

Soundings

The e-Newsletter of IASPM Australia - New Zealand

May, 2003

REMINDER

Membership Renewal

Don't forget to renew your membership for 2003-2004.

Membership for the 2002-2003 financial year ends June 30th 2003.

One, two and three year membership rates are now available, providing useful discounts for longer term membership.

Membership forms can be found on the IASPM-ANZ website: http://www.emediate.com.au/membership.htm#membership_form

Membership Benefit

From July 2003 Perfect Beat offers a 25% discount on subscription rates to all current IASPM Australia-New Zealand members.

Sonics/Synergies: Creative Cultures

A conference hosted by the **University of South Australia, The Hawke Research Institute and incorporating the 10th National Conference of IASPM Australia-New Zealand.**

Sonics/Synergies: Creative Cultures is an exciting 4 day international conference to be held July 17-20th July 2003, in Adelaide at the University of South Australia City East Campus.

This cross-disciplinary conference is the first forum of its kind to explore the synergies between new technologies, popular culture and local communities. With a large number of internationally renowned keynote speakers and over 100 paper presentations this promises to be a remarkable event on the IASPM-ANZ calendar.

The distinguished keynotes include Professor Meaghan Morris (Lingnan University, Hong Kong), Professor Jody Berland (York University, Toronto), Assoc. Professor Tommy deFrantz (MIT, USA), Professor David Lavery (Middle Tennessee State University, USA), Professor Rhonda Wilcox

(Gordon College, USA), Richard Nunns (NZ), and Sharon Longridge (Mixed Industry, Australia).

Of particular interest to popular music scholars will be the two live video link-ups which are to take place during the event. The first video forum links the Adelaide audience with three experts in the field of popular music from the US (Professor Tricia Rosa, ULSC) and from the UK (Professor Sheila Whiteley, Salford University; and Dr Andy Bennett, University of Surrey). The second video forum features Professor Angela McRobbie (Goldsmith College, London University).

Postgraduate students from Australia and New Zealand who are members of IASPM at the time of their presentation, and who deliver a paper on any aspect of popular music, will be eligible for the 'Best Postgraduate Conference Presentation' award. Registrations for the award close May 17.

For more information and for details of registration, please visit the conference website: <http://www.com.unisa.edu.au/sonic/>

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Youth Studies Australia Special Issue

The executive team of IASPM Aust-NZ (Shane Homan, Sarah Baker and Alison Huber) recently finished editing a special issue of the *Youth Studies Australia* journal produced by the Australian Clearinghouse for Youth Studies. This was an exciting opportunity for our members to engage with youth workers, health workers and other academics involved across a wide range of youth studies and activity.

The issue will be released in June 2003, in time for our 10th National Conference. It features articles by Tony Mitchell, Susan West, Sarah Baker, Shane Homan, Gerry Bloustien and Margaret Peters.

For more information about *Youth Studies Australia*, see the ACYS website: <http://www.acys.utas.edu.au/>

Plea from IASPM Chair, Anahid Kassabian

Last year, I had the wonderful opportunity to attend the Latin American branch's conference in Mexico City, which was a big success, thanks largely to the efforts of the local organizing committee (José Antonio Robles, Adrián de Garay, and Claudia Martínez), the branch executive committee (Juan Pablo González, Martha Ulhôa, Adrián de Garay, and Ana María Ochoa), and the program committee (Claudio Rolle, Alberto Ikeda, Alejandra Cragnoli and Juan Pablo González). Over 150 people from a dozen countries (including the UK and US) attended and presented on an outstanding range of materials, some of which you can find online at: <http://www.hist.puc.cl/historia/iaspm/actas.html>.

Not only did I learn a great deal about a wide range of musics with which I was unfamiliar, but I was also left with a lot of thoughts about the nature and possibilities of IASPM. For starters, for the first time in our history (at least as far as I can tell), the largest branch is not an English-speaking branch. This is no small change, and it places a new and interesting burden on the English-language branches. To try to learn something about this, I gave my paper in Spanish, a language I do not speak. (This was, of course, a requirement of participation; the

conference is held in Spanish and Portuguese.) The conference organizers and participants were all incredibly generous—no one made fun of my accent, and everyone waited patiently through translations of questions and answers.

While I don't speak Spanish, I do speak Danish, a language I acquired as an adult, so the feeling of inadequate language control was not new to me. But it was the first time I had experienced it in a professional setting, and that was disconcerting. I'm used to a level of comfort that makes language seem comparatively transparent, even when I'm searching for just the right word. And I had no control over the nuances of ideas that can come from choosing one synonym over another. I realized in a much more visceral way that sometimes, when someone's ideas seem un-subtle, it may simply be a mark of a language barrier.

On the brighter side, I do have enough Spanish to have learned a great deal from attending other people's papers. The Latin American branch, not surprisingly, focuses on Latin American music. But their sense of "popular" is linguistically inflected, so that for them, popular means folk musics and widely-listened-to genres as well

as rock, rap, and raves. There are IASPM members in Latin America working on music education and children's music, and on the relationships of folk musics to modernity and to mass media forms. The breadth of subject matter was wider than that of, for example, the US branch in important ways (although there was almost no work on non-Latin American musics, which I found surprising).

I'm enormously grateful to my university and to the conference organizers for the opportunity to attend the Latin American branch conference. And as outgoing Chair of the International Executive Committee, it led me to want to make a series of proposals, which I hope you will see repeatedly.

1. All native speakers of English should have the experience of giving a paper and attending a conference in another language. It will teach you a lot about what conferences are like for our non-English speaking colleagues. It will certainly encourage you to remember, at international conferences, to be slower and less colloquial in your presentation style, and to try to compensate for the strong regional variations in our pronunciation.

2. All popular music scholars should be members of IASPM, not

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Member Publications

The IASPM-ANZ website includes an area devoted to member publications.

If you have had something published this membership year (July 2002-June 2003), please send bibliographic details to the Webmaster, Emma Masters, em@emediate.com.au so that we can list your work on the site.

This is an excellent resource for members who want to keep in touch with current research/ publications in Australian and New Zealand popular music studies.

The URL is <http://www.emediate.com.au/iaspm/publications.htm#memberpublications>



BOOKS

Bruce Johnson brings to our attention three books which will be of interest to IASPM members particularly because they contain contributions by a number of them:

The Cambridge Companion to Jazz, ed Mervyn Cooke and David Horn. - This is not a traditional 'companion/encyclopaedia' format with entries and essays on Big Names. It is wholly thematic, a collection of lengthy and theoretically informed essays on such subjects as Images of Jazz, Jazz and Dance, Jazz Practices, The Jazz Diaspora.

Volume 1 of the immense project, the Continuum Encyclopedia of Popular Music of the World. Volume 1 is entitled Media, Industry and Society.

Finally, scheduled for publication mid-year is John Whiteoak and Aline Scott-Maxwell (eds) The Currency Companion to Music and Dance in Australia

Hundreds of subjects from across the gamut of music practices and sites are covered, making this a major publication, and a very expensive venture for the publisher: it would be good for them to discover that investing in such a topic finds a significant readership, which in turn is likely to encourage them to do so again. That is, its success can only be good for our fields of research.

- Bruce Johnson

Plea from IASPM Chair

(Continued from page 2)
just of local national branches. The exchange of ideas that happens internationally is absolutely crucial. It is, quite simply, folly to argue that if you don't attend an international conference, you receive no benefit from the international organization. Entirely to the contrary, during the years that I could not afford to attend international conferences, I still received enormous benefits from the fact that my US colleagues did go and hear work from other contexts and traditions. Similarly, it is only from a deeply flawed and limited view that one could suggest international membership is only of benefit to speakers of English. International membership fees are supporting travelers from around the globe to the international conference again this year, as they frequently have in the past, and those participants change the shape of

scholarship in their home countries. Even from the consumerist perspective of "What do I get for my membership money?", the answer is clear. You get to participate in a series of debates that have been enriched and enlivened by being international in scope, and you get to do so in the comfort of your own language.

And, of course, the more people who pay international dues, the more capacity the international organization will have to fund people who could not otherwise attend the international conferences.

3. IASPM branches, especially English speaking branches, should decide to fund one or two guests from low- and middle-income countries to attend branch conferences. This is yet another way of introducing other perspectives into the local conversations, as well as making local conversations accessible to scholars from other

traditions. In some cases, branch dues might be able to contribute to such a project, but there is often grant money available (through the EC, for example) to host such guests as well. This is, I'm convinced, an effort well worth pursuing.

I don't expect to convince the "local only" branches in Australia, Germany and Japan that their approach is stifling important possibilities for IASPM, even though the dues from those several hundred members might be enough to pay for simultaneous translations at conferences.

Nor do I expect to convince native speakers of English to venture out into new linguistic terrains, even though popular music scholarship would be enriched if we all did so.

But I do hope that we can broaden and enliven a discussion, at both the international and branch levels, of how our

MUSIC-CULTURE-SOCIETY - Call for Registrations

A symposium celebrating the work and legacy of John Blacking.

July 12-14, Callaway Centre, School of Music, The University of Western Australia

The idea of a symposium celebrating the work of John Blacking has enticed

abstracts from scholars from around the world. A rich variety of papers will be presented in a wide range of areas including the work and ideas of John Blacking, music across cultures, music education, children's songs, and the John Blacking/Percy Grainger link.

Registrations are invited to attend this exciting event.

Details including presenters and titles of papers, the symposium programme, and registration are available at the Callaway Centre website: <http://www.arts.uwa.edu.au/circme>

For further information contact Dr Victoria Rogers at: <circme@cyllene.uwa.edu.

Peace is Union Business - by Mark Gregory

(Note: The following article by Mark Gregory was originally written for Wobbly Radio (February 2003). See <http://wobblyradio.com/news.php> or <http://www.crixa.com/muse/unionsong/reviews/peace/>)

In the 1914 to 1918 slaughter we now call the First World War, Australian unions were among a number of organisations that attempted to stop the war and did successfully stop conscription. The Wobblies played a leading role in that opposition and many of them were jailed for years. Soldiers returning home often became militant union organisers who hated war and hated those who profited from it in particular. Alex Campbell "the last Anzac" was just such a fighter, as pointed out by Workers Online at the time of his death last year. Unions and peace activities have a long history.

In the 1930s workers faced the depression, fascism and the next push to war. In November 1938 wharfies in Port Kembla NSW refused to load the Dalfram, a ship carrying BHP pig-iron to Japan. Their action earned them wide support in a community fearful of Imperial Japanese war plans. It also earned wharfies the undying hatred of the "born to rule" conservatives, including Robert Menzies who wore the nickname "Pig-Iron

Bob" for the rest of his life as this song explains:

—
The Pig Iron Song
MP3 track
©1964 Clem Parkinson

It was 1937 and aggressive Japanese
Attacked the Chinese people
tried to bring them to their knees
Poorly armed and ill
equiped the peasants bravely
fought
While Australian water
siders rallied round to lend
support

Attorney General Menzies
said the ship would have to
sail

"If the men refuse to load it
we will throw them into jail"
But our unity was strong -
we were solid to a man
And we wouldn't load pig-
iron for the fascists of Japan

—
In the Vietnam war the then
Federal Government
deliberately tied Australian
troops to United States war
plans. Menzies lied to
parliament and the
Australian people. "Peace is
Union Business" was the
slogan coined by unions
opposed to that war. The
government and press
supported the war but still
failed to get popular
support. Sound familiar?

In Sydney members of the
Seamen's Union (SUA)
refused to crew the
Boonaroo, a ship of war
materials to Vietnam. The
government ended up using
the navy to sail the ship.
You can hear an historic
recording of the song sung
by SUA member Geoff
Wills in the 1960s in this

MP3 track.

—
Boonaroo
©Don Henderson 1967

Chorus
Oh, who will man the
Boonaroo?
Who will sail her, be the
crew,
sailing on the Boonaroo?

Is there food and is there
store
to feed the hungry, clothe
the poor?
In this world their number
isn't few.
In her cargo would you find
any way for one mankind,
sailing on the Boonaroo.

Is there bandage by the
reel?
Is there medicine to heal?
Christ knows, there's
healing work to do.
In her cargo would you find
any way for one mankind,
sailing on the Boonaroo?

Would the hull be filled
with material to build,
perhaps a bridge for a world
that's split in two?
In her cargo would you find
any way for one mankind,
sailing on the Boonaroo?

Or jam packed in the hold
is there grief and death
untold
and asked "Why?" have to
answer true.
In her cargo would you find
any way for one mankind,
sailing on the Boonaroo?

—
The Vietnam Songbook
(Barbara Dane and Irwin
Silber, 1969) is full of songs
from many countries around
the world and Boonaroo
was one of nine Australian

Member News

Dr Rebecca Coyle is now in the Media Program, School of Arts, at Southern Cross University in Lismore. Her new email address is: <rcoyle@scu.edu.au>

Current research activities include doing soundscape recordings of the canefields in Mackay and on Norfolk Island, working on an article on John Williamson and Sara Storer, and further developments on writings around film music and sound.
- Rebecca Coyle

In December Bruce Johnson returned from a Visiting Professorship at the Institute of Popular Music, University of Liverpool, where he conducted his own research into sound and cultural history, supervised and examined doctoral research, and taught in two courses, Sound Studies, and Popular Music and Local Identity. He also performed with local jazz musicians and spent some time in Glasgow with Martin Cloonan, who, along with the staff of IPM, sends collegial greetings to IASPM-ANZ.

- Bruce Johnson

Chris Gibson's new book, Sound Tracks: Popular Music,

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MEMBER NEWS

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Identity and Place (Routledge, 2003), was launched recently at Gleebooks, Sydney, by Bruce Elder, Sydney Morning Herald music journalist.

He is currently working on his next two books, one examines the economics and politics of music and tourism (co-written again with John Connell, for Channel View Press); the other examines cultural geographies of Aboriginal music in Australia (UNSW Press, co-written with Peter Dunbar-Hall, Conservatorium of Music, University of Sydney).

- Chris Gibson

Shane Homan's book, The Mayor's A Square: Live Music and Law and Order in Sydney, will be published by Local Consumption Publications in May. Rob Hirst (Midnight Oil, The Ghostwriters, The Backsliders) will launch the book at the Hopetoun Hotel, 416



Peace is Union Business

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songs in the collection.

Perhaps the most famous "Vietnam War" song of all was the "Country Joe and the Fish" song called "Fixin' to Die Rag". This song seemed to sweep around the world and was taken up by many of the troops sent to Vietnam.

Chorus:
And it's one, two, three,
What are we fighting for?
Don't ask me, I don't give a damn,
Next stop is Vietnam;
And it's five, six, seven,
Open up the pearly gates,
Well there ain't no time to wonder why,
Whoopee! we're all gonna die.

You can listen to the original on Country Joe's web site at <http://www.countryjoe.com/rag.htm>

With the growing world movement opposing the United States war on Iraq

there's a new crop of anti-war songs, and no surprise that one is a new parody of "Fixin to Die", Perhaps "Son of a Bush" will enter the language just like "Pig-Iron Bob" did!

The Iraqi War Song (or Feel Like I'm Smelling a Rat Rag)
A song by Country Bumpkin and the Hogs©2002

Come on all of you dumbed down men,
that son of a Bush needs your help again.
He's got himself in a terrorist jam,
when daddy sent chemicals off to old Saddam.
So roll up your sleeves for vaccines in your arm,
they don't tell you that they're doin' you harm

And its one, two, three, what are we fighting for?
Most know it's the same old scam,
next stop is old Baghdad.
And it's five, six, seven, open up the pearly gates.
Well, we've got no mind to question why,

whoopee, we're all gonna die

I found this song on the web at <http://www.healingcelebrations.com/>

That "Peace is Union Business" is already clear from the growing anti-war demonstrations in towns and cities throughout Australia. John "Dubya" Howard may think he's tied our troops to the Stars and Stripes but millions are determined he wont have his way.

As ACTU President Sharan Burrow told the Sydney demonstration in November "People ask me why the unions would get involved in this debate. The answer is simple - it is working men and women and their children who bear the brutal brunt of war. Economies are destroyed, jobs are lost and families dislocated, wounded and killed".
- Mark Gregory

Popular Music special issue - CFP

Call for Papers for: Cultural Capital and Canon in Popular Music, a special issue of *Popular Music*.

The journal Popular Music proposes to publish a special issue on cultural capital, canonization and popular music.

Canons are an essential component of any art form. Popular music is no different. Indeed, there is

by now a body of albums and songs that stands in the collective memory of consumers and musicians of popular music as the "great art works" or as the essential "heritage" of the field. The authors/performers of these albums or songs are thought of as the most important and influential musicians in the field of popular music. The existence of this canon is expressed in various institutional practices,

including the media, academia, and the industry. One way of approaching canons is through Bourdieu's notion of cultural capital. Canons serve as major ingredients of such capital, i.e. as signifiers of connoisseurship and "right taste" that allows membership in certain social formations. But artistic canons are produced and erected by

5th International Crossroads in Cultural Studies Conference

Session proposals for the Fifth International Crossroads in Cultural Studies Conference, to be held at the University of Illinois, Urbana-Champaign, from June 25-28, 2004, are now being accepted for consideration. The mandate of the 2004 conference is to connect critical cultural analyses to progressive political action in an age of violence and global uncertainty. At this time, we are pleased to announce that Lawrence Grossberg (University of North Carolina, Chapel Hill) and Meaghan Morris (Lingnan University, Hong Kong) will each give a keynote address. Further, plenary speakers confirmed at this time are: Lauren Berlant (University of Chicago); CL Cole (University of Illinois); Henry Giroux (Pennsylvania State University); Toby Miller (New York University); Peter McLaren (University of California, Los Angeles); and Paula Saukko (University of Exeter, United Kingdom). More plenary speakers will be announced throughout the year. Six Spotlight Sessions have also been commissioned to cover specific topics such as Cultural Studies in South Africa, Neoliberalism &

Democracy, and Sport & Cultural Studies. There is also a Special Spotlight Session roundtable that reflects back on the landmark 1990 conference "Cultural Studies Now and in the Future," to be facilitated by that conference's organizers - Paula Treichler, Cary Nelson, and Lawrence Grossberg.

Session organizers should submit a 500-word abstract proposal, including with it pertinent contact information and the area under which you think it would best fit (e.g., Critical Race Theory, Feminist Media Studies; Critical Pedagogy, etc.). You may propose a session with a complete list of participants, or just send the title and session abstract, so people can see it advertised and contact you with their paper proposals. Proposals can be submitted via email (MS-Word documents preferred) to cfp@crossroads2004.org or by postal mail to: Crossroads in Cultural Studies Conference Organizing Committee Attn: Norman K. Denzin Institute of Communications Research University of Illinois at Urbana-Champaign 228 Gregory Hall, mc-463

810 S. Wright Street
Urbana, Illinois, USA,
61801

The initial deadline for session proposals to be accepted for consideration is June 1, 2003. It is anticipated that the general Call for Papers will be announced on or about September 1, 2003, or as soon as all of the panel abstracts have been formally considered by the organizing committee.

The mission of the Crossroads conference is to provide an open forum for all topics that interest the diverse international cultural studies community; generate lively, critical debate about contemporary society; foster contacts and the exchange ideas; and, ultimately, draw inspiration from each other. The committee encourages international participation from different countries, disciplines and cultural backgrounds, as well as from a wide range of research areas. In that way, the conference will also show where cultural studies is going next.

For more information on the 2004 Crossroads conference, please visit the website at <http://www.crossroads2004.org>

SIMS 2004 Update

Work is progressing on the Symposium of the International Musicological Society (SIMS) to be held at Monash University, Melbourne, 12-18 July 2004. IASPM is co-hosting the event with ICTM (the International Council for Traditional Music); and the MSA (the Musicological Society of Australia).

The 2004 Australia-New Zealand IASPM conference will be held at Monash as part of the SIMS event, providing opportunities to engage with national and international scholars, academics, musicians and teachers from overlapping fields and interests.

The SIMS web site can be found at: <http://www.arts.monash.edu.au/music/SIMS2004/>

Further details about IASPM-ANZ's involvement will be posted on the e-list as information comes to hand.

For more information, please contact the IASPM-ANZ Chair, Shane Homan: Shane.Homan@newcastle.edu.au

<http://www.emediate.com.au/iaspm>

**IASPM
MONTREAL 2003**

The 12th Biennial IASPM-International conference is being held July 3-7 2003 in Montreal, Quebec, Canada. The renowned Montreal Jazz Festival is also on at this time.

As the official website for the conference states: "Every IASPM international meeting is a wonderful opportunity to meet old friends and make new ones from around the world".

The general theme for the conference is Practising Popular Music. As the original call for papers stated: "Conceiving of popular music, and popular music studies, as practices extends from questions of performance and production to listening and criticism. In this way, the theme of practice is intended to open to all areas of popular music inquiry, while providing a shared initial hearpoint".

A number of IASPM-ANZ members will be travelling to Montreal to attend the conference.

*For more information and program details visit the conference website:
<http://www.wyldware.com/~x/iaspm/>*

Popular Music special issue - CFP

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interested parties, and the popular music canon is not different. Hence, it is constantly under attack by actors who believe in the value of other, old or new works, styles and genres. This results in classificatory struggles and claims for legitimacy, and indeed in the emergence of multiple cultural capitals of popular music, as well as alternative, "micro canons," that bear relevance to membership in particular socio-cultural formations: ethnicities, nations, gender based identities, and of course subcultures and scenes.

The proposed special issue seeks to examine theoretical aspects and specific case studies of these phenomena. Key issues to be addressed by articles:

* The institutions and agents whose power and practices determines what counts as "legitimate," and what gets canonized in popular music.

* The function of popular music canon(s) within the cultural capital(s) that signify membership in cultural formations such as nations, ethnicities, class, subcultures/scenes, etc

* The emergence of the dominant popular music canon (i.e. Sinatra, Beatles, Dylan etc.), its critique and alternative canons

* Dominant canon, cosmopolitanism, feminism and cultural imperialism

The editors invite contributions (5,000-8,000 words); or shorter pieces (3,000 for the Middle Eight section) from any discipline.

Prospective contributors should, in the first instance, send an abstract of 200-300 words to Motti Regev, one of the editors, by the end of **October 2003**. Finished articles should be submitted by the end of April 2004. All submissions will be peer reviewed in the normal way. Popular Music is published by Cambridge University Press.

Address for abstracts and submissions:

Motti Regev
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Political Science and
Communication
The Open University of
Israel
16 Klausner St., POB
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Tel Aviv 61392
Israel

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PERFECT BEAT

The January and July 2003 issues of the journal *Perfect Beat* (v6n2 and v6n3) are being replaced by a double issue (published as an anthology with an ISBN number) entitled *Off the Planet: Music, Sound and Science Fiction Cinema*. Standard journal format resumes in 2004. See the website for more details: http://www.ccms.mq.edu.au/perfect_beat/default.html

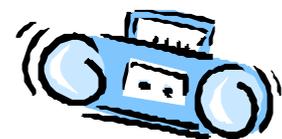
IASPM-ANZ ELECTIONS

Nominations will soon be requested for both executive positions and representatives, for 2003-2004. Elections will occur at the AGM to be held at 6:30pm on Friday 18th July, 2003, University of South Australia, Adelaide, SA.

Further details will be posted on the e-list and the membership section of the website as soon as possible.

MSA/NZMS 2003

The combined conference of the Australia and New Zealand musicological societies will be held in Wellington, NZ, from 27-30 November 2003. The conference theme is music and locality. See the MSA website for details: <http://www.msa.org.au>



Popular Music Courses at the University of Auckland, New Zealand

Within the ethnomusicology programme at the University of Auckland, New Zealand (<http://www.auckland.ac.nz>), there is a stream of academic popular music courses at all three undergraduate levels: (this does not even include the popular music segments of many of our regional music and theory papers).

POPMUS 106 Music and Dance in Popular Culture

A survey of popular music styles, artists, culture and issues which explores facets such as genre, rhythm and timbre, industrial controls, dance styles, politics, music videos, the sales process, emotional effect, race and gender.

ANTHRO 234 Popular Musics of the Pacific

From Hip Hop to Reggae to Pop, this course explores Pacific popular music genre, artists and songs as well as relevant musical techniques, modes of distribution, and processes of fusion and change. It probes the possibilities of Pasifika pop musics by discussing critical questions about culture, authenticity, modernisation, consumerism, identity, and musical (ex)change.

POPMUS 206 From Jazz to Rock

Study of the development of blues, RnB and

intermediate styles from 1930 through the 1960's. In addition to the general and regional study of the growth of the musics, there will also be some concentration on particular styles, performers and performances.

ANTHRO 343 Global Interactions in Popular Music

Studies selected examples and genres within the range of musics labeled 'world beat' or 'world musics'. Focuses on popular music fusions of distinct musical traditions with trans-national marketing practices and 'mainstream' popular musical styles. Theorises these musical styles and trends in relation to constructions of local and global cultures, considering issues of representation, orientalism, exoticism, homogenisation, and exploitation, as well as questions of tradition and authenticity, commodification, and control.

POPMUS 305 From Invasion to Anarchy: British Rock 1965-1977

Traces the musical 'developments' of selected key British Invasion bands, their influences and their adaptation and appropriation of American R&B and Pop. The transformation of the Pop-inflected Rock of the

mid-Sixties into the 'heavier' style of the late Sixties and ultimately into Heavy Rock in the early Seventies is investigated. The rise of what eventually became known as Heavy Metal is also discussed. The latter part of the course examines the revolution of Punk with its reaction against the 'sophistication' of Rock and Heavy Rock.

(see <http://www.arts.auckland.ac.nz/ant/>)

There is also now a Popular Music Major as part of the Bachelor of Performing Arts, and a newly finished SCAPA (School of Creative and Performing Arts) Centre featuring recording studios, dance spaces, rehearsal rooms, theatres and video editing suites. The practical pop major papers cover: performance, songwriting, music business, recording technology and music theory, at all three undergraduate levels. The Music Business papers have proven to be highly popular for BA and Film students as well. For more information about SCAPA see <http://www.arts.auckland.ac.nz/scapa/>

To find out more about Popular Music related courses at the University of Auckland, please contact Dr Kristen Zemke-White: k.zemke@auckland.ac.nz

IMPORTANT DATES

June 2003:

1st - Deadline for 5th International Crossroads in Cultural Studies Conference session proposals.

- Publication of The Currency Companion to Music & Dance in Australia.
- Release of IASPM-ANZ special issue of YSA journal

July 2003:

1st - Renew IASPM-ANZ Membership!
3rd to 7th - 12th IASPM conference, Montreal, Canada.
12th to 14th - Music-Culture-Society Symposium, Perth.
17th - 20th - Sonics/Synergies: Creative Cultures conference, Adelaide.
18th - IASPM-ANZ AGM / elections.

October 2003:

31st - Deadline for abstracts, special issue of Popular Music.

November 2003:

27th to 30th - Joint MSA/NZMS conference, New Zealand.

July 2004:

12th to 18th - SIMS 2004, incorporating IASPM-ANZ 11th conference, Melbourne.

Soundings was compiled by the IASPM-ANZ secretary, Sarah Baker: sarah.baker@unisa.edu.au