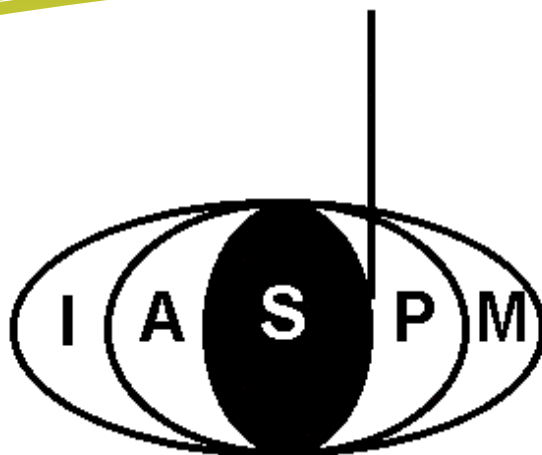


## Welcome to Soundings February 2009!

This issue presents conference reviews, news and publications from IASPM-ANZ members. There are also some photos from the 2008 IASPM-ANZ Brisbane conference!

Thanks to everyone for your contribution. I hope you enjoy this edition!

Katelyn Barney,  
IASPM-ANZ  
Secretary &  
*Soundings* editor



This issue:

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## Notes from the Chair

Many thanks to our Secretary, Kate Barney for her first edition of *Soundings*! I'm sure you'll agree that she's done a great job of bringing together the news, reviews, and other information from our organisation. While the local e-list and website/blog continue to be excellent forums, the *Soundings* e-newsletter gives us greater insight into the professional and social activities of our membership: check out the photos on page 8!

As we welcome in a new year, we also welcome a new member to the IASPM-ANZ 2009 Committee – Ed Montano – who takes over from Denis Crowdy in the role of Publications (web) Officer. I'd like to extend our gratitude to Denis for over 5 years of dedicated service to IASPM-ANZ, especially in his role as Chair (...ah, "The Crowdy Years"...). Ed, meanwhile, is already making his mark on the website (see: [www.iaspm.org.au](http://www.iaspm.org.au)), with more updates to come. Stay tuned.

It was only a few months ago that the 2008 conference was held in Brisbane, and I'd like to express our thanks to the conference organisers from Griffith University for a stimulating and enjoyable few days. Turn to page 3 for a conference review! I'm also pleased to see the proceedings from past IASPM-ANZ conferences being published (available via Informat), with Catherine Strong and Michelle Phillipov serving as editors for the 2008 edition. This year, our conference will be held at The University of Auckland – continuing the tradition of alternating between Australian and New Zealand host institutions each year. In the meantime, I hope there will be a strong regional presence at the IASPM international conference at Liverpool in July. See you on a Magical Mystery Tour bus...

Happy reading,

Shelley Brunt  
Chair IASPM-ANZ

## Notes from the Treasurer

Hi everyone,

My sincere thanks to those of you who have recently joined or re-subscribed to IASPM-ANZ. It's been very heartening to see the growth in membership over the past year.

If you are unsure of your membership status, or would like to renew your membership, please email me at [jennifer.cattermole@gmail.com](mailto:jennifer.cattermole@gmail.com). Look forward to seeing many of you later in the year at the Auckland conference.

Very best wishes,

Jennifer Cattermole  
Treasurer IASPM-ANZ

***Perfect Beat: The Journal of Research into Contemporary Music and Popular Culture***

Visit the new website for Perfect Beat:

<http://www.equinoxjournals.com/ojs/index.php/PB/>

Editors Denis Crowdy and Mark Evans are currently in negotiations for a new subscription deal for IASPM-ANZ members.

# Conference Reviews

## Review One:

### **'Stuck in the Middle'**

*THE MAINSTREAM AND ITS DISCONTENTS*

*ANNUAL IASPM-ANZ CONFERENCE, BRISBANE 2008*

MICHAEL WALSH (MONASH UNIVERSITY)

In 2008 IASPM-ANZ held its annual conference in the lush South Bank precinct of Brisbane, Queensland. Formerly home of Australia's only 20<sup>th</sup> century International Expo, the site set the scene for what was a considerably diverse range of papers. Hosted this year by the Centre for Public Culture and Ideas at Griffith University and housed within the Queensland Conservatorium, the conference proved to be a success in terms of showcasing not only scholars actively working in popular music studies, but also importantly, those of us that fail to neatly fit within this disciplinary category. The conference included scholars from various backgrounds such as: musicologists, popular music scholars, ethnomusicologists, film, television and media scholars, sociologists, practitioners, and importantly, intermingled variants. This arguably was one of the virtues of the conference – its inclusive and interdisciplinary nature.

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*...Participants were invited to ponder the notion of the 'mainstream' within the Australian context and beyond...*

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The conference theme was *Stuck in the Middle: the Mainstream and its Discontents*. Participants were invited to ponder the notion of a 'mainstream' within the Australasian context and beyond. The notion of mainstream, what it is and what it was, raises many intriguing questions. Some of these included exploring what exactly is the role of a mainstream in popular music and how it, and its opposite, can be said to affect the production/reception of musical phenomenon, and moreover, how these actual relationships can be understood or demonstrated through specific genres, scenes, practices or other phenomenon.

With this as the theme, many incisive papers were presented, and accordingly were received with engaging and, more often than not, disarmingly measured questions. The conference was organised into two streams of concurrent sessions. Whilst this was unavoidable, considering the quantity of papers, it repeatedly proved frustrating when having to determine which papers to attend. The subjects of the papers ranged from conceptualising and interrogating the notion of mainstream, music and the law, the mainstream and its localisation, gender and the mainstream, music scenes, music technologies, multicultural music and the mainstream, music on television and the mainstream, retro music, and contemporary Indigenous music to mention but a few.

The first day saw a number of impressive papers. Alison Huber's (University of Melbourne) paper, one of the first papers presented, was perfectly situated within the conference stream. Huber provided a measured conceptualisation of the mainstream with the purpose of establishing a positive definition of the concept that could be employed in a cultural analysis of popular music that considers the hegemonic nature of musical production and reception. A similarly impressive performance was Jodie Taylor's (Griffith University) paper concerning oppositional music making and normative lesbian and gay mainstream music in Brisbane. Taylor's paper ambitiously mapped out the proliferation of a normative lesbian and gay mainstream music and its opposite through an ethnographic case study of a queer feminist band.

A considered paper that provided an interesting bent on the conference theme was Robert Faulkner's (University of Western Australia) presentation concerning the use and application of music in the process of teenage identity construction. Faulkner's project tracked the use and experience of music in teenage girls' lives through participant produced video diaries that explored various sites of musical experience.

Another highlight was Becky Shepherd's (Macquarie University) paper that demonstrated a lucid account of the retro sound in 'neo-metal' mainstream music. Her paper considered the production techniques of this form of mainstream music and its attempt to foster an aesthetic disposition similar to early forms of popular music (in this case principally the music of Led Zeppelin) through replicating the dimensions of recorded audio and the perceived spatial and timbral characteristics of the sound. In addition to individual papers, two panels provided the platform for further

discussion and consideration of what we, as scholars interested in various forms of popular music, have and should consider in the future. The first panel was organised by the Queensland Chapter of the Musicological Society of Australia. The panel, chaired by Gavin Carfoot (Griffith University), was entitled *Engaging Practitioners*. It considered the linkages and dialogues between popular music scholars and practitioners. This panel featured John Willsteed (Queensland University of Technology), Sue Monk (Griffith University), Andy Bennett (Griffith University) and Steve Dillon (Queensland University of Technology). This panel was particularly interesting and a prolonged discussion developed concerning what the panellists thought about the growth of popular music studies and how this reflected upon their own engagement through their respective vocations. Of particular interest in this session were the discussions concerning the interconnections and tensions drawn between performers, analysts and educators.

The second panel of the conference proved to be a particularly lively and engaging affair. The theme of this panel concerned the growth and potential waning of Australian Idol and centrally considered the question of how Idol has managed to play a central role in mainstream music and television. Chaired by Charles Fairchild (University of Sydney), panellists included former contestant Brianna Carpenter, as well as contributions by Alan McKee (Queensland University of Technology) and Toni Johnson-Woods (University of Queensland). Considerable insights were provided by panellists and chair alike

concerning the functioning and operation of the show. Of particular interest were discussions concerning the disjuncture between the public face of the programme and the experience of being a contestant; here a particularly detailed account was provided by former contestant Brianna Carpenter concerning what it was like to perform within the context of the Idol bureaucracy – performance as explained, being merely only one component of the expectations placed upon contestants.

Not to be forgotten in the midst of the formal exchange of ideas were the two evenings dedicated to more sociable affairs. These affable events included a Band and Jam night held on Friday evening and a conference dinner. Situated at The Music Kafe, a mere ten minute stroll through the streets of West End, the Band night saw some impressive performances by many of the conferences delegates. With much anticipation as to which delegates might be appearing on stage, the night was a hoot with a number of covers and improvisational pieces performed for those of us satisfied with occupying the audience stalls. The second outing was the conference dinner at Chez Laila on the Boardwalk in South Bank and consisted of consuming great quantities of appetizing pizza. The dinner itself was beautifully accompanied by the expanding vista of the Brisbane city at night, as we sat by the banks of the Brisbane river.

Overall the conference served as an important site for the exchange of ideas and a platform from which to meet, talk and think about our place as analysts and practitioners of popular music. Most often we forget or even downplay the significance of the more informal aspect of attending conferences, yet these occasions should never be underemphasised. Bouncing up against, considering, critiquing, listening and questioning ideas that are presented to attendees in formal and less formal situations is an important experience that allows one's own ideas to propagate. The IASPM-ANZ 2008 conference certainly provided the site for this experience and particularly with an important emphasis on emerging work by postgraduate students. It also should be noted that the conference organisation was of a particularly high standard with no major difficulties experienced by delegates. A formidable challenge has been set for the 2009 organisers to maintain the standard. Congratulations are due to the organising team which included the meritorious efforts of Gavin Carfoot, Sarah Baker, Andy Bennett and everyone else whose efforts were exerted to make the conference a resounding success. The work of the 2008 executive team, Shelley Brunt, Jennifer Cattermole and Katelyn Barney also must be highlighted. Thank you all for a congenial conference experience.

Congratulations to Michael Brown (New Zealand School of Music, Wellington) who won the 2008 Postgraduate Prize for his paper titled 'Off the beaten track: Vernacular processes in tramping club singing in central New Zealand, 1840-1970'.

Chris Coady (University of New South Wales) was also given an honourable mention for his paper titled 'Chaperoned sex: The primitivist myth in reviews of the MJQ'. Well done!

## Review Two:

### 'MSA 2008'

31<sup>ST</sup> NATIONAL MUSICOLOGICAL SOCIETY OF AUSTRALIA CONFERENCE, MELBOURNE 2008

JOHN ENCARNACAO (UNIVERSITY OF WESTERN SYDNEY)

Any conference report will be, by necessity, incomplete, as it is impossible to see everything. However, mine might be even more incomplete than one might expect; due to tight finances and it being my third conference in a fortnight, I missed not only the first day and half of the last, but possibly the most fun to be had in the shape of the conference dinner. With any luck what I can report on will give those of you who were not there a reasonable cross-section.

The papers I attended spanned an enormous range. Two presentations that might not necessarily have seemed to be connected were, in essence, both concerned with ethics. Ian Chapman, in considering Malcolm McLaren's manipulation of the underage singer of Bow Wow Wow in a homage to Manet, made us wonder about the boundaries of art. Was this album cover image an example of cultural hybridity or sexual exploitation of a minor? Is the latter legitimised by the high art reference? Was McLaren cluey enough to be referencing the history of outrage associated with the original painting rather than just the painting itself? Shelley Brunt's paper concerned a different kind of exploitation – that of dead pop stars in a BBC campaign from 2006, and also in the concept of the posthumous duet. Brunt explored the uncomfortable line between

nostalgia and morbidity that prompted the question of who exactly owns the rights to a rock star's face once they die.

At a completely different remove, Patricia Shaw presented a paper on differing perspectives on orchestration. One of Ravel's contributions to musical thought was the notion that timbre itself, independent from those tyrants harmony, melody and rhythm, could constitute musical material. Jean Penny's survey of interactive repertoire for flute and electronics was exemplary, contributing not only a specialised overview but a personal account of the performance of specific compositions.

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*... the uncomfortable line between nostalgia and morbidity that prompted the question of who exactly owns the rights to a rock star's face once they die...*

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There was one paper which, to me, considered aspects of sound which are so elemental as to possibly have ramifications for any musical research. Bruce Johnson's connection of low register sounds to notions of authority, and of high register sounds to fear and subordination leads to his suggestion that our reaction to sound is anatomical before it is culturally constructed or cerebrally considered. Great paper.

John Whiteoak and Dan Bendrups each presented work which, at a distance, had to do with folk music. Bendrups tackled the troubled term of ethnomusicology itself. At once, his paper was a call to make field recordings of various descriptions

commercially available (and, of course, ethically managed) rather than see them confined to archivists' shelves, and an appeal for the dismantling of the barriers erected by the hegemonies of research fields. The hard-and-fast manacling of ethnomusicology to folk performances and field recordings, of musicology to Western art music, and of popular music studies to popular music *per se*, Bendrups argues, is counter-productive.

Whiteoak presented work from a forthcoming book on 'Latin' and 'Continental' influences on Australian popular music before the advent of the idea of multiculturalism. The detail of Whiteoak's research in this area is truly mind-boggling, and the entertainment value of his paper travelled from the kitsch of some of the musical examples to considerations of the construction and interaction of various ethnicities in Australia in the first half of the 20<sup>th</sup> century. The book is keenly anticipated – let's hope it comes with a CD. On a personal note, I was humbled that my comparatively rock-centric perspective on the punk aesthetic in recent new folk was graciously received after the star turns of Whiteoak and Bendrups in the same session.

Although, as already stated, I was only able to attend a limited number of papers at the conference, it is possible that the 'boffin of the year' award would go to Liam Flenady, even had it been physically possible to see every paper. Flenady's dissertation on Nietzsche's philosophical engagement with music was a virtuosic display that, inconceivably, was the product of a recently finished Honours year. Yet I was torn between a strong admiration for a young brain operating with such a high level of research and the clichéd thought: 'you really should get out more' (a phrase that could no doubt apply equally to all of us).

It must be said that of all the conferences I have attended, the papers given in this conference were in the most obscure locations and a reasonable distance away from each other. There was still an agreeable cluster around tea and coffee twice a day, but otherwise the remove between the presentation rooms – one on the eighth floor, another on the third but on a distant corner, and the third room several buildings away through a maze of building works – compromised the feeling of 'conference' somewhat and discouraged hopping from paper to paper within a session. It is possible that the convenors were making the best of a difficult situation created by the building works.

When all is said and done, the papers I saw were of high quality, covered a broad range of music and theoretical approaches (hopefully none of which I have misrepresented), and never failed to stimulate debate; and that is perhaps the best tribute that can be paid to the convenors of the 31<sup>st</sup> National MSA conference.

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# Photo Gallery: Brisbane Conference

Photos courtesy of Shelley Brunt, Robbie Sykes and Griffith University



Registration



Australian Idol Panel



Engaging Practitioners Panel



The Conference Dinner



## PhD Completions

We are extremely pleased to hear that several IASPM-ANZ members have recently completed their PhDs!

*Keep reading to find out what they have been researching...*

### Sue Monk

#### **Tiempos de Trovar – Contesting and Creating Spaces for Singer-Songwriters: The Role of the Nueva Trova in Cuba**

*School of Languages and Comparative Cultural Studies, The University of Queensland*

#### **Abstract:**

During the late 1960s the Latin American New Song Movement (NSM) emerged to provide an artistic outlet for many singer-songwriters allowing them to reflect upon the issues of their times. The Cuban expression of the NSM was called the *nueva trova*. Although it shared a common perspective with its counterparts in the rest of Latin America, it developed in a country which saw a restructuring of society based on socialist ideas following the 1959 Cuban revolution. By the end of the 1980s the NSM struggled to maintain its momentum after the turbulent years of the previous two decades when many of its major exponents had been exiled from their country of origin. The *nueva trova* in Cuba, however, created a space which has proved to be enduring and with a character quite different from what is commonly known in Western countries as “protest song”. The *nueva trova* incorporated a wide variety of musical influences, imagery and metaphor, taking Cuban song to new levels of poetry while at the same time addressing its unique situation in a developing socialist society.

The history of the *nueva trova* is one of rich melody, unexpected cadences, verses of dissonance and passages of reflection. It bears the marks of both national preoccupations and international pressures in a country which continues to exist in a climate dominated by U.S. hostilities. The *nueva trova* since its beginnings has had to negotiate a public space for itself, sometimes occupying sites of friction, other times convergence, within the Cuban state. The songs of the *trovadores* provide an exciting example of a cultural practice based on development, mutual support between its practitioners and relevance to the cultural environment in which it has developed.

In this thesis I argue that the *nueva trova* occupies a significant place in Cuba’s musical development. I propose that Cuban *trovadores* occupy a position as social commentators on the changes within their country and I put forward evidence to show the role of their music as a continuing and developing critical practice. I also consider broader questions about the dynamic relationship between music-making and the Cuban socialist state within the broader global context. I show that the work of the *trovadores* continues to be relevant, imaginative and challenging. Their desire to push at the boundaries of an understanding of the present contrasts with the stagnant or sometimes nostalgic backward looking idea of Cuban music as a “museum piece”, portrayed by some in the Western world. Where inquiry into the place and practice of popular music and its relationship to cultural identity is being debated, the *nueva trova* offers some unique insights.

## Ed Montano

### DJs, Clubs and Vinyl: The Cultural Commodification and Operational Logics of Contemporary Commercial Dance Music in Sydney

Department of Contemporary Music Studies, Macquarie University

#### Abstract:

The development of contemporary, post-disco dance music and its associated culture, as representative of a (supposedly) underground, radical subculture, has been given extensive consideration within popular music studies. Significantly less attention has been given to the commercial, mainstream manifestations of this music. Furthermore, demonstrating the influence of subculture theory, existing studies of dance culture focus largely on youth-based audience participation, and as such, those who engage with dance music on a professional level have been somewhat overlooked. In an attempt to rectify these imbalances, this study examines the contemporary commercial dance music scene in Sydney, Australia, incorporating an analytical framework that revolves mainly around the work of DJs and the commercial scene they operate within. An ethnographic methodological approach underpins the majority of this thesis, with interviews forming the main source of research material. Beginning with a discussion of the existing academic literature on dance culture and dance scenes, an historical context is subsequently established through a section that traces the development of dance culture from an underground phenomenon to a mainstream leisure activity, both within and outside Australia.

The ideas, opinions and interpretations of a selection of local DJs and other music industry practitioners who work in Sydney are central to the analysis of DJ culture herein. Issues discussed include the interaction and relationship between the DJ and their crowd, the technology and formats employed by DJs, and the DJ's multiple roles as entertainer, consumer and educator. The final part of the study gives consideration to the structure of the Sydney dance scene, in regard to the frequently used, but rarely critically analysed, terms 'underground' and 'mainstream'. The thesis concludes with a discussion that challenges the structural rigidity imposed by subcultural theory and scene-based analysis, arguing instead for a greater degree of fluidity in the theoretical approaches taken towards the study of contemporary dance music scenes.

If you have recently completed a postgraduate degree and would like your thesis title and abstract included in the next issue of Soundings please contact the Secretary, Katelyn Barney at [k.barney@uq.edu.au](mailto:k.barney@uq.edu.au)

### Playing it Queer: Understanding Queer Gender, Sexual and Musical Praxis in a 'New' Musicological Context

Queensland Conservatorium of Music, Griffith University

#### Abstract:

Across ages and cultures, music has been associated with sexual allure, gender inversion and suspect sexuality. Music has been theorised as both a putative agent of moral corruption and an expressive mechanism of gender and sexual signification, capable of arousing and channelling sexual urges and desires. This research examines musically facilitated expressions of queerness and queer identity, asking how and why music is used by queer musicians and musical performers to express non-normative gender and sexual identities. A queer theoretical approach to gender and sexuality, coupled with interdisciplinary theories concerning music as an identificatory practice, provides the theoretical landscape for this study.

An investigation into queer musical episodes such as this necessitates an exploration of the broader cultural milieu in which queer musical work occurs. It also raises questions surrounding the corpus of queer musical practice—that is, do these practices constitute the creation of a new musical genre or a collection of genres that can be understood as queer music? The preceding questions inform an account of the histories, styles, sensibilities, and gender and sexual politics of camp, drag and genderfuck, queer punk and queercore, as well as queer feminist cultures, positioning these within musical praxis. Queer theory, music and identity theories as well as contemporary discussions relating to queer cultural histories are then applied to case studies of queer-identified music performers from Brisbane, Australia. A grounded theoretical analysis of the data gathered in these case studies provides the necessary material to argue that musical performance provides a creative context for the expression of queer identities and the empowerment of queer agency, as well as oppositional responses to and criticism of heterosexual hegemony, and the homogenisation and assimilation of mainstream gay culture. Resulting from this exploration of queer musical cultures, localised data gathering and analysis, this research also supposes a set of ideologies and sensibilities that can be considered indicative and potentially determinant of queer musical practice generally.

Recognising that queer theory offers a useful theoretical discourse for understanding the complexities and flexibility of gender and sexual identities—particularly those that resist the binary logics of heteronormativity—this project foregrounds a question that is relatively unanswered in musicological work. It asks: how can musicology make use of queer theory in order to produce queer readings and new, anti-oppressive knowledge regarding musical performance, composition and participation? To answer this, it investigates the history of resistance towards embodied studies of music; the disjuncture between competing discourses of traditional and 'new' musicology; and recent developments in the pursuit of queer visibility within music studies. Building upon these recent developments, this work concludes that the integration of queer theoretical perspectives and queer aesthetic sensibilities within musicological discourse allows for a serious reconsideration of musical meaning and signification. In the development of a queer musicology, a committed awareness of queer theory, histories, styles and sensibilities, together with an embodied scholarly approach to music, is paramount. It is through this discursive nexus that musicology will be able to engage more fully with the troubling, performative and contingent qualities of gender, sexuality and desire.

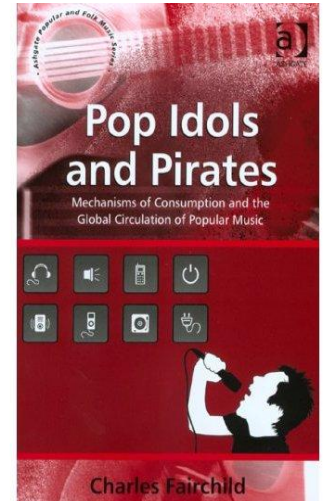
# Members' Publications

## **New Book**

*Pop Idols and Pirates*

**Charles Fairchild**

The music industry has been waging some very significant battles in recent years, reacting to numerous inter-related crises provoked by globalization, digitalization and the ever more extensive commercialization of public culture. These struggles are viewed by many as central to the survival of the central mediators in the consumption of popular music. These battles are not just against piracy and the sharing of digital song files on the internet.



The music industry is also struggling to find ways to compete or integrate with many other forms of entertainment, including films, television programmes, mobile phones, DVDs and video games in an extremely crowded communications environment. The battles currently being fought by the music industry are about nothing less than its continued ability to create and maintain specific kinds of profitable relationships with consumers.

This book presents two inter-related cases of crisis and opportunity: the music industry's epic struggle over piracy and the 'Idol' phenomenon. Both are explicit attempts to control and justify the particular ways in which the music industry makes money from popular music through specific kinds of relationships with consumers. The battles over piracy have been fought with a remarkable collection of campaigns consisting of advice, coercion and argument about what is or is not the best way to consume music. From these complicated and often contradictory campaigns we form an unusually clear picture of what many within the music industry imagine their industry to be. In a complementary way, 'Idol' works to demonstrate the joy and pleasure of consuming popular music the 'right' way. By creating a series of intertwined relationships with consumers around multiple sites of consumption, incorporating television, radio, live performance, traditional print media campaigns, text messaging and all manner of internet-based systems of communication and 'fan management,' the producers of 'Idol' present an ideal relationship between musicians and audiences. Instead of focusing on selling CDs, the music industry's digital Achilles' heel, 'Idol' has given the music industry an integrated platform for displaying its expanded palette of products and venues for consumption. When understood in specific relation to the battle against piracy, Fairchild's analysis of 'Idol' and the emerging promotional cultures of the music industry it exhibits shows how multiple sites of consumption, and attempts to mediate and control the circulation of popular music, are being used to combat the foundational challenges facing the music industry.

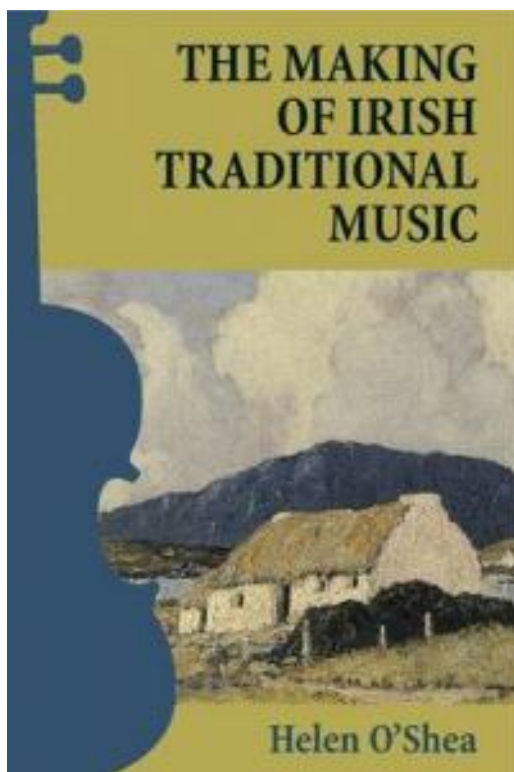
## New Book

*The Making of Irish Traditional Music*

Helen O'Shea

The first critical historical study of Irish traditional music, *The Making of Irish Traditional Music* also draws on the author's experience as a musician to analyse the encounters of foreigners playing Irish music at summer schools with the tourism industry's 'Ireland of the Welcomes', and their experiences in the heart of Ireland's traditional music empire, County Clare. The book concludes that a view of Irish traditional music as expressive of an ethnically pure, territorially bound, masculinist, national culture is an inadequate basis for a multi-ethnic Irish society.

Available from: <http://www.corkuniversitypress.com>



Praise for *The Making of Irish Traditional Music*:

Professor David Lloyd, University of Southern California:

“A valuable, theoretically informed cultural history of the retrieval and codification of Irish music in the context of an emergent Irish nationalism. The historical dimension of this work ... is one of the very best continuous accounts available.”

Professor Mícheál Ó Súilleabháin, University of Limerick:

“A breath of fresh air in the growing literature on music in Ireland. The debate it will provoke will itself form a part of the great wild yell of Irish traditional music in a new century.”

## Upcoming Conference

16-18 April 2009, Dunedin,

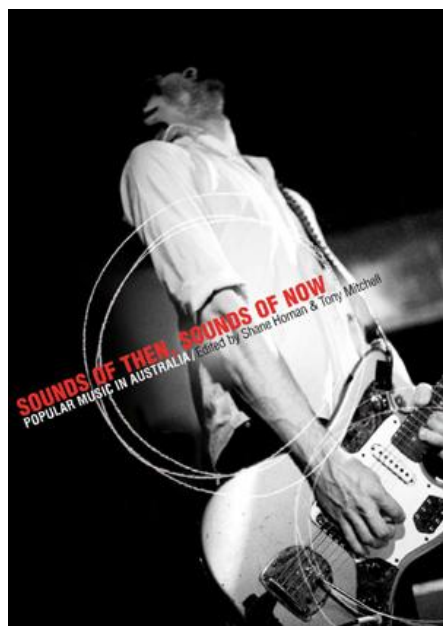
New Zealand

The purpose of this symposium is to explore ways in which music in New Zealand contributes to a sense of national identity.

Papers will investigate the role played by music and musical institutions in the formation and recognition of national identity and constituent identities in New Zealand/Aotearoa. Music-making in New Zealand has never been more flourishing.

Musicians are showing their talents in all musical genres, both nationally and internationally, and new and emerging technologies offer huge opportunities for music-making and its distribution. Paper presenters are encouraged to offer a contribution to discussions on the nature of New Zealand music and its place in the development of a sense of national identity.

Keynote speaker: Dr Tony Mitchell



**Buy now:** *Sounds of Then,  
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Popular Music in Australia*

**Edited by Shane Homan  
and Tony Mitchell**

“This much needed text provides a means for understanding how popular music has expressed, reflected and influenced changes in Australian society”

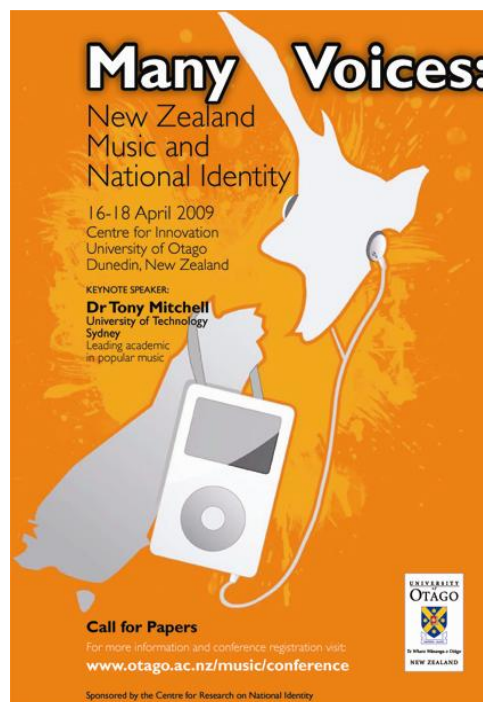
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## Other Recent Publications by Members

Barney, Katelyn. 2008. 'We're women we fight for freedom': Intersections of race and gender in contemporary songs by Indigenous Australian women performers. *Women's Studies Journal* 22(1):3-15.

Bendrups, Dan (ed). 2008. *Music on the Edge: Selected Papers from the 2007 IASPM Australia/New Zealand Conference, Dunedin, New Zealand*. Dunedin: International Association for the Study of Popular Music, Australia New Zealand branch and Perfect Beat Publications.

(Contributors: Matthew Bannister, Dan Bendrups, Sally Bodkin, Shelley Brunt, Robert Burns, Jennifer Cattermole, Sarah Chaker, Ian Collinson, Lyn Costigan, Mona-Lynn Courteau, Rebecca Coyle and Philip Hayward, Graeme Downes, Liz Giuffre, Bruce Johnson, Henry Johnson, Glenda Keam, Linda Kouvaras, Natalie Lewandowski, Sean Martin-Iverson, Narelle McCoy, Karl Neuenfeldt, Michelle Phillipov, Liam Ryan, Robin Ryan, Aline Scott-Maxwell, Brendan Smyly, Jon Stratton, Jodie Taylor, Susan West, John Whiteoak, Oli Wilson and Kirsten Zemke).

Collinson, Ian (ed). 2008. *Whose Popular Music? Industry, Performers, Fans: Selected Proceedings from the 2006 IASPM Australia/New Zealand Conference*. Sydney: International Association for the Study of Popular Music, Australia New Zealand branch and Perfect Beat Publications.

(Contributors: John Scannell, John Whiteoak, Charles Fairchild, Aline Scott-Maxwell, Becky Shepherd, Liz Giuffre, Henry Johnson, Katelyn Barney and Jennifer Cattermole).

Johnson, Bruce & Martin Cloonan. 2008. *Dark Side of the Tune: Popular Music and Violence*. Aldershot: Ashgate.

Johnson, Bruce. 2008. 'Quick and dirty': Sonic mediations and affect. In C. Birdsall and A. Enns (eds.), *Sonic Mediations: Bod, Sound, Technology*, pp. 43-60. Cambridge: Cambridge University Press.

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Montano, Edward. 2008. 'You're not a real DJ unless you play vinyl' – Technology and formats – The progression of dance music and DJ culture. *Journal on the Art of Record Production* 3, <http://www.artofrecordproduction.com/>.

Taylor, Jody. 2008. The queerest of the queer: Sexuality, politics and music on the Brisbane scene. *Continuum: Journal of Media & Cultural Studies* 22(5): 651-665.

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## News from Members

**Shane Homan**, Martin Cloonan and Roy Shuker were awarded an ARC Discovery Grant for the project: Local Popular Music in Global Creative Economies.

### Project Summary:

In providing the first comprehensive analysis of how music policy is created, the project assesses the viability of local music industries in a time of rapid, global technological change. It forges new ways of planning the different needs of producers, audiences and government in cultural production; and contribute to the economic and cultural health of Australian popular music industries. The project fills a major gap in Australian and international cultural policy studies in relation to the effectiveness of popular music policy and practice, particularly for industries situated outside the predominant centres of music production in Europe, the U.S. and Asia.

**Bruce Johnson** held a CSAR (Centre for Scholarly and Archival Research) Fellowship at the National Film and Sound Archive, October/November 2008.

**Jodie Taylor** will be taking up a post-doctoral fellowship with the Centre for Public Culture and Ideas, Griffith University in 2009 where she will contribute to the centre's 'Creativity and Social Inclusion' project as well as continuing her work on queer music scenes and queer uses of time.

## Recordings

### **New CDs/DVDs of Torres Strait Islander Music and Dance**

#### **Karl Neuenfeldt**

In 2007, the Torres Strait Regional Authority (TSRA) and its board commissioned a recording and filming project in recognition that cultural activities such as music and dance play a pivotal role in ensuring traditional cultural practices are maintained and celebrated with pride. Collaborators in the project were local communities, Arts Queensland, the National Library of Australia and Central Queensland University.

The production crew consisted of music producers and sound recordists Will Kepa, Nigel Pegrum and Karl Neuenfeldt, and cinematographers Murray Lui and Brett Charles. Recording and filming were done on location at Badu, Mabuiag, Iama/Yam and Warraber/Sue Islands, with post-production at Pegasus Studios, Cairns, Queensland.

The CDs contain a mixture of sacred and secular music, including traditional 'language' hymns and contemporary kores along with maritime, women's and children's songs. The DVDs contain dance performances and oral histories about the roles of music and dance in community life and the natural and socio-cultural environments of the communities.

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