

Shifting Sounds: Musical Flow
IASPM-ANZ 2012 Conference
Wednesday 5 December—Friday 7 December, Hobart
Conference Program

♫ = Under consideration for postgraduate prize
 © = Session chair

Wednesday 5 December

8.30am-9am	Registration Foyer, Tasmanian School of Art		
	Session 1: Dechaineux Lecture Theatre	Session 2: Tutorial Room 108	Session 3: Tutorial Room 123A
9am-10.30am	Musical narratives © Sebastian Díaz-Gasca The Narrative Flow of the Videogame Soundtrack: The Case of Final Fantasy X ♫ Nick Braae Analysing Musical Narratives ♫ Darrin Verhagen Shifting Sounds, Musical Flow: The Compositional Mechanics of Noise	Musical histories Keir Keightley Music, Noise, Media, Flow: The Movement of Industrialized Music in New York City, 1895-1903 © Aline Scott-Maxwell Interrogating the Early 20th Century Popular Sheet-Music Album: Technology, Gender and Identity Jon Stratton Versioning a Beatles' Song: 'Ob-La-Di Ob-La-Da' and the Politics of Identity	Screen soundtracks Liz Giuffre & Mark Evans Sound Across Series: The Flow of Music in Chris Lilley's Television Series ♫ Anthony Linden Jones Singing the Score: Popular Song, Narrative Flow, and the Representation of Aboriginality in Australian Film Music ♫ © Natalie Lewandowski Shifty Business – Multi-Tasking and Film Sound Personnel in Australia and New Zealand
10.30am-11am	Morning tea Foyer, Tasmanian School of Art		

11am-12.30pm	<p style="text-align: center;">Localising the global</p> <p>Sharon Sueina Televave & Kirsten Zemke A Man's World: Pacific Diaspora Masculinities in Popular Music</p> <p>© Aleisha Ward Fascinating Rhythm: Australian and American Influences on Swing in New Zealand</p> <p>John Whiteoak Ginger Meggs Meets the Peanut Vendor: 'Tropical' Hispanic Music and Dance in Australian Popular Entertainment, 1930s-1960s</p>	<p style="text-align: center;">Nostalgia and memory</p> <p>© Catherine Strong & Alastair Greig 'The Past is Now Part of my Future': Nostalgia and Joy Division</p> <p>Ian Collinson 'Looking Forward to Looking Back': Nostalgic Cultural Contra-Flows and the Music of Madness</p> <p>Lauren Istvandity The Soundtrack to a Life: Music as a Trigger for Autobiographical Memories</p>	<p style="text-align: center;">Creativity</p> <p>Oli Wilson Studio Flows: An Auto-Ethnographic Account of the (Attempted) Production of a Pop Song</p> <p>[#]Patrick O'Grady Disrupted Flow in the Studio</p> <p>© Chloë Mullett Creative Flows-The Role of Aesthetic Criteria in the Creation of New Music</p>
12.30pm-1.30pm	<p>Lunch</p> <p>Foyer, Tasmanian School of Art</p>		
1.30pm-3pm	<p style="text-align: center;">Funding music</p> <p>[#]Brent Keogh Left Out in the CALD-An Analysis of the Flows of Arts Funding in Australia for Culturally and Linguistically Diverse Musicians</p> <p>Jennifer Cattermole New Zealand Government Funding of Māori Popular Music</p> <p>© Shane Homan 'A Label of Fragrant Distinction': Melba Recordings and the Recording Sector in Australia</p>	<p style="text-align: center;">Rock mythologies/mythologising rock</p> <p>© Penny Spirou Recreating@NikkiSixx in his own Image: The #RockStar in Social Media</p> <p>[#]Paul Oldham 'Suck More Piss': How the Confluence of Key Melbourne-Based Audiences, Musicians, and Iconic Scene Spaces Informed the Oz Rock Identity</p> <p>Todd Schack Music Journalism in Flux: Recording Rock Mythologies in Globalized Culture</p>	<p style="text-align: center;">Improvisation</p> <p>Tony Mitchell Against the Flow: The Necks vs John Litweiler</p> <p>© Stewart Long 'Flow' and the Art of Recorded Music Mixing-Exploration into the World of Creative Decision Making for the Mix Engineer</p> <p>[#]Nick Haywood Complexity Through Interaction-An Investigation into the Spontaneous Development of Collective Musical Ideas from Simple Thematic Materials</p>

3pm-3.30pm	<p style="text-align: center;">Afternoon tea Foyer, Tasmanian School of Art</p>		
3.30pm-5pm	<p style="text-align: center;">Corporealities</p> <p>Katie Ellis & Felicity Cull Lady Gaga and the Disability Aesthetic</p> <p>Jodie Taylor A Fetish for Music: A Case Study of Music Fetishists and Online Auralism Communities</p> <p>© Narelle McCoy Death, Sexuality and Revelry: The Power of the Female Voice in the Irish Merry Wake</p>		<p style="text-align: center;">National identity</p> <p>Julie Rickwood Harmonising Indigeneity?: 'My Island Home', 'Baba Waiar' and 'Kulba Yaday' in the Community Choral Canon</p> <p>♫ Amy Bauder Lucky Country: Bob Corbett, Australianness, and Making it in Country Music</p> <p>© Bruce Johnson The Return of the Prodigal: Jazz and the Beach</p>

Thursday 6 December

	Session 1: Dechaineux Lecture Theatre	Session 2: Tutorial Room 108	Session 3: Tutorial Room 123A
9am-10.30am	<p style="text-align: center;">Music and globalisation</p> <p>Katalin Lustyik High School Musical Around the World</p> <p>♫ Naomi von Senff Dueling Sopranos-The Battle of the Voice and the Brighter Side of Globalisation</p> <p>© Stephen J Epstein Into the New World: Girls' Generation from the Local to the Global</p>		<p style="text-align: center;">Politics and empowerment</p> <p>© Sarah Attfield Flows of Relevance: Still Fighting the Power Twenty Three Years Later?</p> <p>♫ Kath Nelligan Popular Music, Female Singer-Songwriters: Individual Agency as a Means to Empowerment</p> <p>♫ Sally Hawkins</p>

			The Flow of Political Music on the Internet: The Get Up Mob's 'From Little Things Big Things Grow' and the Legendary K.O.'s 'George Bush Doesn't Care About Black People' as Case Examples of Political Music on the Internet
10.30am-11am	Morning tea Foyer, Tasmanian School of Art		
11am-12.30pm	<p style="text-align: center;">Rethinking musicology</p> <p>♯ Scott Saunders Groove and Flow: Towards a Phenomenological Paradigm for the Musicology of Popular Music (A Progress Report)</p> <p>♯ Jadey O'Regan Keeping an Eye on Summer: Towards a Visual Musicology</p> <p>© Adrian Renzo Interrupting the Flow? The Case of the Xenomania Production Team</p>	<p style="text-align: center;">Religion and the sacred</p> <p>Mark Jennings I've Got a Spirit Coming Through Me: Music as Hierophany and Musicians as Shamans</p> <p>♯ Shannon Said The Line in the Sand: Negotiating the Flow of Composition, Collaboration and Local Community Engagement in New Maori-Christian Popular Music in South West Sydney</p> <p>© Andrew Wright Hurley German-Indigenous Musical Flows at Hermannsburg in the 1960s</p>	<p style="text-align: center;">Commodification</p> <p>© David Cashman Free Flow the Tourists-Oh: Music and the Flow of Guests Aboard Cruise Ships</p> <p>Sarah Keith & Liz Giuffre Non-stop "Asian" Pop: SBS PopAsia and the Flow of the 'Australian' Music Industry</p> <p>♯ Clementine Hill Strategic Diffusion and Music Marketing: The Uneasy Relationship Between Subcultures and Music</p>
12.30pm-1.30pm	Lunch Foyer, Tasmanian School of Art		

<p>1.30pm-3pm</p>	<p style="text-align: center;">Music festivals</p> <p>Andrew Alter Patterns of Programming in Australia's World Music Festivals</p> <p>[#]Nick Tipping Celebrating Our Music: Jazz Festivals and the Discourse of Ownership</p> <p>© Donna Weston Music Festivals and the State of our Planet: An Eco-Musicological Perspective</p>	<p style="text-align: center;">Metal</p> <p>[#]Catherine Hoad 'Where Rivers Flow into the Sea'-Heavy Metal Nationalities from the Local to the Global</p> <p>Eugene Dairianathan Vedic Metal: An Exploration of <i>G/local</i> Soundscapes</p> <p>[#]© Rosemary Overell Flows Between Melbourne and Osaka's Grindcore Scenes: Brutal Belonging in Other Spaces</p>	<p style="text-align: center;">Hybridisation</p> <p>© Eve Klein Composing Flows: Technology, Recording and the Synthesis of Contemporary Popular and Classical Music Composition Practices</p> <p>Henry Johnson The <i>Koto</i> and Popular Music(s): Recentring Japanese Musical Flows</p> <p>[#]Alison Booth The Sound of Ankle Bells: The Flow of People, Culture and Media in the Indian Diaspora</p>
<p>3pm-3.30pm</p>	<p>Afternoon tea Foyer, Tasmanian School of Art</p>		
<p>3.30pm-5pm</p>	<p style="text-align: center;">Mapping music industries</p> <p>© David Carter Sketching the Lao Music Industries</p> <p>Deb Verhoeven, Colin Arrowsmith & Alexander Gionfriddo Mapping the Music: Creating a Digital Atlas of Live Music Events</p> <p>[#]Sarah Taylor Geographical Information Systems for Cultural Urban Research: The Case of the Live Music Industry in Melbourne and Sydney</p>	<p style="text-align: center;">Listening practices/discourses of listening</p> <p>[#]Jonathan Yu Popular Music Audiences in the Era of Digital Networks: A Case for Socio-Technical Assemblages</p> <p>Raphaël Nowak Music Taste, Music Listening and Music Roles</p> <p>© Andrew Whelan & Annalise Friend Conversational Flow: Music as Interactional Resource</p>	<p style="text-align: center;">Analysing the visual</p> <p>© Robert G.H. Burns <i>Liebe Ist Für Alle Da</i>: A Visual Analysis</p> <p>Victor A. Vicente Breaking through Great Walls: Music and Martial Arts Choreography in Chinese and Indian Film</p> <p>[#]James Nicholson What is Music Doing in Documentary?</p>

--	--	--	--

Friday 7 December

	Session 1: Dechaineux Lecture Theatre	Session 2: Tutorial Room 108	Session 3: Tutorial Room 123A
9am-10.30am	<p style="text-align: center;">Oz hip hop</p> <p>♫ James Cox Don't Break the Flow: "Rapper Tag" as Digital "Cypher"</p> <p>Rachel Gunn & John Scannell Overcoming the Hip-Hop Habitus</p> <p>© Dianne Rodger Supporting Australian Hip Hop? Defining Hip Hop in the Australian Context</p>	<p style="text-align: center;">Musical pedagogies and literacies</p> <p>Timothy McKenry Shifting Sounds and Shifting Sands: The Incorporation of Contemporary Popular Repertoire into Institutionalised Educational Settings in Australian Contexts</p> <p>© Diane Hughes 'OK, Great Sound, What are You Experiencing as You're Singing That?': Facilitating or Interrupting the Flow of Vocal Artistry</p> <p>♫ Lynette Washington Survival of the Fittest: Digimodernism in Popular Music and Literature</p>	<p style="text-align: center;">Musical production</p> <p>Robin Ryan From Prison to Playground: Disruptions of Musical Flow in Rottneest Island Cultural History</p> <p>© Gavin Carfoot Desert Recording Studios: Cultural Production and Race in Central Australia</p> <p>♫ Michael Holland The Final Frontier(s)? Physical, Social and Digital Space in Contemporary Record Production</p>
10.30am-11am	<p>Morning tea Foyer, Tasmanian School of Art</p>		

11am-12.30pm	<p style="text-align: center;">Voices</p> <p>Andrew Legg The Transculturalisation of African American Gospel Music: African American Gospel Music in Australia</p> <p>Naomi Cooper Directing the Flow of Popular Music in Community Choirs- A Learning Choral Director's Perspective</p> <p>Nabeel Zuberi Microphone Feeds: MC Voices in Contemporary Britain</p>	<p style="text-align: center;">Building/rebuilding urban scenes</p> <p>Shelley Brunt Shaking the Urban Flow: Musical Responses to the Christchurch Earthquake Disaster</p> <p>Kris Vavasour Shifting Ground, Shifting Sounds: Music Venues, Red Tape and Cultural Clashes in a Seismically-Charged City</p> <p>Geoff Stahl Stemming the Flow? Cultural Policy, the Creative City, and Musicmaking in Wellington, New Zealand</p>	<p style="text-align: center;">Identities</p> <p>Annalise Friend Conscious Flow and the MC Brand</p> <p>J. Mark Percival Scotland vs New Zealand: Public Service Radio, Music Policy and Regional Scenes</p> <p>Christina Ballico Locally Engaged, Globally Influenced: An Examination of How the Flows of Global Music Culture Influence the Creation and Dissemination of Music Created by Indie Pop/Rock Musicians from Perth, Western Australia</p>
12.30pm-1.30pm	<p>Lunch</p> <p>Foyer, Tasmanian School of Art</p>		
1.30pm-3pm	<p>IASPM-ANZ AGM</p> <p>Dechaineux Lecture Theatre</p>		
3pm-3.30pm	<p>Afternoon tea</p> <p>Foyer, Tasmanian School of Art</p>		