

SOUNDINGS: IASPM-ANZ e-NEWSLETTER
JUNE 2004

NOMINATIONS

A reminder to members that Nominations are needed for the IASPM-ANZ positions of Chair, Treasurer, Secretary and Publications Officer. Shane Homan, Alison Huber, Sarah Baker and Emma Masters are all stepping down from these positions so nominations need to be put forward for the vote at the July AGM. The Chair sent out an email regarding the nominations process on the IASPM-ANZ e-list in May. Attached to that email was the nomination form. Please fill this out and return to Alison Huber, 19 Spensley Street, Clifton Hill, Victoria, 3068. The organisation needs fresh ideas to move forward. If you are interested in stepping up to the challenge and would like some information about what each position requires contact the following: Chair: Shane.Homan@newcastle.edu.au; Treasurer: a.huber@pgrad.unimelb.edu.au; Secretary: sarah.baker@unisa.edu.au; Publications Officer: emma.masters@unisa.edu.au.

MOVES

Shane Homan will be a Visiting Fellow at the Institute of Popular Music, University of Liverpool from September to December 2004. Apart from continuing work on the ARC Discovery Project "Playing for Life", Shane will begin work on the tribute bands book, Access all Eras, to be published by Open University Press in late 2005.

SIMS

The SIMS conference is almost upon us! Professor Tan Sooi Beng (School of Arts, Universiti Sains Malaysia) will be the IASPM keynote speaker at the SIMS conference held in Melbourne, July 11-16. Professor Beng's paper, 'Pop Nasyid in Malaysia: Islam, Modernity and Globalization', examines the "development of pop nasyid, a type of Islamic music which engages performers and audiences in a dialogue about Islamic modernity. Since the 1990s, pop nasyid has been promoted by the Muslim middle classes, the State as well as multi-national recording companies in Malaysia and marketed in Indonesia and other parts of Muslim Asia". Beng argues that pop nasyid resonates a type of non-Western modernity while reinforcing agency.

IASPM will be well represented at the SIMS conference. Over 30 papers have been accepted from our members, in what will be a unique gathering of ethnomusicology, popular music studies and musicology researchers. Topics range from opera to electronica; progressive rock to copyright; and Italian

dance to folksong. Early Bird registrations have closed; the latest program is available at: <http://www.warts.monash.edu.au/music/SIMS2004>

IASPM-ANZ POSTGRADUATE CONFERENCE AWARD AT SIMS

Postgraduate students from Australia and New Zealand who are members of IASPM-ANZ at the time of their presentation at the SIMS conference, and who deliver a paper on any aspect of popular music, will be eligible for the 'Best Postgraduate Conference Presentation' award. The award consists of:

- * a AU\$100 cash prize; and
- * three years' subscription to the journal Perfect Beat.

If you would like your presentation at SIMS to be considered for the award please contact the IASPM-ANZ secretary, sarah.baker@unisa.edu.au

Closing date to register for the award is: Wednesday, 30 June 2004.

Please note that to participate in the award you must be a current financial member of IASPM-ANZ. Membership forms can be found at: http://www.emediate.com.au/iaspm/membership.htm#membership_form

IASPM-ANZ TRAVEL GRANT

Australian and New Zealand Postgraduate Students who are member of IASPM-ANZ

can apply for AU\$100 travel grant to attend the SIMS conference. For information please contact the Treasurer, a.huber@pgrad.unimelb.edu.au

MELBOURNE GET TOGETHER

Alison Huber is in the process of organising a get together for IASPM-ANZ members who will be in Melbourne during the SIMS conference. Information will be posted on the IASPM-ANZ e-list shortly.

MEMBERSHIP

Just a reminder that IASPM-ANZ membership is due in July 2004. If you did not pay for multiple years in 2003 please download a copy of the membership form from the IASPM-ANZ website:

<http://emediate.com.au/iaspm/membership.htm>

Remember, if you pay for 2 years at once you receive a 10% discount. If you pay for 3 years at once, you receive a 15% discount. To check your membership status please contact the Treasurer, a.huber@pgrad.unimelb.edu.au

IASPM 2005 – INTERNATIONAL CONFERENCE

Making Music, Making Meaning - 13th Biennial Conference of the International Association for the Study of Popular Music (IASPM), July 25-30, 2005 Rome, Italy

The Program Committee of IASPM invites individual or panel proposals on the general theme of “Making Music, Making Meaning” for the July 2005 conference to be held in Rome. While focusing on meaning as a shared initial concept, the conference will be organized by five parallel streams, as follows:

Mapping Meaning (convenor Geoff Stahl) geoffs@cam.org

Reading Meaning (convenor Claire Levy) levy@cablebg.net

Voicing Meaning (convenor Franco Fabbri) prof.fabbri@fastwebnet.it

Visualizing Meaning (convenor Marion Leonard) marionl@liverpool.ac.uk

Mediating Meaning (convenor Shuhei Hosokawa) hosokawa@nichibun.ac.jp

Proposals should be sent by email to: iaspm-2005@iaspm.net

They should include author's name, institutional affiliation (if any), post and email addresses, paper or panel title, and abstract of no more than 300 word suitable for publication on the conference website if accepted. Please also specify the intended stream and attach your submissions as files with the title “authorsname.rtf”.

Deadline for submissions is July 1, 2004; authors will be notified of the Program Committee's decisions by January 1, 2005.

Making Music, Making Meaning – Conference Streams:

Mapping Meaning (convenor Geoff Stahl) geoffs@cam.org

This stream invites individual paper and panel proposals that investigate issues related to specific popular music meanings emerging in different geographical regions. The production, distribution and consumption of popular music across the globe has meant that attachments to place, national/regional, are important aspects of musicmaking. Discussions focusing on regions around the Mediterranean, the Balkans, Latin America, Africa and Asia, and also on music which reflects inter-ethnic, inter-regional and inter-cultural perspectives are especially encouraged. We welcome as well papers that address issues relating the intersections and mediations of identity, locality and spatiality. Local scenes and global trends, musical hybridity and cross-pollination are phenomena worthy of more discussion. Considerations of transnational dimensions of past and present musicmaking are also welcome.

Reading Meaning (convenor Claire Levy) levy@cablebg.net

Since its beginnings, popular music studies has insisted on the priority of meaning. Following the understanding that popular music means different things to different people, theoretical orientations pursued methods ranging from the realm of semiotic or interpretive frameworks to theories of social and cultural homology. While ever challenged by the very nature of popular music and the way it functions, much scholarly work has recently developed methods of textual, contextual and intertextual analysis, or focused on issues in relation to different aspects of the complex relations between intra- and para-musical structures. How are these orientations advancing? Why and how do they borrow theoretical perspectives from neighbouring disciplines? What is, after all, so specific about popular music theory in its attempts to make sense of particular developments in music? How does it contribute to modern understanding of culture and society? Does this understanding produce a further fragmentation of contemporary knowledge in humanities or does it tend to conceptualize a more holistic view on cultural movements? Following from this, how does such knowledge find its way to class rooms? This stream invites individual paper and panel proposals that involve, re-conceptualize and/or further develop theoretical approaches in analysing, studying and also teaching the meaning of popular music. Textual, intertextual and interdisciplinary perspectives are especially encouraged.

Voicing Meaning (convenor Franco Fabbri) prof.fabbri@fastwebnet.it
Most popular music is song, making popular music means (to a large extent) to sing, and a great part of the meaning created while (or by) making popular music is associated with the human voice, then with the body, with complex relations involving the act of singing and an individual personality ('le grain de la voix'), with intonation (in the paralinguistic sense), with dialects and languages, with texts ('lyrics'), with the technology of performance and sound reproduction. While all of these themes and concepts are more or less familiar to academic musicologists and ethnomusicologists (being related to such topics as plainchant, madrigal, opera, Lied, the usage of the human voice in different ethnic contexts, etc.), they appear to be vital to address important issues in popular music studies as well. Just think of the meaning of the search for 'a white man who had the Negro sound and the Negro feel' (Sam Phillips, may he rest in peace), not a marginal question in popular music history. What does it mean to have that (vocal) sound and feel? And what about the 'voz affillà' in flamenco, 'bahha' in Arabic song (and its derivatives in many styles of Eastern Mediterranean - mostly female - singing, with 'that' typical opaque, 'tired' vocal timbre), the deep voice of French chansonniers and Italian cantautori? How are song lyrics pronounced? And are singer-songwriters' lyrics 'poetry'? How are social meanings mediated through the voice? How are local accents (Southern, Liverpudlian) creating meanings? How are foreign languages received and made meaningful? How do languages create barriers to the understanding and dissemination of popular music? Papers addressed to this stream may cover

all topics related to the human voice, to language, to song, to all interactions between verbal and musical meanings. Papers covering historical aspects of these relations, and/or focusing on national/local popular genres (as opposed to transnational/mainstream/anglocentric ones) will be warmly welcome.

Visualizing Meaning (convenor Marion Leonard) marionl@liverpool.ac.uk
This stream of the conference invites paper and panel proposals related to sound and vision. This connection is broadly conceived from the analysis and contexts of audio-visual texts to the connection between music and the visionary. In relation to the first of these connections, papers may look at any aspect of meaning making related to music use within documentaries, films, television, video games or music videos. Such considerations may touch on concepts and themes including stardom, genre, mood, mythology and representation. Papers may explore industrial or historical dimensions of this theme, considering for instance the licencing of music within film soundtracks and advertisements, cross-promotional strategies or the historical link between sound and vision. The stream also encourages papers which explore the concept of the visionary, related to the ties between music styles and religious practice, folk and cultural customs, and rituals and myths. Alternatively, presentations may wish to explore how music has been used to evoke utopian, dystopian and political visions of the future.

Mediating Meaning (convenor Shuhei Hosokawa) hosokawa@nichibun.ac.jp
In the study of popular music, the role and function of mediation has hardly been neglected. From Adorno's pioneering work to recent research on record labels, recording work, television, MP3 and other sites and technologies, the significance of mediation in the production, reproduction and consumption of popular music has been studied extensively. We know that media in a broad sense not only transmit the sound from the atelier of the composer to the recording studio and the living room and head phone, but also condition the mode of existence of sound itself, the way of conceiving and interpreting music, and the pleasure and displeasure of music. Our musical life depends on various types of mediation, but at the same time these intermediary agencies depend on music. What do we experience in our "media-saturated" world? Is it different from what one used to experience in pre-industrial society? How have these mediations been shaped in today's world? In this stream, we will revisit this concept of mediation in order to look back and ahead at popular music studies. This stream welcomes paper and panel proposals on recording and entertainment industry, technology, journalism, advertisement, agency, space/place, and other related issues.

RESEARCH IN MUSIC EDUCATION CONFERENCE

The 4th International Conference for Research in Music Education - April 5-9, 2005, School of Education, University of Exeter.
Call for Papers - Deadline October 31 2004

The aim of the conference is to gather together researchers, teachers and practitioners to share and discuss their research which is concerned with all aspects of teaching and learning in music: musical development, perception and understanding, creativity, learning styles, pedagogy, curriculum design, informal settings, music for special needs, technologies, instrumental teaching, teacher education, gender and culture.

Keynote Speakers:

Dr Margaret Barrett - University of Tasmania, Australia
Professor Wayne Bowman - Brandon University, Canada
Dr Liora Bresler - University of Illinois, USA
Dr Goran Folkestad- University of Lund
Professor Tia de Nora - University of Exeter
Professor Nigel Osborne- University of Edinburgh
Professor Graham Welch - Institute of Education, London University, UK

Call for Papers - Deadline October 31 2004

- * Abstracts of no more than 300 words should be submitted with an indication of the mode of presentation i.e. paper presentation, poster, symposium.
- * Paper presentations should be 20 minutes in length to be followed by 10 minutes chaired discussion time.
- * Practical workshops linking research to practice are especially welcome.
- * If you are interested in organising a symposium please contact the conference director before submitting an abstract.
- * Criteria for acceptance will include: original, well-conducted and reported research; relevance to international audience and the field of music education; command of English (it may be possible to provide some support for this).
- * A short curriculum vitae should be attached.

On successful acceptance of abstracts, authors will be invited to submit an extended summary of 1,000 words, which will be published in the conference proceedings on CDROM.

Papers to be considered for publication in the journal will be subject to anonymous review by two referees. Papers should be between 5,000-6,000 words and conform to normal submission requirements. See <http://www.tandf.co.uk/journals/authors/cmueauth.asp>

Journal submissions can be made prior to or at the conference.

All submissions should be made electronically in RTF as an attachment, or on disk, to Sarah Hennessy at the School of Education & Lifelong Learning, University of Exeter, St Luke's Campus, Exeter EX1 2LU, UK. EMail: S.J.E.Hennessy@exeter.ac.uk

PUNK AND HARDCORE: CONTEMPORARY APPROACHES

Edited by: Emilie Hardman (Department of Sociology, Brandeis University), Ben Holtzman (Independent Scholar/Documentary Filmmaker), Alan O'Connor (Cultural Studies Program, Trent University, Canada)

The focus of this edited book is the contemporary punk and hardcore scenes. The book emphasizes the period after which most works by music critics and academics have declared punk to have ended. From the perspective of the movement in the 1980s and after, this book deals with the complexities and differences within an international field that includes anarcho-punk and conservative hardcore kids, 'crusty' street punks and suburban straightedge scenes, religious punks and queercore. We are skeptical of approaches which attempt to fix punk in a single meaning and seek contributions which emphasize punk as a field in which there are many different intentions and struggles. A long introduction sets out the editors' approach to punk/hardcore which includes a discussion of these issues. There will also be an extensive selected bibliography.

The book will consider issues such as resistance, commodification, social class, geography, identity (gender, race, sexual diversity, etc.), and activism. Contributions will not only describe scenes and struggles within punk but each will clearly identify the larger political and theoretical issues at stake. Descriptions of local scenes or aspects of the punk movement are not sufficient. Each contribution must address larger theoretical and political issues in an explicit manner. All theoretical perspectives and disciplines are welcome.

The editors invite contributions. We are looking for chapters of about 4,500-7000 words written for academic readers as well as punks looking for serious discussion of their movement. The book will be published by an academic press and will be available in bookstores. Contributions and inquiries should be sent electronically to benholtzman@riseup.net. Submissions must be received no later than 1 July 2004.

MASCULINITY AND POPULAR MUSIC

Contributions are sought for a new volume on masculinities in popular music. Placed at the intersection of the now well-established field of popular musicology and the increasingly important area of masculinity studies, the collection seeks to address how masculinities are constructed, represented and problematised within popular music acts and genres. While an interdisciplinary approach is welcomed and recognised as potentially indispensable, the primary focus of the collection will be musicological. Therefore proposals are encouraged that underpin their work with appropriate musical analysis and/or direct link to musical texts or practices. Moreover, the idea of musical analysis is here expanded to include aspects of vocality, technology, or other musical factors not always encompassed by traditional ideas of 'musical analysis'.

Proposals are especially welcome that deal with any of the following areas, or related areas:

- * Vocality, including falsetto, technology and voice...
- * Homosocial representations and potentially queer readings
- * Homophobia or misogyny and constructions of masculinity
- * Discourses of masculinity in popular music practices
- * Masculinities and race; colonialism...

It is understood that many of the relevant issues may be explored using male artists and their music as case studies. However, recognising that female artists not only deploy masculine codes, but are also crucial agents in the construction of masculinities (in the spirit of Judith Halberstam's *Female Masculinity*, who tries 'to account for the growing popularity of a body of work on masculinity that evinces absolutely no interest in masculinity without men'), contributions are also welcome that focus on relevant female artists and their music, while essentially addressing questions of masculinity.

Please send proposals of 300 words to Freya.Jarman-Ivens@ncl.ac.uk by 1st September 2004.

QUEERING AND POPULAR MUSIC

Ashgate have expressed their interest and commitment to publishing a new text on queering and popular music. This will include papers from original contributors to *Queering the Pitch: The New Gay and Lesbian Musicology*. London: Routledge (1992) and will be edited by Sheila Whiteley and Jennifer Rycenga. The research questions that will be addressed will relate primarily to issues surrounding sex and sexuality, teasing out the connections between sexuality and gender, whilst maintaining the centrality of queer within the discourses surrounding popular music. This will involve investigations into

cultural production, dissemination and the nuance of sexual meanings, not least those concerned with Black and other ethnic minorities, class and transgendered identities. As such, the planned book will provide specific insights into the intellectual roots of the field, the conditions that made it both possible and critical, and the significance of queering to contemporary popular music.

Proposals should be sent by e-mail to: s.whiteley@salford.ac.uk

They should include author's name, institutional affiliation (if any), post and email addresses, and abstract of no more than 500 words. Deadline for submissions is July 1, 2004; authors will be notified of the editorial panels decisions by September 1, 2004.