



MIXING POP & POLITICS

Subversion, Resistance and Reconciliation in Popular Music

IASPM-ANZ CONFERENCE

December 4-6, 2017

Massey University, Wellington

Aotearoa / New Zealand

ACKNOWLEDGMENTS

The organizers of *Mixing Pop & Politics* would like to thank the staff and students at Massey University, Wellington, particularly those at the College of Creative Arts, the IASPM-ANZ Executive, the hosts at our extra-curricular venues, and all our conference participants.

The Organizing Committee:

Kim Cannady (Victoria University of Wellington)

Olivia Lucas (Victoria University of Wellington)

Norman Meehan (Massey University)

Geoff Stahl (Victoria University of Wellington)

Oli Wilson (Massey University)

DETAILS:

Conference Venue:

The conference is being held at [Massey University, Mount Cook Campus](#). All sessions will be in Block 12.

Please note on Monday December 4th, registration opens at 8 AM. At 8:30, there will be a *mihi whakatau* (formal welcome), which includes joining along for a *waiata* (song), after which coffee & tea will be served, at approximately 8:45 AM. Drinks are allowed in presentation rooms.

Plenary sessions will be held in The Pit, Level C, Block 12, as will the AGM.

Regular Sessions will be held in either The Pit, Level C or Presentation Room 1, Level D.

Tea & coffee breaks as well as lunches will be held on Level D.

There will be a screening of Antti-Ville Kärjä's short documentary, *The Boys from the Finn Band*, Monday during lunch, at 13:00 in The Pit.

The Evening Events:

Monday, December 4th:

Reception @ [Basque](#), 8 Courtenay Place
(Upstairs balcony)
Food and drink, 6 PM onward.

Tuesday, December 5th:

Conference Dinner @ [Shepherd](#), 1/5 Eva Street
(Accessible from Leeds St. off of Ghuznee, or Eva St. off of Dixon)
Drinks from 6:30 PM, dinner at 7:30 PM

Wednesday, December 6th:

Closing Party @ [Laundry Bar](#), 240 Cuba Street
(Corner Abel Smith St.)
IASPM DJs, 5 PM; [The Singularity](#), 8 PM until late.

*Laundry serves great food, is vegetarian/vegan friendly, and are able to do GF options as well. People are welcome to go there for dinner, or eat elsewhere and meet up there later. There are any number of great restaurants in the city, and the conference map has listed a fair few for you to savour.

[Conference Map](#)

IASPM-ANZ 2017: MIXING POP & POLITICS

MONDAY DECEMBER 4th			
08:00-09:00	REGISTRATION & WELCOME		
09:00-10:30	<p><u>Plenary 1 (Mod: Kirsten Zemke) The Pit, Level C Block 12</u></p> <p>Dangerous Women: Feminism, Female Pop Artists' Concert Tours and the Hostility That Has Ensued 2007-2017 <i>Panizza Allmark</i></p> <p>For Freaks and Others: Alien Pop, Electric Guitars and Queerness in the Works of Annie Clark <i>Megan Berry</i></p> <p>Taking an ambiguous stance is not what I'm about. I like to go right for the ass-kicker. You're either in or you're out': Lady Gaga, LGBTIQ Activism, and Authenticity <i>Kat Nelligan</i></p>		
10:30-11:00	BREAK		
11:00-12:30	<table border="0" style="width: 100%;"> <tr> <td style="width: 50%; vertical-align: top;"> <p><u>Panel 1 (Mod: Matthew Bannister) Level C</u></p> <p>Feeling Like a Working-Class Hero: Affect, Identity and Class Consciousness in Cover of Lennon's 'Working Class Hero' <i>Nick Holm</i></p> <p>It'll Change Your Life, I Swear: The Profound and Enduring Effect of Musical Experiences <i>Ben Green</i></p> <p>Freddie Mercury and Expressions of Vocal Authenticity <i>Nick Braae</i></p> </td> <td style="width: 50%; vertical-align: top;"> <p><u>Panel 2 (Mod: Bruce Johnson) Level D</u></p> <p>It is Much Needed at the Present Time: Community Singing in Wellington During the Great Depression <i>Michael Brown</i></p> <p>When Engelbert Humperdink Met Irwin Goodman: Unearthing 'An Early Finnish' Band in Aotearoa New Zealand <i>Antti-Ville Kärjä</i></p> <p>Jazzing Me Blue: Emotions and 1920s Jazz <i>Aleisha Ward</i></p> </td> </tr> </table>	<p><u>Panel 1 (Mod: Matthew Bannister) Level C</u></p> <p>Feeling Like a Working-Class Hero: Affect, Identity and Class Consciousness in Cover of Lennon's 'Working Class Hero' <i>Nick Holm</i></p> <p>It'll Change Your Life, I Swear: The Profound and Enduring Effect of Musical Experiences <i>Ben Green</i></p> <p>Freddie Mercury and Expressions of Vocal Authenticity <i>Nick Braae</i></p>	<p><u>Panel 2 (Mod: Bruce Johnson) Level D</u></p> <p>It is Much Needed at the Present Time: Community Singing in Wellington During the Great Depression <i>Michael Brown</i></p> <p>When Engelbert Humperdink Met Irwin Goodman: Unearthing 'An Early Finnish' Band in Aotearoa New Zealand <i>Antti-Ville Kärjä</i></p> <p>Jazzing Me Blue: Emotions and 1920s Jazz <i>Aleisha Ward</i></p>
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18:00	<u>RECEPTION @ BASQUE</u>		

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WEDNESDAY DECEMBER 6th					
09:00-09:30	COFFEE & TEA				
09:30-11:00	<p><u>Plenary 2 (Mod: Catherine Strong) The Pit, Level C, Block 12</u></p> <p>Historicising the Now: Contemporary Perspectives on the Dunedin Sound <i>Mike Holland</i></p> <p>Cultural Memory and Nationalism: Iceland <i>Kim Cannady</i></p> <p>The Osmonds and Bombs in Birmingham: Pop and the Politics of Memory in Britain <i>Nabeel Zuberi</i></p>				
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17:00-Late	<u>DANCE PARTY @ LAUNDRY</u>				

ABSTRACTS

MONDAY, DECEMBER 4TH

Plenary 1:

[Dangerous Women: Feminism, Female Pop Music Artist's Concert Tours and the Hostility That Has Ensued, 2007-2017](#)

- Panizza Allmark (Edith Cowan University)
p.allmark@ecu.edu.au

At the conclusion of Ariana Grande's 'Dangerous Woman' concert in Manchester, on May 22nd 2017, a bomb was exploded which killed twenty-people, many who were girls and women. The gender-based component of the attack was evident, as Ariana's fan base is predominantly pre-teens and adolescent females. Ariana's sexual empowerment message and her playful femininity was seen as a threat to ISIS who have claimed responsibility for the attack. In this paper, I examine female music artists who have been targets of hostility due to the (western) feminist messages they espouse. In particular I will be considering the last ten years in which feminism is evident in the top 40 popular music lists, more than any other time period. The female empowerment messages of being self-assured, confident and the body experienced as a site of power is apparent in the performances of a range of U.S. mainstream pop music artists, such as Beyoncé, Rihanna, Nicky Minaj, Taylor Swift, Lady Gaga and Meghan Trainor. But, the female confidence expressed by these Top 40 artists has also garnered criticism from conservative areas. On world tours, female artists have been banned or censored. For example, Beyoncé's 2009 planned concert in Malaysia was considered 'immoral', due to her dance routine and dress style, which was seen as 'too skimpy'. Pop feminism and, in particular, the girl (or woman) power messages from female music artists controversially draws attention to the spectacle of the female body as a site of feminist struggle.

[For Freaks and Others: Alien Pop, Electric Guitars and Queerness in the Work of Annie Clark](#)

- Megan Berry (Waikato Institute of Technology)
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"I'd like to extend a special welcome to the others, freaks and weirdos here." (Hennessy, 2014). With this greeting, offered on her Digital Witness tour in 2014, Annie Clark (St. Vincent) acknowledges queerness and otherness as key identity markers amongst her audience. Queerness is also present in the musical texts and performance style of Annie Clark, specifically in her self-titled album of 2014 and Digital Witness tour. This paper explores the ways in which Clark subverts and resists stereotypical gender identities, and queers notions of normativity through her use of electric guitar, songwriting and arrangements, music videos, and choreography. This is most striking in her creation of what she terms "alien pop" music – concurrently dissonant and highly catchy, with Clark's angelic voice juxtaposed against the uncomfortable, otherworldly sounds of her electric guitar. Additionally, as part of Clark's Digital Witness tour, choreographer Annie-B Parson, "developed a set of mechanistic movements for Clark and her band to perform on cue, in a winking acknowledgment of the artifice that goes into seemingly spontaneous performances" (Weiner, *Rolling Stone*, 2014), thus queering notions of normativity by exposing the unnatural and technological nature of performance. This paper concludes by briefly examining the political and cultural impact of St Vincent's musical

and performing style, centering around the notion of a style and lineage of music and performance that continues to subvert and resist heteronormativity in popular music.

“Taking an ambiguous stance is not what I’m about. I like to go right for the ass-kicker. You’re either in you’re out”: Lady Gaga, LGBTIQ Activism, and Authenticity

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In 2011, Lady Gaga signed a major marketing contract with Target allowing the retailer to sell exclusively a special edition of her *Born This Way* album. When Gaga discovered that the retailer had donated money to a political candidate who opposes gay rights, she gave Target an ultimatum: affiliate with and donate to LGBTIQ charities or she will cancel the contract (Kinser, 2011). After attempting to negotiate with the company, Gaga did indeed end the contract, and in relation to this incident, she offered the following message: “Taking an ambiguous stance is not what I’m about, obviously. I like to go right for the ass-kicker. You’re either in or you’re out. I’m from New York. I know bullshit. I can smell it from a mile away” (Kinser, 2011).

Gaga’s no “bullshit” stance against Target sends an important message to her fans: “I am not a ‘sell out’ and I won’t compromise my morals and values for financial gain”. Moreover, it exemplifies the way in which Gaga’s LGBTIQ activism and advocacy demonstrates her seemingly genuine and honest investment in her gay fans and in LGBTIQ communities more generally. This paper explores this connection, situating Gaga’s activism and advocacy work within authenticity discourses.

Panel 1:

Feeling like a Working-Class Hero: Affect, Identity and Class Consciousness in Covers of Lennon’s “Working Class Hero”

- Nicholas Holm (Massey University)
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From Woody Guthrie to Bruce Springsteen, popular music has historically served as central site for the production and consumption of a particular form of white male working-class identity in North America and the wider English-speaking world. Drawing on the historical and continuing circulation of John Lennon’s “Working Class Hero” as a central example, this paper examines how the shifting fate of this song can illustrate and illuminate the changing nature of working-class identification, or lack thereof, in popular music. My analysis will be broadly framed in terms of the classical Marxist distinction between a class-in-itself and a class-for-itself: between a working-class that exists by virtue of social position, and one that recognises its commonality and participates in class struggle. Through this lens I will consider the shifting resonance of “Working Class Hero” as expressed in recent covers by American (Pop) Punk band Green Day and the Welsh Alternative rock band Manic Street Preachers. Particular attention will be paid to changing generic context, and the attendant arrangement of the song in relation to the lyrical context, and how these shifts can be understood in terms of a shifting emphasis between a political identity constituted through cultural critique and an identity understood in terms of affect. Returning to the different understandings of class, I will conclude by suggesting that alternate iterations of the song illustrate different means by which political identities might take affective form, and that this speaks to the wider possibilities of a political popular music in the contemporary moment.

It'll change your life, I swear: The Profound and Enduring Effect of Musical Experiences

- Ben Green (Griffith University)
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That an encounter with music can change a person's life is a tenet of popular music ideology. It is prevalent in popular media, from the biographies of popular musicians to the epiphanies recounted by fans, and is itself a subject of songs (e.g. The Velvet Underground's 'Rock & Roll'). The idea that music acts on people is taken seriously in censorship, subsidy, marketing and social movements. However, the claims people make about the profound and enduring effects of musical experiences are often avoided or dismissed in scholarly work due to theoretical assumptions, disciplinary priorities and an understandable abundance of caution. This paper argues that paying attention to these claims contributes significantly to our understanding of music's social relevance. In particular, it is argued that what music does, and what people say it does, are to some extent interdependent. Based on ethnographic research in the Brisbane music scene, it is shown that participants credit their 'peak music experiences' as lasting sources of inspiration and influence within musical practice and beyond. These shared narratives contribute to the discursive construction of popular music and its listeners. Their focus on embodied, situated experience also highlights the crucial role of affect in musical response and therefore music's agency with respect to identity and society.

Freddie Mercury and Expressions of Vocal Authenticity

- Nick Braae (Waikato Institute of Technology)
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In the 1970s, glam rock artists engaged, subverted, and toyed with notions of the 'authentic' rock performer (Auslander 2004, Moore 2012). This primarily took the form of treating stage personas (comprising musical and extramusical characteristics) as unfixed—Bowie is the case *par excellence*. This paper explores this idea further with respect to the singing styles of Queen's Freddie Mercury, focusing on music produced in the first decade of the group's career.

One of Mercury's strengths was his ability to vary the colour of his singing voice. I contend that he possessed four main voice 'types': powerful, gravelly, sincere, and exaggerated, each of which was defined by specific singing techniques, and each of which appears in different songs according to emotional content and tone. This approach can be understood as subversive *vis-à-vis* rock authenticity, because the singer appears to serve the song, rather than the song existing as a vehicle for the singer.

More subversive is Mercury's exaggerated tone, which I argue takes its stylistic cue from Liza Minnelli and cabaret. The seemingly effortless and feminine style of singing stands in contrast to the overt and explicit demonstration of masculine power from a rock singer such as Robert Plant. In a final twist, Mercury often used this vocal tone for intimate songs (e.g. 'Love of My Life'), which are sometimes assumed to reflect his most personal and heartfelt sentiments. Therefore, it is through an apparently 'inauthentic' performing style that we, as listeners, get a fleeting glimpse of the 'authentic' Freddie Mercury.

Panel 2:

“It is much needed at the present time”: Community singing in Wellington During the Great Depression

- Michael Brown (Alexander Turnbull Library)
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Municipal community singing was a popular musical practice in New Zealand during the Great Depression of the 1930s. As increasing numbers of people suffered the miseries of the slump, community sings thrived, offering participants a psychological boost and hopeful experience of social unity. Every week during winter and spring, thousands attended events around the country, engaging in huge singsongs interspersed with variety entertainment and fundraising stunts. Thousands more listened to live radio broadcasts from the cities. The community singing movement remains a remarkable—if little-researched—episode involving mass musical mobilisation during a period of profound crisis.

This paper examines some of the political and ideological dimensions of community singing in Wellington, where the stakes were especially high. Sings in the capital were sometimes patronised by politicians and broadcast via the country’s most powerful transmitter, thereby being potentially within hearing of the entire population. Wellington also experienced some of the country’s worst riots, on the cusp of the 1932 community singing “season”. The paper argues that the movement’s success resulted from an informal negotiation between different interests and ideologies: it represented a kind of “political” achievement. Furthermore, the sing’s inherent symbolism now seems curiously prescient in terms of broader changes. Whether in the promotional imagery, content and structure, or the organisation of events, community singing foreshadowed the new sense of collective responsibility which swept the first Labour government to power in 1935.

When Engelbert Humperdinck Met Irwin Goodman: Unearthing ‘An Early Finnish Band’ in Aotearoa New Zealand

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

Jazzing Me Blue: Emotions and 1920s Jazz

- Aleisha Ward (Douglas Lilburn Research Fellow 2017; Sir George Grey Researcher in Residence 2016-2017)
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In the 1920s the new music and dance style called ‘jazz’ seemed to engender musical, cultural, and emotional turmoil wherever it appeared. Jazz music and dance also quickly became the focus of so-called jazz emotions: the positive and negative experiences and emotions that were associated with ‘jazz’ during this decade. ‘Jazz’ represented many things to different people, and frequently tied into personal ideologies. Whether you viewed jazz as a moral or musical crime as Salvation Army General Herbert Booth, and conductor and music critic Sir Henry Coward did, or whether you thought it was a venue for excitement, and escape, jazz burrowed its way into the collective consciousness.

This paper explores the subversive nature of jazz in the context of 1920s New Zealand. From music and dance, to jazzed emotions and the moral and physical dangers of jazzing (jazz as an activity, including dancing), jazz pervaded all aspects of society and, left turmoil in its wake. As the performance and reception of jazz was a complex musical, social, *and* emotional issue for New Zealanders during the 1920s, I will examine some of the myriad ways that people perceived jazz, and the effects, both positive and negative, that were connected to jazz. I will also delve into some of the extreme responses to jazz as both a concept and as an activity, and scrutinise the reasoning behind these reactions.

Panel 3:

Does Streaming Suck? Does Data Rock? Metrics and Meaning in the Australian Music Industries

- Benjamin Morgan (RMIT University)
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The adjustment from purchasing physical copies to streaming songs on online digital platform services has brought about rapid structural change to practice, attitudes, and strategy. This artist-based interview study aims to document and examine how Australian musicians and recording industry professionals are using and thinking about digital platforms and music usage data. Uses and attitudes surrounding innovative technology create novel and interesting frameworks of value and meaning. Artistic voice, identity, and the role of commercial and cultural intermediaries in popular music are reflexively constructed and publicly performed to demonstrate and reinforce concepts such as integrity, credibility, authenticity, and cultural autonomy. The discourses surrounding these concepts shift in response to structural industry changes as well as rhetorical battles between stakeholder factions.

This presentation will reflect literature review and early results from an interview based study of artists and music industry stakeholders. It will examine how Australian (music industry) values appear to be shifting in response to the structural change brought about by the networking and datafication of listening.

Vaporwave: Boundary Work and Genre in an Online Music Scene

- Raphael Nowak (Griffith University)
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- Andrew Whelan (University of Wollongong)
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Vaporwave is an electronic music genre that emerged online in the 2010s, characterised by extensive sampling of earlier music such as smooth jazz, New Age, easy listening, and Muzak. In vaporwave samples are generally looped, slowed, and subject to effects such as reverb. ‘Retro’ images and design, pastel colours, and references to corporate culture, consumerism, and media technology from the 1980s and 1990s are prominent features of the aesthetic.

The sparse literature on vaporwave argues that the genre plays thematically with the relations between advertising and memory, with nostalgia for technologies that were once ‘new’, and especially with commercial space/times such as malls or airport lounges. This literature foregrounds an interpretive rhetoric whereby vaporwave is best understood as critique of late capitalism (e.g. Harper, 2017; Koc, 2017; Tanner, 2016).

However, prior to any discussion of the meaning or political valence of scene aesthetics (or to an assessment of the analytical purchase of such discussion), any genre must be made intelligible as such, and this sense-making activity is a valuable empirical resource: in terms of what it indicates about scene aesthetics and politics, about the dominant interpretive frameworks for understanding vaporwave, and about the contemporary formation of genres and scenes. Therefore, drawing on empirical material gathered in different online sites at key junctures in the genre’s development, we explore the boundary work through which vaporwave is constituted in online exchanges and describe how the genre as a mediated form happens; that is, technology in use (rather than in representation) in vaporwave.

After the Cassette Mythos: Australian Cassette Culture and its Prescience of Digital Labour

- Jared Davis (RMIT University)
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This paper will discuss Australia’s globally influential ‘cassette culture’ of the 1980s, including but not limited to the Melbourne-based post-punk cassette magazine *Fast Forward* (1980-82). Through this example it will be shown how cassette culture forecasted the user-led ‘prosumption’ and global networks of digital media, and argue further that music culture is uniquely prescient in developing new codes and ways of using media and technology. This is an argument that expands upon Jacques Attali’s hypothesis—proposed in his 1977 book *Noise: The Political Economy of Music*—that music culture forecasts changes in political economy. For Attali, the mass culture of the 20th century record industry stripped music of its ritualistic use-value by turning it into pure exchange-value (with the notion that a consumer buys more records than they have time to listen to). Attali predicted that in response, music would soon become something for individual listeners to produce themselves for pleasure. This return to a ritual aspect in music was evident in the DIY ethos of punk emerging concurrently with Attali’s writing, taken further still by 1980s’ cassette culture.

Australian post-punk and experimental music communities of the 1980s, with a unique aspiration for building global audiences beyond their self-perceived provincialism, were among the most notable pioneers of ‘cassette culture’ and its attitude of ‘doing it for the love’ which

valued musical ‘authenticity’. Such attitudes were prescient of the ideological impetuses that today drive the user-generated content of online ‘prosumption’, through digital platforms such as SoundCloud and Myspace before it.

Panel 4:

The Reprises and Reincarnations of a Summer Breeze- Sampling across Time and Race

- Kirsten Zemke (University of Auckland)
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This paper looks at the diverse and unanticipated musical uses and samplings of the 1972 Seals & Crofts song “Summer Breeze”. This discussion highlights how the life span of a pop song recording and composition can extend beyond its initial intentions, contexts and associations. The hippie soft rock duo Seals & Crofts released a 1972 hit about summer breezes blowing through the jasmine in their minds. In 1973 Ohio family band the Isley Brothers released a funk cover version. This version did not chart as highly as the original but it seems to have brought the song into black musical discourse, with the cover being sampled in at least fifty-six hip hop/r’n’b tracks (compared to the original’s eighteen uses). This paper unpicks the musical elements commonly sampled from both versions and explores a selection of modifications and amalgamations. The sample usages sometimes appear to be purposefully referential (or intertextual) recalling the keen listener to a different time and season. Other usages seem to merely invoke the sonic properties of the songs, but perhaps still offer an inside nod for the crate digging community who seem to have an affinity for these two versions of ‘Summer Breeze’. The iterability of the original track sees it become a remediated palimpsest evoking multiple histories and communities.

The Strange History of Ben Folds’ “Rock This Bitch”: The Song That Doesn’t Really Exist

- Jadey O’Regan (University of Sydney)
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What makes a song a *song*? Ben Folds has a ‘song’ he often performs, called “Rock This Bitch”, which is radically different each time he plays it; the only similarity between the different versions of “Rock This Bitch” is that they are completely improvised, called “Rock This Bitch” and played live by Folds. The song has become a foundational part of his live performance, even though the song only exists within the brief moment in time in which he invents it on stage. The song started as a joke in 2002, after an audience member shouted out the title on a live recording, with Folds pretending it was a genuine request. Folds has now played “Rock This Bitch” over two hundred times, sometimes as a solo piece, sometimes with a symphony orchestra (who he reluctantly forces to improvise with him). Lyrically, the song’s content over the years has ranged from politics, countercultural rebellion, pop culture, lived experience, to surrealist nonsense.

Often, in pop music, improvisation is the domain of the lead guitarist, and is given its own specific space within a song, however, “Rock This Bitch” improvises the components of pop music itself. This paper will examine the way that the uncertainty and spontaneity of “Rock This Bitch” incorporates chance events and ‘mistakes’ into improvised performance, and the way Folds’ creativity, humour and playfulness has led to a musical joke that has lasted for an unlikely 15 years.

[Authorship and the Disembodied Voice: Singing the Songs of the Singer-Songwriter](#)

- Paul Smith (University of New England)
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The 'singer-songwriter' presents a challenging figure who fuses the performance of voice with the craft of composition. The hyphen allows the terms to qualify each other and bonds them in a way that eschews the wrath of canonised musical hierarchies. When the voice is discussed in music, it commonly refers to the abstract idea of every human voice. Yet the voice, with its infinite timbres, cannot exist in the abstract, it must be uttered – it must be performed – before it can exist. How then does the singer-songwriter write for a voice other than her/his own? And what happens when they do? When the voice is treated theoretically as an instrument it leads to a type of musical politics, as described by Nicholas Cook, where the composer is dictator of organised gestures of which the performer can only give a less than perfect airing. To further frame this discussion, I will draw on Adriana Cavarero's examination of the sirens, disembodied voices in their own right, that she argues have nothing to do with the art of narration. This project takes as its example Sia Furler and Daniel Merriweather, both of whom contributed songs to Celine Dion's most recent studio album, and the harsh criticism extended to Dion by Merriweather for her alleged misrepresentation of what *his* song was about. The re-formation of such canonised musical relationships is, I argue, a direct response to the violent grammatical and corporeal rupturing that occurs when singer-songwriter becomes singer *and* songwriter.

Panel 5:

[Between Africa and Aotearoa: Bob Marley, New Zealand/Aotearoa Reggae and Film](#)

- Matthew Bannister (Waikato Institute of Technology)
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How have representations and reception of Bob Marley and reggae in Aotearoa/New Zealand changed, with special reference to recent local films? Marley and reggae in NZ have always been identified mainly with political protest and resistance to colonisation by Maori and Pasifika peoples, but this view simplifies the ways that popular music is mediated and remediated. Case studies analysed here include the early reception of reggae in NZ, contrasting with a number of recent film and TV texts made by Maori and Pasifika that feature Marley and reggae, including *Mt. Zion* (2013), *Hunt for the Wilderpeople* (2016) and *bro'Town* (2005) and how they remediate earlier media texts about Marley.

[A Long Way from Colorado: Zane Grey's Antipodean Westerns](#)

- Anthony Jones (Sydney Conservatorium of Music)
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In the development of a national Australian mythos, some parallels can be traced to the spread towards the Western Frontier in the US through the second half of the nineteenth century. It is no surprise, then, to find a local interest in the genre of Hollywood film known as the Western. This interest finds expression in Australian films right up to the present day, from the film claimed to be the world's first feature-length narrative film *The Story of the Kelly Gang* (1906, dir. Charles Tait) through to recent examples such as *The Proposition* (2005, dir John Hillcoat), Baz Luhrmann's *Australia* (2008), and *The Legend of Ben Hall* (2016, dir. Matthew Holmes).

This paper examines two early Australian sound films produced in 1936, overtly or covertly influenced by the Western genre, to compare and contrast the scoring practices of the Australian

and American films from the beginning of the sound era. The films under examination are: *Rangle River* (1936, dir. Clarence Badger), and *White Death* (1936, dir. Edwin G Bowen). Both of these are linked by connection with famous Western novelist Zane Grey who was a regular visitor to the waters of Australia and New Zealand following his passion for sports fishing.

Of particular interest is the varying ways in which the musical underscores of these films represent Australian Aboriginal people. Comparisons are drawn to the musical representations of Native Americans in Hollywood Westerns of the time, revealing how the music reflects contemporaneous understandings of aboriginality.

Bollywood's Drinking Problems: On-Screen Alcohol Consumption and the Politics of Social Liberalism in Indian Film Music

- Victor Vicente (The Chinese University of Hong Kong)
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Not so long ago, a single sip of wine would normally send a Bollywood film character into a drunken rampage, or a whirling song-and-dance number. In such scenarios, alcohol served as a facile filmic device, borrowed from Sufi musico-poetic conventions about love and the divine, that frequently enabled commentary on the moral compass of the social and/or ethnic Other. Protagonists seem to have developed a higher tolerance today, as the depiction of alcohol consumption in Indian cinema is more commonplace, and such tropes are sometimes completely abandoned, reflecting significant changes in contemporary society that include the rise of the middle class and greater cosmopolitanism connected to the urban and the global/Western. This increased liberalism, nevertheless, is being hotly contested in Indian politics and in the media, including in films themselves. Focusing on song picturizations and the music in critical scenes from such films as *Bobby* (1973), *Satya* (1998), and *Ra.One* (2011), this paper traces the history of alcohol consumption (and other “vices” like sex and drug use) in Bollywood in order to better grasp the intricate debates currently raging around cultural change, neoliberalism, and Hindu nationalism. It also draws contextual insights from a survey of India’s complicated drinking laws and ethnographic work into contemporary drinking cultures on the subcontinent. The social, cinematic, and musical findings presented in the paper ultimately uncork a heady mix of politics that also involves shifting attitudes about gender, class/caste, and ethnicity.

Panel 6:

Holy Weapons: The Sublime Reverberations of the Mechasonic

- Kim Wheatley (Victoria University of Wellington)
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In a 2014 lecture for Red Bull Music Academy, Fatima Al Qadiri characterised the products of grime’s infatuation with traditional Chinese and Japanese instrumentation in the early 2000s as “holy weapons.” The resulting sub-genre, sino-grime, assembled out of samples from martial arts films, and backed by the full force of production techniques honed in the scenius of the hardcore continuum, has experienced a small revival in recent years. A significant, if under-discussed, feature of the contemporary sino-grime aesthetic is its tendency to invoke/evoke the figure of the mecha (giant robot), popularised in Japanese anime. In this paper, I situate these recombinant grime tracks within a broader tradition of musical attempts to soundtrack the imminent passage of mecha. I term this order of sounds the mechasonic, and trace its reverberations across a variety of media ecologies, including anime, video games, and electronic music. As anime storytelling often depicts mecha as manifestations of divine energy, much like

kami, the animistic entities worshiped in Shintō, attention will also be paid to how certain figurations of the mechasonic tap in to this ethos to convey an overwhelming sense of mediated immensity. In this spirit, Al Qadiri's notion of the "holy weapon" is appropriated to posit the mechasonic as an anticipatory, futurological expression of the technological sublime; a sonic platform for the circulation of affects, evoking awe and dread against the backdrop of the War on Terror.

Love, Drone Bomb Me: Voice as Post-Anthropocentric Figuration

- Veronika Muchitsch (Uppsala University)
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In "Drone Bomb Me", ANOHNI's vocal performance moves subtly between different vocal qualities: at times sounding present and calm, at others shimmering and dispersed, at times appearing embodied and material, at others technologically altered and cyborgian. This sonic effect of border crossings resonates with the song's lyric narrative that unfolds as a tale dystopian drone warfare with distinct corporeal dimensions.

Rosi Braidotti has theorized drone warfare as an exemplification of a particular management of life in the post-anthropocentric moment, which renegotiates subjectivity in light of ever more intricate human-technology transgressions. The renegotiation of subjectivity has also been a primary concern for feminist theorists committed to challenging the dichotomies lying at the ground of hegemonic politics of subjectivity and social categorizations such as sex/gender and race, among others. Rosi Braidotti and Donna Haraway have productively engaged the political potentials of transgression through the concept of *figurations* – an embodied form of theory that conjoins lived social reality with academic theory as well as the fantasy, desire, and creativity of (science) fiction.

In this paper, I propose that figurations may be a productive tool for the study of voice in pop music and will explore its potentials in an analytical sketch of ANOHNI's "Drone Bomb Me".

Rock-A-Bye Baby: Mixing Popular Music with the Politics of Parenting

- Shelley Brunt (RMIT University)
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Do pub gigs cater for breastfeeding punters? Does touring stop when male musicians become fathers? This paper presents an overview of the politics surrounding popular music and parenting: an unexplored topic in popular music studies which has typically prioritized adolescents at one end of the spectrum and 'the aging' at the other. New parents in Australia, however, are typically late 20s to early 40s—a life stage where going to gigs or continuing a career as a musician is still desirable but often impeded or deprioritized because of parenting duties. One case study is the Rock-A-Bye Baby music sessions: daytime music gigs held in Melbourne's music district of Fitzroy and sponsored by community radio PBS and the City of Yarra council. These concerts are for a time in family life when an adult's own rock/pop interests can be displaced by children's music. As such, the concerts feature current "adult" bands and soloists—from electronic soloist Alice Ivy to multi-instrumentalists The Senegambian Jazz Band—and are pitched to parents as "your chance to see a real band without fear of sugary drinks or costumed characters", and aim to help "breed the next generation of punters" (<http://www.pbsfm.org.au/node/66001>). As a call for further research, this paper maps out the key areas concerning popular music and parenting, which include, but are not limited to, shifting identities (between a childless and new-parent self,) masculinity (fatherhood, co-parenting),

feminist issues (breastfeeding rights, motherhood's 'weighted burden'), the space for mothers in the male-dominated music industry, and changes in music taste.

TUESDAY, DECEMBER 5TH

Panel 7:

Decolonising the Past: African Popular Music and Diasporic Heritage in Australia

- Bonnie McConnell (The Australian National University)
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This paper investigates notions of diasporic heritage and identity through the lens of contemporary African Australian popular music. People of African descent have been in Australia since 1788, but they continue to experience exclusion and high levels of racial discrimination. Representations of Africans in contemporary Australian politics and media tend to emphasise stereotypical and essentialist descriptions that do not adequately reflect the diversity and complexity of people of African descent and their experiences in Australia. While research has drawn attention to the problem of negative representations of Africans in Australian society (Nolan et al. 2011), the strategies that African Australian communities use to challenge these representations have not been adequately explored. This paper examines popular music as a powerful site for negotiating multi-layered identities and plural histories, challenging one-dimensional representations of African Australian people. Drawing on ethnographic research with African Australian communities in Sydney and Melbourne, I argue that in the context of migration and diaspora, music becomes heritage. That is, through their music, African Australian performers negotiate and communicate notions of history in order to articulate a sense of place and belonging. By focusing on popular music, this research seeks to draw attention to “hidden histories” (Hall 1990) of African Australian communities, as well as cultural strategies for maintaining a sense of coherence in the face of displacement and disjuncture.

The Power of Live Asian Pop in Australia: Promoters, Markets, Fans and Cultural Politics

- Aline Scott-Maxwell (Monash University)
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Responses to Australia’s developing fan base for Asian pop have included an increase in locally-mounted concerts and the emergence of local promoters catering to this market by bringing out artists from East and, to a lesser extent, Southeast Asia. Local engagement with Asian pop, especially K-pop, escalated from the 2010s as the ‘Korean Wave’ (hallyu) reached the West. A further catalyst—as well as a response to the Wave—was the launch of SBS’s Pop Asia in 2009-10. Present-day Australian consumption of Asian pop in its mediated and live forms is driven primarily by a fan base of young Asian-Australians and Australia’s large and fluid population of Asian international students. Most recently, mainstream promoters and arts organizations are attempting to tap diverse local Asian communities, including young fans of Asian pop, to build audiences for their own arts initiatives and venues. The paper focuses on two recent large-scale Asian pop concerts: Asia Pop Fest, which was held at the Sydney Myer Music Bowl in March 2017 as part of the Melbourne Arts Centre’s Asiatopa Festival in collaboration with the City of Melbourne, and Soundsekerta, a concert of Indonesian pop and rock organised by and for Indonesian international students and held in the Melbourne Town Hall in October 2016. While both events were equally successful in drawing large numbers of excited and satisfied young fans, I argue that they constructed divergent cultural and political meanings through their very different organizational and funding structures, production aims and the differing cultural politics that underpinned them.

Auckland's Bollywood Star Shows: From Rags to Riches

- Alison Booth (Auckland University of Technology)
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Until 2013, in Auckland NZ, the number of commercially produced Bollywood events had been steadily growing along with the number of producers and the size of the Indian community. The majority of these events featured playback singers and/or music directors and were designed to break even with audiences of approximately 3000 people and a maximum ticket price of \$150. However, in 2013, a previously successful producer promoted an event featuring Shah Rukh Khan, returning to New Zealand to perform after 20 years, alongside other superstars. Both the desired size of the audience (10,000 seats) and the maximum ticket price (\$650) far exceeded all previous Bollywood Indian events in Auckland. When the event proved to be a financial disaster, the outcome left many supporting businesses out of pocket and unwilling to take further risks. In the aftermath of this crisis, the number of mid-size commercially produced Bollywood shows plummeted, despite the continued growing of Auckland's Indian population. Three years later, a new local production company emerged promoting the 2017 Da-Bang (sic) the Tour, featuring Salman Khan, like Shah Rukh Khan, and performing in New Zealand for the first time in twenty years. The outcome of this concert was significantly different for the Indian community opening further performance opportunities. This ethnographic research explores the promotion and marketing of Superstar shows and considers how local producers tap into Indian star culture, and how the cultural identity of the producer plays a role in his or her ability to appeal to the Indian communities for support.

Panel 8:

My War, Side II

- Dave Carter (University of Tasmania)
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Too often within popular music scholarship, rock is framed through an adherence or prolonged interest in the 'classic' and/or archetypal. This presentation will examine an atypical lineage of subversive record production beginning with Black Flag's *My War, Side B*. *My War* was diverse and polarizing; its B-side featured three slow, long riff-heavy songs that run counter to the lean and fast signature sound of the band's previous work and that of many contemporaries. With the benefit of hindsight these tracks signaled punk's reinvestment in heavy metal, precipitating new hybrid forms such as sludge metal, metalcore and stoner metal.

The cultural history of *My War* highlights a deep irony and uncomfortable truth at the heart of popular music scholarship. Time and time again, unpopular (or marginalised or minor or weird or commercially unsuccessful) moments in rock history have collected long, complex cultural legacies. The digital recreation of the *in situ* record processes of 1980s hardcore is one such legacy; that the sound of American hardcore -- determined so largely by cost efficiency measures and the peculiarities of cheap recording studios -- can still be heard in the almost limitless digital recording environment speaks to how affecting those records are to their constituents.

This presentation will discuss these legacies in more detail as well as present a marriage of cultural history, aesthetic criticism and record production analysis as a possible way forward for the study of rock music.

On the Tech-Processual Aesthetics of Siouxsie and the Banshees' *Peepshow*

- Samantha Bennett (The Australian National University)
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Drawing on research for a forthcoming 33 1/3 series book on Siouxsie and the Banshees' ninth studio album *Peepshow* (Bloomsbury Academic), this paper will analyze the technological and processual (referred to from hereon as tech-processual) construction of a panoramic peep show 'stage' in *Peepshow*'s lead single 'Peek-A-Boo'. The analysis aims to illustrate: firstly, the underlying *musique concrète* tape composition; secondly, the single's multi-intertextual form, featuring sampling, quotation and allusion; and, thirdly, the unusual orchestration and resultant stylistic bricolage. A further aim is to explicitly address the tech-processual construction of a sonically discernible 'stage' on which lead singer Siouxsie Sioux's stripper persona 'performs', thus befitting the lyrical narrative of the peep show environment.

Building on the work of Warner (2000) and Dockwray and Moore (2010), this research uses a tech-processual mode of analysis. Matters of *technological* potential refer to: sonically discernible aspects of sound recording and production technologies to include recording devices, mixing consoles, microphones and microphone placement, dynamics and/or time-based signal processors, frequency manipulation by means of equalisation, filters. Matters of *processual* potential refer to: sonically discernible textural and gestural matters as applied by a recordist to include position of instruments relative to each other in the mix, spatial positioning of instruments in the stereo field, volume of instruments relative to each other in the overall mix, applications of volume, frequency, processing and/or spatial automation.

This paper posits the recording of a complex popular music composition as its analytical object and, in applying an innovative set of analytical tools to it, seeks to expand the breadth of musical parameters beyond matters of musical syntax. In applying this mode of analysis, the relationship between musical, lyrical and tech-processual matters is elucidated to reveal a more comprehensive understanding of the recording and its component parts; the construction of a sonic environment befitting of musical and lyrical constituents is clear. This contributes to wider studies in phonomusicology both in terms of approaching the recording as text, as well as illuminating the impact of production on popular music.

The Mystery of Mastering

- Pat O'Grady (Macquarie University)
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In this paper, I explore the mystery of mastering within pop music production. Specifically, I examine how terms such as 'mysterious' are mobilized within its discussions for political purposes. Mastering is a stage within music recording that typically occurs at the end of the production process. Its role is considered to provide a crucial link between the producers and consumers of music by preparing recorded music for consumption across various formats and listening environments. Mastering can also play a significant role in shaping a song's aesthetics. In recent years, for example, some mastering techniques have been criticised for reducing the dynamic range of music recording in order to increase the track's overall volume. Mastering is frequently discussed as 'essential' yet mysterious process within industrial texts. Here, the term 'mysterious' is often used to suggest that the technical processes of mastering are unknown to many, even those who work within music production. However, significant industrial changes to how music is recorded and distributed challenge the notion that the process is 'essential.' I argue these developments make the descriptor of 'mysterious' even more crucial. I draw on a

Bourdieuian framework in this paper to understand the discursive space of mastering. Specifically, I use his understandings of ‘knowledge’, ‘field’ and ‘cultural capital’ to demonstrate how the discussions of mastering work to maintain the social order of the field of music production.

Panel 9:

Not the Jerky Boys: 1990s U.S. Talk Radio Culture Jamming

- Patrick Burkart (Texas A&M University)
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The prank call genre offers two examples of “radical media” (Downing) originating as live performance art on radio call-in shows and then recorded and distributed on independent punk labels in North America as spoken word / comedy CDs in the 1990s. “Savage Vigilance” (by the National Hardwood Floor Association of America) and “Brother Russell’s Radio Jihad” are analyzed as oppositional artifacts to the 1994 US “Republican Revolution” and its culture wars, particularly those fought against LGBTQ and feminist citizens.

Space Making and Techno Thriving Under Authoritarianism in the Republic of Macedonia

- Dave Wilson (Victoria University of Wellington)
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This paper explores an electronic music scene under an increasingly autocratic regime in the Republic of Macedonia between 2006 and 2014. Emanating from the nightclub Sektor 909 in capital city Skopje and rooted in the sounds and legacies of Detroit techno and Chicago house, this scene was neither aligned with nor oppositional to the dominant state, but rather made and remade ephemeral space for experiences of belonging that were alternative to senses of belonging promoted by the state. The political party in power during this period perfected a system of dominance whereby the state and the party were intertwined as a single entity with sophisticated mechanisms for corruption, election fraud, and suppression of press freedom. Attaining permanent employment or running a business became nearly impossible apart from participation in the party’s pervasive network of clientelism, resulting in widespread fear and reticence to publicly oppose the powerful. The Sektor 909 scene, however, thrived for a time as the sonic and other social practices of DJs, promoters, and scenesters enabled the scene to exist somewhere between appeasing state interests and making space in Skopje’s nightlife where those outside party networks could belong. Based on fieldwork conducted since 2011, I engage with practices of local DJs and guests such as Osunlade and techno “Innovator” Derrick May to demonstrate how these ephemeral spaces are sonically and agentively made, arguing that such non-subversive spaces on the margins of power ensure that hegemony is never totalizing and indeed can make way for the rise of resistance.

Sono L’Antichristo: The Function of ‘Extreme’ Vocality in the Politicisation of Popular Music

- Laura Glitsos (Curtin University)
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This paper argues that that vocal techniques on the margins of typical mainstream performance in any given historical context, from here on called extreme vocality, can be read as an activity of subversion and politicisation. Subverting the typical mainstream vocal performance by

employing certain techniques such as fry, grit, timbre and growling, often works as a way to mobilise certain affects in certain directions. I explore this argument in terms of Steve Goodman's 'sonic warfare' (2010) and Patricia Clough's 'ontology of vibrational force' (2013).

In order to exemplify this argument, I draw from two distinct artists in relation to specific socio-political issues. I look at Diamanda Galás and the way in which her vocal performance was tied to her work as an AIDS activist, and further, I look at Napalm Death and the ways in which Mark Greenway's thrash vocals speak to the band's position opposing the death penalty.

By constructing this argument, I put forth a way in which extreme vocality functions as a politicisation of popular music in certain contexts.

Goodman, S. 2010. *Sonic warfare: Sound, affect, and the ecology of fear*. Cambridge, MA: MIT Press.

Clough, P. 2013. "My mother's scream." In *Sound, music, affect: Theorizing sonic experience*, edited by M. Thompson and I. Biddle. New York: Bloomsbury.

Panel 10:

Refuse/Resist: What Does It Mean for Metal to Be Rebellious in the 21st Century?

- Catherine Hoad (University of Technology Sydney)
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Heavy metal has long traded on its reputation as 'outsider' music, a genre populated by proud pariahs (Weinstein, 2000:271) who exist on the edge of acceptability (Kahn-Harris, 2007:30). Nonetheless, this position on the 'edge' was problematised by metal's commercial success throughout the 1980s and early 1990s, where metal was thrust into the musical mainstream. Such commercialisation troubled the potentialities for metal's rebellion, yet also inspired new strategies for subversion and resistance as metal scenes moved away from the commercial peaks of the late twentieth century. Metal scenes have since looked to assert their identities in diverse, geographically-situated ways which open up renewed possibilities for rebellion, albeit through means which have frequently entered into problematic ideological polemics.

This paper interrogates what it means for heavy metal to be 'outsider' music in 2017. Resistance and rebellion remain central to metal's generic identity, but such themes unfold in diverse ways, with vastly different implications. I consider three trajectories for metallic rebellion which have gained traction in contemporary scenes - left-wing progressivism, extreme right-wing neo-fascism, and individualist apolitical misanthropy. These do not exhaust the ideological options for metal, but point to dominant discursive trends in scenes and practices. This paper therefore explores how metal's politics of resistance have played out in fragmented ways as scenes worldwide negotiate shifting ideological contexts and markets, calling into focus questions of performative transgression and commodified dissent. This paper thus leads with a central provocation - is it still possible for metal to be rebellious in the 21st century?

Rock Undead: History and Transition in the Scholarship of Rock and Roll

- Ian Rogers (RMIT University)
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In 1994, Lawrence Grossberg located rock music as an 'affective machine,' a social 'formation' inseparable from other cultural and social practices. Rock's power, according to Grossberg, is

forged in its connection to popular culture and to individual listeners. But in recent years, rock has declined in popularity and commercial viability. Once considered the very centre of a popular music monoculture — and governing with an appropriately imperialist zeal — rock now appears defanged and, for a new generation of music critics, outmoded. What remains is an unusual field of production: a highly successful, nostalgia-fuelled old guard (last century creations, to a band) alongside a small spattering of new commercial entrants (psychedelic rock, emboldened metal-tinged rock, the occasional indie break-out) all rising up from a rich tradition of locally-enacted, locally-focused underground practice. But what does this mean for the scholarship of rock music in 2017? And how might popular music scholars approach the contemporary formation of the genre now that it has so radically shifted? In this paper, I want to examine the history of rock music studies in its 20th century guises, mapping the macro-perspective and inquisitive tone of that older work to the contemporary setting where rock is retreating from the very attributes that made it historically meaningful.

Commodification of Rebellion: There's Money in 'No Future'

- Rob Burns (University of Otago)
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The meteorological drought that took place in the United Kingdom in the summer of 1976 ran parallel to governmental financial droughts that dogged both the Conservative and Labour governments in the UK throughout the 1970s. From the OPEC crisis to a breakdown in industrial relations between the Conservative government and the unions, followed by two miners' strikes, 1976 brought near bankruptcy under the Labour governments that followed the Conservatives. Unemployment became common among a disenfranchised youth that saw 'no future'. Music of the time centred around several emerging styles, notably the new politically orientated reggae that appealed to black youth, which, according to the centre-left British press, were five times less likely to find employment than their white counterparts. The excesses of progressive rock and the escapism of glam were not relevant to the unemployed youth of the UK, which faced a bleak future with no foreseeable change. In a state of perceived helplessness, a rebellious trend in music and fashion emerged that the media referred to as 'punk'.

This paper puts it that, while this trend was relatively short-lived, its DIY ethos became popular for sound, lyrics, and spectacle among those who could afford to buy into it. Music entrepreneurs and some musicians had realised its financial potential, despite deceiving impoverished members of its audience. A cottage industry of record labels and clothing manufacturers soon emerged. Despite perceived 'punk ownership', however, its commodification led an eventual demise under Thatcherism.

Panel 11:

Dealing with Sexual Assault and Violence Against Women in Accounts of Popular Music's Past

- Catherine Strong (RMIT University)
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- Emma Rush (Charles Sturt University)
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An issue that often emerges in relation to artists and how we record the past is to what extent the way we engage with or assess artistic works should be coloured by knowledge we have about things the artist may have done that are wrong. Popular music, we argue, is somewhat

unusual in this regard; for many years, the mistreatment of women in particular has essentially been normalised in many parts of the industry. In recent years, however, there has been an increase in women coming forward and telling their stories, and asking that men be held accountable for wrongdoing. This raises the issue of how archivists, historians and those dealing with popular music heritage manage this changing aspect of the field.

This paper will use a sociological and ethical approach to attempt to answer the following questions: when the past of popular music is discussed, how should information about problematic or criminal behaviours by an artist be dealt with? To what extent is there an obligation to call attention to such behaviours when the work of an artist is discussed? Finally, what does the line that is drawn between acts that might see an artist become anathema and those that do not tell us about what our society values? This paper will take an explicitly feminist approach and concentrate on examples relating to women; however, similar questions can and should also be asked about race and sexuality in the industry.

Outside, Breaking In: Do Histories of Women in Popular Music Feminize the Narrative?

- Bill Casey (University of Queensland)
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Histories of popular music usually share three normative characteristics: they are record industry reliant, they favour product sales and Top 40 /Billboard Top 100 chart positions as primary material, and they are male dominated. Male groups such as The Beatles, The Rolling Stones and Nirvana, and male solo singers such as Elvis Presley, Elton John and Prince command the story line.

Despite excellent titles about women in rock, pop, country and jazz (a prime example being Gillian Gaar's *She's A Rebel: the history of women in rock & roll*) the bibliography for the recent *Yeah Yeah Yeah: the story of modern pop* lists only two female autobiographies, one being Ronnie Spector's *Be My Baby*. While claiming to be 'the complete story of the modern pop era', *Yeah Yeah Yeah* continues pop music's androcentric tradition.

I argue that stepping outside pop and rock genres to include all popular music, and moving beyond the recording industry into the wider music industry, reaffirms women's contributions as significant and often ground-breaking. Moreover, music genres besides rock and pop provide training for most female vocalists, further support that an industry-wide, holistic approach provides greater insights into how women function within music industry culture.

Forster/McLennan and the Evolution of Alternate Masculinities in Popular Music

- John Encarnacao (Western Sydney University)
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From their first single, 'Lee Remick' (1978), and its opening lines 'She comes from Ireland, she's very beautiful/I come from Brisbane and I'm quite plain', The Go-Betweens set themselves apart from masculine archetypes of popular music. Neither macho in the sense of hard rock or Bruce Springsteen, nor a 'loser' in the mode of Elvis Costello, Forster and McLennan forged an important link in a chain that began with Jonathan Richman and flowered through the 1980s. Building on the work of Matthew Bannister's *White boys, White noise* (2006) and Stan Hawkins's *Settling the Pop Score* (2002), this paper will focus on the trio incarnation of The Go-Betweens, completed by drummer Lindy Morrison, that existed from 1980-1983. Reviewing all available media - press photographs, lyrics, performances, recordings, interviews

- the constituent parts of The Go-Betweens' gendered persona will be interrogated and situated in a continuum of practice and a broader tradition of the articulation of popular music.

Panel 12:

The Scientists and the Critique of Suburbia

- Jon Stratton (University of South Australia)
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Led by Kim Salmon the heyday of the Scientists was the 1980s. Salmon founded the first punk band in Perth, the Cheap Nasties, in 1976. Perth in the 1970s, and later, was thought of as suburban, and as having a suburban lifestyle—a way of living in which all the hard edges were bevelled off and the pinnacle of life was to be comfortable. Generally speaking, in Perth punk functioned as an attack on that kind of experience of suburban life. After Salmon parted ways with the Cheap Nasties he formed the Scientists. It was in the second version of the Scientists that Salmon honed the kind of music that revelled in what many heard as noise, primarily feedback and distortion. Where the Birthday Party came more out of a high art nihilistic tradition the Scientists offered a more visceral and focused musical attack on the values of suburbia. The music owed much to the Stooges. As the reputation of the Birthday Party has waned the realisation of the importance and influence of the Scientists has grown. The group are identified as paving the way for grunge, which itself can be understood as an attack on suburbia, and as being an inspiration not only for Mudhoney and Nirvana but also for Sonic Youth, the White Stripes and Jon Spencer's Blues Explosion among others. This paper will examine the ways the Scientists' oeuvre functions as a critique of the values of attributed to suburban life.

'That was where I worked, it's where I did all my socialising, that's where I played all my shows': Scenes, Ecologies and Small Venues as Social Hubs

- Sam Whiting (RMIT University)
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Small live music venues act as social hubs for music scenes (Bennett 1997; Gallan and Gibson 2013). They are spaces where people go to socialise, be with their friends, and watch live music, but are also spaces where emerging artists establish themselves and build a following. Therefore, the interactions that occur within small venues are integral to the broader music scene of the city and the role of small venues as social hubs.

This paper will present key selected findings from my doctoral research, focusing on two small live music venues in Melbourne's inner-north, The Tote and The Old Bar. Using an ethnographic framework drawing on face-to-face interviews and participant observation, the results of my research indicate the importance of small scale venues as key components within the live music ecology (Behr, Brennan, Cloonan, Frith, and Webster 2016). These results demonstrate the dual-role of small venues as social hubs and entry-points into the local live music ecology, using two venues in Melbourne's inner-north as primary case studies.

[City Rhythms Backstage: Visualizing the Affective Rhythms of Music-Making in Wellington and Copenhagen](#)

- Katie Rochow (Victoria University of Wellington)
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The idea of rhythm has figured as a key conceptual and empirical motif in current research on (urban) space, place and everyday life. Urban spaces are considered polyrhythmic fields, a compound of varied everyday life and spatial rhythms, which produce a particular, but ever-changing, complex mix of heterogeneous social interactions, mobilities, imaginaries and materialities (Edensor 2010). This compound of temporal matter and events includes the regular comings and goings of people, the movement of bodies, objects, ideas and materialities, the sounds, smells and atmospheres as well as the cosmic time of day and night, seasonal and annual cycles. Music-making in the city therefore constitutes and is constituted by a plurality of urban rhythms, which affect the diurnal, weekly and annual experience of place and shape the music-maker's 'pathways' through the city. This paper is dedicated to present a way of capturing, understanding and interpreting the multi-faceted rhythmical layout of urban spaces. It will do so by introducing a rhythm-analytical methodology, which draws on participant generated photographs and mental maps as analytical tools in order to provoke compelling depictions of musical activity in the city. Based on current ethnographic fieldwork in the urban spaces of Wellington (Aotearoa/New Zealand), and Copenhagen (Denmark) this paper proposes a fruitful technique of experience and experiment, that seeks to recognise the interwovenness of socialities, atmospheres, object, texts and images in people's everyday lives and in this way affords opportunities for attending to the multiple rhythms underlying music-making in the city.

Panel 13:

[The 'Distant Music of Social Radicalism': The Pelagian Debate of the 4th Century CE and Its Impact on Music and Education](#)

- Georgia Pike (Australian National University)
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This paper focusses on the little known or understood legacy in music and education of the Pelagian Debate in the late 4th Century CE between Augustine of Hippo and the British cleric Pelagius. This study draws on a chapter of my recently submitted transdisciplinary doctoral thesis, which frames the problems of music and education in such a way as to move beyond traditional paradigms and disciplinary boundaries. A review of theological, historical, pedagogical and musicological texts suggests that Augustinian notions of sin, goodness and human nature continue to affect music and education. Fitch (2009) characterises early Christianity, of which Pelagian thought is an example, as the "distant music" of [...] social radicalism" (Fitch, in Christoyannopoulos 2009, Chapter 1, p 6), in contrast to the church's subsequent development as an institution guided by Augustinian principles. It can be demonstrated that the legacy of Augustine is expressed in music and education discourse and practice as assumptions about talent, discipline and human capacity. The magnitude and tenacity of these influences on music, education, and institutional power are revealed and applied to themes emerging from music education research literature, illustrating a philosophical heritage that can be traced from ancient times through to the present day.

The Lost and Found Musical History of Merthyr Tydfil

- Paul Carr (The University of South Wales/Prifysgol De Cymru)
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This paper proposes to explore how memories and memorabilia of popular music activity in the valley's town of Merthyr Tydfil (Near Cardiff) can assist the construction of a localised alternative history of popular music, that resonates positively and negatively with the hegemonic mainstream. This will be presented via providing a case study of a project I am currently working on, which investigates musical engagement in this ex mining town in South Wales, between the years 1955 to 1975.

The presentation will analyze not only selected digital stories I have recorded and recordings I have collected, but also countless photographs that have been donated by the community: all of these materials are being showcased in a forthcoming popular music exhibition taking place in Merthyr Tydfil Town Hall in January 2018. The presentation will also reflect upon a series of intergenerational activities (funded by the AHRC) taking place in November 2016, where school aged children in the town reenact/find some of the hidden 'musical histories' provided by the older community.

Building on the 'hidden history' work of academics such as Lipsitz (2007) and Brocken (2009), the aim of the project and this paper is to explore how an instance of localized lost musical narratives resonates with mainstream histories.

Bob Moses: Leading from the Margins

- Norman Meehan (Massey University)
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Standard jazz narratives champion the example and practice of a small number of innovators and group leaders. These narratives provide a useful indication of many of the most obvious developments the music has undergone and highlight many exemplary albums and compositions. However, such narratives can fail to acknowledge the significance of sidemen, who quietly influence the development of the music from what appear to be the margins.

The career and music of drummer Bob Moses is a case in point. Moses has been active in his own right, releasing more than twenty albums as a leader to date. However, his activity as a leader and composer is overshadowed by his work as a sideman with better-known figures including Pat Metheny, Larry Coryell and Gary Burton. It is in the context of their music that some of the genuinely unique aspects of Moses's approach have been most widely disseminated. Further, and likely because of his sideman status, the significance of his contributions to music that has subtly shaped the trajectory of modern jazz is often overlooked. Moses's example – like that of many sidemen – reveals that innovation is not the sole province of the music's stars and re-emphasizes the collective nature of jazz creativity.

This paper examines Moses's musical practice, isolating innovative aspects of his approach to composition and performance and considers possible reasons why his work is not better known, even in jazz circles.

Panel 14:

Action and Reaction: Innovation and Conservatism

- Bruce Johnson (University of Technology Sydney; University of Glasgow; University of Turku)
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The romanticised alignment of popular music with protest has functioned to align musical innovation with alternativity and disrupted power relations. So: the arrival of jazz, rock, punk, rap and other new developments and their technologies – sound recording, electrification, digitisation, sampling, became associated with the idea of resistance to existing politico-economic power relations. The action of ‘innovation’ has become reactionary commodity, but the mythology of resistance has been more often implicitly reaffirmed than interrogated.

This paper is part of a general enquiry into the paradoxes of the relationships between innovation in music and political structures. So, for example, ‘modernist’ developments in jazz found a congenial home in political apathy, rebellious rock in a redneck conservatism, punk has flourished as high fashion, and Madonna’s gestures of political protest (‘I’m going to tell you a secret’) are narcissistic style statements that provide a model for such ill-considered exercises as Kendall Jenner’s recent commercial for Pepsi.

Drawing on recently rediscovered experiments from the 1920s and 1930s in Soviet Russia, this paper examines some of the earliest experiments with music synthesisers and optical film soundtracks. These were implicated with the Marxist-based idea of revolutionary Projectionism, boldly innovative projects dedicated to sweeping aside the past. But they were conducted within the framework of 1930s Stalinism, when the relationship between ‘revolution’ and the state was traversed by forces that brutally foreshadowed the apparently benign co-optations of more recent times. In such conditions, how exactly does innovation function politically?

Protest and Resistance in Pacific Reggae

- Elizabeth Turner (Auckland University of Technology)
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Protest songs have been described broadly as politically informed and politically charged compositions; as songs that address political issues and align themselves with the “underdog”. In more specific contexts, a protest song is defined as a song that opposes war, and in the case of eco-protest music as “an objection to the disregard for human interrelationship with the environment” (Gray, 2009, p. 25). However, although the terms protest and resistance music have been used explicitly in discussions and studies of popular music since the 1930s, there is a tendency in the literature to treat these as synonymous. For those interested in the meaning of these terms and the relationship between them, David Laing (2003) offers a contestable but useful starting point. Laing distinguishes between protest songs as overt statements of opposition to social, political and economic conditions, and resistance songs as more coded or opaque in their expression of opposition and criticism. This paper explores these notions with reference to the creative construction of protest and resistance in songs by the band Herbs, whose localisation of roots reggae in Aotearoa New Zealand is seen as a signal of rhetorical intention, and a positioning in relation to the resistive functions of reggae as “message music”. In doing so the paper draws particularly on the work of Mikhail Bakhtin and his theorisation of popular culture as “the privileged bearer of democratic and progressive values” (Hirschkop, 1987, p. 92).

'Pop' and 'Politics' in Rock Studies of the 1980s

- David Shumway (Carnegie Mellon University)
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Simon Frith in *Sound Effects* (1981) established a new paradigm for the academic study of rock & roll by bringing together two previously opposing approaches, sociological critique and rock criticism. As Frith put it, “the problem, then, is to determine the relationship between rock's commercial function and its cultural use.” In this paper, I examine the way the relation between politics and pop shifted under the new paradigm. Where sociological critique had claimed to have a politics that pop lacked, rock critics treated the music as having an implicit but largely unspecified political significance. But beginning with *Sound Effects*, it increasingly became the mission of rock studies to make explicit the politics of pop. That involved not showing the political impact of the music, but of exploring the values that it embodied. For Frith, and many who came after him, the key words for these values were “pleasure” and “fun.” Choosing these terms, and politicizing them à la Ronald Barthes, meant taking seriously the very categories that the older sociologists had dismissed as elements of the escapism they believed the music promoted. One of the most important grounds for this new approach came from Birmingham, and especially Dick Hebdige, the idea that audiences did not just passively receive commodified culture, but rather used it for their own, sometimes explicitly resistant ends. That realization made it possible to understand style (and form) as politics. Thus, the new paradigm linked aesthetics and politics.

WEDNESDAY, DECEMBER 6TH

Plenary 2:

Historicising the Now: Contemporary Perspectives on the Dunedin Sound

- Mike Holland (University of Otago)
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Dunedin's popular music landscape is most frequently viewed through the lens of the 'Dunedin sound.' While this concept continues to receive attention in media and scholarship alike, popular music practices in the city are increasingly diverse. A number of contemporary artists express disdain for the idea that their work is viewed through this historical lens, and have made public statements to this effect.

This paper presents the results of a co-authored study, comparing presentations of music from Dunedin in international media, with local perspectives gained through interviews and further media analysis. The discussion explores the ways in which the 'Dunedin Sound' discourse is historicised, institutionalised, and critiqued in local, national, and international fora, and argues that the term's meaning has shifted. Where once it denoted a subversive musical culture, this paper argues that the concept is now associated with a hegemonic 'standard of excellence,' representative of institutions and an ideology with which young musicians do not identify.

Cultural Memory and Nationalism: Iceland

- Kim Cannady (Victoria University of Wellington)
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Over the past three decades, Iceland has gained a reputation for its experimental and "quirky" popular musicians (e.g. Björk & Sigur Rós). More recently, the government-supported music export scheme has focused on supporting the success of this particular stream of popular music while simultaneously using it to underpin the booming local tourism industry. Through these activities, certain types of popular music in Iceland have come to represent the nation internationally and are regularly co-opted by the local government to promote a carefully cultivated outward-looking national culture. Yet, while many Icelanders do indeed listen to this music, the country is also home to a wide variety of other types of music that have routinely been described to me in my ethnographic research as locally popular but "embarrassing" or "music that we would never export". In this paper, I draw on the concept of cultural intimacy (Herzfeld 1997; Stokes 2010) to explore the tensions between the presentation of national music culture in Iceland and the "rueful self-recognition (Herzfeld)" that takes place among individual Icelanders through the internally popular forms of music described above. This research is based on my ongoing fieldwork around the country as well as historical research on the formation of cultural nationalism in Iceland. Given the overwhelming rise of nationalist movements around the globe in recent history, this project offers a timely glimpse into tensions between official narratives of national culture and the realities of life on the ground in this small European nation.

The Osmonds and Bombs in Birmingham: Pop and the Politics of Memory in Britain

- Nabeel Zuberi (University of Auckland)
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After his 1980s indie/alternative group Felt disbanded, Lawrence (Hayward) recorded 'The Osmonds' for his new project Denim's album *Back in Denim* (Boy's Own, 1992). The song is a personal memory of the early 1970s, chock-full of references to the figures and details of popular culture, and pop music in particular. The lyrics refer to many artists, and at moments the music mimics well-known recordings of the period. Lawrence sings, 'I soaked it in and now it's dripping out.' The nostalgic affect of the song is counterpointed by the traumatic memory of the Birmingham pub bombings of November 1974 in which 21 people were killed and 182 injured in Lawrence's 'hometown.' The Irish Republican Army (IRA) never officially acknowledged responsibility. 'We asked for justice but it never came,' laments Lawrence. The paper explores the double-edged memories in this example of nascent Britpop. With its immersion in the pop tastes of the early 70s, the song also enriches and complicates representations of the glam era. As a tune that tags some of the working-class tribes of the period ('skinheads... bovver boys... Brummie reds, greasers, grebos... and natty dread'), 'The Osmonds' puts into fresh relief the 1970s' work on youth subcultures at the Centre for Contemporary Cultural Studies at the University of Birmingham, just down the road from the sites of the bombings. The song still echoes today. The attack at the Manchester Arena in May 2017 reminds us how popular music has offered distinctive ways in which to respond to terrorism.

Panel 15:

Radiohead's Tonal Complexity: Animation, Creeping the 'Pop' Out of Popular Music

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The animated music videos released by the band Radiohead demonstrate a complex manipulation of audiovisual aesthetics. A close examination of these videos reveals how animation can be utilised in conjunction with popular music to create tonal complexity, provoke uncanny audience responses, and to achieve cynical and subversive commentary about the state of humanity.

One recent example is the music video for Radiohead's song *Burn the Witch*, directed by Chris Hopewell (2016). When experiencing a silent viewing of this video, one could ask: what could possibly be so creepy about this use of stop motion animation and figurines closely associated with the innocuous style of the *Trumpton Trilogy* children's television programmes? The creepiness is a product of audiovisual tonal complexity and the subtle cynicism of the lyrics. It was not a surprise when, in response to the election of Donald Trump, Radiohead singer Thom Yorke tweeted an extract of the thought provoking lyrics from *Burn the Witch*.

The video for *Burn the Witch* provides a sophisticated example of how animated tonal complexity can resonate with the disaffected sentiment of the zeitgeist. At least two other Radiohead videos also exemplify this point, despite using quite different animation techniques. *Paranoid Android* (1997) and *There There* (2003) also use animation to achieve audiovisual tonal complexity as a means of pointed allegory. Applying close audiovisual analysis to these three Radiohead videos, this chapter will examine the intricacies of how animation can be used as unsettling social-political commentary, whilst creeping the pop out of popular music.

[‘Dancers to a discordant system’: Embodied Listening, Groove and Rhythmic Complexity in the Music of Meshuggah](#)

- Olivia Lucas (Victoria University of Wellington)
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Swedish extreme metal band Meshuggah has achieved notoriety for a style of rhythmic complexity that juxtaposes rigidly regular song structures with metrically adventurous riffs and drum patterns; this virtuosity has brought them intensive analytical attention from scholars and fans alike. The band’s popularity, however, extends far beyond the musically educated, as the music’s simultaneous sense of groove invites intuitive listening and, in the concert environment, engenders the physicality of moshing.

Meshuggah’s style of setting up a conflict between riff and structure, and consistently resolving this conflict in favor of the structure, enacts a ritual of freedom and control that has long been identified as a core component of metal music’s aesthetic (Walser 1993). With song lyrics often centered on the desire for radical freedom from invasive, oppressive and deceptive systems, and musical patterns that ritualize the suppression of elements that break the “order” of 4/4, I suggest that groove and polyrhythm as used in Meshuggah’s music explore ideas of freedom and rigid control, liveliness and predictability. The consistency with which uncompromising structures suppress sonic divergences, combined with these lyrics, reflect on the liveliness and aesthetic pleasure of difference, as well as the competing comfort of regularity and predictability, bringing to mind the normative social forces applied to human bodies in everyday life. That seemingly divergent populations appreciate this music provides an opportunity to explore how rhythmic flow and the intricacies of rhythmic conflict can cooperate to produce a rich environment for analysis of embodied listening based in multiple, converging sites of listening pleasure.

[NOFX: The Decline](#)

- André Rottgeri (Universität Passau; Universität Paderborn; HfM Karlsruhe; Leuphana Universität Lüneburg)
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“If you think that Punkrock doesn't mix with politics ... You're wrong!”

In 1999 the US-American punk rock band NOFX released an EP called *The Decline*, which only consists of one song that is 18:19 minutes long. Its lyrics cover various aspects connected to US-American politics and therefore, they are subject matter to this paper. In addition, the song lyrics will be compared to the visuals of a particular fan video (by Cesar Cepeda), in which the lyrics are also included (subtitles). The images are taken from different sources (e.g. Michael Moore documentaries) and mixed with live footage of the band. The relations between lyrics and images are of special interest in this paper, which asks if the lyrics are supported by the visuals? Furthermore, it is questioned how the music (including sound effects) supports lyrics and images. As listening to the entire song would consume all the time of the presentation, the paper is built around and directly into the song. This is possible as there are plenty of instrumental parts, where the music can be turned down for comments. Although, this presentation mode affords very close timing, it is a rewarding challenge and not seen a lot at conferences. The subtitle of this paper is a quote from another NOFX song (‘You’re Wrong’), used by the author of the fan video to emphasize on the political implications. Finally, recent

developments in US-American politics could be a starting point to discuss the continuing relevance of *The Decline* and punk rock as a genre of resistance in general.

[When Life Gives You *Lemonade*? Listening to the Visual Album in the Digital Age](#)

- Michelle Stead (Western Sydney University)
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The digital age has spawned both new challenges and new possibilities for music production, performance and listening practices. Despite the fact that initial claims about the power of digital media to ‘revolutionise’ music were grossly overstated, the impact of the digital age on music is evidenced by shifts in modes of representation, access and, as Nowak suggests, a proliferation of the ways in which we listen to and engage with music. In 2016, American singer Beyoncé released her second ‘visual album’ *Lemonade* via Tidal (an online streaming service). *Lemonade* is not the first visual album to exist however, it is *Lemonade*’s intended mode of access (via streaming services) coupled with the connection of narrative, dance, spoken word, poetry, prose and music, to the visual element that affords a shift in the ways we engage with music. The visual album allows musicians to deliver a complex message that is unconstrained by the time limits of a regular pop song. Additionally, the benefits of streaming this content means that users do not have to download and store bulky files. This paper will explore the function of the visual album as it affords a shift in the ways in which we listen to and engage the music.

Panel 16:

[Musical Eco-Warriors: The Sonic Politics of 21st Century Environmentalism](#)

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This research is part of a broader project investigating the idealisation of warrior culture through its mainstreaming via television series such as “Vikings” and “Game of Thrones”, the subsequent normalisation and mainstreaming of earth-based religions/belief systems of which is argued to be manifested through the idealisation of earth (eco) and combat (warrior). The term eco-warrior emerged in the UK in the 1990s and describes people taking direct action against perceived environmental threats. The eco-warrior movement has manifested in, for example, the 2014 film “Rise of the Eco-Warriors” and its associated 13-part documentary series (to be screened in Australia in late 2017), and websites such as “I am Eco-Warrior”. In its extreme form, it is known as eco-terrorism. Popular music artists such as Sting, Sheryl Crow and Thom Yorke have been claimed by the movement as eco-warriors. This paper seeks to identify artists who through personal action and/or expression could be classified as eco-warriors. An analysis of representative songs will look for signification of environmental activism through paramusical expression. Finally, a musical analysis will identify and discuss any stylistic commonalities.

[‘Take 3 for the Sea’: Popular Music, Surf Culture and Environmental Activism in the Anthropocene](#)

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In 2016, American singer-songwriter Jack Johnson composed the soundtrack and featured in a short film titled *The Smog of the Sea*. The film centres around a crew of activists, researchers, scientists and musicians led by Director of Research Dr. Marcus Eriksen, who gather data by trawling - not for fish, but for tiny pieces of plastic scattered on the surface of the ocean. Where

the ocean is often seen as a place of escape and ‘true’ wilderness, the ubiquity of plastic in the waters mars the possibility to consider the ocean as a place truly devoid of human interference. As Bruno Latour (2014, 128) writes, there truly is no point of ‘objectivity’ anymore (if indeed there ever was), where the equation of ‘nature- sans-human-equals-object’ can be used to create the ‘human subject.’ While the crew do admit to feeling depressed seeing the realities of plastic pollutants in the ocean, the film does not go so far as to endorse ‘dark ecology’; rather, there is still the sense of hope for the world, broken, and yet repairable if immediate and drastic action is taken. The film ends with the crew surfing on a hand-made board covered in cigarette lighters found in albatross stomachs. Despite the film’s lazy, ‘chilled’ and nostalgic vibe, the film’s message is potent and the call to social, economic and political action is clear: we need to change. This film provides a moment to consider broader questions about the networks, contradictions and possibilities of human contact with the ocean. This paper critically explores the intersections of popular music, surf culture and environmental activism in the context of the anthropocene and considers what role music may play in undoing the *Smog of the Sea*.

Green Music Australia: Mixing Environmental Politics and Popular Music in Australia

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Richard Kahn recently argued that environmentalist songs are arguably more ubiquitous than ever before and wondered whether a global media culture that generates unprecedented worldwide sales and market access for recording industry artists is sustainable or not.

Mark Pedelty’s *Ecomusicology: Rock, Folk and the Environment* opened with the line “U2 hates the planet”. His introductory discussion revealed the environmental impacts of U2’s 360° Tour, a tour criticized by David Byrne as “excessive” despite the involvement of Michael Martin of MusicMatters. Martin had also been involved in the 2008 World Tour of Billboard magazine’s “number one green artist, Jack Johnson”, ensuring the tour was as “green as possible”. Over the last two decades Martin’s American based company has been providing “the campaign architecture for green tours and events encouraging musicians and their fans to take action toward a healthier community and planet”.

In Australia, Green Music Australia (GMA) has been doing likewise, albeit in a localised way, attempting to harness “the cultural power of music and musicians to lead the way to a greener world”. Established in 2013, GMA is a not-for-profit organisation and registered charity with a role to organise, facilitate and inspire musicians and the music industry “to make changes to improve our environmental performance, from energy use to packaging and waste to transport”.

This paper will explore how popular music and environmental politics, or ‘environmentalist’ musicking (Small 1998, 2011) in Australia mix in the work of Green Music Australia through its projects and the networks it establishes in the music industry.

‘A message etched on broken ships’: Extreme Environmentalism for Extreme Metal?

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French death/progressive metal band Gojira and British metalcore band Architects are both known for their environmentalist commitments. Both bands produce songs that critique human chauvinism that has produced the complex knot of ecological problems that the planet is currently experiencing. Their ‘misanthropic environmentalism’ extends beyond the music into

environmental activism, most notably in connection with the radical environmental group Sea Shepherd, an organization which aims, through direct action, to ‘end the destruction of habitat and slaughter of wildlife in the world’s oceans in order to conserve and protect ecosystems and species ...’ (Seashepherd.org.au). In this paper, I wish to explore this connection between the misanthropic environmental activism of Sea Shepherd and the extreme ecometal of Gojira and Architects. I will argue that ecometal’s attraction to the radical environmental organization might be understood within the genre’s commitment to transgression more generally (Kahn-Harris 2007). I will argue that Sea Shepherd becomes the organization of choice for ecometal’s misanthropic environmentalism because, like extreme metal itself, Sea Shepherd transgresses normative boundaries, in this case the limits within which environmental activism is deemed acceptable; there is a homology then between the transgression of extreme metal and the transgression of extreme environmentalists.



The following is at once a set of ground rules, a series of guiding principles, a quasi-manifesto, and a contract between you and us, dear dancers, for the night:

1. Genre is a form of tyranny. Genre policing is a form of tyranny. Genres should mingle freely, in full frisson, as a sonorous celebration of dancefloor diversity.
2. Three minutes is the perfect length in which to make a musical point. Any more is pure indulgence and a waste of your time and ours. Next!
3. 7-inches are nature's most perfect medium; 45 rpm its most perfect speed.
4. Dance. Dance. Dance. Nothing more, nothing less.
5. Make the familiar strange, make the strange familiar. Make it short, make it sweet. Above all, make it fun.
6. Afrobeat, Jamaican ska, Italian disco, French yé yé, Bollywood beats, Spanish acid rumba, Japanese boogie, Caribbean funk, Brazilian bossa nova, Turkish psych. These are but starting points. Be borderless but never boring. "Etc..." is our muse.

7. Funky, fruity, fresh forty-fives. Forever.