'memory boom' of the late 20th and early 21st centuries (Huyssen, 1995, 2003) is inextricably bound up with an intense process of mediatisation that has increasingly characterised developed nations since the 1950s (Stevenson,

1995). Indeed, according to van Dijck (2007), the very essence of cultural memory is inseparable from what she terms 'mediated memories'. The three papers in this panel explore different ways in which the concept of cultural memory can be usefully framed as a means of understanding the meaning and significance of popular music in everyday life. The papers also consider some of the distinctions evident in official representations of musical history, heritage and cultural meaning (as portrayed for example in archival and filmic representation) as compared with more local, vernacular renderings of musical meaning as expressed through the cultural memory of audiences.

Convenor:
Motti Regev (The Open University of Israel)

Participants:
Shane Homan (Monash University, Melbourne. Australia)
Peter Doyle (Macquarie University, Sydney, Australia)
Andy Bennett and Ian Keith Rogers (Griffith University, Australia)

Panel: Italian Mainstream Popular Music in the 1960s: Reconstructing a National Identity through Popular Culture

In Italy the decade of the 1960s, immediately after the overthrown of Fascist regime and the economic boom following World War II, was torn by a twofold tension that was mirrored even in cultural and artistic products. On the national plane, the main issue was the reconstruction of a country's national identity capable of joining together the different democratic forces opposed to Fascism (in popular music, such a trend is the main reason for the foundation in 1952 of an Italian song festival in Sanremo, which is still held today every year in February). On the international plane, Italy's strategic geopolitical position between Western and Eastern blocs puts the nation at the center of a complex diplomatic system; in this context the formation of transnational identities, such as the European Economic Community in 1957, is an integral part of the same historical circumstances. According to these issues, Italy in those years could be seen as a cultural "laboratory" with special characteristics, and popular music could be a starting point to investigate the processes of identity formation, as a vector in which artistic, political, ideological, social, cultural and subcultural values found an organic synthesis.

By studying this repertoire from various angles, we aim to shed light on some crucial and yet still open aesthetic and historical issues, all dealing with the basic problem of the formation of a new Italian national and cultural identity and the all-encompassing influence of Anglo-American models in popular culture. If, one the one side, the international critical literature dealing with the impact and influence of Anglo-American musical genres in Italy has undoubtedly highlighted the most general aspects of the phenomena, it has not paid sufficient attention to the specific complexity of the Italian context, especially in regard to audio-visual media and their specific stylistic and structural features.

The panel will be organized around four case studies, typical of different trends in local popular culture in the Sixties. Massimo Locatelli focuses on Adriano Celentano, which in these years started an impressive and unprecedented career in our national pop culture. As a singer, songwriter, comedian and actor (later also as a successful television host) he posited himself at the very centre of the process of integration of the media industry that characterized the ongoing modernization of the country. Elena Mosconi examines the contribution given by Mina to the renewal of Italian pop song, not only in terms of repertoire and voice, but also relating to the inter-medial construction of her public personality. The multifaceted character of Mina reflects the changes and contradictions of Italian popular music together with the struggle for renovation of cultural industry in the '60s. Alessandro Bratus takes into account the relevant role played by bands or "complessi" (as they were usually called) in the development of Italian popular music. From the point of view of song writing and production, groups modeled themselves on contemporary international phenomena such as the

"British Invasion" and the worldwide success of The Beatles and The Rolling Stones, by extensively covering British and American songs provided with Italian newly composed lyrics. Marco Cosci analyses the fundamental role of the arrangement, with particular attention on its rhythmic, harmonic and textural dimensions, in the transition between the '50s and '60s. By analysing early sixties records and audiovisual sources, this paper explores arrangements' compositional strategies, discussing musical patterns of reference in the construction of Italian national identity on an international scale.

Participants:
Alessandro Bratus (Università di Pavia, Italy)
Marco Cosci (University of Pavia-Cremona, Italy)
Massimo Locatelli (Università Cattolica del Sacro Cuore, Italy)
Elena Mosconi (Università di Pavia, Italy)

Panel: The Local and Global Intersections of European Music Festivals

While a number of mass cultural events emerged as a consequence of globalization in the twentieth century, the immense popularity of European music festivals in the twenty first century points to the increasing interdependence between European cultures and the expanding transnational media industries in the late- Capitalist era. European festivals particularly stimulate intercultural encounters involving a complex combination of physical, aesthetic and multi-dimensional cultural practices; processes beholden to hybrid economies (Lessig 2007). Since the 1990s, with the explosion of Internet networks and streamlined digital promotional mechanisms, European festivals have blossomed into highly interactive, intercultural mass events. In particular, the success of large-scale popular music festivals have dramatically influenced national economies through for example, European's support of local musical acts, the expansion of local tourist economies and finally the support of international arts organizations. European festivals embrace these opportunities to promote European artists while also responding to globalization through the promotion of headlining Anglo-American stars. This panel explores these themes with focusing upon contemporary musical practices and the unique dynamics driving transnational styles such as hip hop, dance music and jazz. We do so by uncovering the local-global interactions of European festivals within distinctly cosmopolitan centers such as Paris, Berlin and Rotterdam.

Participants:
Murray Forman (Northeastern University, USA)
Luis-Manuel García (Freie Universität Berlin, Germany)
Kristin McGee (Culture and Media University of Groningen, Netherlands)

Panel: Ecomusicology

This panel on ecomusicology investigates how popular music reflects, relates to and/or relies on nature. The panel has a number of aims. First, we bring together the work of an emerging international ecomusicology research group. Second, the panel will provide an introduction to the emerging scholarship in ecomusicology, raising important questions for the field and reflecting upon methodologies. Third, the panel will present original research based on ethnography, fieldwork, and analysis of musical artefacts that will shed light on the way in which popular music is implicated in ecological issues.

The four speakers provide a perspective from popular music studies on the broader field of ecomusicology. John Richardson provides an overview of the aims and methods of the research group, situating ecomusicology within its larger disciplinary context, and reflecting upon relevant methodologies. Anika Mittendorf explores the relationship between music and sustainability by calling

upon the way in which audiences forge deeply felt emotional connections with and through music. Nicola Dibben provides a case study of the way in which a campaign for environmental protection in Iceland has shaped the work of Björk, and the way that work has fed into public debate and policy regarding use of natural resources. Juha Torvinen provides a theoretically informed context for the existence of such different relationships between music and ecology, exemplifying this with studies from two extremes of "ecological tone" in music as found in progressive rock and black metal: the idea that music may shock by highlighting environmental crises, or that music may provide an immersive experience which embodies the fundamental ecological idea of the integral connectedness of all things.

The four research papers as a whole provide more than each of the constituent parts due to the project's cross-cutting themes. First, reference to and mimesis of the natural environment through popular music (Dibben, Richardson, Torvinen), and the way in which music provides a particularly powerful medium for such representations (Mittendorf, Richardson, Torvinen). Second, a focus on place, landscape and natural resources, in which the north has become a point of focus for ecological issues, and, in some cases, is seen an example to the rest of the world about how to understand itself in an ecological light (Dibben, Richardson). Third, the way in which music contributes to the sustainability agenda, both through promotion of renewable energies (Dibben), and through the emotional and discursive work done by music (Mittendorf). All the papers have at their core a concern with understanding the way in which music impacts human- environment relationships.

The format proposed here places the emphasis on the cross-cutting themes and the field as a whole. The intention is to raise questions and stimulate debate on the larger topic. This will provide a forum for highlighting the relevance of the emerging field of ecomusicology for popular music studies. The ecomusicology panel aims to offer a fresh perspective on enduring questions regarding the relationship between music and place, and a socially engaged scholarship that connects musical questions with environmental concerns.

Participants:
Nicola Dibben (University of Sheffield, UK)
Anika Mittendorf (University of Music and Dance Cologne, Germany)
John Richardson (University of Turku, Finland)
Juha Torvinen (University of Turku, Finland)

Panel: Movements through Music and Memory

Description: This panel explores the ways in which musical present-pasts are produced and mediated through the 'memory work' of music and music practice. Our emphasis is on music and memory as embedded but also mobile and non-static, and on the agency of acts of memory and their temporal dimensions. Moreover, we present three case studies in which not only the memories but also the methods are dynamic and in a continual state of flux. The focus of these studies is story-telling and stories as medium and technologies of memory that while bridging musical past(s), present(s) and future(s), connects individuals and groups to broader social, cultural, and political contexts and issues.

Participants:
Sara Cohen (University of Liverpool, UK)
Line Grenier (Université de Montréal, Canada)
Helmi Inkeri Järviluoma (University of Eastern Finland)