

POPULAR MUSIC, STARS & STARDOM

IASPM-ANZ Branch Conference

School of Music, The Australian National University, Canberra

4-6 DECEMBER 2015



Hosted by



**Australian
National
University**



Dear conference delegates

We warmly welcome you to the 2015 IASPM-ANZ Branch Conference. Thank you for joining us here in Canberra to share in a wealth of scholarly popular music research from our region and beyond.

Our program features a host of dynamic papers from a diverse range of scholars, representing a broad scope of research interests. This year, we are looking forward to 70 papers across 3 days of activity on topics spanning popular music performance, audiences & reception, popular music industry, economy and locality, gender & sexuality, and many more. Additionally, we look forward to our keynote on Friday afternoon, to be presented by Professor Bruce Johnson, and to our plenary on Saturday afternoon, featuring papers by Dr Donna Weston and A/Prof Sarah Baker.

Our conference is linked with the Canberra Museum and Gallery this year and we are proud to join them for our reception on Friday evening to celebrate the launch of the 'Underground Icon: Wendy Saddington' exhibition. We are also delighted to bring delegates together at the ANU School of Astronomy and Astrophysics at Mount Stromlo for our conference dinner and stargazing on Saturday evening.

The conference organising committee would like to thank all delegates for their participation and for sharing their most valued research with our community. We extend our thanks to our College Dean Professor Paul Pickering, our Interim Head of School, Dr Royston Gustavson, to the CASS Conference Host Grant awarding committee and to the staff and students of the ANU School of Music for their support of our conference.

Finally, we'd like to wish all our presenters, delegates and associates a most enjoyable conference!

Best wishes

Dr Julie Rickwood
Dr Stephen Loy
Dr Samantha Bennett
H C Coombs Fellow Andrew Farriss

2015 IASPM-ANZ Organising Committee
ANU School of Music



IMPORTANT INFORMATION FOR DELEGATES

Conference Venue Information

The 2015 IASPM-ANZ conference will be located in the ANU School of Music (SoM), Building 100, William Herbert Place, Acton.

The conference welcome, keynote, book launch and plenary/ roundtable discussion will be held in the Larry Sitsky Room, located on the ground floor of the building.

The papers are held in Lecture Theatre 1 (LT1), Lecture Theatre 2 (LT2) and Lecture Theatre 3 (LT3), all of which are located on Level 5. The IASPM-ANZ Branch AGM will be held in Lecture Theatre 1.

Maps

Links to School of Music, Mt Stromlo Observatory, and ANU campus maps:

<http://music.anu.edu.au/>

<http://rsaa.anu.edu.au/observatories/mount-stromlo-observatory>

<http://www.anu.edu.au/maps#>

<https://services.anu.edu.au/campus-environment/facilities-maps/maps-way-finding>

<https://services.anu.edu.au/campus-environment/facilities-maps/anu-walks>

Getting there and getting around

Coach travel to Canberra from Sydney, Melbourne and surrounding areas can be booked via [Murray's](#) or [Greyhound](#):

Murray's: <http://www.murrays.com.au/default.aspx>

Greyhound: <http://www.greyhound.com.au>

From Canberra airport travel into Civic and ANU by taxi

<http://visitcanberra.com.au/getting-around/cabs-and-taxis>, or uber:

<https://www.uber.com/>

There is a shuttle bus into the city with a limited timetable:

<http://www.canberraairport.com.au/travellers/parking-transport/buses-and-coaches-2/>

Most events are within walking distance of the ANU campus but if you want to go further afield you might like to catch a bus: <https://www.action.act.gov.au/>. If you want light rail, you'll need to be very patient: <http://www.capitalmetro.act.gov.au/>

Conference Venue Arrangements

Student Volunteers

On the ground support will be provided by a willing group of students who will be easily identifiable. They will help delegates with lecture theatre setup and any other logistical matters. While every effort will be made to accommodate delegates' needs, please remember that the students are volunteering and should not be overburdened with requests. Any matter that student volunteers are unable to resolve should be referred to one of the conference convenors.

Security

The SoM has on-site security with an office located in the entry foyer. Should you have any security concerns please call 612 **52249**.

<https://services.anu.edu.au/campus-environment/safety-security>

Audiovisual Support

Audiovisual support for the conference will be provided by the ANU. Student volunteers can assist with loading your presentations on to computers prior to and during your scheduled session time. **You are strongly encouraged to check your presentations either before the beginning of the first session, at morning tea, lunch or afternoon tea.**

Catering

Registration includes daily catering of morning and afternoon teas at Biginelli's Café the on 5th Floor of the SoM Building. Lunch will also be provided each day.

Wireless Internet access and printing

Wireless Internet access will be available during the conference, with access details to be provided in your conference packs. **Printing is available on an emergency basis only.** If you require printing facilities or other services please liaise with the student volunteers so that this may be brought to the attention of the conference convenors. Professional office services (Officeworks) are available nearby in Braddon.

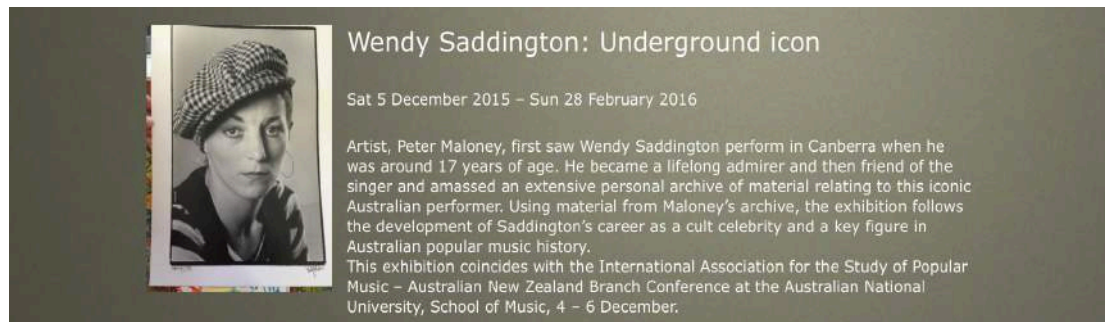
Presentation Timing

Delegates have been allocated 30mins in which to present their work. For a standard conference this is broken down into **20mins for presentation and 10mins for questions**. We do ask that you consider your fellow speakers by making sure your presentation does not run over time. Session chairs are allocated to assist in ensuring timeliness, and delegates are respectfully asked to adhere to any timing instructions by the session chair.

Conference Events

Conference Opening Event (Friday 4 December, 5:30 pm)

Our opening event is being held in collaboration with Canberra Museum and Gallery: <http://www.museumsandgalleries.act.gov.au/cmag/> It is the opening of the 'Underground Icon: Wendy Saddington' exhibition. Drinks and appetisers will be served from 5:30 pm with talks beginning at 6:00 pm.



Conference Dinner (Saturday 5 December, 7.00 pm)

The conference dinner is being held at the Mt Stromlo Observatory. We will be catching buses at 6:30 pm outside the SoM. The buses will depart Mt Stromlo at approximately 10:00 pm. This is a fully catered three course dinner that includes alcohol and other beverages. The conference dinner is only available to those who pre-booked and paid when completing the online conference registration. We regret that we will be unable to accommodate anyone who has not pre-booked.



IASPM-ANZ Branch Conference Entertainment Guide

Some of the local stars...

Whenever, because it's right downstairs:

Wig & Pen <https://www.facebook.com/wigandpen.canberra>



Thursday 3 December

Chris Cornell @ Llewellyn Hall (SoM, ANU) <http://chriscornell.com/>

Friday 4 December

5:30 pm Wendy Saddington Exhibition Opening

Canberra Museum and Gallery

<http://www.museumsandgalleries.act.gov.au/cmag/>

And then, afterwards:

Within CBD:

Our Eat Street/Hipsterville/Little Melbourne: **Braddon** (not far from CMAG).

Includes Bentspokes Brewery, Hopscotch, Lonsdale Street Roasters, and many a restaurant for many a taste

<http://www.inthecitycanberra.com.au/braddon-food-guide/>

Smith's Alternative <http://www.smithsalternative.com/>

Molly's <http://hercanberra.com.au/cpfood/good-golly-miss-molly/>



Beyond CBD:

Canberra Musicians Club @ Polish Club, O'Connor

<http://www.canberramusiciansclub.org.au/>

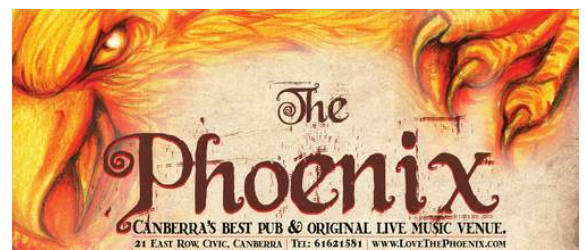
Old Canberra Inn

<https://www.facebook.com/Old-Canberra-Inn-160761977275645/timeline/>



Saturday 5 December (post Mt Stromlo conference dinner)

The Phoenix <http://loveth phoenix.com/>





CONFERENCE PROGRAM

FRIDAY 4 DECEMBER

8:30am – 9:30am: Registration (ANU School of Music Foyer)

9:30am – 10:15am: Conference Opening (LSRR)

Welcome to Country

Welcome from the Dean, ANU College of Arts and Social Sciences

Welcome to Conference: IASPM-ANZ 2015 Organising Committee

10:15am – 10:30am: Morning Tea

10:30am – 12:30pm: Session 1

1 A (LT 1): Gender and Sexuality	Chair: Catherine Hoad
Tami Gadir: The Techno Magician: DJing, Gender and the Glass Ceiling	
Catherine Hoad: Slashing Through the Boundaries: Heavy Metal Stars, Fan Fiction and Resistant Girl Cultures	
Kat Nelligan: Beyonce and Feminism: A Postfeminist Take on Star Power and Celebrity Branding *	
Jared Mackley-Crump and Kirsten Zemke: "Aukilani is Burning": Translating Ball Culture at the FAFSwag Ball	

1 B (LT 2): Identity	Chair: Pat O'Grady
Michael Hartup: "So it's like something to set me apart": Exploring the Role Young People's Musical Biography Plays in the Negotiation of Personal Vulnerability *	
Pat O'Grady: Another Day to Swing on Clothes Lines': The Bee Gees and Australia	
Nanette de Jong: The Tambú Party in the Netherlands: A Cosmology of Immigrant Voices	
Amy Bauder: Lone Star, Band of Stars, or a Star and their Band? Performance Positions in the Field of Australian Country Music *	

1 C (LT 3): Music, Scenes and Social Media	Chair: Andy Bennett
Samuel Whiting: “Where Everybody Knows Your Name”: The Old Bar and the Social Constellation of a Local Music Scene *	
Andy Bennett and Catherine Strong: Rethinking the ‘virtual scene’: The Campaign to Save The Palace Theatre in Melbourne	
Zoe Armour: 'Super-Subcultural Capital': The Mediated Authenticities of the 'Superstar' DJ in the Global Clubbing Music World	
Ian Collinson and Liz Giuffre: Return of the Allstars of Comedy: popular music, musical comedy, and the cultural politics of the comeback	

12:30pm – 1:30pm: Lunch

1:30pm – 3:00pm: Session 2

2 A (LT 1): Recording and Technology	Chair: Elaine Lally
Stephen Buel: Galaxies: Cultural Considerations Regarding Remastering Iconic Recordings *	
Anthony Linden Jones: Bathing in Artificial Star-light: Vocaloid and the Hyper-real Voice *	
Elaine Lally: The Curious Stardom of The Mary Forderiser	

2 B (LT 2): Festivals	Chair: David Cashman
Robert G. H. Burns: Crossing the Folk/World/Rock Boundaries: A Case Study of Folk Festivalisation as a Popular and ‘Star’– based Construct	
David Cashman: Voyage to the Stars: Fan Culture at Music Festivals on Cruise Ships	
Aline Scott-Maxwell: Margins and Majorities: Pop and Popular Musics in the Regional Orbit of the Krakatau Festival, Lampung (Indonesia)	

2 C (LT 3): Economies, Capital and Marketing	Chair: Ian Rogers
Andrew Farriss: The 'Star Role' of Repetition in the Musical Universe	
Ola Haampland: “You’re only as good as your last hit!” – Star Power in the Hit Song Economy	
Catherine Strong and Ian Rogers: Brimming Memories and Empty Laneways: The Utility and Future of Melbourne’s Music Laneways	

3:00pm – 3:30pm: Afternoon Tea

3:30pm – 4:30pm: Keynote Address (LSRR):

**Professor Bruce Johnson: More Than Meets the Eye:
Popular Music, Stardom and Politics**

5:30pm: Evening Reception: Canberra Museum and Gallery

SATURDAY 5 DECEMBER

9:00am – 10:30am: Session 3

3 A (LT 1): Music and Movement	Chair: Julie Rickwood
Rachael Gunn: Constellations of Gender Representations in Breakdancing *	
Felicity Clark: Toning: Soundtracks to Yoga *	

3 B (LT 2): Song, Film and Art	Chair: Natalie Lewandowski
Natalie Lewandowski and Penny Spirou: “You’ve Got a Friend in Me”: Mise en Abyme in the Toy Story Film Trilogy	
Phoebe Macrossan: Resinging the Musical: Authenticity, Intimacy and Stardom in Beyoncé’s “Best Thing I Never Had” *	
André Rottgeri: Stars as Visual Elements in Popular Music Artwork *	

3 C (LT 3): Hybridity and Crossover	Chair: Eve Klein
Zyl Hovenga-Wauchope: Traversing the Multiverse: Radiohead’s Ambiguous Art Music Aesthetic *	
Eve Klein: When Divas and Rock Stars Collide: Interpreting Freddie Mercury and Montserrat Caballé’s Barcelona	
Timothy McKenry: Other Worlds of Pop: Popular Music Tropes in Contemporary Australian Art Music	

10:30am – 11:00am: Morning Tea

11:00am – 12:30pm: Session 4

4 A (LT 1): Regional Indigeneity	Chair: Genevieve Campbell
Genevieve Campbell: Yamparriparri, the Shooting Star; Brilliance and Stardom in Tiwi Song Culture	
Opeloge Ah Sam: Pacific Stars of Samoan Music Culture *	

4 B (LT 2): Rock	Chair: Brett Wilson
Simon Clark: "Just A Brilliant Disguise?": Bruce Springsteen and the Question of Authenticity *	
Brett Wilson: Commonalities in the Art of John Lennon and Kurt Cobain	
Alison Blair: 'Cosmic Dancer': Marc Bolan's Otherworldly Persona *	

4 C (LT 3): Women of Blues and Soul	Chair: Julie Rickwood
Richard Elliot: 'All You See Is Glory': The Burden of Stardom and the Tragedy of Nina Simone	
Robin Ryan: "You're Messin' up my Mind": Why Judy Jacques Avoided the Path of the Pop Diva	
Julie Rickwood: The "Mercurial" Wendy Saddington: An Extraordinary Star/Transcendent Being/or Underground Icon?	

12:30pm – 1:15pm: Lunch

1:15pm – 1:45pm: Book Launch (LSRR):
Catherine Strong and Barbara Lebrun eds., *Death and the Rock Star* (Ashgate, 2015)

1:45pm – 3:30pm: Session 5: Plenary

5 (LSRR): Popular Music: Past, Present, Future	Chair: Andy Bennett
Donna Weston: Popular Music Studies and Tomorrow's Stars: Transdisciplinarity and the Study of Popular Music Practice	
Sarah Baker: Popular Music Heritage, Community Archives and the Challenge of Sustainability: Is Popular Music's Material Past at-risk?	
Panel: Andy Bennett, Donna Weston, Sarah Baker, Andrew Farriss, Robert Burns Topic: Music Industry Careers in Australia and New Zealand	

3:30pm – 4:00pm: Afternoon Tea

4:00pm – 5:00pm: Session 6

6 A (LT 1): Funk and Jazz	Chair: John Whiteoak
Vincent Perry: Unsung Heroes: Recreating the Ensemble Dynamic of Motown's Funk Brothers *	
John Whiteoak: Black American Performers of Repute in Australian Musical Entertainment Before Jazz	

6 B (LT 2): Mythology, Mythmaking and Stardom	Chair: Stephen Loy
Stuart Gregg: The Dark Matter of the Creative Process: Ludic Yugen, Music and the Universe	
Stephen Loy: "Dark Star": Led Zeppelin and the Construction of Rock Stardom	

6 C (LT 3): Analysis	Chair: Samantha Bennett
Robert Woodward: Delayed Satisfaction: The Saxophone Solo in Waiting for A Star to Fall *	
Samantha Bennett: Gus Dudgeon's Tech-processual Construction of Space in Elton John's 'Rocket Man' and David Bowie's 'Space Oddity'	

5:00pm – 6:00pm AGM (LT 1)

6:30pm: Bus for Conference Dinner departs from outside ANU School of Music

7:00pm: Conference Dinner: Mount Stromlo

SUNDAY 6 DECEMBER

9:30am – 11:00am: Session 7

7 A (LT 1): Industry and Careers	Chair: Guy Morrow
Matt Hill: Constructing Constellations: Reflections on a Regional Musician- mentorship Project	
Brent Keogh: Star-spangled Banners: In Search of the Jimi Hendrix of the...[Insert Instrument Here]	
Guy Morrow and Fangjun John Li: Ground Control to Major China: Selling Stars in a Context of Top Down Control	

7 B (LT 2): Individuals, Nations and Politics	Chair: Nabeel Zuberi
Nabeel Zuberi: Zayn Malik, British Muslim Pop Star	
Gay Breyley: The Brightest Star in a Fractured Constellation: Iran's Diva Googoosh	
Emma Baulch: Fame, Fandom and Phones: Celebrity Politics and Digital Media in Indonesia	

7 C (LT 3): Hip Hop	Chair: Sarah Attfield
Tony Mitchell: No Stars Here- Just the Aurora Borealis -A Brief history of Icelandic Hip Hop	
James Cox: Schooled by the Stars: Becoming an Australian Hip Hop MC *	
Sarah Attfield: The Trajectory of a Lady Geezer Star: Lady Sovereign's Rise and Fall	

11:00am – 11:30am: Morning Tea

11:30am – 1:00pm: Session 8

8 A (LT 1): Songwriting, Composition and Creativity	Chair: Jadey O'Regan
Clive Harrison: Interstellar Songwriting: What Propels a Song Beyond Escape Velocity? *	
Jadey O'Regan: Everything's Heavy Underground!: A Study of Instrumentation in the Music of Ben Folds (Five)	
Andrew W. Hurley: From the Music of the Spheres to inner harmony? Musicalizing the Planets in the New Age	

8 B (LT 2): Rising Stars: ANU Undergraduate Stream	Chair: Donna Weston
Yvette Griffiths: Talk Aint Always Cheap: Hip-hop as an Instrument in the Campaign to Delineate the American Post-race Illusion	
Ben Harb: "Representing The World Town": Cosmopolitanism & Transnational Identity Within the Music of M.I.A.	
Daniel McNamara: 'CrESCendo': The Impact of National Identity and International Relations in the Eurovision Song Contest 2008-2015	
Daniel Faber: Constellations: Intertextuality in Jazz and Hip-Hop	

8 C (LT 3): Criticism and Mediation	Chair: John Encarnacao
Hannah Herchenbach: Finding Peter Gutteridge *	
Aleisha Ward: 'Nice Work If You Can Get It': The Radio Dance Band System and Making Stars on the New Zealand Jazz Scene	
John Encarnacao: A Tale of Two Blogs: The Expert and the Amateur	

1:00pm – 2:00pm: Lunch

2:00pm – 3:00pm: Session 9

9 A (LT 1): Audiences	Chair: Dan Padua
Sebastian Diaz-Gasca: Shooting Star or Just Another Chunk of Rock?: Transcultural Interpretations of 'Stardom' when Non-Anglo 'Stars' Perform Abroad	
Dan Padua: Taylor Swift's Multifaceted Stardom and her Gravitational Pull on Parents and Children	

9 B (LT 2): Traditional Music	Chair: Gavin Carfoot
Narelle McCoy: Fading Stars and their Ethereal Music: The Conjunction of Myth and History in the Poetics of Lamentation	
Gavin Carfoot: Musical Discovery, Colonialism and the Possibilities of Intercultural Communication Through Music	

9 C (LT 3): Eurovision	Chair: Shelley Brunt
Christopher J. May: From 'Unser Star' to 'Nul Points': Selection Strategies for the Eurovision Song Contest *	
Shelley Brunt and Liz Giuffre: Starring Australia!: Performing the Nation in the Eurovision Song Contest	

3:00pm – 3:30pm: Afternoon Tea

**IASPM-ANZ Postgraduate Prize Presentation
Conference Close**

3:30pm – 5:00pm: Meetings:

**ICTM-ANZ Regional Committee Meeting (LT 1)
IASPM 2019 Discussion (LT 2)**

NOMINEES FOR THE IASPM POSTGRADUATE AWARD

Opeloge Ah Sam
Amy Bauder
Alison Blair
Stephen Bruel
Felicity Clark
Simon Clark
James Cox
Stuart Gregg
Rachael Gunn
Clive Harrison
Michael Hartup

Hannah Herchenbach
Zyl Hovenga-Wauchope
Anthony Linden Jones
Phoebe Macrossan
Christopher J. May
Kat Nelligan
Vincent Perry
André Rottgeri
Samuel Whiting
Robert Woodward

ABSTRACTS

Zoe Armour – DeMontfort University, UK

'Super-Subcultural Capital': The Mediated Authenticities of the 'Superstar' DJ in the Glocal Clubbing Music World

In 1990s Britain, clubbing became a 'spectacular subculture' where thousands of 'clubbers' (Thornton, 1995) attended 'super-club' (Pemberton, 1995) events such as *Sundissential* (Birmingham) and smaller local dance music venues, for example *Hot Dog* (Leicester). They listened to the latest sounds in electronic music delivered by both established and aspiring 'super-star' DJ's, who were home grown and international. This paper explores a new conceptual framework I call 'super-subcultural capital' that advances Thornton's (1995) conception of 'subcultural capital'. The identities of these individuals are explained through what I refer to as the 'mediated authenticities' of the DJ in the age of the internet, from Web 1.0 to Web 2.0.

For the purpose of this analysis, I examine male and female 'seasoned DJ's' in their thirties and forties who continue to participate in a glocal clubbing scene, through the use of a virtual ethnography and semi-structured interviews. Some of these individuals were 'playing out' at dance music events in the late 1980s, having developed a taste for electronic music at the different stages of its sonic evolution, while others were a part of the running of the club such as promoters and selling tickets on the door. I suggest that dance music websites (*Gurn.net/ CLR.net/ be@tv*) and social networking sites (*Facebook, Vimeo*) have become central carriers of historical narratives that are essential to the promotion of the 'cool' DJ as experienced, knowledgeable and a taste maker.

Sarah Attfield – University of Technology, Sydney

The Trajectory of a Lady Geezer Star: Lady Sovereign's Rise and Fall

British grime artist Lady Sovereign appeared to have a sudden rise to fame in the mid 2000s. Her in-your-face style captured audiences and she gained a strong following in the UK and overseas (particularly in the US). She released EPs and studio albums, appeared on television, on radio and in the music press. She embarked on tours and her music was used in advertisements. But, by 2010, she was a housemate on *Celebrity Big Brother* – a TV show usually reserved for 'has been' celebrities. So what happened? Why did her career stall after such an explosive start? What factors led to her downfall? Is it possible that Lady Sovereign's particular working class style was too confrontational for the industry and audiences? Or was her brash manner and mode of dress (tracksuits and trainers) too 'unladylike'? Or was the industry not willing to accept her due to a perception of her as 'aggressive' (she was arrested in Australia for assault in 2009). Maybe her coming out as a lesbian in 2010 was also a factor? I'd suggest that a combination of sexism, homophobia and classism contributed to the fall of this potential working class star.

Sarah Baker – Griffith University

Popular Music Heritage, Community Archives and the Challenge of Sustainability: Is popular music's material past at-risk?

This paper examines the challenges of sustainability faced by community archives that are concerned with the preservation and display of the material culture of popular music's recent past. The sustainability of grassroots sites of popular music heritage is of great concern due to their role in making accessible artefacts that often have limited representation in the collections of more prestigious institutions. The limited resources (financial, human, physical, skills, expertise) that are available to community archives pose a challenge for their long-term futures. A case study of the British Archive of Country Music, a community archive at-risk of closure, highlights the difficulties faced by the founders and volunteers of community archives in sustaining their 'do-it-yourself' popular music heritage practices in the medium- to long-term. The fragility of these heritage institutions, as evidenced by the closure of other DIY institutions such as Jazz Museum Bix Eiben Hamburg, speaks to concerns raised by critics who believe that the collection and preservation of popular music's material heritage is best undertaken by fully trained professionals in properly funded, authorised institutions. However, the significance and value of community archives goes beyond the artefacts being collected. At-risk in community archives of popular music heritage are not merely the artefacts relating to popular music's material past but the very communities and the accumulated vernacular knowledges that sustains popular music archiving and related activities at the community level. Achieving medium- to long-term sustainability for community archives in ways that are positive, equitable and non-prescriptive will be important if there is to be a comprehensive record of popular music's material past as it was lived and experienced.

Amy Bauder – Macquarie University

Lone star, band of stars, or a star and their band? Performance positions in the field of Australian country music

This paper will explore how the competing ideologies of stardom, success, community and friendship work to shape and explain relationships within the Australian country music industry. Through the central case study of Bob Corbett and his band, this paper will explore the way in which an artist negotiates the tension between the positions of 'Star' and band in the field of Australian country music. It will draw on ethnographic fieldwork from my PhD and relies on a conceptual framework drawn from the work of Pierre Bourdieu.

The solo artist is the most common form of performer in Australian country music. Bands do exist, and have prominence in the field, but the figure of the 'Star' is almost always that of a solo artist. A distinction is drawn between these 'Stars', and the session musicians who are the instrumentalists and singers who play in backing

bands. There is slippage between these classifications, but they shape much of the way performance, business, employment and promotional practice is arranged, understood and explained within the scene.

'Star', 'artist', 'band' and 'session musician' are all terms used to define positions within the field of Australian country music. These discourses are sutured to practices and used to explain relationships to others, commercial imperatives, success, creative practices, performance and the idea of a country music community. The negotiation of these positions is also a way of negotiating various forms of capital within the scene. This paper will explore the discourses and practices that define these positions for Bob Corbett and his band.

Emma Baulch – Queensland University of Technology

Fame, fandom and phones: celebrity politics and digital media in Indonesia

Noting the new roles pop idols and online social media play in Indonesian electoral politics, the paper studies celebrity politics and the part digital technologies play in mediating it. It enquires into the roles of social media in reshaping celebrity, and the roles of celebrity politics in revitalizing civic engagement among fans. It presents two findings that advance understanding of Indonesian celebrity politics, its historical place, and its implications for democracy. First, Indonesian political celebrities (pop stars who speak out on political issues) are not, by definition, children of the digital age. Rather, they emerge from late-20th century media reforms that pre-dated widespread digital uptake, and already equipped performers with the capacity to reshape existing notions of citizenship. However, political pop stars have spawned a new kind of associational life – fandom - which is now digitally enhanced, and harbours emergent practices of citizenship deemed fit for the country's democratic 21st century. Digital tools and discourses of the digital enable pop fans and their idols' to speak politically, but not in the ways we might expect. The paper shows how widespread uptake of mobile phones renders rock fandom spatially complex, and opens it to women. It also shows how provincial pop idols are empowered by the cut and paste aesthetic that accompanies internet penetration to insert themselves into global rock history, through image play. The paper brings new material to the argument that popular music performance and consumption constitutes an important form of political behavior, but also aims to provoke discussion about the relationship between the digital and new forms of stardom.

Andy Bennett, Griffith University and Catherine Strong, RMIT University

Rethinking the 'virtual scene': The campaign to save The Palace Theatre in Melbourne

In 2004, Petersen and Bennett introduced the concept of the 'virtual scene' as a way to explore the socio-cultural dynamics of scenes in which physical, face-to-face interaction is supplemented (and in some extreme cases entirely replaced) by on-line interaction. This paper will use the case study of the Save the Palace campaign in Melbourne to examine how the concept of the virtual scene needs to be reconfigured after the advent of Web 2.0 and in the age of social media. This campaign to prevent the demolition of a live venue was built around an active Facebook page, and as such prompts a rethinking of what constitutes a scene. In Peterson and Bennett's original conceptualization the virtual scene was considered to relate to something relatively established and permanent and with reasonably clear boundaries between scene membership and non-scene membership. With the Save the Palace campaign, however, we see a form of scene behaviour with a more narrowly defined focus; a form of collective on-line behaviour that is scene-like, but in a different way originally envisioned. Furthermore, the example of the Palace provides an effective illustration of how the virtual scene may not simply serve as a platform of trans-local communications but can, and often does, have a distinctly local dimension too. While the fate of the Palace has garnered some trans-local interest, the primary focus of the Save the Palace campaign is a local one. What is important here though is the way that the on-line dimension of it gives it a firmer sense of cohesiveness. It will be argued that Save the Palace then is simultaneously both a local and a virtual form of scene behaviour.

Samantha Bennett - The Australian National University

Gus Dudgeon's tech-processual construction of space in Elton John's 'Rocket Man' and David Bowie's 'Space Oddity'

Behind the commercial success of 1970s artists David Bowie and Elton John was a flamboyant and maverick recordist. Gus Dudgeon, an in-house recording engineer at West Hampstead's Decca studios in the 1960s, turned globally renowned producer through the 1970s, matched John and Bowie's escapist songwriting with equally accomplished technological and processual constructs.

Dudgeon's recordings exhibit bold, multi-dimensional sonic patterns featuring elaborate string sections, prominent snare drums and double-tracked vocals, as well as unusual instrumentation such as Stylophone and Mellotron. Wide overall dynamic range, a maximised stereo field and multiple, manual volume and spatial automations were key features of Dudgeon's tech-processual practice. Dudgeon's production orchestrations were equally as ambitious as Phil Spector's stateside innovations, yet retained a controlled, spatial clarity and a song-centric focus. Yet Dudgeon received

scant attention during his prolific production years; short excerpts of interview material in Mark Cunningham's *Good Vibrations* and Sam Inglis' *Sound on Sound* article 'High Dudgeon' form the bulk of coverage on this oft overlooked, yet important recordist.

Drawn from a forthcoming chapter in 'Global Glam in Popular Music' (Routledge), this paper first contextualises both the technical and operational workplace conditions in which Dudgeon worked. Secondly, implementing a largely technological and processual analytical methodology, close readings of some of Dudgeon's key productions, including David Bowie's 'Space Oddity' and Elton John's 'Rocket Man', illuminates Dudgeon's production signature and, in particular, the construction of 'other worldly' soundscapes befitting of escapist songwriting.

Alison Blair – University of Otago

'Cosmic Dancer': Marc Bolan's Otherworldly Persona

"I want to walk upon the galaxies. I want to hold the oceans in my hand. Many people say, yes, very poetic – a magician means he wants to hold the oceans in his hand. End of story." – Marc Bolan, 1972.

Recent cultural histories of 1970s Britain (Wheen, 2009; Sandbrook, 2010; Turner, 2013) focus heavily on the idea of 'social crisis' – strikes, protests, rising unemployment, declining consumer buoyancy, and comparisons with wartime and the Great Depression. Forster and Harper (2010), however, also describe the 1970s as a period characterised by social change and innovation. This innovation, particularly in terms of glam rock, was borne out of a need to escape the increasingly 'dystopian' outlook that pervaded Britain. In other words, glam represented a carnivalesque response to the social, economic and political conditions of the day. Marc Bolan, frontman of T. Rex, was arguably the first ever glam rock star, and as such, his construction of an 'otherworldly' persona (via fictional personae such as 'the bopping elf', 'the Warlock of Love' and 'The Slider') represented an 'escape valve' from everyday reality – a pivotal theme that was to characterise much of the glam genre. Moreover, Bolan's 'otherworldly' star persona inhabited its own carnivalesque Otherworld – constructed via overlapping references to science fiction, fantasy, paganism and the occult, creating a cohesive, hermetic 'Bolanic world' – a sort of 'mystic sci fi' – for audiences to escape into. Drawing upon Bakhtin's theory of the carnivalesque, this paper will demonstrate that Bolan's Otherworld represented not only an 'escape valve' but was also a critical response to the mood of the times.

Gay Breyley – Monash University

The brightest star in a fractured constellation: Iran's diva Googoosh

For the last fifty years, Googoosh (born Faegheh Atashin) has been the most consistently and widely celebrated Iranian-born star. Googoosh's life and career mirror Iran's turbulent modern history. She emerged as a child star in the 1950s, a period of social upheaval and political instability in Iran. In the late 1960s and throughout the 1970s, Googoosh reigned as Iran's queen of pop, television and popular film. This period saw the contested notion of 'the West' dominating popular culture in Iran and, on a different level, intellectual debate. After Iran's 1979 revolution, Googoosh stopped performing professionally, as she remained in the new Islamic Republic throughout the years of war with Iraq and subsequent reconstruction. However, her recordings continued to circulate, in Iran and the growing diasporic population, along with the mythologising of her persona and her 'silenced' voice. Following her 2000 comeback to rapturous international receptions and her subsequent emigration, Los Angeles-based Googoosh remains an icon of Iranian popular culture. She is ascribed high levels of significance by a broad range of fans. This paper analyses her roles in the multidimensional Iranian pop constellation, drawing on several generations' engagement with Googoosh as a transnational and intergenerational superstar. Across diverse diasporic contexts, Googoosh's variously imagined personae emerge as inextricably linked with personal and collective memories. These memories, in turn, are marked by shifting emotions that are read as being reflected in Googoosh's style and images, as well as her lyrics, rhythms and melodies.

Stephen Bruel – Queensland University of Technology

Galaxies: Cultural considerations regarding remastering iconic recordings

Research question

Does remastering and applying modern digital mastering techniques and technology to iconic analogue contemporary music recordings change the overall listening experience in a positive or negative way, and how are cultural decisions made during the process?

Abstract

Brink (1992) discusses the challenge of associating the cultural and heritage impact of rock and contemporary music using traditional definitions. However, according to Bennett (2009) "rock is now embedded firmly in the cultural memory of an ageing baby-boomer generation... a key element in their collective cultural awareness and a major contributor to their generational identity." (Bennett, 2009, pp. 476-477). Roberts and Cohen (2013) provide tangible evidence of this heritage rock discourse, citing the recent 'listed building' status afforded to the pedestrian crossing at Abbey Road (immortalised on the cover of the Beatles album of the same name) by the

official authorities. (Roberts & Cohen, 2013) With further reference to The Beatles, Barry (2013, p. 9) states the “original vinyl releases were minimally processed at the time.” Therefore, the cultural impact of remastering older iconic culturally significant recordings to potentially sound different to the original recordings, through the use of modern tools and processes not available at the time of the original recordings and mastering is an important consideration.

Research Methodology and Data Analysis

I will employ an artistic pluralist approach using a multi-method technique customised for my project (Gray & Malins, 2004), and a responsive methodology which is driven by the requirements of practice to deliver the quantitative and qualitative outcomes as follows:

- **Quantitative** – output as numerical data achieved through audio recording measurements and comparisons of iconic Australian band The Sunnyboys. This will follow closely the techniques Barry (2013) used to compare The Beatles (re)releases and will include the graphical comparison and representation of digitized waveforms for loudness, peak signal meter measurement to determine the dynamic range, and spectral analysis of the frequency spectrum to establish and compare bass, mid-range and presence readings between different releases within each band’s catalogue, and between bands
- **Qualitative** – output as words gathered from case studies, semi-structured interviews, critical review of literature and contextual research, and personal written reflection.

Shelley Brunt, RMIT University and Liz Giuffre, University of Technology, Sydney

Starring Australia!: Performing the Nation in the Eurovision Song Contest

Eurovision has long been considered a spectacular media event, which is staged by the European Broadcasting Union with a primarily European audience in mind (Wolther, 2012). For several decades, however, Australian viewers have followed the contest ‘from afar’ via our own television broadcaster, SBS. This local coverage has recently diversified to include a distinct social media presence (Keith and Giuffre, 2014; Highfield et al, 2013), additional SBS programming (Eurovision quizzes and ‘best of’ shows), and widespread promotion of official Eurovision-related events (viewing parties, competitions, cooking guides, etc.).

This paper focuses on Australia’s engagement with Eurovision. As a starting point, we consider the 2014 Eurovision, where Australian Jessica Mauboy performed as an interval act, and the recent 2015 contest, where Guy Sebastian represented Australia in the grand final as a wild-card entry for the occasion of Eurovision’s 60th anniversary. In both instances—for local audiences—Australia is the star of the show.

As such, we ask ‘how is Australia-ness performed in Eurovision?’ and ‘what local media strategies and commentaries promote engagement for Australian audiences?’. We argue that the 2014 and 2015 contests mark a shift in the way that local audiences relate to Eurovision, when we are actively part of the proceedings. Indeed, while SBS’s media campaign and coverage encourages a sense of national pride in our chosen performers, it also brings a newfound sense of anxiety as to how international audiences (particularly from participating countries) regard Australia’s contribution. We consider the types of musical, media and cultural choices made by SBS when deciding how Australia would be ‘performed’. Issues of nationalism, popular music’s international appeal, and audience engagement are also explored, using digital ethnography methods to examine social media coverage via #SBSEurovision.

Robert G. H. Burns – University of Otago

Crossing the Folk/World/Rock Boundaries: a case study of folk festivalisation as a popular and ‘star’– based construct

In modern folk music, preservation has become linked to commercialisation as continuity and variation in folk and folk-rock settings provide a connection between performance styles that preserve folk music in both modern and traditional contexts. Although revivalists often reject manifestations of mass culture and modernity, early amalgamations of folk music and rock music can be regarded as a unifying factor, linking aspects of preservation of tradition and commercialisation. This unification has gradually enabled English folk-rock in particular to establish a commercial, World music identity, while attracting a new audience with diverse popular musical tastes.

By investigating the presentation of British folk and folk–rock music at the Sidmouth and Cropredy festivals in the United Kingdom, this paper argues that festivals such as these have become part of a commodification process and that the use of modern technologies and popular music commercialism, along with new music distribution networks, enables past traditions to become new ones in the present. In a similar way, I propose that the term ‘contemporary institutions’ can be applied to aspects of the commercialism present in new folk and folk–influenced music, such as the inclusion of ‘star’ status from styles outside folk music, record companies, and marketing networks. Modern folk festivals and have thus promoted an increase in folk festival audience attendance through commercialisation and business practices. Indeed, following the two well–documented folk revivals that took place in the twentieth century, modern folk and folk–influenced musics, in guises such as folk–rock, ‘nu– folk’, ‘alt–folk’ and ‘folk–tronica’, have established a new phase of ‘star’–based revivalism in the United Kingdom that is festival–based.

Genevieve Campbell – Conservatorium of Music, University of Sydney

Yamparriparri, the shooting star; brilliance and stardom in Tiwi song culture

The star is a recurring symbol in the indigenous song culture of the Tiwi Islands, northern Australia. Shooting stars and star-spirit ancestors are the subject of numerous songs that can be traced back through generations of song-men and song-women. There are also many textual references in Tiwi songs to *Yamparriparri*, the Shooting Star Ancestor, manifesting in poetic allusions to brilliance, power and creativity in the ancestral, natural and human Tiwi world. The notion of “stardom” is also strong, with particular singers revered, in their life-time, and remembered long afterwards, for their standout vocal and poetic skills. Long before the introduction of western pop-culture, Tiwi audiences have applauded and singled out individual singers as “stars”. With the recent repatriation of song material recorded by ethnographers over the last century, Tiwi people are now also rediscovering the performances of long-deceased singers whose skills are regarded as having star quality to which current singers aspire. Tracing the star motif through Tiwi song texts I will explore its multi-layered connotations- as an ancestral spirit, as a natural phenomenon and to celebrate famous Tiwi singers.

Gavin Carfoot – Queensland University of Technology

Musical discovery, colonialism and the possibilities of intercultural communication through music

Discourses of discovery have been important in a wide range of musical contexts, from early modern ideas of knowledge and aesthetic rationalism through to current ways of understanding consumption in popular culture. Across these various contexts there are inherent connections between discovery and colonialism; connections that become most apparent in non-Western socio-cultural and musical settings. In this paper, I situate discourses of *discovery* within the “coloniality of power”, noting how colonial discoveries that resulted from early modern cosmography and celestial navigation can be more critically described as practices of *invention*. From here, I turn to the genre of World Music as an example of how musical discovery is underpinned by inherently colonial perspectives, articulations of power, and relationships of dominance and subordination between Western and non-Western cultures. In contrast, I present the concept of *interculturalism* as a way of thinking about the possibilities of cultural in-between-ness beyond discovery, with particular emphasis on the role of intercorporeality in intercultural communication.

David Cashman – Central Queensland University

Voyage to the Stars: Fan Culture at Music Festivals on Cruise Ships

Popular music festivals on cruise ships are an increasingly important cultural and economic festival model. Unlike land-based festivals, these do not occur within a defined geographic space – a key feature of many festivals – but exist within the liminal non-space of the cruise ship becoming festival manifestations of post-tourism, or ‘post-festivals’. Both encapsulated and mobile, these festivals enclose a music-tourism experience, restricting movement in and out of the festival for both fans and star performers while focussing attention on the music rather than geographical place. Among the results is an unprecedented familiarity between star performers and fans, who collectively and affectionally refer to festival participants – both performers and fans – as ‘ship fam’. This paper considers on one hand the mediated relationship and on the other, the incidental relationship between fans and stars aboard these maritime festivals. Data is drawn from a recent study of the experiences of 140 fans, musicians, and organisers. The encapsulated experience of the festivals, and the manner in which fan-star relationships are constructed contribute to the experiential and economic success of these post-festivals. In a popular music world where the curatorial functions of record labels is diminishing, festivals offer a method by which live performances may be packaged and sold to consumers. The experience of encapsulated and ageographic cruise festivals adds the facade of a relationship with the star as well as the luxury of a cruise ship to the festival experience.

Felicity Clark – University of Sydney

Toning: soundtracks to yoga

Yoga is a burgeoning industry, reaching saturation in Sydney particularly. Yoga ‘stars’ are born and burn out fairly quickly – some are dancer/acrobats in disguise, some know where the coeliac (aka solar) plexus is and others prefer to chat about gratitude and green smoothies. Increasingly yoga, especially fitness-focused bodily-yoga (as opposed to the seven-out-of-eight other limbs of classical yoga regarding philosophy and meditation) is accompanied by soundtracks of typically recorded music.

Yoga-celebrities shape yoga-trends largely on account of ‘the mood’ of classes, by imposing their musical taste upon captive, unsuspecting, would-be bendy warriors. Music often plays a role in cosmopolitan fitness classes, yet if the purpose of yoga is to be transformative, then a teacher’s ‘music mood’ can enhance or detract from practitioners’ physical experiences. Just as the best DJs monitor the vibe of a throbbing mass, raising and lowering pulse-rates for greater climaxes (whether chemically enhanced or otherwise), music in the yoga-space affects more than mood. Under scrutiny, issues arise around musical practices within the yoga industry. One is the yoga- teacher’s dubious role as music curator – they are public figures who

rarely identify as musicians or even music-aficionados. With platforms like Spotify and networks for playlist-sharing, tastes both diversify and homogenise: the same water-dropletty-tunes trickle out of several studios.

I studied the musical preferences at three Sydney yoga-studios this year and found everything from recorded baroque opera and Glass Animals, to live American-Indian sage-smoke ceremonies accompanied by Aboriginal dance and song. Regularly framed as tools to 'deepen' spiritual 'living', these exotic musics were lapped-up by customers. Starry-eyed, sweat-drenched, proto- spiritualists emerged from heated rooms with exuberant 'respect' for traditions and cultures to whom they played tourist. They got down (dog) to stellar beats. Here is a commercial space in which musical-meaning, new-cultures, curatorial- and copyright-issues can be examined.

Simon Clark – Murdoch University, Perth

“Just A Brilliant Disguise?": Bruce Springsteen and the question of Authenticity

Rock music has long been seen as an 'authentic' music, removed from the artifice seen as inherent in other musical styles; its stars seen as somehow more 'real' than the apparently 'constructed' stars of the pop world. There are few musicians who have such a complex and closely held relationship with authenticity as Bruce Springsteen. Critical discussions of his body of work will invariably turn to the comparative truthfulness of his stage persona, public image, and his private persona; and the legitimacy of his position as a spokesperson for the working class and disenfranchised in America. Springsteen's perceived authenticity has proved to be a rallying point for this fans, and his critics alike; the latter using a comparison between his economic status and his seemingly public and political position as the authentic voice of a "blue-collar" America as a way to question the sincerity of his art and performance. This paper will examine the discussions of authenticity relating to Springsteen's work and, using a theoretical framework more commonly used in drama and performance to discuss whether questions of authenticity even matter when assessing the effectiveness of his performance as a cultural critic. Over the course of this paper I will argue that issues of truth and sincerity, or the "authentic" have always proven to be problematic when discussing the multiple relationships between performance, performer, audience and society. I will also suggest that performance can be an effective political statement regardless of any disparity between the performative mask and reality.

Ian Collinson, Macquarie University and Liz Giuffre, University of Technology, Sydney

Return of the Allstars of Comedy: popular music, musical comedy, and the cultural politics of the comeback

The Doug Anthony All-stars (DAAS) first rose to prominence at the 1987 Edinburgh Fringe Festival before returning to Australia in 1989 to take up a two-year residency on the ABC's *The Big Gig*, a residency that brought their aggressive, energetic and iconoclastic musical comedy to a more mainstream audience. DAAS's music was central to their stardom. Their songs, both originals ('Krishna', 'I Want to Spill the Blood of a Hippie', the infamous 'I Fuck Dogs' and torch song 'Bottle') and covers ('Throw Your Arms Around Me', 'Heard it Through the Grapevine) have remained a part of Australia's cultural memory long after the group disbanded in 1995. Nearly twenty-years later, in 2013, DAAS reformed and returned to live performance in 2014, appearing at the Canberra Comedy Festival thirty years after they began as a busking trio in that city. In 2015 the resurrection of DAAS appeared complete as they returned to the Melbourne Comedy Festival and undertook a second national tour. In an era of 'retromania' (Reynolds 2011) when musical acts reform for anniversary tours album recitals, or as going-concerns, the resurrection of DAAS may seem unremarkable. DAAS's status as a musical comedy act differentiates their return from others. In this paper we will critically examine the re-birth of DAAS, paying particular attention to the role of music and musical comedy in their revival. We argue that comedians occupy a distinct place in the popular music industry so that while the resurrected DAAS operate according to some of the conventions of the 'heritage' market, the revival of a musical comedy act requires particular strategies because while it is clear that audiences will pay to hear their favourite bands reprise their favourite songs, would DAAS's now middle-aged audience pay to hear jokes, musical and otherwise, they had heard before? This question is especially pertinent to DAAS whose act had always relied upon a combination of confrontation and spontaneity. We focus in particular on their most famous (and star-making) popular music segments and compare how they have crafted their return using music as a link between the old and new "allstar" audiences.

James Cox – Macquarie University

Schooled by the Stars: Becoming an Australian Hip Hop MC

This paper draws on ethnographic research with Australian Hip Hop MCs, and demonstrates the importance of shared listening histories of Hip Hop recordings in the early stages of each artist's development. As Green (2002, p. 60) notes, "by far the overriding learning practice for the beginner popular musician is to copy recordings", and learning how to be a Hip Hop MC is no different. Recordings of Hip Hop works take on a particular significance for aspiring MCs, as these become the

texts by which they are able to learn the skills needed to be an MC. The importance of these records can be seen through the ways in which Australian MCs construct their own lyrics, and by the references they choose to make in their works. This lyrical referencing forms an essential aspect of Australian MC's lyrics and demonstrates the influences that have helped shape their style. My ethnographic research highlights that for MCs in Australia, this listening and learning practice is socially informed, with friends or older siblings suggesting recordings to listen to. Many of the initial listenings of these seminal recordings takes place in this social environment, where a casual critical analysis about the merits and importance of the works takes place. The informal analysis of these works serves to develop an MC's skills, their shared listening history and hence shapes what kind of MC they become. The importance of this practice serves an educational role within Hip Hop culture. As Schloss (2004, p. 57) has illustrated, "there is a broader belief that an individual working through Hip Hop history can develop a deeper understanding of the more abstract philosophical and aesthetic foundations of the form".

Nanette de Jong – Newcastle University, UK

The Tambú Party in the Netherlands: A Cosmology of Immigrant Voices

Just as stars that orbit each galaxy's center are themselves encircled by worlds of sound and meaning, somewhere within the rotating arm of one such galaxy—that of Modern Popular Music—the binary stars of African and Caribbean music shine upon the Netherlands Tambú Party, illuminating the difference between the lived experiences of the participating immigrants, yet at the same time ensuring the interconnectedness of their realigned lives. Tambú is an African-inspired religio-spiritual music from Curaçao, largest island of the Netherlands Antilles, which in Dutch mainland cities, has further evolved into a type of party music orbiting around new yet meaningful narratives of 'home'; a cosmology of immigrant voices negotiating shared histories of dispersion and relocation. Popularly attended by Curaçaoan as well as African and other Afro-Caribbean immigrants, the Tambú party throws into relief the social conditions of sameness and difference, revealing how evolving popular music allows for the inclusion of new 'planets' and 'stars', which together produce new and meaningful narratives of belonging. This paper, based upon ethnographic studies conducted over a two-year period in Amsterdam, Rotterdam and The Hague, examines Dutch tambú parties through rich and varied voices of African and Afro-Caribbean immigrants themselves. For example, a Curaçaoan woman living in Amsterdam for three years admits she never attended tambú while living on Curaçao, yet in the Netherlands, these parties provide "a sense of home." Similarly, a Ghanaian teenager recalls, "The moment I walked into a tambú party I felt at home."

Sebastian Diaz-Gasca – University of Melbourne

Shooting Star or Just Another Chunk of Rock?: Transcultural Interpretations of 'Stardom' when Non-Anglo 'Stars' Perform Abroad

International touring acts from non-Anglo backgrounds fill stadiums and venues with fans even in countries where within 'mainstream media' they remain unheard of. Musicians from non-Anglo- Celtic background maybe house hold names in dozens of countries, but are yet to be 'discovered' or understood within the musical and linguistic contexts of English-speaking audiences. The relationship between these acts, their diasporic followers, and local fans raise questions of the transcultural and spatial imperatives that take place in the context of promotion, media coverage and the interpretation of locals. These relationships are usually explained through syncretism and homologation of international acts with artists that are of comparative Anglo acts that fit within the mainstream musical spheres, but there are also media outlets and promotion agencies who err in favour of marketing through the lens of cultural stereotypes and preconceptions. How do we understand international superstars, when they do not fit the normal schema of a star?

This paper explores these relations mainly Spanish-speaking artists in the Australian context, looking at their relation within diasporic communities, and the temporal offset of fame in communities no longer tied to their 'native mainstream', and the reaction of local content

producers to non-Anglo acts in cases in the in which these have broken through the cultural and idiomatic barrier and have acquired fame in the Anglo market. This research is also a a part of a work in progress within the context of a larger research project.

Richard Elliot – University of Sussex, UK

'All You See Is Glory': The Burden of Stardom and the Tragedy of Nina Simone

Although most often remembered as an icon of the civil rights era, Nina Simone enjoyed (and occasionally endured) a long career during which the bulk of the songs she performed dealt with the politics, pains and precariousness of the self. Her work—always suffused with longing, sensuality and the passion of being—took on, in her later career, what might be termed a 'defiant melancholy' as she used her songs and live performances to navigate the burden of her past. As much as she had been a movement intellectual in the 1960s, Simone had been a star and the sense of loss of both political possibility (signalled by the 'failure' of the civil rights movement in the USA) and stardom (signalled by the decline in her popularity) flavoured much of the material she produced from the mid-1970s onwards.

In this paper, I explore Simone's extraordinary performance at the 1976 Montreux Jazz Festival, and in particular her rendition of Janis Ian's song 'Stars'. I begin by

reflecting on Ian's own experience of celebrity and the way she articulated it in 'Stars', then I move on to compare Simone's version, analysing it in the context of the festival appearance in which it appeared and in the longer text of Simone's life as an artist and celebrity. Drawing on scholarship connected to celebrity, authorship and liveness, I read the song as exemplifying and challenging narratives of fame and artistic biography. I also reflect on cover versions as modes of authorship, authentication and experience and as live performance as an interface for stars and their audiences.

John Encarnacao – University of Western Sydney

A tale of two blogs: the expert and the amateur

This presentation looks at two music blogs. Each provides an outlet for a single, and singular voice to express itself without censure. In the case of *NuVoid*, essentially a weekly playlist with annotations pertaining to experiences as both listener and performer, Rodger Coleman occupies the traditional space of the music expert. His tastes veer towards the avant-garde - for example he writes with authority about the sprawling discography of Sun Ra - but he also shows interest in more straightforwardly canonical figures such as Bob Dylan, Miles Davis and The Grateful Dead. *My Husband's Stupid Record Collection*, by contrast, revels in the novice's perspective. Sarah O'Holla's self-acknowledged lack of expertise flies in the face of the dominant culture of expert critique and challenges the reader to consider the views of the novice as equally worthy as those of the expert. Her approach is non-conventional in that the reviewer's assumed position of impartiality is jettisoned in favour of personal reactions - emotional and physical rather than intellectual or analytical. Each in its own way presents a DIY approach to writing about music, where the punk paradigm of the fanzine is writ large and distributed without physical limitations. Each blog affords an opportunity to consider the nature and role of the critic and the ways in which this can crossover into fandom, while also turning attention to the writer as minor star. In particular O'Holla has provoked the kind of commentary often reserved for stars themselves.

Daniel Faber - The Australian National University

Constellations: Intertextuality in Jazz and Hip-Hop

Jazz and hip-hop are two art forms which have interacted in unique and creative ways. Specifically, the emergence of Jazz Rap in the late 80s, and the incorporation of live jazz into hip-hop in recent years will be investigated in this presentation. In doing so, I hope to offer a new perspective on the the intertextuality of these musics.

The late 80s witnessed the arrival of a new brand of hip-hop through East Coast groups such as A Tribe Called Quest and De La Soul. These artists set themselves apart through intelligent, positive, and socially conscious lyrics. Moreover, these groups musically distinguished themselves through the inclusion of jazz samples in

their beats. By this stage, jazz was considered a 'high art' musical style, thus providing jazz rap with the cultural capital required to carve out a distinct space, artistically and economically. In more recent years, hip-hop has begun to incorporate live jazz; artists such as Kendrick Lamar and Dr. Dre have collaborated with well-known jazz musicians. In doing so, I believe these musicians are helping to liberate jazz from the realms of artistic obscurity, and return it to mainstream audiences. This paper aims to discuss how the understanding of a given text may be influenced by the co-presence of another. Specifically, how jazz samples positioned jazz rap, and how hip-hop is bringing jazz back into relevance; there exists intertextuality in this constellation of musics.

Andrew Farriss - The Australian National University

The 'Star Role' of Repetition in the Musical Universe

Popular music construction & popular song writing methodology often uses combined or singular repetition of melody, lyric phrases, within the meaning (or designed ambiguity) of the song lyric and frequently the lyric focus is used as the song's title. How many times a vocal or instrumental melody and lyric - a 'Riff', or a Musical Hook repeats, a DJ - EDM style percussion loop or a sample repeats as versus varied during a recording or live musical performance can affect its overall impact.

The popular music consumer demands variety but prefers repetition as we are conditioned to it from birth to the grave, and more so, the various media associated with promoting popular music are dynamically aware of this. The traditional record company and contemporary online commercial music industry frameworks can, therefore, be considered 'constellations' of a musical universe, for example:

The Constellations: systematic groupings of "stars" into music related delivery systems such as record companies, iTunes, Pandora and Spotify, all of which utilize the repetitive broadcasting of music.

The Stars: musicians, composers, rock stars, computer programmers, DJ's, TV reality show Judges, Reality TV Idols, movie / film stars exploring music in the music business, are all recognised globally as "stars" due in part to high rotation, repetitive media.

The "Star" Factors determining the balance between enjoyable repetition, being comfortable with repetition, or in juxtaposition, too much repetition, annoying & therefore redundant commercially, all come into focus and are like "planets" orbiting their "stars".

The Planets: Music & TV business, Agents, Managers, TV – Radio, media related personalities who orbit the "stars" and utilise legal boundaries of popular music broadcasted to promote "stars" via media repetition within the musical universe.

This Paper argues that repetition is, therefore, essential in producing popular music and with promoting the business of music & technology associated with it.

Tami Gadir – University of Oslo, Norway

The Techno Magician: DJing, Gender and the Glass Ceiling

The contemporary DJ is often framed as an object of adulation, possessing an otherworldly musical power for triggering bodies to dance. Captivating the dance floor through the operation of hard, black-box-like machines – alien to most people in their functions, and hence, elusive and mythical – the tactile magician performs within an impenetrable aura intensified by musical and chemical intoxication. Viewed in light of such a ‘power’, there appears to be an incongruity between earlier, emergent forms of DJing and dance music participation – where marginalised people could gather to dance in queer spaces and temporalities – and contemporary commercial DJing. This incongruity is laid bare when attending to the profiles of most DJs whose music features in the club charts – (white) masculine and heteronormative. My main concern is therefore not with the move from underground or niche scenes to global, commercial industries per se, but rather with the ways in which the growth of dance music has corresponded with a restriction of access to this type of commercial success.

Thus, I propose a presentation which confronts the nature of DJ stardom and its limits. In particular, I will examine what occurs at the glass ceiling of the dance music business, where those who deviate from heterosexual masculinity are excluded by default from the highest echelons of DJ stardom. However, to contrast this, I will also present examples of the recent upsurge in explicit dialogue and activism among DJs, producers and promoters on these issues. Thus, it might be said that other possibilities, akin to those already taking place in other pop music genres (see Hawkins, 2015), are gradually unfolding.

Stuart Gregg - The Australian National University

The Dark Matter of the Creative Process: Ludic Yugen, Music and the Universe

In searching for the material that constitutes the universe, what it is that makes up what is, scientists have reached some consensus. It appears that most of the universe is composed of dark matter, which we cannot see and have no real knowledge of. The universe is essentially an exponentially evolving enigma; it appears that the more we discover about this cosmic environment we find ourselves in, we less we know. As our knowledge of the universe increases, so does the scale of our ignorance.

The making of popular music can also be seen as a mysterious field of dark matter. My doctoral research details the methods of ludic yugen, an approach to creative practice which privileges mistakes, spontaneity and ignorance.

Originating as the result of the collision of Taoist thought with Buddhist teachings, yugen is a term that signifies the mystery and depth at the very heart of things. In Japan, yugen came to represent the highest aesthetic value in the fields of poetry, theatre and the art of landscape design. My research traces the translation of the aesthetic of yugen into a method which offers a creative recordist a way to playfully apply the mysteries of creation in their studio.

Ludic yugen privileges creative methods that have at their core a sense of not knowing; the artist does not fully understand the material and methods with which they work. Spontaneous improvisation and the idiosyncrasies of the self-taught loom large in the history of popular music and recording. This presentation will investigate the role of ignorance in the creative process of artists such as the Beatles, Brian Eno, Robert Pollard (Guided by Voices), Charles Thompson (Pixies), Thom Yorke (Radiohead), Bootsy Collins (James Brown/Funkadelic), Phillip Glass and others.

Yvette Griffiths - The Australian National University

Talk Aint Always Cheap: Hip-hop as an instrument in the campaign to delineate the American post-race illusion

The current state of US racial politics is extensively plagued by the dominance of colorblind and post-race ideologies. Sociopolitical activists like Rosa Clemente and Van Jones, and black public intellectuals like Michael Eric Dyson and Tricia Rose recognise a distinct necessity to instigate critical discussions of race in mainstream society to counteract societal ignorance of continuing racial disparity and oppression. This paper posits that hip-hop - through its positioning across the borders of race, art, politics, demographics and culture – offers an appropriate platform for contributing to the discussion of critical African-American race issues. It proposes that the deep-rooted social conscience of hip-hop culture has the ability to engender critical race conversations in broader US contexts.

In developing this argument, I consider the implications of the changes in use of hip-hop – both musical and extramusical - from its genesis to contemporary culture. Here, comparative case studies of the extremities of commercial and conscious hip-hop music will expose the existing hindrances to hip-hop's agency. Through examination of the musics and celebrity of Kendrick Lamar and J. Cole, this paper ultimately demonstrates that the union of commercial stardom and social consciousness places the stars of hip-hop in a position to most efficiently utilise this culture as a wide-reaching sociopolitical platform.

Rachael Gunn – Macquarie University

Constellations of gender representations in breakdancing

In this paper, I examine the potential in online technologies, such as *YouTube* and social media, to expose what female breakdancers *can* do and, in doing so, challenge normative understandings of female corporeal capacity. To do this, I utilise interviews I have conducted with prominent figures in Sydney's breakdancing community, as well as my active participation in this community over the past five years. While there is growing success of female breakdancers globally, their participation continues to be invisibilised in events that garner 'mainstream' exposure. Such events range from Hollywood films, music video clips, to local paid performances, and are instrumental in drawing new participants to the dance and culture. Male breakdancers are the predominant 'stars' of these performances, and this limited presentation influences the culture's broader masculine construction. Importantly, this perpetual privileging of the male breakdancer, I argue, results in a double logic: the occlusion of female dancers consequentially discourages further female participation. *Within* the community, however, online technologies provide a global network where female breakdancers' successes are not only easily visible, but also celebrated. Understandings of what female bodies *can* do within this community thus contrast with broader normative understandings of female corporeal capacity. In this paper, then, I examine the potential in online platforms, specifically their capacity to go 'viral' and enter 'mainstream' culture, to expose a broader range of breakdancing 'stars'. These stars not only have the potential to disrupt the broader masculine construction of breakdancing culture, but to also render the 'black hole' of female participation visible. I argue that these online platforms are thus instrumental in challenging normative ideas of what the female body *can* do.

Ola Haampland – Hedmark University College, Norway

"You're only as good as your last hit!" – Star power in the hit song economy

Both hit songs and pop stars are considered extremely valuable assets to the music industry and can largely be regarded as the sole objective of most commercial record companies (Elberse, 2013), but most attempts at creating such phenomena fail miserably (Caves, 2000). The popular song is one of few unsubsidized populist art forms that could be described as truly market-driven (Bennett, 2011) and after being eclipsed by the album format in the 70s, the single – the individual song – is now again the principal product in advanced music markets like Norway and Sweden (Hammerstrøm, 2014). It now seems likely that success in the hit song market will be a necessary premise for pop stardom in the future.

Rosen (1981) and Adler (1985) gave rise to a stream of literature concerned with the success of pop artists (Adler, 2006; Schulze, 2011), but the central issue of whether it is talent or luck that yields stardom have yet to be resolved. Experimental studies

suggest that strong social influence among music consumers can create big hits in a seemingly random fashion, but also that the songs' qualities are not entirely irrelevant (Salganik et al., 2006).

Cumulative advantage, in which a favorable relative position in itself becomes a resource that produces further relative gains, might simply explain the emergence of hit songs and pop stars (Watts, 2007) and the influence of past popularity, for instance captured by the number of previous chart hits, have been examined by scholars, e.g. Bradlow & Fader (2001) and Giles (2007). With a novel approach, this empirical study summarizes the presence of such "star power" effects in the U.S. hit song market for the major part of pop music history and tracks the 23,924 individual releases and 6,384 unique artists that entered The Billboard Hot 100 between 1960 and 2010.

Ben Harb - The Australian National University

"Representing The World Town": Cosmopolitanism & Transnational Identity Within the Music of M.I.A.

The concept of cosmopolitanism is described heavily throughout social and cultural studies with writers such as David Held providing various definitions of the term in relation to the context in which they are used. These definitions are often applied to gain an understanding of an individual within a social construct such as a society or cultural group. This paper aims to discuss the concept of cosmopolitanism along with the idea of transnational identity by defining the terms and relating them to the music of British rapper M.I.A. A British-born, Tamil Sri Lankan whose father was a founding member of the militant group the Tamil Tigers, M.I.A.'s biography is one of transnational, transcultural travel and displacement. With a focus on political lyrics backed by sounds not often found in western pop music M.I.A. creates a new sound unlike her contemporaries. This sound has solidified M.I.A.'s place in popular music and culture helping to define the rappers own brand of stardom as one that defies norms and racial stereotypes whilst remaining socially relevant by presenting new music based on cultural hybridity and cosmopolitan influences.

By evaluating the textural, timbral, and production elements of specific songs from each of M.I.A.'s four studio albums, this paper aims to find examples of hybridity, transnational identity and a cosmopolitan attitude throughout the rapper's music. A discussion of the songs "Bucky Done Gun", "Boyz", "Story to be Told", and "Matangi" will demonstrate the ways in which the music of M.I.A. is a clear example of the concepts discussed and defined at the beginning of the paper. The intention of this paper is to prove the relevance of these cultural theories to rap and popular music and this should become clear through an examination of a prime exemplary, i.e. the music of M.I.A.

Clive Harrison – University of Newcastle

Interstellar Songwriting: What propels a song beyond escape velocity?

This paper discusses the factors that move the Pro-c (professional) songwriter from mere 'planetary' creativity, to profound, domain-changing, 'interstellar', Big-C creativity. Applying Mihalyi Csikszentmihalyi's "System's Model of Creativity" to the realm of songwriting, the contributing factors can be viewed as an interdependent system, usefully described in three parts; the songwriting domain (including the symbol system), the songwriting individual (or agent), and the songwriting field (of experts, intermediaries, agents, critics, gatekeepers and audience). For many songwriters, the quest is to not merely 'write good songs', but to somehow influence, affect, propel or alter the songwriting landscape, as did (say), Lennon and McCartney; to reach escape velocity and create interstellar songwriting artefacts. Sternberg, Kaufman and Pretz have described a "Propulsion Theory of Creativity" which dovetails into the galactic metaphor, and is relevant to this transition from Pro-c to Big-C creativity. In "Creating Minds", Howard Gardner examines exemplar creatives across multiple capacities; his "Multiple Intelligence Theory" has special resonance for the songwriting domain, where a confluence between linguistic-verbal, musical-aural, logical-mathematical, visual-spatial, bodily-kinesthetic, interpersonal, intrapersonal and naturalistic intelligences occurs. For the songwriter, this swirling soup of creativity presents a set of constraints and enablers quite different to those faced by the singer or instrumental performer. Factors identified by Gardner including the idea of 'fruitful asynchrony', and John Baer's work on domain-specificity and the search for a domain-general "c" for testing creativity point to an area explored in this paper; the world of the polymath, and how inter-disciplinary capacities, fruitful asynchrony, and task-specific and domain-general transfer may be a catalyst or enabler for Big-C creativity.

Michael Hartup – University of Western Sydney

"So it's like something to set me apart": Exploring the Role Young People's Musical Biography Plays in the Negotiation of Personal Vulnerability

For a vulnerable young person interested in music-making, their own relationship with music and how they identify musically can tell us a great deal about how music is used in negotiating vulnerability and identity. The notion of a musical biography, for the purpose of this paper is broken into two aspects. The first, the young person's music history, includes the music the young person was exposed to when growing up, the role those around the young person play in exposing them to this music, as well as any formal or informal musical instrument training the young person may have received. The second aspect focuses on the young persons' sense of music culture, namely the genre(s) of music that the young person listens to and identifies with, and how through listening to and playing music young people can mark particular moments of emotional significance.

This paper will unpack the importance of a musical biography for young people who are living with or have experienced vulnerability. Utilising data collected from interviews conducted as part of my PhD research, this paper will detail the musical biographies of two young people, both of whom are engaged in music-making and have experienced various forms of disadvantage and stigma. This paper will argue that for young people who live with particular vulnerabilities, a strong musical biography, and thus a strong musical identity not only allows for a negotiation of self and identity, but also helps to enact a sense of resilience.

Hannah Herchenbach – University of Canterbury, Christchurch

Finding Peter Gutteridge

If rock is a galaxy, the music communities surrounding the record labels Flying Nun and Xpressway on the South Island of New Zealand form a constellation out in its fringes. Over the last thirty years Dunedin, New Zealand in particular has become a scene of rock mythology for overseas publications ranging from New Musical Express to the Chicago Tribune to The Guardian, embodying a tradition in music and mainstream journalism where the lines between myth-making and reality blur to this day. Some stars shine bright in the infamous constellations, such as the often-told legends of The Clean and The Chills, while others are dim and only faintly seen, but form integral connections in the legends nonetheless. One musician in particular is a constant presence through the formations of some of Dunedin's earliest and most acclaimed bands, yet his story to this day remains relatively obscure and unknown: Peter Gutteridge.

Despite a prolific and internationally accredited set of contributions to the Flying Nun catalogue through bands such as The Clean, The Chills, The Great Unwashed and Snapper between 1978 and 1996, little as of yet exists on Peter Gutteridge in the way of historical record. This is partially due to his lifelong struggle with addiction, which exacerbated his reclusive nature.

The presenter became close to Peter after moving to Dunedin to find him in 2010. Once there she learned that in the cosmos of Dunedin legends, Peter's presence was akin to that of the trickster, a mercurial identity who worked in the joints and disrupted the order of things. His story both supports and subverts the mythological narrative that has been created about Dunedin and its rock culture. Its contradictions show that the community behind the constellation so often called the 'Dunedin Sound' is far more complex and dense than most have cared to see, and what's more - it still shines brightly.

Matt Hill – Southern Cross University

Constructing Constellations: Reflections on a regional musician- mentorship project

With the predominance of the portfolio career pathway for musicians, typified by a series of overlapping and often unrelated projects and jobs, a major challenge that arises is the need for individual musicians to take an active role in managing their career trajectories. Emerging and established artists draw on networks to develop and maintain momentum and these constellations of support can be understood in terms of the literature on mentorship and developmental networks. Higgins and Thomas (2001) define such a 'developmental constellation' "to be the set of relationships an individual has with people who take an active interest in and action to advance the individual's career by assisting with his or her personal and professional development" (p224). Echoing this developmental focus, Renshaw (2009) provides a comprehensive and conceptual framework for mentoring for musicians, emphasising the importance of reflective and reflexive practice in the context of lifelong learning.

This paper presents research into a formal musician-mentoring project conducted in the Northern Rivers region of NSW by Arts Northern Rivers. The project aimed to develop the capacity of musicians to grow sustainable creative businesses and involved seven protégés (three individual artists and four groups) matched with mentors from Sydney, Melbourne and the Northern Rivers region. The research followed a qualitative approach involving a number of research tools including surveys, reflective journaling and interviews with both mentors and protégés. In addition to tangible business and market development outcomes, from post-project interviews with the protégés it is evident that the project helped them: to build confidence; motivate and validate their arts practices; to build networks; to develop concrete action plans; and, to enable them to see practicing professionals working first hand. The paper reflects on the efficacy of the mentorship model developed by Arts Northern Rivers in helping musicians construct their own developmental constellations.

Catherine Hoad – Macquarie University

Slashing through the Boundaries: Heavy metal stars, fan fiction and resistant girl cultures

Accounts of heavy metal as both a music and a culture have long hinged on the genre's tendencies towards displays of hypermasculine violence and aggressive heteromascularity (Weinstein 1991, Walser 1993, Kahn-Harris 2007). Heavy metal's ethos of brutality has entrenched masculinity as a dominant norm, wherein women are only permitted access to a scene if they conform to masculinist codes of gender performativity. The subsequent non-space afforded to femininity has decried the contributions of young women and girls within the spaces of scenes, particularly in

their capacity as fans. Girls in heavy metal are represented in ways that highlight their non- belonging whilst tacitly allowing male bodies to occupy a space of 'legitimate' fandom. This erasure of feminine scenic presence and practices continues trends within subcultural and scene studies at large, which marginalise girls and erase their contributions to and significance within sites of cultural analysis (Driscoll 2002, 11).

This paper explores the creation and circulation of online fan fiction about heavy metal stars, written by and for heavy metal fans. Overwhelmingly created and consumed by young women, I argue that heavy metal fan fiction represents a site within which girls have been able to assert their fandom in ways that challenge the heteropatriarchy of heavy metal, and resist conformist codes of scenic belonging. I then interrogate how fan fiction enables young women not only to assert themselves within a fandom, but also renegotiate codes of hyperheterosexual masculinity that dominate heavy metal discourse. The queering of metal masculinity through slash (male/male) fiction further demonstrates how such practices deconstruct heavy metal's gender norms and, I contend, actually slash the rigid strictures of metal masculinity in the process. These constellations of sexuality, gender and metallic stardom have thus permitted girls to redefine their own resistant spaces within a masculinist subculture.

Zyl Hovenga-Wauchope – Australian Catholic University, Sydney

Traversing the multiverse: Radiohead's ambiguous art music aesthetic

The rock band Radiohead are recognised as being innovative musicians whose work combines a popular music idiolect with an experimental aesthetic. However, the specific nature of this combination is poorly understood, with the word 'experimental' being used to refer, generically, to Radiohead's practice without contextualising it in such a way as to explain what 'experimental' might mean. That is, the constellations which Radiohead musically occupy or travel to, and how they traverse the distance, are ill-defined. This presentation provides a context for understanding Radiohead's experimentalism by comparing their practice to that of twentieth-century European art music, a musical universe part of a larger musical multiverse.

The methodology used to answer this question is to undertake a technical analysis of Radiohead's music, placing their compositional techniques into technical constellations, and then to relate these technical constellations to practices of twentieth-century European art music. To support this analysis, reference is made to interviews given by the stars themselves and the astronomical scholars who gaze through their analytical telescopes to understand the colour and movement of the Radiohead cluster. The presentation specifically identifies areas where Radiohead's music accesses rhythmic, harmonic, instrumental, and structural processes used by art music stars such as Olivier Messiaen and Krzysztof Penderecki, operating within the broader constellation of European modernism.

The presentation concludes that Radiohead, while operating largely within the universe of popular music, frequently traverse the multiverse to access practices from European art music of the twentieth-century. As part of this conclusion, the presentation explores the relationship between art music and popular music, identifying areas which challenge or support delineation between the two. This presentation is of value for Radiohead enthusiasts, musicologists studying popular or art music, or more broadly for scholars interested in ambiguity analysis.

Andrew W. Hurley – University of Technology, Sydney

From the Music of the Spheres to inner harmony? Musicalizing the planets in the New Age

This paper examines the ideology of New Age music that seeks to musicalize the harmony of the spheres. I focus on productions and writings of the German, Joachim-Ernst Berendt, such as his best-selling books, *The World is Sound: Music and the Landscape of Consciousness* (1991), and *The Third Ear: On listening to the World* (1992), as well as his four-CD set of recordings that seeks to arrange the frequency of the planets as meditational music, *Planetentoene* (The Sound of the Planets, 2001). I will contextualize the historical emergence of this practice, explore some of its features, and analyse the chequered reception. In particular, I will contemplate how the German variant of New Age Music and its reception remained wrapped up in anxieties about the dormant “virus” of fascism, even at its seemingly most cosmic *and* private.

Bruce Johnson – Macquarie University

More than meets the eye: popular music stardom and politics

A significant development in the evolution of ‘stardom’ is the co-optation of the reflected ‘starlight’. The most obvious form is the ‘celebrity endorsement’, voluntary or involuntary. The conjunction can generate a controversial semiotic stampede, especially so in the case of music, and where the ‘product’ is political, the result is often particularly inflammatory, as in John Howard’s appropriation of Joe Cocker to sell policy and more recently Reclaim’s use of Cold Chisel’s ‘Khe Sanh’ in its racist demonstrations.

This paper will explore the ambiguities and complexities in the conjunction of music stardom and politics, with reference to three examples from differing points on a spectrum. As bassist with Ornette Coleman’s band visiting Portugal in 1971, Charlie Haden gave his ‘star’ authority to what he thought was an anti-colonialist statement, but for the local activists and for the secret police it was far more than that. In 2014 a dismayed Kenny G found himself overwhelmed by controversy in relation to selfies taken at the Occupy Central protest site in Hong Kong.

But these simply set some parameters for my main case study. In 1954 French/Italian singer and actor Yves Montand – there was no brighter ‘star’ in continental Europe - signed a contract for a concert tour of the USSR, for whom the tour would amount to a ‘celebrity endorsement’ of the new post-Stalinist regime and its openness to the west. In 1956 the issue of aggressive colonial politics was brought into prominence by the British and French interventions in the Suez, and Russia’s in Hungary. Montand’s imminent tour became a matter of vitriolic debate in France, resulting in serious career damage. He went ahead and arrived in early 1957, where his Russian concerts were packed with audiences of up to 20,000 per performance. Along with his wife actress Simone Signoret, Montand became the subject of a propaganda film covering the tour for Russian audiences, intended to present the country as a modern, westernised society.

This paper explores the labyrinthine ambiguities and ironies of Montand’s star status, performing western popular songs being cinematically mediated as an instrument of Russian propaganda through a repertoire that includes both a famously anti-militarist song and a song apparently mocking stiliagi - Russian youth who proclaim their rebellion by the adoption of Western fashions including jazz.

**Anthony Linden Jones – Sydney Conservatorium of Music,
University of Sydney**

Bathing in Artificial Star-light: Vocaloid and the Hyper-real Voice

The introduction of the Vocaloid singing-voice synthesis program by the Yamaha Corporation in 2003 was met with great acclaim in its home country of Japan, but derision in the West where it was generally considered a toy. Closely linked with the culture of anime, and with the image of the Vocaloid stars closely controlled by the parent company Yamaha, Vocaloid recordings with their synthesised voices have acquired cultural significance in Japan and greater awareness in the West. Vocaloid songs are used in anime serials and live action dramas, as stand-alone popular music, company advertisements and even the promotion of political parties.

While early users of the Vocaloid software were conservative in their application of synthesis of human performance, more recent recordings, while still working in the domain of popular music, have employed the greater facility offered in the latest version of the Vocaloid environment to achieve wider ranges of timbre, pushing the bounds beyond what is possible for the human voice.

This presentation maps the progression from artificial to hyper-real, with examples drawn from precursors and from Vocaloid exemplars, offering clues to what might be possible in the future.

Brent Keogh – Macquarie University

Star-spangled banners: In Search of the Jimi Hendrix of the...[insert instrument here]

Type into a search engine the phrase “the Jimi Hendrix of...” followed by any instrument of your choice, and the chances are that there will be a musician who is either promoting themselves, being marketed or being reviewed as the “Jimi Hendrix” of that instrument. While some of the comparisons being made are perhaps less tenuous – electric sitar, oud, mandolin – other instruments stretch the analogy somewhat. These include the “Jimi Hendrix” of the bagpipe, clarinet, washboard, sampler, and somewhat humorously, the jug. This marketing tool is not only applied to instruments but sometimes takes on national, racial, or geographic significance: such is the case with Mikhl Yosef Gusikow, described as the *Jewish* “Jimi Hendrix”, and Bombino, the “Jimi Hendrix” of *the Desert*. The following paper critically examines the instances in which the phrase “the Jimi Hendrix of...” is used to market and promote contemporary musicians. Here I seek to explore some of the reasons why the rock guitarist Jimi Hendrix continues to be invoked as musicians position themselves in global markets. In this paper I draw attention to different aspects of the Jimi Hendrix myth that are appropriated by musicians and the various discourses around music practice. These include (but not exclusively so) the musician as revolutionary; playing an electric version of a traditionally acoustic instrument (including the use of effects); popularising a tradition; fusing elements of different music styles together; the authentic creating individual; the extroverted performer; the pre-eminent musician of a particular canon/instrument; and the musician as virtuoso. Here I highlight the particular use and value of the Jimi Hendrix association for musicians in the discourse, promotion, and consumption of ‘World Music’.

Eve Klein – University of Queensland

When Divas and Rock Stars Collide: Interpreting Freddie Mercury and Montserrat Caballé’s *Barcelona*

This paper considers Freddie Mercury and Montserrat Caballé’s operatic-rock album *Barcelona* (1988), as a logical extension Mercury’s fascination with operatic musical devices, narrative structures and iconography. With this album, two global superstars from divergent musical genres met and brought their musical perspectives into genuine collaboration. However, *Barcelona*, like other popular explorations of opera, has remained largely unexamined because it sits somewhat uncomfortably across art and popular music, agitating anxieties and authenticities as they operate in both terrains.

The *Barcelona* collaboration came about via a 1986 Spanish radio interview where Freddie Mercury declared that the singer he most admired was spinto soprano

Montserrat Caballé (Promane 2009, 141). Mercury and Caballé met in March 1987 and Caballé pursued Mercury to collaborate with her on a creative project. The result was an album release entitled *Barcelona* which brought together Mercury's powerful rock vocals with Caballé's soaring voice, over a mix of synth rock and orchestral textures, on what proved to be Mercury's final solo recording. Mercury and Caballé kept their collaboration a secret until a televised concert in performance in May 1987 which was intended celebrate Barcelona's acceptance to host the 1992 Summer Olympic Games (Promane 2009, 159). The title track, 'Barcelona' became one of the two official commemorative songs of the Barcelona Olympics. While Mercury died in 1991, a video montage featuring the song opened the televised coverage of the Opening Ceremony. Despite music critics struggling with the combination of rock and operatic sensibilities, this paper will demonstrate that *Barcelona* was not an oddity for Mercury, but rather an extension of the playful exploration of operatic forms he had been entertaining since he wrote 'Bohemian Rhapsody' for Queen's album *A Night at the Opera* (1975). Caballé's presence in the project made clear the correlation between Mercury's musical proclivities and the operatic tradition, rupturing a distance which audiences may have preferred to keep separate.

Elaine Lally – University of Technology, Sydney

The curious stardom of The Mary Forderiser

Between 1950 and 1955, husband and wife duo Les Paul and Mary Ford were among the biggest popular music recording stars in the world. With a string of chart-topping hits including 'How High the Moon' (1951) and 'Vaya con Dios' (1953), Paul and Ford's successes extended to frequent appearances on radio and television and lucrative commercial endorsements. From our twenty-first century perspective the most musically and culturally significant of the latter might be considered the deal with Gibson under which the couple used only Gibson guitars in public appearances and Les collaborated on the design of the iconic guitars which bear his name. However, in the genre-fluid landscape of early 1950s television, the pinnacle of their success was a 5-minute Listerine-sponsored hybrid reality TV/music video/product-placement show, 'Les Paul and Mary Ford at Home'.

Les and Mary's star power diminished with the advent of rock'n'roll and Mary died in 1977, however Les's celebrity status rose in parallel with that of his namesake iconic guitar, right up until his death in 2009 at the age of 94. In Les Paul's centenary year, this paper throws the spotlight back onto the formative 1950-1955 period, by focusing on an intriguing and unusual object that was sold as part of the Les Paul Estate Auction in June 2012. 'The Mary Forderiser' is described in the auction catalogue as a 'whimsical, non playable guitar with inscription on headstock reading, "Gibbsdaughter Guitar Company" and electric plugs installed on side of guitar'. Its name references the 'Les Paulveriser', a gadget which originated as an in-joke that Les later built. The Mary Forderiser is dated 1955, but was also first named as a joke on their radio show in 1950, while its various inscriptions recognise the commercial sponsorships and

novel recording techniques and technologies they developed throughout the early 1950s.

This paper draws on a material culture approach to explore how a curious piece of 1950s celebrity memorabilia invokes a complex web of associations with Paul and Ford's technological, musical and media innovations that remains highly relevant today.

Natalie Lewandowski, Queensland Conservatorium Research Centre and Penny Spirou, The University of Notre Dame

“You’ve Got a Friend in Me”: Mise en abyme in the Toy Story film trilogy

Drawing on animation sound studies (Coyle, 2010), film sound theory (Chion, 1994 and Doane, 1985) and star studies (Dyer, 1979, 1986), this paper will demonstrate that the singing voice is an integral function of the *Toy Story* sub-narratives, referred to as *mise en abyme*. The songs emotionally connect the film audience with the lead characters and form an element of continuity throughout the three films. Created by Pixar films, the *Toy Story* trilogy uses the singing voice as an aid to character development and narrative progression. The *Toy Story* trilogy (1995, 1999, 2010) includes the singing voice as protagonist (through diegetic character songs), as narrator (through Randy Newman’s non-diegetic songs), as communicator (through lyrical advancement of the narrative), and as entertainer (for a young audience). *Toy Story* was the first Disney film to move away from the classic musical genre that Disney was known for. Instead, the singing voices, provided by stars of the film and music industries, are largely non-diegetic so as to not break the narrative with spectacle (Feuer 1993) and increase believability of characters and plot.

Stephen Loy – The Australian National University

“Dark Star”: Led Zeppelin and the Construction of Rock Stardom

Led Zeppelin enjoyed significant commercial success during the late 1960s and early 1970s. Four of their first six albums peaked at number one in both the United States and the United Kingdom, with *Led Zeppelin II* dislodging the Beatles’ *Abbey Road* from the number one position on the US charts in late 1969. Despite this popular success, the public profiles of the individual members of Led Zeppelin, Jimmy Page, Robert Plant, John Bonham and John Paul Jones, have remained somewhat muted in comparison to those of contemporaneous rock stars such as John Lennon and Paul McCartney of the Beatles, and Mick Jagger and Keith Richards of the Rolling Stones. Contributing factors to this were Led Zeppelin’s eschewal of some of the then standard elements of music industry practice: they made relatively few appearances on television, and took a decision not to release singles in the UK. Following mixed critical reaction to *Led Zeppelin III*, their fourth album was released in 1971 without any identifying markings on the outer cover. Instead, four symbols

were printed on the inner sleeve of the album, each intended to be representative of a member of the group. The decision to employ symbols, rather than the band's recognisable name, was significant in terms of how the public profile of the group was to develop.

This paper argues that through their unorthodox engagement with music industry practices, and the foregrounding of each individual member through solo segments within their concerts, Led Zeppelin constructed a particular form of rock stardom derived from tropes of the musical virtuoso and the cultivation of what Susan Fast (2001) describes as a “mythology” surrounding the group. Drawing on Roy Shuker's discussion of authorship and stardom (2012), Led Zeppelin's use of individual virtuosity will be examined as both a significant aspect of their positioning of themselves as auteurs, and as a key element of the mystique deriving from historical tropes of the virtuoso as demonic. Finally, it will be argued that Led Zeppelin's particular version of rock stardom, combining a retreat from particular norms of the industry with the cultivation of a virtuosic image, communicated effectively with fans, but simultaneously prevented their establishment of a more significant public profile. To a significant extent, the real star of the group was the Led Zeppelin mystique.

Narelle McCoy – Griffith University

Fading stars and their ethereal music: the conjunction of myth and history in the poetics of lamentation

Medieval Ireland was a patriarchal society where men viewed civilisation and normative human society as male and, conversely, they gendered what they found mysterious, aberrant and uncontrollable, such as the Otherworld, as feminine. It has been contested that this feminine supernatural world was a chaotic place hostile to the established order, which is demonstrated in the behaviour of fairy women. They are portrayed as dangerous, duplicitous and tempting, capable of disrupting the “normal” world and feature prominently in medieval accounts of emissaries from the “magic mound-dwellings and the islands of immortality which lie beyond the sea.”

This paper will examine the link between the mythical Irish Otherworld, its chaotic feminine nature and the liminal. It will explore the significance of thresholds and boundaries, their connection with magical beings and the way in which these connections are echoed by the voices of keening women or *mna caointe* during the death ritual. It will explore the female voice and its relationship with the ancient rituals associated with the pagan feast of Samhain where the dead were re-animated to dance with the living; as well it will investigate the disruptive femininity of sovereign goddesses and their relation to the “flesh and blood” keeners of the rural community who became the heirs of a tradition which was motivated and inspired, reinforced and given meaning to, by story and ritual.

Timothy McKenry – The Australian Catholic University

Other Worlds of Pop: Popular Music Tropes in Contemporary Australian Art Music

The explicit use of stylistic, gestural and technical tropes drawn from contemporary popular music within Australian 'art' or concert music has been a point of significant tension within the scholarly and critical discourse that surrounds this repertoire of music. The responses to these practices exist on a continuum that encompasses pillory and praise, with some scholars ridiculing them as crass, commercial adulterations, others seeking to understand them through the lenses of postmodernism and still others, such as those influenced by Schuller's third-stream, seeking intra-musical explanations related to the evolution of music style to best understand the phenomena. It can be argued that this discourse is so partisan that the efforts to theorize around this practice have, to an extent, obscured useful understandings of the works themselves. Through an examination of three recent pieces of Australian art music, this paper explores the different ways some Australian concert composers are choosing to interact with various modes of popular music and the significance of these interactions for the broader Australian concert music tradition.

Jared Mackley-Crump, Auckland University of Technology and Kirsten Zemke, University of Auckland, New Zealand

"Aukilani is Burning": Translating Ball Culture at the FAFSwag Ball

In 1990, the seminal documentary *Paris is Burning* and Madonna's co-opting of vogue dancing as the subject and title of one of her famous hits, first brought ball culture into the mainstream. Ball culture, an underground gay subculture, is centred around "houses" competing in "walks" (performances) at elaborately performed ball events. A winning walk is judged on the degree to which contestants, usually gay or transgendered African- American or Latino males, are able to perform the racial/social class and/or gender traits of the category in which they are competing. In 2012, a small group of Pacific artists and activists created FAFSwag, "a brand that celebrates and documents emerging Queer Pacific Culture within New Zealand's urban landscapes". As part of their activities they brought ball culture to Auckland, initiating the FAFSwag Ball and incorporating elements of divergent gender roles and sexualities.

This exploratory presentation seeks to understand the processes by which ball culture is contextualised in New Zealand/Niu Sila, positioning the event as a politicised but safe space in which queer people of Pacific descent (and others) are able to challenge dominant perspectives about gender and sexuality in Pacific cultures, by offering counter narratives. This research adds to and extends the small

body of research about ball culture by incorporating a method of participant-observation (e.g. Arnold & Bailey 2009; Bailey 2014; Rowan, Long & Johnson, 2013); it addresses the translation of “blackness” and queer (pop) culture in a Pacific context and shows how processes of localisation and transformation have occurred in a diasporic context. Additionally, this research addresses the performance of transgendered stardom/fandom: in these elaborate stagings of gender fluidity, the signatures and characteristics of which musical superstar(s) are present, and what can this tell us about queer idolatry?

Daniel McNamara – The Australian National University

'CrESCendo': The Impact of National Identity and International Relations in the Eurovision Song Contest 2008-2015

When Azerbaijan won the Eurovision Song Contest in 2011, the world was given an insight into the rocky history with neighbouring Armenia, dating back to the Armenian Genocide of 1915. With the Contest's centre drawing further East, and universally-recognised pop stars such as Guy Sebastian and Cascada now gracing the stage, conventional voting patterns have changed dramatically. The purpose of this paper is to highlight that countries must opt for culturally 'rootless' music of thematic universality in order to succeed in the Contest. Two primary considerations were made in this study, namely how national identity has recently been portrayed in the Contest, and the impact that this has on voting patterns and geographical 'blocs'. As such, the Eurovision stars of today may not be the stars of tomorrow. The study demonstrates that, with geographical growth in the Contest, Eurovision must continue to re-evaluate conventional ideas of national identity in order to truly reflect the dynamics of the continent.

Phoebe Macrossan – University of New South Wales

Resinging the musical: Authenticity, intimacy and stardom in Beyoncé's "Best Thing I Never Had"

Since the launch of MTV of 1981, there has been a wealth of writing on music videos across a range of areas: their formal properties, genres, stylistic elements, representational politics and practices, and their transmedia status. There has been as yet little to no discussion of music video's relationship to the film musical on a structural, aesthetic and genre level. Accounts of the music video tend to trace its history within larger narratives of the technological and cultural development of television and the history of popular music performance on screen. This paper intervenes in the existing literature by reconnecting the music video to the film musical and examining how Beyoncé's 2011 video "Best Thing I Never Had" reflects the earlier form through its aesthetic and discursive practices, if not its structure. The paper examines how the use of lyrics and the construction of spontaneity and verisimilitude within the video reflect practices of the integrated musical number. I argue "Best Thing" adopts a musical-music video modality that draws on the

conventions of the integrated musical number in order to shape discourses of authenticity and intimacy, thereby fleshing out Beyoncé's ongoing star narrative in new and interesting ways. This paper also examines how "Best Thing" fits in with Beyoncé's ongoing star image; namely, how it deals with tensions between authenticity and intimacy on the one hand, and talent, glamour, wealth, and sexuality on the other.

Christopher J. May – University of Oxford

From 'Unser Star' to 'nul points': selection strategies for the Eurovision Song Contest

The Eurovision Song Contest is a huge global TV event, offering its participants a vastly valuable career platform. While countries choose their Eurovision acts in very different ways, recent years have seen more 'national finals' with Eurovision-style voting, as well as performers with proven success in reality singing shows. Such selections, which place faith in supposedly concrete indications of public saleability and star power, are not always vindicated, however, by an act's subsequent transition between national and international stages.

Germany's national final, *Unser Star*, produced an immediate Eurovision winner in 2010, with Lena Meyer-Landrut and *Satellite*. In 2015, though, its selection was controversial, and eventually reaped the dreaded *nul points*. This paper considers Germany's recent Eurovision narrative, alongside that of two other countries – Sweden and the Netherlands – which employ contrasting selection strategies. I ask whether Eurovision acts chosen mindfully of existing public opinion are, empirically, more likely to succeed on the contest scoreboard than so-called 'internal selections' made without public consultation – and, if not, what other factors are involved in neutralising their prospects.

In exploring these matters, I draw not only on Eurovision's unique numerical data, but also on the extensive theories developed within its active betting subculture. Professional Eurovision gamblers understand, and can anticipate, how various influential constituencies collectively appraise acts (not just televoters and national juries, but also the media, fan community, and host broadcaster, as well as rival tipsters), and how concepts like 'quality' and 'popularity' are likely to be contested and manipulated in the months leading up to the final. The largely pragmatic wisdom of successful Eurovision punters complements an academic commentary dedicated mainly to theorising the contest's geopolitical and LGBTIQ discourses, thus offering a useful resource to those interested in understanding a contest capable of launching careers as notable as ABBA's and Celine Dion's.

Tony Mitchell – University of Technology, Sydney

No stars here- just the aurora borealis- a brief history of Icelandic hip hop

The notion of 'borealism', a companion concept to Edward Said's 'orientalism', has been introduced as a way of dealing with exoticist approaches to Icelandic culture (Schram 2011). This paper presents a non-exoticist history of rap and hip hop in Iceland from its beginnings in English language hip hop in the mid 1990s to the present day. From beginnings which imitated US rap in English, to a growing concern with Icelandic subjects in the late 1990s, to a 'boom year' in Icelandic language hip hop in 2002, when it became completely indigenised, and was influenced by the native genre of rímur, a ritual form of versification with roots back into Medieval times, it has in 2014 undergone a dramatic feminisation with the emergence of Reykjavíkurdætur (Reykjavík Daughters), a 22 member female collective which made its presence strongly felt in 2014.

Guy Morrow and Fangjun John Li – Macquarie University

Ground Control to Major China: Selling Stars in a Context of Top Down Control

This paper examines the Chinese government's investment in the music sector of the cultural industries in China. The paper argues that this investment has fostered horizontal integration across music content and technology industry boundaries in the country. By examining the role of the Chinese government in developing creative industries via financial subsidies and other forms of infrastructure support, an important difference in cultural industry policy between China and many countries in the West is outlined. Specifically, China's top down policy approach (Zhu, 2009; Cai et al, 2006) and censorship of digital content (Street, 2012; De Kloet, 2010) contrasts starkly with the emergent 'bottom up' paradigm (Hracs, 2012: 455-56; Young and Collins, 2010: 344-45; Hesmondhalgh & Meier, 2015) that has arisen in a number of countries in the West. The question of how these music industries have been affected by digital distribution, and how this has led to business innovation and disruption in the music industries, has been accompanied by a debate about the freedom of speech and expression, and human rights in China (Keane, 2013). One illustrative example of this dynamic is the way in which Google attempted to use free music to gain market share from the popular Chinese search engine Baidu (Schroeder, 2009). This paper examines this case and the way in which Google decided to launch this initiative due to the high level of piracy in China and the way in which Baidu was facilitating piracy in order to gain market share.

Kat Nelligan – University of Melbourne

Beyonce and Feminism: A Postfeminist Take on Star Power and Celebrity Branding

Beyoncé's 2014 MTV Video Music Award performance was a defining moment in the pop star's career. Half way through the performance, Beyoncé and her dancers stand on stage, the words of Chimamanda Ngozi Adichie's 'We Should be Feminists' speech are recited, and the word 'feminist' in bright lights is strategically situated behind her. This image importantly marks the pop star's self-identification as a feminist. But Beyoncé's exploration of feminism predates this performance. Many of her early songs with Destiny's Child feature girl-power themes, and her second solo album – *B-Day* (2006) – features her all-female band, the Sugar Mamas, which Beyoncé formed in order to inspire young girls to learn instruments (Weidhase, 2014). The VMA performance (and Beyoncé's 2013 self-titled 'visual album'), however, is significant insofar as it takes the pop star's engagement with feminism to a whole new level. Beyoncé is not only a self-proclaimed feminist; she advocates a particular kind of feminism, and she adopts this feminist stance as a branding strategy. This paper has two aims. First, I examine Beyoncé's version of feminism, exploring the various ways in which the pop star uses this identity to empower herself and to connect on a personal level with her fans. Secondly, I situate the Beyoncé brand within the context of postfeminism as defined by Stéphanie Genz and Benjamin Brabon (2009). For Genz and Brabon, postfeminism is not an anti-feminist movement, nor is it a backlash phenomenon; rather, it encapsulates a pluralistic outlook of feminism, one that embraces contradictory meanings and ambivalences. I argue that postfeminism by this definition is a useful framework for discussing Beyoncé's more recent and more explicit feminist identity.

Pat O'Grady – Macquarie University

'Another Day to Swing on Clothes Lines' : The Bee Gees and Australia

In this paper, I explore The Bee Gees' relationship to Australia in order to ask a series of questions, such as: Why did they refer to Australia as their home? How is this reflected in their music? How do they play into discourses of masculinity and colonialism in Australia? Over the course of their fifty year career, The Bee Gees have often referred to Australia as their home. Yet, the brothers — Barry, Robin and Maurice — only spent nine years in the country between 1957 and 1966. They were born in the UK, spent their childhoods in Australia and returned to the UK in their teenage years. There, they established themselves as global stars and later, in 1974, they relocated to the US. They are one of many artists and groups born overseas, including Keith Urban, Olivia Newton-John, Jimmy Barnes and Brian Johnson, who Australian audiences have claimed as their own. Yet, The Bee Gees are often absent from canons of Australian musicians.

Their period in Australia was formative: it was where The Bee Gees began performing professionally, signed their first recording contract, recorded three albums, established themselves as regular performers on Australian television shows and achieved their first number one hit song, *Spicks and Specks*. Since leaving Australia, they have returned only a few times for tours in 1974, 1989 and 1999.¹ Despite this, the brothers have consistently referenced Australia as their home. I consider the ways in which 'Australianness' is reproduced in their commentary, songs and live performances. I also consider how they have been represented as Australian within local and international texts.

Jadey O'Regan – Sydney Conservatorium of Music, University of Sydney

Everything's Heavy Underground!: A Study of Instrumentation in the Music of Ben Folds (Five)

Ben Folds Five are a three-piece pop group that began in the early 1990s, perhaps best known for their early alternative hit "Underground" (1995) and their breakthrough ballad "Brick" (1997). Unlike the many guitar bands of the alternative rock scene at the time, their instrumental line up was a very small galaxy of sound – fuzz bass and drums orbiting around a thumping baby grand piano. The group had one musical rule: no guitars.

So important was the piano to their sound, the group refused to perform if Folds was unable to play an acoustic piano. When the group began, this meant that he, Darren Jesse (drums) and Robert Sledge (bass), with the help of friends, would personally haul Folds' baby grand to every show they played; assembling and tuning it each time. Folds was known to comment "We just don't play if there's no piano" (Jones, 1996).

This paper takes a musicological look at the way their "no guitar" rule shaped the course of their career. In their earliest days, this boundary encouraged the group to be creative and ambitious in their arrangements, often using instruments in unconventional ways to fill the textural space in the mix. However, after several years, this self-imposed rule began to fracture the group, as each member, particularly Folds, became increasingly eager to experiment with other sounds and textures. This tension is heard in the small instrumental additions of strings and flugelhorn on 1999's *The Unauthorised Biography of Reinhold Messner*.

By looking at the groups' instrumentation, melodies and chords, and the recording techniques used to capture their performances, this study charts how the "no guitars" rule both encouraged creativity and stifled it, and how the course of the groups' career (and Ben Folds' solo career), was shaped by an instrument they refused to play.

Dan Padua – Queensland University of Technology

Taylor Swift's multifaceted stardom and her gravitational pull on parents and children

The carefully constructed and multifaceted stardom of Taylor Swift is a significant site that can be mined to understand how parents and their children develop a shared musical fandom of the same artist. In academic and popular media discourse, musical taste (especially rock) has often been discussed as central to the way audiences construct distinctive and oppositional identities with specific regard to the constructed generation gap between parents and their children (Frith 1998). Hennion (2005) and Frith (2007) have highlighted that the style of 'pop music' typified on the Billboard 100 is intended for a loosely defined 'mass audience'. Studies have also tracked the transfer of music tastes from parents to children (Smith 2012; Bogt et al 2011).

However, yet to be determined is understanding parents and children gravitate towards pop stars and how shared fandom becomes a core factor in the familial relationship. An analysis of Taylor Swift's multifaceted stardom provides a starting point that can assist in understanding how pop music helps to blur the typical generational lines between parents and children. As a polysemic text (Hebdige 1979; Middleton 2002), the pop crossover artist can be unpacked to see how parents and children gravitate towards different aspects of her stardom appeals, leading to a shared music fandom between generations. The findings presented are based on a discourse analyses of on online news articles and interviews with families who love the female artist.

Vincent Perry – Queensland Conservatorium, Griffith University

Unsung heroes: Recreating the ensemble dynamic of Motown's Funk Brothers

In the highly lucrative and cutthroat business of popular music, the goal of record companies is largely to produce star singers and publish hit records. Formed in 1959, Berry Gordy's Motown Recording Company dominated the charts throughout the 1960s with its assembly line style of music production, which resulted in a distinctive sound that was shared by all of the label's artists. However, much of the fame and prosperity has gone to only a select few involved in the production process. These individuals were the songwriters, the singers who have popularized the songs and the label, for financing the whole production. While the singers were becoming household names and the songwriters prospered with their royalty cheques, the instrumentalists remained in the shadows.

This paper aims to highlight the musical and influential contributions of the backing musicians who also helped create the magic and foundation of these landmark recordings—a backing band known as The Funk Brothers. Furthermore, inspired by

the Motown house band, Ph.D. candidate Vincent Perry has formed an ensemble of Brisbane musicians (commonly known as The Brisbane Jam Fam) for the purpose of writing, recording, and producing an album of Motown-inspired original tracks. Perry is interested in the ways the ensemble unity influence the overall production process. More specifically he is investigating whether or not it is even possible to recreate the ensemble dynamic/relationship of The Funk Brothers and how that interpersonal interaction affects the production of a neo-Motown album.

Julie Rickwood – The Australian National University

The “mercurial” Wendy Saddington: An extraordinary star/transcendent being/or underground icon?

According to Guilliat, the Sunbury music festival featured only one female performer in its first three years, “the extraordinary Wendy Saddington” (Guilliat 2012:59). Saddington does not agree. She did not play at Sunbury (McFarlane 2013, Maloney 2015). Nevertheless, Guilliat makes the argument that the 70s were not “a time for anyone who had trouble dealing with the male id” (2012:19), alluding to this being part of the reason for Saddington’s later retreat from the music scene. On the other hand, True (2015) argues that Saddington made a lasting impression on both music and the feminist movement in Australia. She described Saddington as a feminist icon. Stewart (2006) described her as “ballsy”. In his tribute, McFarlane (2013) wrote that Saddington had been “a strong woman but in some ways just too fragile to have succeeded in the cut-throat world of corporate rock”.

Saddington’s live performances were memorable. Her big, bluesy, soulful voice was distinctive. Her passion for music was deeply convicted, visible, hypnotic. Her psychedelic hippie gear, afro hairstyle and make up were dramatic. Her “legendary live shows and inspirational visual presence” (True 2015) attracted comparisons to Aretha Franklin and Janis Joplin. Yet just one single and one live album, recorded with Copperwine in 1971, document her musical recordings.

Saddington joined the International Society for Krishna Consciousness in the 1970s and took on the name Gandharvika Dasi. From 1985 onwards her spiritual lifestyle dominated and she performed only irregularly. In March 2013 she was diagnosed with oesophageal cancer and died later that year.

The mercurial nature of Saddington has been met with equally mercurial assessment of her influence by music journalists and commentators. Academic treatment of Wendy Saddington’s music career has been so far non-existent. This paper goes some way in addressing this oversight. It explores the divergent understandings of Saddington’s career through the lens of popular music studies, with particular concentration on Australian popular music culture, gender, celebrity, and musical performance.

André Rottgeri – Universität Passau, Germany

Stars as visual elements in popular music artwork

This paper explores the use of stars as iconographic symbols in the cover artwork of different genres in popular music. Questions connected to this topic are: *What kind of star symbols can be found in the cover artwork of different popular music genres? What do they stand for? When did they appear for the first time? Did the meaning of these symbols change over the years?* An exemplary case will be the five-pointed red star – a unifying symbol in the iconography of some punk rock bands – (e.g. The Clash, Mano Negra etc.). Here the red star represents continuity and a certain political and musical tradition, which shows – on the visual level – that these bands relate to each other. The research in this case is based on the authors PhD thesis *Mano Negra – Historiographie und Analyse im interkulturellen Kontext* (Universität Passau, OPUS Online, 2015), which dealt with the analysis of language, music and artwork of the French band Mano Negra. Another example will be the iconographic use of the pentagram – a star like satanic symbol – used a lot in genres like Heavy Metal and Gothic Music. Furthermore, other examples from genres like HipHop, Disco, House etc. will be given, to show the multiple use of one symbol in different contexts with different meanings.

Robin Ryan – Western Australian Academy of Performing Arts, Edith Cowan University

"You're Messin' up my Mind": Why Judy Jacques Avoided the Path of the Pop Diva

In 1987, Bruce Johnson estimated the innovative roots performer Judy Jacques (b. 1944) to be one of the most technically competent vocalists in Australia. The teenage star of Melbourne's early trad-jazz boom graciously turned down an offer to join *The Seekers* in 1962, released an EP of her pioneering *Gospel Four* in 1963, hosted *Peter, Paul & Mary* at her farm in 1964, and performed solos on *Bandstand*, including *Live at the Myer Music Bowl*, in 1965. Notably, Jacques' stellar rendition of Van McCoy's "You're Messin' Up My Mind" (Astor, 1967) was adopted in UK clubs. She could have become the 'Olivia' or 'Kylie' of her day had she bowed to commercial pressure.

This paper positions Jacques' career within the tensions of 'local' versus 'big star' culture, hinged around a crisis point when the singer baulked against being squeezed into the pop diva mould. A determination to recapture the ecstatic feeling of being *at one* in the music was 'let out' in a wild and uncompromising way that extended Jacques' career beyond jazz, pop, folk and gospel towards experimental, opera, world-beat, and wordless free-form improvisation. Her forays into theatre, composition, poetry, and historical research inject light and shade into her mature

work as an Antipodean folk-jazz artist who, in choosing to bolster the cultural life of Flinders Island, Tasmania, has remained loyal to her homeland.

The resurgence of “You're Messin’ Up My Mind” on Northern Soul YouTube in March 2015 prompted Playback Records to re-master and re-package vinyl recordings stored at Jacques’ remote Island home, for imminent re-issue. This celebration of her early output is interpreted in light of Pedelty’s (2012) view that “The deceptively simple answer to the problem of unsustainable music is for all of us to start making more of it locally.”

Opeloge Ah Sam – The New Zealand School of Music

Pacific Stars of Samoan Music Culture

“Samoa o le atunu’u ua uma ona tofi, o le i’a e iviivia” *Traditional Samoan Phrase*
Samoa is a country that has already been chosen, it is a fish with many complex bones.

This means, that it is so complex, it requires a community or team of people, to make sense of it all. This also suggests that a sense of traditional hierarchy, has already been laid down for others to follow. A sense of purpose, the Fa’aSamoa (*Samoan way of doing things*) is established and the stars are already aligned for generations to come.

In Samoa, we already know who is who, what is where, the how, and when. In this presentation, I will explore the ideas of music as popular culture, music as an expression of traditional and modern identity within a New Zealand, Samoan context.

How does the modern sense of stardom and fame contradict the traditional sense of what is valued in Samoan music context?

From the role of the Faipese (*song leader – music director*), Tusipese (*song writer*), Fuataimi (*conductor*), church music context to popular music culture. I was privileged to be a judge in the 2015 Vodafone Pacific Music Awards. It gave me a fantastic context to listen, learn and challenge some ideas around the way Popular music, the power of our music stars and new music projects such as the Samoan National Orchestra are shaping the way Pacific people see themselves and export their brand of music identity to the world. Of equal importance too, is the exploration and analysis of how Pacific Music stars and their music influence social, cultural and political landscape within which they practice.

As each star rises to achieve it’s goal in the musical galaxy, what is their contribution to the sky that watches over us? What influence do they hold on future generations of Samoan musicians seeking the same heights of musical expression and freedom?

Aline Scott-Maxwell – Monash University

Margins and majorities: pop and popular musics in the regional orbit of the Krakatau Festival, Lampung (Indonesia)

The annual Krakatau Festival held in Lampung, the southernmost province of Sumatra, capitalizes on the renown of the nearby Krakatau volcano, which famously exploded in 1883 with massive local and worldwide impact and has since been reborn as the active Child of Krakatau (Anak Krakatau) volcano. More recently, Lampung has been the site of interethnic tension and some violent conflict due to massive transmigration from the neighbouring islands of Java and Bali, such that 'native' Lampung people now represent less than 25% of the Lampung population. The Krakatau Festival comprises a variety of pop culture and other events over a period of a month, including a cruise to the smoking island volcano and a spectacular celebratory carnival-like parade. The festival is intended both as a promotional event to draw tourism and investment to Lampung and a showcase of local regional culture and vitality, thereby responding to the national aspiration of 'achievement' (prestasi) and the government policy of regional autonomy. Through an examination of popular musics in the Krakatau festival, which range from rock, hiphop and Muslim boy bands to more traditional forms, the paper investigates what is meant by local regional culture in the context of the festival and how the parade, in particular, represents different notions and relations of 'majority' and 'margins', drawing on the concept of 'minor culture'.

Catherine Strong and Ian Rogers - RMIT University

Brimming Memories and Empty Laneways: The Utility and Future of Melbourne's Music Laneways

In 'Laneways of the Dead: Memorialising Musicians in Melbourne', Strong (2015) analysed city locations for traces of Pierre Nora's *lieux de mémoire* (sites of memory). Charting the origin of four music memorial projects (Paul Hester Walk and laneways named in honour of Chrissy Amphlett, AC/DC and Rowland S. Howard), the project found that various institutional policies and historical processes constantly clashed with aesthetic narratives surrounding the city, rock music and the personal biographies of those involved. Ultimately, laneway renaming, especially those centring around deceased rock stars, was found lacking, 'A street name alone, then, is of questionable efficacy as a way of keeping the memory of a person alive, and keying a place to that memory' (114).

One of the key findings in Strong (2015) was the role that visitation and transit play in the continued relevancy of the laneways in question. Recalling Michel de Certeau's (1984) theorisations of New York and the replenishing effects of social and urban

transit, Strong and I recently began funded research on laneway usage and visitation for government department *Creative Victoria*. With a view to suggesting possible activation and promotional strategies, our research combines qualitative and quantitative approaches to further understanding how Melbourne's laneways are used, to what extent, by whom, and data on the digital circulation visitation and use. In this paper, we will share the preliminary findings taken from our ethnographic field research, prefaced by a brief literature and policy review. Ultimately, the utility of branding projects such as Melbourne's music laneways will be short-lived unless the strategic imperatives of governance can find some acceptable middle ground with the often deeply tactical nature of friends, fans and families memorialising music stars with static urban locations.

Aleisha Ward – Independent Scholar

'Nice Work If You Can Get It': The Radio Dance Band System and Making Stars on the New Zealand Jazz Scene

From the earliest years of jazz radio broadcasts were an important vehicle for the dissemination and development of jazz and the jazz scene in New Zealand. In the first half of the twentieth century jazz musicians were frequently broadcast on the radio either via relay from a cabaret or dance hall or in studio. While the broadcasting chiefs probably did not intend it (since live music was simply a cheaper alternative to records), these broadcasts helped jazz musicians become well known around the cities they broadcast from and across the country with some becoming thought of as 'stars'.

In this paper I will examine the Radio Dance Band System [RDBS], which became the main provider of live music for broadcast in the 1950s. The RDBS was a carefully designed system created by Head of Dance Music Bob Bothamley in the late 1940s to improve the quality and variety of jazz and dance music being broadcast from in the studio. To be invited to *audition* for the RDBS bands was considered a compliment to a musician's technique and professionalism, to be *accepted* into the system put a musician on the trajectory of 'stardom'. Within the constellation of the New Zealand jazz scene the RDBS musicians were considered to be the best of the best, with the bandleaders at the very top of the hierarchy. However, this system was not without its controversies with some musicians believing it to be a closed shop and more about who you knew than how well you played. I will investigate the creation and function of the RDBS, pathways into the system, how it functioned within the New Zealand jazz scene and how the RDBS changed the jazz scene in the 1950s and 1960s.

Donna Weston – Queensland Conservatorium, Griffith University

Popular Music Studies and Tomorrow's Stars: Transdisciplinarity and the Study of Popular Music Practice

In a recent symposium (June 2015), “Looking Back, Looking Forward” at Oxford Brookes (UK), Rupert Till highlighted the explosion in the UK and USA of tertiary degrees in popular music making. As a result, popular music pedagogy is a fast growing, and recognized discipline in its own right. But what is the role of popular music studies and new musicology in these institutions? In a recent comprehensive analysis of UK & Australian tertiary institutions offering popular music practice degrees, I found little evidence of integration of these disciplines.

In a recent (June 2015) correspondence on the IASPM list, Phillip Tagg pointed to a “bizarre institutional and epistemic gap between the NOTHING-BUT-THE- MUSIC and EVERYTHING-EXCEPT-THE-MUSIC poles of music studies (including *popular* music studies).” This is an issue which the recently formed NIMiMS, the Network for the Inclusion of Music in Music Studies, aims to address. In this paper, I would like to extend the discussion taking place in NIMiMS to one that addresses another institutional gap, one that, paraphrasing Tagg’s words, points to an institutional gap between NOTHING-BUT-MUSIC- STUDIES, and NOTHING-BUT-MUSIC-PRACTICE.

This paper discusses the potential interplay between the study of popular music and the study of ‘doing popular music’, with the aim of identifying the intersections which would enrich and unite both in a new and holistic trans- disciplinarity. In outlining approaches to the study of popular music, Dai Griffiths (“The High Analysis of Low Music” 1999) uses the metaphors of The Earnest Onlooker (sociologists), The Street Fighting Man (cultural theorists), and The Manager (music theorists). I propose a fourth character – The Star (musicians) – who will align the constellation of studies of popular music and bring it to its inevitable, holistic culmination.

John Whiteoak – Monash University

Black American Performers of Repute in Australian Musical Entertainment Before Jazz

Fragmentary reports and imagery of a seemingly new form of musical entertainment called ‘jazz’ or ‘jass’ began to reach Australasia in late 1917, including the silent film, *An Even Break* featuring a ‘Negro jazz band’ scene requiring localised silent cinema musical accompaniment. By mid-1918, a vaudeville act billed as ‘Australia’s First Jazz Band’ appeared at the National Theatre, Sydney and thereon to Melbourne, Adelaide and Brisbane. Yet, the history of jazz- related music in Australia arguably begins at least 80 years earlier when white colonial blackface minstrels began to

present improvisatory 'Negro' music and dance acts like 'Jump Jim Crow' or 'Zip Coon', followed a decade later by touring blackface (white) minstrel troupes with ear-playing minstrel 'orchestras' (typically) of banjo, fiddle, bones and tambourine and featuring performance behaviour and improvisatory practices that anticipated those of jazz.

Two of my most recent writings, '*White Roots, Grey Flowers?* Multiple Conceptions of Early Australian 'Jazz' and Pre-'Jazz' History' and 'Demons of Discord Down Under: "Jump Jim Crow" and "Australia's First Jazz Band"' serve to demonstrate that the pre-jazz predecessors or 'roots' of jazz in Australia (such as minstrelsy, cakewalk and ragtime music and dancing) were overwhelmingly associated with visiting and resident white artists. This paper, however, employs primary, secondary and rare archival sources to demonstrate that there were a significant number of visiting and resident African-American artists in Australia between 1878 and Australia's First Jazz Band, including famous and influential figures (or 'stars') in black minstrelsy, ragtime and, seemingly, early jazz.

The paper discusses conflicting perceptions of these non-white artists by a xenophobic white colonial population that, characteristically, had little regard for black indigenous Australians. It gauges the jazz-relevant influence of black minstrelsy, 'slave plantation' acts, 'jubilee' and ragtime singing (and dance) and black ragtime brass band and theatre orchestra music upon Australian pre-jazz popular entertainment.

Samuel Whiting – RMIT University

“Where Everybody Knows Your Name”: The Old Bar and the Social Constellation of a Local Music Scene

Live music is a communal event that draws people from disparate backgrounds and demographics together to share in an experience. As Simon Frith states, “Live music is music as a social event, an aspect of a social situation – play, display, celebration, begging. It is an organic, a living aspect of public life (hence the term – live music) whatever its technical or aesthetic qualities,” (2002, p. 39). Music is the catalyst for participation, but it is the social aspect of experiencing, appreciating and discussing a performance that helps to maintain the scene's vibrancy.

Located within Melbourne's inner-northern subcultural hub of Fitzroy, The Old Bar acts as a centre for a distinct constellation of social actors. Orbiting this unassuming bar/live music venue is a variety of musicians, sound engineers, writers, cultural industry professionals, and live music enthusiasts. These players make up a community that is both “lived” and “imagined”, with the physical and symbolic walls of The Old Bar forming its nexus.

This research paper will address the question of how small-scale live music venues facilitate social scenes, using The Old Bar as a case study; a snapshot of the scene and its associated creative community. The paper will unpack the intricacies of this scene, and the role that social interaction and exchange play within it.

I will draw on ethnographic research within this venue-specific scene, with a focus on participant motivations, their level of engagement within the scene, and what impact this engagement has on their social lives. An emphasis is placed on the social ether of the venue and what factors contribute to this distinctly communal atmosphere. The recurring themes of place, familiarity, and social cohesion present within my fieldwork are unpacked, framing a discussion of community that warrants further investigation due to the significance of its local civic influence.

Brett Wilson – Vision College School of Music, New Zealand

Commonalities in the Art of John Lennon and Kurt Cobain

It is generally accepted that John Lennon and Kurt Cobain are considered “iconic” within popular music; from Lennon’s circular glasses to Cobain’s unruly (but often copied) dress sense, not to mention the music of both artists and the legacy it has left. Lennon and Cobain have separately played important roles in reshaping rock music within the respective decades in which they released their most important work (1960s and 1990s), and this change extends beyond those eras (Nb: this paper will concentrate on Lennon’s solo work in the 1970s more than his collaborative work in The Beatles).

This paper will reveal commonalities between Lennon and Cobain particularly within their art. Mazzarella (1995) and Jones (1995) reveal similarities such as the “Voice of a Generation” label attached to Lennon and Cobain and the sudden loss of both artists, either at the hands of someone else or their own. Other journalists have drawn parallels between the trauma they both experienced during their childhood and that they both were married to artists who were, at times, controversial in their own right.

This paper will take a musicological approach and discuss the artists’ lyrical techniques such as pun and other word play, the confrontational and controversial nature of their lyrics, grain of voice, and an exploration into the way in which their childhood trauma manifested itself in their music.

This paper does not suggest that the two artists are the same, or they produced the same music or that their social surroundings were the same. In fact, the differences between the two only help to highlight any similarities detected. For example, Lennon did not deliver an album such as *Nevermind*, and Cobain did not release a song such as “Beautiful Boy”. While such similarities mentioned above may be detected between many different artists, the “Voice of a Generation” label (one that is rarely

bestowed on artists even if they themselves reject such a label) suggests these are not ordinary musicians up for discussion but rather “iconic stars”.

Robert Woodward – University of Western Sydney

Delayed Satisfaction: The saxophone solo in Waiting for A Star to Fall

The 1980s was the era of pop saxophone. From Phil Woods wailing on Billy Joel's “Just the Things You Are” to the iconic opening of George Michael's “Careless Whisper”, it seemed that to make a hit, the recipe was to add one saxophone and call in the morning (to pick up the royalty cheque). Like many 80s hits, Boy Meets Girl's *Waiting for a Star To Fall* from 1988 features a saxophone solo, in this case by Andy Snitzer. Amid the highly synthesised production, the saxophone stands as a lone voice of performed (authentic?) instrumentation. The lyric tells of a “star to fall”, a metaphor for delayed satisfaction in the storyline of the song. This delayed satisfaction could also apply to the role of the saxophone in the song, introduced early and then held back until featuring in a stereotypical pop solo featuring repeated motifs and other clichés associated with the saxophone such as growling.

This paper will go beyond looking simply at the ‘authentic’ overtones of the saxophone in the song by providing an musical analysis of Snitzer's solo discussing appropriate methodological approaches for analysis quasi-improvised material in popular music and appropriateness of jazz and classical analysis techniques. The analysis is informed by interviews with Snitzer which discuss his approaches in providing the iconic solo found in this work identifying musical influences and thought processes in providing this solo.

Nabeel Zuberi – University of Aukland

Zayn Malik, British Muslim Pop Star

Zain Javvad Malik has already had a meteoric pop career, from a teenager whose mum dragged him out of bed to attend an audition for *The X-Factor* in 2010, to global fame in the most successful boy-band since the Beatles, and his sudden departure from One Direction in March 2015. Malik has met with both acceptance and anxiety as a British star of Pakistani-English and Muslim descent. This paper explores three interrelated aspects of Malik's stardom: popular discourse about his ‘mixed-race’ heritage as the son of a Pakistani father and English-Irish mother from Bradford, and commentary on his interracial relationship with (white) fiancée Perrie Edwards of group Little Mix. I situate this discussion in the context of a growing population of Britons that identify themselves officially as having a mixed ethnic background (1.2 million in the 2011 census). I draw on scholarship that questions how mixed-race identities and identifications signal a post-racial future, and that critiques the idea of mixed-race as an ethnic category. Secondly, in a climate of anti-Muslim racism *and* Islamophilia, I examine how journalists, critics and fans have articulated Malik's Muslim identity, from worries about Islamization, to celebrations and criticisms of him as fellow Muslim, to his deployment as role model against the Islamist radicalization of young women. Thirdly, I discuss the role of media--in particular social media

platforms such as Twitter--in the dynamics of this racialized assemblage, and Malik's agency and performativity in negotiating these tensions and concerns as a musician and star.

