

INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC
XX BIENNIAL CONFERENCE



URNS AND REVOLUTIONS IN POPULAR MUSIC



SCHOOL OF MUSIC
AUSTRALIAN NATIONAL UNIVERSITY
CANBERRA, AUSTRALIA
24TH - 28TH JUNE 2019



INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC XX BIENNIAL CONFERENCE

TURNS AND REVOLUTIONS IN POPULAR MUSIC

SCHOOL OF MUSIC
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IASPM XX

Turns and Revolutions in Popular Music

20th Biennial Conference of the International Association for
the Study of Popular Music

School of Music
Australian National University
Canberra, Australia

24th – 28th June 2019



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Important Information

Conference venue

School of Music, Childers Street
The Australian National University
Acton, ACT 2601
Australia

Conference email address

iaspmxx2019@gmail.com

Wifi

Guest Username: IASPMXX (all upper case)
Guest Password: iaspmxx2019 (all lower case)

Social media

#iaspmxx





Welcome from IASPM ANZ Branch and Local Organising Committee

After years of planning, we are extremely excited to welcome you all to Canberra!

This city sits within the lands of the Ngunnawal people, whom we acknowledge as the traditional custodians of the land and whose sovereignty has never been ceded.

This conference is the result of a collaborative effort between the ANU School of Music and wider University, as well as the IASPM-ANZ executive committee and a range of contributors from the IASPM-ANZ membership, from Brisbane to Wellington and beyond. The expertise, creativity and enthusiasm brought to the table by all involved has been a delight to behold, and we hope this will be evident as the event unfolds over this week. We extend a warm thanks to everyone who has contributed their time to making this event happen.

It has been over 20 years since Australia hosted the international conference. In that time, the Australia and New Zealand branch has continued to punch above its weight in terms of membership, output and quality of scholarship. Our yearly branch conferences are well known for how welcoming and friendly they are, as well as for stimulating thought and conversation through their scholarly output. We have been pleased to often see members from other branches around the world joining us at these occasions, and we hope this conference will inspire more of you to do the same in the future. To get an idea of some of the things happening in the Antipodean world of music, please come along to the Pecha Kucha night on the Monday of the conference, and keep an eye out for the many presentations by local members throughout the week and be sure to attend our specially curated Indigenous plenary on Wednesday.



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We are greatly looking forward to hearing about the work that IASPM members have been doing in the week to come, as well as taking advantage of the many social activities organised to reconnect with old friends and make new connections. We also welcome the opportunity to show you a bit of a different side of Australia here in Canberra, a beautiful city with many hidden treasures that the locals will be all too happy to help you explore.

Welcome friends! We are so happy to have you here and are looking forward to an unforgettable week.

Dr Catherine Strong – Chair, IASPM-ANZ

On behalf of the IASPM-ANZ Executive Committee, and the IASPM 2019 Local Organising Committee

Conference thanks and acknowledgements

This conference is the result of the efforts of a large team spanning the ANU, IASPM ANZ executive, branch members and beyond. I acknowledge and extend my deepest thanks to everyone involved in making the conference possible: staff and students at the ANU School of Music, Professor Rae Frances, Professor Paul Pickering, Professor Will Christie, Rob Svager, David Woolley, Brendan Prout, Helen Ord, Yvette Breynard and her team at Hudsons catering, Corrine Read and all at Ginger Catering, Bloomsbury, Equinox, Intellect and Routledge and Professor Martin Cloonan and *Popular Music* journal. Special thanks to our outstanding professional staff at the ANU School of Music for all their assistance and support: Emily Allen, Bronte Mann, Alice Macdonald and Matthew Barnes and the venues team Deanna Riddell, Mandy Brown and Jed Buchanan. Finally, thank you to the IASPM executive and academic committees and all members of the IASPM 2019 local organising committee for their time, energy and commitment.

Assoc. Prof. Samantha Bennett, Chair, IASPM 2019 Local Organising Committee



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IASPM Committee Membership

Executive Committee

Chair: Professor Franco Fabbri
General Secretary: Sílvia Martínez
Membership Secretary: Jacopo Conti
Treasurer: Marta García Quiñones
Web/Publications: Kimi Kärki
Member-at-large: Antti-Ville Kärjä
Member-at-large: Ann Werner

Academic Committee

Co-chair: Geoff Stahl
Co-chair: Rosa Reitsamer
Pablo Alabarces
Emilia Barna
Sam de Boise
Giacomo Bottà
Florian Hesch
Diego García Peinazo
Elsa Grassy
Sarah Hill
Fabian Holt
Laura Jordán Gonzáles
Serge Lacasse
Isabella Pek



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Local Organising Committee

Chair: Samantha Bennett

Catherine Strong

Julie Rickwood

Stephen Loy

Bonnie McConnell

Emily Allen

Bronte Mann

Alice Macdonald

Matthew Barnes

Ian Rogers

Samuel Whiting

Aleisha Ward

Catherine Hoad

Geoff Stahl

Pat O'Grady

Kirsten Zemke

Di Hughes



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Conference Rooms & School of Music Orientation

Most of the conference is held in the main School of Music building.

The **Athenaeum** is the main area for conference gatherings, to include all day tea and coffee, morning and afternoon teas, lunches and publisher/book prize displays.

Keynotes and plenaries take place in **Llewellyn Hall**, situated on the ground floor (indicated as Levels 2 and 3 on the map).

Parallel streams take place in **Larry Sitsky Recital Room** and **Rehearsal Room 1**, both situated on the ground floor (indicated as Levels 2 and 3 on the map).

Further parallel streams take place in **Lecture Theatre 1 (LT1)**, **Lecture Theatre 2 (LT2)** and **Lecture Theatre 3 (LT3)** on Level 5 in the main School of Music building.

One parallel stream is scheduled in **Big Band Room**, situated in the adjacent Peter Karmel building. Leave the main School of Music building and the entrance to Peter Karmel Building is directly opposite. Big Band Room is directly in front as you enter the building.

Toilets are situated on all levels of the main School of Music building and in Peter Karmel Building.

Accessible toilets are situated on Level 4 of the School of Music building and on the ground floor of Peter Karmel building.



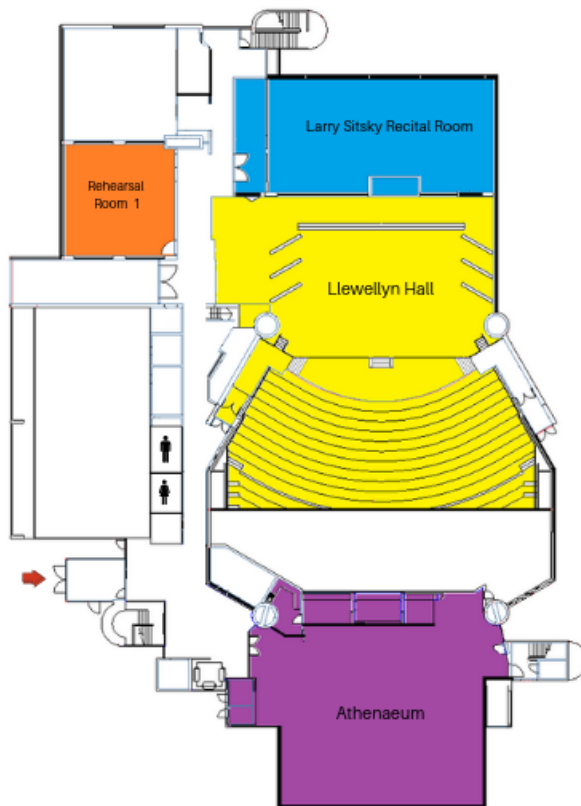
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School of Music Building – Ground Floor

School of Music Building Level 2 & 3





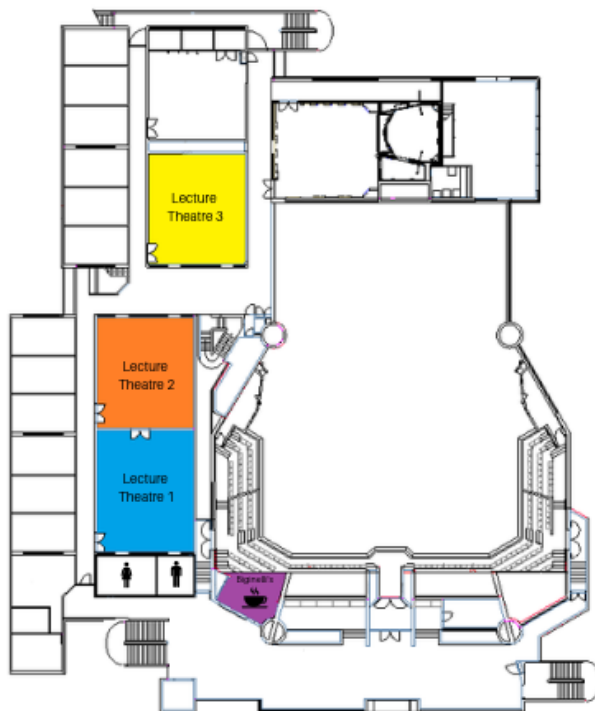
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School of Music Building – Level 5

School of Music Building Level 5





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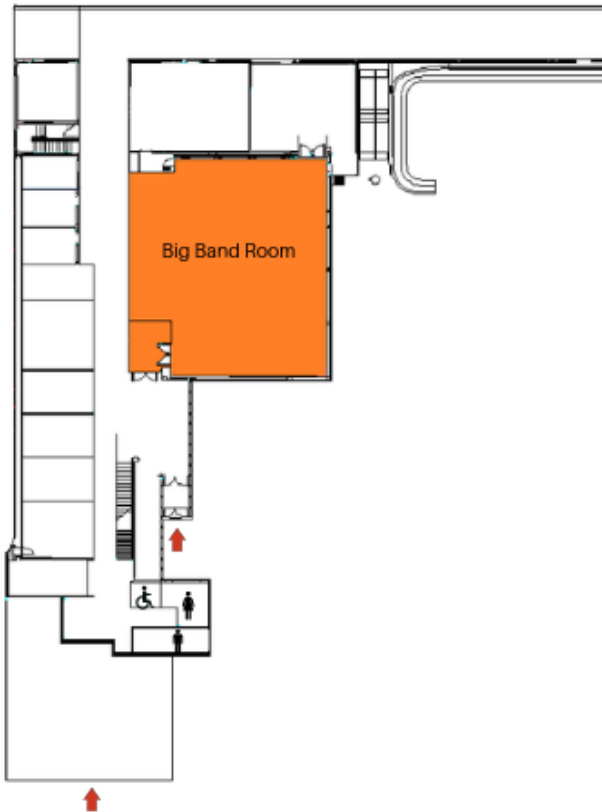
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Peter Karmel Building (for Big Band Room)

Peter Karmel Building

Level 1





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Conference Events

Monday June 24th

19:30-23:00

Location: Fellows Bar, University House

Host: Dr Catherine Hoad

Know Your Product: Pop History in Australia and Aotearoa/New Zealand

On Monday night, we're hosting a PechaKucha night dedicated to showcasing popular music in Australia and Aotearoa/New Zealand. PechaKucha is a quick way of getting across an event or idea using a limited number of slides and talking points.

For this event, a select list of speakers will speak to a significant popular music moment or event in Australia or Aotearoa/New Zealand. This can be an artist, song, gig, concert, festival, radio or tv show, movie, studio, label, instrument, event, or scandal, as well as the relation of these issues to indigenous histories in either nation.

With researchers from across both regions, as well as across communities, contexts, scenes, genres, spaces, and practices, this night celebrates - and occasionally denigrates - the stories that are of lasting significance to Australian or Aotearoan/New Zealand popular music identity.

KNOW YOUR PRODUCT





Tuesday June 25th

19:30-23:00

Location: Cinema, Kambri Cultural Precinct, ANU

Host: Mykaell Riley & Assoc. Prof. Samantha Bennett

Bass Culture – The Movie

The Film *Bass Culture* was commissioned by Mykaell Riley, as part of his AHRC research project mapping the impact of Jamaican music over the last half century. Through key voices central to five decades of new British genres such as; UK Roots reggae, UK Dub, Pop reggae, Brit Ska, Jungle, Drum and Bass, Trip-Hop, UK Garage, 2 Step, Dub Step Grime, and a host of other UK sub genres - we explore the impact of Jamaican music on popular British culture, that continues to influence global popular culture. Fully Focused Community (FFC) is a youth led media organisation that uses the power of film to raise awareness, challenge perceptions and transform lives. FFC brings together film industry professionals with young people from some of the most disadvantaged backgrounds in London. The young people are trained, recruited and supported by a small group of industry professionals. Under the guidance of these 5 individuals, FFC's young team of 19 have been delivering successful creative projects that tackle issues within society that they feel are relevant and important.

This screening is staged by Bass Culture Research, a three-year Arts and Humanities Research Council funded project set up to explore the impact of Jamaican music in the UK. The project made headlines last year for the Bass Culture Expo Exhibition and in 2017 for its work on The Grime Report which led to the withdrawal of Form 696, a controversial risk assessment form criticised for being discriminatory and targeting genres such as grime.

Partners of the project include the AHRC, Black Cultural Archives, British Library, SOAS, Goldsmiths University, Urbanimage and Camera Press.



The film **Bass Culture** was commissioned by Mykaell Riley, as part of his AHRC research project mapping the impact of Jamaican music over the last half century. Central to this documentary is the voices of four generations of African-Caribbean and black British cultural producers - musicians and songwriters, DJs, sound system crews, and industry professionals. Through key voices central to five decades of new British genres such as; UK Roots reggae, UK Dub, Pop reggae, Brit Ska, Jungle, Drum And Bass, Trip-Hop, UK Garage, 2 Step, Dub Step Grime, and a host of other UK sub genres - we explore the impact of Jamaican music on popular British culture, that continues to influenced global popular culture.

Tuesday 25 June | 7:30pm | Cinema - Kambri Cultural Precinct, ANU
Free screening | Register via Eventbrite



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Friday June 28th

19:30-late

Location: Smiths Alternative, 76 Alinga Street, Canberra

Host: Scott Regan

Conference party – Karaoke & DJ

Join Scott Regan for a night of karaoke and DJing at one of Canberra's most loved venues Smiths Alternative!

Intimate live performance venue



Cafe

Free Wifi

Bar



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Excursions

Wednesday June 26th 2pm

All excursions – meet outside the School of Music building

Excursion 1 – Tidbinbilla Nature Reserve

Coordinator: Dr Catherine Strong



Join us for an excursion to the stunning Tidbinbilla nature reserve situated about 40 minutes south of Canberra. Meet outside the School of Music building 2pm. We'll spot kangaroos, wallabies, koalas and maybe platypus! The gift shop at Tidbinbilla is also very good and is a good opportunity to pick up souvenirs. Please ensure closed footwear (yes - there might be snakes!) and warm clothing.

Further information: <https://www.tidbinbilla.act.gov.au/>



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Excursion 2 – Murrumbateman Wineries Coordinator: Dr Julie Rickwood



Join us for an excursion to the best local wineries and enjoy an afternoon of wine tasting. Murrumbateman features some of the best wineries in the Canberra region and we'll spend an afternoon visiting a select few. Please ensure warm clothing.

Further information:

<https://edenroadwines.com.au/>

<https://shawwines.com.au/>

<https://clonakilla.com.au/>



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Excursion 3 – Indigenous Heritage Walk - Ngunnawal Elder Wally Bell Coordinator: Dr Bonnie McConnell



Join Ngunnawal Elder Wally Bell for a Heritage tour of the Acton campus and its cultural significance. After a Welcome to Country, Wally will guide us through the campus and its significance as a site of Aboriginal Heritage.

Further information:

https://services.anu.edu.au/files/guidance/Aboriginal_Heritage_Trail2.pdf

Further information about Ngunnawal: <http://www.buru-ngunnawal.com>

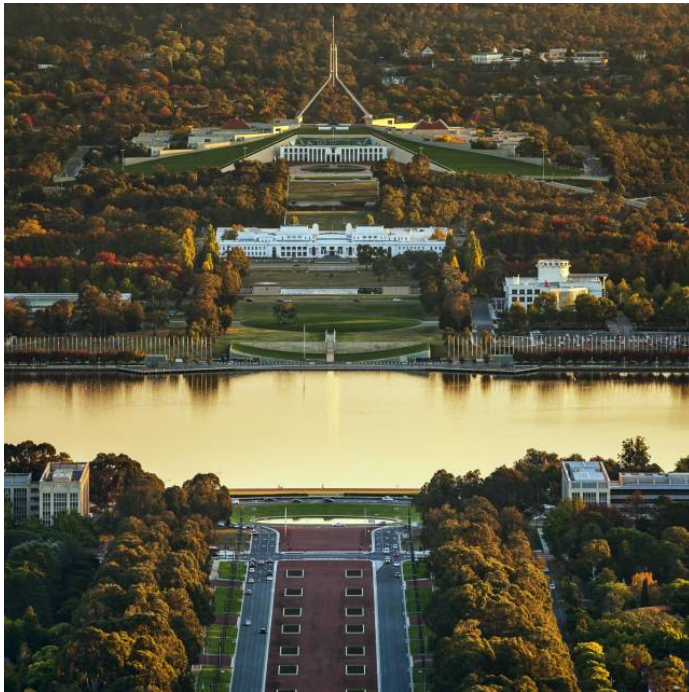


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Excursion 4 – Parliamentary Triangle Coordinator: Assoc. Prof. Samantha Bennett



Join us for a visit to the cultural and political capital of Australia! We'll explore the parliamentary triangle and visit Old Parliament House and Tent Embassy, Parliament Hill, the National Library, the National Gallery and National Portrait Gallery as well as take a walk around Lake Burley Griffin.



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Excursion 5 – Football match on Fellows Oval Coordinator: Dr Stephen Loy



A main stay IASPM Conference activity! Join us on the oval for an afternoon of football! Teams TBC.



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Locals Guide

Here's a few of our favourite bars, restaurants, clubs and essentials for your conference stay!

Akiba

Bunda Street, City

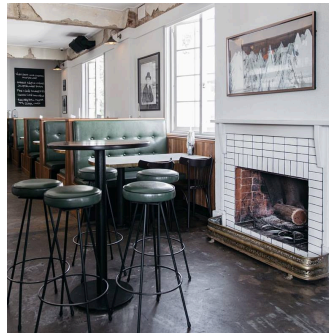
Voted Australia's favourite restaurant in 2016, AKIBA brings the informal and exciting atmosphere of East-Asia's great food halls and dining rooms to Canberra.



Bar Rochford

London Circuit, City

Bar Rochford, winner of Gourmet Traveller's 2018 Bar of the Year, is hidden upstairs in one of the capital's oldest buildings – the Melbourne Building. They're all about fine food, exciting wine producers and good jams.



BentSpoke Brewing Co

Mort Street, Braddon

At the Braddon brewpub you will find 18 varieties of beer and cider available at any one time, all brewed on premise. All are on full display so you can watch the brew team at work while you sample a selection of brews by the pint or in the iconic sample bars.





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Black Fire Restaurant

Mort Street, Braddon

Black Fire Restaurant, "Fuego Nero", is a fiercely individualistic, award winning, Mediterranean cuisine restaurant inspired by Spanish cuisine.



Capitol Bar & Grill

London Circuit, City

Say ciao to Capitol Bar & Grill at QT Canberra, an Italian-themed concept restaurant and one of the city's premier dining establishments.



The Highball Express

Alinga Street, City

Inspired by the prohibition-era airline that offered 'thirsty' Americans flights to the Caribbean, The Highball Express welcome guests with an abundance of exotic rums, cocktails and punches.





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Knightsbridge Penthouse

Mort Street, Braddon

Knightsbridge Penthouse is an edgy lounge bar featuring eclectic decor and lighting. It's ideal whether you're after a cocktail, a cold local beer, a cheeky glass of wine, or tequila straight up.



Lucky's Speakeasy

London Circuit, City

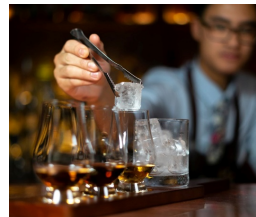
Lucky's Speakeasy is an intimate bar nestled within the glamorous aesthetic of QT Canberra. Carefully curated lists of DJ sets and classic cocktails means this is the Goldilocks of bars - not too hot and not too cold. Just right.



Molly

Odgers Lane, City

Hidden behind an unassuming door lies a cosy night spot that will take you back in time with expertly mixed drinks, live jazz and a cool, nostalgic vibe.





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Monster Kitchen and Bar

Edinburgh Avenue, Acton
Nestled at the base of one of Canberra's hippest hotels is the Monster Kitchen and Bar. There's a strong focus on seasonal and local produce and the menu changes as the day ticks on.



Cheap eats

Baby Su

Alinga Street, City

Broger

Kambri Precinct, ANU, Acton

Izumi

Marcus Clarke Street, City

The Mandalay Bus

Haig Park, Braddon

Pizza Gusto

Lonsdale Street, Braddon

Tikka Take

Genge Street, City

What The Pho

Kambri Precinct, ANU, Acton

Entertainment

Casino Canberra

Binara Street, City

Palace Electric Cinemas

Phillip Law Street, Acton

Smith's Alternative

Alinga Street, City

Transit Bar

Akuna Street, City



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Essentials – General Stores & Pharmacy

21 Capital Mart

Marcus Clarke Street, Acton

Open 7am-12am

Chemist on Northbourne

Northbourne Avenue, City

Open 8am-11pm

University Pharmacy

Kambri Precinct, ANU

Open 9am – 5pm

SPAR

Marcus Clarke Street, City

Open 7am-9pm



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Keynotes



Professor Jocelyne Guilbault
University of California, Berkeley

Jocelyne Guilbault is Professor of ethnomusicology at the University of California, Berkeley. Her work is concerned with power relations, global industrialization, labor practices, and work ethics in Caribbean popular musics. Stressing a multidisciplinary approach, she addresses these issues in the scholarly intersections of music, anthropology, cultural studies, and history. Her research in Saint Lucia, Martinique, Guadeloupe, Dominica, and Trinidad is reported in articles and in *Zouk: World Music in the West Indies*, *Governing Sound: the Cultural Politics of Trinidad's Carnival Musics*, and *Roy Cape: a Life on the Calypso and Soca Bandstand* (co-authored with Roy Cape). Her latest project, co-edited with Timothy Rommen, is titled *Sounds of Vacation: Political Economies of Caribbean Tourism* (Duke U Press, August 2019).



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Mykaell S Riley
University of Westminster

Mykaell S Riley is the Head of Music Production at the University of Westminster. His career started as a founding member of the British roots Reggae band Steel Pulse. Over the years he has performed, produced, managed and consulted on many successful artists and their projects. In 2004, he established The Black Music Research Unit for which he co-authored the first National Jazz report and the *Value of Jazz 2* report for Jazz Services in 2009. He also contributed to the Black British Jazz report 2009-2011. In 2016, he received his first major Arts Humanities Research Council (AHRC) award titled *Bass Culture*, to research the impact of Jamaican music in Britain. He currently sits on the academic board for the Museum of London.



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Professor Mark J Butler
Northwestern University

Mark J. Butler is Professor in the Department of Music Studies at Northwestern University. He is a music theorist whose research addresses electronic dance music, rhythm, gender and sexuality, and technologically mediated performance. He is the author of *Unlocking the Groove* (Indiana, 2006) and *Playing with Something That Runs: Technology, Improvisation, and Composition in DJ and Laptop Performance* (Oxford, 2014), and the editor of *Electronica, Dance, and Club Music* (Ashgate, 2012). Butler has held fellowships at The University of Texas at Austin and the American Academy in Berlin. He served as president of IASPM-US from 2015–2017.



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Advice to session chairs and speakers

Acknowledgement of Country

Chairs of the first sessions of each day are asked to commence the day by reading the provided Acknowledgement of Country statement, acknowledging the Indigenous elders on whose lands we meet:

'We acknowledge and celebrate the First Australians on whose traditional lands we meet, and pay our respect to the elders past, present and emerging.'

Session Times

For the smooth running of the Conference, it is imperative that sessions and individual paper presentations operate to the allocated times.

Chairs: please ensure the smooth running of sessions by

- Commencing on time
- Keeping speakers to their allocated time (20 mins) and appropriately informing speakers of remaining time (5 mins, 1min)
- Moderating questions/discussion to the allocated time (generally 8 mins)
- Ensuring sufficient changeover time between presenters (2 mins)

Speakers: please assist by adhering to your allocated speaking and discussion time. In general, speakers will deliver a 20 minute presentation, followed by 8 minutes of questions/discussion. If you wish to deviate from this plan, presenting a shorter formal paper to allow more time for discussion, please discuss this with your session chair prior to your presentation.



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Alterations to Schedule: in situations where a presentation is cancelled, or a presenter does not attend, **Chairs** are to ensure that the subsequent papers within the session are not brought forward. Papers are to be presented in accordance with the published schedule, allowing delegates to plan session attendance, including switching between parallel sessions where necessary.

Audio-Visual Equipment and Support

Audio-visual equipment is provided in all rooms. Connection to sound systems is via a 3.5mm audio jack, and connection to projectors is via HDMI or VGA connection. Ideally, and for expediency in sessions, we request that all presenters load their presentation onto a USB stick for use on the room computers (iMacs). If you do need to use your own computer or tablet, please ensure you have the appropriate adaptor for your device. Presenters, please check the setup of your device in the break prior to the commencement of your session.

Presenters are requested to avoid the use of online material when giving papers, to avoid losing time through faulty connections or online advertisements.

Technical support will be available to each session room throughout the conference.



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Conference Program

Monday June 24th

8:00 – 9:00: Registration

Room: Athenaeum and School of Music foyer

9:00 – 9.30: Opening Ceremony

Room: Llewellyn Hall

Welcome to Country: Aunty Matilda House, Ngambri-Ngunnawal Elder

Welcome to ANU: Prof. Rae Frances, Dean, ANU College of Arts & Social Sciences

Conference welcome: Prof. Franco Fabbri, Chair, IASPM Executive Committee

School of Music welcome and orientation: Assoc. Prof. Samantha Bennett, Chair – IASPM XX Local Organising Committee

9:30-10:30: Plenary Session – The Cost of Music

Room: Llewellyn Hall

Chair: Dr Catherine Strong

Matt Brennan, Jo Collinson-Scott, Kyle Devine

10:30-11:00: Morning tea

Room: Athenaeum

11:00-13:00: Parallel sessions



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Stream 1: Feeling Music

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Sarah Attfield

Simone Driessen

“Look what you made me do”: When Affect Becomes Problematic in Popular Music Fandom

Hans T. Zeiner-Henriksen

Analysing the Popular: Corporeal Engagement in the Experience of Music

Hiroshi Ogawa

Body/Emotion Management through Music and Emotional Labor: Towards Theory of Groove and Society

Melanie Ptatscheck

“The Way You Make Me Feel” – Potentials of Feelings and Emotions in Popular Music Studies

Stream 2: Activism

Room: LT3

Chair: Dr Catherine Strong

Rachel Tollett

Transnational Feminist Punk: Pussy Riot in the Age of Trump

Rebecca Dobre Billström

Politics of Failure, Hope and Solidarity: Feminist Musical Engagement in a Swedish Context

Paige Klimentou

‘I Can’t Shake This Little Feeling’, so I had it Covered up: Brand New, Tattoo Cover Ups, and (im)permanence



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Tami Gadir

Music for the Greater Good: Enacting the Social Justice we Theorize

Stream 3: Jazz 1

Room: Big Band Room

Chair: Daniel Lee

Mui Kato

Acceptance of Jazz Festivals in Postwar Japan

Aleisha Ward

How International Radio Broadcasts Affected the Experience of Jazz in 1920s-1930s New Zealand

Gabriel Solis

What Jazz in North Queensland Can Tell Us About Global Modernity: Afro-Indigenous Connections in the Black Pacific

Robert W. Fry

Jazz, National Parks, and the Debate over a "New" National Identity

Stream 4: Panel: Continuities of Tradition, Religion and Ethnicity 1

Room: Rehearsal Room 1

Chair: Dr Christina Ballico

Johan Adil, Mayco Santaella, Isabella Pek and Raja Iskandar Halid

Adaptation, Continuity and Change in Malaysian Popular Music 1

Stream 5: Panel: Popular Music, Power and the Negotiation of Identity in the Hispanic World

Room: LT1

Chair: Michael Brown



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Israel Holas, Ramon Castellano, Stephen Cuttriss, Waldo Garrido,
Dan Bendrups, Philip Hayward

13:00-14:00: Lunch

Room: Athenaeum

Lunch time performance: Mingrun Li, ANU School of Music

13:00: Book launch: Waldo Garrido, Dan Bendrups and Philip Hayward:
Música de Chiloé (Rowman and Littlefield)

Room: LT1

Chair: Dr Dan Bendrups

14:00-15:30: Keynote – Professor Jocelyne Guilbault

Room: Llewellyn Hall

Chair: Dr Bonnie McConnell

Party Music, Affect, and the Politics of Modernity

15:30-16:00: Afternoon tea

Room: Athenaeum

16:00-18:00: Parallel sessions

Stream 1: Humour and Parody

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Julie Rickwood

Sarah Attfield

Staying in the 'Ends': Working-Class Humour in UK Grime as
Deliberate Exclusion



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Tai Neilson

Hevi Humour: Theorising Metal Comedy

Chris Tonelli

Post-Ironic Affect in Pop and Rock

Stream 2: Music and Politics 1

Room: LT3

Chair: Assoc. Prof. Peter Doyle

Dean Vuletic

The Politics of Protest in the Eurovision Song Contest

Élise Imray Papineau

Punk, Politics & Piety: Responses from the Underground to Rising Radicalism

Saesha Senger

Nostalgia, Appropriation, and the New Right in Early 1990s Pop

Bonnie McConnell

The Politics of Insult: Music, Conflict, and Conciliation in the Gambia

Stream 3: Australian Scenes

Room: Big Band Room

Chair: Scott Regan

Shams Quader

Digital DIY in the Central Sydney Independent Music Scene

Samuel Whiting

The Social and Cultural Value of Small Live Music Venues in Melbourne, Australia



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David Cashman

Music Scenes in Regional Areas: The Popular Music Space of Central Queensland

Stream 4: Popular Music and the Archival Turn

Room: Rehearsal Room 1

Chair: Dr Raphaël Nowak

Zelmarie Cantillon

Online Archives of Popular Music: Intersections of Heritage and Memory

Rosa Reitsamer

Recording Gender, Sexuality, Class and Race: Social Structures and the Popular Music Archive

Ian Rogers

Disappearing History: Case-Studies on the Precarity of Music Writing

Stream 5: Breaking Ground

Room: LT1

Chair: Michael Brown

Dean Suzuki

Andrew Poppy: DIY Rockin' Minimalist/ Minimalist Rocker

Sota Takahashi

Beating the Pacific Rim: Gene Krupa's International Tour and the Rise of Loud Live Music in 1950s

18:00-19:00: IASPM ANZ Branch Meeting

Room: Larry Sitsky Recital Room

Chair: Dr Catherine Strong



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19:30-23:00: Evening PechaKucha Event: *Know Your Product: Pop History in Australia and Aotearoa/New Zealand*

Location: Fellows Bar, University House, ANU

Host: Dr Catherine Hoad

Book Launch: Dr Shelley Brunt - *Made in Australia and Aotearoa/New Zealand: Studies in Popular Music* (Routledge)



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Tuesday June 25th

09:00-10:30: Parallel Sessions

Stream 1: Race

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Kirsten Zemke

Panizza Allmark

Shakaya, Gender, Indigeneity and the R&B Influence in Australia

Steve Waksman

Mothership Disconnections: Race and Arena Rock in the 1970s

Jon Stratton

The Whiteness of Rock

Stream 2: Music and Politics 2

Room: LT3

Chair: Andy Ward

Paul K. Jones

'If want to follow me, you've got to play pinball ...': Populist Demagogy vs Counter-demagogic Popular Music

Mario Dunkel & Melanie Schiller

Popular Music as a Medium for the Mainstreaming of Populist Ideologies in Europe

Mengyu Luo

From Underground to Mainstream and then What? Chinese Hip-Hop Music in the Field of Popular Music



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Stream 3: Australian Histories

Room: Big Band Room

Chair: Dr Philip Hayward

John Whiteoak

Why The Tango-Rag? An Interrupted Revolution in Early Australian Popular Music and Dance

Christopher Sainsbury

Joe Geia-songs and Cultural Context of an Indigenous Musician with Longevity in the Industry

Theresa Cronk

Music and the First World War: The Experiences of Australian Service Personnel

Stream 4: Production and Recording

Room: Rehearsal Room 1

Chair: Dr Pat O'Grady

Rod Davies

'That's perfect, let's do it again': Observing Performance in the Vocal Booth

Toby Seay & Daniel Pratt

The Record Producer as a Nexus Facilitator: Understanding New Spaces and New Musical Conversation

Emil Kraugerud

Intimacy and Extimacy in Record Production



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Stream 5: Music Narratives

Room: LT1

Chair: Dr Stephen Loy

Antti-Ville Kärjä

More Fast-paced Polkas ... and Things (57m film screening)

Peter Doyle

“I just threw my last bottle at the jukebox...”: Male Brooding, Bathos and Recorded Interiority in Country Music’s Classic Period

10:30-11:00: Morning tea

Room: Athenaeum

11:00-13:00: Parallel sessions

Stream 1: Panel: Music Scenes, Memory and Emotional Geographies

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Rachel Gunn

Andy Bennett, Asya Draganova, Ben Green, Siting Jiang

Stream 2: Industry

Room: LT3

Chair: Ben Morgan

Liz Przybylski

Dead Air: What Broadcast and Streaming Radio Failures tell us about the Future of Music Distribution

Jan Hemming

Towards a Precise Genealogy of the Music Industry



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D. Bondy Kaye

Golden Pagodas and Platinum Albums: Investigating Copyright and Musical Artists in Myanmar

Shane Homan

National Music Export Schemes: Sounds Australia

Stream 3: Looking back 1

Room: Big Band Room

Chair: Dr Christine Feldman-Barrett

Julie Rickwood

Mapping Popular Music Exhibitions in Australia

Ignatius Aditya Adhiyatmaka

The Conflicts of Values and Meanings within Community-based Practices of Archiving Indonesian Popular Music

Michael Brown & Ben Howe

Not Given Lightly: The Flying Nun Records Collection at the Alexander Turnbull Library

Christina Ballico

Taking music to the (museum) masses: The Materiality of the Country Music and Grunge Histories in Nashville and Seattle.

Stream 4: Location and relocation

Room: Rehearsal Room 1

Chair: Jon Stratton



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Heloísa de A. Duarte Valente

Sous le ciel de Paris: Memory and Nomadism of French song, in Brazil

Aline Scott-Maxwell

Pop as Art, Pop as Exotica: Cross-border Flows of Indonesian Alternative Popular Music Acts into Australian Contemporary 'Art'/Performance Contexts

Pat O'Grady

'Nights on [Insert Place]:' Relocated and Dislocated Place Within the Bee Gees Music

Siew Pui Lee

The Construction of Identity, Imagined Homelands, and Diasporic Connectivity through Music

Stream 5: Digital Music

Room: LT1

Chair: Dr Eve Klein

Nicolas Ruth

Meaning of Streaming. Chances and Risks of a New Music Listening Technology

Tamas Tofalvy

Genre Similarity based on Country of Origin? The Representation of Spatial Inequality in Spotify's Algorithmic Recommendation System

Kim Ramstedt

From Audio Broadcasting to Video Streaming: The Impact of Digitalisation on Music Broadcasting among the Swedish-speaking Minority of Finland



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Benjamin Düster

Encountering Cassettes in the Digital Age: Context, Practices and Discourses

Stream 6: Panel: Continuities of Tradition, Religion and Ethnicity 2

Room: LT2

Chair: Dr Dan Bendrups

Johan Adil, Isabella Pek, Thwee Cheen Ong, Azmyl Yusof, Nor Hazlin
Nor Salam

Adaptation, Continuity and Change in Malaysian Popular Music 2 -
Adaptation to Diversity and Change

13:00-14:00: Lunch

Room: Athenaeum

Lunch time performance: Sophie Edwards, ANU School of Music

13:00: Book launch: *Australian Heavy Metal: Scenes, Practices, Identities.*
(Emerald Books)

Room: LT1

Chair: Dr Catherine Hoad

13:15-13:45: *IASPM@journal* meeting

Room: Rehearsal Room 1

Chair: Dr Koos Zwan

14:00-16:00: Parallel sessions

Stream 1: Technology

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Stephen Loy



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Eve Klein

Network Timed Ensembles: Musical Performance and Composition in the Interconnections of Apps and Devices

Lachlan Goold & Sean Foran

The Changing Nature of the Artist within the Recording Technology Space. Two Perspectives on the Shift in Artistic Control

Sean Foran & Toby Gifford

Improvising with the Machine - A Performer Perspective on Real Time Interaction

Kimi Kärki

Sounds of Singularity: AI Voices, Popular Music and Creativity

Stream 2: Looking back 2

Room: LT3

Chair:

Jacopo Tomatis

What is Popular Music History? Methodological Issues in Popular Music Historiography

Marta García Quiñones

Ethnographic Field Recordings as Popular Music Objects in the 1950s and 1960s

Jose Vicente Neglia

(Re)Valuing Rock Music: Curatorship in the Production of Anthology Compilation Albums

André Doehring & Eva Krisper

Remixes. Remix. Popular Music Research – Potentials for Methodological Redesign



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Stream 3: Panel – Popular Music and the City

Room: Big Band Room

Chair: Assoc. Prof. Shane Homan

Giacomo Botta, Gay Breyley, Geoff Stahl

Dancing in the Dark: Urban Nights and Popular Music

Stream 4: Panel - Chinese Popular Music

Room: Rehearsal Room 1

Chair: Brent Keough

Lijuan Qian, Cheng Ya-Hui, Anthony Fung, Angela Lee

Chinese TV Music Idol Shows, Audiences, Intimacy, Pseudo-democratic System Media Company

Stream 5: Popular Music and Football

Room: LT1

Chair: Dr Ian Collinson

Pablo Alabarces, Michael Marra, Marita Bordolli

Football and Popular Music: Commemorations, Celebrations and Fandom at Stadiums and Global Events

16:00-16:30: Afternoon tea

Room: Athenaeum

16:30-18:00: Keynote – Mykaell Riley

Room: Llewellyn Hall

Chair: Assoc. Prof. Samantha Bennett

The Revolution will not be Televised



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19:30-22.30: Australian Premiere – *Bass Culture – The Movie*

Location: Cinema, Kambri Cultural Precinct, ANU

Host: Assoc. Prof. Samantha Bennett



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Wednesday June 26th

09:00-09:15: *Popular Music Journal*

Chair: Professor Martin Cloonan

9:15a 10:30: Plenary – Nardi Simpson, Brenda Gifford, Troy Russell

Room: Llewellyn Hall

Chair: Dr Christopher Sainsbury

Unearthing Hidden Histories: A Panel on Indigenous Musical Practice and Representation in Popular Music

10:30-11:00: Morning tea

Room: Athenaeum

11:00-13:00: Parallel sessions

Stream 1: Theorising Music

Room: Larry Sitsky Recital Room (LSRR)

Chair: Prof. Andy Bennett

Sergio Mazzanti

Defining Popular in Music: Tradition and Individuality

Beate Flath & Christoph Jacke

Popular Music Studies and Knowledge. Transdisciplinary Perspectives and Experiences.

Jo Haynes & Raphaël Nowak

We Were Never Cool: Reconfiguring 'Cool' in the Sociology of Popular Music



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Raquel Campos

The Visual Turn in Online Music Circulation: Imagined Listening, Critical Agency and its Moral Economies

Stream 2: Music and Place

Room: LT3

Chair: Dr Liz Giuffre

Andrew Alter, Henry Johnson, Ian Collinson, Brent Keogh

Cameo Appearances: Challenging Normativity through the Symbolic Force of the Abnormal

Stream 3: Jazz 2

Room: Big Band Room

Chair: Dr Aleisha Ward

Magdalena Fuernkranz

Rewriting Austrian Jazz Histor(iography). A Critical Approach

Lauren Istvandy

Trading Fours on a Continuum of Practice: Jazz Heritage and Memory Between the Past and the Present

Bruce Johnson

Reassigning Jazz Gender

Kristen McGee

The Revival of the Revival or a Swing Dance Continuum? The Transnational Lindy Hop Community at the Herräng Dance Camp



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Stream 4: Looking back 3

Room: Rehearsal Room 1

Chair: Assoc. Prof. Di Hughes

Rupert Till

Dub Archaeology: An autoethnographic Account of a 21st Century Electronic Release of Reimagined Music from Antiquity

Simon A. Morrison

Psychogeography, Hauntology and Cultural Representations of Ibiza

Kevin Holm-Hudson

Neil Young's Journey through the (temporal and technological) past: A Letter Home

John Encarnacao

Writing about Old Albums – Ways to make a Historical Turn at 33 1/3rpm

Stream 5: Popular Music Dissemination

Room: LT1

Chair: Andrew Whelan

Yngvar Kjus, Benjamin Morgan, Arnt Maasø

How is Music Streaming Shaping Popular Music Culture?

Stream 6: Music and Gender

Room: LT2

Chair: Ben Green

Isabel Campelo

Reflections upon the “Genderization” of Popular Music Professions - the Portuguese Case



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Laura Jordán González & Fernanda Vera Malhue

Exploring Female Subjectivities through fin-de-siècle Music Albums

Martha Tupinambá de Uihôa

The Waltz and Women's "sentimental education" in the Diário do Rio de Janeiro

13:00-14:00: Lunch

Room: Athenaeum

Lunch time performance: Leilani Wagner, ANU School of Music

13:15-13:45: In memoriam

Room: Larry Sitsky Recital Room

Remembering Dave Laing and Ed Montano

14:00: Excursions – meet outside the School of Music building



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Thursday June 27th

08:00-10:30: IASPM General Meeting

Room: Larry Sitsky Recital Room (LSRR)

Chair: Prof. Franco Fabbri

10:30-11:00: Morning tea

Room: Athenaeum

11:00-13:00: Parallel sessions

Stream 1: Panel – Live Music

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Ian Rogers

Pawke Berkers, Matt Brennan, Adam Behr, Rosa Coyle-Hayward,
Martin Cloonan

Making a Living from Live Music

Stream 2: Digital Connections

Room: LT3

Chair: Dr Catherine Hoad

Andrew Whelan & Raphaël Nowak

Genre Work and the 'Virtual Scene': Understanding the Social in
Online Music Meaning Making

Narelle McCoy

Death is not the end: Mourning Rituals in the Digital Realm

Yunhwa Koh

Music goes on 'Everyday Life': Beyond the Pragmatic Turn



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Ryosuke Hidaka

Formatting the Market: The MIDI Data Distribution Industry in Japan in the 1990s

Stream 3: Queerness

Room: Big Band Room

Chair: Dr Tami Gadir

Kat Nelligan

"I'm not Real; I'm Theatre": Lady Gaga, Queer Identity, and the Quest for Authenticity in Pop Music

Settimio Fiorenzo Palermo

Three Case Studies in the Epistemology of the Closet in Popular Music

James Cox

"I eat fuckbois for breakfast"[1]: FEMPRE\$\$ as a Queer Feminist Space in Australian Hip Hop"

Rachel Gunn

Dancing Away Distinction: Queering Hip-Hop Culture Through All-style Battles

Stream 4: Understanding Musicianship

Room: Rehearsal Room 1

Chair: Jadey O'Regan

Di Hughes

Temporally Affected Voice, Cultural Narration and the Singer-songwriter

Kari Kallioniemi

Black Sabbath Meets the Friends of Tuonela – Finnish doom metal band Reverend Bizarre and its use and assimilation of Anglo-Finnish past



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Tobias Marx

Popular Musicianship from a Lifespan Perspective

Daniel Lee

Guitar Tuition in Australian Tertiary Institutions: Impact of Contemporary Music Pedagogies

Stream 5: Panel – Music and Materiality

Room: LT1

Chair: Dr Lauren Istvandy

Gavin Carfoot, Lachlan Goold, Daniel Pratt, Matthew Hsu

Music and Materiality in a Post-digital World

13:00-14:00: Lunch

Room: Athenaeum

Lunch time performance: Yona Su and Kimberley Slapp, ANU School of Music

14:00-15:30: Parallel Sessions

Stream 1: Music Video

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Adrian Renzo

Paul Smith

Catch You Whispering, Catch Me Listening: Vocal Constructions of Meaning in Beyoncé's Lemonade

Michelle Stead

When Life Gives You Lemonade?? Negotiating Constructions of Musical Authenticity in the Visual Album



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Nathan Fleshner

Kanye West and the Uncanny: Eerie and Familiar Associations in “Fade” and “Famous”

Stream 2: Playtime

Room: LT3

Chair: Dr Robin Ryan

Liz Giuffre

Playing Along with Baby – When and How does ‘Music for Pleasure’ Become a Shared Experience between Caregivers and Children

Shelley Brunt

Can I Bring My Kid to the Gig?: Popular Music and the Politics of Parenting

John Mullen

Slogans, Prayers and Mantras: Popular Song as Role Play and the Experience of Singing Along

Stream 3: Music and Politics 3

Room: Big Band Room

Chair: Assoc. Prof. Shane Homan

Catherine Hoad & Oli Wilson

There Goes Gravity: Flat Earth Music

Adam Behr

Sounding off: Changes in the Popular Musical Component of Political Campaigns

Nick Tochka

Rocking in the Free World: Popular Music and the Politics of Freedom in Cold War America



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Stream 4: Fandom and Celebrity

Room: Rehearsal Room 1

Chair: Dr Bonnie McConnell

Feldman-Barrett

Beyond Beatlemania: Charting a Women's History of the Beatles

Dan Padua

Intergenerational Fandom and Articulating Popular Music Authority

David R. Shumway

Dylan on Celebrity

Stream 5: Punk

Room: LT1

Chair: Samuel Whiting

Paula Guerra

From Punk to Funk: Theoretical Turns in Brazil and Portugal

Tyler Sonnichsen

Violence, Memory and Qualitative Research in Punk History

Fakhran al Ramadhan

Reconceptualizing Subcultural Resistance: The Core Values of Jakarta Skinhead

15:30-16:00: Afternoon tea

Room: Athenaeum

16:00-18:00: Parallel Sessions



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Stream 1: Scenes and Cultures

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Denis Crowdy

Robin Ryan

Time to Turn South: Establishing a Major Aboriginal Cultural Festival in the Far South East Region of New South Wales

Anne Barjolin-Smith

Glocalization of Surf Music: The Floridian Strand

Dominic Deane

The Working Men's Club and the Spatial Turn in the North of England
Kielman

Adam Keilman

Tianxia Cosmopolitanism and New Mobilities in Southern Chinese Popular Music

Stream 2: Resistance

Room: LT3

Chair: Dr Gavin Carfoot

Paula Guerra & Carles Feixa

The Songs of Crisis: Words that Draw Identities in Protest Songs at Global South

J. Mark Percival

Time, Place and Resistance: Ladyfest Scotland 2001

Elizabeth Turner

Representations of Time and Space in Resistance Music



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Kirsten Zemke

“Crazy the Medulla Oblongata”: Masculinity, Mental Health and Hip Hop

Stream 3: Analysing Sound

Room: Big Band Room

Chair: Assoc. Prof. Samantha Bennett

Paul Royse

Making Sense of Royal Trux’s “Ice Cream”: An Approach to Interpreting Ambiguous Meter in Experimental Rock

Zhao Pu

“Rebalance” in Multi-text of the Beatles Songs

Francois Mouillot

Honks, Wails, Screeches and Loops: Acoustic Instruments and Post-Digital Mediation in the Montreal Experimental Music Scenes

Adrian Renzo

Un Millón De Mezclas: The Resurgence of the Spanish Megamix Format

Stream 4: K Pop

Room: Rehearsal Room 1

Chair: Dr Kimberly Cannady

Wonseok Lee, Yeonju Seong, Keewoong Lee

Beneath, Between, and Behind K-Pop: Discovering Diversity in Contemporary Korean Popular Music



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24TH-28TH JUNE, 2019

Stream 5: Panel – Music and WWII

Room: LT1

Chair: Dr Gay Breyley

Monika Schoop, Martin Ringsmut, Sidney König, Federico Spinetti

Persecution and Resistance Resounded: Trajectories and Turns of WWII Musical Memorializations

18:15-18:45: IASPM Book Prize

Room: Larry Sitsky Recital Room

Chairs: Dr Silvia Martínez and Professor Dr Felipe Trotta

19:00-23:00: Conference Dinner – The National Arboretum

Buses depart at 7pm outside the School of Music



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Friday June 28th

09:00-11:00: Parallel sessions

Stream 1: Analysing Songs

Room: Larry Sitsky Recital Room (LSRR)

Chair: Dr Kat Nelligan

Akitsugu Kawamoto

The History of Harmonic Analysis in Popular Music Studies

Andrew Ward

Narrative Progressions in the Structures of Popular Songs

Jadey O'Regan

Hook, Line and Singer: Hooks as a Useful Tool for Pop Song Analysis

Scott Regan

What does the Brisbane Sound Actually Sound Like?

Stream 2: Panel – Working in Music

Room: LT3

Chair: Dr Oli Wilson

Martin Cloonan, Natalie Lewandowski, Jeff Crabtree, Shane Homan

Working in Music



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Stream 3: Japanese Popular Music

Room: Big Band Room

Chair: Dr Shelley Brunt

Kevin Fellezs, Mari Nagatomi, Toshiyuki Ohwada, Noriko Manabe

Transnational Flows in Japanese Popular Music: Politico-Cultural
Dialogue Between Japan and the West

10:30-11:00: Morning tea

Room: Athenaeum

11:30-13:00: Keynote – Professor Mark Butler

Room: Llewellyn Hall

Chair: Dr Jadey O'Regan

Turns, Flows, and Change in Electronic Dance Music

13:00-14:00: Lunch

Room: Athenaeum

Lunch time performance: ANU School of Music

13:00-14:00: ICTM General meeting

Room: Larry Sitsky Recital Room (LSRR)

Chair: Narelle McCoy

14:00-16:00: Parallel sessions



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Stream 1: Musicology and Beyond

Room: Larry Sitsky Recital Room (LSRR)

Chair: Megan Rogerson-Berry

Franco Fabbri

Is Plagiarism Musicology's 'Proof of the Pudding'?

Denis Crowdy

Hardwired to Software - Towards a Code Musicology

Bernhard Steinbrecher

"Secondary Musical Issues" – Musical Nuances and the Aesthetic Experience of Popular Music

Stephen Loy

Led Zeppelin in Concert: Analysing the Musical Drama of the Rock Performance

Stream 2: Festivals and Live Music

Room: LT3

Chair: Narelle McCoy

Hyunseok Kwon

The Extended Concept of Live Performance and a New Conceptual Order between the Center and the Periphery: A Case Study of the Korean Ensemble Jambinai

Victor A. Vicente

Faraway from Folk: On the Sacralization and Popification of the World Music Festival

Chris Anderton

From Woodstock to the Isle of Wight: Narrative Influences and the Countercultural Carnavalesque in the Mediation of Music Festivals on Film



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Stream 3: Music and Nationhood

Room: Big Band Room

Chair: Dr Nick Tochka

Chihiro Homma

Singing an Original Song with a National Anthem: God Save the King des Français by P.-A.-A. de Piis

Hyunjoon Shin

K-Turn? The Use of Tradition in Korean Indie Pop-Rock

Cristiana Linthwaite-Gibbins

Long live the [e]volution: A new Methodology for Analysing National Identity and Nationalism in 21st Century Contemporary Popular Music

Kimberly Cannady

Heyr Himna Smiður: Of Handmaids and Train Stations

Stream 4: Music Scenes

Room: Rehearsal Room 1

Chair: Prof. Henry Johnson

Lara Katrina Mendoza, Crisancti Lucena Macazo, Cristina Cayabyab

Music Scenes and Sonic Production Spaces: Creating Difference and Representation of the Filipino

16:00-16:20: Conference Close

Room: Larry Sitsky Recital Room

Chairs: Assoc. Prof. Samantha Bennett, Dr Catherine Strong, Prof. Franco Fabbri



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19:00 – late: Karaoke & DJ until late
Location: Smiths Alternative,
Host: Scott Regan

