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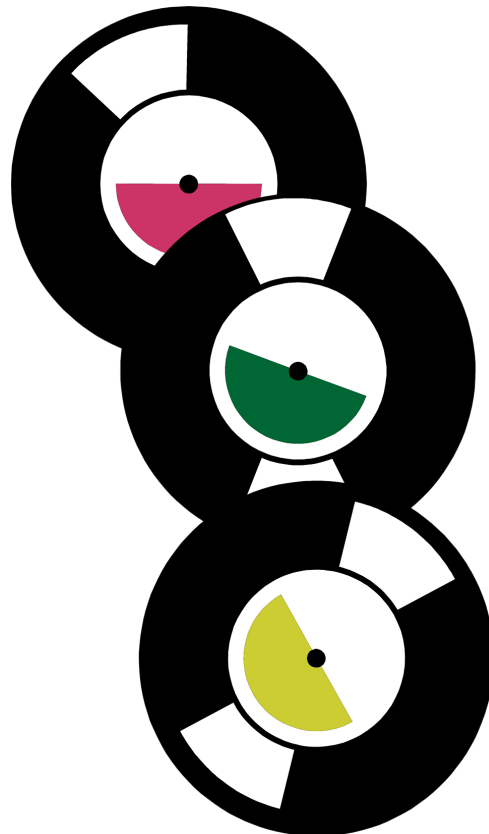
International Association for the Study of Popular Music - Australia / New Zealand

Into the Mix: People, Places, Processes

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Sarah Attfield

Gender Mix In UK Grime. Or, Where Are The Women?

UK grime appears to be male-dominated (a characteristic of rap music in general). The best-known artists are male and music press articles on UK grime tend to focus on the male stars such as Dizzee Rascal and Wiley. What causes this apparent gender imbalance and how are women represented in the mix? I'd suggest that women are very important in shaping the grime scene, both in their participation as fans and promoters but also as artists. Women have been contributing to the mix but their efforts are often marginalized. In 2012, Joe Clay, suggested (in an article in the *Times*) that, 'a new breed of British female MCs is preparing to storm the citadel; a fiercely confident, entrepreneurial group of women determined to prove that they can not only compete, but can also outperform the men on the mike and in the charts' and named several up and coming female emcees. So has this happened? Despite lists of the 'Top Ten Female Emcees', why are the male artists still taking centre stage? What can be done to improve this mix and why aren't women more prominent? A survey of music press articles and recent grime releases will demonstrate how women are not always included in the mix.

Christina Ballico

The People Who Watch The Bands Are The People Who Are In The Bands: The Influence Of Social Networks And Social Capital On Creative And Business Activity In Local Music Scenes.

The mix of creative activity which occurs in local music scenes and industries is undoubtedly influenced by the social networks and associated social capital that supports their functioning. This is particularly the case with indie pop/rock music in Perth, Western Australia. In this locale, a tight knit community supports and influences the way in which creativity activity takes place. This influence is due to musicians performing across numerous bands, working together on recordings, and performing and recording in the same venues and recording studios. Further, musicians and industry members alike often look to the behaviours of others when it comes to making decisions. Such decisions include to how to undertake creative and business pursuits. As a result, musicians and industry members are supported as they move up, within or between roles in local music and connect with industries that exist at national and international levels.

Social networks build social capital. Social capital is reliant upon shared resources which can be of a personal (material or symbolic) or social nature (access through social connections). A network's members determine the significance of their resources by assigning a value to historical, geographical and collective experiences. As a result of these values, a unique set of creative practices exist which influence the mix of cultural products and business practices.

This paper examines the mix of creative activity that occurs within Perth's indie pop/rock music industry and scene. This is contextualised within the framework of social networks and social capital. It explores how such factors influence the resulting creative mix of activity, cultural outputs and career development. Broadly, it comments on how such networks influenced the ability for this music to gain national traction in the late 1990s and early 2000s, while also influencing the development of Perth's local music scene and industry.

Matthew Bannister (WINTEC)

You Gotta Move: Duration, Systems Theory And Musical Creativity

In this presentation I offer a critique of the kind of intellectual frameworks typically used to explain creativity in music (for example the kind of research questions typically asked of a student commencing a music project at postgraduate level). These questions are typically analytical, say around the conventions of a genre and how they can be used to produce new work, but they fail in my view to acknowledge creativity as a process, analytical questions being more suitable to assess a finished work, not one that hasn't even started yet, or is in process. The conventional academic wisdom is that the "new" is a revoicing or recombining of the familiar, but in this formulation, the "new" remains essentially untheorised. I use concepts around creativity as novelty from Henri Bergson, such as duration and movement, to offer a critique of systems theories of creativity (Toynbee, McIntyre and Csikszentmihalyi) that seek to reduce the creative process to a series of "choices" between different pre-existing creative possibilities. In its place I propose a focus on novelty, duration and movement as aspects of creative process.

Amy Bauder* (Macquarie University)

Australiana Meets Americana: The Experiences Of Australian Country Music Artists At The 2014 Americana Music Festival, Nashville.

In this paper, I want to use the 'mix' as a way of exploring how Australian country music artists experience encounters with the American country music scene. In September each year a group of Australian artists travel to Nashville, Tennessee to participate in the Americana Music Festival and Conference. This paper will draw on ethnographic research at the 2014 festival, which I will be participating in as an observer with the Sounds Australia delegation of Australian artists, managers and media representatives. Sounds Australia, in partnership with the Americana Music Association, arranges a series of official showcases for Australian artists, events such as the 'Aussie BBQ', participation in the industry conference and networking and business opportunities for the delegates during the festival. This festival is an important site of interaction between Australian artists and the American country music scene and this paper will explore the ways in which Australian country music artists mix with the American country music industry, and particularly the Americana scene, both of which form a significant site of social imaginary for Australian country music artists. This paper will explore how the Australian delegates experience the Americana and American country music scene through the festival; how they understand their music, performance practice and career in relation to the American scene; the way in which Australian country music is marketed to the American country music industry and the role of Sounds Australia in facilitating the mix of Australian and American scenes.

Dan Bendrups (Queensland Conservatorium Griffith University)

Sword Song: The Folk Remix Of Latvian Pagan Metal Band Skyforger

This paper explores an unusual example of crossover between folk and metal scenes, and the album remix that eventuated from this unlikely pairing of musical worlds. In 2003, the Latvian pagan metal band Skyforger were in their ascendency in European black and dark metal scenes. The band were at the forefront of pagan metal - a subgenre characterised by

visual, thematic and narrative references to paganism, musically reinforced through the use of pre-industrial regional instrumentation and folk song structures and aesthetics - and their music was attracting metal audiences at home in Latvia and more broadly throughout Eastern and Central Europe. The appreciation of folk music in Latvia is extremely widespread, with long established performance pathways, official and unofficial learning contexts, and extensive audiences, yet the musicians of Skyforger were not of this scene and initially had little contact with established folk music performers. Nevertheless, their incorporation of folk elements in their music drew the attention of folk audiences, with Skyforger eventually invited to perform at a Latvian folk music festival. This became the catalyst for the band's decision to record an album, *Sword Song* (2003, their fifth commercial release), comprised entirely of acoustic folk music, which rapidly sold out. This paper examines the content of *Sword Song* to ascertain the strategies used by Skyforger in exploring the 'folk' side of their music, and the ways in which this artistic exploration is reflected in their other, metal productions. It focuses specifically on the song 'Oh fog, oh dew' which appeared in two different versions on *Sword Song* and their other 2003 album, *Thunderforge*.

Samantha Bennett (School of Music, The Australian National University)

Never Mind The Bollocks… Here's The Classic Rock Mix

 'Do the Sex Pistols have anything in common with the average punk rock band? No. Their records were over-produced rock platters.' – Stewart Home (1996)[1]

As one of the most culturally significant bands of the late 20th Century, Sex Pistols influence on both UK and global popular culture is well documented in both academic scholarship[2] and rock historiography.[3] Less studied is the impact of recording workplace, technology, recordists and processes on Sex Pistols recordings. This paper illuminates findings from extensive tech-processual analytical research into *Never Mind the Bollocks…Here's the Sex Pistols* for a forthcoming special edition of *Popular Music and Society*. With special focus on the album track 'Sub Mission', the spatial positioning of instruments, dynamic range, time-based processing and gestural decision making reveal the extent of Chris Thomas and Bill Price's contributions as equal to that of the musicians. *Never Mind the Bollocks…* features all the sonic hallmarks of high-budget, 1970s classic rock record production; the record is far removed from the 'DIY' recording aesthetics, 'performance capture' techniques and 'garage' sonic character associated with other 1970s punk recordings. As a record made under unorthodox circumstances, how did Thomas and Price construct a sonic signature for the Sex Pistols? How does the 2012 deluxe edition of *Never Mind The Bollocks…* demythologise the recording process?[4] And why is the portrayal of Sex Pistols recording sessions in the *Classic Albums* documentary problematic?[5]

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[1] Home, S. (1996) *Cranked Up Really High: Genre Theory and Punk Rock*. Hove: Codex, p. 20.
[2] Such as in Hebdige (1979), Cloonan (1995) Bennett (2006), Davies (2004) and Jones (2008)
[3] Such as in Savage (1991), Goodman (2006), Robb (2007) and Heylin (1998)
[4] Sex Pistols (2012) *Never Mind the Bollocks, Here's the Sex Pistols* EU: Universal. Box Set.
[5] Classic Albums. (2002) *Sex Pistols - Never Mind the Bollocks, Here's the Sex Pistols*. Eagle Rock Entertainment. DVD.

Tim Booth* (New Zealand School of Music)

Miles Davis's Poetics Of Technology: Jazz Fusion And Live Performance

The intersection of modern audio technology with jazz performance practice is one of the most distinctive characteristics of the jazz fusion being produced during the late-1960s and 1970s. Interestingly, scholars have tended to focus on fusion musicians' creative use of technology *in the recording studio*, frequently discussing the use of multitrack recording, tape editing and other post-production techniques. Given the privileged position of improvisation in jazz practice it is surprising that there has been little to no scholarly discussion of *live performance* as a site for the creative use of technology by fusion musicians.

Dark Magus, a live album recorded by Miles Davis in 1974, demonstrates a particularly deliberate attempt in a live performance setting to integrate modern audio technology with jazz practice.The use of technology by Davis and his band goes far beyond the supplementary, instead being foregrounded in the improvisational process: throughout the album the manipulation of distortion and feedback, and the aleatoric use of electric instruments can be seen to take the place of conventional melodic improvisation within the dialogic interaction of the ensemble. In this paper I will discuss how, through the use of modern audio technology, Davis and his band were able to extend performance practices particular to jazz, while challenging the notion that tropes distinctive of jazz such as virtuosity, individuality, and group interaction need be limited to the forms, styles, and instrumentation of the jazz mainstream.

Mike Brown (Alexander Turnbull Library)

The Piano In New Zealand Trade Statistics, 1877-1931: "A Piano In Every Other House"?

The piano has long been touted as the foremost musical instrument of colonial New Zealand. The instrument's popularity for domestic music was noted at the time and it has since become an icon of the settler experience, as depicted in films like *Utu* (1983) and *The Piano* (1993). Recent research has also recognised the piano's many and varied roles in social and community life, and its appeal across class, gender and cultural lines (MacGibbon 2007; Moffat 2011). Yet the broad historical arc of the instrument's popularity in New Zealand remains vague. In which decades did the piano peak in popularity? Was there really "a piano in every other house", as some have claimed? How do the numbers compare internationally? What factors were involved in the growth and decline of imports? In this paper I consider these questions in light of new research into government trade statistics, which disclose piano import volumes, values, countries of origin and other details. The main focus is on data from the 1877-1931 period.

Shelley Brunt (RMIT University)

Post-Disaster Japan, Re-Mixed: Cultural Narratives Of Belonging In Televised Performance

This paper examines specific cultural narratives of national belonging that are re-mixed into the annual popular music programme *Kouhaku Utagassen* (Red and White Song Contest) in the aftermath of Japan's 3/11 earthquake, tsunami, and nuclear disaster. This New Year's Eve music program—a national institution—has historical connections with disaster, through its origins as a post-war radio show devised to rejuvenate a sense of belonging to the nation

during Occupation. Today, the public broadcaster, NHK, continues to use strategically use *Kouhaku* as a means to construct, reflect and imagine the nation through song performance. When viewed in this context, *Kouhaku* offers an exemplar lens through which to critique narratives of belonging during a period of unprecedented cultural, social and political upheaval.

This paper builds on the growing scholarship of music and disaster in Japan (Condry 2011, Manabe 2012), and draws upon theories of cultural nationalism from ethnomusicology and Japanese studies. It briefly considers three recent *Kouhaku* contests (titled 'Let's Sing For Tomorrow' 2011, 'Reach Out To You Through Songs' 2012, and 'Songs are Here' 2013), and argues that program's overarching rhetoric assists audiences with understanding the processes of response and recovery after disaster, while also consciously aiding cultural rejuvenation. At a more focussed level, the paper presents a case study of "Furusato" by J-pop group Arashi, a song performance which has been purposefully re-mixed for the television context, so that it acquires new meaning in a new context. In doing so, I ask 'What are some of the cultural, social, and political effects of this re-mix?', while arguing that it facilitates audience empathy for those in hardest affected regions, and encourages a broader belonging to a national community. This analysis is supplemented by interviews and fieldwork observations from the 2013 *Kouhaku* event, acquired through a 2013-4 Japan Foundation Fellowship.

Robert G. H. Burns (University of Otago)

Bernard Herrmann's Conflict With Jazz?: The Final Years Of His Life And Career (1968 To 1975)

This paper discusses how the film composer, Bernard Herrmann was asked to change his compositional methods to a more populist style during a period of film–making that had started to include influences from jazz and popular music. This was due to the fact that many films from the 1960s onwards featured soundtracks or songs that were often commercially successful in the popular music charts. Herrmann was a composer known for many iconic film scores, but audience reception of film music in the late 1960s and the 1970s reflected the economic, cultural and social changes occurring at the time. Herrmann had composed music for Orson Welles, Alfred Hitchcock and others during a career that lasted almost four decades, although his later work for François Truffaut and Martin Scorcese had started to embrace early synthesis and elements of jazz.

Through my professional and personal contacts in the United Kingdom and the United States, I have interviewed people who knew him personally or worked with him in professional contexts during the final years of his life, in which period his career was in the ascendant. These interviews were carried out to gain deeper insight and information on Herrmann's life and work, and through anecdotal reminiscences I am documenting his life beyond the musicological studies that have already been carried out. Informants include Herrmann's widow, Mrs. Norma Herrmann, Mr. George Hamer, his contractor and copyist, Mr. Kenneth Essex of the London Symphony Orchestra, and the composer, Howard Blake, who was a close friend. Herrmann's widow, Norma volunteered to provide information on his work and personal life, as well as his professional relationships with other composers, film directors and orchestra members. Indeed, she sent hand written notes for my use in an Otago paper on music in film. From information gained from these interviews, this paper aims to refine our understanding of Herrmann's influence on modern film music, and it sheds light on a period

that biographers have tended to omit, as it falls outside the period of his working relationship with Alfred Hitchcock.

Kimberly Cannady (Victoria University)

Iceland Airwaves: Hipsters, Geysers, And Popular Music

Iceland's burgeoning tourism industry emerged out of the financial wreckage of the country's 2008 financial collapse. Since that time the number of foreign tourists who visit Iceland each year has nearly doubled from 500,000 to a predicted 1 million in 2014 (with a local population of 320,000). Research conducted by the Icelandic government shows that tourists are mainly drawn to Iceland due to its natural environment as well as broadly-defined "culture", and that popular music is now a major draws alongside the country's viking history and medieval literature. At the same time that the popular music in Iceland plays a significant role in attracting these visitors, the growth of tourism is significantly altering the fabric of local musical life through the shuttering of established venues to make way for new hotels, increased performance opportunities specifically for tourists, direct involvement of musicians in tourism marketing campaigns, and carefully strategized professionalization of the local music industry. In this paper I focus on the major music festival Iceland Airwaves as a case study in these current tensions present in Iceland between economic stability, national image, and popular music. This research is based on ongoing fieldwork in Iceland beginning in 2011 that includes participant observation, media analysis, and extensive interviews conducted with musicians, music industry workers, politicians, tourists, music educators, and others. This work is also historically grounded in Iceland's colonial history and related issues of economic viability, self-determination, and peripheral self-awareness.

David Cashman (Central Queensland University)

Mixing The Oils And Water: Rock Music Festivals At Sea

Since the 1980s, music cruises have grown from small affairs taking over part of the vessel to huge events which book out an entire cruise ship catering to thousands. Such festivals are regularly successful, often creating six-digit profits and can range in genre from jazz to classical and heavy metal to country music.

As both deterritorialised destinations and constructed geographies, cruise ships form perfect vehicles for music festivals as purely financial concerns rather than being nationally or ethnically encultured. The infrastructure for handling a music festival, such as security, accommodation, technical equipment, venues and dining, is already in place. Further, performers that are seen on stage from afar at night mingle with guests in the breakfast buffet the following morning creating an intimacy rarely encountered on shore-based events. Such ships also travel to holiday destinations such as the Caribbean, allowing guests to combine a music festival with an 'exotic' vacation.

This paper investigates these music festivals at sea as musical, cultural and tourism entities. It traces the origins of these festivals and considers them as celebrations and promotional tools of particular genres of music. Cultural and financial aspects are also considered.

Jennifer Cattermole (Otago University)

Rongo Moriori (Moriori songs): Music's role in the Moriori cultural renaissance

In 1933, approximately one hundred years after the first European and Māori settlers arrived at Rekohu and Rangiaotea islands (Chatham and Pitt Islands, respectively), the last full-blooded Moriori passed away. With Tame Horomona Rehe's (a.k.a. Tommy Solomon) passing, the Moriori people were widely believed to be extinct. Since 1980, however, there has been a Moriori cultural renaissance, with increasing numbers of people (descendants of Moriori who intermarried) acknowledging and celebrating their Moriori *hokopapa* (ancestry). Music has enormous potential to contribute towards this cultural renaissance, as it is not only an important human activity in its own right, but is also a transmitter and transformer of Moriori language, ideologies and behaviours. This paper argues that music has hitherto played a limited role in the Moriori cultural renaissance, and that its potential as an agent of cultural revival remains largely untapped.

This paper examines the sole music-oriented project undertaken to date by the Hokotehi Moriori Trust, which is tasked with the work of reviving Moriori language, customs and traditions: a CD and accompanying lyrics booklet titled *Rongo Moriori* (Moriori songs) released in 2010/11. It examines the hybridity evident in the lyrics and musical style of these cultural artefacts; the social, cultural and political processes that gave rise to this hybridity; and the implications of this mixing for the expression and construction of contemporary Moriori cultural identities. This paper also outlines how an applied ethnomusicological approach could be used in the documentation and dissemination of knowledge of Moriori music, and possible implications of this for Moriori.

Ian Chapman (University of Otago)

"In Mansions Cold And Grey": Aladdin Sane, Terry Burns, And Cane Hill Hospital

 "Alienated", "marginalised", "estranged", "schizophrenic" . . . such terms appear frequently in both popular and academic appraisals of David Bowie's work. Indeed, musical and visual incarnations of "the other" are rightly considered to be cornerstones of his performative style. Much speculation exists regarding the influence upon the young Bowie of his half-brother, Terry Burns, ten years his elder, and deeply troubled throughout his life by mental illness. This paper draws together several of Bowie's most telling portrayals of mental disturbance, focussing most especially upon those that he has publicly acknowledged as being drawn from his, at times, troubled relationship with Terry Burns.

Intended in part as a performance presentation, the paper will weave together iconographical and musical analysis of appropriate excerpts from Bowie's work. First-hand insights sourced from interviews with the artist himself will provide the majority of the accompanying commentary. In order to provide something of a contextual, situational experience that may shed light upon Bowie's embracing of such themes within his performative palette, to conclude the paper an appropriate excerpt of Bowie's music will accompany a slideshow that outlines the geographical territory of English mental health institutions during the 1970s and 1980s, such as would have been experienced by the artist during his familial relationship with Terry Burns.

Felicity Clark* (Sydney Conservatorium of Music)

Taikoz: More Than Muscles In The Media

TaikOz, Australia's premier "Japanese drumming" ensemble is dissatisfied with the ways they are presented in the media with regards to artistry, race, gender and cultural function. Facing undesirable assumptions about authenticity, ownership and athleticism, TaikOz wants perceptions to change. TaikOz's dispute is with the associations formed by witnesses particularly when physical and visual associations take precedence over aural presence or aural associations. Ideally these three components – the visual, physical and aural – would be seen as equal and inseparable.

In this paper I explore why the musicians want their form to be considered learned, elite, foreign and niche and yet how these designations catch them in a double bind. I demonstrate how several narratives in taiko discourse have perpetuated misleading readings of contemporary taiko both within Japan and elsewhere. As TaikOz stage musical performances incorporating taiko, these readings have resulted in a politicisation of their work and mission, partly by marking them as other to the various cultures in which they concurrently participate. Rather than being judged according to conceptions of difference or by inappropriate aesthetic criteria and be found wanting, TaikOz wish to be judged on the terms they devise.

Following an exhaustive study of TaikOz's presence in print media and in light of interviews conducted with TaikOz members and their acolytes, I consider how the dissonance residing in the gaps between the desired perception of their work and the actual reception of it as exotic physical spectacle could have negative repercussions for ongoing sustainability of their business.

Claire Coleman* (University of Western Sydney)

Finding "The Folk" In Folk Hybrid Genres

Instead of solid, differentiated boundaries between genres, technology, resistance and innovation now mean that the people's music is created between permeable boundaries.The centre of particular genres may be purist. But the periphery is where the action is in creating contemporary music that makes waves with the public. The definitive feature of the periphery is the mixing of styles, arrangements and traditions. (Chris Rojek, 2011: 7)

Folk music has long been associated with notions of sincerity, authenticity, simplicity and community. Historically, folk music (either in traditional/purist forms or rock and pop influenced varieties) is often tied closely to notions of collective ownership and gives the impression that it conveys, explicitly or implicitly, the concerns or sentiments of the community from which it emerges. In some cases songs may evade firm authorial ties and be seen as the possession of performers-at-large or the broad folk community. Although it may be unclear who "the people" are or were, folk music has been deeply implicated in expressing, representing and enacting collective community ideals and aesthetics.

Contemporary folk hybrid genres such as new-folk, indie-folk, freak-folk and folk-rock exist on the peripheries of various current and historical independent and mainstream genres. Blending acoustic, lo-fi and domestic sounds and aesthetics with what is often highly technical and/or virtuosic production and composition techniques, new folk genres preference

the vision of the singer-songwriter or band over any explicit attempt to be for, by or about a particular community.

This paper will attempt to locate "the folk" in new folk hybrid genres. Examining the relationship between new folk and its subcultural surrounds, this paper will suggest that new folk's hybridity and mutability, its unwillingness to operate within the expectations of any one genre and its tendency towards pastiche of process and product, articulates the experiences and concerns of a postmodern generation of listeners and fans.

Trevor Coleman* (Otago University)

subject2change: Sustaining Fluidity In Studio Manipulations Of A Polymetric Jazz Fusion Comprovisation

In December 2013, the Dunedin jazz fusion ensemble 'Subject2change' convened for a five hour recording session of completely improvised performance.
Minimal musical sketches were introduced as platforms for exploration by the band's musicians, all of whom have varying musical backgrounds. The following weeks were devoted to post-production that included the selection and editing of recordings, additional overdubs and manipulation of sound and mixing. Feedback from group members was invited for the preliminary mixes, and absorbed to varying degrees by the producer (myself) into the final mix.

Questions, challenges and contradictions arose during the process, such as how to arrange the participants in the recording space to maximise a 'live' performing environment versus minimizing sound 'leakage' between instruments. Equally, the question arose concerning how to strike a creative balance between any pre-designed musical material that can be adequately rehearsed in minutes, and yet be stimulating enough to inspire further exploration without potential hindrance to 'musical flow' caused by excessive complexity or pre-meditation. A further issue that became apparent was the frequent adjournment to the control room for listening to playbacks, and was this pause in performance disruptive to the dynamic concentration of energy?

This paper addresses issues such as how/when to identify an emerging pattern of style that will inform subsequent decision-making toward producing a concept album, how to identify 'usable' sections of improvisations (at post-production stage), and how to seamlessly edit chronologically disparate excerpts into a compositionally convincing arc.

Thus, this paper investigates the challenge for the producer to sustain a sense of fluidity of process, and outcome, using the example of the evolution of one track – 'Subject2change#21' - from the aforementioned sessions. The polymetric basis for this piece furthermore places this multi-layered approach to music production in relatively under-explored territory within popular music categories.

Ian Collinson (Macquarie University)

'Fade To Green': Nature, Environment & Ecology In Global Heavy Metal

The connection between heavy metal and the environment is one that has not often been foregrounded, either by popular music criticism or popular music scholarship. Recently, however, there has been a surge in interest in metal's concern for nature. As Erik Davis wrote, 'delve far enough into metal, and you'll find environmentalists' (2007). Such delving reveals, perhaps surprisingly, the breadth and diversity of heavy metal's interest in and commitment to the environment. As a global music phenomenon, heavy metal exhibits a mixture of positions vis-a-vis the natural world: environmentalist, anti-modernist, Romantic, deep ecologist, transcendentalist, eco-nationalist and 'black ecologist' (Wilson 2014) positions may all be found within global metal. This paper will investigate this mix of 'green' dispositions as it is manifest by different heavy metal bands in three different national and/or regional contexts: the 'eco-metal' (Depp 2012) or 'envirometal' of Cascadian black metal bands from the American North-west, like Wolves in the Throne Room, Krallice, and Falls of Rauros; the environmental activism of French metal band Gojira; and the 'eco-nationalism' of Norwegian black metal.

David Cosper (New Zealand School of Music, Victoria University of Wellington)

Equi-Vocality: Cadence And Narrative Voice In The Hip-Hop Collaboration

The centrality of solo vocalists in both popular and academic criticism has informed what could be described as *monologic* approaches to narrative presence in the performed language of hip-hop. While foundational in hip-hop studies, scholarship along these lines has sometimes failed to give careful, sustained attention to interaction *between* voices in the music's often deceptively complex vocal textures. In this presentation, I bring together close rhythmic and textual analysis in light of theoretical approaches from post-structuralist narratology to suggest a critical model for interaction between hip-hop vocalists based on studies of several recordings made between the late 1990s and early 2000s.

One recurrent model of collaboration in hip-hop tracks from this period juxtaposes a singer with two stylistically distinct MCs. In many cases, the 'lead' vocalist demonstrates more idiosyncratic, regionally specific patterns of enunciation and a more pronounced sense of rhythmic play, relative to the simpler cadence and more declamatory approach of the 'supporting' vocalist.* Drawing on Adam Krims' 'taxonomy of flow', I argue that contrasts between these *speech-effusive* and *percussion-effusive* vocalities are central in establishing (and contesting) narrative agency among collaborating vocalists.

This is not, however, a strictly rhythmic phenomenon. I suggest that this dynamic enables and informs a range of narrative readings of hip-hop texts corresponding to what listeners describe as a continuum of relationships between opposed, cooperative, and integrated agents in the rich vocal textures of this music. This range encompasses both 'mixed' discursive dynamics and the illusive narrative singularity suggested by transcriptions and rehearsals of hip-hop lyrics in which the *equi-vocality* of the performance is reduced into a single narrative presence, in contradiction of what we know to be many actual voices in the enunciation of the text.

By bringing together these approaches, I hope to offer useful insight into the diversity of listener narrative behaviours facilitated by production and performance decisions made by hip-hop artists in group and collaborative projects.

* Examples would be Andre 3000 and Big Boi of Outkast, Black Thought and Malik B. of The Roots, Q-Tip and Phife Dawg of A Tribe Called Quest, Talib Kweli and Mos Def of Blackstar, and Mister Cheeks and Freaky Tah of the Lost Boyz.

James Cox* (Macquarie University)

"We Can Do It In The Mix": Lyrical Quotation In Australian Hip Hop.

Australian MCs, like other Hip Hop artists around the world, often quote lyrics from others in their own works. As Williams (2010, p.6) has demonstrated, Hip Hop musicians regard "unconcealed intertextuality as integral to the production and reception" of the music. This intertextuality can be seen through autosonic (sampled) or allosonic (non-sampled) (Lacasse 2000) quotations. Such quotation of other artists in your work is not a new thing in Hip Hop; many producers view their samples of older Soul and Funk songs to be quotes from these works (Demers 2003). Australian MCs quote from a wide range of texts to help situate their music as being distinctly Hip Hop. The positioning of these quotes allows MCs to place themselves into a lineage of Hip Hop music, and this lineage identifies their influences. By quoting from previous works, Australian Hip Hop artists are constructing a Hip Hop identity that is constructed through an interaction with other works.

Drawing on ethnographic research with Hip Hop practitioners in Australia, I will argue that lyrical borrowing and quotation is an essential aspect of Hip Hop culture. This interaction with other, global, Hip Hop texts not only forms a crucial structure to the genre, but has also drawn many of the artists into the genre. The intertextual nature of the genre is something that the MCs seek to explore, with many wishing to insert themselves into the narrative of the genre.

Caleb Driver (Vision College)

The Collaborative Mix - Handlibility And Praxical Knowledge In The Recording Of A Contemporary Jazz Ensemble

Martin Heidegger's notions of handlability and praxical knowledge propose that it is through our handling of technology that we come to understand its being, in a way that is impossible to predict or pre-determine. Barbara Bolt reveals that handlability decentralizes the individual from the creative process by predicating the idea of co-responsibility between materials, processes, purpose and the artist. In doing so, the focus shifts from the artwork itself, to the practice and processes that set the artwork on its way into existence. This paper will discuss a case study of recording an album of contemporary Jazz cover arrangements in light of handlability and praxical knowledge, revealing the collaborative mix responsible for opening the creative space for the work of art to appear.

Liz Giuffre (Macquarie University)

Early Music Television: Remixing The Histories Of Rock, Boys And Bad Dancing

Studies of early music television vary around the world in terms of approach, however they all share a common theme. When television began there was little consideration of the longevity of programming or its historical significance, so much of this original programming was simply never recorded or was haphazardly archived. The current era provides new opportunities to recover otherwise lost or forgotten details about this important period in musical and media development, with advances in the digitisation of newspapers, for example, allowing researchers to easily and quickly return to the original context of music television when it began. The remains of this early music and media that can be found in this archival archaeology (particularly reviews, and music and television criticism) suggest that the relationship between music and the then new medium was not as simple as existing cultural histories currently suggest. The link between youth, music, television and the development of rock and roll as a new genre can certainly be found, but this paper seeks to explore what else was being shown (and heard) on early music television. Using the early Australian market as a case study (from Six O'Clock and beyond), this paper proposes that there was a depth of variety in musical performance, audience appeal and genre exploration in early television that's been, until now, largely forgotten due to the transient nature of the medium. The case study will acknowledge the uniqueness of the Australian market, but also place it in context with other significant and iconic international music television forms of the time like *The Ed Sullivan Show* in the US and *Six-Five Special* and *Top of the Pops* in the UK.

Rachael Gunn* (Macquarie University)

Remixing Masculinity Through The 'B-Girl'

The gender politics of the Australian breakdancing scene have been under-examined within the scope of academic research. As the history and rituals of breaking have been male dominated, contemporary performances are reliant upon gendered refrains that impact corporeal possibility for *all* bodies. This paper thus considers how the performativity of breaking is reliant upon the stratifying forces of the masculine identity. Such performances of hypermasculine overcompensation are examined through the lens of the b-girl's 'battles' with her male counterparts in order to expose aspects of breaking's cultural assemblage. Included in this assemblage are the broader histories of cultural engagements that inform the breaker's embodiment of a plurality of gestures. As such, I examine how breaking is situated within broader Australian 'ways of moving' through an interrogation of performativity in Sydney's breaking scene from a participant's perspective. I then demonstrate the processes through which gender identity may be renegotiated in these intersections, and the ways in which the space of the battle allows b-girls to sample, mix and remix elements of masculinity that resonate with the performative codes of breaking.

Michael Hartup* (University of Western Sydney)

Grounding Creativity And Resilience: Theorising The Relationship Between Vulnerability, Creativity And Resilience In Young People's Music-Making Practices

Youth music-making initiatives are commonly founded on a linear model that posits that by engaging in creative music practices vulnerable young people can develop resilience. This

vulnerability-creativity-resilience model is built upon the notion that through musical creativity, young people are provided with a new language through which they can express themselves (Bradley, Deighton & Selby 2004, pp. 209-210) and ultimately reach a state of resilience and wellbeing (Hopkins 2011, p.195). This linear model underpins the claimed transformative effects towards which youth arts organisations aim. The ways in which the three key concepts of vulnerability, creativity and resilience play out within the practice setting however complicates this rigid, inflexible model. This paper seeks to open up this linear model to critique.

Drawing upon interviews with marginalised young people who engage in music-making and youth arts workers who run music-making initiatives, this paper advocates a rethinking of the ways the relationship between vulnerability, creativity and resilience is mobilised within a youth music-making setting in order to develop youth-centred, socio-cultural understandings of the terms. To make this critique, I draw upon the work of Bloustien and Peters, whose work in the field of youth music-making seeks to activate young people's insights and experiences (2003 p. 32; 2011 p. 6). This paper will not only highlight young people's experiences of the complex process of producing original music, but also open up new possibilities for youth music-making initiatives to more effectively engage young people.

Rebecca Hawkings* (Macquarie University)

"Australia's Answer To Nirvana Are Going Through Some Changes"[6]: Silverchair's *Neon Ballroom* And The Queered Masculinity Of Australian Post-Grunge Rock Music

In March 1999, Australian post-grunge alternative rock band Silverchair released their third studio album, *Neon Ballroom.* Describing the album, songwriter and frontman Daniel Johns later noted, "I don't feel like our first two albums were Silverchair: that's our teenage high school band... I honestly feel like our first record was *Neon Ballroom.*"[7] Musically, *Neon Ballroom* was a transitory moment; a necessary link between Silverchair's earlier grunge-infused works (*Frogstomp* and *Freak Show*) and their later experimental albums (*Diorama* and *Young Modern*). But there was more happening with *Neon Ballroom* than just a shifting musical sound.

Situated within a history of Australia's rock music frontmen, *Neon Ballroom*-era Daniel Johns was an anomaly. With sequined outfits and eyeliner covering a body ravaged by anorexia nervosa, the Silverchair guitarist and singer subverted the hyper-heteromasculinity of what has been historically recognised as 'Australian' music. Combined with *Neon Ballroom's* lyrically biographical exploration of depression, anxiety, psychiatric medication, romantic love, and his aforementioned eating disorder, Johns queered what it was to be a (masculine) 'Australian' musician at the end of the twentieth century.

This paper, drawn from a broader thesis project on recognised discourses of 'Australianness' in popular music cultures, uses the production of the *Neon Ballroom* album and subsequent eponymous tour to interrogate historically specific constructions of music masculinity. Silverchair, *Neon Ballroom,* and Daniel Johns forced a re-examination of what 'Australianness' looked and sounded like in 1999, and in doing so, changed how 'Australianness' as a discursive category was understood within the history of the nation's popular music.

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[6] Neva Chonin, 'Review: Silverchair, Neon Ballroom*,' Rolling Stone,* March 18, 1999
[7] Daniel Johns, quoted in 'Silverchair: skeletons in the closet," *FasterLouder,* March 27, 2007

Bridget Herlihy (Massey University)

The Sound Of Silence: Headphones, Silent Discos And The Reshaping Of Shared Acoustic Space

Headphones have a significant impact upon the way(s) that music is heard and experienced, by providing the wearer with their own privatized and individualized acoustic experience. Yet with the advent of silent discos and gigs, headphones paradoxically offer a collective -yet individualized– experience of live music performances. The use of wireless headphones provide the audience with the ability to choose their own soundtrack by switching between two different audio channels transmitted to their headphones.

This paper explores the growing popularity of silent discos and gigs, and the role of headphones in the mediation of live music. It will consider the effect(s) the use of headphones have upon the experience of live performances, specifically how they alter the dynamic between the performer and the audience, the audience's experience of their environment and the spaces between people.

Catherine Hoad* (Macquarie University)

The Whitening Pot: Translocal White Narratives In Heavy Metal Scenes In Norway, South Africa And Australia.

As heavy metal experiences wide geographic growth both its musical style and culture have expanded. However, just as heavy metal's global spread has allowed more diverse aesthetics to emerge, within certain nations it has also constructed rigid boundaries of community tied both historically and contemporaneously to whiteness. It thus becomes increasingly important to address the ways in which certain national scenes may 'whiten' even as metal itself diversifies, and how these moments of global metal convergence also effect moments of divergence; enabling the construction and maintenance of exclusionary white spaces. This coalition of music and culture then points to the ways in which specific communities may battle for representation within instances of hybridisation, where such intersections reflect a 'mix of competing sounds and languages that bears witness to the paradoxical ability of music to ascribe and alter identity' (Bohlman 2000, p. 648).

This paper, drawn from a larger doctoral project tracing the interplay between whiteness, nationhood and masculinity in heavy metal, demonstrates how narratives of white masculine identity have been deployed in nation-specific ways within heavy metal scenes in Norway, South Africa and Australia. In this paper I interrogate the processes through which discourses of whiteness and white masculinity are translocated and translated from one context to another with reference to three key heavy metal bands from my thesis. This paper is then interested in how such encounters between a localised sense of self and globalised narratives of identity may be represented through musical experiences. I address how national heavy metal scenes negotiate these moments of mix and remix, the hybridity and realignment of white masculine identities within an increasingly transnational and heterogeneous global context.

Michael Holland* (University of Otago)

Studio Ethnography, Or Writing On The Job? Mixing Roles, Histories And Locations In Contemporary Indie Rock Production

This paper presents a case study of a contemporary album production by a New Zealand Indie Pop/Rock artist with a significant history and media presence. The record was produced, recorded and mixed in locations across the globe, from practice rooms and studios in Dunedin, New Zealand, to commercial facilities in Thailand and London.

The paper firstly addresses the author's role in the project, which presents a common, though often unexamined dilemma for contemporary scholars of record production. Ostensibly present in the studio as a hired member of audio engineering staff, the author is forced to balance their role as an ethnographer with the responsibilities of professional practice. Thus, the gathering of ethnographic data, and analysis of the broader discourses underpinning production decisions occurs from a position defined by the pressures of commercial practice: the adherence to schedules and budgets, constraints on time management, and the prescriptive discourses of professional conduct. This duality of roles allows the paper to explore the both the nature of contemporary production practices in a globally distributed industry model, and the nature of studio ethnography in profoundly 'real-world' contexts.

From this hybrid perspective, the paper details the author's negotiations of their understanding of the artist's history, their prior involvement with the artist, and the broader significance of this project in the artist's career trajectory. The paper suggests that the influence of these factors on the production process is best understood through a focus on strategies directed at the "staging" of a particular indie-rock identity and aesthetic. The paper thus discusses the influence of these broader discourses on the selection and deployment of specific tracking methods, performance styles and effects treatment in the production process and final mix.

Shane Homan (School of Media, Film and Journalism, Monash University)

What Is Policy For? Popular Music And The Nation-State

Smaller nation-states have always confronted difficulties in ensuring useful mixtures of local and international music activity. This presentation examines the changing relationship between the state and the popular music industries, drawing upon work from the ARC project *Policy Notes* that examined music policy settings in Australia, New Zealand and Scotland. These nations cannot be regarded as "small countries" in the sense defined by Malm and Wallis (1984, 1992) yet they share similar problems in promoting local musics in both domestic and global contexts. I wish to trace recent popular music policy in Australia and New Zealand and the (fiscal, technological and cultural) contexts in which traditional policy instruments are increasingly questioned, explained in the New Zealand context through theoretical frameworks such as the "after neo-liberal promotional state" (Scott 2013). These shifts have obvious implications for how the nation retains a strong role as incubator and protector of local cultures, and relationships between popular music and national identity.

Irene Karongo Hundleby* (University of Otago)

Being In The Mix: Pooling Collective Knowledge - A Collaborative Approach To Data Collection In North Malaita, Solomon Islands.

Throwing ideas into the mix is a method commonly used in Malaita to gather and convey ideas, share information and music, and ways of being and knowing. North Malaitan communities are reliant on co-operation and a sharing ethos. Information is gathered via group discussions, activities and informal sharing scenarios, and collective knowledge is pooled to portray a holistic picture of context and data. This method of constructing knowledge – as a community – requires an acceptance of a variety of truths rather than one individual perspective. 'Being, knowing and doing together' is also an intrinsic part of North Malaitan music and performance. Village celebrations and ceremonies commonly involve the entire village community and include large group and multi-group music performances.

This paper examines the benefits and difficulties of being 'in the mix' from both a bi-cultural and an academic perspective. Being of North-Malaitan descent, I feel compelled to ensure that my research accurately portrays the thinking of North Malaitans, and that research methodologies protect, respect and reflect indigenous ways of knowing, being and sharing knowledge. In order to achieve these goals, I am collaborating with North Malaitan communities and specifically adapting research methods to align with collective ways of learning and exchanging culture. As the focus of my research is women's music in Lau Lagoon, this research presents an opportunity for North Malaitan women to share details of their music and culture(s) using methods and spaces that are appropriate, safe and comfortable for honest discussions and sharing to take place.

Lauren Istvandity (Griffith University)

Music, Memory And Significant Others: Playlists For Relationship Break-Ups

The idea that individuals may listen to certain music after a relationship breakup is well known anecdotally but rather understudied in academia. My recent research on music and associated memories carried out with adults in South-East Queensland, Australia, showed that significant others featured frequently in participants' musically motivated memories. Moreover, interviews with individuals revealed that past lovers or times of relationship breakdown were more closely paired with specific music than current partners. Stemming from this finding, this paper seeks to explore the realm of break-up music for its function in relationship to autobiographical memory. While the personal meaning of break-up music is context-specific, the formulation of playlists specialising in this kind of music is apparent in online music players such as You Tube and Spotify. This paper will explore the discourses of music within these playlists, where a mix of artists, styles and genres are brought together for the one purpose. It will also offer thoughts on the function of such music: I propose that music helps to seal a vacuum of memories that are associated with a particular person or era, and that engagement with certain music in this context represents more than mere emotional catharsis, but rather is a significant attempt to both solidify and escape autobiographical memory.

Henry Johnson (University of Otago)

Film Sound Mix: Understanding Themes And Juxtapositions In *No.2*

This is a study of the themes and juxtapositions in Don McGlashan's film music in *No.2*. Directed by Toa Fraser and set in an Auckland suburb, this feature film of 2006 presents aspects of New Zealand's contemporary ethnoscape in terms of portraying a day in the life of a migrant Fijian family and the matriarch's quest to name a successor. In scoring the screen sound, performer and composer Don McGlashan uses the technique of juxtaposing existing and original music in a series of diegetic and non-diegetic soundscapes for certain scenes and characters depicted in the film. The composer uses a blend of musical styles, including classical, popular and traditional music, as well scoring his own minimalistic sounds. This paper explores *No.2*'s mix of themes and juxtapositions in an attempt to understand how McGlashan represents this aspect of New Zealand at the start of the twenty-first century. As well as studying particular sounds used to represent people and place within the film, the discussion extends its analysis to the commercial soundtrack that accompanies the film with the aim of showing not only the transfer of sounds to, within and from the screen, but also how a popular culture soundtrack can act as an artefact that both represents and sometimes contradicts the film from which it is derived.

Antti-Ville Kärjä (Finnish Jazz & Pop Archive JAPA, Helsinki)

Aotearoan *Tanhu*: Musical Mixtures Of Finnish-Ness In Aotearoa New Zealand

On 27 March 2011, at the Auckland International Cultural Festival, the Dance Stage was occupied for a moment by a group of seven dancers who performed Finnish folk dances, or *tanhu*, to Israeli and Karelian tunes amongst other, and wearing different Finnish national costumes. In addition, they were lead onto the stage by a man in a Lappish attire and carrying the Finnish flag.

In my presentation I will address the ways in which Finnish migrants on Aotearoa/New Zealand use music in constructing their cultural identity. The findings are based on ethnographic fieldwork amongst the people associated with the Auckland Finnish Society (AFS) during the first half of 2011 and in November 2014. I will pay attention on conceptualisations of Finnish-ness in relation to AFS musical activities, the differences between different migrant generations in terms of music, and the ways in which various genre labels are utilised and conceptualised. Also the relationship of Finnish-ness to other Aotearoan ethnicities and minorities will be addressed. The discussion is framed with considerations over transnationalism, multiculturalism and postcoloniality.

A particular point of departure is constituted by the activities of the AFS *tanhu* group. The group is one of the most long-standing activity groups within AFS and visibly present on the AFS website and Facebook. In their amalgamation of musical styles and national costumes they bring into play questions about Finnish-ness not only in international terms but also in relation to regional identity politics. These questions are furthermore linked to the ways in which conceptualisations of national or cultural identity are implicated in the distinctions between 'folk', 'popular' and 'art' cultural expression in the era of transnational flows, movements and displacements. The AICF Dance Stage epitomises this through the simultaneous musical staging and embodiment of festival exoticism and nostalgia for the 'homeland'.

Glenda Keam (University of Canterbury)

Out Of The Muddle And Into The Mix: Transformative Change In Christchurch's Music Scene(s)

Since the devastating earthquakes of 2010 and 2011, the city of Christchurch has entered a prolonged and remarkable transitional phase. Musical networks and structures were thrown into disarray along with much of the city's infrastructure: performance and rehearsal spaces collapsed, music and instruments and performance equipment were lost or inaccessible, and active members of the music communities were thrust into survival mode.

As Christchurch people began to accept that nothing would be the same again, they faced practical and personal questions about what to salvage, what to reconsider, what to let go, and how to start anew. In the short- and medium-term, life was challenging in unprecedented ways: post-traumatic shock and the ongoing turbulence of aftershocks; the fears and frustrations of repair or write-off negotiations; health issues; employment and transport changes; family stress; and acute and prolonged uncertainty about the future. The need for outlets through artistic expression and engagement became increasingly essential for many in the city, yet everything was in a state of extreme compromise.

Along with the celebrated Re-Start Mall, initiatives such as Gap Filler developed, offering creative ways of repurposing rubble and using derelict spaces with their Pallet Pavilion, the Inconvenience Store, and adapted sites for music performances such as the Sound Garden. The Christchurch Symphony Orchestra located a space sufficiently large for their rehearsals in the backblocks of an industrial site in Hornby, and not far away their subscription series events are presented in the Aircraft Museum.

This paper explores Christchurch's lateral solutions to its unusual challenges, and looks at the musical mix that is growing out of the muddle and up through the cracks of the central city.

Brent Keogh (Macquarie University)

The Changing Song Of The Earth: Towards An Environmental History Of Musical Thought And The Natural World

The emergence of environmental history as a legitimate interdisciplinary scholarly pursuit in and of itself has been characterised by the foregrounding of the natural world in historical, scientific and cultural analyses (Hughes 2006: 11). In environmentally and spatially conscious music scholarship (associated with a number of terms and disciplines such as ecomusicology, music ecology, acoustic ecology, and soundscape studies [Keogh 2013]), the fluidity and movement of ideas, sounds and peoples occur not against a background of nature as a passive stage and setting, but rather as fundamental to these narratives of human sonic activity. The following paper reflects on preliminary explorations into the mix and histories of ideas, beliefs, and formulations of the relationship between human sonic cultures and the natural world, and the material and environmental consequences of these formulations (Hughes 2006: 1).

This paper forms part of a larger project, following the methods and theoretical traditions of environmental and cultural history (Roderick Nash 1967; 2001; Donald Worster 1982), and seeks to catalogue and historically situate thinking about music in environmental terms. The scope of this project is intentionally macro. While more focused case studies of particular

epoch's, language groups, genres, and societies are certainly valid approaches to the subject, this project adopts the long view following in the traditions of Hughes (2001), Boyden (1992), Simmons (1989), and Ponting (1991), emphasizing a big history persepctive in order to counterbalance (where possible) the tendency towards anthropocentric bias, which often privileges anthropogenic history over climatological time (Markely 2012: 46). Rather than present a comprehensive treatment of the subject, this project attempts to frame questions pertinent to understanding contemporary environmental concerns, and the role that musical thought has played in giving these questions expression.

Lou Kewene (University of Otago)

Bringing Māori Popular Music Of The 1960s To Life For The Touchscreen Generation.

There is a lack of quality electronic education resources about New Zealand popular music being developed. My Masters project is to develop an educational resource for the iPad platform, focusing on the 1960s Māori showbands.

The Māori showbands were musical performers from the 1950s, 1960s and 1970s. The Māori Show bands developed their particular form of entertainment in New Zealand but travelled extensively throughout Europe, Asia and Australia performing in these groups.

The iPad player application takes the original song by the only Māori female showband "The Shevelles" and places it in a modern setting. Students engage with the music in a different modern way. The song is re-recorded a multitude of times, in different arrangement styles. The new arrangement recordings edited to create stems or loops. Students will then use the player to remix the music. Mixing one vocal loop with a completely different drum section, the combination selection endless. They will also be able to share their remixes with each other or the world. The students can engage more deeply with the music and the history around the music.

The iPad player application is being developed as a template. Any example of popular New Zealand music study could be developed in the same way using this player as a template. The player can be potential part of a larger application, which focuses more on historical and educational content.

Albin Krieger (University of Music and Performing Arts Graz)

Mashups In Rock And Jazz: A Comparison Of Metallica And Herbie Hancock

Collages in popular music are marked by the relative simplicity of the musical pieces used as source material. This simplicity applies first and foremost to the harmony, which is why mashups occur primarily in rock music. In cases where jazz pieces are similarly adapted, an easily grasped melody is of additional importance.

The vast majority of the mashups employing the music of the heavy metal band Metallica are collages with other rock bands, including Anthrax, Avenged Sevenfold, Bon Jovi, Megadeth, Nirvana and Radiohead. There are also mashups of Metallica songs with pieces from Michael Jackson, Britney Spears, 50 Cent, Stevie Wonder, Johnny Cash, the Beatles – and Herbie Hancock. Hancock's "Rockit" (1983) has proved particularly popular as a mashup element; other pieces from his repertoire chosen for similar treatment are generally jazz-rock

compositions with a simple musical structure, such as "Watermelon Man". Artists whose music has been collaged with Hancock's compositions include, among others, Adele and Beyoncé as well as the bands MARRS, UB40, and the Sugar Hill Gang.

This study will examine Metallica/Herbie Hancock mashups from a musical and historical/ethnographic point of view; the concentration will be on the pieces "Master of Doin' It" and "Enter Watermelonman". The study will attempt to answer three questions in the context of these pieces:

1. What musical parameters contribute to the basic character of the pieces?
2. What musical effect (congruence, contrast, obfuscation etc.) do these parameters create?
3. What music-historical elements do the pieces share?

The answers to these questions will provide an example for the musical viewpoints implicit in the creation of mashups. In addition, this omnivorous method of musical creation offers a chance to critically examine traditional stylistic boundaries.

Franz Krieger

Luciano Pavarotti & James Brown, Lena Horne & Q-Tip, Michael Brecker & Irish Reels: Musical Means And Historical Dimensions Of Stylistic Hybridity

The performance of a musical piece in its familiar form followed by the introduction of modifications is one method of creating stylistic hybridity. This succession makes it easier for the listener to orient him- or herself, thus expanding the range of complexity that the listener can be expected to grasp. This method – particularly common in jazz (theme followed by improvisation) – lends a stark incisiveness to successive stylistic contrasts in any genre, helping to intensify the dramatic arc of the piece. The three recordings that form the focus of this study have this musical situation in common; each features a sequence of different musical styles:

• _Classical_ (Luciano Pavarotti) and _soul_ (James Brown) in a live performance of "It's a Man's World" (1992);
• _Swing_ (Lena Horne) und _hip-hop_ (Q-Tip) in a remix of "I Got Rhythm" (2006);
• _Irish folk_ and _jazz_ in Michael Brecker's studio recording of "Itsbynne Reel" (1988).
• The music-historical analysis of these recordings concentrates on the following questions:
• What musical attributes shared by the coupled styles form the basis for their combination?
• What musical elements are integral to each style?
• Which of these elements are of particular dramatic importance?

Additionally, the music-historical roots of selected musical elements will be considered, extending considerably the style-historical scope of the musical mixture – from secular to spiritual music and from the United States to Europe.

David Laidler* (Te Kōkī New Zealand School of Music)

The (Un)Real Slim Shady: Signifyin' And The Plurality Of Identity

A cursory glance into popular discourse on hip hop suggest a preoccupation with 'realness' and authentic experience. This mantra of "keeping it real," when taken literally, often construes hip hop artists as a sort of mirror, reflecting the lived experience of urban disenfranchisement. With this in mind, my paper focuses on Eminem's first two commercial releases, *The Slim Shady LP* and *The Marshal Mathers LP*. Drawing on Ayana Smith's work on signifyin' and DeNora and Turino's theories on identity performance, I characterise Eminem as a signifyin' trickster. Through the referencing of cultural products and icons that proliferated in the popular culture of the late 1990s, Eminem fostered a collectively defined and negotiated vision of 'everyday life.' Using this malleable framework, Eminem was able to construct narratives that weaved the factual with the fantastic, thus expressing identities that simultaneously conformed to and departed from this notion of the everyday. The first album predominantly concerns itself with the trials and tribulations he faced in childhood and early adulthood, and so the ubiquitous cultural products he referenced emphasised the gulf between his everyday life and that of his audience. The second, by contrast, can be understood as a reaction to the public outcry spurred by the first. As the title suggests, *The Marshal Mathers LP* was an attempt to humanise this public menace, referring to his birth-name and effectively re-casting himself as "just a regular guy."

 The implication here is identity, like reality, is a pluralistic and interpretive concept. Eminem clearly draws on multiple identities that are strategically performed dependent on circumstance. Furthermore, this intertextuality means that the disparate individuals that comprise his 'audience', from children to hip hop aficionados, are linked through a network of musical and extra-musical associations. To "keep it real" then, is not to reflect objective reality, but is contingent on the interpretive agency of those who are listening. The signifyin' practises evident in *The Slim Shady LP* and *The Marshal Mathers LP* constitute an attempt to control those interpretations, in so doing (re)constructing the realities of his own historical narrative.

Timothy Laurie (University of Melbourne)

On Furious Listening: Masculinity, Violence, And The Invention Of Heavy Metal

This paper investigates the relationship between violence, gender and genre formation popular music, focusing on the mix of gender recognition and generic familiarity in classifications of "heavy metal". More specifically, it argues that learning to hear metal *qua* masculinity has become a necessary but unstable requirement of genre repeatability, and that efforts to formalise heavy metal as genre are frequently disturbed by the mixing of perceived "masculine" and "feminine" sounds. Gender and violence have already been common themes in academic scholarship on heavy metal, with discussions extending to the brutal sexism of metal lyrics (especially death metal and grindcore), the orgasmic power of cock rock, and the gendered dynamics of inclusion and exclusion within metal subcultures. With few exceptions, however, popular music scholarship has not engaged feminist philosophical approaches to the concept of violence, and tends to overlook the social reproduction of sexual difference relation to violence and genre classification. For this reason, arguments concerning symbols of violence have often drawn on commonplace gendered metaphors (eg guitars as "phallic", accelerated speed as "aggressive", lower voices as "brutal", and so on) without interrogating the beliefs about "masculinity" and "femininity" that make these metaphors so tenacious. To develop a more critical approach to gender, genre and violence, this paper revisits extant

sociological studies of heavy metal alongside feminist criminology, as well as recent media commentaries on Angela Gossow and Alissa White-Gluz, vocalists (successively) for Swedish death metal band Arch Enemy.

Natalie Lewandowski (Macquarie University)

Could They Be A Mix Of Both? Applying Below-the-Line Communication Theory To An Australian And New Zealand Film Sound Context

This conference paper uses ethnographic research on creative screen industry professionals to discuss how above-the-line and below-the-line theories (Caldwell 2008, Mayer 2009 & 2011) can be applied to those working in the film sound industries of Australia and New Zealand. While Caldwell's work examines groups of employees working on the visual aspect of film and television production, this conference presentation takes the same approach to examine soundtrack personnel, with the exception of including some personnel with which these personnel regularly interact (namely the director and producer as key above-the-line personnel). This area of study within organisational communication of entertainment industries considers modes of 'industrial reflexivity' and takes into account the microsocial interactions of production personnel (Caldwell 2008). The conference paper will be limited to examination of three key roles, that of the Music Supervisor, the Sound Designer and the Composer. These three roles have been selected due to their overarching creative influence on the film soundtrack as a final product. Increasingly, such heads of sound are being employed in a far more influential role, as exemplified by the manner in which they communicate with key film stakeholders including the producer and director.

It is the mix of creative, social and economic implications which delineate film soundtrack personnel according to their position above or below-the-line. This presentation therefore seeks to answer the question, are Australian and New Zealand soundtrack personnel working above or below the line as a result of characteristics unique to these non-studio based industries? The answer to this question, as demonstrated by interweaving both ethnographic research and industrial theory on entertainment industries, is multi-faceted and reflects the manner in which Australian and New Zealand entertainment cultures communicate on an organisational and industrial level.

Hollie Longman and Sally Bodkin-Allen (Southern Institute of Technology)

The Great Mix-Up

SIT (Southern Institute of Technology) is based in Invercargill, New Zealand and offers both degree level and certificate level programmes in popular music. This study reports on an initiative to encourage both a sense of belonging to the department, and more integration across the different levels: mix up week. Mix-up week involves a range of activities designed to integrate students across all levels of study into the department: from bands that perform at the Friday concert, through to specialist workshops and a flash mob. Fostering a sense of belonging is important in enhancing students' success (Kuh et al., 2005) and developing opportunities for students to interact socially and academically between different levels of study in such a way as to develop collaborative learning opportunities is also significant for student engagement (Bodkin-Allen, Hoffman & Whittle, 2012). Mix-up week creates collaborative learning opportunities in an environment that builds relationships, mentoring, and student knowledge. This paper presents a discussion of the processes involved in putting

the week together, along with data from interviews with a small group of students to provide an insight into the pros and cons of mix-up week, and its influence upon developing a sense of belonging, as music students, and students at SIT.

Stephen Loy (Australian National University)

Mixing Styles Into Structure: Contrast In The Creation Of Large-Scale Form In Led Zeppelin's Live Sets

While the perception of Led Zeppelin as progenitors of heavy metal is widespread, this interpretation of their music belies the diverse and contrasting nature of their material, which ranged from blues rock to acoustic folk. Their musical aesthetic has been described as eclectic (Allan Moore, 2001). It is in this musical diversity that the contrasts inherent to their concert performances, the "light and shade" for which guitarist Jimmy Page strove, were founded. Led Zeppelin's partiality for extended improvisation, highlighting the instrumental virtuosity of individual members, further augmented the musical diversity of their concerts. The control of these contrasts in musical material enabled Led Zeppelin to create large-scale musical structure across the length of their concerts.

By analysing representative performances between 1969 and 1975, this paper examines Led Zeppelin's exploitation of contrasts between songs of differing styles and approaches in the creation of large-scale form. The arrangement of loud electric songs with softer acoustic material enabled the creation of structure based on dynamic contrast. Simultaneously, the contrasting of abstract periods of instrumental improvisation with songs performed faithfully to the versions released on record, facilitated a dramatic structure exploiting the tension between the improvised and the familiar. Their repeated use of sets exhibiting these dual components of musical structure demonstrates the importance of the mixing of Led Zeppelin's eclectic stylistic range in the creation of large-scale form to their live sets.

Beyond discussing the significance of this approach to Led Zeppelin's performances, this paper also serves as a case study in the broadening of the analysis of structure in popular music performance. Building on discussions of large-scale form in concept albums and progressive rock (Josephson, 1992; Macan, 1997; MacFarlane, 2008), this paper presents an understanding of large-scale structure deriving from the use of individual songs in combination for dynamic and dramatic effect.

Jared Mackley-Crump (Auckland University of Technology) and Kirsten Zemke (University of Auckland)

"I'ma School That Bitch": Negotiating Gay Males In Queer Hip Hop

I'ma read that bitch
I'ma school that bitch
I'ma take that bitch to college
I'ma give that bitch some knowledge
(Zebra Katz 2012)

This paper narrates the 'schooling' (ball culture slang for 'learning') of Drs Mackley-Crump and Zemke in their exploration and understanding of a group of gay male rappers (of various gender fluid performances). There is a relatively finite history of out LGBT hip hop artists,

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including a handful of recent bi female rappers with some success, however this paper focusses on the gender presentation, gay themes, gay pride and 'fierce' disruptions of House of LaDosha (NYC), Mykki Blanco (NYC), Zebra Katz (NYC), Le1f (NYC), Cakes Da Killa (New Jersey), and Big Freedia (New Orleans). These artists forced the authors down the rabbit hole of complex and confronting topics such as 'no homo', 'the DL' (down low), pronouns, the use of 'trans*', gender play, gender queer, gender and sexuality, 'swag', ball culture, bitches, rap and homophobia, black masculinity, the commodification of black bodies, homoeroticism in hip hop, twerking, bounce, queens, and the highly contested 'domain of knowledge' known as: queer theory.

Norman Meehan (New Zealand School of Music: Victoria University, Wellington)

Miles Davis: Bitches Brew

Miles Davis has attracted considerable comment for the ways he mixed procedures and musical materials from within jazz with procedures and materials from outside of the idiom. In this, he enacted what Margaret Boden has called combination creativity. Less critical comment has been attached to the specific ways Davis mixed personnel in his groups to achieve optimal combinations of players, even though it has been acknowledged his leadership style was a significant factor in the success of what many have identified as some of the most ground-breaking jazz albums of the second half of the 20th century. Recent research in the field of creativity, coupled with the testimony of the musicians who worked with Davis, sheds light onto the nature of the processes Davis engaged in mixing materials and musicians to achieve the genre-changing creativity evident on albums such as *Bitches Brew*.

As I will demonstrate in this paper, Davis worked to facilitate in specific ways the creation of musical contexts that allowed each of the musicians involved to make their own, unique contributions to the mix. His work on *In A Silent Way* (1969) and *Bitches Brew* (1970) led to a collectively forged music with emergent properties attributable not solely to Davis but rather to the combination of the group's members. My conclusions highlight some of the implications of Davis's democratic group practice for ongoing creativity in jazz, and in particular how fidelity to this kind of practice might complicate standard performance pedagogies in jazz contexts.

Daniel Milosavljevic (University of Otago)

Title: The Highland Bagpipe in Popular Music & Popular Culture.

In popular culture, the bagpipe is a unique and distinctive symbol, considered emblematic of authentic and traditional values by some, and disdained as barbaric, noxious and abrasive by others. Despite an array of differing regional bagpipes emerging over the past 2000 years from throughout Europe, Northern Africa and Central Asia, the instrumental form is largely associated with Scottish, Celtic, Gaelic, and British influence, affiliation and identity. Meanwhile, subversive use of the instrument's sound in popular music can work to offer aural variety and distinction. As a result of this, and the instrument's cultural affiliations, the Highland bagpipe has been used in popular culture (broadly speaking, including music,

television and film), to generate both familiarity and exoticism, to display identity and influence, and to appeal to diverse and impressionable audiences.

This paper will explore the Highland bagpipe in popular music. I will consider its use and representation, the extent of its sonic influence, and differing interpretations of its repertoire. This will necessarily involve a discussion of the Highland bagpipe as a symbol, as well as the popular appeal of its cultural affiliations. While the Highland bagpipe may be well known and widespread in certain contexts, such as Australia and New Zealand, the extent of its contemporary global influence is largely unexplored in academia. However, some scholars have suggested a 'world' or diaspora of Highland bagpipe cultures, inferring diverse and distinctive local interpretations. Drawing on a range of examples, this research will present further evidence to support a 'world' of Highland bagpiping, that will nuance and extend definitions beyond those previously established in academic discourse.

Tony Mitchell (University of Technology, Sydney)

Lorde: A Mole In The Mainstream?

In her essay 'Mainstream as Metaphor: Imagining Dominant Culture', Alison Huber lists some of the values often assigned to mainstream pop music, both popularly and academically: 'banal, homogeneous, unsophisticated, undiscerning, uncultured, low, inauthentic, fake, commercial, conservative, conformist or just plain stupid' (in Baker, Bennett and Taylor, eds. 2013:8). Pop 'mainstreamness', she asserts, is now achieved through 'digital downloads, file-sharing and social media' (2013:12) rather than 'CD singles, hit countdowns and music magazines'. This shift in mediatisation, although the hegemony of the *Billboard* Hot 100 and Billboard Music Awards, Grammy Awards and to a lesser extent, Brit Awards and local music awards, still reigns supreme, partly explains how a completely unknown 16 year old from Auckland, New Zealand, can suddenly achieve mainstream pop supremacy, and completely overturn all of Huber's list of negative values in one fell swoop.

Lorde held mainstream pop to ransom in 2013. She has been diagnosed as a 'gifted child', is a voracious reader, fond of American writers such as Raymond Carver and Sylvia Plath, and came second in an international 'Kids Lit' contest at the age of twelve, after having read 1,000 books. She has declared herself a feminist, is an eloquent spokesperson for the rights of teenagers, does not place any emphasis on her sexuality, unlike other mainstream female artists, and has of late taken to denouncing stalker journalists. Her celebrity seems a casual by-product: she is an accomplished media presence, a skilled singer, a perceptive lyricist and a knowledgeable musician far beyond her years, all of which seems totally incompatible with mainstream pop success. As Jon Pareles stated in the *New York Times* (26/12/13), referring to her as a 'disrupter' and an 'upstart': 'Lorde doesn't flirt in songs or videos; she often stares straight at the camera, calmly confrontational. She is mightily aware of stereotypes she is setting aside'. Is she redefining mainstream pop or is she an underground mole?

Kath Nelligan* (University of Melbourne)

"Me The Machine": Imogen Heap's Mi Mu Gloves And The Cross-Pollination Of Songwriter, Performer, And Producer.

Keywords: identity, performance, music production

Recent technological advancements have enabled the rise of the producer as a creative contributor to music production. Indeed a track or a song is as much shaped by the producer as it is shaped by the performer or songwriter, and in this way, creative agency is sometimes attributed to all three – producer, performer, and songwriter – resulting in a cross-pollination of each role. For instance, the producer is sometimes identified as a songwriter; the songwriter often plays a part in the production process, whilst the performer's interpretation can be viewed as creatively shaping the song. But how often are these roles taken up by one artist simultaneously? One such example can be found in the work of Imogen Heap, an electronic artist from the UK. In this paper, I explore Heap's identity as a hybrid artist; she is a performer, a songwriter, and a producer simultaneously. This is particularly evident in Heap's use of her Mi Mu gloves in a performance setting. Designed using contact mics, bend sensors, accelerometers, and with the aid of computer software, these gloves enable Heap to control the recording, triggering, looping, and effecting of samples and acoustic sound (for instance voice) during a live performance. Heap freely moves around the stage, creating, performing, and manipulating the music; the audience is thus compelled to see *and* hear Heap's bodily movements as her gestures directly control the aural experience. Heap's identity as an artist is, therefore, fittingly described as a 'mix': her work is a hybrid of sight and sound, her identity is a mix of human and machine-like elements – a cyborg – and she represents the hybridity of the simultaneous performer, songwriter, and producer.

Pat O'Grady* (Macquarie University)

Brian Eno And The Recording Studio

This paper will consider the role of recording technologies and space in Brian Eno's songwriting and production practices; beginning with Roxy music, then his solo work during the 1970s, and finally, his more recent work as a producer with rock bands U2 and Coldplay. Eno is a central figure in the theoretical and practical development of compositional use of recording technologies and space in popular music practice. A lecture he gave in 1979, which was later published in *Audio Cultures* in 2004, is referenced by most scholarly discourse in the field of popular music record production, including that of Moorefield (2005), Theberge (1997) and Gracyk (1996). Eno's theory is that the composer can use recording technology in the studio to create music, by way of multi-tracking through layering, a process he refers to as the 'additive approach' (Eno, 2004, 129).

Eno's time as a practitioner has seen the widespread emergence of digital technologies, which has dramatically disrupted work flows and, more recently due to the democratization of recording technologies, to whom recording is available. However, Eno prefers analogue technologies over digital, arguing that digital takes things "out of the domain of muscular activity and puts them into the domain of mental activity." Despite his resistant and critical attitudes towards digital technologies, this paper will explore Eno's theories and practice in the democratized digital practices and consider their relevance today in popular music.

Paul Oldham* (University of South Australia)

'Tigers On Vaseline': Glam Rock's Transformative 'Remake/Remodel' Effect On Australia's Fashion-Oriented Sharpie Youth Culture

Glam or Glitter Rock was a music-based pop culture phenomenon which flourished in the west (particularly the UK) where it developed a popular mass audience between 1970 and 1975. Its key performers include T.Rex, David Bowie, Slade, Roxy Music, and Alice Cooper, and, in Australia, bands such as Skyhooks, Hush, Sherbet, Supernaut, the Ted Mulry Gang, and early AC/DC. The music ranged from art pop, to teenybopper pop, to a metallic revival of mid-1950s rock'n'roll and boogie blues, to stomping anthems like those heard among working class crowds at football matches. A key aspect of Glam Rock was its self-conscious emphasis on visual performance which articulated a disjunction between reality and illusion (Stratton 1986, p. 19, 26) through outrageous theatrical performances which often followed fantasy, sci-fi and horror themes, ambivalent sexuality and gender-play which challenged hegemonic conventions, and garish fashions. Glam Rock embraced the 'inauthentic' pop star. It used self-conscious performativity and leisure as a site for the production of youth culture as play which helped Glam Rock become the first pop phenomenon to be successfully socialised in the advent of the colour television.

This paper analyses how the aesthetics and music of Glam Rock era were interpreted in Australia, in particular how they manifested in the consumption practices of the tough Melbourne-based, working class youth culture known as the Sharpies. The way Glam Rock intersected with, affected and influenced the Sharpies will be examined on two fronts. Firstly, it will consider the ways in which its music was picked up and celebrated or rejected by the Sharpies. Secondly it will look at the ways Glam's 'foppish' fashion transformed the Sharpies' 'dandy' aesthetic, and the ways in which the Sharpies expressed gender, particularly masculinity. Fundamentally it considers the question: 'how could one manage to stay 'Sharp' in the Glam era?'

Rosemary Overell (University of Otago)

Becoming Minor: Nikkeijin Metal And Minoritarian Belonging In Nagoya, Japan.

This paper positions the cultural production of Nikkeijin metalheads as a mode of minoritarian 'becoming'. Using Deleuze and Guattari's work on becoming minoritarian, I approach Nikkeijin subcultural practices as a 'line of flight' from majoritarian Japanese cultural formations.

Nikkeijin are 'returned' Japanese. That is people of Japanese heritage who have been brought up elsewhere and returned to Japan.

This paper is based on fieldwork conducted in Nagoya - a city where many Nikkeijin live - in 2014. It transposes Deleuze and Guattari's notion of 'minor literature' to musical (in this case extreme metal) cultural production. I propose that Nikkeijin metal constitutes a minoritarian becoming characterized by a process of deterritorialisation of (in this case Japanese) language which works politically to form a collective becoming that undermines the majoritarian Japanese extreme metal scene.

Dan Padua (QUT)

'Two Worlds Collided': The Blurring Of Generational Musical Taste And Consumption

Popular music since the 1950s has historically been understood as a central factor in the establishment of generational and aged-based differences. It shaped the cultural construction of the 'teenage' market category and came to represent an oppositional stance to the mundanity of impending adulthood. This generational dichotomy became one of; if not the most, dominant discourse that impacts on the way the popular music landscape is understood by music audiences and the music industry. However, this paper argues that popular music is now no longer only just a signifier of generational differences, but represents an increasingly important site where the exchange of musical knowledge and taste occurs between children and parents.

In recent years, research has investigated the changing relationship between the discourses of popular music and age. However, this tends to be examined through a focus on ageing fans who are no longer biologically young. More specifically, concern lies with the sustained commitment to music which began during ageing music fans' youth. This leaves an opportunity to investigate the instances where parents develop an attraction for youth-oriented music and their children explore older and classic music. This paper highlights the ways in which the relationship between the discourses of popular music and age is impacted on by cultural changes that include the shifting understandings of youth, adulthood and especially the mediated notion of 'good parenting'. Moreover, it draws attention to the importance of examining social exchanges between children and parents that involve the transfer of musical knowledge and tastes.

Tabitha Vicky Rajaratnam (National Institute of Singapore)

Potential For Musical Mix In School Curriculum To Shape The Larger Cultural Space Of Singapore

The idea of a thriving music scene in Singapore is as applicable to performing musicians, performance venues but also avenues to music-making as live/d experiences. However, there is also another scene, the school, that precedes and sometimes presages such scenes. The school – as scene and mix – is where learners recall their days of singing, recorder-playing and some doses of curatorial practice; Euro-American, patriotic songs, songs accepted as 'National Songs' during music lessons. The nature of musical meanings and experiences for students at the school level is thus a key factor in determining their attitudes and contributions towards developing and maturing a local music scene and larger cultural space.

What is less focused upon is the subtle mix - an infusion of popular music into a primarily Euro-American focussed music curriculum in Singapore schools. As a current student teacher at the Music department of the Visual & Performing Arts, National Institute of Education (NIE) in Singapore, I have been observing the impact of (re) introducing popular music as part of our Music ensembles in the form of Pop Bands where student teachers form their own bands and put together repertoire consisting covers and their own compositions which they eventually perform. And in some cases, popular music styles become infused in World Musics ensembles with us – the student teachers – as common participants. Therefore, popular music sees much permeation not only Anglophone styles but also sounds from World Music ensembles.

How much of this mix/ture happening within the cultural space of NIE finds its way to schools nationwide and impacts the larger cultural space of Singapore? In this presentation, I study this impact as I collate and examine the experiences of fellow Music student-teachers in NIE and reflect on the implications of such a musical mix.

Kim Ramstedt (Åbo Akademi University / Turku, Finland)

Urban DJ Culture Meets Rural Pavilion Dance Practice. Audience-Performer Interaction In The We Love Helsinki Dance Events.

The We Love Helsinki (WLH) parties have within the last few years become attractive gatherings for an urban chic crowd in Finland's capital, attracting audience members not only from the surrounding metropolitan area, but also from cities at a longer distance. The WLH concept is built around the idea of rediscovering and treasuring old Finnish iskelmä music (light popular song or schlager), which is the music you will hear a DJ play at the events. A large part of the audience dresses up accordingly – men in retro suits, bow ties, berets or fedoras, women in long floral dresses and high heels.

This paper explores the different roles and values at play in a setting where rural pavilion dance culture meets urban club culture. The notion of performance is used as a principal theoretical tool and it is applied broadly to include both the DJs performing on stage, and the audience performing the role of the traditional dance patron. The study seeks to answer how values and performance practices associated with these different cultures are mixed together in the interaction between the audience and the DJ? Also, as the events have attracted a substantial amount of media attention and have been considered to be at the forefront of a new urban appreciation for iskelmä music, the study seeks to identify the discursive construction of iskelmä music in this performance context?

The research methodology is multimodal and centers on ethnographic work conducted in 2013 and early 2014. It comprises semi-structured interviews with DJs, observational fieldwork at four large WLH events during this period, including informal talks with audience members. Additional methods include digital ethnography on WLH promotional material and media coverage of the events.

Nick Reeder

Fan "Matrix" Tapes: Amateur Technologists, Professional Engineers, And Improvised Rock Community.

During the 1980's, technically inclined fans of the American rock band the Grateful Dead began making "matrix tapes" by using analog recording technology to create hybrids of soundboard mixes and their own amateur live recordings. They were spurred by the fidelity of the band's cutting-edge PA systems and the constantly changing nature of their performances. In the 1990's, digital technology and the Internet allowed fans to develop increasingly sophisticated sound engineering and transmission techniques, including advanced methods of compressing and streaming audio. These efforts helped spread the influential tape trading practices and online networks of the Grateful Dead's fans to followers of subsequent "jambands." Today, this ever-expanding community of improvising dance bands is at the forefront of both concert sound and new real-time modes of transmitting live music such as concert and studio webcasts.

In this paper, I explain the significance of matrix recordings in terms of two areas that are increasingly important to popular music studies: the study of music from the perspective of the audience and the co-evolution of live performance technology and audio engineering. First, through historical analysis of the development of amateur engineering culture among jamband fans, and through ethnographic work with the makers of matrix tapes, I argue that re-engineering recordings allows fans to collaboratively develop and integrate knowledge of musical and technological spheres. I also show that their techniques and aesthetics have influenced how professional engineers produce concerts and live recordings. Second, by exploring the aesthetics fans draw on to make matrix tapes in light of the ways that audio engineers use ambient microphones (to index the live experience or to add dimension to modern multi-track mixes), I demonstrate important relationships between the production and reception of technologically mediated electronic music and the practices and ideology common to acoustic recording traditions.

Adrian Renzo (Macquarie University)

Towards A Non-Canonic Aesthetics Of Popular Music

Many researchers have explored how and why listeners value canonic rock albums while dismissing other musics as inferior (Appen and Doehring 2006; Frith 2004; Jones 2008). There is less work available on why people consciously choose to listen to *non-canonic* music. The most common explanations for this tend towards the sociological: listeners may embrace 'bad' music because it affirms some kind of subaltern identity (Lemish 2004; Wilson 2014) or because it displays their superior omnivorous tastes (Peterson and Kern 1996; Roth *et al.*, 2014).

This paper is a preliminary attempt to develop a non-canonic aesthetic approach to popular music. It draws on an in-depth account of one Sydney-based respondent's ('Patrick') listening history, explored through semi-structured interviews and listening sessions. Patrick is the focus of this project because his music collection deviates from conventional lists of 'Best Albums' or 'Best Songs' available in the popular press: he often prioritises extended mixes of pop songs rather than albums, and many of his preferred songs are by artists (such as Vitamin C, Gina G., and Holly Valance) who do not feature in any canons of popular music. The paper documents why Patrick prefers many 'extended mixes' of the 1980s and 1990s to the albums canonised in the rock press, and explores Patrick's musical values which have survived in the absence of 'official' approval from the popular press or reinforcement from family and friends. The paper also asks whether Patrick might actually hear his favourite music in 'non-canonic' ways, thus contributing to broader debates about popular music, taste, and value.

Julie Rickwood (Australian National University)

Mixing It Up The Street: Community Choirs At The National Folk Festival

Overwhelmed a decade or so ago by the number of applications submitted to perform at the National Folk Festival, a "Street Choirs" project was developed to accommodate the continued support of, and continued performances by, community choirs.
During the mid-1990s and early 2000s, folk festivals had nurtured the Australian a cappella scene, providing opportunities for a cappella groups such as Arramaieda, or choirs such as

Voices from the Vacant Lot, to gain popularity both within and outside the folk scene. Prior to the Street Choir Program, community choirs had been accommodated by the National Folk Festival through the usual performer application process and numerous choirs had performed on stage, including numerous Union Choirs, the Brunswick Women's Choir, and the Spooky Men's Chorale.

The mix of community choirs who have performed on the street captures the breadth and diversity of community choral music: from choirs unused to public performance, such as work place choirs, to performance choirs, those choirs whose primary objective is to capture an audience and take them on a journey. The National Folk Festival's Street Choir program therefore presents both opportunities and challenges to community choir leaders, the choirs, the potential audiences, as well as the volunteer coordinator of the program. This paper will explore the people, places of performance, and the processes that have enabled the mix of street choirs at the National Folk Festival to exist and consider whether the mix is sustainable.

Katie Rochow* (Victoria University of Wellington)

Mixed Feelings Mapping Emotional Geographies Of Music-Making In Wellington And Copenhagen

Emotions tint all human experience (Tuan 1976) and have tangible effects on our surroundings as well as our sense of being-in-the-world. Every individual associates certain emotions and attitudes with the places they have visited, known and experienced. This subjective 'sense of place' is often unique to a particular time and series of events or can be a collective sense in that several individuals share similar feelings in and about a particular place. This emotio-spatial hermeneutic is thus circular in nature. Emotions are only understandable -'sensible'- in the context of particular places -likewise, a place must be felt in order to make sense (Davidson and Milligan 2004).

Music-making plays a unique role in the social, cultural and emotional production of place. It foregrounds the dynamic, sensual aspects of this process by emphasizing the creation and performance of place through human bodies in action and motion (Cohen 1995). It is the music-maker's 'sense of place' that constitutes the core of this research: How is the creative process affected by the music-maker's sense of place? How do emotional geographies shape the sociomusical experience of an urban space?

Based on current ethnographic fieldwork on the spatial dynamics of local music-making in Wellington (New Zealand) and Copenhagen (Denmark), this paper provides insight into the emotional geographies underlying music-making in these urban spaces. In doing so, the differences and similarities of local music-making in both cities are considered and then analyzed according to the ways in which music-making processes relate to the music-maker's unique sense of place.

Liam Ryan (*Christchurch Polytechnic Institute of Technology, New Zealand)*

The Liquefaction Of The Creative Class: Revisiting Florida In Post-Quake Christchurch

The destruction of Christchurch in the 6.3 magnitude earthquake of February 2011 effectively removed most of the significant arts infrastructure supporting the city's burgeoning creative communities.

This paper will discuss the ramifications of this scenario for Christchurch musicians viewed through a participant observer's lens and referencing the theories of cultural economist Richard Florida. Florida's views on the rise of the creative class in urban centres since the millennium, the flight of creative communities in neglected urban wastelands and the constructed identities posited in new cities find a resonance in the destruction and current rebuild in Christchurch. Christchurch has been examined variously in past research: heralded as a crucible of popular music, examined as a city based in conservatism and the Academy, a container where popular music scenes promoted gestures of resistance. Now, as the city's hierarchy of needs is re-calibrated and new models of cultural survival are installed, Christchurch provides a highly useful situation for examining the role of the arts and music in community (re-) building.

The wake of the earthquakes Christchurch has revealed the liquefaction of the city's music scenes now slowly re-emerging from underground - fluid, unstable and highly adaptable. Many Christchurch music venues, rehearsal spaces and studios have been abandoned. Scenes have evaporated or relocated. With arts funding relegated in the struggle to rebuild horizontal and vertical infrastructure this paper asks the questions: Where to from here for music communities in Christchurch? What role do tertiary institutes play in its new architecture and re-constitution? And how does the new mix of Christchurch's arts provision address Florida's question: *Who's Your City?*

Aline Scott-Maxwell (Monash University)

Terang Bulan (Moonlight): Mediated Identities, Regional Flows And Tropical Exoticism In A Malay/Indonesian Popular Song

The popular song, *Terang Bulan*, has circulated widely in the Malay world and beyond since at least the early twentieth century and has been performed and recorded across diverse popular genres from kroncong to Hawaiian style, dance band swing, early rock, and Latin-flavoured exotica, amongst others. Its multiple meanings also derive from its contested origins that include an alleged French source, the adoption of its melody as the Malaysian national anthem, and the cultural politics of recent competing claims to its ownership by Malaysia and Indonesia. The paper explores some of the song's contexts, meanings and transformations, including some surprising Australian versions and identifications, manifest in the song's Australian sheet music publication in 1946 (with a dedication to the 'members of the 7th, 8th and 9th divisions who were in Malaya') and an influential 1952 Australian recording on the Columbia label. In these multi-mediated versions, I argue, the song represents a nexus between earlier exoticised modes of Australian engagement with Asia and the outcomes of Australians' direct experience of their immediate Asian region from the 1930s on, especially during World War Two. *Terang Bulan* exemplifies the way a song can transcend the specifics of musical content, lyrics and socio-cultural positioning to capture a regional imaginary.

Hyunjoon Shin and Keewoong Lee (Sungkonghoe University)

Reliving Home Abroad: Deterritorialized Musical Practices Of Western Expats And Production Of Cosmopolitan Cultural Space In Korea.

Hongdae, a small neighborhood in western Seoul, has long been the epicenter of Korean indie music. Few acknowledge, however, that Hongdae's indie community has always been a

product of translocal cultural exchange. Western expats, mostly English teachers, have been important agents in the formation of the community. At first, they were mostly confined to the relatively muted role of club-goer, Korean-led band sideman, or entourage, but they later began to take various initiatives. A host of all-expat and expat-led bands have emerged since, as well as expat-run record labels, live venues, expat event organizers, bloggers and music crews. This rapidly expanding network is creating a new scene and changing the cultural geography of the neighborhood. Focusing on the mediations each participant has carried out in the process, this paper traces how and why this change occurred, what forces were in play when it happened, and what effects it has produced. It argues that although this change was an outcome of western expats' desire to create an affective space where they could 'feel at home' on foreign soil, it has always produced 'cosmopolitan' spaces that keep evolving as they involve mixing-up complex mediations of heterogeneous actors, including local Koreans. Rather than simply dismissing all these as yet another example of cultural colonization by the West, I will critically analyze what desires, emotions and affects are at play in these disparate actors' performing (subaltern) cosmpolitanism(s) and which space they occupy in their play and how their actions transform the space.

Penny Spirou (The University of Notre Dame, Australia)

He's Got The Whole World In His Hands: Audience Interaction Through Song In Professional Wrestling Entertainment

Wrestlers are largely considered bodies in a ring and this is how they were represented historically dating back to Ancient Greece, glorified for their skill and athleticism. In contemporary popular culture, now referred to as professional wrestling entertainment, wrestlers are a lot more vocal in order to reinforce rivalries and partnerships between the individual wrestling characters, largely staged and scripted. Music and singing have also grown in importance, reinforcing the narratives, identities and character relationships in the televised programming. As well as wrestling, professional wrestling stars have also been recognised for their dancing and singing in (and outside) the ring, as part of their performance. Many of these displays are mirrored and projected by the live audience, evident in weekly and pay-per-view television programming.

This paper will cover two musical case studies from WWE (World Wrestling Entertainment). The first case is Fandango's entrance theme song 'ChaChaLaLa'. This entrance theme exemplifies Fandango's ballroom dancer persona, reinforced in his dancing as he enters the arena. Audiences sing along to the simple and catchy tune, providing simple choreography to accompany their positive reaction to seeing the wrestler enter the ring. The song has also entered into UK, Ireland and US iTunes Soundtrack music charts in 2013, exemplifying its popularity with audiences. The second case is Bray Wyatt's song attributed to his rivalry with John Cena. Wyatt sings 'He's got the whole world in his hands' to Cena, often with the assistance of the audience and in several instances with the presence of a children's choir. This study encompasses textual analysis (of television broadcasts and soundtracks) extending beyond the live audience, addressing fandom, active audiences (Bird, 2003) and social/digital media participation (Ross and Nightingale, 2003). It is argued that through vocal and physical engagement, wrestling audiences are a crucial aspect of professional wrestling as entertainment.

Geoff Stahl (Victoria University of Wellington)

Musicmaking And Its Ethical Dilemmas And Dramas: Re-Thinking The City Through Its Musical Scenes

Over the past couple of years, those who are involved in independent musicmaking in Wellington, New Zealand, have had to contend with the closure of important musical venues, places notable for their central role in providing support to both the performance and sociomusical needs of the city's small but vibrant indie and experimental music scenes. With their disappearance, the response among musicmakers, fans, and the media has vacillated between one of lament as well as promise. This former dimension is tied to larger concerns about the purported decline of Wellington's cultural and social life more generally, the latter tied to a number of visions of what the city needs to ensure and strengthen its cultural and collective life. Through interviews conducted with former venue managers and musicmakers in the city, this paper will explore the wax and wane of the scene and the semantic force discourses of weakness, failure and decline have on the musical urban imaginary, taking into account how they are deployed as ethical strategies for contending with, and making sense of, the life and death cycles of musical scenes.

Catherine Strong (Monash University)

Burn Out Or Fade Away? The Changing Face Of Death In Rock Music

The 2011 death of Amy Winehouse – at the mythic age of 27 from the effects of drugs and alcohol – once might have been considered clichéd, or emblematic of typical rock and roll deaths. Since the turn of the century, however, it has become far more likely that rock stars will die of the same mundane afflictions as the rest of society. Rock icons such as Lou Reed and Chrissy Amphlett have recently passed away as a result of cancer, and diseases associated with old age are increasingly taking their toll on musicians. Such deaths have caused a shift in the relationship between popular music, fame and death. This paper will consider what these changes might mean for how (and if) artists are remembered. Musicians that die at the height of their fame and talent can easily be incorporated into pre-existing frames that both help make sense of their death and preserve their image in particular ways. Rock stars that die well after the peak of their careers may not receive the same response to their death, in terms of widespread coverage and public displays of grieving that help cement the artist in collective memory. At the same time, however, the mediated nature of our relationship with celebrities and changing technologies mean it may be possible for the aging process to be sidelined through the resurrection and continued circulation of youthful versions of artists (Bennett, forthcoming) ('hologram' versions of deceased artists such as Tupac and Michael Jackson could hint at the potentials here). The effects of either of these outcomes on the very nature of rock and roll, once completely aligned with the idea of youth, will be considered.

Lewis Tennant* (AUT)

From Bricks To Binary: Where To For The Record Store As A Community Hub?

The independent record store is a space where the transforming power of music brings people together. Ideas, opinions, and histories are shared. Musical projects and friendships

are formed, the art form of music critiqued. Globally, these stores have fallen on hard times, with over 3000 independent record stores having closed in the US over the past decade. A combination of a rise in online music retailers, online music piracy, major recording labels trending toward backing manufactured pop stars rather than developing and nurturing artist's careers, and 'big box' retailers such as The Warehouse offering physical music sales for prices smaller retailers cannot compete with, has led to a climate where survival is difficult for independent retailers. For many store patrons, independent record stores provide a socially and culturally relevant creative retail process, whereby meaningful personal mythologies are constructed in a self-developmental, transactional event, whilst being 'out in the world'. Record shops offer a supporting space to different sub-cultures, from music collectors in general to fans of specific music genres; providing a meeting space for communities with specific sets of values and interests. In light of the declining numbers of brick-and-mortar independent record stores, this study seeks to ascertain where music-based sub cultures now reside, and whether Internet usage is complimentary to traditional audience practices, rather than 'online' and 'offline' audiences being mutually exclusive. It is suggested that audience members now use online resources to gauge what is music is worth collecting, what music events are worth attending, and what artists demand a following in the 'offline' world, and that in order for brick-and-mortar stores to survive they need to be similarly hybrid settings.

Mark Thorley (Coventry University, UK.)

The Rise Of The Remote Mix Engineer: Technology, Expertise, Brand

Emerging technology is facilitating collaboration and peer-production across a variety of industries. As Tapcott and Williams (2006) note, peer-production is particularly effective where a process can be broken down into a series of steps or tasks. It follows therefore, that is has become attractive to the field of music production whether driven by the need to drive down costs, or the desire for a differentiated product.

Rumsey and McCormick (2014) note that in popular music recording, there are at least two distinct stages – 'track laying' and 'mixdown'. It is therefore no surprise that one of the most obvious uses of peer-production in the recording process is the use of a remote mix engineer. In short, a dedicated mix engineer is contracted to mix the recording which has usually been recorded by another engineer. This rise has largely been facilitated by the increase in internet network bandwidth bringing greater ease to the exchange of large audio session files (Bailey 2001). The concept can be seen across all sectors of the music industry from unsigned artists through to global recording artists. Mix engineers such as Chris Lord Alge and Mark 'Spike' Stent have a high status and are associated with a variety of globally-successful acts. However, bedroom producers or garage bands may also send their sessions to be mixed by a remote mix engineer with better facilities or expertise.

This paper interrogates the role of remote mix engineer in order to illuminate the reasons behind the rise in popularity. Specifically, it looks at technological approaches, how the expertise of remote mix engineers differs and becomes attractive to clients, before lastly looking at the mix engineer as a brand whereby their association is seen to be a mark of quality.

Nick Tipping* (NZ School of Music)

Left Out Of The Mix: Funding, Identity, And "New Zealand Music"

"New Zealand Music" is a commonly invoked concept in scholarship, media, and industry marketing. Mixing elements such as DIY, the landscape, and the country's colonial and Maori heritage, it has become a potent discursive trope, reflecting the broader search for New Zealand identity.

Yet while governmental policy and media discourse ascribe inherent value to locally produced music, in practice the term "New Zealand Music" most often refers only to specific sectors of the local music industry. Institutions such as the New Zealand Music Commission, New Zealand Music Month, the SOUNZ Centre for New Zealand Music, and Creative New Zealand are for the most part dedicated to providing funding and resources to either mainstream pop or to classical music (but not both), meaning other musics like jazz.

Zuberi (2007) writes that cultural nationalism "invalidates locally produced and consumed music that is not identifiably "New Zealand". In the context of the current New Zealand music environment, I argue that whole modes of expression have been left out of the mix, despite fitting commonly accepted definitions of "New Zealand Music".

Through a comprehensive study of recent governmental music funding and policy, and comparing the positions of mainstream pop, jazz, and classical music, I examine the concept of "New Zealand Music" as it relates to the mix of musical activity in New Zealand, and what that relationship tells us about New Zealand identity. I suggest that financial and institutional support of New Zealand music is tagged to some aspects of New Zealand-ness more than others, and draw conclusions about those aspects of New Zealand identity which are foregrounded as a result.

Elizabeth Turner (Auckland University of Technology)

Meanings In The Mix

In September 2012 seventeen Herbs musicians were inducted into the New Zealand Music Hall of Fame for their "enormous contribution to the cultural fabric of life in this country, while forging a unique and original sound" (Anthony Healey, cited in APRA, 2012). This paper examines the creative construction of meaning in Herbs' songs of resistance in the early 1980s, when the band "was politicised and they weren't afraid" (Che Fu, personal communication, 13 September 2012). Analysis is framed by Bakhtin's (1981) theory of dialogism, in which meaning is understood as "part of a greater whole" (Holquist, 1981, p. 426), and in the interactions between meanings in the mix each has the potential to condition others. The paper draws from interviews with Herbs' songwriters as well as Bakhtin's theories of genre, hybridity and appropriation, and his emphasis on the indivisibility of form and content in meaning. It reveals these songs as a complex dialogic nexus that connects and refracts the influences that led to a significant era in the ideological becoming of wider New Zealand.

Kris Vavasour* (University of Canterbury)

The Kids Are Not All Right: Mental Health Campaigns, Politics, And Ed Muzik

Since the earthquakes of 2010-2011, feel-good advertising campaigns in Christchurch, New Zealand, such as "Loves it" and "All Right?", have showered residents with messages of support, pride, determination, and hope across a variety of local media. However, even against this backdrop of promotional positivity, daily life can be a real grind. Anger and frustration about life in a disaster zone are evident in the EP, "Hates it", released by Ed Muzik as a counter-balance to the city council-led "Loves it" campaign, in September 2011. This EP was followed a year later by a second EP, "Still hates it". While popular locally, neither release bought fame or fortune, nor seemed to make much of an impression beyond the city limits.

This paper explores the messy mix of disaster, mental health campaigns, and politics by following one struggling Christchurch musician turned social commentator and now, Labour Party candidate, James Dann. The man who, as Ed Muzik, is perhaps best-known for his parody song, "EQC are looking at my house", is attempting to take his message of discontent to a wider audience by standing for Parliament in the seat of Ilam, against National's Gerry Brownlee. Given the steep uphill nature of the election battle, will the political efforts of James Dann be any more successful at creating change than the creative endeavours of his alter-ego, Ed Muzik? The road from musician to politician has been travelled before, most notably in these climes by Midnight Oil's Peter Garrett. However it is unlikely that Ed/James has the necessary power or the passion, or the public profile to be successful in his political quest but the journey should prove to be an entertaining one.

Victor A. Vicente (The Chinese University of Hong Kong)

Bollywood's Goa Music Masala: Popular Film Song Via Portuguese India

Portuguese colonialism is often characterized as having been benevolently accculturative, pluralistic, and transcultural. Although highly debatable in other contexts, such claims are at least partially evident in the diverse musical life of Goa, Portugal's principal enclave on the Indian subcontinent. Goa was a primary entry point into South Asia for Western Classical music, as well as a multitude of popular forms from Jazz and Trance to Latin American dance music, and it has supplied the film industry in nearby Mumbai with many of its most talented musicians, dancers, and arrangers. At once geographically close and yet culturally distant, Goa has also inspired a rich array of unique exoticisms for the Bollywood silver screen; repressed colonial other, hedonistic beach resort, Catholic spiritual center, gambler's paradise, musical training ground.

This paper samples this musical masala (mix) cooked up by Bollywood, delineating the Goan/Lusophone ingredients in hit songs from such evergreens as *Bobby* (1973) and *Amar, Akbar, Anthony* (1977) to more recent blockbusters like *Guzaarish* (2010) and *Dum Maaro Dum* (2011). Songs are analyzed both in terms of their stylistic fusions and the complicated cultural representations their visualizations engender. These concoctions are compared to examples taken from films of other regional cinemas, especially from Konkani language films produced locally in Goa. Within the context of the intense identity debates currently raging in Goa where an aversion to Bollywood has recently emerged, the analyses reveal a complicated dialogic entailed in the construction of identity vis-à-vis film music in India.

Clinton Walker (Macquarie University)

Disco Mix: The Bee Gees In Australia, England And Miami, Florida

With what Paul Gilroy called the "globalization of vernacular forms" in the post-war vinyl age, popular music was a melting-pot that reflected and shaped the way people and cultural capital moved around the world, an ongoing process of miscegenation and transformation, mixing and remixing. That the Bee Gees, one of the most successful pop groups of all time, have eluded serious study is a gap in the historiography. This paper, which derives from a larger PhD project called *Reverse Crossover*, goes towards closing that gap and addressing the above contention. It will look at how the Bee Gees evolved as they shifted through space and time: from England to Australia for the years 1958 to 1967, then back to England again, and then on in the early 70s to the US, specifically Miami, Florida. As they changed addresses the Bee Gees were in turn themselves changed, remixing the elements around them, corporate as well as artistic: From their primitive, juvenile days in Australia when rock'n'roll itself was young, to the height of Swinging London in the late 60s when their orchestrated epics of melancholy-in-miniature became huge hits all round world (backed by a German record company, and managed by Australian Robert Stigwood); to washing up in Miami in the mid-70s where, with the help of Atlantic Records' Turkish producers Ahmet Ertegun and Arif Mardin, they found reinvigoration in the Latinised local disco sound. The Bee Gees went on, with *Saturday Night Fever* in 1978, to effect a paradigm shift in popular culture. This paper will plot the musical meanings of these 'Children of the World', to borrow the 1976 album title, mixing questions of cultural traffic, migratory transformation and creative collaboration to realign the rock canon to account for hitherto neglected generic and commercial big bangs. "No metaphysics," as Susan McClary says, "just cultural practice."

Aleisha Ward (University of Auckland)

"Saxophones Sobbed Out Jazz": New Zealand's First Jazz Recording.

In December 1930 New Zealand's first jazz recording was made: a one minute publicity film of Epi Shalfoon and His Melody Boys performing a Dixieland arrangement of a popular Māori song *E Puritai Tama E* (also known as *He Pūru Taitama*). The fact that the first quasi-commercial jazz recording in New Zealand was a film rather than a record is an interesting deviation from most the beginnings of most recording industries. Into this mix is the fact that the film was never shown because of its poor production quality. Although the local music industry and public knew about this film from 1931 (because of the court case proceeding from non-payment by Shalfoon), but it was not until the film was digitised by the New Zealand Film Archive in the twenty-first century and made available on the Internet that it was widely acknowledged as a part of New Zealand's popular music culture and history.

This paper will examine the film and its production issues, in particular the making of this film and the resultant court case. As the first acknowledged jazz recording in New Zealand this film is significant, not just because it was the first jazz recording made in New Zealand, but because it can tell us a great deal about the developing jazz culture and music industry in New Zealand. I will also discuss the choice of music and arrangement, and also the performance practices that the film has captured. The choices made in the production of this film illustrate the recontextualisation and conceptualisation (the mix, if you will) of jazz within New Zealand culture circa 1930.

Donna Weston (Queensland Conservatorium, Griffith University)

Songs Sans Frontieres: Music-Making And The Well-Being Of Asylum Seekers.

This paper results from a collaboration with *Sweet Freedom,* a not for profit social enterprise engaged in participatory music-making to create and/or enrich 'community' for marginalised people. The project was concerned with social justice issues and the welfare of detained asylum-seekers, seeking alternative ways of understanding experiences of detention. Specifically, the project aimed to identify how participatory music programs promote health and wellbeing for marginalised and culturally diverse communities over the long term.

Analysis of the *Sweet Freedom* music facilitators' narratives of their regular encounters with detained asylum-seekers in a Brisbane Immigrant Transit Accomodation centre showed four key themes emerging, from which was developed a framework to understand the impact of music and music-making on asylum-seekers and how this involvement can allow individuals to reclaim a sense of agency. The framework includes four concepts-as-stages: i) Humanisation; ii) Community; iii) Resilience; and iv) Agency, each building on the previous stage.

Three broad groupings of songs were identified: songs composed external to the centre brought to the group by the detainees or by external music collaborators; songs composed in detention, and Western pop or rock songs requested by the detainees. Each song classification was found to have a distinct relationship with one or more of the four concepts described above, from which recommendations could be made for the promotion of wellbeing through the practice of music of this fluid cultural mix of asylum seekers in Australia.

John Whiteoak (Sir Zelman Cohen School of Music, Monash Universty)

Latin Influence On Jazz-Related Musics In Australia 1912-1970s

Latin music has influenced jazz-related musical development in America from the posty 1880s ragtime era. The famous self –acclaimed 'originator of ragtime', Ben Harney, declared in 1897 that ragtime rhythm originated in Mexico as *habanera* rhythm and much has been documented about, for example, Cuban influence in early bebop development, jazz influence in mambo, or samba and bossa nova as a vehicle for cool jazz. Australia's own jazz history is traceable to 1918 and even earlier through jazz antecedents such as blackface and black (genuine African American) minstrel show music, ragtime music and 'ragging' (ragtime improvisation) and Latin musical influences in Australia can be traced back from the mid-nineteenth century. This paper, which draws on rare archival resources, twelve years research into the history of Latin music and dance influence in Australian entertainment and thirty years of Australian jazz history research, traces successful and less successful musical and cultural convergences or 'mixes' between jazz-related musics and mediated and hybridized Latin musics in Australia from 1910s tango-ragtime, cool Australian 'samba-jazz' of the 1950, bossa nova/jazz of the 1960s and later Latin-Jazz.

Samuel C. Whiting* (School of Media and Communication, RMIT University, Melbourne, Australia)

We Built These Cities: Australian Live Music Venues, Social Capital And The Scene

The social networks that make up live music scenes tend to be localised and congregate within small-scale performance venues. Audience members report drawing a sense of identity and community from within live music scenes---this stretches beyond basic consumption of cultural capital and the consumer/producer relationship. The venues that patrons frequent become a part of their personal narrative and the interactions and social processes that occur within these venues may act as the central force of their social lives. Meeting people in an environment that manifests and actualizes a person's cultural interests can be just as attractive as the show itself.

Academic studies of live music venues within Australia have primarily been framed within an economic context (Deloitte, 2011; Ernst and Young, 2011), or as a reaction to government cultural policy (Flew, 2003; Homan, 2008, 2011; Johnson and Homan, 2003), licensing regulations (Burke and Schmidt, 2013), or gentrification (Holt, 2013; Shaw 2009, 2013). As such, a gap in the academic literature exists for work that tackles the operation of these sites as cultural and social spaces.

This paper serves as an entrée to my current PhD project, in which I will investigate the social operation of small-scale live music venues in Melbourne and Brisbane. It covers my research question and proposed methodology, and includes a review of the previous literature on this topic area. The key focus of my research concerns creative settings, musical experiences and the social mix, zeroing in on the micro and inter-personal relations that create beloved sites of audience consumption and effective incubators for future performance and ancillary practitioners.

Sarah Williamson* (University of Otago)

Punk Cabaret Is Freedom: Liberation Of Thought Through The Mixed Aesthetic Of The Dresden Dolls

The Dresden Dolls, with their motto "Punk Cabaret is Freedom," refuse to let their music be confined in one of the boxes that we know as musical genres. Desperate to avoid being pigeonholed as "goth" or any other existing label, frontwoman Amanda Palmer coined the term "Punk Cabaret" to describe their undefinable sound. With punk carrying connotations of a disregard for musical convention, cabaret suggesting variety and experimentation, and both arising from anti-establishment motivations, this is essentially a classification that signals a refusal to be classified. Theodor Adorno would approve - he was of the opinion that the role of music was to liberate the mass consciousness from its oversimplified and therefore restricted way of seeing the world. The way forward for this to happen, he said, was through what he termed "Hybrid" or "Surrealist" music, which is based on juxtaposition and distortion of familiar musical forms and conventions to render them unfamiliar and expose them as illusion. It follows that the listener should consider more critically the societal conventions that are widely accepted as "nature" (e.g. capitalism and gender binaries) and see them as contrived constructs. He considered Kurt Weill's collaborations with Bertolt Brecht to be the best representation of this form of music. The polystylistic music of The Dresden Dolls, clearly influenced by Weill and Brecht, is a contemporary example of Adorno's "Hybrid" music. The Dresden Dolls use several techniques to create a mixed aesthetic, including referencing or

directly quoting different musical styles, polytonality, unusual instrumentation, and mixed media cabaret-style shows. Like Brecht, Weill, and the Surrealists after whom this style of music was named, this is done with the aim of the liberation of thought, to think beyond the oversimplified and stereotyped representation of the world adopted by society.

Oli Wilson, (University of Otago)

Representational Subversion And Post-Colonial Cultural Politics In Tiki Taane's *With Strings Attached: Alive & Orchestrated* Album And Television Documentary

This paper examines both the cultural and creative contexts behind prominent New Zealand popular music artist Tiki Taane's collaboration with an orchestral string section, and members of a *kapa haka* group in the *With Strings Attached: Alive & Orchestrated* album and television documentary, released in 2014. I argue that the ways Tiki employs these two groups subverts dominant representational practices concerning cultural identities in New Zealand. This subversion is achieved by juxtaposing historically and culturally significant musical institutions – one he describes as a "colonial orchestra" and the other as "distinctively *Māori"* – in order to express his own mixed *Māori* and *Pākehā* (New Zealand European) cultural identity, and to promote a positive view of colonialism. The context of Tiki's approach is established by examining representational norms in hybrid *Māori*-orchestral works in the New Zealand Western Art Music tradition, as well as through an overview of the ways *kapa haka* features in existing scholarly studies of *Māori* music and culture. I conclude that Tiki mobilises the symbolic capacity of these groups in order to make a statement about cultural politics in New Zealand, and to present a view of a potential, more integrated future.

Brett Wilson (Vision College)

The Changing Face Of Contemporary Christian Music

From its inception in the late 1960s, Contemporary Christian Music (CCM) was once a radical attempt by young musicians to set Christian lyrics to popular music. In 1972, pioneering CCM artist, Larry Norman, paraphrased the well-known expression, "Why Should the Devil Have all the Good Music?" in his song of the same title. Ever since, musicians have utilised rock music to glorify God and bring the Gospel message to the world. By the 1980s CCM had evolved into an industry with Christian record companies, Christian radio stations, Christian magazines, and Christian award shows etc. Subsequently, CCM became what *Rolling Stone* described as a "parallel universe"[8] to the general market; a booming industry but one that was generally isolated from the world in which it was trying to reach.

Perhaps in an attempt to reach a wider audience (or simply in serving one's artistic whim), the lyric themes broadened. As such, the differences between CCM and mainstream music began to blur, particularly as CCM artists achieved crossover success (general radio airplay and sales).

This paper examines the consequences of the diminishing differences between CCM and mainstream music. The recent announcement that Parachute Music Festival would no longer continue (after 24 years of supporting New Zealand Christian artists) is surely due to several

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[8] Mark Powell. *Encyclopedia of Contemporary Christian Music.* Hendrickson Publishers, Inc, Peabody. 2002. 9.

reasons, one of which is perhaps due to the increasingly nebulous definition of CCM, as I will discuss.

The paper will reference authors such as Howard and Streck (1999), Powell (2002) and music industry veteran, Charlie Peacock who forecasted as early as 1999 that all significant Christian music will, in future, be found in the mainstream. The basic premise for the paper is that while there is still a demand for music that expresses a worldview from a Christian perspective, the music is becoming harder to define as Christian culture continues to evolve.

Kent Windress* (Queensland Conservatorium, Griffith University)

Into The Youtube Mix - Ceremonial Cuban Batá Drumming Meets Cyberspace On Youtube

Ceremonial Cuban *batá* drumming is an important part of the Afro-Cuban ritual complex that supports the practice of the religion commonly known as *santería.* While *santería* is a Cuban religion originating from the spiritual beliefs of the Yoruba people, today *santería* is practised across the world owing to a number of factors including emigration and globalised networks of communication. *Santería's* encounter with the modern world has provoked a tension between those who seek to maintain traditional forms of worship and behaviour, and those who believe that practice must change with the times. Nowhere is this tension more apparent than in the emerging practice of uploading ceremonial *batá* videos to YouTube. While oral tradition prohibits the filming of these ceremonies, there appears to be a growing body of practitioners both in Cuba and abroad who no longer adhere to this prohibition, and who are actively publicising the sacred through the medium of YouTube. While there are historical precedents that have given rise to the growing public exposure of ceremonial *batá* practice, the emergence of this practice on YouTube has led to new modes of interaction that radically redefine the concept of participation in these ceremonies. The use of YouTube by people to upload ceremonial *batá* ceremony has created a nexus through which this practice is recast into a globalised, digital world, seemingly at odds with its traditional, localised practice. This paper will address the ramifications of placing ceremonial *batá* drumming into the 'YouTube mix,' with the view of exposing the implications this might have on this practice into the future.

Nabeel Zuberi (University of Auckland)

"Who's That? Brooown!" Mixing And Messing With Race/Ethnicity In The Work Of Das Racist

This paper explores how the work of US group Das Racist has played critically with ideas of race and ethnicity in both the hip hop genre and wider debates about the "post-racial" and "multicultural." This Brooklyn-based trio, which recorded together between 2008 and 2012, was made up of MCs Heems (Himanshu Suri) and Kool A.D. (Victor Vazquez), alongside hype man Dapwell (Ashok Kondabolu). Das Racist had a minor hit in 2008 with the song "Combination Pizza Hut and Taco Bell", recorded two highly lauded mixtapes *Shut Up, Dude* (2010) and *Sit Down, Man* (2010) for free download, and the album *Relax* (Sony, 2011). The group broke up in 2012 with Heems and Kool A.D. going on to record solo mixtapes, collaborating with a wide array of musicians, filmmakers and bloggers, and Heems developing other artists with his Greedhead label. Das Racist's work is an idiosyncratic and hyper-referential mix of stoner humour and postcolonial discourse. In this paper, I consider their so-called "joke rap" as a serious strategy to cope with the anxieties around South Asian and 'brown' ethnicities in post-9/11 America. Das Racist intervenes in the dominant black-and-white discourse of US hip-hop. Their diaspora aesthetics in rhymes, sounds and visuals

express solidarities with various communities and people of colour in the United States, the UK and South Asia. Songs such as "Who's That? Brooown!" and "Fake Patois" question ideas of racial and ethnic authenticity. Heems' "Soup Boys" and "Benny Lava" (a collaboration with the British actor and MC Riz Ahmed) interrogate US militarization and racial profiling. The paper draws on scholarship about the concept of racialization and the continuing salience of race in popular music, media and cultural studies.