

# Soundings



INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC

THE E-NEWSLETTER OF IASPM AUSTRALIA - NEW ZEALAND

NOVEMBER/DECEMBER 2002

## REPORTING THE ANNUAL AUST-NZ CONFERENCE

A report by John Scannell on the 9th National Conference of IASPM-ANZ, held at the University of New England, Armidale, NSW, from 19-21 July can be found on the updated web site.

John has also provided a gallery of photographs taken during the conference. A big thank you goes to the convenor David Goldsworthy who did a marvelous job organising the event, and also to Andrew Alter, the performers and everyone else involved.

[http://www.emediate.com.au/iaspm/news/news\\_conference2002.htm](http://www.emediate.com.au/iaspm/news/news_conference2002.htm)

## Sonic Synergies, Creative Cultures

**CALL FOR PAPERS**  
Hosted by the University of South Australia, and incorporating the 10th National Conference of the Australia-New Zealand Branch of IASPM

The University of South Australia in conjunction with the Australia-New Zealand Branch of IASPM is pleased to announce a call for papers for the 2003 conference 'Sonic Synergies, Creative Cultures'. Aimed at both academics and practitioners, this conference focuses on identities, technologies and communities.

**The conference is to be held in Adelaide at the University of South Australia, City East Campus, from July 17-20, 2003.**

'Sonic Synergies, Creative Cultures' will be an interdisciplinary gathering for researchers, scholars, practitioners and students interested in the general themes of identity, music, technology, community and the synergies between them. Presentations on all aspects of creative cultures are welcome.

Possible topics include, but are not limited to:

- **Fandom**
- **New Technologies**

- **Identity**
- **Cultural and Media Policy**
- **Ethnicities**
- **Industry/Artist Synergies**
- **Copyright and Creative Practice**
- **Youth**
- **Communities**
- **Spaces and Places**
- **Creative Networks**
- **Theory/Practice Intersections**
- **Deviance and Transgression**
- **Multimedia**

The conference committee invites proposals for panels, symposia, individual papers or other formats. Panels that bring together a number of papers based on a common theme or topic are especially encouraged.

Postgraduate students 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.

Proposals (of no more than 250 words) should be directed via e-mail to the Organising Committee at : <sonic2003@unisa.edu.au>

For general information about the conference please contact Gerry Bloustien

<gerry.bloustien@unisa.edu.au> and Susan Luckman <susan.luckman@unisa.edu.au>.

**Submissions close Friday 13th December, 2002.**

## Youth Studies Australia—Special Issue

**IASPM Aust-NZ has been invited to provide a special issue of the *Youth Studies Australia* journal produced by the Australian Clearinghouse for Youth Studies.**

This is an exciting opportunity to engage with youth workers, health workers and other academics involved across a wide range of youth studies and activity, and for our members to share their current research in this area.

**Submission Deadline:** 28th February 2003

**Word Limit:** 4000 words

**Referencing:** author-date system

**Editors:** IASPM executive (Shane Homan, Sarah Baker, Alison Huber)

**Issue Release:** June 2003

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## Update to Member Benefits

Following the AGM this is the updated list of membership benefits for the International and Local levels:

### **International Level**

Every International member receives two copies of RPM (the International IASPM newsletter) per year.

Only International IASPM members are entitled to participate and present at the biannual international conference (to be held in Montreal in July, 2003).

IASPM members get a discount on subscriptions to the journal *Popular Music*. Currently, the full rate for individual subscribers to this journal

is £40 for three copies; the rate with your IASPM reduction is £31. If interested please contact Cambridge University Press Journal Subscriptions - <<http://uk.cambridge.org/journals/pmu/>> Please obtain the membership certification from the treasurer, Alis on Huber: <[a.huber@pgrad.unimelb.edu.au](mailto:a.huber@pgrad.unimelb.edu.au)>

The reduced fee for participation at POPKOMM, Germany's largest Trade Show, Conference and Festival on Popular Music is not limited to the German speaking branch. Last year the reduced rate was about 55 Euro as opposed to a range of 174-336 Euro for regular registration. If interested,

contact Jan Hemming: <[hemming@musikwiss.uni-halle.de](mailto:hemming@musikwiss.uni-halle.de)>

Only International members get access to IASPM's most effective research network, the international e-mail list, allowing you to contact over a hundred members almost instantaneously.

International members also receive the local benefits.

### **Local Level**

Access to the local branch e-mail listserver which is an important source of local debate and information.

Bi-annual e-newsletter (Soundings) detailing

*(Continued on page 3)*

### **2002 AGM - Membership Rate Changes/ Benefits**

A further reminder that several important changes have occurred as a result of several motions put at the AGM to improve the value of IASPM membership. One, two and three year membership rates are now available, providing useful discounts for longer term membership (see the web site for new rates). All new members will receive a recent copy of the journal *Perfect Beat*; from July 2003 *Perfect Beat* offers a 25% discount on subscription rates to all current Australia-New Zealand IASPM members. The executive is considering other ways to improve the value of membership, and to increase the number and diversity of backgrounds of members. The report of the Annual General Meeting can be found on the web site. <[http://www.emediate.com.au/iaspm/about/about\\_AGM2002.htm](http://www.emediate.com.au/iaspm/about/about_AGM2002.htm)> - *Shane Homan (Chair)*

## Youth Studies Australia - Special Issue

*(Continued from page 1)*

### **Issue Themes:**

Music & youth - 'maps of meaning'; identity; The role of media in perceptions of youth music practice; The role of music in youth education programs; Contemporary notions of 'scenes'; The efficacy of subcultural theory to contemporary youth activity; Government policies and attitudes to youth and their music choices; Youth, music and the city.

These themes are, of course, not exhaustive. We would

also welcome shorter articles describing particular youth-music educational programs. It should be noted that the journal "aims to present youth issues and research in a way that is accessible and reader-friendly". Illustrations are also welcome.

Manuscripts should be supplied on disk in MS Word, with a hard copy and sent to:

Dr Shane Homan  
School of Social Sciences  
University of Newcastle  
Callaghan, NSW, 2308

Email:

<[shane.homan@newcastle.edu.au](mailto:shane.homan@newcastle.edu.au)> or phone 61-2-4921 6787. An initial email expressing interest would be appreciated.

The deadline is tight, but the June 2003 issue is timed to coincide with our next conference in Adelaide.



**MEMBER NEWS**

Chris Gibson reports that his co-authored book with John Connell **'Sound Tracks: Popular Music, Identity and Place'** was published in September 2002 through Routledge, New York and London. Sound Tracks is billed as 'the first comprehensive book on the new geography of popular music, examining the complex links between places, music and cultural identities'.

- Chris Gibson

Central Queensland University Conservatorium of Music is organising the **1st Asia-Pacific Jazz Conference** on Hamilton Island (in the Whitsundays) in conjunction with the Hamilton Island Jazz Festival over a 3 day period in late September/early October 2003 (date to be confirmed shortly). Initial inquiries and expressions of interest in giving papers can be sent to: <phayward@humanities.mq.edu.au>

Information on keynote speakers and featured performers will be announced shortly. A formal call for papers will follow in November. It is intended to publish selected conference papers in book form in early 2004.

- Philip Hayward

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**2002 CSAA Conference - IASPM Panels**

**The 2002 Cultural Studies Association of Australia Conference will be held at the University of Melbourne from December 5-7, 2002.**

Tony Mitchell submitted two panel proposals to showcase the work of IASPM members. Both panels were accepted and are outlined below:

*How Can You Expect to be Taken Seriously? (Almost) 20 Years of Australasian Popular Music Studies*

2 panels co-ordinated by Tony Mitchell, UTS

Preamble:

In his introduction to the proceedings of the 1995 international conference of IASPM – the International Association for the Study of Popular Music – Simon Frith, a noted Pet Shop Boys fan who can also be considered one of the founders of this rather fragile sub-discipline,

noted that it is 'likely that popular music studies never will be taken very seriously in the academy, and that we'll all go on operating at the margins of arts and social science disciplines'.

This double panel, given by members of the Australia-NZ branch of IASPM, which was founded in 1984 and held its first conference in 1992, celebrates the diversity and marginality of popular music studies in Australasia, while examining notions of use and value as they relate to the role of popular music research in the academy.

Drawing on Frith's discussion of taste, value, canons and the 'unpopular popular' in popular culture studies in his book *Performing Rites* (1996) the panels explore Australian and New Zealand contexts and landscapes of popular music and radio policy, and the often strained

relations between popular music studies and academic canons, as well as showcasing specific research projects which deal with the role of popular music in everyday life, and in Australian and US cultural history and mythology.

**References**

Simon Frith (1998) 'Preface' to Tarja Hautamaki and Helmi Jarviluoma (eds) *Music on Show: Issues of Performance, Department of Folk Tradition, University of Tampere, Finland*, 8.  
 Simon Frith (1996) *Performing Rites: On the Value of Popular Music*, Oxford University Press.

*Panel One: Popular Music Studies in Australia*

> Australian Popular Music and the Academy - *Shane Homan*, University of Newcastle

(Continued on page 4)

**Update to Member Benefits**

(Continued from page 2) member news and research.

A copy of the most recent IASPM-ANZ publication (for 2002-2003 this is the conference proceedings '*Musical In-Between-Ness*')

Annual local conference held in either Australia or New Zealand. In 2003 the Conference will be held in

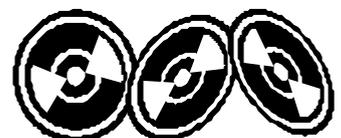
Adelaide, South Australia.

State seminars for informal presentation of research, discussion, social activity. Currently seminars are regularly held in Sydney. Members in other states are encouraged to organise IASPM gatherings with other local members.

See the membership page on

the IASPM-ANZ web site for e-mail details of IASPM members in your state.

In addition, from July 2003 there will be a 25% discount on subscriptions for *Perfect Beat*.



## 2002 CSAA Conference - IASPM Panels

(Continued from page 3)

> Bringing the Outside In: Redefining Cultural Space, Significance and Utility in a Reference Work - *John Whiteoak and Aline Scott-Maxwell*, Monash University  
 > Heeby-Jeebies: Little Richard, Sputnik 1 and Australia's 1950s - *Peter Doyle*, UTS  
 > Becoming-Pop Star: Popular Music, Pre-teen Girls and Corporeal Struggles. - *Sarah Baker*, University of South Australia

### Panel 2: Popular Music Studies At Large

> Counting the Beats! Local Content Levels on Commercial Radio in Australia and New Zealand - *Karen Neill*, Christchurch Polytechnic, NZ  
 > Virtual Duncan Meets the Crawfish of Love: Nostalgia, Fandom and Real Careers - *Geoff King*, RMIT  
 > Get Up! I Feel Like Being an a-signifying Semiotic Machine. - *John Scannell*, UNSW

> Hip hop and the Academy: Dangerous Liaisons - *Tony Mitchell*, UTS

Some changes to panels has occurred. Further details are available on the web site: <http://www.english.unimelb.edu.au/events/csaa2002/csaa-2002.html>

An IASPM get-together to coincide with the CSAA Conference is currently being organised. **Details will be posted on the e-list.**

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### MEMBER NEWS

Karl Neuenfeldt recently performed with Seaman Dan on the Steady Steady tour of Cape York, the Gulf of Carpentaria and the Northern Territory. The tour was financially supported by Arts Queensland and the Australia Council for the Arts.

Gigs included remote communities (e.g. Old Mapoon, Aurukun, Coen, Wajul Wujul and Nhulunbuy) and the Darwin Festival, which re-created Darwin multicultural music (e.g. Indigenous, Filipino string bands) from the 1950s. Karl is currently completing a CD of Torres Strait Maritime music, with remote recording planned for November 2002.

- *Karl Neuenfeldt*

Andrew Stafford reports that he has struck a deal with the University of Queensland Press for publication of '**Pig City: A History of the Brisbane Music Scene**' which he is completing as part of his MA at QUT. Andrew is due to finish the project by March 2003 and publication will be in the following year (2004).

- *Andrew Stafford*



## Publications

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

When you have something published this membership year (July 2002-June 2003) please send bibliographic details to the Webmaster, Emma Masters, at:

[em@emediate.com.au](mailto: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/publication.htm#member\\_publications](http://www.emediate.com.au/iaspm/publication.htm#member_publications)

## Perfect Beat

The July 2002 issue of *Perfect Beat* is out now. The following contributions can be found in Volume 6, Number 1:

### Articles:

> Sound, Environment and the Politics of Place - Ring Links and their reflections of nature in Ogasawara. *Henry Johnson*

> Bardot, Britney, Bodies and Breasts - Pre-teen girls' negotiations of the corporeal in relation to pop stars and their music. *Sarah Baker*

> Negotiating Difference - Peter Ciani's Italian-Australian musical journey. *Aline Scott-Maxwell*

> Another Front: the impact of British Pop within New South Wales (Australia) 1963-1966. *Jon Fitzgerald*

> Calling Australia Home - The 'Arrivals' segment of the Opening Ceremony of the Sydney 2000 Olympic Games. *Guy Morrow*

### Riff:

> Land Rights, Marginalisation and Ethnomusicology in the Philippines. *Jonas Baes* and *Eve Klein*

### Feature Reviews:

> I. Bruce Johnson's *The Inaudible Music* - *Serge Lacasse*

> II. John Lomax III's *Red Desert Sky* - *Philip Hayward*

Information on *Perfect Beat*, including subscription information, can be found at:

[http://www.ccms.mq.edu.au/perfect\\_beat/default.html](http://www.ccms.mq.edu.au/perfect_beat/default.html)

### International IASPM Conference 2003

Information on 'Practising Popular Music', the 12th Biennial International Conference of IASPM, July 3-7, 2003, to be held in Montreal, Canada, can be found at:

<http://www.arts.mcgill.ca/programs/ahcs/IASPM/index.html>

### Popular Music & American Culture

The newly formed Center for American Music in The University of Texas at Austin School of Music held a conference on Popular Music and American Culture November 20-23, 2002. The event included 23 conference papers, 2 keynote addresses and a panel discussion on Music, Popular Culture and the Academy. The full conference program and information can be found at the website:

<http://cam.music.utexas.edu/PopConference.htm>

*If you have any questions about the conference, please contact Jim Buhler*  
[jbuhler@mail.utexas.edu](mailto:jbuhler@mail.utexas.edu)

## Musicology Conference - Call For Papers

**The New Zealand Musicological Society and the Musicological Society of Australia will be holding a joint conference at the School of Music at Victoria University of Wellington, New Zealand.**

The conference will run from Thursday 27 November to Sunday 30 November, 2003. Featured at the conference will be guest speakers and musical events from a wide range of international musicology fields and local studies.

The New Zealand Musicological Society and the Musicological Society of Australia will be holding a joint conference at the School of Music at Victoria University of Wellington, New Zealand.

The conference will run from Thursday 27 November to Sunday 30 November, 2003. Featured at the conference will be

guest speakers and musical events from a wide range of international musicology fields and local studies.

Proposals are invited for:

1. Individual papers of 20 minutes duration (after each paper, ten minutes will be allowed for discussion)

2. Sessions involving three or four papers on a specified area, given by different individuals and lasting not more than one-and-a-half hours including discussion.

3. Performance seminars of 30 minutes duration that utilise instrumental or vocal performance as a mode of presenting research activity.

The deadline for the receipt of abstracts is 28 March 2003. Proposals in any area or period of music are welcome. Proposals must be submitted as an abstract of

not more than 250 words (individual papers), or not more than 350 words (group sessions).

The abstract should be preceded by information under the following headings: NAME, INSTITUTION, POSTAL ADDRESS, PHONE, FAX, E-MAIL ADDRESS.

Abstracts may be:

1. E-mailed as an attachment in .rtf format to Richard Hardie <[Richard.Hardie@vuw.ac.nz](mailto:Richard.Hardie@vuw.ac.nz)>. Please back up the attachment with a plain-text version in the main e-mail.

2. Posted to:  
MSA & NZMS Conference C/- School of Music  
Victoria University of Wellington  
PO Box 600  
Wellington  
New Zealand

<http://www.msa.org.au/index.htm>

## Skip a Beat - Call for Papers

**Skip a Beat: Challenging Popular Music Orthodoxy The Second Annual EMP Pop Conference Experience Music Project, Seattle, WA April 10 to 13, 2003**

"The blues had a baby and they called it rock and roll." For decades now, a particular story of popular music, with rock and the baby boom

generation at its core, has grabbed the center of most histories. Similarly, from bluegrass to reggae to hip-hop, there's often a "golden age" associated with a specific style of music. What accounts for particular moments achieving greatness? Why have certain narratives assumed such power? What effect do these valorizations have on the

making, marketing, consumption, or longevity of music?

For this year's Pop Conference, we invite papers from any perspective that look toward a new interpretive synthesis or a better justification of the old one. The hope is that, rather than critiquing the longing for authenticity, participants

## Skip a Beat - Call for Papers

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will suggest alternate viewpoints. Possible topics include, but are by no means limited to, the ideas mentioned above as well as:

- > African-American and Latino perspectives on the "rock" story
- > Putting jazz, show tunes, and classical back into the picture.
- > The global influence of disco.
- > The impact of new developments, from hip-hop to electronica, on the way we value the past.
- > Post-baby boom, late-20th century socio-political effects on musicians: e.g. civil rights, immigration, feminism, gay liberation, and globalization.
- > The sound of music, rather than lyrics, as an ongoing interpretive challenge.
- > Alternative rock, a decade of alternatives later.
- > The links between musical genres and literary genres such as science fiction and mysteries.

The Pop Conference is an annual event, hosted by the Seattle museum

Experience Music Project, that connects academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls.

Our first conference featured keynotes by Robert Christgau and Simon Frith, as well as papers by Gary Giddins, Deena Weinstein, Luc Sante, Simon Reynolds, Jon Pareles, Jason Toynbee, Sarah Dougher, Geoffrey O'Brien, Susan Fast, and many others.

A volume of the proceedings is currently being readied for publication, most likely with Harvard Press. The program committee for this year's conference includes Daphne Brooks (Princeton), Robert Christgau (Village Voice), Shannon Duddley (University of Washington), critic Greil Marcus, Ann Powers (EMP), Kelefa Sanneh (New York Times), Steve Waksman (Smith), Gayle Wald (George Washington), Robert Walser (UCLA), and Eric Weisbard (EMP).

The conference, sponsored this year by the Seattle Partnership for American Popular Music (EMP, KEXP, and the University of Washington School of Music), will feature a variety of panels, keynotes, and performances. We welcome maverick suggestions and can accommodate nearly any form of technological presentation.

Proposals should include a 250-word-or-fewer abstract of the paper, a 50-word biography of the presenter, preferred affiliation/title, and complete contact info. Please send all proposals by December 16, 2002, to Eric Weisbard at [<EricW@emplive.com>](mailto:EricW@emplive.com) E-mail submissions are preferred, but submissions may also be sent through US mail to:

**Eric Weisbard**  
Experience Music Project  
2901 Third Avenue  
Suite 400  
Seattle, WA 98121  
For more information on last year's Pop Conference and updates on 2003, go to:  
[<http://www.emplive.com/visit/education/pop\\_music.asp>](http://www.emplive.com/visit/education/pop_music.asp)

### Spinning around: 50 years of Festival Records

The Powerhouse Museum's exhibition marking the 50th anniversary of Festival Records is travelling to Canberra and Melbourne.

The exhibition tells the story of the company, the music, the technology and the stars, in the context of the Australian recording business and the experiences of the music-loving fans who bought the records. It looks at Festival's long-term role in the development of Australian popular music, its place in the past and present of the local recording industry, and how Festival remained uniquely independent and Australian.

On display is a substantial collection of costumes and musical instruments used by Festival/Mushroom artists, gold and platinum records, rare promotional material, posters, merchandise, fan memorabilia, album covers and much more. Noisy, colourful and highly interactive, the exhibition features rare and classic video footage. There is plenty of hands-on interactivity allowing visitors to play instruments, try their hand at the mixing desk, be a DJ, create music on a sequencer and listen to classic tracks.

Now on show at Screen-Sound Australia in Canberra from 6 December 2002 until May 2003. It is scheduled to open at Melbourne Museum in June 2003.

## Melbourne Meeting

Some IASPM-ers got together in Melbourne on 10 September at the Stork Hotel in Melbourne's CBD. There were seven of us - enough to make a cosy huddle as we pored over the proofs of Aline Scott-

Maxwell and John Whiteoak's (soon to appear?) companion to Oz music, new editions of Perfect Beat, gum leaf playing CDs, and documents from the recent Gympie Muster.

The aim of the get-together was for those who attended the recent conference in Armidale and the Gympie Muster to report back to those who didn't.

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### Born an Aussie Son

Coral Music, the label associated with Macquarie University's Department of Contemporary Music Studies has released a second album; Born an Aussie Son, by Herb Patten. Herb Patten is Australia's leading Aboriginal gumleaf player. In addition to playing leaf on this album, he sings from his repertoire of mixed language songs, country music, rock'n'roll, jazz and gospel. These genres evoke special cultural and communal meanings for Koori people in urban settings as well as demonstrating some of the most virtuosic gumleaf playing recorded to date.

More details at <http://www.ccms.mq.edu.au/coralmusic/coralmusic.html>

- Denis Crowdy

### Stealth Hip Hop Conference

The Stealth Hip Hop Conference was held in Sydney, 24-26 October, 2002, there was two panels organised by UTS and IASPM. The first was on 'Hip Hop in the Community', with speakers MC Trey, Maya Jupiter, Peace Fender, Brotha Black and Organics. The second panel was chaired by Tony Mitchell and considers 'Writing and Representing Australian Hip Hop'. Speakers include Quro, Emma Masters, Sereck and Ian Maxwell.

More information can be found at: <http://www.stealthmag.com>

## Music-Culture-Society - Call for Papers

### Music-Culture-Society: A Symposium in Memory of John Blacking

**12-14 July 2003, Callaway Centre, School of Music, Perth, University of Western Australia**

**Submission of Abstracts: by 15 December 2002**

John Blacking (1928-1990), British anthropologist and ethnomusicologist, was a pioneer in the exploration of the role of music in society and culture. What began as a field study of the Transvaal Venda people of South Africa in 1956 became the basis of his postulation on the nature of musicality and

the foundation of his theory on the presence of music in human life.

The Callaway Centre is the custodian of the John Blacking Papers, comprising his original research data on African music as well as unpublished papers written for many of the conferences he attended.

The theme Music - Culture - Society: a symposium in memory of John Blacking, addresses cornerstones of the thinking of John Blacking and originates in chapter headings from his seminal work, *How Musical is Man?* It is hoped that this broad-ranging theme will encourage a wide variety of papers from scholars and practitioners working in the

areas of music education, ethnomusicology, music theory, music aesthetics, and anthropology.

Whilst not being limited to the following, papers are welcomed in such areas as: the role and place of music in different cultures; the application of Blacking's theories to the musical life of the Indian Ocean littoral (Africa, Asia, Australia); music for children; world musics in contemporary music education curricula; music and movement; the John Blacking/Percy Grainger link; the role of 'other' in ethnomusicology; the relationship between imposed and indigenous cultural frameworks.

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## Melbourne Meeting

(Continued from page 6)

Alison Huber and Natasha Harris told of their mammoth train trek to Armidale via Sydney and recounted in florid detail the event's highlights, subversive acts and controversies.

Robin Ryan and Graeme Smith, who attended the Gympie Muster, recalled what it felt like to be outsiders (as city slickers) in the outback. On a cold night in a pub in inner city Melbourne, their descriptions certainly sounded exotic, and left their wide-eyed audience

eager to attend the event next year.

They also told of a related event, a conference about country music held in Gympie following the Muster. This was an attempt by locals to ensure that Muster punters stayed in the district as long as possible, thus contributing to the local economy.

An Institute devoted to country music has been established in Gympie, and is responsible for staging the conference, at which Robyn and Graeme presented papers.

Graeme made some interesting observations on the role of this new Institute in authenticity debates within the broader country music scene.

Melbourne IASPM-ers are planning to meet again in November. We are also looking forward to meeting other interstate IASPM people in December, when they are in town for the Cultural Studies conference.

- Emma Baulch



## Music-Culture-Society: Call for Papers

(Continued from page 7)

Abstracts of papers up to 300 words should be sent (preferably electronically) no later than 15 December 2002 to the convenors, Dr Sam Leong (sleong@cyllene.uwa.edu.au) or Dr David Symons (dsymons@cyllene.uwa.edu.au), The University of Western Australia, 35 Stirling Highway, Crawley, WA 6009, Australia.

A short biography of the presenter (up to 150 words) should be included. Notification of acceptance will be sent by 15 January 2003. Please provide email, postal and fax details to facilitate communication.

It is planned that papers from the symposium will be

selected for a refereed publication. Presenters whose abstracts have been selected for this publication will be invited to submit the complete paper by 1 April 2003. Notification of acceptance for the publication will be no later than 15 May, 2003 and the final version will need to be submitted by 15 September 2003.

The Symposium is being organised by the Callaway Centre in association with the School of Music and the Institute of Advanced Studies, The University of Western Australia.

Besides keynote addresses and paper sessions, there will be concerts, an opportunity to view and

discuss the Blacking Papers, a symposium dinner, and a visit to an indigenous music centre.

The four keynote speakers are Professor Patricia Shehan-Campbell (University of Washington), Dr John Baily (Goldsmiths College, University of London), Professor Meki Nzewi (University of Pretoria) and Dr Fiona Magowan (University of Adelaide).

For further information contact Dr Victoria Rogers, Manager, Callaway Centre at <circme@cyllene.uwa.edu.au>



## 2001 and 2002 Conference Proceedings

### 2001 Conference Proceedings

The 2001 National conference proceedings have now been published.

'Musical In-Between-Ness', edited by Denis Crowdy, Shane Homan and Tony Mitchell, includes 25 refereed papers on everything from "research projects and methods, popular music and transnational identities in Australia and the Pacific, music technologies, music writing, acknowledging the mainstream, recent changes in music in Aotearoa/ New Zealand, Australian popular music histories, music and

creativity, issues in popular music education, music and the Sydney Olympics, music subcultures (notably punk), teen and pre-teen 'bedroom' cultures and music and oppositional politics".

All members will receive a copy of this publication on payment of their 2002-2003 membership renewal.

### 2002 Conference Proceedings

A book of refereed Conference Proceedings from the 9th National IASPM-ANZ Conference held in July this year is currently being put together

by David Goldsworthy.

Could presenters at the conference please send David a copy of your paper as soon as possible in order for it to be considered for publication.

Enquiries can be directed to David Goldsworthy <dgoldsw@metz.une.edu.au>



### 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. Thanks to Graeme Smith, who has taken on much of the initial committee work representing IASPM.

I would welcome members' ideas on potential keynotes, conference themes even at this early stage. The SIMS web site can be found at:

<<http://www.arts.monash.edu.au/music/SIMS2004>>

- Shane Homan (Chair) <[Shane.Homan@newcastle.edu.au](mailto:Shane.Homan@newcastle.edu.au)>

ARC GRANT NEWS

DP0345917

Dr GF Bloustien (UniSA),  
 Dr MP Peters (UniSA), Dr  
 S Homan (Newcastle),  
 Miss S Baker (UniSA), Dr  
 A Bennett (Surrey, UK),  
 Prof D Buckingham  
 (London, UK), A/Prof  
 DeFrantz (MIT, USA), Dr  
 BM Cohen (Humboldt,  
 Germany)

**Title: Playing for Life:  
 the everyday music  
 practices of  
 marginalised youth as  
 strategic pathways to  
 agency, employment and  
 socio-economic  
 inclusion.**

2003: \$130,000  
 2004: \$120,000  
 2005: \$120,000

**Category:** 3701-Sociology

**APD** Miss S Baker

**Administering  
 Institution:** UniSA

**Summary:** Popular music is widely recognised as affectively and culturally central to marginalised youth, often providing strategic pathways to employment and socio-economic inclusion.

This project is the first comparative international project to explore how marginalised youth engage with popular music in post-industrial societies, and how they develop their music and technological skills by using local cultural resources that exist outside of formal schooling.

Located in community-based organisations, the study will identify processes of learning and agency from the perspectives of young people themselves. The findings will enrich current social theory on youth, policy and program development of youth services.

## IASPM SYDNEY SEMINARS

On September 20, we were privileged to hear a seminar-demonstration by Richard Nunns, who has spent more than 30 years collecting 90 traditional pre-European Maori instruments representing 34 different generic types of instruments, employing master carvers and craftsmen to make new versions of these instruments.

Richard has toured Aotearoa/ New Zealand and internationally performing these instruments, and collecting stories and notes about their ceremonial and ritual use by Maori by tapping into their memories through playing the instruments.

The instruments are featured on a CD, *Te Ke te Whe* (the origin of sound), released in 1994 in collaboration with prominent Maori musician and composer Hirini Melbourne. They range from percussion instruments such as the *puruhua* (bullroarer) as featured in the film *Once Were Warriors*, to a diverse range of flutes and wind instruments made from bone, shells, stone and wood.

Richard, whose music was featured in the film *Lord of the Rings*, and who has worked with a number of New Zealand composers, is a Research Associate at The School of Music, University of Waikato.

The seminar was attended by members of the Sydney Maori community, including Koro Riki, who runs a Maori community radio program at radio Skid Row in Sydney.

The seminar was jointly organised by UTS and *Perfect Beat*.

On October 11, 2 days before the bomb blasts in Bali, Emma Baulch, who is completing her doctorate at Monash University, gave an illustrated power point seminar entitled 'Balinese rock music scenes and the global media in the 1990s - issues of conformity and innovation'.

This dealt with contestations of dominant notions of Balineseness and official Indonesian youth ideals which took place within the Balinese band scene, including death metal, punk and reggae bands.

The way in which local youth spoke about these genres revealed divergent views

among them concerning Balinese identity and roles of the tourism industry, the capital, Jakarta, and the electronic media in youth culture. Such identity politics were played out in broader context of intense political, social and economic instability.

Facilitating the gradual ideological demise of the New Order regime, in the mid 1990s, the Indonesian recording and television industries were opened to direct foreign investment, with resounding consequence for youth culture. In response, an underground band scene emerged in Java and Bali, in which youth assumed control over cultural resources involved in the reproduction of music fandom. This paper explored the factors that enabled such empowerment by focusing on 'underground' music scenes which emerged in the late 1990s.

Emma has recently published work on this topic in *The International Journal of Cultural Studies and Inter-Asian Cultural Studies*, and we look forward to hearing more from her in Adelaide in 2003.



### Annual Conference Award - Best Postgraduate Paper

As announced at the 2002 AGM, a new award for the best postgraduate conference paper at the annual IASPM conference has been established (judging panel and criteria to be announced by the executive). The prize consists of a three year free subscription to *Perfect Beat* and a \$100 cash donation from IASPM. Thanks to *Perfect Beat*

editors Philip Hayward and Mark Evans for their support of postgraduate work. While IASPM has a well earned reputation for providing a welcoming environment for emerging scholars, the award is a further encouragement to those who are in the early (or late) stages of their research.