



Book of Abstracts

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Day 1 - July 7th 2025

Sampling and resampling in Bass music. A musicological perspective from the DAW

Baptiste Bacot^{1,2}

¹RITMO

²University of Oslo (Norway)

This presentation explores sampling practices in EDM production. Sampling involves extracting audio fragments from preexisting records and using them in new musical contexts. Though rooted in post-WW2 avant-garde music, sampling is now ubiquitous across numerous musical genres. Despite its longstanding use, it is most often examined from a legal and copyright perspective (Demers 2006; Brøvig 2023), whereas musicological aspects—more complex than they appear at first glance—are often overlooked. Although detailed accounts of sampling are scarce, they do exist (Butler 2014; Déon 2020; Harkins 2020) and encourage conceptualization at the intersection of creativity and technology. Following this route, and leveraging Ratcliffe's (2014) typology of sampled material within EDM, as well as drawing inspiration from sketch studies (Sallis 2015), this paper examines a collection of Ableton Live projects (.als files) and video live streams by senior producer, DJ, and educator Mr. Bill. Analyzing this material reveals the sampling stages clearly, along with the digital processing that follows the import of sounds into the project. This investigation highlights various sampling techniques, particularly resampling, which involves sampling sounds from within the DAW. This self-sampling approach allows producers to create new sounds from existing materials within the current project through the signal routing capabilities of the software. Consequently, sampling becomes an internal process for generating new sonic material without needing external sounds. This study contributes to a better understanding of the technological practices in hyper-contemporary popular music by shedding light on the micro-level implications of recording as a technology.

Baptiste Bacot is a musicologist whose work draws from various disciplines and methods. He specialises in the materiality, the creativity and the performance of electronic music. After earning his PhD in Music, History, Society from the School of Advanced Studies in the Social Sciences (EHESS, Paris, France), he conducted research at STMS Lab at (Ircam, Paris, France), and at the CRIStAL computer science Lab (University of Lille, France). He is now a postdoctoral research fellow in rhythm and music production at RITMO, Centre for Interdisciplinary Studies in Rhythm, Time and Motion (University of Oslo, Norway). A selection of works can be found at <https://www.uio.no/ritmo/english/people/postdoctoral-fellows/baptistb/>

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GEAR R' US! Staging Gear in Trade Shows

Samantha Bennett¹, Eliot Bates²

¹**The Australian National University (Australia)**

²**CUNY Graduate Center (United States)**

Drawing on research to published in our forthcoming book, *Gear: Cultures of Audio and Music Technologies* (The MIT Press), this paper focuses on gear staging in trade shows. Samantha Bennett and Eliot Bates first introduce 'gear', hardware professional audio recording technologies, and 'gear cultures', those being 'milieux where sociability is centred around audio technology objects' (Bates and Bennett, 2022). With special focus on Part III of our book, this paper examines the myriad ways we see gear 'staged' - in large-scale trade show events including AES (Audio Engineering Society) and NAMM (North American Music Merchants). So much of the fetishistic and technostalgic qualities associated with gear today exceed the materials and design; and it is precisely these fetish ideologies that become central to gear sociability. So how does gear become social, and where do gear cultures gather? Since the mid 1990s, we have seen technological objects transformed into gear when staged within these trade show milieux. In these spaces, gear is gassed to the point where it attains fetish status. When staged, gear is sometimes framed in sex and war metaphor (Lakoff and Johnson, 1980), and heavily draws on heritage, canon, and iconicity to amplify and maintain gear discourses. In all these trade show fora, we see the erasure of women's labour in order to maintain hegemonic masculinities that gear cultures rely upon. In this paper, Samantha and Eliot use a range of examples - from brand new gear being marketed as old, to Foxy Stardust selling us a DAW - to show how gear is called upon to do extensive work in structuring social relations, and how these gear-centric social formations produce gear cultures.

Music as a Service: B2B Streaming and the Platformization of Functional Music

Ryan Blakeley¹

¹Eastman School of Music (United States)

Popular music has long been integrated into sectors such as fitness, mindfulness, healthcare, and gaming for its psychological and physiological effects on listeners. Although such “functional” uses of music are nothing new, recent technological advances have made it easier than ever for businesses to license and stream recorded music. Indeed, several business-to-business (B2B) tech companies, such as Tuned Global and Feed Media Group, have established a “Music as a Service” (MaaS) model: for a monthly fee, they provide businesses with white-label streaming services, licensed music, curation tools, and royalty reporting, allowing them to easily incorporate music to their products and services—whether that is an exercise bike, meditation app, or medical treatment. While scholars in music and media studies have extensively studied the platformization of music through consumer streaming services like Spotify, little attention has been devoted to B2B applications of streaming for functional music. In this paper, I investigate the cultural and economic effects of the Music as a Service model by analyzing platform design and conducting interviews with executives and employees. I begin by demonstrating how B2B streaming companies engender passive listening experiences to shape affect and behaviour, which I connect to the history of Muzak. Next, I address the licensing requirements for commercial uses of music, revealing that while B2B providers generate royalties for artists and other rightsholders, they raise the same concerns as consumer streaming services over inequitable payout rates. Finally, I consider how B2B companies reflect the broader trend of tech companies wielding unprecedented power over music circulation and consumption. Ultimately, I argue that while the “Music as a Service” model presents a lucrative financial opportunity for cultural industries, it also raises concerns about social control, artist exploitation, and the increasingly central role of tech companies in the business and culture of music.

Ryan Blakeley holds a PhD in Musicology from the Eastman School of Music. His research investigates how digital platforms such as music streaming services are shaping listening habits, creative practices, and music industry power dynamics. He also analyzes popular music through the lens of genre and narrative. Ryan has presented his research at several national and international conferences, including meetings of the American Musicological Society and the International Association for the Study of Popular Music, and has articles in the *Journal of Popular Music Studies* (2024) and the *Journal of Musicology* (forthcoming 2025). His journalistic writing has been featured on sites such as Music Business Worldwide, The Quietus, and Musicology Now. IASPM Branch: IASPM-US

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Recommodifying Québec's Musical Heritage: The case of ProgQuébec, Disques Mérite, and Other Independent Reissue Labels of Québec

Glen Bourgeois¹

¹ Schulich School of Music [Montréal] (Canada)

Since at least the early 1980s, independent music labels have dominated Québec's francophone music scene. As earlier independent labels folded and major labels deleted all but the most successful French Canadian releases from their catalogues, an increasing portion of Québec's popular musical heritage was disappearing from record stores and radio airwaves. The twin effects resulting from the rise of oldies radio and the industry transition to CDs in the late '80s and early '90s led to a reissue movement: certain labels (such as Capitol-EMI and Sony Music) briefly focused on releasing key albums and artist/group compilations before returning their focus towards the anglophone market. Still, a major part of Québec's musical history remained dormant, unreleased. The 1990s also saw the arrival of a new breed of independent record company in Québec, one primarily focused on reissuing local music which had either originally been released on now-defunct labels or whose copyright had been reacquired by the artists from their record companies. Industry legend Denis Pantis transformed the operations of his previously modest Disques Mérite label to service a thriving '60s and '70s pop nostalgia niche with a prolific series of compilations. Meanwhile, not-for-profit organization Musique Progression Music (and its associated record label, ProgQuébec) reissued 1970s-era progressive rock recordings with minimal overhead and a focus on remunerating Québec's artists who created them. Throughout the 1990s and 21st century appeared more labels, positioned somewhere between Disques Mérite and ProgQuébec's models, bringing more neglected recordings (and occasionally even previously unreleased archive releases) to store shelves and, later, online streaming. By examining the example of ProgQuébec, Disques Mérite, and their ilk, we can see how intermediary record labels recommodify Québec's neglected musical recordings of yesteryear in order to remunerate the original artists and/or rights owners, thus bringing the province's musical heritage back to (commercial) life.

Glen Bourgeois is a second-year Master of Arts student in Musicology at McGill University, in Montréal, Canada, and a member of the IASPM Canada branch. A French Canadian hailing from outside Québec, Glen keenly has followed the Québec musical scene for several decades as an outsider looking in, while building general knowledge of recorded music in several genres. Glen also has experience in broadcasting, having amassed more than two decades' worth of on-air and production experience on both community and campus radio (most significantly with CKJM-FM in Cheticamp, Nova Scotia, and CKUM-FM in Moncton, New Brunswick). Glen has also recently presented at the 6th Biennial International Conference of the Project Network for Studies of Progressive Rock ("Progressive Rock: Beyond Time, Genre, Geography") hosted in Krakow, Poland, delivering the paper "Uniting Opposites: the Meeting of Québec and British Cultures Through Progressive Music in the 1970s." IASPM BRANCH: IASPM Canada Branch

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À l'écoute des fêtes : Le field recording et l'exploration des liens entre les fêtes undergrounds et leurs lieux

Charlet Brethomé¹

¹ Université du Québec à Montréal (Canada)

Cette présentation explore l'apport du field recording à une ethnographie des fêtes undergrounds montréalaises dans un lieu interstitiel (Lévesques, 1999) menacé par l'implantation d'un site industrialoportuaire, est un lieu de revitalisation environnemental et de pratiques culturelles et citoyennes alternatives (les mondes du terrain vague, 2023). Malgré l'importance de l'enregistrement pour le champ des études en musique populaire, peu de recherche semble s'être intéressée à la pratique du field recording pour explorer la culture populaire en train de se faire (Keogh, 2020). Les sons, l'ouïe et la musique étant éminemment affectifs (Goodman, 2010), cette contribution montre ce que peut apporter la pratique du field recording à une ethnographie qui explore les liens entre les fêtes EDM (electronic dance music) undergrounds à Montréal et les territoires où elles ont lieu. Dans ce contexte, le field recording se présente comme une pratique performative et affective par laquelle nous interagissons, via un dispositif technologique, avec les forces et éléments humains et plus qu'humains qui composent un paysage sonore dans lequel nous sommes immergés (Berger, 2024; Gallagher, 2013; Feld, 2021; Shaw, 2019). Ainsi, qu'est-ce que la pratique de l'enregistrement rapporte des forces et affects qui composent l'expérience festive ? Comment le field recording révèle-t-il les affects (Deleuze et Guattari, 1980) qui meuvent les personnes qui participent à des fêtes undergrounds à la friche post-industrielle d'Hochelaga à Montréal ? Partant d'une pratique de field recording avec quatre participant.e.s pendant une fête qui a lieu sur ce territoire, puis d'une marche sonore où nous avons écouté ces enregistrements, cette contribution propose que l'attention portée aux sons qui parsèment l'expérience permet de révéler des relations qui produisent des affects et participe à la production affective du lieu (Gallagher, 2015).

Brethomé Charlet brethome.charlet@courrier.uqam.ca Candidat au doctorat à l'Université du Québec à Montréal Chercheur associé à l'Atelier de Chronotopie Urbaine, UQAM IASPM Canada Charlet Brethomé est candidat au doctorat en communication à l'Université du Québec à Montréal. Après sa maîtrise en science politique où il a exploré les rapports sociaux de domination dans les scènes undergrounds montréalaises, il se concentre maintenant sur la pratique de la fête et ses potentiels politiques et éthiques. Plus spécifiquement il explore les fêtes qui ont lieu dans des territoires interstitiels comme les friches, entrepôts abandonnés ou terrains vagues. Il organise également des événements techno et house, est DJ et membre de plusieurs collectifs de musique électronique.

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L'album metal - une patrimonialisation récente à la Philharmonie de Paris

Corentin Charbonnier¹, Emilie Ruiz²

¹ Cités, Territoires, Environnement et Sociétés (France)

² IREG / USMB, BETA / Université de Strasbourg (France)

Après plus d'un demi-siècle d'existence, les productions phonographiques de metal sont nombreuses. Avec l'intérêt croissant pour la patrimonialisation de cette culture dans des lieux tels que le Rock'n'Roll Hall of Fame et la Philharmonie de Paris, l'exposition "Metal - Diabolus in Musica" a intégré diverses productions musicales. Cette exposition interroge les enjeux de la présentation de ces musiques enregistrées dans un cadre international. Les albums de metal, loin d'être perçus uniquement comme supports musicaux, sont avant tout des objets visuels. Ils puisent leur inspiration dans des œuvres classiques (comme Rodin) ou collaborent avec des artistes contemporains (Fortifem, Eliran Kantor). Désormais considérés comme des objets d'art, les albums sont collectionnés par les fans et produits par l'industrie musicale comme des objets d'exception. À travers l'exposition, différentes logiques sont proposées, questionnant la place de ces enregistrements dans le processus de patrimonialisation de la scène metal. La théorie de la sociomatérialité (de Vaujany et Mitev, 2013), inspirée par Orlikowski (2008), qui insiste sur l'interdépendance entre matérialité et socialité, suggère que ces albums ne sont pas de simples artefacts matériels, mais interagissent activement avec les pratiques sociales. La sociomatérialité montre comment ces objets façonnent et sont façonnés par les pratiques culturelles et artistiques de la scène metal. Cela nous questionne quant aux enjeux de la présentation de différentes musiques enregistrées dans le cadre d'une exposition internationale. L'exposition dans un lieu comme la Philharmonie de Paris confère aux albums une légitimité culturelle, les transformant en artefacts patrimoniaux. Cette institutionnalisation dépasse l'exposition en tant qu'événement unique, et s'inscrit dans un processus plus large de reconnaissance du metal comme un champ culturel à part entière (Lampel et Meyer, 2008). Ainsi, la patrimonialisation des musiques enregistrées révèle l'importance des objets matériels dans la construction du patrimoine culturel, tout en favorisant une nouvelle interaction avec le public.

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Girls in the studio: Exploring gendered dynamics in group music composition within Rome's alternative music scene.

Francesca Cireddu¹

¹Independent researcher (Italy)

When listening to a record, what we hear is the outcome of a process—one shaped by creative impulses and the application of skills that involves, more often than not, interaction and negotiation among a group of people. Spaces dedicated to collective compositional processes, such as rehearsal rooms and recording studios, not only foster musical creativity but also serve as hubs for social interaction and cultural exchange. In these contexts, group composition processes can reflect conceptualizations of musical order as social order, often mirroring egalitarian models and non-hierarchical mechanisms conducive to shared goals, as evidenced by ethnographic research I began in 2019 on Rome's alternative music scene. However, the persistent absence of female-only or mixed-gender formations, including cis- and queer individuals, suggests that musical bonding in this setting may be tied to social dynamics tending towards comradeship, often resulting in the formation of exclusive cis-male circles. It is not uncommon to see cis-male bands bonding through game-like or sportive activities outside of music-making sessions. The exclusion of cis-females and queer individuals from these aggregational practices likely stems from sociocultural factors, including perceptions of peer bonding and play through the lenses of gender inequality bias. Building on these premises, this paper seeks to illuminate gendered dynamics in music-making. Using interviews, participant observation, and performance analysis, the research examines rehearsals, recording sessions, and non-musical activities within cis-male, mixed-gender, and all-non-cis-male groups. Musical analysis will further assess whether and how these social interactions are reflected in the resulting compositions. By analyzing and comparing these compositional and bonding processes, the study aims to uncover how gender dynamics shape collective creativity and to contribute to broader conversations about gender, creativity, and social inclusion in collaborative music-making contexts.

Francesca Cireddu - IASPM Italy branch Francesca Cireddu is a musician and ethnomusicologist with a background in Chinese language and culture. In 2023, she earned a Ph.D. in ethnomusicology from Tor Vergata University of Rome, Italy, with a project focused on the ethnography and phenomenology of online and offline live experiences and participation in the indie-rock music scenes of China, Italy, and the British-American area. Her research interests include live music performance and audiencing, ethnographic and comparative approaches to underground music scenes, singer-songwriting practices in contemporary Italian canzone d'autore, and the analysis of phonographic vocal performance in relation to cultural identity in transcultural popular music. Alongside her academic career, she collaborates with "La Città della Canzone" (The City of Songs), a cultural association based in Cremona in partnership with the Department of Music at Pavia-Cremona University, Italy. The association promotes songwriting workshops for aspiring young musicians and fosters academic research in singer-songwriting as a creative process. Outside of academia, Francesca is active in the independent music scene in Rome and has worked as a vocal educator and singer in various contexts.

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Listening through the Recorded Traces of the Haunted Ballroom: Acoustemologies of Sampling and Looping within Online Fandoms and The Caretaker's "Everywhere at the End of Time" (2016-19)

Chris Copley¹

¹New York University (United States)

In 2019, a collection of six avant-garde albums by The Caretaker, *Everywhere at the End of Time* (2016-19), captivated an online fandom due to the sonic 'death' of the artist. This collection, structured through recorded and looped samples of early 20th century ballroom vinyl records, explores the onset of The Caretaker's "dementia, its advance and its totality," by distorting the musical tableaux through popping vinyl static, abrupt skips, and overwhelming echo until all that remain are the familiar, but incomprehensible, traces of the past – the 'death' of The Caretaker. The fandom reads this structural 'degradation' as the death of one's selfhood, seen through their testimonials and discourse that emphasize being 'changed' by the collection by listening to the sampled loops and lo-fi distortion in the 'correct' way. Not only did the community create their own 'rules' for listening, but this practice informs their creation of fan analyzes and albums that mimic the sampling and looping techniques used to create the original recording. While sampling and looping have often been analyzed from the perspective of the artist, this project uses The Caretaker fandom as a case study to better understand how the accessibility of DAWs and recording archives have helped sampling and looping to emerge as listening practices that are central to the identities of many online communities. Following a media ethnography of the fandom's social network that subsequently informs a formal and timbral analysis of the collection, this project ultimately situates the community's listening habitus within recent scholarly discourse surrounding the atomizing excess, yet playful openness of the Web 2.0 mediascape. Through The Caretaker community, this project aims to provide a theoretical framework for assessing the openness and playfulness of listening practices created by online communities through their treatment of digital recording technologies.

Chris Copley is a doctoral student in Historical Musicology at New York University. His work investigates the histories and architectures behind listening practices that promote play and civic engagement within 20th and 21st century urban planning and digital media movements. He has written on street musicians in Chicago and conflicting definitions of public space, the creation of listening habitus within digital spaces, and the weaponization of 'folkloric' modes of listening on geographical imaginaries within post-WWII Spanish soft power relations with the United States. He holds bachelor's degrees in Geographical Sciences and Music from the University of Chicago, which guide his interdisciplinary methods, mediating ethnography, musical analysis, and spatial data science. He is also a Public Humanities scholar at NYU and hopes to use his scholarly findings to inform urban and digital interventions that can (in the terms of the urban theorist, Richard Sennett) 'open' the city to playful and sociable modes of listening. IASPM Branch: IASPM USA

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Re-professionalising the Australian music production workforce in the digital age

Rod Davies¹

¹ Monash university (Australia)

Abstract This paper investigates how structures of professional networks in the recorded music industries have changed across time and the effect these changes have on the professional workforce. The digitisation of music platforms, both production and distribution, has dissolved a technological division that once shielded the so-called ‘professional sphere’ (Bell), making participation in ‘music-making’ more accessible than ever. But this has led to a ‘deprofessionalisation’ in the recorded music sector (Davies) that is reflected right across the cultural and creative industries (Gu). Diminishing formal structures and pathways have led to a less specialised workforce and more examples of worker exploitation, underemployment and deteriorating standards (Davies; Gu). While the recording industry as a whole has successfully recovered from the low ebb of the mid-2010s, the professional trajectory of session musicians has been shown to be on a dramatic downward trend (Davies). This research paper asks what key factors are driving this. To address this question, the project looks at economic impact, career pathways, digitalisation, working conditions, social networks and cultural policy to guide the exploration. Using an industry-led research approach, this project consists of a pilot survey to assess music sector workers’ income sources, job stability, and access to industry resources. We will map the changing structures of professional networks across time. This project will assist in future discussions about potential re-professionalisation in the recorded music ecosphere, including recommendations for protections to sustain and grow this ecosphere.

Rod Davies is one of Australia’s leading practitioner researchers in the fields of recording studio production. His academic work has resulted in two books that investigate studio production from the music practitioner’s lens, as well as several articles on how the copyright system in Australia affects professional musicians working in these spaces. Davies’ work impacts cultural policy by contributing to continuing debates on law reform in the arts and cultural sectors. Rod is a member of the IASPM-ANZ Branch.

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The artificial studio: redefining the rights in recorded music in a prosumer-driven industry

Rachael Drury¹

¹University of Liverpool (United Kingdom)

The rise of artificial intelligence (AI) in music creation represents a transformative force in the recording industry, challenging established norms around authorship, economic value and even the definition of a recording in popular music. While recording technologies have historically mediated music's commodification (Taylor, 2007), AI now accelerates this trend through the dual forces of platformisation and prosumerism, fundamentally shifting the landscape of popular music production and consumption. Platforms such as Suno and Udio enable users to generate music from a simple text prompt, reimagining the relationship between artist and audience by moving from passive consumption to active co-creation. This shift aligns with the concept of creative destruction (Schumpeter, 2008), as traditional roles and practices in music production are reshaped, and in some cases replaced, by automated systems. The very concept of a recording is redefined in the context of AI, as these algorithmically generated outputs exist without capturing any live performance, yet they produce consumable audio artefacts indistinguishable from traditional recordings. This raises critical questions around the commodification of AI-generated music as fixed works, the assignment of related rights, and the distribution of royalties, especially as these new forms of 'synthetic recordings' blur lines between producer and consumer. Drawing on Digital Labour Theory (Fuchs, 2013; Scholz, 2012), this paper argues that AI-driven platforms commodify user engagement as digital labour, further blurring these lines while redefining value within the music industry and challenging existing copyright frameworks. As AI-generated music increasingly infiltrates streaming services, the commodification of recorded music intensifies, recasting recordings as assets within an algorithmically-driven economy. Drawing from ethnographic insights, this paper explores AI's dual role as a creative and disruptive force, situating AI-generated music within broader discourses of platform capitalism and creative labour. It highlights how AI-mediated recording practices challenge traditional notions of authorship, disrupt economic value chains and prompt a re-evaluation of what it means to create and record music in a prosumer-driven industry.

Rachael Drury is a PhD candidate at the University of Liverpool. Her research considers AI composition systems as the music industry's next disruptive technology, exploring the sustainability of the UK's copyright and licensing framework. By integrating theories of creativity, her research evaluates the impact of these systems on the careers and livelihoods of human music creators. Rachael is also the recipient of the IASPM Andrew Goodwin Memorial Prize, 2021. IASPM UK & Ireland

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Is it recording that makes us reject the homogenization of popular music while appreciating its in absence?

Di Fang¹

¹ Shanghai Conservatory of Music (China)

This study explores the complex and sometimes contradictory relationship between digital recording technologies and popular music, focusing on two primary concerns: homogenization and in absence. On one hand, digital recording is criticized for making popular music more uniform, stripping away its uniqueness and fostering sameness. On the other hand, the same technology is praised for its ability to create a sense of in absence, allowing music to transcend the physical limitations of live performance and engage listeners in a different, more detached way. The key question is whether these conflicting responses—fear of homogenization and admiration of in absence—are inherent to the technology itself or arise from other cultural or philosophical factors. The study aims to investigate this tension using Byung-Chul Han's concept of the dialectical relationship between 'proximity' (Nahe) and 'distance' (Ferne). This theoretical framework helps to explain how features like high fidelity and noise in recording technologies may lead to a perceived homogenization in both the creation and aesthetic appreciation of popular music. This also engages with Heidegger's idea of the technological 'Roar' to question how this in absence of music, detached from its live context, connects to real human experience. Ultimately, the study intends to explore the deeper question of what changes and what remains constant in popular music when it is mediated by recording technologies. It seeks to understand whether the essence of popular music transforms when it encounters the technical possibilities and limitations of recording, or whether certain fundamental aspects of the music persist despite these interventions.

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Recording, Resampling, & Repurposing: The Case of Portishead and the Bristol Sound

Paul Harkins¹, Ragnhild Brøvig², Nick Prior³

¹**Edinburgh Napier University (United Kingdom)**

²**University of Oslo (Norway)**

³**University of Edinburgh (United Kingdom)**

The Bristol Sound, which is often referred to as trip-hop, was a musical scene that developed in the late 1980s and 1990s and is strongly associated with the practices of digital sampling. Influenced by the culture of hip-hop, the post-punk scene in Bristol, and the reggae sound systems of its West Indian immigrants, bands/artists like Portishead, Massive Attack, and Tricky drew on a wide range of pre-recorded sources in their music: from Lalo Schiffrin's film soundtracks to Michael Jackson's 'Bad' and bass licks on Billy Cobham records. In this respect, they were following a blueprint from US hip-hop: finding rare sounds from African-American genres like soul, funk, and jazz and looping them using samplers like the Akai S1000. This approach supported the development of a scene and a style of music that merged diverse sounds, music styles and cultures. In this paper, we frame sampling not merely as a technique of extracting and inserting pre-recorded music but as an engine for blending multiple times, places, cultures, and musical and sonic textures. As such, the sampler functions as a metaphor for the musical scene that assembled in Bristol in the 1980s and 1990s. We also explore an offshoot recording technique used on Portishead's debut album, *Dummy*, known as 'resampling', a process of iteration whereby the sounds of guitarists and drummers were recorded in the studio onto ½-inch 16-track tape and then pressed onto vinyl. The vinyl records were then mistreated by being thrown around and then 'resampled' to recreate the sounds of hiss and crackle. We argue that 'resampling' embodies a double articulation: first, of the histories of sound recording and the affordances and limitations of early samplers; and second, of the unique musical style and identity of the Bristol scene.

Whispering in Our Ears: Billie Eilish and the Unsettling Side of Sonic Intimacy

Kelly Hoppenjans¹

¹University of Michigan [Ann Arbor] (United States)

Dark pop superstar Billie Eilish made history when she swept the four major categories at the 2020 Grammys with her debut full-length album *When We All Fall Asleep, Where Do We Go?* and its sardonic single “bad guy.” Even more remarkably, Eilish and her co-producer brother Finneas O’Connell recorded and produced the album almost entirely in O’Connell’s bedroom in their childhood home. Many journalists and fans note the feelings of intimacy the album connotes, usually citing its evocation of the bedroom space and Eilish’s breathy, sometimes whispered vocals. In this paper, I consider how Eilish and O’Connell produce intimacy in “bad guy” through recording and vocal techniques of close-miking, breath and mouth sounds, vocal fry (a creaky voice register), multi-tracking, and distortion, especially their signature rattlesnake tremolo. Building on Jessica Holmes’s exploration of depression and care in Eilish’s voice, I examine the wide range of emotions that Eilish’s vocal intimacy prompts in listeners, from sadness to horror to ASMR-like tingles, by drawing on reviews, artist interviews, digital fan ethnography, and an autoethnography of vocal techniques and effects. The audibility of digital effects in Eilish’s recorded voice can amplify intimacy as well as transform it from caring and human to disturbingly yet playfully cyborgian, per Donna Haraway’s vision of a liberatory hybridity. Eilish and O’Connell wield the affective potential of intimacy in “bad guy” to draw listeners close, to comfort them, and to alarm them as the artists grapple with the experience of virtuality and embodiment through recorded technology.

Financialization of Arts and Culture: A Case Study of Music Assetization

D. Bondy Valdovinos Kaye¹, Shauna-Kaye Brown²

¹University of Leeds (United Kingdom)

²Simon Fraser University (Canada)

The financialization of music is not a new development. Over the past four years, a new form of music asset has emerged alongside promises of democratising access to music as an investment asset class. Platforms like AcreTrader, JKBX, Labelcoin, Masterworks and SongVest trade what is known as “fractionalized copyrights” for retail and commercial investors. This development is part of a larger move towards the financialization of the music industries, which has aggressively increased over the past two decades with important moves such as the conglomeration of major players, the collateralization of music royalties, and other forms of music royalty securitization. Copyright royalties are a defining commodity of music industries. Institutional gatekeepers maintain ownership and exploitation of these commodities through legal and financial mechanisms that extract surplus value towards the goal of profit generation. Fractional song trading in the music industries are positioned to benefit the industry’s most successful practitioners who can afford to leverage their catalogue for significant financial gain. But what of independent artists or artists locked into a publishing deal with a major recording label? Fractional song trading and general financialized offerings that are accessible to a global audience of investors could dispossess them of their cultural creations. At this key juncture, while this music finance industry is still nascent, it is crucial that we understand the ways in which we might leverage these systems for a more equitable future for practitioners in the music industry. This presentation explores the wide scale emergence of music copyrights as a form of investment asset and raises questions as to what this entanglement of the music recording and financial securities industries means for the future of arts and culture.

Crowdsourced Recording Practices in Browser-Based DAWs

Martin Koszolko¹

¹ University of Newcastle (Australia)

The evolution of collaborative online music platforms has enhanced recording practices in popular music, expanding accessibility and creative possibilities. As these tools have developed, some have thrived, while others have struggled financially. Platforms like BandLab have seen significant growth in user engagement, while others, such as Endless, Blend, and Ohm Studio, have ceased operations. Consequently, fewer applications with embedded social features remain, raising questions about the sustainability and long-term viability of online collaborative recording spaces. This paper examines the current landscape of browser-based Digital Audio Workstations (DAWs) through a dual case study of BandLab and Audiotool—two distinct services that facilitate both asynchronous and synchronous recording, target diverse musical styles, and feature contrasting interfaces and collaborative structures. Additional applications are also discussed in a comparative analysis. Both BandLab and Audiotool integrate social networking features that enable creative crowdsourcing, facilitating a wide range of collaborative recording sessions. Through functionalities supporting remote co-creation, these services cater to a diverse user base, from hobbyists to experienced producers, navigating unique social and production features. However, collaboration priorities differ across platforms, reflecting varied marketing objectives and the distinct needs of their users. This study explores communities of practice and collaborative dynamics within browser-based services, assessing how current DAWs support or limit social recording practices in today's digital music ecosystem. Drawing on longitudinal research incorporating ethnographic (Koszolko 2024) and practice-based methods (Koszolko 2017), this paper examines how crowdsourced sessions foster collaboration within online recording communities. Key challenges include creative conflict resolution, technical issue management, project coordination, and balancing collaboration with individual autonomy. Findings suggest that, while social features are central to these tools, the inconsistent prioritisation of collaborative functions over other production features significantly impacts user engagement in crowdsourced recording practices.

Recording Memory: Witness-Centered Music Production as a Method for Engaging with Holocaust Testimonies

Thomas Sebastian Köhn¹

¹Leuphana Universität Lüneburg (Germany)

As the witnesses who experienced the Second World War and the Holocaust firsthand get older, the so-called “the era of the witness” (Wieviorka 2006) is nearing its end. In the future, we will have to rely solely on recorded testimonies and interviews with witnesses. In this presentation, I will introduce the method of “witness-centered music artistic research,” through which empirical data on an eyewitness interview is generated via a process of music production – from composition, rehearsal, recording, to reflection. The goal is to generate data through this method that remains invisible with “conventional” language- and text-based approaches (Gruber/Fuhr 2024). In line with artistic research (e.g. Kahr ed. 2021), the process of music recording is presented as a knowledge-generating epistemological and practice-oriented method (Haarmann 2019). Using composition, rehearsal, and recording of a progressive metal piece centered on a witness interview, I demonstrate how the recording process reveals, and makes audible, micro-discourses that diverge from established narratives, such as teleological historiographies. In doing so, I illustrate the process by which I connect music, audio, and recording equipment with approaches to the prosthetic body (Stover 2021) to reveal previously unheard micro-discourses. These micro-discourses address aspects of the eyewitness’s private life and trauma, which are transferred into music and thereby made audible. Additional micro-discourses emerge through the repeated recording of multiple takes leading to subjectively perceived shifts in meaning within the interview material, transforming it into artistically creative material. Subsequently, I will critically and ethically reflect on this method, highlighting and discussing its potentials and challenges, specifically in the context of the given sensitivity of the topic. The overarching aim of the presentation is to showcase and critically examine the potential of practice-oriented music production processes as epistemological method – here, with a focus on recording – for generating empirical data.

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Sonic Landscapes of Belonging: Recording, Space, and Identity in Caribbean Musical Theatre

Ziqi Lin¹

¹Central Conservatory of Music China (China)

The Tony and Grammy award-winning musical *In the Heights* (2008) uses a variety of musical styles to depict Washington Heights, a New York City neighborhood with deep Caribbean and Latin American roots. This musical not only serves as a metaphor for the interplay between individual and community identity but also explores racial dynamics, cohesion, and individuality within the Caribbean diaspora through diverse cultural encounters. This paper examines *In the Heights* through the lens of recording studies, analyzing the structure, tonality, character portrayals, and stylistic elements of its opening number, "In the Heights." By focusing on two central genres—hip-hop and salsa—the study explores how these genres are integrated through recording techniques to bridge live performance with recorded sound, evoking Washington Heights' temporal and spatial reality in the early 2000s. This paper argues that music in *In the Heights* serves as a powerful medium for ethnic and racial minorities to voice their experiences, while recording practices create a cultural platform that transcends live performance. By challenging the mainstream Euro-American musical theatre narrative, the recorded and staged elements of *In the Heights* construct a new reality for the Caribbean diaspora, shaping community identity through this mediated form.

Le non-enregistrement commercial comme préservation du patrimoine d'un groupe : le cas des Malay Choirs du Cap (Afrique du Sud)

Denis Constant-Martin¹

¹ Les Afriques dans le monde (France)

Les Malay Choirs du Cap sont composés principalement de musulmans appartenant au groupe catégorisé coloured durant l'apartheid. Nés de petits ensembles informels, ils se sont regroupés à la fin des années 1930 en un Cape Malay Choir Board (CMCB) qui organise chaque année des compétitions imposant des règles strictes. Chaque chœur doit y interpréter une chanson dans plusieurs répertoires, dont deux sont considérés par les chanteurs et leurs fervents amateurs comme consubstantiels à la culture coloured et, plus largement, du Cap : les *Nederlandsliedjies*, dérivées de vieilles chansons hollandaises, et les *Moppies*, chansons comiques composées par assemblage de fragments mélodiques tirés de chansons populaires sud-africaines ou internationales. Ces chœurs ont rarement été enregistrés commercialement : deux 33t dans les années 1970 et 1980 ; deux CDs à faible diffusion internationale ; certains ensembles ont produit des cassettes à destination des proches des chanteurs ; depuis les années 1990, le CMCB enregistre systématiquement les compétitions mais les CDs et DVDs qui en résultent ne sont pas distribués commercialement. Désormais, certains chœurs proposent sur Youtube les interprétations qu'ils ont données en compétition. Cette communication s'efforcera de comprendre pourquoi les responsables des chœurs, du CMCB et des autres organisations qui les rassemblent n'ont jamais véritablement tenté d'élargir leur public et pourquoi leurs productions n'ont jamais été intégrées au marché de la world music (comme, par exemple, Ladysmith Black Mambazo). Je dispose déjà dans mes archives d'éléments de réponse à cette question et m'efforcerai d'en recueillir de nouveaux lors d'une mission au Cap en octobre-novembre 2024.

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Imperfect traces: A DIY feminist archive recorded beyond the studio

Eva Matsigkou¹

¹PhD candidate at the School of Music Studies, Aristotle University of Thessaloniki (Greece), doctoral research fellow at the ERC MUTE at the National Hellenic Research Foundation (Greece)

In the context of my project with Nefeli Sani, I broke the vase—a feminist, DIY-driven artistic duo blending performance, music, sound art and research since 2018—I aim to critically explore recording as both a creative process and a complex archive. Driven by a desire to create a space uniquely for the two of us before coming out into the world, we've resisted traditional studio settings and publishing, opting instead for live, home-based recordings. This approach has led to a partially forgotten archive of audio, texts, lyrics, and notes, stored in places we often overlook. Some recordings are incomplete, others compromised in quality, yet each captures the intimate, sometimes chaotic nature of our evolving process. This approach invites reflection on documentation and the imperfect traces that shape our sonic practice. One day, we may choose to revisit this archive, transforming it into a performative act or a new recording altogether—or we may never open it at all. To deepen this inquiry, I propose the following research questions: How might a feminist approach reshape our understanding of recording, both as a personal practice and a method of artistic expression? What meaning do recordings hold as private artifacts, and how do they evolve when kept outside the public sphere? How does the creation of a personal archive shaped by intimacy and imperfection influence our relationship with sound and memory? In what ways can we activate and reinterpret an archive of recordings through live performance, bringing past expressions into new contexts?

Eva Matsigkou is a PhD candidate at the School of Music Studies, AUTH and a doctoral research fellow at the ERC MUTE at the National Hellenic Research Foundation. Her research examines the notion of listening through interdisciplinary perspectives drawn from music and sound studies, oral and sensory history, and ethnography. She develops historiographical approaches using artistic, performative, and participatory processes, applying feminist and queer methodologies to reflect on the ways we document stories and experiences. As an artist, she creates intermedia work that begins with sound but also extends into performance, writing, and video. She coordinates listening-based workshops and has contributed extensively to the documentation of contemporary sound art practices, notably in collaboration with Syros Sound Meetings. A founding member of the feminist performance duo I broke the vase, active for the past six years, she has been a resident artist at Syros Sound Meetings, Vouvoussa Festival, and the School of Music, Theatre, and Dance at the University of Michigan. Since 2019, she has been a member of the Critical Music Histories (CMH) study group.

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Kaleidoscope Worlds: Sonic Traces in the Archive

Amanda Mills¹

¹ University of Otago [Dunedin] (New Zealand)

Music recordings are a fixed sonic marker of a musician or band at a specific point in their career, delivering their sound (and often, their concept) to an audience the artist has not reached through live performance. Equally, live recordings show how musicians not only take their music to a wider audience, but also how songs are developed on stage, some evolving in completely different ways. Hocken Collections in Dunedin, New Zealand, holds a wealth of unreleased and unofficial live recordings by artists related to the 'Dunedin Sound', a subgenre of independent alternative pop music. These recordings are held across four uncatalogued music collections, donated to the Hocken by either the musicians who were part of the local 'Dunedin Sound' scene or those who recorded the shows. As a parallel to the live recordings, the Hocken holds studio recordings by the same artists that show an 'official' version of – often the same – material, recorded in a mix of low-fi environments and professional recording studios. Through the Hocken's collections of these studio and live recordings, we can see the development of these local musicians or bands at specific moments, allowing the listener to put recordings into context and offer an opportunity to return to a band's earlier incarnation or sound, becoming sonic traces of the past. This paper will look at how collections of recorded and live music trace a band's development over time. I will also examine how the Hocken came to acquire these collections, and why it is important to acquire music recordings as evidence of local scenes and artists, especially when these scenes move away from being contemporary, and shift towards being a focus of historical research.

Amanda Mills is the Curator Music and AV at Hocken Collections in Dunedin, New Zealand, a role she has held since 2011. Her research includes work on the Hocken's New Zealand music collections, Kate Bush, Britpop and Glam Rock, and the Dunedin Sound. She wrote her Master's thesis in 2021 on why artists re-record their own music. Amanda also writes about New Zealand music for online sites New Zealand Musician, and Audioculture: The Noisy Library of New Zealand Music IASPM Membership: I am a member of IASPM ANZ (Australia New Zealand)

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The aesthetic of intimacy in sentimental ballads as a media-technical possibility of private music consumption

Theresa Nink¹

¹University of Siegen (Germany)

“For the most tender hours for two.” The booklets of the compilation series Kuschelrock (cuddle rock), which has been popular in German-speaking countries and has been published annually since 1987, suggest social situations for listening to the sentimental ballads compiled here: music for cuddling. To this end, the design of the compilation draws on cultural codifications of romantic love. They thus ascribe to the individual songs in their framing as ‘cuddle rock’ the promise of a special form of music consumption, namely that of the ‘cuddly’ moment of love, tenderness and sexuality. The thematic focus of the compilation thus points to an intimate, social use of music. The possibility of listening to music in privacy is a fundamental innovation of the history of the technical development of sound carriers and playback devices and their distribution in private households in the first half of the 20th century. Even in this early phase, sound carriers were discursively associated with immaterial, emotional values. The advertised intimacy when listening to sentimental ballads is thus only made possible by the development of media technology. At the same time, sentimental ballads create intimacy on an auditory level, on the level of the lyrics, as well as in their visual staging in music videos. The historical devaluation of sentimentality is reflected in the ambivalence of music-critical assessments of ballads, which meet an overly emotionalised reception with scepticism. Using selected song examples and a situational analytical approach, the paper examines the relationality of media-historical developments that made intimate music reception possible, the aesthetic and technical production of intimacy in sentimental ballads in a broader cultural framework of codings of romantic love.

Recording women's music

Céline Pruvost¹

¹ **Centre d'Etudes des Relations et Contacts Linguistiques et Littéraires - UR UPJV 4283 (France)**

Early popular music studies generally paid little attention to the gender dimension. The minority (or sometimes the absence) of women in corpuses was often seen as a mechanical reflection, the mere consequence of their minority in the discographies. Today, with the important development of gender studies, it has become more difficult (and perhaps less excusable) to continue looking at things with such naivety. Without claiming to have all the answers, I think it is important to ask the questions: where are women in recorded music today? To what extent and by what mechanisms does the gender of artists have an effect on the creation, dissemination and reception of recorded works? Is the gender criterion relevant in the functioning of music platforms? Is there a specificity in the way women's music is disseminated and received on social media? I propose to examine the effects of gender on recorded music today, starting from the point of view and reality of women's careers. On the basis of the evidence of persistent inequalities, I would like to explore questions relating to creation (texts and music), the place of women on stage (both what the audience sees and what is off-screen, such as the constraints inherent in touring life), communication (in particular promotion on social networks and the way in which the ageing of artists' bodies is shown - or hidden) and family life (the effects on careers of motherhood, or even single motherhood). This is obviously an extremely broad topic, and my intervention is more intended to propose some avenues for reflection. It would also be an opportunity to exchange perspectives with colleagues, on an issue that is now central, and for which methodologies can be refined.

Recordings in local languages as a means of communication on the global market: Sting's recordings in Spanish and Portuguese 1987/88

Christina Richter-Ibáñez¹

¹Hochschule für Musik und Darstellende Kunst Frankfurt (Germany)

Like many titles on the Anglophone mainstream market, Sting's songs were also translated into other languages and sung by himself. While The Police's hit *De do do do do, De da da da*, written by Sting, was translated and recorded in Spanish and Japanese in 1980/81, mainly for commercial reasons, later translations were created against the backdrop of Sting's travels to Latin America: In 1987, he played during his ...Nothing Like the Sun world tour in Brazil and Argentina. The concert in the River Plate stadium of Buenos Aires was broadcasted on TV. Concert goers as well as people watching the event at home remembered it as fascinating and groundbreaking. In 2017, it was published on DVD. Highly mediated in this way, it reached an audience in the whole country and abroad over a period of more than 30 years. In October 1988, Sting returned to Buenos Aires with the Human Rights Now! tour organized by Amnesty International which was equally featured in the local press and transmitted in the media. The existing clips on DVD also give account of the staging and the interaction with the audience. The paper explores how Sting used translations of some songs into Spanish and Portuguese to communicate with the local listeners. Aspects of the actual performances of "Fragile" such as the singer's vocal expression or the dance with the Madres de Plaza de Mayo at the end of "They dance alone" are analyzed. Other paratexts such as the verbal dedication of songs to victims of state terror are contextualized. The paper aims to discuss the relation of these events to the published recordings on *Nada como el sol* and the phenomenon, that the translated songs were little recognized on the European and North-American market and, for example, were not included in *The Complete Studio Collection* in 2017.

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The Rise of Software. Media Histories of Digital Audio Workstations

Valentin Ris¹

¹ Universität Bonn (Germany)

Digital Audio Workstations (DAW) are at the heart of today's music production and recording practices. Whether in the studio, bedroom or airplane – DAWs are used everywhere to make and record music. With the popularization of the personal computer and the subsequent mobilization of the laptop, DAWs have evoked new musical practices from live performance to a new type of producer and reconfigured the media infrastructure of produced music. Despite its omnipresence and importance to current musical cultures, there are only a few studies that focus explicitly on DAWs (cf. Bell, 2015; Bell et al., 2015; Strachan, 2017; Bell, 2018; Terren, 2019; D'Errico, 2022) and even fewer that address the history and development of DAWs (cf. Barber, 2012). This circumstance distinguishes software more closely associated with popular music, such as DAWs, from academic 'computer music', which various studies and self-historizations discuss. In my paper I will firstly give a short systematizing overview of the current literature on DAWs and highlight desiderata. Secondly, I propose approaches to address a historical perspective on DAW. Based on my PhD project on the media history of DAWs, I will focus on the 1980s as a period of the advent of different music production software. Based on a variety of sources (music business magazines, consumer magazines, advertising brochures) and archive material (correspondences, corporate documents) of the NAMM Resource Center and the Computer History Museums Archive I will reconstruct discourses around the uprise of computer software market. I will highlight different software and interface design approaches, tracing the initial formation of what we now consider a DAW.

Bio-bibliography Valentin Ris is a PhD candidate in Musicology / Sound Studies at the University of Bonn, Germany. His project examines the history of the digital audio workstations. Since autumn 2021, he has been a member of the Structured Doctoral Program of the Faculty of Arts and Humanities at the University of Bonn and, from November 2022, a scholarship holder of the German National Academic Foundation. Previously, he studied Musicology and German Studies in Bonn, Cologne and Cardiff until 2020. His latest article "The Environmentalization of space and listening. An archaeology of noise-cancelling headphones and Spotify's concentration playlists" was published in *SoundEffects* 10/1 (2021). Branch: IASPM D-A-Ch

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Isolation, Individualised Listening, and Doom Metal

Pablo Rojas¹

¹ Austrian Academy of Sciences (Austria)

Doom metal is a sub-genre of extreme metal that has been sonically characterised by its low-pitched tones, moaning vocals, and often extreme slowness. Certainly, these characteristics dialogue with the discourses and aesthetic concepts associated with this sub-genre. Scholars highlight the widespread use of concepts in Doom Metal such as depression, melancholy, suffering, hopelessness, monotony, isolation, and solitude. Alongside this, researchers also point out the persistence of ideas such as mysticism, romanticism, beauty, contemplation, spiritual connection, calm, completeness, and joy (Rubio 2013; Coggins 2016; Hurley 2022). This alleged paradox actually constitutes an important part of the internal dialectic of Doom Metal both in its productive and receptive moments. In this presentation, I propose reflecting on the listening phenomena associated with Doom Metal. As Marta García Quiñones argues, the fact that one of the main modalities of musical experience today involves recorded music does not mean that this listening is individual or even less solitary (2023: 127). In Doom Metal, however, the pursuit of isolation holds a relevant place also in the dimension of listening. This does not imply that non-synchronous or even simultaneous shared listening of recordings does not occur in the context of Doom Metal. Nevertheless, I would like to explore here the correlation between the aesthetic categories of Doom Metal, such as isolation, non-belonging, delight, and completeness, and the behaviours, experiences, and subjectivities of those who listen to it. As a hypothesis, I propose that the isolated listening of recorded Doom Metal serves as an alternative way of engaging with the own affectivity, as an aesthetic delimitation against the world in everyday life, and also as a non-normative form for understanding and experiencing temporality.

Pablo Rojas Sahurie is a postdoctoral fellow of the Austrian Academy of Sciences. He holds a PhD in musicology from the University of Vienna. He received his bachelor's degree in music theory and his master's degree in musicology from the University of Chile. His main research interests are the intersections between music, religion, philosophy, and masculinity, the New Song Movement, and Doom Metal. Among other recognitions, their work has been awarded the Otto Mayer-Serra Prize in 2022. In 2024, he published his first book titled 'Tráenos tu reino de justicia e igualdad': Mesianismo y Nueva Canción Chilena. IASPM-Branch: Latin-America and the Caribbean Thematic areas: Recordings and their reception

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The Effect of Taylor Swift's Recording Practices on Prosodic Dissonance and Storytelling

Alexander Shannon¹

¹Indiana University - Jacobs School of Music (United States)

Taylor Swift's music is known for its rich storytelling, but one underexplored aspect is how her recording practices shape the tension between lyrical and musical meter, creating what is known as prosodic dissonance. Although scholars like BaileyShea (2021) and Eron (2024) have addressed prosodic dissonance in Swift's music, there has yet to be a study examining it across multiple recordings and re-recordings of songs. This paper argues that Swift's recording choices significantly influence her approach to prosodic dissonance and reveal new dimensions to her storytelling. To explore this, I analyze two songs with multiple recordings: "The Other Side of the Door," originally recorded in 2008 and re-recorded in 2021, and "Cardigan," which has two versions from 2020—one from the *Folklore* studio album and the other from the more acoustic *Folklore: The Long Pond Studio Sessions*. These songs vary in production technique and vocal delivery, but the lyrics to each song similarly express a list of events set to recurring dissonant melodic patterns. By examining changes in vocal maturity, timbre (Heidemann 2016), and placement within recorded virtual space (Duguay 2022), I demonstrate how different recording and performance approaches alter the prosodic dissonance and, consequently, the songs' emotional and narrative impact. Integrating theoretical work on metrical perception in popular music (de Clercq 2016; Geary 2022), the popular singing voice (Malawey 2020), and recorded spaces (Dockwray & Moore 2010), along with scholarship on Swift's feminist brand and cultural influence (Fogarty & Arnold 2021; Smialek 2021), this paper underscores the centrality of recording as a creative tool. Ultimately, this research provides a closer look at Swift's development as an artist, storyteller, and cultural figure, and the methods used in this paper can also be used to study the recording practices of songwriters like Olivia Rodrigo and Billie Eilish, whom Swift has influenced.

Alex Shannon is a PhD candidate in music theory at the Jacobs School of Music at Indiana University (United States). His dissertation explores disability theory in music and applies it to transformational and geometric models of voice-leading, examining new intersections within these fields. Recently, he has been exploring the complex lyricism of Taylor Swift, focusing on how her recording practices shape the perception of her songwriting. Branch: IASPM-US

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Singing From the Same Hymn Sheet? Contextualising the Lobbying of UK Music

Jacob Simmons¹

¹University of Liverpool (United Kingdom)

The music industry trade body UK Music self-proclaims as the “collective voice of the UK’s music industry” (UK Music, 2024). However, In October 2024, The Nighttime Industries Association (NTIA) launched a lobbying campaign concerning the fact that if current closure rates persist, nightclubs in the UK will cease to exist in 2029 (NTIA, 2024). Given this stark statistic, it is worth sense-checking UK Music’s self-proclamation to determine whether their definition of “music industry” is suitably inclusive. This paper will utilise historiography and archive work to suggest that the context for UK Music’s formation in 2010 derived from the convergence of priorities between the UK government and the recording industry at the turn of the millennium. From their 1997 election victory, the labour government foregrounded the “creative industries” as a symbol of modernisation, whilst the recording industry, represented by the British Phonographic Industry (BPI), sought government intervention in the face of existential threat from online piracy. This mutual impetus for productive discourse resulted in the BPI operating within policy spaces and contributing to policy initiatives that continue to influence policymakers’ conceptions of music industry priorities. The research will then argue that the formation of UK Music in the wake of this relationship between the BPI and policymakers resulted in its recording industry-centric lobbying strategies. The NTIA’s nightclub closure statistic raises new questions concerning the effectiveness of UK Music’s lobbying and re-emphasises the recording industry’s influence in the priorities of policymakers. By re-visiting UK Music’s genesis as the product of collaboration between recording industry organisations and government, the research will assess the effectiveness of a lobbying strategy that foregrounds recording industry activities, thus contextualising the difficulties faced by the live sector in 2024 and envisioning a more inclusive future relationship between music-related industries and policymakers.

Spotting the Differences: mapping copyright histories in popular music recordings

Jennifer Skellington¹

¹ Southampton Solent University (United Kingdom)

Frith & Marshall (2004, p.14) suggested that “it is extremely difficult to document how much the different rights in a particular work are worth, or how the flow of income works...(and that) it is all but impossible to discover the financial return to all the rights holders involved in licensing all the uses of the tracks”. Grounded in the findings of a recent collaborative research project, funded by Oxford Brookes University, this paper examines the challenges associated with attempts to establish reliable evidence of copyright histories, within the realms of popular music at least. The case study album *Spot the Difference*, recorded by British rock band Squeeze (2010), forms the focus of this paper. The album presented re-recordings of tracks most of which had been gathered as a compilation (*Singles 45s and Under*) twenty-six years earlier. As recently highlighted by Taylor Swift, re-recording is one way that recording artists can generate income and claim, or reclaim, ownership of sound recordings (Osborne, 2023, pp. 184-5). Our project demonstrated how the lack of transparency in this domain not only hinders those who wish to explore the field on an academic level but also long-term career musicians themselves who, like Chris Difford of Squeeze, can simply lose track of the different rights to their work against a backdrop of personal and industry developments. The case study illustrates how the various rights relating to a given musical work can migrate on two levels; namely active migration when artists sign new deals and passive migration whereby rights simply change hands in an ever-evolving world of publishers, labels and conglomerates; in the case of *Spot the Difference*, both forms of migration occurred multiple times. Given also that PRS cannot freely divulge details about commercial song use to third parties and that the popularity of digital music downloads seem here to stay, copyright histories seem destined for further obscurity without music industry reform and the development of expedient scholarly methodologies.

Dr Jennifer Skellington is a Lecturer in Popular Music at Southampton Solent University teaching across a wide range of popular music-topics including music cultures, critical theory and the music business. Jennifer's primary research specialism is music journalism in the English quality press and she has work published in both English and French language formats on this subject. Jennifer has recently collaborated with two former colleagues from Oxford Brookes University on a two-year funded research project examining an album of re-recordings by English rock band Squeeze, with an individual role focussing on the migration of music copyright. Jennifer has previously curated a music-themed museum exhibition, contributed to radio discussions, delivered academic and public talks on her research outcomes and is currently preparing several pieces of work for publication based on her research projects. UK & Ireland IASPM branch

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In isolation: DAW technology and the hard work of solitary music production

Oyvind Skjerdal¹

¹University of Oslo (Norway)

Digital audio workstations offer music makers the opportunity to make music alone, in solitary (and auditory) isolation from the noise of the outside world. Self-reliance and self-fulfillment is an integral part of what developers of laptop based music production software strive to make a reality for music makers. The freedom from reliance on others and the opportunity to make music in isolation is undoubtedly appreciated by many music makers, but this paper draws attention to the obvious drawbacks of isolation. As a feature of the studio as a workplace, isolation impacts the well being of workers in ways that do not with the collectivist ideals of the Nordic model Norway strives to maintain. As a feature of the studio as a creative space, isolation leaves music makers with the imperative to make music in private, making creative practice a private affair that sits uncomfortably in the public world of the music industries. Laptop's are operated individually, and the personal computer is just that, personal. Laptop based music production practices revolve around an individual, private technology, and even if laptops enable networked collaboration, there is an interesting inherent individualism in DAW based music production, be it good or bad. This paper draws on interviews and a survey among Norwegian music makers to look into questions about how music makers' work is shaped by the individual isolation DAW based technologies for music production offer. It discusses the significance of this technological apparatus for music makers who aspire to develop a professional working life in the Norwegian music industry.

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Elegies for Family: Three Songs of Bereavement by Taylor Swift

Eric Smialek¹

¹ University of Huddersfield (United Kingdom)

In 2019–2020, Taylor Swift recorded grief songs about family. “Soon You’ll Get Better” (2019) grieves her mother’s ongoing battle with cancer while the others memorialize her grandparents within separate, emotional contexts. A dramatization of her grandfather’s 1942 beach landing forms half of “epiphany” (2020), sharing lyrical dialogue with pandemic nurses in the other half who battle similar traumas. By contrast, Swift’s regrets about not appreciating her grandmother are voiced directly to her in “marjorie” (2020), using a second-person address comparable to her song for her mother. This presentation compares distinct approaches to grief in each song, examining Swift’s songwriting strategies for three narratives on bereavement: fear of abandonment, empathy with sacrifices of service, and apologetic regrets to a role model. Beginning with “Soon You’ll Get Better,” I reveal how its intertextual connections with Swift’s earlier works function like a time machine, situating her emotionally in youthful stages of parental care and vulnerability. Musically, these include close vocal harmonies with The [Dixie] Chicks, alongside banjos and fiddles, that recall Swift’s childhood emergence as a country artist. Lyrically, they allude to Swift’s childhood memories in “The Best Day” ([2008] 2021), an earlier song of gratitude for her mother. With “epiphany,” I turn to how Swift arranges separate historical contexts within verse-chorus form, weaving both around American mythologies of sacrificial service. The co-existing storylines have implications for her more controversial songs with plural narratives (Smialek 2021). Finally, I examine harmony in “marjorie” to show how minimal changes to a single chord progression create mood shifts throughout the narrative. In particular, it creates feelings of lift for a pivotal pre-chorus where Swift’s grandmother’s presence is strongest felt. By examining how grief is variously dramatized in Swift’s recent songs, my presentation contributes music-analytical insights into how a seasoned singer-songwriter processes bereavement in song.

Eric Smialek is a Marie Skłodowska-Curie Actions (MSCA) Postdoctoral Fellow at the University of Huddersfield where he researches expression, technique, and cultural meaning in extreme metal vocals. His recent publications include an article on metal genre taxonomies in the journal *Volume!* and chapters in *The Cambridge Companion to Metal Music*, *Heavy Metal Music and Disability*, and *Musical Scenes and Social Class*. His further specialization on Taylor Swift includes an article on LGBTQ allyship in *Contemporary Music Review*, co-founding the European Taylor Swift Research Network, and co-organization of the 2024 Taylor Swift unconference in Amsterdam. He serves on the editorial advisory board for the journal *Metal Music Studies* and as Assistant Editor for *IASPM Journal*.

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Sounding with the Archive Trouble

Danae Stefanou¹, Ioannis Kotsonis²

¹School of Music Studies, Aristotle University of Thessaloniki (Greece)

²National Hellenic Research Foundation [Athens] (Greece)

The idea that recording practices constitute ways of knowing, questioning and speculating about social, cultural and historical reality has been developing for quite some time, alongside more experimental forms of research production and dissemination. From acoustemology (Feld 1996 & 2024) to sonic fiction (Eshun 1998, Schulze 2020), the question of what can(not) be recorded or considered a record and why, has led to promising negotiations of the epistemic boundaries between investigative, documentary and artistic practices (Benson and Montgomery 2018; Barton, Kronik & Goodman 2024), alongside a growing attunement to questions of sonic agency (LaBelle 2018) community engagement (Woodland & Vachon 2023) and cultural positionality (Chattopadhyay 2017 & 2022). While we make and listen to recordings, however, we are also being (un)recorded. Our traces become data, our access to this data gets compromised, our mediatic presence is rendered obsolete and ghostly. Dispossession and displacement do not just interfere with sonic agency; they become the conceptual spaces through which reality is witnessed, rendered audible and reproduced. How does sound survive the archive? How does one grapple with perpetual loss of agency and the experience of growing epistemic injustice? *Acte vide* is a Greece-based research-creation unit that started off as a free improvisation / noise duo, relying on DIY recording, autoethnographic writing and participatory performance set-ups. Permanently relocating to Athens right before the onset of the 2008 economic crisis, our approach to recording and listening as members of the duo became deeply entangled with a field shaped by precarity, ephemeral community and personal and collective trauma. In this presentation, we dwell on fragments of this entanglement, and employ performative strategies that subvert the conference paper format, to explore recording as a self-reflexive mode of "archival disturbance" (Papanikolaou 2018), and as a process that is always situated, relational and incomplete.

Danae Stefanou is Associate Professor at the School of Music Studies, Aristotle University of Thessaloniki (AUTH). Her work is situated at the intersection of musicology, sound studies and critical practices, with a special focus on experimental and improvised music, listening practices and intermedia artistic research. She has contributed chapters to peer-reviewed volumes, including the Cambridge Companion to Film Music (CUP, 2016), *Made in Greece: Studies in Greek Popular Music* (Routledge, 2018), *Contemporary Popular Music Studies* (Springer, 2019), *Music and Landscape / Soundscape and Sonic Arts* (Universal Edition, 2019), and the forthcoming *Perspectives on Greek Musical Modernism* (Routledge, 2025), and authored several entries on Greek musicians for Grove Music Online. She has also co-edited a special issue on *Conceptual Blending for Musicae Scientiae* (2018) and is the editor and translator of the first Greek edition of Michael Nyman's *Experimental Music: Cage and Beyond* (2012). Active as a performer since the 1990s and a founding member of Athens-based research-creation unit *acte vide* since 2006, she is the founder and director of σ.π.Α.Μ.* Experimental and Improvised Music Ensembles and has performed, composed and devised hundreds of independent actions and interventions in public spaces, DIY venues, arts institutions and educational establishments.

Ioannis Kotsonis is a sound artist and musician based in Athens. He has composed electronic music for theatre, dance, multimedia installations, and film. He gives concerts on a regular basis, often in collaboration with other artists, and is a founding member of Athens-based research-creation unit *acte vide*. Yannis has released seven solo albums and has contributed to several compilations. Since 2009 he has been active as an independent workshop, residency, and concert coordinator (Syros Sound Meetings, KNOTmusic, minor act). He has taught undergraduate and postgraduate courses in Media Studies, Film and Philosophy, and Sound Design at the University of Wales Swansea and the University of Piraeus in Greece, and DIY electronics and sound art workshops for schools and local community groups around

Athens in the context of “Interfaces” and “Sounds Now” (Creative Europe – Onassis Foundation). Ioannis is currently an artistic research associate at the ERC-CoG project “Music, Trauma and the Ethics of Witnessing” (Hellenic National Research Foundation). He also produces and hosts the “Resonator” radio show (for Concertzender radio) and “Sound Unfolds” (for movement.radio) and co-hosts “Proschedio”, a weekly Athens-based underground and experimental music internet radio show since 2014.

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'Taylor's Version': Considering the branding processes of Taylor Swift's album re-recordings

Cerys Swain¹

¹University of Liverpool (United Kingdom)

Taylor Swift is one of the biggest stars in the contemporary popular music industry, and she is currently blazing a trail in the field of music recording and branding by re-recording six of her studio albums. Over the past three years, Taylor Swift has turned a sour situation on its head and, after the masters, and her ownership, of her first six albums were sold, she is taking back her rights as an artist and re-recording these albums, reclaiming her ownership of her own musical product. This conference paper will explore how Taylor Swift has navigated the cultural branding process of her re-recorded albums, and how these branding strategies compare with how the albums were branded in their initial releases. With a focus on the albums *Fearless* (2008), *Speak Now* (2010), *Red* (2012), and *1989* (2014) (and their respective re-recorded 'Taylor's Versions'), the paper will consider how Swift's cultural brand has changed and developed throughout her career, and how, consequently, the themes of the albums might have changed and developed too. Although much of the albums' content is recreated verbatim, the connotations of her musical content and its context within her overall brand has changed significantly. This subject will be explored via linguistic corpus analysis, wherein the research will analyse the songs' lyrics alongside media articles, interviews, reviews, and press releases from each album's time period. This will allow for an understanding of how Taylor Swift's branding processes have changed and developed over time in line with developments in her own life and within wider society.

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Between composer and arranger in the production of the first samba records.

Martha Ulhôa^{1,2}

¹Universidade Federal do Estado do Rio de Janeiro (Brazil)

²IASPM Latin America (Brazil)

The history of Brazil's phonographic industry began at the turn of the twentieth century, with Frederico (Fred) Figner (1866–1947), owner of Casa Edison. In 1902, he made a deal with the International Zonophone Company, later confirmed by the International Talking Machine/Odeon. Included in the deal, Figner was granted a third of the patent to produce double-sided records for the Brazilian market. In quantitative terms, Figner soon became one of the largest disc producers in the world, after the United States, Germany, and the United Kingdom. To the initial repertoire of recordings of songs and dances from the theater, Casa Edison's catalog added local and transnational genres, among which samba was gradually elected as one of the emblems of modern Brazil. Among the instrumental composers for the formatting of samba was Sinhô (José Barbosa da Silva, 1888-1930), who composed songs more suited to the new format that the record industry was looking for, that is, a product that could interest a larger audience, going beyond the artisanal world and linked to the daily life of local neighborhoods. This local production was mixed with the sonorities of numerous jazz bands that performed at local clubs and cinemas in Rio de Janeiro. Among the foreign musicians who participated in this scenario was Simon Bountman (1900–1977), with extensive experience in the entertainment music business, who arranged and participated in the recordings of several tracks by Sinhô for Casa Edison, after 1927, that is, in the electrical phase. The historiography written by collectors and journalists of the time prevails the conception that Bountman would have been the definitive arranger of Sinhô's emblematic works. A revisit to the discography, from 1918 onwards, in connection with the analysis of the existing scores, shows that the composer and arranger's role in this equation was more complex than previously thought.

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Keeping Records of Misogyny in Ireland: Feminist Resistance in Contemporary Popular Music

Laura Watson¹

¹ National University of Ireland Maynooth (Ireland)

The 2010s saw a resurgence of feminist activism in Ireland, mostly due to the pro-choice ‘Repeal’ movement which sought to repeal a longstanding constitutional amendment that had prohibited abortion. The 2018 ‘Repeal’ referendum saw a large electorate vote by a significant majority to support the removal of the Eighth Amendment and, therefore, to empower the government to legalise abortion. While abortion access was perhaps the most prominent and robustly debated topic in Ireland over the past decade, it was by no means the only matter with which feminists were concerned. During the same period, for example, the following also occurred: women’s aid organisations observed an increased epidemic of violence against women; there was a rape trial in which the accused were famous professional sportsmen and the ‘not guilty’ verdicts prompted nationwide protests; a major failure in public health services led directly to the unnecessary deaths of women from cervical cancer; the government made a state apology to survivors of the Magdalene Laundries. Many popular musicians responded to these social and political developments by writing, performing, and recording songs on these themes. In this paper, I discuss the emergence of feminist resistance in Irish popular music since c.2014. It draws heavily on a database I have compiled of dozens of recordings. Using this, I show that several acts and solo artists across a range of genres have sonically documented and expressed opposition to systemic misogyny in Ireland. Abortion is a key theme in this song catalogue, but this paper is more focused on some other important feminist issues mentioned above. With reference to tracks by artists such as Edel Meade, M(h)ael, and Sinéad O’Connor, I consider how recordings by popular musicians can play a vital role in confronting misogyny in Irish society and creating new feminist solidarities.

Dr Laura Watson is Associate Professor of Music at Maynooth University. Her current research focuses on women and contemporary popular music. Laura was International Research Collaborator on the Women’s Musical Leadership Online Network (January 2022 – November 2023), funded by the UK Arts and Humanities Research Council (AHRC). She was also a founding and permanent member of the collective Sounding the Feminists, which campaigned for gender equality in the Irish music sector from 2017–23. Laura serves on the editorial boards of *Irish Musical Studies* and *Journal of the Society for Musicology in Ireland* (JSMI). Recent publications Laura Watson. 2022. ‘Rhoda Coghill and the Gender Politics of Piano Performance.’ In Jennifer O’Connor-Madsen, Laura Watson and Ita Beausang, eds. *Women and Music in Ireland*. Woodbridge: Boydell: 156–171. Laura Watson. 2024. ‘Composers with Whom Debussy was Associated.’ In Simon Trezise, ed. *Debussy in Context*. Cambridge: Cambridge University Press: 150–158. Laura Watson. 2024. ‘Sounding the Feminists: Campaigning for Institutional Change to Support Women in Contemporary Music in Ireland.’ In Laura Hamer and Helen Julia Minors, eds. *Routledge Companion to Women and Musical Leadership*. Abingdon: Routledge: 649 – 662. Laura Watson. 2024 (forthcoming). *Kylie Minogue: Critical Insights into Pop Music and Media Celebrity*. New York: Bloomsbury Academic. Laura Watson. 2022. ‘Feminist Musical Activism in Ireland (2016–21) and Feminist Musicology.’ *Ethnomusicology Ireland* 8: 1–22.

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“A Rising Tide Lifts All Boats”: On a Musician’s Minimum Rate, Creative Labor, and Musicians as Organised Labour

Sam Whiting¹

¹Royal Melbourne Institute of Technology University (Australia)

As part of their 2022 submission to the Australian federal government’s national cultural policy, the relatively new union branch Musicians Australia called for a minimum rate of pay, set at \$250AUD per musician per performance. Such a demand seems reasonable, but resistance from venues and other industry stakeholders reveals the complexities involved, especially in creative sectors where hobbyism is the norm. Meanwhile, another newly established musicians’ union, the north American Union for Musicians and Allied Workers (UMAW), has taken the fight to both Spotify and Ticketmaster, with campaigns confronting market consolidation in the live music sector and the negative effects of streaming services on the value of musical labour. This resurgence in the role of organised labour in the music industries follows considerable industrial action taken by Hollywood trade unions in 2023, much of which was in response to the advent of generative artificial intelligence (GenAI), as well as broader organising efforts by the labour movement in Australia, the US, and the UK. This paper will explore the social and political goals of these new musician’s unions, their implications for the music industries, and the complexities inherent within. Themes include the bargaining power of musicians, the role of government as a significant powerbroker, crisis in the music sector, the impact of GenAI, and what musicians stand to gain and lose from this era of crisis and transition.

Sam is a Vice-Chancellor’s Senior Research Fellow at RMIT University, pursuing a project focused on crisis in the Australian music industries. His research is primarily concerned with issues of capital, labour, and value as they relate to the cultural economy, as well as the impact of generative artificial intelligence (GenAI) and other technologies of automation on the Australian music industries. Dr Whiting’s recent book, *Small Venues*, is out now through Bloomsbury. Branch: IASPM-ANZ.

Le récit d'un ingénieur du son : Changements et réalités de l'industrie de l'enregistrement en Corée du Sud

Heiwon Won¹

¹Université Lyon 3 (France)

Le récit d'une personne peut refléter les transformations d'une époque, ce qui en fait un outil précieux dans la recherche narrative. L'histoire d'un ingénieur du son coréen que j'ai rencontré offre une fenêtre unique pour comprendre les changements survenus dans l'industrie de l'enregistrement de la musique populaire en Corée du Sud, du passé au présent. Dans les années 1990, cet ingénieur a pris la décision de quitter la Corée pour étudier l'ingénierie du son aux États-Unis, abandonnant une carrière prometteuse dans le génie civil au moment où l'industrie de la construction en Corée connaissait un véritable essor. Après avoir connu un grand succès en enregistrant les albums de chanteurs populaires au début des années 2000, sa carrière a néanmoins pris une tournure différente. L'avènement rapide de la digitalisation, ainsi que les changements structurels du secteur musical coréen, ont modifié les standards de qualité sonore et les méthodes de travail. Progressivement, il s'est vu écarté du "mainstream" de l'industrie. Cette étude vise à analyser comment la transition numérique et la concentration des grandes entreprises dans l'industrie musicale coréenne ont contribué à une marginalisation des experts techniques comme les ingénieurs du son. Elle explore en profondeur les réalités actuelles du secteur de l'enregistrement de la musique populaire face à ces transformations, spécifiquement en Corée du Sud. La méthodologie narrative est au cœur de cette recherche, basée sur plusieurs entretiens approfondis avec l'ingénieur du son, choisi pour son expérience emblématique des changements structurels dans ce domaine. Les résultats attendus ne se limitent pas à une nouvelle lecture des expériences de marginalisation vécues par les experts techniques à l'ère de la digitalisation et de la commercialisation, mais offrent également une réflexion sur le fossé qui se creuse entre les créateurs de son et les consommateurs de la musique populaire en ce qui concerne leur perception de l'idéal sonore.

Heiwon WON est lectrice à l'Université Lyon3, Département d'études coréennes, elle a soutenu sa thèse de doctorat en sociologie de la culture intitulée Régénération urbaine et gentrification par la culture à l'Université Grenoble Alpes. Ses travaux récents s'organisent autour de la culture populaire de la Corée du Sud en analysant les impacts sociaux des arts au sein de la société contemporaine, par exemple ses deux derniers articles L'émergence d'un nouveau modèle économique autour des concerts en ligne (SociologieS, 2023) et The Hallyu and K-pop fandoms in France : An International Phenomenological Study of Transnational Locality (Journal of Arts and Cultural Management, 2024). Branche IASPM : Korea

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Platformisation and Gender Dynamics: The Changing of the Chinese Recording Industry

Yuan Yao¹

¹University of Leeds (United Kingdom)

Abstract The Chinese music industry has undergone significant changes due to platformisation. Digital platforms allow Chinese recording artists to bypass traditional record labels, independently produce and release their own music, or directly partner with music platforms. As a result, traditional record labels face a hypercompetitive landscape, with their power and significance diminished, as they no longer hold exclusive control over professional knowledge and resources for music production and circulation. This paper explores how the Chinese recording industry is adapting to this transformation and examines the gender implications it brings. It explores organisational dynamics through in-depth interviews with industry professionals and on-site observations across different settings. It aims to provide a feminist and up-to-date understanding of gender, labour, and power dynamics in the current Chinese popular music landscape. The recording industry has become service-oriented for artists. Record companies are transitioning from being dominant forces in music production and artist management to becoming service providers. Their value now centres on offering professional expertise, such as demo pitching and copyright management, tailored to established artists. This shift has restructured two key creative roles central to music production. First, label A&R, once male-dominated and previously more powerful in decision-making, has shifted. It now emphasises skills in negotiation and mediation, allowing more women to enter this field, as they are often perceived to possess these qualities. Second, songwriters, who were once viewed primarily as authors, are now acting as cultural intermediaries (a Bourdieusian concept describing positions that bridge cultural production and consumption). By emphasising professionalism, songwriters now prioritise conveying the ideas and stories of musicians to audiences, rather than asserting their own authorship or creative autonomy. I argue that these shifts present new opportunities for female musicians, enabling them to challenge gender stereotypes and create female-centred narratives. Yet, grassroots musicians benefit far less than established ones.

Yuan is a PhD candidate at University of Leeds. Her research explores popular music production and gender within China's music industry. This research is informed by over five years of experience in this industry, where she specialised in music copyright and licensing. Yuan have contributed to both the publishing and recorded music sectors, including roles at Warner Chappell and a prominent local record label. Yuan is a member of the IASPM UK and Ireland Branch.

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Female Figures in the Echoes of History - Chen Yanxi, China's First-Generation Female Recording Engineer

Miaotong Yuan¹

¹ School of Music and Recording Arts, Communication University of China (China)

Chen Yanxi, an outstanding female recording engineer in the history of Chinese cinema, has made significant contributions to the development of the Chinese film industry through her exceptional skills and unwavering efforts. This research aims to conduct an in-depth study of her life, career achievements, and industry impact, exploring Chen Yanxi's unique contributions in the field of film sound recording and her role in promoting the development of Chinese cinematographic art. Chen Yanxi was born on August 27, 1923, into a wealthy family in Beijing, with ancestral roots in Shunde, Guangdong Province. From a young age, she harbored a love for literature and art, enjoying reading novels, listening to music, and participating in theatrical performances. However, her initial aspiration was not film but to become an engineer. Due to the non-admission of female students at engineering colleges, she opted to study at the Physics Department of Peking University's Science College. In 1943, upon graduation, she was assigned to the Production Institute of North China Film Company, thereby forming an indelible bond with film sound recording. Chen Yanxi's career began at the Production Institute of North China Film Company, later serving as a sound recording assistant at the Third Studio of the "China Film Corporation" in Peiping. After the liberation of Peiping in 1949, she became the first female recording engineer at Beijing Film Studio and participated in the sound recording of the news documentary Chairman Mao's Arrival in Peiping. Subsequently, she served as the recording engineer for numerous classic films such as *A Million Strong Forces Crossing the Yangtze*, *Longxu Ditch*, *Blessings*, and *Teahouse*, gradually making a name for herself in the film industry (Beijing Film Studio, 1949). One of Chen Yanxi's most acclaimed achievements in her sound recording career was her role as the live recording engineer on Tiananmen Square for the founding ceremony of the People's Republic of China. Despite technical limitations, she successfully completed the sound recording task for this historic moment with her superb skills and dedication (Live Recording engineer for the Founding Ceremony, 1949). This paper explores the contributions and pioneering role of Chen Yanxi, recognized as China's first female recording engineer of the modern era. Through historical analysis and primary source materials, the study highlights Chen's groundbreaking work in the male-dominated field of audio engineering during the mid-20th century. Her innovative techniques, dedication to perfection, and impact on subsequent generations of female engineers are examined. Furthermore, the research discusses the broader societal and cultural contexts that shaped Chen's career, including gender roles, educational opportunities, and the evolution of the recording industry in China. Exploring the artistic pursuit of this Chinese female recording engineer at crucial historical junctures of technological development and female empowerment will provide valuable insights and inspiration for the development of the global sound recording industry.

Agnes Miaotong Yuan, Ph.D. Professor at Recording Department, School of Music and Recording Arts, Communication University of China; IASPM International Branch.

PANEL - On the Methodology and Potentials of Musical Group Analysis (MGA)

André Doebling¹, Kai Ginkel², Eva Krisper¹

¹University of Music and Performing Arts Graz (Austria)

²Anton Bruckner Private University Linz (Austria)

Every encounter with music is based on the fact that we are moved by sound. As obvious this may seem, it is something that is often forgotten in the academic world still organised by disciplinary customs. In this panel, we present Musical Group Analysis (MGA) as an interpretative method for discussion across various disciplines, one that can bring researchers from different fields into a productive dialogue about recorded sound. In contrast to traditional musical analysis, which is typically conducted in isolation at a desk, MGA emphasizes and integrates three often neglected aspects: a) music as an affective experience, b) reflection on one's relationship to the research subject, and c) the multiplicity of subjective interpretations. A key element of this method is the ongoing call for the explication and discussion of subjective listening impressions. The method offers significant insights, particularly in interdisciplinary group settings, through a variety of practiced methods (e.g., combining analysis with ethnography or qualitative interviews) and by incorporating individuals from outside the disciplinary field, allowing for a more everyday-oriented exploration of popular sounds. Based on concrete research experience, our interdisciplinary panel sheds light on three aspects of MGA: its advantages, productive applications, and existing challenges in the implementation of this method. The latter includes issues such as navigating hierarchical structures within inter- and transdisciplinary group settings. Finally, a collective outlook on the potential of the method will serve as the basis for further discussion.

Abstract 1: Musical Group Analysis: On the Need to Methodologically Open Disciplinary Paradigms. Music cuts across the disciplines established predominantly in the 19th century academic world. However, one discipline, musicology, positioned itself as responsible for music, or more accurately, for only what was termed "Tonkunst" (musical art, Adler 1885: 6), with significant implications. The presentation first traces the development of jazz analysis as it emerged within musicology, which predated the analysis of popular music yet remained isolated from – and largely misunderstood by – other academic fields, unfortunately including popular music studies. The paradigm of studies gradually led to a re-evaluation of disciplinary responsibilities, visible from the 1980s onwards in fields such as new jazz studies and popular music studies. Intriguingly, however, a method has remained absent that is inclusive of more disciplines and capable of encompassing the study of sound, affect, and reception across boundaries. In its second part, the presentation introduces the method of Musical Group Analysis and examines its suitability for studying music – whether jazz or popular music – as a subject beyond the confines of disciplinary compartmentalization. This approach reflects the vision of German musicologist Herman Rauhe, who advocated for interdisciplinary fields of study as early as 1969 for jazz and 1974 for popular music. Finally, the presentation considers the transdisciplinary expansion of this method, envisioning the integration of a diversity of participants and thereby allowing for a richer exploration of musical diversity, bridging genres beyond jazz and popular music.

Abstract 2: MGA as an Integrative Tool: Highlighting the Process of Negotiating Musical Objects. Following André Doebling's introduction to MGA as a method, my presentation addresses an integrative approach to the interpretation of data generated by the process. It may seem like the easiest way to deal with such data to collect all the "information" that participants provide during the group conversation. In contrast, my contribution highlights how recognizing the collective process of negotiation during discussions benefits the analytical output. Here, we approach negotiations of music and its meanings from a second-order observation perspective: The process by which categorizations come about is placed front and centre. This means that we address a process in which different subjectivities, professional cultures,

musical socialization backgrounds, and hierarchical structures are, between one another, involved in a process of establishing musical meaning. The positionality of participants provides information about dynamic processes that contribute to crucial steps such as forming consensus, or highlighting certain impressions over other, potentially neglected points of analytical effort. After introducing this approach to MGA data interpretation, I will demonstrate its potential for analytical understanding through a group analysis protocol from the finished international research project *Popular Music and the Rise of Populism in Europe* (Volkswagen Foundation, 2019-2022). The material illustrates how the interpretation benefits from an approach that goes beyond a right-or-wrong perspective and how this broadens and, at the same time, specifies the horizon of analysis. In conclusion, music is not an objective fact that can be “captured” as such by a group of academic experts. Instead, the approach presented here allows us to trace back how music is itself subject to social constructions between interacting subjectivities. Ultimately, this requires a certain amount of modesty, as one’s own analytical position becomes but one “ethnomethod” amongst a collective construction of musical objects.

Abstract 3: The Value of Group Interpretation Settings in Understanding Researcher Positionality During Insider Research. As I will demonstrate in this paper, based on ethnographically collected data using the example of the cover band field in and around Graz (Austria), the multifaceted analytical approach of group interpretation settings – as a systematically adapted form of the MGA (Musical Group Analysis) – provides opportunities to uncover „blind spots“. This means that preconceived assumptions, viewed from my insider perspective, are revealed and brought into discussion through alternative, and even contradictory interpretations of my data, research position, and roles as researcher and singer. Furthermore, this method offers pathways for optimizing ethnographic access to the field in future interview situations or participant observations. I will illustrate this with a concrete example, showing how, during a group interpretation setting, I collaboratively interpreted a section of an interview transcript with interdisciplinary colleagues who are not insiders in this area. My analysis will ultimately reveal the challenges that had to be addressed and reflected upon during this process, allowing the entire qualitative-empirical research process to benefit and demonstrating how this method can serve as a constructive contribution to popular music studies. Through this meta-method, the qualitative ethnographic exploration of the musical worlds of cover bands – engaging both insider and outsider perspectives from various disciplines – can foster deeper critical (self-)reflection and yield a more nuanced representation of a ubiquitous yet strikingly under-researched phenomenon than would be possible through a single perspective, discipline, or research method.

The following three panel-presenters are members of the IASPM-D-A-CH branch: Biography (Abstract 1): André Doehring (Dr. phil.) is a Professor of Jazz and Popular Music Research at the Institute for Jazz and Popular Music Research, which he leads at the University of Music and Performing Arts Graz (Austria). His research and publications encompass analytical, socio-historical, cultural, political, and media-related aspects of jazz and popular music. He also serves as co-editor of *Jazzforschung/Jazz Research* and *Beiträge zur Jazzforschung/Studies in Jazz Research*. Biography (Abstract 2): Kai Ginkel (Dr phil.) is currently working on the research projects *Unwanted Sound* (City of Vienna, Austria, Department of Culture MA7) and *Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices* (FWF PEEK AR 749-G, Anton Bruckner Private University Linz, Austria, PI: Barbara Lüneburg). His work focuses on practice theory, qualitative methods, popular music and sound. Biography (Abstract 3): Eva Krisper (Mag. art) works at the Institute for Jazz and Popular Music Research at the University of Music and Performing Arts Graz (KUG), where she is nearing the completion of her PhD on the musical practices of cover bands. Additionally, she serves as the deputy secretary for the International Society for Jazz Research (IGJ) and as co-editor of the German Society for Popular Music Studies’ online journal *SAMPLES* in an honorary capacity.

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ROUNDTABLE - Independence in 21st Century Popular Music: Recording, Live Performance, and Economy

Shannon Garland¹, Marcia Tosa Dias², Mike Levine³, Ana Maria Diaz Pinto⁴, Mlaoju Jian⁵, Pedro Blechior Nunes⁶

¹**University of Pittsburgh (United States)**

²**Universidade Federal de São Paulo (Brazil)**

³**Christopher Newport University (United States)**

⁴**University of California [Davis] (United States)**

⁵**National Chung-Cheng University (Taiwan)**

⁶**Universidade Nova de Lisboa (Portugal)**

This roundtable treats questions of musical independence amid the changing relationships between recordings, live music, and the digital era's economic rearrangements. One presentation discusses peer-to-peer file sharing and DIY home composition within the early reggaetón scene in Chile. It relates home reggaetón recording to the live dance spaces where alternative sexualities were explored by youth, creating a culture independent of dominant social mores. Another presentation outlines recording in São Paulo in relation to both Brazilian musical formations and the global transformations in technologies that have spurred a rise in independent music practices. It discusses "New MPB" and the independent rap group Racionais MCs. A third presenter explores the limited recording and circulation options in Cuba, owing to the island's technological infrastructure and state-mediated culture industries. Artists distribute recordings through USB stick networks, leading to novel forms of artistic independence. Taiwan, in contrast, has seen the emergence of a strong government-subsidy regime of independent music. The fourth panelist discusses the transformation of Taiwan's indie music scene into a government-subsidized DIY entrepreneurialism. The fifth panelist explores the cultural intermediaries, including an independent record label, that have helped legitimize the Afro-Portuguese batida genre for middle class Portuguese youth and global EDM audiences. It shows how cultural capital becomes converted into economic capital and sustainability, even while participants do not seek profit. The final panelist discusses the use of live recordings by Sofar Sounds, a global live music start-up. Sofar Sounds relies on producers to independently host "Sofar" events with independent artists, but owns the videos shot at these events and accrues revenues from the various YouTube channels to which they are uploaded. Together, the roundtable details the multiple notions of independence in play as actors grapple with both the opportunities and limits of recording, live performance, and economic sustainability in the digital era.

[Live DMA] PANEL - Live and Loud: evidence-based advocacy for Europe's popular music scenes

Audrey Guerre ¹, Léna Lozano ¹, Grace Goodwin ², Jedediah Sklower ³

¹**Live DMA (France)**

²**University of Liverpool (UK)**

³**Université Sorbonne Nouvelle (France)**

Created in 2012, Live DMA is a non-governmental network representing over 3000 popular music venues, clubs and festivals across 16 countries in Europe, through national associations. The network's missions range from observation (longitudinal survey, thematic research, open-resource platform) to cooperation (fostering alliances, supporting dialogue between music professionals and policy makers) while advocating towards the recognition of venues, clubs and festivals as essential cultural, economic and social operators. Live DMA works with in-house and external researchers to investigate live music challenges, in order to provide its membership with advocacy anchorage and fair practice models, but also to raise awareness over the hot topics that music professionals are facing. This panel will introduce the Live DMA network (by Audrey Guerre – Live DMA Coordinator) and shed light over three of their latest research works: The Music Puzzle: Exploring Booking Practices in Europe (by Léna Lozano – Live DMA Research Officer) Gender Equality In The Live Music Sector: a literature review (by Grace Goodwin – University of Liverpool) First steps towards a European Festival Survey: a case studies collection (by Jedediah Sklower – Université Sorbonne Nouvelle).

PANEL - Mondes des studios et studios du monde : les fabriques sonores du Sud global

Vassili Rivron¹, Emmanuelle Olivier², Stéphane Costantini^{2,3}, Nicolas Puig⁴, Amandine Pras^{1,2}

¹ **Université de Caen, Centre d**

textbackslash{}étude et de recherche sur les risques et les vulnérabilités (France)

² **EHESS, CNRS, Centre Georg Simmel (France)**

³ **LabSIC, Université Sorbonne Paris Nord (France)**

⁴ **Université Paris Cité**

⁵ **Conservatoire national supérieur de musique et de danse de Paris (France)**

À l'occasion de la parution du numéro de Volume! consacré aux "Mondes des studios et studios du monde : les fabriques sonores du Sud global", nous souhaitons présenter et soumettre à la discussion publique les contributions à ce dossier. Après avoir présenté la diversité des approches mises en œuvre dans ce dossier et les enjeux épistémologiques d'un tel assemblage, nous proposons de présenter l'étude comparative des trajectoires de deux studios "de légende" en Afrique de l'Ouest (communication d'Emmanuelle Olivier et Amandine Pras) avant d'ouvrir la discussion à un intervenant spécialisé (Nicolas Puig) qui n'a pas contribué au dossier, mais s'est intéressé dans ses travaux de recherche aux studios en Egypte. Programme d'1h30 (deux communications et un discutant) : Vassili Rivron & Stéphane Costantini : présentation du numéro et de son introduction "Pour une épistémologie des fabriques sonores du Sud global" (30 min.) Emmanuelle Olivier et Amandine Pras : "JBZ (Abidjan) et Bogolan (Bamako) : Itinéraire biographique de deux « studios live » de légende et de leurs principaux protagonistes" (30 min.) Nicolas Puig : discutant (30 min.)

"Pour une épistémologie des fabriques sonores du Sud global" (Résumé) Stéphane Costantini (Centre Georg Simmel, EHESS, et LabSIC, Université Sorbonne Paris Nord) et Vassili Rivron (CERREV/UNICAEN) Les articles réunis pour ce dossier de la revue Volume! invitent à renouveler l'intérêt pour le travail des studios des Suds, dans un dialogue disciplinairement ouvert, allant de la socio-économie des biens symboliques à l'ethnomusicologie, en passant par l'anthropologie sociale et les sciences politiques. Ces approches nouvelles privilégient : l'apport de matériaux ethnographiques à l'échelle d'un projet artistique ; les analyses de trajectoires individuelles ou collectives de professionnels ; les études sur la genèse et la structure des mondes sociaux de la fabrication sonore ; et les configurations et interdépendances nouvelles suscitées par l'informatisation du monde dans un espace diversement globalisé. Les contributions à ce numéro explorent tout l'éventail de ces postures épistémiques et de ces configurations. Elles permettent de repérer quelques idéaux-types significatifs : « studio live », « studio numérique pro », « beatmaker », « home studio », « pocket studio ». Ces configurations ne désignent pas seulement des segments différenciés du marché (certains pays étudiés disposent de toute cette gamme de studios), mais aussi des configurations locales qui varient selon les pays abordés dans ce dossier (trois pays d'Afrique de l'Ouest et trois pays d'Amérique du Sud). Ces agencements des studios sont déterminés par le poids de l'histoire des politiques culturelles (décolonisation et substitution des importations), par l'ampleur et la structuration du marché interne et par la possibilité ou pas de compter sur des réseaux internationaux d'artistes à produire, de collaborateurs pour les différentes étapes du processus ou de distribution commerciale des produits. Ces configurations ouvrent aussi des espaces des possibles dans lesquels s'élaborent des stratégies inédites qui peuvent contribuer, en retour, à redéfinir les paysages sonores des Suds.

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"JBZ (Abidjan) et Bogolan (Bamako) : itinéraire biographique de deux « studios live » de légende et de leurs principaux protagonistes" (Résumé) Emmanuelle Olivier (CNRS, Centre Georg Simmel) et Amandine Pras (Univ. York, École des arts et technologies créatives et Centre Georg Simmel) À la croisée entre ethnomusicologie et science de l'ingénierie sonore, cette intervention propose une lecture des musiques ouest-africaines au prisme des lieux et des technologies de la production musicale. Octobre 2022: le studio Bogolan de Bamako ferme définitivement ses portes. Quatre ans auparavant à Abidjan, c'est JBZ qui disparaissait. Ces deux grands studios hérités de l'ère analogique qui ont « fait » la musique ouest-africaine des années 1980-2010 n'ont plus leur place dans l'écosystème de la musique à l'ère post-numérique, caractérisé par une profusion de petits studios basés sur des stations audionumériques. À travers un itinéraire biographique de ces deux studios de légende et de leurs principaux protagonistes (propriétaires, réalisateurs, producteurs, arrangeurs et ingénieurs du son), nous entendons brosser le portrait d'une époque et d'un milieu, celui d'une première industrie musicale indépendante des pouvoirs étatiques, initiant là le mouvement ouest-africain de la world music. Mais la trajectoire et l'activité de ces studios révèle aussi des différences notables dans les politiques culturelles et économiques des deux pays: quand Bogolan privilégie le folklore malien et les collaborations avec des musiciens et ingénieurs du son des pays du Nord, JBZ attire les plus grandes vedettes des musiques urbaines d'Afrique de l'ouest et d'Afrique centrale, cette intervention montre enfin les conséquences des choix différents de Bogolan et JBZ sur la culture des studios numériques dans chacun des pays: continuité de la transmission des savoirs de l'analogique au numérique à Abidjan dont la production musicale est aujourd'hui connectée au marché global, contre peu d'échanges et une rupture entre un « studio live » international et les studios numériques maliens, largement déconnectés de l'industrie globale.

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Stéphane Costantini (Centre Georg Simmel, EHESS, et LabSIC, Université Sorbonne Paris Nord) Stéphane Costantini est docteur en sciences de la communication, membre du Centre Georg Simmel (EHESS) et membre associé au LabSIC (Université Sorbonne Paris Nord). Ses travaux, qui s'inscrivent dans une socio-économie des industries culturelles et des industries de la communication, s'intéressent aux stratégies d'acteurs industriels et aux usages dans le domaine du numérique et du web collaboratif, ainsi qu'aux pratiques des amateurs et des professionnels dans les mondes de la musique, en Europe et en Afrique subsaharienne. Une dizaine d'années d'expérience professionnelle dans le domaine de la communication culturelle (musique, audiovisuel, théâtre, droit d'auteur) lui ont permis de croiser les regards entre professionnels de la culture et du numérique et recherche académique. Quelques publications : COSTANTINI, Stéphane. Acteurs de la musique en ligne et entrepreneuriat culturel au Sénégal. Quelles stratégies pour quelles trajectoires de reconnaissance?. *Cahiers d'ethnomusicologie*. Anciennement *Cahiers de musiques traditionnelles*, 2022, no 35, p. 169-186. COSTANTINI, Stéphane. Compétences communicationnelles et pratiques numériques des «musiciens connectés». *tic&société*, 2020, vol. 14, no 1-2, p. 131-157. COSTANTINI, Stéphane. Musicien·nes et valorisation symbolique dans l'économie numérique sénégalaise. *Volume!*, 2023, p. 33-46. COSTANTINI, Stéphane. From music scenes to musicalized networks: a critical perspective on digitalization. *Popular Music, Technology, and the Changing Media Ecosystem: From Cassettes to Stream*, 2020, p. 43-58. COSTANTINI, Stéphane. De la scène musicale aux réseaux musicalisés: les inscriptions territoriales et socio-économiques de l'activité artistique. *Réseaux*, 2015, no 4, p. 143-167.

Emmanuelle Olivier (CNRS, Centre Georg Simmel) Emmanuelle Olivier est ethnomusicologue, chercheuse au CNRS (membre du Centre Georg Simmel et du Laboratoire Mixte International franco-malien Ma-CoTer), enseignante à l'EHESS de Paris et à la Faculté des Lettres et des Sciences Humaines de Bamako. Elle travaille en Afrique de l'ouest depuis 2001 sur les processus créatifs à l'œuvre dans les musiques populaires, en interrogeant l'impact de la révolution numérique sur les pratiques, les métiers et les médiations. Elle a coordonné plusieurs programmes internationaux, dont le dernier AFRINUM financé par l'Agence Nationale de la Recherche sur «Les cultures du numérique en Afrique de l'Ouest: musique, jeunesse et médiations» (2019-2024). Quelques publications : OLIVIER, Emmanuelle, "Des cultures enregistrées aux cultures de l'enregistrement : l'ethnomusicologie à un tournant épistémologique ?", *Volume !*, 19 : 2 | 2022, 17-38. OLIVIER Emmanuelle (ed.), 2022, *Cahiers d'ethnomusicologie*, n° 35 "Cultures du numérique". OLIVIER, Emmanuelle. Préface: Les localités d'une technologie globale. *Pratiquer l'ethnomusicologie en régime numérique*. *Cahiers d'ethnomusicologie*, 2022, no 35, p. 9-24. PRAS

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Amandine Pras (Univ. York, École des arts et technologies créatives et Centre Georg Simmel) Amandine Pras est maîtresse de conférences en enregistrement sonore et production musicale, et responsable du master en production musicale et cultures de l'audio à l'école des arts et technologies créatives de l'université de York en Grande-Bretagne. Ses recherches examinent comment la démocratisation des technologies audionumériques transforme les pratiques de production musicale et les métiers du son d'une manière globale. Elle coordonne des partenariats internationaux qui visent à améliorer l'accès aux savoirs de l'ingénierie sonore et à l'équité, la diversité et l'inclusion dans le studio d'enregistrement. Diplômée de la Formation supérieure aux métiers du son du Conservatoire national supérieur de musique et de danse de Paris, elle a réalisé et enregistré des albums de jazz alternatif et de musiques contemporaines au Canada et aux États-Unis en 2007-2021, réalisé un documentaire musical dans le Bengale occidental en 2015-2018, et mené des études de terrain en Afrique de l'Ouest depuis 2018. Quelques publications : PRAS Amandine, MCKINNON Max, & OLIVIER Emmanuelle (2022), « The Art of Remixing in Abidjan (Ivory Coast) », *AES - Journal of the Audio Engineering Society Audio-Acoustics-Application*, 2022, Convention Express Paper 20. OLIVIER Emmanuelle & PRAS Amandine (2022a), « Généalogies des professionnels du studio d'enregistrement à Bamako (Mali) », *Cahiers d'ethnomusicologie*, n° 35, p. 123-149. PRAS, Amandine, DE MAN, Brecht, et REISS, Joshua D. A case study of cultural influences on mixing practices. In : *Audio Engineering Society Convention 144*. Audio Engineering Society, 2018. PRAS Amandine, Lavoie Maryse & Guastavino Catherine (2013), « The impact of technological advances on recording studio practices », *Journal of the American Society for Information Science and Technology*, vol. 64, n° 3, p. 612-626. PRAS, Amandine & GUASTAVINO Catherine (2011), « The Role of Music Producers and Sound Engineers in the Current Recording Context, as Perceived by Young Professionals ». *Musicae Scientiae*, 15 (1) : 73-95.

Nicolas Puig (IRD - URMIS, Université Paris Cité) Nicolas Puig est chercheur en anthropologie à l'IRD (URMIS, Université Paris Cité). Il travaille en Tunisie (terrain non actualisé), en Égypte et au Liban sur la fabrique des environnements urbains et les relations entre musiques et dynamiques sociales et politiques. À partir de ces questionnements, il explore des anthropologies du sonore par lesquelles il s'intéresse aux expériences et appartenances citadines au Caire, et aux insertions des migrants et réfugiés dans les villes libanaises. Il développe récemment des enquêtes collaboratives en écologie humaine (circulations virales au Liban, savoirs écologiques locaux des pêcheurs apnéistes au Sénégal). Quelques publications : PUIG, Nicolas « Blending music and politics at the margins of Beirut » in Hannes Liechti, Thomas Burkhalter, and Philipp Rhensius, *Sampling Politics Today*, Norient Sound Series 1, 2020 PUIG, Nicolas. (2018). *La ville égyptienne au rythme de l'électro*. Al musiqa, voix et musiques du monde arabe, 2018 PUIG, Nicolas « « Composer avec » : Sampling et références sonores dans le travail d'un artiste palestinien au Liban », *Volume !*, 14 : 1 | 2017, 37-49. PUIG, Nicolas « Musiques et usages sociaux de la culture » in Vincent Batteisti & François Iretton. *L'Égypte au présent*, Inventaire d'une société avant révolution, 1035-1063, Sindbad-Actes Sud, 2011, La Bibliothèque arabe, Hommes et Sociétés PUIG, Nicolas. Farah. *Musiciens de noes et scènes urbaines au Caire*. Arles, Actes Sud-Sindbad, coll. « La Bibliothèque arabe », 2010, 218 p.

Vassili Rivron (CERREV / UNICAEN) Vassili Rivron est maître de conférences en sociologie et fait ses recherches en sociologie sur les différentes configurations historiques et socio-techniques des industries culturelles et médiatiques (livre, radio, disque, presse, plateformes numériques). Il a notamment travaillé sur les musiques populaires au Brésil et en Afrique Centrale en s'intéressant au rôle des intermédiaires de la culture (producteurs musicaux, éditeurs, critiques et historiens de la littérature) dans la définition d'imaginaires artistiques et de patrimoines culturels associés à des sentiments d'appartenance (nationale, ethnique, de classe). Il est membre du Centre de Recherches sur les Risques et les Vulnérabilités à l'Université de Caen Normandie. Quelques publications : ITHURBIDE, Christine et RIVRON, Vassili. *Industries culturelles et plateformes numériques dans les Suds: des reconfigurations sociales et spa-*

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PANEL - Popular music geography and the brokering of national identity in Iceland

Tore Størvold¹, Benjamin Lassauzet², Jeremy Peters³

¹Norwegian University of Science and Technology (Norway)

²Université Clermont Auvergne (France)

³Wayne State University [Detroit] (United States)

This panel addresses issues around nationality and geography that surface in the production and reception of recorded popular music in Iceland. The three papers interrogate the musical brokering of nationality in relation to space on several levels: from the circulation and exchange of popular music styles that reshape the political geography of the North Atlantic; to the virtual, phonographic spaces of the recording that mediate perceptions of the island's natural spaces. The speakers in this panel address different historical periods. Tore Størvold looks at the surrealist tactics found in the recorded output of the Icelandic vernacular avant-garde of the 1980s, and Benjamin Lassauzet extends research on the phonographic recording techniques of Iceland's well-known independent pop/rock musicians of the 2000s. The musical structuring of nationhood takes on different meanings across this long historical trajectory. Kimberly Cannady (cancelled) focuses on issues of sovereignty in the newly independent nation-state of the 1950s, which is productively positioned against the cosmopolitanism adopted by Icelandic musicians of the 1980s avant-garde, as explored in Størvold's paper. Lassauzet provides an analysis of more contemporary music, as he probes the subject-space relationships afforded by listening to the recorded sonic environments of Björk, Sigur Rós, and others.

The Conflicting and Complementing Logics of Popular Music Making in Iceland - Jeremy Peters. Within Iceland exists a recording industry composed of multiple smaller recording industries. Icelandic popular musicians must navigate complex and conflicting institutional logics as they progress. These institutional logics are basic broad organizational forces that influence and provide context to the actions and decisions an organization and its participants might choose to make (Thornton, Ocasio, and Lounsbury 2012; Alford and Friedland 1985; Friedland and Alford 1991). The multiple, connected, and divergent logics directly affect the actions of music makers as they move throughout their careers and work. On the one hand, prominent artists such as Sigur Rós, the Sugarcubes, and Björk maintain significant aesthetic and linguistic ties to Iceland while interacting with an international music industry primarily focused on English-language music and markets outside the Nordic region. Others have eschewed strong connections to Iceland, relocating abroad to pursue their careers - and may not 'feel' Icelandic, such as KALEO and Of Monsters and Men. Some bridge language and nationality gaps, releasing dual language versions of their albums for audiences at home and abroad or incorporating aspects of Icelandic and English in their music, as Ásgeir (Dýrð í dauðabögn and In the Silence) have done. An entirely separate group also focuses primarily on Iceland (among them Bríet, Una Torfa, Emmesje Gauti, and ICE GUYS). This paper argues that the Icelandic popular music industry, writ large, is rather a grouping of multiple industries with multiple competing organizing forces (logics) that actively produce and support these multiple forms of music making at once. Using data and interviews gathered from fieldwork in the country, this paper uncovers the specifics of these logics, how they support and compete against one another, and explores the forces that Icelandic popular musicians navigate when performing and releasing music. Sources Alford, Robert R., and Roger Friedland. 1985. *Powers of Theory: Capitalism, the State, and Democracy*. Cambridge University Press. Friedland, Roger, and Robert R. Alford. 1991. "Bringing Society Back In: Symbols, Practices, and Institutional Contradictions." In *The New Institutionalism in Organizational Analysis*, edited by Walter W. Powell and Paul J. DiMaggio, 232–67. Chicago: Univ. of Chicago Press. Thornton, Patricia H., William Ocasio, and Michael Lounsbury. 2012. "Introduction to the Institutional Logics Perspective." In *The Institutional Logics Perspective: A New Approach to Culture*,

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Tasteless Music: Punk Surrealism in the Icelandic Vernacular Avant-Garde - Tore Størvold. As the sounds and style of punk subculture travelled across the North Atlantic from Britain, its meanings changed on the way, adapted in transcultural ways to fit local conditions and artistic sensibilities. One notable aspect of Icelandic punk in the 1980s was its close ties to surrealist poetry and performance art, seen in the activities of independent record label and art community Smekkleysa (Bad Taste, literally 'tasteless'), a significant institution in the history of alternative music in Iceland. The Bad Taste community united punk rock music and literary surrealism. Their operations included organizing performances and exhibitions, distributing self-printed leaflets of poetry, and putting out albums of eclectic music. I engage with this milieu using Benjamin Piekut's concept of 'the vernacular avant-garde' to discern an artistic radicalism that spotlighted and satirized conflicting trajectories of Icelandic society in the mid-1980s. The tasteless upstarts were part of the first generation of Icelanders to embrace urban culture and to adopt a cosmopolitan outlook against the agrarian mentality of their parents. Their experiments drastically expanded the repertoire of Icelandic identities, using shock tactics as well as humor, play, and nonsense to attack middle-class values and break out of the mundane sameness of life in a homogenous island society. The Bad Taste group found their own ways of overcoming geographic isolation, inserting themselves into alternative currents in Britain and on the continent, forging alliances with bands and record labels including Crass Records in London. In my paper, I combine this cultural history perspective with analysis of the recorded output of the band K.U.K.L. ("Sorcery"), active in the years 1983–85. My close reading of selected tracks from K.U.K.L.'s debut album illuminates the musical-aesthetic results of these transcultural dynamics of the Icelandic vernacular avant-garde. Short bio: Dr. Tore Størvold is Associate Professor of Musicology at the Norwegian University of Science and Technology in Trondheim, Norway. His research on contemporary music and culture in Iceland resulted in a monograph, *Dissonant Landscapes: Music, Nature, and the Performance of Iceland*, published by Wesleyan University Press in 2023. Aside from several journal articles on contemporary music in Iceland and the Nordic countries, Størvold has published in the areas of ecomusicology and audiovisual studies. His forthcoming article on 'blue musicology' won the Jacqueline Carpine-Lancre Early Career Scholars Prize in Ocean History. IASPM branch: IASPM Norden

Fitting space into a soundbox: how music recording simulates the open outdoors of Iceland - Benjamin Lassauzet. For anyone who has ever set foot on Iceland, one of the most striking features of the island experience is that of vast, open, untouched spaces as far as the eye can see. This is at least how Iceland is marketed in nation branding campaigns. It is therefore not uncommon to consider that a significant part of the creativity of the Icelandic music scene comes from direct experience of nature. Without overestimating the significance of this in a narrative nourished by the borealist imaginary and modes of listening that resemble tourism, we can see that certain Icelandic artists use phonographic recording techniques to recreate and simulate these great spaces through the structuring and reconfiguration of sound space that may or may not resemble the actual geography of the island. This can include, for instance, placing a limited number of sound elements in a large panoramic space, playing on dilution through the use of a large dose of reverberation, or moving sound tracks around space (either on the left-right axis through panning, or on the front-back axis through the volume of the track in the mix). The aim of this paper will be to analyse these manifestations on the basis of a corpus of songs produced by part of the Icelandic independent music scene (Björk, Sigur Rós, Ólafur Arnalds, múm, Sóley, etc.), using the soundbox and a graphical representation of the trajectory of sounds in space as a visualisation tool for analysis. Ultimately, the aim will be to examine in a more philosophical way the position of the subject in this spatialised sound environment: firstly, who is the subject (the artist, the persona, the listener?), and what does his or her position, whether outside as an observer or inside in immersion, say about the ontological relationship to the natural space suggested by the recording? Bio: Benjamin Lassauzet has a doctorate in musicology and is senior lecturer at the University of Clermont-Auvergne and researcher at CHEC (Center for History, Space and Culture). After working on the music of

Debussy, particularly on timbre and humour (L'Humour de Claude Debussy, Hermann, Paris, 2019, 'Coup de Cœur' of the Prix France Musique Claude Samuel 2020), he has turned his attention to contemporary Icelandic music, devoting several papers to it and preparing a book devoted to Björk. His article "À propos d'identité. Analyse de la pop music islandaise moderne de Björk" (Musurgia, XXVII/3, 2020) was awarded the Jean-Jacques Nattiez Price 2020. IASPM Branch: IASPM Francophone

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Day 2 - July 8th 2025

“It does the science for you” – Machine listening and personalization in music production

Max Alt¹

¹Universität Bonn (Germany)

The market for virtual instruments, virtual mixing rooms, and effect plug-ins is blooming. Some of these plug-ins even promise to do the “dirty work” (Baby Audio) for producers and engineers. They are marketed as smart, personalized and intelligent products doing “the science for you, so your music sounds professional, polished, and louder without penalties.” (iZotope) Smart, AI-trained and adaptive plug-ins pledge, they would free the producers, musicians, and other creative workers from tiring analytical hearing. They are plug-ins to hear for them – as Jonathan Sterne has said in regard to technologies of the late 19th century. The presentation tries to look behind the well-designed UIs of plug-ins like Ozone, smooth operator, soothe2, and Synplant to unveil different forms of machine listening and audio signal processing technologies operating in the background of our listening practices. As these technologies promote a personalized music production experience, personalization needs to be understood as a means to the end of extracting, analyzing, and exploiting audio and listening related data. On the one hand and contrary to dataveillance approaches, personalization does not equal the surveillance or tracking of users, but is a way to anticipate individual tastes, needs, and desires – for commercial purposes. On the other hand, personalized, smart mixing and production plug-ins anticipate aesthetic decisions through machine listening technology. In that context, personalization is the delegation of aesthetic decisions to a plug-in. The presentation aims to motivate a discussion about the musical and sound aesthetics of smart plug-ins, the digital economy of music production, the reshaping of production related listening techniques, as well as the role of AI-technology on the production and recording of music.

Max Alt is a research associate and PhD fellow in the department of Musicology/Sound Studies at Rheinische Friedrich-Wilhelms-Universität in Bonn, Germany. Within his PhD project he researches on the datafication of music listening. Alt studied Musicology and Cultural Studies at the Humboldt University in Berlin and at the University of Copenhagen. In 2020 and 2021 he was a Forum Humanum Fellowship holder at the Institute for Philosophy and the New Humanities at the New School in New York. He further oversaw the research project “Sound Design in Digital Environments” (2021-2024) at the University Bonn. His research oscillates between the history of popular music with a focus on music technology, cultural and media theory as well as sound design theory and practice. Next to his academic work, Max Alt is working as a producer and musician in multiple musical projects. Branch: IASPM D-A-CH

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Windows onto a Radio City

Richard Anderson¹, Nina Himmelreich¹

¹ Institute of Popular Music, University of Liverpool (United Kingdom)

This paper examines the landscape of radio stations and their function in formulating place making and local identity through the mechanism of broadcasting recorded music. Rooted in the history of twentieth century popular music dissemination, radio was from its infancy bound to localism (Parmett, 2016). It remains a remarkably resilient technology, one that has adapted to, and proliferated as result of digitalisation (Coleman, 2021). Using Liverpool, UK as a case study, this paper focuses attention on the relative fortunes of a select set of local radio stations, ranging in size and audience reach. Each is characterised by the prominence of their studio windows' vistas onto the cityscape. The paper draws from ethnographic methods in the form of semi-structured interviews with a range of radio station founders, DJs/ hosts, producers, listeners, and staff. It also provides a historical reading of the city's airwaves' recent past, revealing cultural communities of listeners and radio practitioners who have forged a sense of belonging through radio listening. Our findings illustrate key distinctions between each station's studio window presentation. From the street-level of community led internet broadcasters Melodic Distraction to the iconic Beacon Tower hosting Radio City that looms over the city's skyline, these windows reflect each station's accessibility to, representation of, and relationship with the local communities they serve(d). By outlining the impacts of recent closures/takeovers of these well-loved stations, and the loss/diminishment of their outputs, we argue this situation reflects broader patterns of erosion of place identity within contemporary cities due to corporate cultural homogenisation (Zukin, 2010).

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Laura Sisk and the Sound of Female Pop Empowerment

Christa Bentley¹

¹ University of Arkansas [Fayetteville] (United States)

Accepting the award for Album of the Year at the 2024 Grammy's ceremony, Taylor Swift was joined on stage by her well-known producer, Jack Antonoff, as well as recording engineer, Laura Sisk, who has been recording Swift's vocals since 2014. While Swift's collaborative partnerships with producers Antonoff and Aaron Dessner, and earlier in her career Max Martin and Nathan Chapman, have been widely celebrated, Laura Sisk's role as the recording engineer behind Swift's voice has gone mostly unnoticed. I investigate Sisk's role as an engineer, discussing the contributions she has made to recording the female voice in the past decade working with Swift, as well as other prominent rock and pop artists, Lorde, St. Vincent, and Sabrina Carpenter. Sisk has maintained that her position as a woman in the recording studio has afforded her a unique sound and perspective working with female artists. I explore the sensibilities Sisk brings to her recordings and argue that this behind-the-scenes production work has helped contribute to the outpouring of successful female pop stars since 2020. Finally, I discuss how Sisk's role remains overshadowed, questioning the limitations of the feminist rhetoric in the songs of these powerful pop divas. I draw from research on Taylor Swift's voice (Stimeling) and Swift's collaborators (Sloan), theoretical models for the placement of voice in virtual space (Duguay), as well as studies of the roles of producers and engineers in musicology by Zak, Dockwray and Moore, and Zagorski-Thomas that show the impact collaborative relationships have on the recording process. This research shows the contributions of engineers to recorded music, highlighting the signature work of Sisk, while also speaking to larger issues of gender in the music industry, ranging from the lack of women in recording studios to the messages of empowerment emerging from female pop stars.

Christa Anne Bentley is an Assistant Professor of Musicology at the University of Arkansas. Her research focuses on the politics of music at the intersection of popular and folk styles in the United States. Her current research examines the politics of confessional songwriting within the 1970s singer-songwriter movement, which is the subject of her first book *Feeling Free: The Politics of the Singer-Songwriter Movement in the United State* (under contract, University of Michigan Press). She is also co-editing a new collection of research on Taylor Swift titled *Taylor Swift: The Songs, The Star, The Fans* (Routledge, 2025). Branch IASPM-US

Implementation of “salience” in music analysis assignments

Sirman Berk¹

¹ Dalarna University (Sweden), Stockholm University (Sweden)

This is a presentation of a study I conduct through collecting data from student assignments between 2023 and 2025 about what they hear in music recordings. The preliminary results point to students focusing on various musical properties in their analyses. In some recordings, the prominent properties are perceived through bottom-up processes where students focus on the stimulus, that is, they react to sensory data. In other recordings, the prominent properties are those perceived through top-down processes that are more contextual and dependent on the student's frame of reference. In short, what students report that they first and foremost hear in recordings vary quite a lot, but it is possible to see some trends. In music production educational programmes, there is usually a lack of adequate methods of music analysis in the repertoire of teaching material. This is in contrast to the great supply of material on music industry, social practices, music technology, studio practices. This is partly explicable by the challenges music recordings pose on music analysis. Music recordings are dominated by musical properties that fall outside of the score, where music analysis traditionally operates. There are many events happening simultaneously in all music. The question of which of these events (are intended) to draw our attention the most is a question of musical foreground and background. This foreground/background relation is a question of salience. My PhD work-in-progress studies salience in works of phonography to discuss which musical properties or events are the most functional, or account for the coherence, in these works. Studying salience in these works is put forward as a possible method to tackle the aforementioned challenge of analyzing music recordings.

La circulation et les écoutes du choro à travers la radio et le disque

Lúcia Campos¹

¹UEMG (Brazil)

Considéré comme la première musique urbaine développée au Brésil, le choro se joue traditionnellement dans des rodas (rondes), des rodas de choro, où les musiciens se rassemblent en cercle de manière conviviale autour d'une table. La formation instrumentale traditionnelle comprend d'une part l'accompagnement rythmique et harmonique — la « base » — joué par la guitare à sept cordes, le cavaquinho (une petite guitare à quatre cordes aiguës) et le pandeiro (tambour sur cadre à cymbalettes brésiliennes). D'autre part, les solistes jouent de la flûte, de la mandoline, de la clarinette ou du trombone, entre autres instruments. Le choro articule des dynamiques diverses, tout aussi importantes, qui rassemblent les goûts, les écoutes et les pratiques qui le consolident en tant que genre musical. Cette consolidation résulte de sa circulation à travers les partitions, ainsi que par la radio et le disque depuis le début du XXe siècle, ce qui a permis de disséminer des répertoires, des instrumentistes et des compositeurs à travers le pays. Dans le cadre de cette recherche, axée sur le processus de patrimonialisation du choro, nous avons révélé une pluralité de pratiques et d'histoires du choro, du nord au sud du Brésil. Nous avons réalisé des entretiens avec quarante-huit personnes liées aux réseaux du choro dans les différentes régions du pays. Plusieurs thématiques communes émergent des expériences individuelles, notamment en ce qui concerne les différentes formes d'écoute, de culture et d'apprentissage du choro. À cet égard, la radio et les disques se révèlent comme des références incontournables ayant contribué à la consolidation d'un goût pour cette musique et à la reconnaissance de ses répertoires à travers tout le territoire national. Le choro se distingue comme un réseau résistant de pratiques musicales et de sociabilité, un monde de l'art complexe et divers, à la fois pérenne et fluide, qui s'est constitué et s'est consolidé depuis le XIXe siècle, caractérisé par des dynamiques de circulation, de pratique et d'apprentissage entre musiciens amateurs et professionnels, en constante transformation.

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The Role of Popular Music in the Marvel Cinematic Universe: Guardians of the Galaxy (2014)

Carla Martín¹

¹Universidad de Oviedo (Spain)

This paper will analyze the relevance of pre-existing popular music in the Marvel Cinematic Universe (MCU), focusing on the film *Guardians of the Galaxy Vol. 1* (2014). The objective is to examine how these pre-existing songs interact dialogically with the visual elements to enrich the narrative and character development. Using methodologies from rhetorical analysis (Alcalde, 2007) and film analysis based on Gestalt psychology (E. Audissino, 2017), and considering the premise that music is not subordinate to the image (N. Cook, 1998), I will explore the functions of popular music in these films to demonstrate how music aids viewers in mentally reconfiguring sensory stimuli (both visual and auditory) into a unified audiovisual experience, or audiovision (Chion, 1993). The research concludes that music in the MCU not only accompanies the action but also plays a crucial role in building an integrated narrative.

Carla Martín is a musicologist and PhD candidate at the University of Oviedo, where she conducts research on the significance of music in the Marvel Cinematic Universe. Her study focuses on how music plays a crucial role in constructing a cohesive and immersive cinematic narrative, a topic that has been the core of her academic career. Carla holds a Bachelor's Degree in History and Music Sciences (2023) from the University of Oviedo, where she began her research on this subject as part of her Undergraduate Thesis. Additionally, she has a Master's Degree in Teacher Training (2019) from the International University of Valencia, which has allowed her to combine her passion for research with teaching. She also completed a Master's in Solo Performance Artistic Education (2015) at the Katarina Gurska Center for Advanced Musical Studies and earned a Higher Degree in Music specializing in Violin (2013) from the Conservatory of Music of the Principality of Asturias.

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Records of a different sounding Peruvian past. Domestic reissue labels as decolonial options.

Agustina Checa¹

¹Lehman College [CUNY] (United States)

The opening of a record pressing plant in Lima (Peru) in 2021 ignited a proliferation of local independent labels interested in recuperating the missing pieces of a rich past of domestic alternative music-making. Mainly, these are albums that local vinyl-producing labels of decades past did not risk uplifting, and songs that defy the kind of Peruvian past that labels of the Western world have been interested in exploiting. Recuperating interest in these recordings (ranging from jazz to avant-garde, rock, disco and electronic music) through the material and symbolic affordances of vinyl records, these labels engage in what I read as processes of “asynchronous valuation,” a re-write of history that locates and recuperates the worth of cultural forms once sidelined by capitalist interests and global power structures. Drawing on ethnographic data with independent labels in Lima, I examine the ways through which these collectives recuperate interest in marginalized musical works, delicately framing their significance for both local and international publics through communicative production practices (Stobart 2006). In doing so, I draw attention to methods that differ from those of foreign reissue labels operating under the ethical bearings of World Music 2.0 (Novak 2011) criticized for presenting primitivist visions of Latin America (Lears 2016) and reproducing neocolonial relations (Kheshti 2011, Schmidt 2019). Examining the newly made records of a Peruvian past that is neither just amazonic sounds nor psychedelic chicha I read local vinyl production as a decolonial option (Mignolo and Walsh 2018) that enables Peruvian artists to reclaim their place within the larger histories of global popular music production that they have been long marginalized from.

Author Bio: Agustina Checa (she/her/ella) is an Assistant Professor in the Music, Multimedia, Theater and Dance department at Lehman College and doctoral faculty at the Graduate Center of the City University of New York. She is an ethnomusicologist working at the intersection of popular music and media studies and the director of the Hitchcock Institute for Studies in American Music (HISAM) at the Graduate Center (CUNY). Checa studies music technologies, material culture, value, and the infrastructures that sustain independent music in South America. Her book project builds on a decade-long involvement with labels that currently produce and circulate cassette tapes across Argentina. Her most recent ethnographic endeavor is with independent labels that produce vinyl reissue albums in Lima, Peru. Branch: IASPM - US

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From Coldplay to Purcell: Music Videos as a Bridge Between Classical and Popular Music

Kyung Young Chung¹

¹Hanyang University (South Korea)

Music videos are a new form of recording, frequently utilized in the popular music scene. This presentation aims to explore the emerging relationship between popular music and classical music through the lens of music videos. Historically, interactions between these two genres have largely involved popular music borrowing melodies or themes from classical music, sometimes by adding lyrics to them. However, music videos present a different dynamic. First, the history of music videos in classical music is relatively brief, and, unlike in popular music, it is still uncommon to produce music videos for classical pieces. Recently, though, the Orchestra of the Age of Enlightenment has collaborated with the prestigious classical music label Gramophone to create classical music videos that imitate famous music videos from the popular music scene. This presentation will focus on one such project: a classical music video inspired by Coldplay's "The Scientist," specifically featuring Henry Purcell's "Dido's Lament." The discussion will examine why and how classical music institutions choose to imitate popular music videos, as well as the new meanings produced by these music videos in a different cultural context. In particular, the video technique of reversing footage, used in Coldplay's song, will be compared with its use in Purcell's piece to analyze similarities and differences in their effect. To achieve this, the study will 1) investigate the relationship between lyrics and visuals in both songs, and 2) analyze how musical techniques employed in each piece relate to their respective video representations. Finally, the presentation will consider how this new approach is being received in the classical music community and whether it has the potential to alter the traditional relationship between classical and popular music. Ultimately, this presentation aims to explore whether music videos, as an expanded form of recording, can offer new stimuli in the traditional dynamics between genres.

The fandango and safeguarding with Papagaio Loro Records

Ana Paula Coelho^{1,2}

¹Ana Paula dos Santos Coelho (Brazil)

²UNESPAR (Brazil)

Fandango is a musical expression practiced in the south of Brazil and which arose from the miscegenation of portuguese, indigenous and black people. Even though it was recognized by IPHAN (National Historical and Artistic Heritage Institute) in 2012 as Intangible Historical Heritage, it has always been marginalized and suffers prejudice to this day for being part of the customs of fishermen and residents of the mangrove region on the coast. The aim of this presentation is to understand the safeguarding work done by the Mandicuera Popular Culture Association, located in the state of Paraná, on Ilha dos Valadares, which in 2022 set up the Papagaio Loro Records studio to record old songs with masters who are already in advanced age and who have no record of it, as it is a culture of oral tradition. The ethnographic work allowed us to follow the release of four CDs in 2024 that are part of this production. This work seeks to account for this process by observing how this project allows the community to understand its origins, explore dormant knowledge and ensure the continuity of the activities of local artists. I've noticed that the group's strategies for keeping the fandango movement going use the internet assertively to reach the younger generation in particular. The songs recorded in the Papagaio Loro Records studio are available on music streams and YouTube, which have made many of them viral in the region, bringing fandango into line with current trends in technology and promoting the belonging meaning of the movement.

Digitally Augmented Guitar Tablatures as Pseudo-Recordings of popular music compositions

Alexandre D'Hooge¹

¹ Centre de Recherche en Informatique, Signal et Automatique de Lille - UMR 9189 (France)

Popular music guitar practice is deeply rooted in the aural practice of listening to song recordings and imitating them [1]. When practicing to make a song cover, the use of a notation system can sometimes complement the audio recordings for memorization purposes or for learning precise details that are harder to hear. Similarly, the composition process of guitar popular music usually occurs on the instrument and is later recorded as an audio artifact for diffusion or archiving purposes. The notation process is also optional and usually considered mostly for teaching and learning purposes, e.g. when sharing a composition to other guitarists. Tablature notation software now often present audio playback capabilities, a feature that is greatly sought by guitarists [2], making digital tablatures act as pseudo-recordings of compositions. As part of the ANR TABASCO Project, we study how augmenting tablature-notation software with AI tools addressing guitarists needs could bring the tablature to the center of the composition process, in the digital realm. Those tools are trained on popular music guitar tablatures datasets such as DadaGP [3] or mySongBook and can provide guitar players with suggestions on where to add expression techniques [4] or continuation of an accompaniment section [5]. While these tools are first designed to be used during the composition process, others could be used in a later phase, when the tablature becomes an artifact that is shared amongst a community, much like a recording. For instance, one could imagine tools that can adapt a song to different difficulty levels [6] or that overpaint [7] excerpts to generate variations of them. Such tools that can augment tablatures might participate in making them a new medium to archive songs.

Alexandre D'Hooge is a 3rd year PhD student in the Algomus team of the CRISTAL Laboratory in Lille. He works in computer science applied to music and his thesis work, as part of the TABASCO ANR Project (ANR-22-CE38-0001). He studies how to assist guitar players in composing tablatures, using Artificial Intelligence systems and data analysis techniques. He will join the ASPM-bfE branch. Selected Publications 1. D'Hooge, Alexandre, Louis Bigo, and Ken Déguernel. "Modeling bends in popular music guitar tablatures." Proc. of the 24th International Society for Music Information Retrieval Conf. (ISMIR). 2023. 2. D'Hooge, Alexandre, et al. "Guitar Chord Diagram Suggestion for Western Popular Music." Sound and Music Computing Conference (SMC). 2024. 3. D'Hooge, Alexandre, et al. "Suggestions pédagogiques personnalisées pour la guitare." Journées d'Informatique Musicale (JIM), 2024.

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Who owns this Voice? The Afterlife of Singers in the Age of Generative Technology

Ginger Dellenbaugh¹

¹The New School (United States)

Drake raps with Tupac Shakur, Maria Callas sings a duet with young tenor Lawrence Brownlee, Freddie Mercury croons with George Michael. Posthumous duets are nothing new—Lisa Marie Presley and Natalie Cole, for example, both performed notable duets in the 1990s with recordings made by their famous fathers. Only recently, however, has technology been developed that can move beyond archival recordings to revivify the traits of dead singers. Using vocal affect harvested from works easily available on the Internet, AI voice generators and cloning software easily produce convincing “new” vocals of dead singers, raising ethical and legal questions about the voice as a profitable, posthumous commodity. In this paper, I will use legal precedent around ownership of the voice to explore the potential hazards posed by generative technologies and the perpetuation of posthumous affect. Cases of voice imitation, such as *Midler v. Ford Motor Company* (9th Cir. 1988) and *Waits v. Frito Lay Inc.* (9th Cir. 1992), as well as vocal appropriation, like *Priority Records v Superior Court/Geneva Burger* (Cal. 2001), set boundaries on the use and approximation of living voices. Recently developed technologies that can reproduce convincing imitations of singing voices provide exciting possibilities for the arts, such as with Holly Herndon’s *Holly Plus*, and in the opera *Chasing Waterfalls* (2022) at the Semperoper Dresden. However, the potential for abuse and appropriation raises concerns about the ownership and stewardship not only of a vocal archive, but of vocal identity. When the archive of a dead artist can be harvested to create new works, where are the legal boundaries for such works? Who owns them and how can they be defined? Moreover, what are the consequences for current cultural production when artists can continue to produce after their deaths?

Ginger Dellenbaugh (IASPM United States) is a music historian who has taught and written about music and politics, the cultural techniques of the human voice, and vernacular notation systems. She holds a PhD in musicology from Yale University, an MA from The New School and a performance degree from Vanderbilt University. Her recent book, *Maria Callas’s Lyric and Coloratura Arias* (Bloomsbury, 2022), uses a 1954 album as a lens to examine various aspects of cultural commodification of the feminized voice in classical and pop culture. She is currently an Edison Fellow at George Mason University researching the implications of AI on creativity, authorship, and the law.

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Sound Bias: the impact of Spotify's royalty distribution policy on listener consumption patterns

Gordon Dimitrieff¹

¹ Antwerp Management School (Belgium)

This study investigates how Spotify's January 2024 royalty redistribution policy affects artist discoverability, arguing that platform-driven visibility is increasingly shaped by economic models rather than cultural diversity or merit. The policy, which reallocates royalties from tracks with fewer than 1,000 monthly streams to higher-performing artists, has drawn criticism for reinforcing existing hierarchies and marginalizing smaller, independent voices. By analyzing Chartmetric data from July 2023 to June 2024 across five artist career stages—Developing, Mid-Level, Mainstream, Superstar, and Legendary—we assess how consumption patterns shifted post-policy. Using two-way mixed ANOVA, we show that Superstar and Legendary artists benefit the most, while Developing artists lose visibility, making it harder for them to grow audiences. This analysis challenges optimistic claims about the democratizing potential of streaming, including Will Page's concept of glocalization, which suggests that platforms foster local cultural diversity. Our findings reveal a more troubling reality: Spotify's economic model prioritizes high-performance, global acts at the expense of nurturing emerging, local, and independent talent. Although no significant differences were found between major and independent labels, independents—overrepresented at the Developing and Mid-Level stages—are disproportionately affected by this redistribution, confirming that discoverability on Spotify is heavily influenced by algorithmic and financial incentives. By reframing discoverability as a function of platform economics, this study contributes to broader debates around digital distribution, cultural homogenization, and the global music industry's power dynamics, and sorts into the IASPM 2025 themes of cultural diversity, local production, and the influence of platformization. Our findings underscore the need for more equitable streaming policies that support the diversity of voices in the music ecosystem, ensuring that platforms do not merely reflect global hierarchies but also foster the growth of emerging and independent artists.

Entangled between hardware and software infrastructure: Assamese Popular music making in studios in Guwahati, Assam

Gogoi Dishanka¹

¹University of California, Merced (United States)

Recording studio is the rite to passage in popular music production from its inception. Be it for voice dubbing or live instruments recording or for mixing and mastering 'recording studio' is incessantly 'in between' after a composition is made and its release as a popular song to the listeners. Situating 'recording studio' as the hardware infrastructure of making of popular music, this paper will take an ethnographic journey into popular music production scene of Assam. This paper argues primarily how recording studio is assemblage of musicians, audio engineers and technologies which proliferates popular music scene. That echoes what Brian Larkin in *Signal and Noise: Media, Infrastructure, and Urban Culture in Nigeria* refers "Infrastructure to the totality of both technical and cultural systems that create institutionalized structures whereby goods of all sorts circulate, connecting and binding people into collectivities." (Larkin 2008,6). But this paper along with it, from the vantage point of making music which always has been profoundly and primitively collective, further follows Tim Ingold's thesis of "making is a correspondence between maker and material in case of art" (Ingold, 2013, xi) in *Making Anthropology*, archaeology, art and architecture inversely argues it is the collectiveness of musicians that enduing recording studios (read infrastructure here) and recording studios as audio infrastructure rendering Assamese popular music making. Finally, paper will engage with the mediation between musicians and audio technologies especially 'Virtual Studio Technology (VST)s' in production of sound in studios. VSTs as the software infrastructure how it is metamorphosing sound of a genre of a popular music. Finally in larger context of human (musicians) and non-humans (audio technologies), this paper wants to explore popular music from the standpoint of audio technologies (non-humans), further possibilities it can allow us to think about popular music and methodologies or limitations of existing anthropocentric methodologies emerge out of this engagement.

The Transition from Musicians to Independent Producers and Studio Owners in Spanish Rock Music Since 1980

Pablo Espiga¹

¹Universidad Complutense de Madrid (Spain)

The Transition from Musicians to Independent Producers and Studio Owners in Spanish Rock Music Since 1980 Pablo Espiga Méndez The advent of accessible music recording technologies had a profound impact on Spanish recording studios in the 1980s, ushering in new studio paradigms with innovative configurations and more compact spaces focused on instruments, effects, and multitrack recording. As Bates (2020) notes, recording studios up to that point were primarily designed for sound capture rather than for music production as it is understood today. The evolving aspirations of musicians and the opening of music production practices encouraged the emancipation of musicians active in bands during the 1970s and 1980s, leading them to establish their own project and professional studios rather than relying on major label or independent studios. The transition from session musician and band member to producer has been especially significant over the past 30 years in the Spanish recording industry. This phenomenon is particularly evident in rock and guitar-oriented music, exemplified by artists like Enrique Sierra, Ariel Rot, Alejo Stivel, and Carlos Raya, who set up their own studios as they began to achieve some success. This shift has sparked some discussions on the professionalization of music production, generational shifts among analog-era engineers and technicians, and the emergence of a new studio concept focused on specific musical genres. In these new spaces, the pursuit of creativity and an obsession with gear became essential for demonstrating cultural and technical capital. This paper aims to explore the impact of these shifts and the discourses that emerged around the turn of the century, particularly those regarding the consolidation of a new studio paradigm oriented toward genre-specific production and musician-led creative spaces in the Spanish recording industry.

Pablo Espiga Méndez is a musicologist and PhD candidate at the Complutense University of Madrid, focusing on his thesis project, *The Digital Transformation of Music Production in Spain: Technological Development and its Influence on Creative Processes in the Recording Studio*. He also works at Sonolab, the sound laboratory within the UCM's Department of Musicology, where he is involved in recording, sound heritage preservation, and projects related to the history of music production in Spain. IASPM Spain

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Exploring the creative autonomy of afrobeats artists in the music streaming era

Laura Etemah¹

¹University of Groningen [Groningen] (Netherlands)

The advent of the Internet has produced significant transformations within the music industry, which has impacted the way professional and creative practices within the industry are executed. Among other technological innovations, the Internet ushered in music streaming platforms which largely democratised the music industry, accommodating newbies, emerging and seasoned music artists into the music industry, without the intermediary influences of record labels or music companies. The emergence of these platforms is reshaping the dynamics of music production, distribution and consumption as well as creating challenges for creative workers in the digital space. Meanwhile, existing research on music streaming platforms and their reciprocal effects on creative workers has predominantly focused on the Anglo-American context, highlighting Spotify, Apple Music and YouTube among others. This has left a notable gap in the discourse regarding regional and local music streaming platforms in Africa and their impact on the creative autonomy of African music artists, particularly Nigerian afrobeats artists, in the case of this work. This paper draws insights from platformization of cultural production, ethnomusicology and affordance theory, to explore how afrobeats artists negotiate creative autonomy on streaming platforms, with a focus on the Chinese-owned but Africa-focused Boomplay music and video streamer. Data for this qualitative research was collected using document analysis, observation, focus group discussions, semi-structured interviews and online sources, with the aim of providing diverse evidence and a comprehensive understanding of the phenomenon in question. The study finds that creative autonomy manifests in diverse standpoints embodied by creatives, in degrees determined by industry affiliations. This study contributes to the field of cultural studies, media studies, platform studies and music business.

Laura Etemah is a PhD candidate at the University of Groningen, Netherlands, where she is currently a participant of a research project funded by the European Research Council. Having acquired a master's degree in music production from Leeds Beckett University in the United Kingdom, Laura's scholarly pursuits are complemented by her extensive experience as an author, music teacher, composer and performer. Her research interests encompass music education, music production, ethnomusicology and media studies. Laura has presented her ethnomusicological research findings at conferences in Africa, Asia, South America, the USA and the UK. IASPM Branch - Benelux

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From Fandom to Brandom: The Commodification of UGC in Video Games

Febrer Coll Eulalia¹

¹Universidad Internacional de la Rioja (Spain)

Fan-based interaction and content generation are essential for the return on the investment of brands that bet on video games to expand their objective public, but they are also key in establishing social engagement and secondary markets around game titles. Music User Generated Content (UGC) derived from interaction and engagement with games, has become central in the construction of the current landscape for many titles, progressively investing in transmedia strategies to expand their reach and impact. This has implied that many developers have set well-defined guidelines for their communities, and that the awareness of game brands around social media as a mediator between product and fans has placed it at the foreground. In this paper, I explore the fan scene surrounding League of Legends and Riot Games' commodification of fan initiatives, which have contributed to the establishment of the brand's brandom. Following the premises established by Jenkins (2006) and later scholars such as Duffett (2014) or Baym et al. (2017), I delve into the fan movement around the title and its evolution since the game's release in 2009, the influence of social media in building its worldwide fan community, and the role of Riot Games Music in the equation. I draw from digital ethnography methods, including in-depth interviews with content creators and fans, and the exploration of social media platforms such as Reddit, X, and Youtube.

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Piero Umiliani at the Sound Work Shop Studio: Recording and Exploiting Music in the 1960s and 1970s Italian Media Landscape

Niccolò Galliano¹

¹Università degli Studi di Milano (Italy)

In 1968 the renowned Italian jazz and film composer Piero Umiliani opened in Rome the Sound Work Shop recording studio. This marked a crucial step in Umiliani's career. Indeed, since the mid-1960s and especially in the following decade, his activity in response to the expansion of the market for recorded music saw him increasingly involved not only as a musician but also as a music publisher and producer: in less than two decades, he released the astonishing number of 80 records on the three labels he had founded (Omicron, Liuto and Sound Work Shop), personally taking part in every step of the production chain that led to the recording, assembling and publishing of his vast catalog (Corbella 2024, 2025). His studio soon became a crossroad for industry workers active in Rome, forming a tight network of production and artistic actors (musicians, music consultants, publishers) who contributed to Umiliani's recordings for movie soundtracks, pop albums and library music productions, while helping him disseminate them through the various media industries (Galliano 2025). This paper represents a first scholarly attempt at reconstructing Umiliani's action in the Italian recorded music ecosystem, presenting his career in the context of the media landscape of his time and discussing the specifics of his activity at the Sound Work Shop studio. Moreover, using as case studies the soundtracks for Luigi Scattini's movies *Svezia inferno e paradiso* (1968) and *La ragazza dalla pelle di luna* (1971), alongside their various remediations, the paper will shed light on the strategies used by Umiliani to exploit his music through multiple media outputs (cinema, television, recording industry).

Niccolò Galliano (Italian IASPM branch) Niccolò Galliano is a PhD candidate in Musicology at the University of Milan. He is currently conducting research at the Archivio Storico Ricordi, investigating the industry network of Casa Ricordi (Italy's leading music publishing house) during the interwar years through the digital mapping of its epistolary exchange. His interests focus on the cultural history of twentieth-century music publishing and the production and consumption of recorded artifacts. He worked as a research consultant for the project "Anonymous Creativity: Library Music and Screen Cultures in the 1960s and 1970s" and is an editorial assistant for the journal *Sound Stage Screen*.

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Voice of the Past, Sound of the Future: Legal and Industry Implications of Generative AI in Music

Patryk Galuszka¹

¹Uniwersytet Łódzki (Poland)

In recent years, the use of artificial intelligence has grown rapidly among both music industry professionals and individual users (Avdeeff, 2019). A distinct area of generative AI application involves using the voices of deceased artists to create new versions of well-known songs, often resulting in unique and surprising interpretations (Galuszka, 2024). These AI-generated covers are typically produced by independent internet users with no affiliation to the rights holders of the original works or recordings. Such creations are usually expressions of fandom (e.g., The Beatles covering "Don't Look Back In Anger," originally by Oasis) or humor (e.g., Johnny Cash covering "Barbie Girl," originally by Aqua). Unsurprisingly, these AI-generated renditions have garnered enthusiastic responses from listeners and raised concerns over intellectual property rights within the recording industry. Consequently, the first legislative proposals directly addressing this phenomenon have emerged. Drawing from the experience with previous disruptive technologies like mp3 files and P2P networks in the early 2000s (Leyshon et al., 2005; Rogers, 2013), the recording industry appears to recognize that effective regulation can transform a potentially threatening technology into a growth opportunity. This perspective seems to underlie two recent bills proposed in the U.S. Congress, targeting the use of generative AI to create voice and image replicas of artists. Consequently, this paper has two primary objectives: (1) to analyze the two bills proposed in October 2023 in the U.S. Senate (the "No Fakes Act") and January 2024 in the U.S. House of Representatives (the "No AI Fraud Act") to understand their rationale and goals; and (2) to interpret these bills as reflective of the recording industry's strategic interests, assessing their potential impact on the future of the music business. This analysis contributes to broader discussions surrounding the economic implications of copyright (Landes & Posner, 2003), the evolving nature of musical commodities (Morris, 2015), and power dynamics within the music industries and popular culture (Arditi & Nolan, 2024).

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From recorded sound to generated sound: a consideration of ontology and practices of popular music production with generative audio artificial intelligence

Lorenz Gilli¹

¹University of Siegen = Universität Siegen [Siegen] (Germany)

The definition of popular music is inextricably linked to the concept of recorded sound. Philipp Tagg famously distinguishes popular music from art and folk music on the basis of the centrality of 'recorded sound' as a mode of storage and distribution (Tagg [1979] 2000). In addition to storage and production, the primary mode of production is recorded sound (Zagorski-Thomas und Frith 2012; Großmann 2016). The advent of digital audio workstations (DAW) in the last decades and the emergence of generative audio artificial intelligence (AI) in recent years have challenged this central notion of popular music. The production of music is no longer reliant on the use of recorded sound. Alternatively, it can utilise generated sound. The presentation makes a central claim. In the conventional production of popular music, the auditory phenomenon that listeners perceive when playing a song from a vinyl record, compact disc, or digital audio file has, at some point in the past, existed as sound in and of itself. In more specific terms, sound waves propagating through the air have been recorded, manipulated and combined to create the final artefact, namely the song. In contrast, with DAW and AI, the final artefact, 'song', and its components have never been sound waves, but have always been digital representations of sound. It can be stated, therefore, that a song produced with DAW or AI only becomes sound when it is played by the listener. In my presentation, I will explain this claim and consider both ontological implications and possible practical consequences for music production.

Lorenz Gilli (*1977) is a research assistant and PhD candidate in Media Studies at the University of Siegen (Germany). He has submitted his dissertation entitled "Deciding, Experiencing, Remembering. Aesthetic Experiences with DJ Sets of Electronic Dance Music" and will defend it shortly. He is a member of the advisory board of the german-speaking branch, IASPM-D-A-CH. He used to DJ at psytrance parties, studied economics and social sciences in Vienna and Berlin, and worked as a repertoire manager for a music service provider specialising in hospitality and retail. <https://www.lorenzgilli.com/publikationen-vortraege/>; academic@lorenzgilli.com

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La playlist numérique comme dispositif de subjectivation : pour une poétique du commissariat

Stéphane Girard¹

¹ Université de Hearst (Canada)

La présente communication entend proposer une poétique du commissariat musical (musical curation), soit l'acte d'organiser et de conserver des pièces de musique sous forme de listes d'écoute en ligne (playlists). En effet, de nombreuses plateformes numériques (de YouTube à SoundCloud en passant par Spotify ou Apple Music) permettent à leurs usagers, par l'intermédiaire de qu'il convient d'appeler un « acte curatorial », d'enregistrer une sélection de titres pour leur réécoute subséquente, à la fois pour soi-même ou pour les autres. Ce faisant, l'acte curatorial se veut « parole » (au sens que la linguistique d'obédience saussurienne veut bien donner à ce terme), c'est-à-dire relevant d'un processus qui combine sélection (à même le « lexique » que forme le catalogue de pièces disponibles sur la plateforme en question) et combinaison (via ce syntagme ou cet énoncé — cette phrase — que devient conséquemment la playlist). L'utilisateur-commissaire donne ainsi accès, avec un tel agencement composite (c'est-à-dire fait d'unités significantes discrètes qui n'ont, a priori, rien à voir entre elles) et transitoire (car destiné à être modifié, voire effacé, à tout moment) à ce que j'appelle, dans l'essai *Poétique du mixtape*, un « méta-soi », c'est-à-dire « la représentation d'une subjectivité en procès, hétérogène, nécessairement fragmentaire et hantée, si l'on veut, par les multiples virtualités que traînent avec elles chacune des pièces musicales sollicitées à même [la playlist] et des connotations qu'elles sont susceptibles à tout moment de libérer » (Girard, 2017, p. 27-28). Dès lors, il devient possible de mobiliser l'outillage méthodologique de la sémiologie et de la stylistique, mais aussi des études culturelles, numériques et curatoriales, pour comprendre en quoi la pratique du commissariat musical et la création de playlists en arrivent à constituer ce qui pourrait être un véritable « dispositif de subjectivation » propre aux communications en ligne.

Stéphane Girard est sémiologue. Professeur dans le cadre du programme en Sciences humaines et sociales interdisciplinaires de l'Université de Hearst (Canada), il mène des recherches qui portent sur l'inscription de la subjectivité dans la littérature francophone expérimentale et la culture populaire contemporaines. Il est notamment l'auteur des essais *Plasticien, écrivain, suicidé. Ethos auctorial et paratopie suicidaire chez Édouard Levé* (L'Harmattan, 2014), *Autopsie de l'hétérogène chez Christine Montalbet* (L'Harmattan, 2016), *Poétique du mixtape* (Ta Mère, 2018) et *Moi et ma fascination de moi. Figures du narcissisme dans la culture pop* (Ta Mère, 2021). Ses plus récentes parutions sont les ouvrages *Pour que tu mêmes encore. Penser nos identités au prisme des mêmes numériques* (2021) et *Le retour de Twin Peaks ou ce que Lynch veut dire* (2024), tous deux publiés aux Éditions Somme toute dans la collection « Cultures vives » qu'il codirige. Branche d'appartenance : IASPM-Canada.

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The reception and performance of recorded music in queer women's clubs

Katherine Griffiths¹

¹Royal Holloway [University of London] (United Kingdom)

Recorded music transmitted from the vinyl by the DJ conveys meanings, feelings and produces affect in the sonic world in specific times and places. Taking two recordings and presenting them as texts to deconstruct, in combination with oral history accounts of dancing in London's clubs of the 1980s and 1990s, this paper offers insights into how women found each other, affirmed their queer lives and looked for escape, solace and love on the dancefloor. The contents of the DJ's bag and her playlist brought new meanings to the lyrics when played at a women's night. Recorded songs were reinterpreted for women who love women to express their sexuality and shake their things to their beats and to create their own rhythms for their dancefloors. I present the Gwen Guthrie song 'Ain't Nothin Goin' on But the Rent' alongside Lorna Gee's 'Three Week Gone, Mi Giro' to consider the tracks as anthems of the time with specific meanings and readings that chimed with the socio-economic context. From their creation in the studio, to their reception in these clubs, the songs powerful lyrics and relevance to women's lives instigated a rush to the dancefloor where performative expression and connections were found. Where the Guthrie track brought themes of day to day survival from New York's gay scene, Gee performed live PAs of her track in London to women only audiences, combining the recorded sound with her electrifying chatting on the mic. Here, lesbian DJs, dancers and performers created their own musically influenced atmospheres and spaces when the constraints of the outside world could be left at the door in exchange for moments and experiences in their own clubs.

Katherine Griffiths is a former and some-time DJ. She played 'rare groove' at gigs and parties in London, Manchester, and Paris in the 1980s and 1990s on the lesbian and straight club scenes. She is currently researching her PhD in history at Royal Holloway University of London – tentatively titled 'Going Out, Coming Out, Playing Out'. Using queer oral history, cultural geography, and an engagement with archives and material culture, this is an exploration and recouping of the lesbian club scene in London in the 1980s and 1990s that Black and white women created on the margins of this vibrant city. Member of UK Ireland IASPM

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Sleater-Kinney's Dig Me Out and the Poetics of the Studio

Asbjorn Gronstad¹

¹ University of Bergen (Norway)

"There are no two identical books or recordings; each bears the traces of its production and even more so of the vicissitudes of its transmission," notes media theorist Sean Cubitt (Cubitt, 2019). Media are not immune to processes of transmutation, or the accretion of "traces of their biographies," as Cubitt puts it. In this talk, I will consider the recording of American punk rock band Sleater-Kinney's seminal album *Dig Me Out* (1997) in terms of what might be called its studio poetics. The story of *Dig Me Out* is the story of how the material circumstances of place, space, location, and even weather helped shape the idiosyncratic sound of the album, creating a sonic landscape that came to define the band. Produced by John Goodman in his Seattle studio in the middle of an epic snowstorm, the album is a document of a trio of female musicians that were, in Corin Tucker's words, "desperate to be heard," adding, "that's why the album sounds the way it does" (Babovic, 33). Comprising elements such as recording technology (in this case a Quadra Electronics console and a 24-track recorder), physical contingencies (freezing temperatures in very tight quarters), and a singular aesthetic vision (in drummer Janet Weiss's words, the band aimed to be "heroic, scary, edgy, and challenging" (Babovic, 48)), the poetics of the studio – the paper argues – represents an alternative and novel way of thinking about the creative musical process.

Filmer le rock pour la télévision : entre enregistrement sonore et tournage live

Maxime Guebey¹

¹ Centre d'études supérieures de la Renaissance UMR 7323 (France)

Cette communication entend montrer comment la télévision a participé à la patrimonialisation du rock depuis les années 1960 en interrogeant les articulations entre enregistrement musical et tournage de télévision. Le rock construit sa trajectoire télévisuelle en opposition aux variétés et en particulier aux yéyés qui privilégient traditionnellement le play-back pour leurs prestations télévisées. Les émissions de rock érigent ainsi le live – entendu au sens de « prise de son directe » – en principe inconditionnel qui doit contribuer à la légitimation artistique de cette jeune musique. Au début des années 1970, deux tendances se dessinent dans la mise en télévision du rock : filmer les groupes dans un studio de télévision pour en tirer le son le plus propre possible, ou les filmer lors d'un concert en public afin d'enregistrer une atmosphère, quitte à perdre en qualité sonore. La première option demande un effort d'adaptation aux musiciens, qui doivent souvent rejouer plusieurs fois une même chanson pour permettre une multiplication des plans ; le studio de télévision prend alors des airs de studio d'enregistrement. La seconde demande à l'inverse un effort aux techniciens de télévision, qui sont tenus de se fondre dans l'écosystème des musiciens, sans les gêner ; ces situations deviennent parfois conflictuelles, les techniciens se plaignant fréquemment du volume sonore des concerts à capter. Une fois enregistrées, ces prestations deviennent des objets télévisuels dont la valeur patrimoniale et commerciale peut s'accroître avec le temps. Les chaînes de télévision les vendent ou les échangent à l'étranger, tandis qu'un concert filmé dont les images constituent une trace rare d'un artiste acquiert parfois une dimension mystique auprès des fans. Il s'agira donc également de réfléchir à l'apport de l'imagerie télévisuelle qui vient ici se superposer à l'enregistrement sonore.

Biographie : Maxime Guebey est archiviste-paléographe, doctorant en histoire à l'Université de Tours. Son sujet de thèse porte sur les émissions de rock et de pop music à la télévision française entre 1967 et 1988. IASPM – Branche francophone d'Europe. Publications : « Retransmettre la transgression ? Les émissions de rock à la télévision française (1967-1988) », *Le Temps des médias*, n° 42, 2024, p. 55-69. « La couverture médiatique de l'élection présidentielle 2022 par les chaînes télévisées et radiophoniques », avec Laëtitia Larcher et Tiffany Anton, *Blog Hypothèses de l'Inathèque*, 28 novembre 2022. « La diffusion du rap sur le web : étude à partir d'un corpus sélectionné dans les collections de l'INA », *Blog Hypothèses de l'Inathèque*, 28 mars 2022. Communications (sélection) : « Du Tac au Pop. Les émissions de rock, l'autre relais télévisuel de la bande dessinée à la télévision française dans les années 1970 et 1980 », *Journée d'étude « Tac au Tac : bande dessinée et télévision, ce qui est en jeu »*, Paris, 30 novembre 2022. « "Nous en avons assez de ces émissions d'hystériques, de malpropres, de sauvages sortis de la jungle". Les émissions de rock et de pop music à la télévision française (1967-1981) », séminaire d'histoire sociale du rock (Florence Tamagne et Arnaud Baubérot), Paris, 25 mai 2022. « La diffusion du rock en France : approche transmédiatique (années 1960 et 1970) », colloque « Histoire transmédia : Circulations, reconfigurations et nouvelles méthodologies » organisé par le projet *Impresso* et la section d'histoire de l'Université de Lausanne, 27-28 janvier 2025 (à venir).

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Enfants du rock, Platine 45.

“Staying all true to the borough”? Hip-Hop heritage, tourism and urban change in New York

Séverin Guillard¹

¹Habiter le Monde - UR 4287 (France)

Born in the 1970s, hip-hop music has become over the past decades a preeminent genre in many countries of the world. Throughout its history, its music records have often conveyed imaginaries strongly rooted in urban spaces. In the U.S. in particular, hip-hop songs have contributed to shed light on areas that have long been marginalized within American cities, due to their association with urban and racial minorities. However, this relation between hip-hop music and urban spaces has been recently reframed within a new context: the one of heritage and tourism initiatives. This has been particularly prevalent in the birthplace of the genre: New York. In this city, the past decade has seen the rise of many exhibitions, guided tours and cultural infrastructures that aim to tell the history of this music, while highlighting the role that it has played within various neighborhoods. Being set mainly in Harlem, Brooklyn and the Bronx, these initiatives have contributed to promote areas that have long been peripheral in official and touristic representations of the city. However, this comes at a time when these neighborhoods are experiencing significant transformations, as they are now a new frontier in the gentrification of the city. How does this promotion of hip-hop go along with or challenge these evolutions? Does it appear as a tool to highlight the long-term role that urban minorities have played in some parts of the city, or as an instrument for the revitalization of these areas? Based on investigations carried out in 2022, this proposal will analyze how, in New York, heritage initiatives related to hip-hop have become a way to challenge the dominant narratives and practices set in three interrelated “scenes”: the local hip-hop scene, the one of tourism policies, and the one of urban renewal within the city. I will also show how these initiatives appear as tool for a variety of stakeholders to position themselves advantageously within each of them.

Towards an Aesthetics of Digital Emotion: Examining Emotion in AI Music Composition Process

Emmie Head^{1,2}

¹**UCLA Department of Musicology (United States)**

²**IASPM-US (United States)**

"Beatoven.ai uses advanced AI music generation techniques to compose unique mood-based music to suit every part of your video or podcast," says the slogan for royalty-free generative AI Beatoven. Beatoven, like many other music-making AIs, interprets a prompt from the user based on provided key terms that include duration, vibe, era, and occasion. These prompts result in tracks where their "emotion" can be manipulated. The user simply selects the "Create Emotion" button and changes the mood of the track they have generated from a table of sixteen possible emotions. Thus, as generative AI technologies such as this advance, it is necessary to consider who determines what these moods (or emotions) sound like and what sonic markers characterize these determinations. Focusing on Beatoven as a case study, I evaluate the sonic markers used to signify these moods or emotions. Using Sara Ahmed's analysis of affective economies, "where feelings do not reside in subjects or objects, but are produced as effects of circulation" (Ahmed, 2004), I argue that, in its capacity to use a work as a foundation and alter components to fit a user's expectation of a mood/emotion/vibe, Beatoven allows its audience to circumvent circulation and access emotion within an object – that object being the prerecorded music that provides data within which information is stored to create various emotional outputs. Since affective economies exist and since emotions are shaped by contact with objects, an AI's contact with the prerecorded music it is trained on and the data that alter its aesthetic and affective qualities produces its emotional capacities.

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The unknown details in the song 'Yesterday' by the Beatles

Jan Hemming¹

¹ University of Kassel (Germany)

The music of 'Yesterday', as Paul McCartney has repeatedly pointed out, was created in a dream and only needed to be taken down the next morning, and lyrics had to be added. When it was time to record the song, "the full band approach seemed a bit heavy-handed, but a solo guitar and vocal performance would have been a bit to spare" (Ryan & Kehew, 2006, p. 395). So the classically trained producer George Martin persuaded Paul McCartney to the seminal string quartet experiment. Vocals and guitar were recorded on June 14, 1965. On June 17, four string players joined the studio. The string quartet arrangement which forms the base of their performance was quickly sketched out by George Martin on a double folded page. 500 Facsimiles of this sketch were produced by the Abbey Road Studios in 2017, and sold for charity purposes (<https://www.abbeyroad.com/news/own-a-piece-of-music-history-2273>). Many of them can be found on the walls of studios, museums and even pubs e.g. in Liverpool and London. A high resolution photograph is available in the internet (<https://pbs.twimg.com/media/DaRTYnoW0AE0BAN?format=jpg&name=4>) which makes a point of departure for studying the manuscript in detail. The score itself tells a story of the collaboration between Paul McCartney and George Martin (and their arguments) when creating the arrangement and the recording. A thorough analysis of the manuscript reveals many details unknown or overlooked so far. E.g., the second characteristic harmony (between "yesterday" and "all my troubles") is actually a half-diminished Em7b5, which has not yet been shown in any of the available transcriptions (e.g. Mellers, 1973, pp. 54-57; Cooke, 1982, pp. 198-199; Fujita, Hagino, Kubo, & Sato, 1993, p. 1074). Martin corrected himself various times, e.g. by crossing out the cello-cantilene in the first chorus and making various changes in notes, octaves and articulation (flageolets at the beginning of the 4th verse), which are obviously the result of auditory inspection of the first takes played by the quartet. The presentation will focus on these and further analytical details for a discussion of what Mellers once called a "telepathic empathy between Martin and the composing Beatles" (1973, p. 57).

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Beyond Representation: Fabricating Immediacy in Recent Pop Songs

Caleb Herrmann¹

¹ University of Chicago (United States)

Recorded songs are often treated as representations. Paul Theberge and Simon Zagorski-Thomas, for instance, use metaphors of “staging” and “cartoons” to describe how songs fabricate external worlds, real or otherwise. For them, sound production builds on the capacity for songs to articulate sounds in space(s): to arrange and differentiate them into layers of figure and ground by manipulating timbral profile, spatial signature, and stereo placement. What happens, though, when a recorded song resists representation; when the listener has difficulty getting a grip on where anything is in the song; when the very techniques that give a song its organization are repurposed to cancel out auditory cues that might otherwise help us make sense of its sound world? How might this resistance to representation alter our listening experience, figuring other modes of access for the listener? This paper develops the notion of an immediate sound environment to analyze recorded songs that push against their representational function. Immediate sound environments blur the distinction between sonic elements and, in so doing, constitute a different kind of listener, one that senses rather than cognizes. This reconfiguration often intensifies the listening experience, providing a sense of direct, infinite access to the song. Grammy-winning producer FINNEAS turns this experience into a creative aspiration: “If you’re thinking about it [the music], I’ve failed. But if you’re absorbing it, then it’s a success.” I explore three contemporary pop songs by Billie Eilish, Troye Sivan, and Rosalía to demonstrate how immediacy is carefully designed. Using Anna Kornbluh’s recent theorization of immediacy as the dominant style of a present saturated with overlapping crises, I read immediacy in recent pop music as symptomatic of the destabilization of our everyday environments. Ultimately, I argue that immediate sound environments figure ways of living within conditions from which it is increasingly difficult to take space.

Caleb Herrmann is a musicologist and PhD Candidate at the University of Chicago working at the intersection of popular music studies, Marxist critical theory, and the environmental humanities. His dissertation project explores blurry, hazy, and ambient listening environments in popular music over the past two decades, arguing that such elusive environments grapple with the destabilizing effects of contemporary economic-ecological crisis. IASPM Branch: USA

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Subjectivity, Culture and the Datafication of Music

David Hesmondhalgh¹

¹University of Leeds (United Kingdom)

This paper examines how the datafication of music has been theorised, referring along the way to more general critical research on datafication, platformisation and algorithmic processing. I consider how leading accounts of digital platforms in the realm of music understand subjectivity, via concepts of subjectification and individuation. The accounts I focus on were offered as platformisation first began to take shape and they have provided a valuable basis for considering the impacts of platformisation on musical experience. But I argue that the normative basis of their critiques is uncertain because they depend upon the rather limited conceptions of personhood characteristic of approaches that draw on the subjectification approach. One result is that they fall back on political-economic critique regarding capitalist power and/or surveillance and privacy. I show that, in the leading accounts, these vital issues are mobilised in such a way that they tend to substitute for an account of subjectivity; the political-economic, the socio-cultural and the psychic realms are not adequately integrated. This has the further consequence that they fail to address the ways in which systems based on datafication (which are undoubtedly here to stay) might be modified in more socially valuable and emancipatory ways. Drawing on alternative sources, notably the work of legal scholar Julie Cohen on “situated users”, I explore alternative notions of subjectivity that might serve better to provide the basis for theoretical and empirical analysis of datafication in the realm of music and a better grounding for arguments for reform. The approach here is one of theory-building, intended to offer a basis for conceptions underlying future research and activism.

Cape Town Sintras: Enlivened Recordings and Critical Nostalgia in Postapartheid Performance

Francesca Inglese¹

¹ Northeastern University (United States)

In mid-twentieth century Cape Town, Black and Coloured South Africans listened closely to the recordings of American jazz and pop artists, and brought these international stars to life in local performances. This practice of “enlivening” (Muller 2002) recordings through faithful renditions of popular songs has persisted in the twenty-first century evidenced in the popular multigenerational choral and instrumental parading and performance practice called Kaapse klopse (“clubs of the Cape”). In contemporary competition contexts, Kaapse klopse participants don blackface make up (a remnant of the practice’s troubled roots in American blackface minstrelsy) and bring mid-century performers to life in cover song performances, mostly consisting of Frank Sinatra hits. Drawing on critical engagements with nostalgia as a cultural practice (Boym 2001; Davis 1979; Reed 2020; Stewart 1996), scholarship on mimicry, covering, and liveness (Tongson 2015, 2018; Auslander 2008), and five years of ethnographic fieldwork with Kaapse klopse participants in Cape Town, this paper explores how contemporary enlivenings of Frank Sinatra hits offer participants a critical space for nostalgic reflection against normative historiographies of the apartheid past. At a moment when the hope embedded in the transition to democracy has been met with the stark socioeconomic failures of the postapartheid state, Sinatra’s mid-century music and persona signifies the hope for the future embedded in a repressive past. I demonstrate that this performance-inspired reflection enables participants to bask in a nostalgia for future possibilities, express dissatisfaction with the present, and connect to a past that is off limits. In the process, participants recycle anti-Black signifiers that keep minstrelsy ever-present. Bibliography:

Francesca Inglese is an assistant professor of music in the College of Arts, Media and Design at Northeastern University in Boston, Massachusetts. Her research explores the racial politics of music making and listening in South Africa, North America, and Europe. She is an ethnographer, historian, and violinist. She is a member of the IASPM-U.S. branch.

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Reimagining Broadway With Live Television: A Case Study of The Wiz Live!

Ye Rin Kang¹

¹University of Edinburgh (United Kingdom)

Television's relationship with musical theatre has evolved significantly since the DuMont Network aired in 1944 the first musical designed for television: *The Boys from Boise* (Kessler, 2020:18). Special programmes broadcasting musicals live are noticeable examples of the use of television's unique characteristics as an audiovisual broadcasting medium. While this type of programming enjoyed short-lived prominence in the 1950s through productions such as *Peter Pan* (1954) and Rodgers and Hammerstein's *Cinderella* (1957), the 2013 revival of this format with *The Sound of Music Live!* marked a modern shift in approach, giving rise to some interesting discussion points. These new versions of live musicals have differentiated themselves from live broadcasts of stage performances, such as National Theatre Live (NT Live), through purpose-built sets, simultaneous online streaming and social media engagement. The introduction of on-site audiences in 2016's *Grease Live!* further evolved the format, bridging stage conventions and television broadcasts. This resurgence of live musicals raises critical questions: Do these productions function primarily as televised recordings of live musical theatre performances? Can they constitute a legitimate performance format within musical theatrical traditions? These questions have become particularly relevant as the performing arts continue to adapt to media beyond the traditional stage. This presentation examines these questions by analysing *The Wiz Live!* (2015), a television adaptation of the 1974 Broadway musical. Unlike its recent predecessors, *The Sound of Music Live!* and *Peter Pan Live!* (2014), this production successfully integrated contemporary social themes, television-specific spectacles and an original song, making it a meaningful case for assessing the uniqueness of the format. Through this analysis, I will discuss how musical theatre has responded to the blurring of the boundaries between live and recorded performances and identify the implications this shift holds for our increasingly digitalised performance culture.

Ye Rin Kang is a PhD student in Music at Edinburgh College of Art, University of Edinburgh starting September 2024, following her completion of coursework in Performing Arts Studies at Seoul National University. Her research interests lie in the intersection of musical theatre, popular music and media. She has published an article analysing *The Wiz Live!* in the context of African-American musical theatre in a Korean academic journal and is currently preparing her dissertation on televised live musical theatre productions. Branch: IASPM Korea

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Composing the music of video games: Negotiating a complex technological and sociocultural environment of popular music

Yngvar Kjus¹, Fabian Stordalen¹

¹Department of Musicology, University of Oslo (Norway)

Creators of popular music have always interacted creatively with technological and sociocultural factors in their surroundings. A well-known example is how music producers adapted song lengths to fit the slots of radio broadcasting. The music of video games is a contemporary case in point, having gradually emerged as a distinct field within popular music. Anyone aiming to engage in this field must relate not only to music production technology but also to video game technology, including the middleware used to integrate music into games. Furthermore, they must navigate not only the social and cultural norms of the music industry but also the expectations and practices of the video game industry. Overall, game music composers seem to work within particularly strict frameworks, both in terms of the technologies they use and the sociocultural context for which the music is intended. This paper aims to explore how the music creators engage with these frameworks in their creative processes. It examines what characterizes their approach to the continuous influx of technological opportunities, including new AI-based solutions for music generation. It also investigates how collaboration with game developers shapes their approach to music production, and how negotiations around practices, priorities, and competencies within the game development field impact the creative process. Based on interviews with ten game music creators in Norway, this paper addresses these questions: Does maneuvering within shifting technological and sociocultural contexts lead game music creators to develop specific forms of musical creativity? If so, what are these forms, and what are their musical implications?

Enregistrement comme tactique de (re)existence: pratiques de compositrices de la capitale du Brésil

Ana Leitão¹

¹Leitão (Brazil)

Cet article examine l'enregistrement comme tactique de (re)existence adoptée par des compositrices de Brasília, capitale fédérale du Brésil. Dans une industrie dominée par la concentration du pouvoir et la plateformes des musiques populaires, l'enregistrement constitue une tactique (De Certeau, 1980) permettant à ces artistes de préserver leurs histoires, de transformer des espaces et d'affirmer leur identité. Fondée sur des entretiens approfondis (McCracken, 1988) avec des compositrices cis-génres, transgenres et des personnes non-binaires de Brasília, cette recherche explore comment les pratiques d'enregistrement transforment les studios et équipements en territoires de création et de (re)existence. La notion de (re)existence, centrale dans les discussions latino-américaines, aide à comprendre ces dynamiques dans lesquelles les acteurs, en plus de résister, protagonistisent, occupent, négocient, échappent, existent, créent et persévèrent (Fernandes et al., 2022). En établissant des parallèles entre la (re)existence, les tactiques décrites par Michel De Certeau (1980) et les pratiques culturelles afro-brésiliennes (Simas; Rufino, 2018), cet article approfondit la compréhension de l'enregistrement comme acte d'invention et de réappropriation, illustrant comment des compositrices en marge de l'industrie culturelle défient les stéréotypes de genre et les contraintes du marché. Cette analyse dialogue aussi avec la critique musicale féministe (McClary, 1991; Wolfe, 2020) et les débats sur l'intersectionnalité (Crenshaw, 1989), en abordant l'invisibilisation historique des femmes et autres identités sous-représentées dans la musique. Dans ce contexte, les compositrices de Brasília utilisent l'enregistrement comme tactique de (re)existence et comme pratique culturelle renforçant les identités et transformant les structures esthétiques, économiques et sociales. Cette proposition contribue aux études sur l'enregistrement, la diversité culturelle mondiale et les études de genre, en ouvrant de nouvelles perspectives interdisciplinaires sur l'enregistrement audio comme acte de re-signification de la place des compositrices dans le paysage musical brésilien et international.

Ana Paula Bezerra Leitão (nom artistique Leana) est chanteuse, compositrice, chercheuse et journaliste, doctorante en Communication à l'Université de Brasília, capitale du Brésil. Sa recherche s'inscrit dans une perspective ethnographique et se concentre sur les pratiques de (re)existence des compositrices de Brasília dans les contextes médiatiques et numériques contemporains. En tant qu'artiste, elle développe un projet musical personnel et a été primée au Festival de la Chanson Française, organisé par l'Alliance Française au Brésil. Ses intérêts académiques incluent la musique populaire, les études de genre et de résistance culturelle, le journalisme et les sciences politiques. Branche IASPM d'appartenance IASPM-AL - Amérique Latine

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Vocal Persona and Multitrack Narratives in *Butterfly*: A Study of Mariah Carey's Studio Vocal Design

Jinhao Liu¹

¹ Shanghai Conservatory of Music (China)

In Mariah Carey's album *Butterfly*, she utilized complex multitrack recording techniques and ornate Rococo-style vocals to create a distinctive studio performance style. The paper examines how she employed vocal layering and meticulous multitrack arrangements to treat her voice as an instrument, building rich vocal textures. Through the analysis of key tracks from *Butterfly*, the paper reveals how Carey's pursuit of artistic expression in the studio transcended commercial music production, transforming into a highly artistic form of sound creation. It also explores her vocal techniques, such as melisma, vocal runs, falsetto, and breathy tones, and how these were used to convey emotional storytelling. Carey's use of these vocal techniques demonstrates her mastery in creating vocal layers that immerse listeners into the emotional landscape of each song. While emotion played a secondary role in her vocal performance, it was magnified and given narrative depth through precise multitrack processing. The intricate, layered approach added both nuance and complexity to each track, allowing listeners to perceive new details with every listen. The research further discusses how Carey achieved vocal ornamentation and lavishness in the studio through multitrack recording, elevating her music to an artistic level. By using these techniques, she created an immersive sonic environment where her voice could shine in multifaceted ways, illustrating her vision and artistry. The album serves as a testament to Carey's innovative approach, pushing the boundaries of pop music and reinforcing her influence as both a vocalist and creative artist. Bio-

Liu Jinhao is in master's degree in study, majored in Popular Music Studies at the Shanghai Conservatory of Music, focusing on the evolution of Western pop music and its integration with Chinese pop music styles. His work, *A Study of Mariah Carey's Career Phases: Focusing on Mariah Carey and Butterfly*, offers an in-depth analysis of Mariah Carey's stylistic and commercial transitions, exploring the emotional expression and musical innovation across her discography. IASPM-individual

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Jungle as Post-Rave

Angus Maclaurin¹

¹Royal Melbourne Institute of Technology (Australia)

Between 1988-1993, rave culture forever shifted the sound and social ideals of popular music in Britain. Previous scholarship of rave culture has either attempted to delineate the electronic dance music that developed after 1988, in its myriad offshoots, as a stylistic continuum, or has debated the merits of this understanding (Fisher, 2009; Gilbert, 2009; Reynolds, 2010). However, this paper suggests that rave's sonic discontinuities need to be clearly marked, in doing so, positing an antithetical phenomenon of post-rave. British electronic dance music reflects that the heterotopias of '88 share very little with the hermeticism of '94. In positioning the formation of post-rave in Britain, this paper contends that the first conception of this phenomenon came in the form of electronic dance music known as Jungle. To define post-rave, and position Jungle as an example of it, two key sonic traits will be defined and explored; rhythmic psychedelia (Eshun, 1998) and hyperdub (Fisher, 2002; 'Glossary', 2002; 'Hyperdub', 2001). These two sonic features are made possible by, and drawn from, the manipulation of sound recording technologies in the production techniques of timestretching and traditions of dub music. Both the digital sampling of recorded music, and its subsequent manipulation in timestretching, alongside the studio-based production techniques of dub, create the material condition for the distinct rhythmic and bass-orientated sound found in Jungle. Theorising these two sonic features of Jungle highlights the affective potential of post-rave, uncovering how the materiality of electronic dance music functioned as an organisational force in British social life.

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Les traces des émotions dans les concerts de Mylène Farmer

Isabelle Marc¹

¹ Universidad Complutense de Madrid (Spain)

Au cours de ses quarante ans de carrière, Mylène Farmer a rassemblé plus de deux millions de personnes dans ses concerts en France mais aussi en Belgique, en Suisse, en Russie et en Biélorussie. Spectacles grandioses, voire faramineux, riches en moyens techniques et en effets spéciaux, la star y apparaît comme une créature extraordinaire qui prend tour à tour des allures de déesse oécuménique, d'écorchée vive ou encore d'astronaute sexy, évoquant toujours grandiosité, voire démesure. Or, au-delà de cette débauche matérielle, l'artiste affirme rechercher surtout l'émotion, une émotion qui est sans aucun doute ressentie par son public, comme l'attestent les témoignages des fans mais aussi les enregistrements des concerts, où de nombreux plans montrent les publics chantant, riant, pleurant avec la star. Tout comme dans les concerts, ces enregistrements sont soigneusement montés, édités, mis en scène sous forme de film. De façon presque oxymorique, ces films sont des documents qui figent l'instant, le live, la performance musicale et notamment les émotions qu'elle suscite chez la star et son public et qui font ensuite l'objet d'une réception et donc d'une émotion que l'on peut qualifier comme seconde, vicairie ou encore empathique. Dans cette communication je souhaite explorer comment le dispositif du live et le dispositif filmique construisent les émotions montrées et transmises dans les films. Je m'interrogerai sur le type d'émotions véhiculées, sur les procédés audiovisuels mis en œuvre, sur leur rôle dans chaque film et dans la carrière de l'artiste en général. Il s'agira aussi de comprendre la place de ces films dans la réception de l'artiste et leur capacité à produire des émotions esthétiques secondes ou vicaires auprès des spectateurs individuels. L'analyse nous permettra de réfléchir au dialogue entre l'expérience du live et l'expérience de l'enregistrement audiovisuel dans les musiques actuelles.

Isabelle Marc est Maître de Conférence HDR en Études françaises à l'Université Complutense de Madrid (Espagne). Du point de vue des études culturelles et des études de genre, elle a publié de nombreux travaux sur les musiques populaires en France et aussi sur des écrivaines contemporaines, notamment sur Virginie Despentes. Dans le domaine des musiques populaires, elle a co-édité *The Singer-Songwriter in Europe: Paradigms, Politics and Place* (Routledge, 2016) et le numéro spécial *Pop française et féminisation* dans la revue *Transposition. Musiques et sciences sociales* (2024). Elle travaille actuellement à une monographie sur la star de la pop française Mylène Farmer. Avec Stuart Green, elle a lancé l'European Popular Music Research Group en 2011 et a organisé les conférences et les publications du groupe. La liste de ses publications est disponible ici : <https://www.ucm.es/isabellemarc/curriculum>

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"Vocalese as Mediation: Reinterpreting Recorded Music from Miles Davis to Michael Mayo"

Ellie Martin¹

¹University of Toledo (United States)

Vocalese, the art of setting lyrics to instrumental recordings, exemplifies the intricate relationship between recording technology and the evolution of popular music. This practice, pioneered by artists such as King Pleasure, Eddie Jefferson, and Jon Hendricks, would not have been possible without the advent of recordings. By repeatedly listening to recordings, vocalese artists could write lyrics to improvised instrumental solos, transforming the meaning of the original works. In this way, recording serves as a medium of both preservation and reinvention, as vocalese lyrics reinterpret the instrumentalists' improvisations, blending textual and musical narratives. A prime example of this mediation is Lambert, Hendricks & Ross's vocalese rendition of Miles Davis's "Four." Their version adds a lyrical dimension to Davis's trumpet performance, re-contextualizing the recording and imbuing it with new meaning. This transformation underscores how recordings, initially fixed artifacts, can drift into new interpretations through vocalese, highlighting the symbiotic relationship between performance and recording. In a contemporary example, Michael Mayo's J Dilla-inspired arrangement of "Four" merges hip hop grooves with Jon Hendricks's original lyrics, while incorporating scat improvisation in a distinctly modern vocabulary. Mayo's performance, backed by a diverse group of musicians including bassist Linda May Han Oh, pianist Shai Maestro, and drummer Nate Smith, illustrates how recording and vocalese continue to evolve in today's globalized music scene. This blending of genres and technologies shows how recorded music, through vocalese, can bridge the past and present, offering new perspectives on familiar works.

A Different Kind of Recording: Preserving, Emulating and Analysing Early Video Game Music

Mattia Merlini¹

¹Università degli Studi di Milano = University of Milan (Italy)

When dealing with video game music as musicologists, we can encounter several kinds of Urtexten, all with their specific materiality: the music being played during the gameplay session; the music in a phonographic form, stored in digital (or analogue) formats and included in a soundtrack album; the music as stored in the original video game files. The latter has not always been found in the form of pre-recorded tracks, because old (pre-1994) consoles employed cartridges that could not handle files as big as audio waveforms. Instead, very light information was stored on the cartridges, and then used to produce music on-board, via sound synthesis. This was a different way of playing music, when recording was not an option, and gaining access to these opens new possibilities for ludomusicological analysis. In this paper, I show how these files work, how they can technically be obtained, and how they can be studied with digital tools that are in some cases specific to this kind of “recordings” and in some other shared with those used for analysing traditional digital recordings. Then, I problematise the lack of official ways to access the material, in a context where the hardware capable of playing those files natively has become a rarity and the software is often not to be bought anywhere in its original form, if at all accessible. I therefore argue that the preservation of old video games, and their soundtracks in particular, cannot be left entirely to the actions of “good pirates” who, (mostly) tolerated by video game publishers that still retain the copyright but do not care for their out-of-commerce abandonware, decide to “rip” it from the original sources and make it available for emulation at their own risk.

MATTIA MERLINI (IASPM-IT) is a PhD Fellow at the University of Milan, holding an M.A. in Musicology (2019, Milan) and a second M.A. in Philosophy (2022, Pisa). Recently, he has been active as associate researcher (visiting PhD Scholar) at the Utrecht University. His current research work focuses on transnational issues in ludomusicology (on which he has published on *Journal of Sound and Music in Games*), but he has also published on progressive rock (the monograph *Le ceneri del prog* published by *Ricordi/LIM* and articles on *Transposition and Metal Music Studies*), synthwave in cinema (on *Sound Stage Screen*) computational creativity in music (on *Riffs*, *INSAM*, *Odradek* and an edited collection published by *Transcript Verlag*) and music genres in the age of streaming (*Interdisciplinary Studies in Musicology* and an edited collection published by *Edinburgh University Press*). Outside academia, he works as a film music composer and as a teacher in secondary schools in South Tyrol, his homeland. He is currently auditor and webmaster for the Italian branch of IASPM.

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The 'Grace Jones Sound' on and off the record

Isaac Milhofer¹

¹The University of Manchester (United Kingdom)

This paper engages with the notion of the 'Grace Jones Sound' through an interdisciplinary lens. That 'sound' is widely associated with Jones's Compass Point Trilogy of albums: *Warm Leatherette* (1980), *Nightclubbing* (1981), and *Living My Life* (1982), all originally released on vinyl. There is a modest but growing body of scholarship on Jones. Broadly, that writing employs cultural and performance analysis, and occasional textual analysis. Little, though, has dealt with Jones's recordings, and none has engaged explicitly with the 'sound' for which she is best known musically, and which I consider in this paper. Centring Jones's recorded music, I argue that the 'Grace Jones Sound' as it appears on record, the artistic approach taken to its creation, and the contexts to which it spoke all operate interdependently. Ultimately, this 'sound' is a cultural, as well as sonic, phenomenon. Duffett (2023) has considered Jones in the context of the postcolonial politics of early-1980s Western pop music in the era of an emergent cultural postmodernity. To situate Jones's 'sound' culturally, I draw on this and other wider cultural contexts, such as the politics of post-punk and post-disco; accounts of the genesis and impact of Jones's 'sound'; and the music itself. In the process, I show how the 'sound' of these classic records relates to Jones's broader cultural work, and I contribute much-needed work on Jones's under-studied music. This analysis also speaks to wider disciplinary concerns. These include the role of the record in the wider text of the pop star, and issues around authorship and creative agency as they relate to recordings 'by' popular music artists.

Isaac Milhofer is a postgraduate researcher in musicology at The University of Manchester. He is interested in the meanings of the texts of popular music artists as they relate to race, gender, queerness, the politics of genre, and broader discursive and cultural political contexts. He is particularly interested in music of Black origin, and his current PhD project examines the work and cultural text of Grace Jones. He is a member of the UK and Ireland branch of IASPM.

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Neoriemannian interpretations of Chano Domínguez's improvised solos: Jazz and Flamenco in dialogue

Rosa María García Mira¹

¹Universidad Complutense de Madrid (Spain)

Chano Domínguez is one of the most renewed flamenco and jazz Spanish piano players. His style has been internationally praised and consumed within the jazz world, making continuous references to flamenco or Andalusian composers. This is the case in his record *Piano Ibérico*, in which he performs enormously popular pieces such as "Danza del amor brujo" by Manuel de Falla, or "Andaluza no.5" by Enrique Granados. Likewise, every recorded album of his combine flamenco repertoire, his own compositions and typical bebop or modern jazz standards. For this conference, we would like to present ongoing research of his improvisational style in which we utilize these recordings as a text for analysis, employing several tools for the transcription of these improvisations. We will make use of the Neoriemannian theory to categorize and understand several aspects of his playing (harmonic and rhythmic) as it has recently been used for jazz repertoire, but not so much for flamenco music. The Barry Harris' Jazz Theory will be used for the identification and categorization of modern jazz elements (referring to bebop). Specially, we will pay attention to the use of different dominant seventh chords as harmonic substitutions found within Harris's defined system. Their usage varies depending on the type of repertoire we face and the musical context in which they are found. For the representation of these, we have used a software that allows us to visualize them in space, developed by Dmitry Tymoczko. Additionally, we will provide a chronotonic analysis of Domínguez's left hand rhythmic patterns to identify clave-like patterns, especially those connected to different flamenco palos.

I am a doctoral student at Universidad Complutense de Madrid (UCM), currently holding an FPU scholarship. I completed my undergraduate studies at Universidad Autónoma de Madrid (UAM) and pursued a Master's Degree in Spanish and Latin American Music at UCM. Subsequently, I worked for a year as a research assistant in the project «Correspondencias entre la música y la literatura en la Edad de Plata» at UCM, under the supervision of Elena Torres Clemente. I am involved in various research and teaching projects there, such as MULICO or Complusound. I have regularly contributed to outreach magazines like *Melómano* and *Más Jazz*. I am a classically trained pianist who later studied with jazz musicians, particularly Barry Harris, in the last year before his passing. Currently, I am working on my doctoral thesis, focusing on the analysis of jazz solos by three Spanish pianists: Tete Montoliu, Chano Domínguez, and Ignasi Terraza. García Mira, Rosa María. "September" (de Das Jahr) de Fanny Hensel: música, literatura y pintura reflejan el paso del tiempo". *Melómano*, vol. 26, n.º 276, 2021, págs. 32-36. García Mira, Rosa María. "La Suite de jazz núm. 1 de Dmitri Shostakóvich". *Melómano*, n.º 302 2024, págs. 26-30. <https://www.melomanodigital.com/la-suite-de-jazz-num-1-de-dmitri-shostakovich/>. García Mira, Rosa María. "Joel Ross: Good Vibes. Lo más fresco de Blue Note y NY en Recoletos Jazz en Madrid", 29-04-2024. <https://www.masjazzdigital.com/joel-ross-good-vibes-lo-mas-fresco-de-blue-note-y-ny-en-recoletos-jazz-en-madrid/> IASPM BRANCH IAPM - Spain.

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How We're Hooked: A Framework for Analysing Hooks in Pop Music

Jadey O'Regan¹, Tim Byron²

¹University of Sydney (Australia)

²University of Wollongong (Australia)

Central to recorded popular music are the hooks: those phrases that stand out and are easily remembered. Hooks can be found in any aspect of a musical recording, from the lyrics (e.g., the repetition in the chorus of Taylor Swift's 'Shake It Off'), the melodies (e.g., the leaps in the chorus of Chappell Roan's 'Good Luck, Babe'), the rhythms (e.g., the minimalist groove of Janelle Monáe's 'Make Me Feel'), the performances (e.g., the vocal fry in Britney Spears' '...Baby One More Time') to the production choices (e.g., the reversed vocals in Missy Elliott's 'Work It'). What distinguishes hooks from other parts of music is not the specific musical feature, but the way that they get our attention and stick in our memories. We argue that if we want to understand what makes pop music popular, we need to understand hooks. Despite music critics and music makers often discussing hooks, they have received little consideration in academic literature. Additionally, much of the early work of popular music analysis was focused on creating specific and suitable tools for the analysis of the aesthetic aims of the classic rock canon, which meant that other forms of pop music with different aims were often overlooked. Assuming a recording-as-text viewpoint, this paper will present the taxonomy of hooks developed in our book *Hooks in Popular Music* (2022) and demonstrate how different hook types function in recent pop music. This hooks framework provides a flexible and accessible analytical tool that is tailored towards understanding the musical complexities of pop. This allows analysis of a broader range of music makers, provides insight on how songwriters and producers use hooks to capture our attention, and why pop hooks make us want to hit play over and over again.

Biographies: Dr. Jadey O'Regan is a Lecturer in Contemporary Music Practice at the Sydney Conservatorium of Music (University of Sydney) and Secretary on the Executive Board of the IASPM-ANZ branch. She is the co-author of *Hooks in Popular Music* (2022) with Dr. Tim Byron (University of Wollongong), which combines pop musicology and music psychology to understand pop music in an interdisciplinary way. She teaches songwriting, production, performance, music analysis and music history, and her research interests include the musical analysis of pop music, genres, songwriting, and creativity. She is an experienced music communicator in media, and is also a performing musician and songwriter.

Tim Byron is a lecturer at the School of Psychology, University of Wollongong whose research interests are focused on music psychology and pop music, and in particular the role of attention and memory in the conscious experience of involuntary musical imagery and hooks. He has written about music for the Sydney Morning Herald, the Guardian, and the Conversation, and plays keyboards in a yacht rock band. IASPM Branch: IASPM-ANZ (Australia-New Zealand)

Listening Again to Echo: The Aesthetics of Pop and British Postwar Anxieties

Matthew Ord¹

¹Newcastle University (United Kingdom)

In the early 1950s, a cross-section of British audiences began to be disturbed by the ghostly voices emanating from their wireless sets. The term 'echo', used by studio engineers to denote artificial reverberation applied during the mixing process, entered popular discourse signifying not just the full range of techniques of electronic mediation belonging to the modern 'sound studio,' but an inauthentic mode of production that threatened to dehumanise musical experience. Under the influence of new studio technologies, 'robots' were replacing real performers, and music had entered an era of unreality, in which electronic devices were used to deceive audiences and 'produce sounds which can scare the living day-lights out of a sensitive listener' ('Synthetic Music' 1959: 3). Amidst this changing audio landscape, the sound of recorded popular song – and its potential social effects – became an unlikely preoccupation for journalists, musicians, and the public at large. Commentary on the echo-laden aesthetic of postwar pop appeared in record reviews from the *Melody Maker* to *The Telegraph*; in interviews, musicians defended modern studio techniques or distanced themselves from suspicions of manipulated or faked performances; teachers wrote letters to the editor of the *Daily News* linking 'echo chamber' pop and juvenile delinquency. The public intellectual Richard Hoggart even touched on 'echo' in *The Uses of Literacy* (1957), invoking 'an empty cosmos' which produced 'a huge public effect ... an enforced intimacy like a close-up on an immense screen.' This paper explores these anxious or hostile responses to the aesthetics of pop and what they tell us about recorded music, cultural anxieties and the politics of authenticity in postwar Britain.

Matthew Ord (IASPM UK and Ireland Branch) is a Lecturer in Music at Newcastle University, in the North-East of England. His research combines elements of ethnomusicology, cultural history and sociology to examine the intersections of vernacular musics, politics and culture in 20th and 21st century Britain. Recent publications include articles on music tourism, and the connections between contemporary folk music and environmentalism in the UK. He is the author of the forthcoming monograph *Sound Recording in Postwar British Folk: Ideology, Discourse and Practice* (Bloomsbury Academic, May 1 2025). His most recent publications are: Ord, M. (2024) 'In Search of Common Ground: Landscape and Place-identity in Contemporary British Folk'. *Ethnomusicology Forum*. 1-19. Ord, M. and A Behr. (2023) 'Curating the Music City: The Accommodation Sector in Glasgow's Music Tourism Ecology', *Tourist Studies*, 23(3). Other publications on recorded sound include: Ord, M. (2019), 'From Here: The Multimodal Construction of Place in English Folk Field Recordings', *Journal of Language and Politics*, 18(4), 598–616. Ord, M. (2017), 'Song, Sonic Metaphor and Countercultural Discourse in British Folk-Rock Recordings', in *Music as Multimodal Discourse: Semiotics, Power and Protest*, edited by Simon McKerrell and Lyndon C. S. Way. London: Bloomsbury, 201–222.

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Can AI Prompt a Revolution in Master Rights Ownership?

Richard Osborne¹

¹ University of Glasgow (United Kingdom)

There are three main systems for protecting the intellectual property in sound recordings. First, there is the related rights system utilized in countries with civil law traditions. Here, sound recordings are not recognized as artistic works. Rather than being granted to the artists who create them, the rights are designated to the entrepreneurs who organize and finance their recording sessions. Second, there is the copyright system operated in the UK and countries influenced by its legislation. Here, sound recordings are recognized as works but the rights are nevertheless awarded on entrepreneurial grounds. Third, there is the copyright system operated in the United States. Here, the rights are awarded to creators in the first instance but they are claimed by entrepreneurs on the grounds they hire the creators to make the recordings. The outcome in all territories is the same: master rights are oriented so that record companies can own them. This paper will outline the reasons for this ownership criteria and it will assess the consequences of generative AI. One of the most prominent responses to AI is the Human Artistry Campaign, which has a core principle that 'copyright should only protect the unique value of human intellectual creativity'. Record companies from all territories are backing this campaign, hoping that this principle will prevent AI generated works from diluting copyright revenues. It is nevertheless discordant with the legislation for sound recordings under the related rights and UK systems. Moreover, it could upend corporate dominance in territories with these systems if master rights are reoriented so that intellectual creativity is respected. Why, then, are record companies advocating for this principle? And why aren't recording artists seizing this opportunity to campaign for control of master rights?

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The Imagined Things: On Solange, Repetition and Mantra

Kwame Phillips¹

¹ University of Southampton (United Kingdom)

Whilst Solange Knowles' 2016 landmark album *A Seat at the Table* offered a soulful, cohesive thesis of political and personal assertion, her most recent release, *When I Get Home*, is an exercise in introspection, exchanging manifesto for mantra. Taking inspiration from Stevie Wonder's 1979 album *Journey through the Secret Life of Plants* and the avant-jazz of Alice Coltrane, the project creates a sonic manifestation of healing and home, relying heavily on the repetition of short musical and verbal phrases, resulting in a work that "floats more than it kicks" (Wilson, 2019). In this multi-media presentation, using the creation of a visual mixtape as its basis, I explore how repetition in Solange's music attempts to mimic the meditative impact of mantras – inviting awareness and presence, communicating unity and cohesion, invoking the past or altering the future (Mistry, 2019). The presentation also explores how the use of repetition is embodied in dance and movement in Solange's work – through the visual accompaniment to her album – and is connected to analogous visual works that highlight how bodily performance is linked to transformative experience. Drawing on James Snead's work on repetition in Black culture (2017), William J. Harris' articulation of the jazz aesthetic (1986) and Christophe Chassol's performance art, this presentation addresses how repetition transforms and deterritorializes musical grammar from within. Much like Solange's work, the presentation itself is an example of what Deleuze (1994) calls "a-presentation," a representation of traditional form with difference.

Kwame Phillips is Senior Lecturer in Media Practices at the Winchester School of Art, University of Southampton, specialising in sensory media production, mixtape scholarship and critical media studies. Phillips' work uses multimodal and experimental methodologies, often grounded in remix and repurposing, to focus on resilience, race, and social justice. He is producer of the visual mixtape *Lovers Rock Dub: An Experiment in Visual Reverberation* and the accompanying chapter "Dub, Ecstasy and Collective Memory in Lovers Rock" in *ReFocus: The Films of Steve McQueen*. He is also co-author of "The People Who Keep on Going: A Radical Listening Party" in *The Futures of Black Radicalism* and co-creator of the multi-sensorial sound art work "Kabusha Radio Remix."

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How Storage Conventions Shape Creativity, Collaboration, and New Works: Preliminary Findings from an Ethnographic Analysis of Music Studios

Taylor Price¹

¹New York University (United States)

How do cultural intermediaries help creators bring new creative works to completion? Drawing on ethnographic research with music producers, I extend insights from cultural sociology that explain how intermediaries between creatives and audiences signal the meaning and value of new works (Becker 1982; Childress 2017; Domínguez Rubio 2020; Velthuis 2005; Wohl 2021) by describing two general conventions of storage and retrieval I observed in music production studios. I link Wohl's (2021) concept of "creative vision" with Domínguez Rubio's (2020) concept of "ecology of care" to think about music production studios as social contexts with traditions involving the storage of complete and incomplete works that can facilitate creative projects. Distinguishing between producers and studios with ad hoc conventions of storage from those with post hoc conventions of storage reveals how these different ways of managing sound libraries alternatively facilitate ordinary or innovative forms of cultural production. When music producers engage in ad hoc principles of categorizing their sound libraries, they minimize the risk of their clients' projects by limiting their creative horizons and increasing the difficulty for their clients to stand out among their peers. When music producers practice moving from ad hoc to post hoc categories, their sound libraries become a source of creative inspiration which expands the creative horizons of their clients and enhances their capacity to stand out among their peers. In the end, this paper extends sociological theories of cultural production by tracing the ways storage conventions intersect with the creative process and contribute to the social construction of categories of creative work.

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Engineered inequity: Music streaming taxonomies as ruinous infrastructure

Campos Valverde Raquel¹

¹University of Leeds (United Kingdom)

Despite recent efforts to understand streaming classification and recommendation (Maasø & Spilker 2022; Author & others 2023) it is still unclear which musical taxonomies are used by music streaming platforms to populate their audiovisual libraries. Previous research shows how the corporate culture of each platform and the understandings of music and genre of their employees influence streaming design (Seaver 2022). Streaming platforms have also not adopted established notions of common good used by public service media (Ferraro et al. 2022). However, research on music genre that dealt with issues of commercialisation of so-called 'world music' (Kassabian 2004), does not have continuity after the streaming boom. This paper analyses the ways in which music streaming taxonomies favour Western imaginings of popular music. It explores the ideologies behind musical taxonomies as digital infrastructures, and their role in prescribing and reproducing ways of thinking about music. It outlines initial research results on music classification, to understand how streaming platforms organise musical experience, including structures of recommendation, and dynamics of discovery and exploration. It does so through data collected via discourse analysis of marketing materials about curation, platform and interface analysis of genre representation and organisation, and fieldwork at music industry conferences, including interviews with industry stakeholders and workers. I conclude by providing an anthropological reading of digital infrastructure where human discourse and material structures are intertwined in the production of musical values, arguing that music streaming taxonomies are better understood as ruinous infrastructures (Appel, Anand and Gupta 2018). These infrastructures promise to advance normative notions of common good, access, inclusion, equality, and democratisation but instead fail to deliver these potentials.

Dr Raquel Campos Valverde (she/her) is a Post-Doctoral Research Fellow in the ERC-funded MUSICSTREAM project at the University of Leeds. Her research focuses on users' experiences of music streaming platforms and on the taxonomical classifications of music in digital environments. Her recent publications include *Critically Analyzing Platform Interfaces: How Music-Streaming Platforms Frame Musical Experience* (co-authored with David Hesmondhalgh, D. Bondy Valdovinos Kaye and Zhongwei Li) and *Online musicking for humanity: the role of imagined listening and the moral economies of music sharing on social media*. Branch: IASPM D-A-CH

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publications include Critically Analyzing Platform Interfaces: How Music-Streaming Platforms Frame Musical Experience (co-authored with David Hesmondhalgh, D. Bondy Valdovinos Kaye and Zhongwei Li) and Online musicking for humanity: the role of imagined listening and the moral economies of music sharing on social media. Branch: IASPM D-A-CH

Pop-Rock and the Global Transformation of Musicking

Motti Regev¹

¹The Open University of Israel (Israel)

This paper takes a macro cultural sociological view at the impact of pop-rock music on modes of musicking in the world, following several decades of global “pop-rockization”. I propose that beyond any history of genres, styles, musical works, scenes and subcultures, and being essentially a recording art, one major historical impact of pop-rock on musical culture around the world consists of transforming the very practice of musicking. That is, how the essential activities of engaging with music have been globally transformed. I will outline several key aspects of musicking that have been transformed in most music cultures of the world following several decades of pop-rock presence in them. These aspects include modes of generating musical sounds, modes of distributing musical sound, modes of accessing and receiving musical sounds, social or cultural uses and functions of music, and the very nature of musical sounds. The paper will propose that while the historical and global transformation of these aspects is not exclusive or limited to the world of pop-rock music, this musical culture is nevertheless the major site that propelled and mediated them to the world. I will briefly describe, for each aspect, how the cultural world of pop-rock music significantly contributed to the worldwide transformation of musicking, leading the way to the current condition where, as a cultural practice, musicking stands as a prominent manifestation of cultural cosmopolitanism.

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Seeing reggaeton through the lenses of Spanish music criticism

Marina Arias Salvado¹

¹ Universidad Complutense de Madrid = Complutense University of Madrid [Madrid] (Spain)

Since the early 2000s, reggaeton has become part of the Spanish popular culture soundscape. As a Latin(american)-coded music genre (Marshall 2009), it had been subject to processes of tropicalization (Aparicio and Chávez Silverman, 1997), which led to a specific interpretation by Spanish audiences, who perceived the genre as “summer song” music (Arias Salvado, 2021). Furthermore, reggaeton drew attention from the music press, which mainly approached it as a new, commercial music genre with little artistic value, leading to a general repudiation of it. In contrast, a couple of Boricuan reggaeton projects –namely Tego Calderón and Calle 13– were legitimized due to their musical innovations. However, in the mid 2010's, reggaeton turned out to be a pervasive part of Spanish mainstream, influencing new discourses and perspectives in music criticism. In this new era, music critics also selected their protégés: Bad Bunny and J Balvin, who even featured on the cover of music magazine *Rockdelux*, sparking an intense debate among its readers. In this paper, we aim to address how reggaeton has been evaluated by Spanish professional music critics over the past two decades. To do so, we should consider several elements that affected the construction of their categories of evaluation. First, it is important to understand the two paradigms that shaped popular music criticism during this period: rockism and popitism (Daenekindt and Schaap, 2022). Second, we might consider who the music critics in Spanish society are, and interrogate whether their ears are attuned (Marshall 2009) to this specific music genre or not. Other questions, ranging from the impact of the music industry, constructions of authenticity (Moore, 2002), and the influence of international music press trends (mainly from U.S. media such as *Pitchfork* and *Rolling Stone*), will also be taken into account.

Marina Arias Salvado (she/her) is a musicologist and PhD candidate at Complutense University of Madrid (Spain). Her research focuses on the meanings of reggaeton in Spanish popular culture, considering issues of identities and cultural hybridity through discourse and music production analysis. She has been a visiting scholar at the Center for Latin American Studies at Boston University, and has published several papers and book chapters that deal with many aspects of her thesis, including feminist and queer theory approaches on reggaeton. She is also co-chief editor of *Etno. Cuadernos de Etnomusicología*, an ethnomusicology review of *SibE - Sociedad de Etnomusicología*, and she is a member of both IASPM-España and IASPM-AL.

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Tin Pan AI. Re-Engineering the Compositional and Producing Logic of commercial Music GAI (Generative Artificial Intelligence) via (Phono)musicological Analysis and Experimental Prompting

Sebastian Schwesinger¹, Alan Van Keeken¹

¹Martin-Luther-Universität Halle-Wittenberg (Germany)

In 2023 the start-up Suno Inc. released their generative music model SunoAI. It lets users type in lyrics and text prompts to specify genre, style and mood. SunoAI then produces two versions for the user to listen to and download. Another music GAI, Udio was released in April 2024. One song produced with it even reached the German TOP-50, giving us a hint of the commercial and disruptive potential of these models. Unsurprisingly, SunoAI and Udio received polarized reception, ranging from praise for their “democratic potential” to harsh criticism. In June 2024 the Recording Industry Association of America even sued both start-ups on the basis of the assumption that such models could not have been trained without massive violation of copyright law. These reactions are the result of the undeniable leap in quality these models achieved in the last year; from hauntologic sampledela and unstructured hilarity to perfectly mixed songs with clearly separated stems (that can even be exported separately) and an eerie reproduction of historical recording styles and instrumental timbres. Not much is publicly known about the mechanisms behind these models. But as music and media researchers we have one not so secret weapon to penetrate this technological “black box”: (phono)musicological analysis and “experimental” prompting. In our paper, we employ formal, harmonic and timbral analysis to see behind the curtain of those seemingly “magical” processes, trying to uncover underlying musical concepts and process logics. In pushing the envelope of prompting we try to uncover the limits and possible breaking points of SunoAI and Udio. Our first results suggest a stepwise process that combines note, text and timbral generation and builds on previous use of artificial intelligence in music production (stem separation, audio imprinting and neural music synthesis).

Alan van Keeken (IASPM D-A-CH) studied musicology, sociology and political sciences at the Justus-Liebig-Universität in Gießen. He wrote his master thesis on “The phenomenon Deutschpop ca. 2004-2011”. From 2018-2021 he was employed as scientific assistant in the project “Musical Objects of Popular Culture” at the rock’n’pop museum in Gronau, Westphalia. Since 2021 he works as a scientific assistant at the Department of Musicology at the Martin-Luther-Universität Halle-Wittenberg. There, he started his PhD on the “History of the Electronic Home Organ in Western Germany” in 2021. Starting in 2024, he co-initiated and coordinates the project “METRONOM”, that aims at developing a technical ear training course for musicology students. He has published several reviews and articles, mainly on the history of music technology.

Sebastian Schwesinger (IASPM D-A-CH) studied cultural history & theory, musicology, philosophy, and business administration at Humboldt-Universität zu Berlin and FOM Essen. He initiated and coordinated the project “Auralisation of Archaeological Spaces” at the Cluster of Excellence Image Knowledge Gestaltung (2015-2018) and worked as research assistant at the Department of Cultural History & Theory at Humboldt-Universität zu Berlin (2015-2023). He was Visiting Scholar at the working group »Epistemes of Modern Acoustics« at the Max-Planck-Institute for the History of Science (Berlin, 2019) and at the »Sound Studies Lab« at the University of Copenhagen (2017). Since 2023 is research associate/lecturer at the Department of Musicology and the Department of Media and Communication at the Martin-Luther-Universität Halle/Wittenberg. His research is centred around the media history and contemporary applications of acoustic simulations.

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Sakamoto of Bits and Pieces: Recordings as the Material That Musicians Are Made of

Oliver Seibt¹

¹University of Amsterdam (Netherlands)

Based on the example of Ai Hibari, the digital reanimation of Misora Hibari on the occasion of the 30th anniversary of her death by NHK and Yamaha, I have claimed earlier (and perhaps a little prematurely) that the musical celebrities with whom we maintain parasocial relationships are best understood as assemblages. However, the collective as well as very individual assembly processes, the products of which are the musical personae and imaginary musicians, with whom we sometimes have very emotional ties, have so far been little researched. Using the example of the recently deceased Sakamoto Ryūichi, who like no other musician had an enormous influence on my private and professional life, I would like to attempt to trace these processes in detail in an autoethnographic way. Although I met Sakamoto in person a few times in concert situations (although he will have barely noticed my presence), it was audio, audiovisual and visual recordings that played the most important role in these processes. They are the materials from which the public musical persona as well as my personal imaginary musician Sakamoto Ryūichi are made. In my presentation I will try to demonstrate these assembly processes in detail and to understand them both in their interdependence and in their idiosyncratic individuality. Particular attention will thereby be paid to the significance of the respective historical and cultural context in which these processes take place. There was probably no one like Sakamoto, but Sakamoto was many, depending on when, where and for whom.

Masterpieces Produced under Abnormal Conditions: Korean Pop Records in 1973

Hyunjoon Shin¹

¹ Sungkonghoe University (South Korea)

Since the 21st century, a select group of international record collectors and critics has taken an interest in Korean pop records predating the K-pop phenomenon. Among them, two records released by the same label in 1973 warrant closer examination: Now by Kim Jung-mi and That is You by Lee Jang-hee. The opening track of the former, "Haenim (Sun)," was recently ranked 30th in Rolling Stone's list of "The 100 Greatest Songs in the History of Korean Pop Music" (July 2023). In contrast, Lee's album did not make the list, while he is recognized as a "folk-rock legend" and the songwriter of "It's been a long time" (1978), which secured the 69th position, performed by Love and Peace, a funky rock band. Yet, the posthumous recognition of these recordings in international media introduces several complexities. Hyunjoon Shin as a local critic and scholar has perceived Kim Jung-mi as a soul diva and protégé of Shin Joong-hyun, the revered godfather of Korean psychedelic rock. Lee Jang-hee, by contrast, has been part of a community of folk singer-songwriters, often educated and intellectually engaged. Therefore, he has a sense that describing Kim's song as a "folk masterpiece" and Lee's work as "fun and funky" in the Rolling Stone reviews can be misleading. Are genres merely sonic categories? Thus, he challenges these classifications, arguing that "international" genre distinctions often fail to encapsulate the "vernacular" histories of local pop music, where boundaries between genres are less rigid than in the global "centres." He further explores the intricate stories of pop record production in inadequately equipped studios, the "label-renting" system, and institutional pre-censorship. All these narratives may seem abnormal, yet they are inevitable conditions for those who created these masterpieces. An intriguing detail is that Lee Sooman, a prominent K-pop impresario, recorded at the very same studio called Orient.

On the Record: Talking about Vinyl and Its Role in Wellington's Urban Imaginary

Geoff Stahl¹

¹Victoria University of Wellington (New Zealand)

For nearly four decades, Wellington was home to the principal vinyl pressing plant in New Zealand, through EMI. With its closure and relocation to Auckland in 1988, vinyl pressing was taken offshore. Vinyl then gave way to CDs and moved into other spaces, becoming the preserve of more selective connoisseur cultures, such as DJs and independent and second-hand shops. Over the last few years, what Bartmanski and Woodward (2020), after Appadurai, have dubbed the "vinylscape", which has taken on a different cast in Wellington, now made up of much more diverse interests and investments. Through interviews conducted with record store owners, record fair hosts, vinyl-only labels, DJs, and record listening parties, among others, this paper explores the city's contemporary vinylscape, reading it as symptomatic of an undertheorised, but vital, aspect of musical life of the city. As outlined in this discussion, the numerous vinyl-focused activities found in Wellington, ritualised, curated, traded, commercialised, sentimentalised, and fetishized, offer an array of practices that says much about the complex interplay between the taste, material and commodity cultures in the city. Vinyl's persistence across a range of contexts offers a telling glimpse into the urban imaginary of Wellington, at a moment when other aspects of its musical cultures appear much more precarious.

Geoff Stahl lectures in Media & Communication at Te Herenga Waka/Victoria University of Wellington, Aotearoa/New Zealand. His publications include: *Poor, But Sexy: Reflections on Berlin Scenes* (Berg 2014); *Made in Australia and Aotearoa/New Zealand* (Routledge, 2018); *Nocturnes: Popular Music and the Night* (Palgrave, 2019); *Mixing Pop & Politics: Political Dimensions of Popular Music in the 21st Century* (Routledge 2022); *The Bloomsbury Handbook of Popular Music, Space and Place* (Bloomsbury, 2022), and *The Clean: Boodle Boodle Boodle*, for the Bloomsbury 33 1/3 series. He is a former Chair of IASPM-International and a longstanding member of IASPM-ANZ.

Resisting definition: Subverting gender narratives through vocal manipulation software

Ashley Stein¹

¹Edinburgh Napier University (United Kingdom)

Across European history, the female voice has been synonymised with connotations of noise such as ‘disorder, chaos, complexity and excess’ (Thompson, 2016, p.4). Across musicological discourse, this has resulted in ‘feminised’ genres being ‘trivialised and dismissed as sonically monotonous, dull, banal and meaningless’ (Thompson, 2016, p.5). For example, mainstream pop is a historically feminised genre that has been received by critics as mechanical and vapid and has frequently been analysed in opposition to rock music, which is historically characterised as a masculine genre based on authenticity and truth telling. In the pop subgenre of hyperpop, where the majority of artists are queer or trans, vocal manipulation software is commonly used not to create a voice that is accepted by the mainstream, but instead one that subverts gender ideals and defines what authenticity of voice means to the artist. In my PhD I am using vocal manipulation and pitch correction software to experiment with my gender fluid identity. I am doing this by writing, recording, and self producing songs, in the genre of hyperpop, that explore themes of toxic masculinity and the reclamation of girlhood in relation to my own experiences. In my presentation I will share the findings from these experiments, as well as clips of the songs themselves, and discuss what it means to me to be able to control my gender narrative in this way. I will use theories and concepts from Anne Carson, Catherine Provenzano, Philip Auslander, and case studies on hyperpop artists like Dorian Electra and Hannah Diamond, to underpin my work. I hope my presentation will foster discussions on how important having extensive knowledge of, and control over, the recording and production of their own vocals is for independent queer and gender expansive artists.

“With recording, it was emancipation for the people”. About eye and ear in popular music discourse

Bernhard Steinbrecher¹

¹Leopold Franzens Universität Innsbruck - University of Innsbruck (Austria)

Abstract Notions of music reading play a peculiar role in the discourses of popular music. They appear recurrently in statements about creative processes, education, songwriting, and musical skills, but often with a dismissive sense and in the context of an opposing concept that eschews formal(ized) training and composition principles in favor of increased artistic freedom, intuitivity, and authenticity. In my current research, I have started to systematize the popular-musical discourse on music theory. With a preliminary focus on rock music in the Anglo-American and German-speaking realm, I examine the prevailing topics and arguments that pop up when renowned musicians and producers negotiate music reading, music notation, or similar music-theory-related notions. In my paper, I want to particularly embark on one specific, quintessential trope within the discourse, that is the ethics of “playing by ear” rather than “playing by eye” (i.e., from written-down sheet music). For Keith Richards, recording was emancipation for the people because they were suddenly able to replay something immediately “without all that terrible stricture of written music,” and for him personally, “to play the blues was like a jailbreak out of those meticulous bars with the notes crammed in like prisoners. Like sad faces” (70–71). Strongly connected to this hearing vs seeing dichotomy are the notions of feel (in a bodily sense), feeling (a more mental notion), gesturality, and flow. In my paper, I will present, with several examples, how these notions are problematized and interwoven into the discourse of musical creativity in particular. In this context, I will also talk about related matters which emerge in connection with rock musicians’ songwriting routines regarding, for example, accidentally stumbling upon ideas, deliberate disorientation, watching TV, and so forth. Thematic areas My paper does not directly fall into one of the listed thematic areas in the Call for Papers. However, the topic of recording (and listening to) music, as opposed to writing (and seeing) it, is of course central to my elaborations.

Bernhard Steinbrecher is a senior scientist in popular music studies at the University of Innsbruck, Austria, Department of Music. He holds a PhD in musicology from the University of Music Weimar, Germany, and has received his habilitation in 2024 at Innsbruck University. Steinbrecher’s analytical approach towards popular music is characterized by an integrative perspective on both its aesthetics, practices, and discourses. With a particular focus on contemporary developments, he examines the relation between popular music’s sounds and social, psychological, and aesthetic questions. Steinbrecher is the Austrian representative of the German-speaking branch of IASPM and was member of IASPM’s international executive committee from 2019 to 2023. He has been teaching at the Universities of Vienna, Salzburg, and Innsbruck.

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The epic and the eclectic: the sound of contemporary progressive rock

Ivan Tan¹

¹Brown University (United States)

Although some scholars have considered the stylistic eclecticism of classic 1970s prog a manifestation of musical ambition connected with the monumental impact of large-scale formal structures and epic stage shows, this connection is significantly weaker in later prog scenes. The tension between these two impulses—the epic and the eclectic—is reflected in the 1980s emergence of “neo-prog” and “post-prog,” with those styles exhibiting fundamentally different aesthetic approaches and sonic qualities. This stylistic fragmentation is even more apparent in the wide range of approaches to instrumentation and record production that make up the contemporary prog scene. Some musicians explicitly attempt to recreate the sound of their 1970s predecessors through using vintage equipment or virtual recreations thereof, others use modern “hyperorchestration” techniques to emulate the blended timbre of modern Hollywood film scores, and still others engage in a continual search for new, unusual sounds. In this paper, building on previous research addressing stylistic categorization in progressive rock subgenres since the 1980s and the listening habits of current prog fans, I examine how contemporary prog rock and prog metal bands engage with both monumentality and eclecticism. After an overview of how these aesthetic principles relate to auditory perception and recording/production techniques, I provide several case studies of contemporary progressive musicians who occupy different positions on the epic/eclectic spectrum. Through close listening/analysis of individual songs, I show how these musicians manipulate songwriting and production: sometimes mitigating the distinctive effect of unusual timbres with extreme filtering and equalization, or conversely emphasizing sonic disjuncture over cohesion. Beyond relating this to individual song forms, I draw on album paratexts and interviews with band members to show how prog musicians use these techniques to achieve their expressive goals and situate themselves within or apart from a particular prog scene.

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- Bio: Ivan Tan is Lecturer in Music at Brown University, where he teaches courses in music theory, applied musicianship,

and songwriting. His research has been published in *Music Perception and Psychology of Music*, and is forthcoming in *The Routledge Handbook of Progressive Rock, Metal, and the Literary Imagination*, and presented at conferences including the annual meetings of the Society for Music Theory and American Musicological Society. He holds a Ph.D. in Music Theory from the Eastman School of Music (University of Rochester), and degrees in music and applied mathematics from Brown University and Purchase College (SUNY). 2025. "Finding Progressive Rock in JoJo's Bizarre Adventure." In *The Routledge Handbook of Progressive Rock, Metal, and the Literary Imagination* (Routledge), edited by Lori Burns and Chris Anderton. 2020. Ethan Lustig and _____. "All about that bass: audio filters on basslines determine groove and liking in electronic dance music." *Psychology of Music* 48/6. 2019. _____, Ethan Lustig, and David Temperley. "Anticipatory Syncopation in Rock: A Corpus Study." *Music Perception* 36/4. IASPM Branch: IASPM-US

"Another thing comin'" – Circulation between recording and live in the dramaturgy of metal music

Nicolas Wagner¹,

¹Institut d'Etudes Théâtrales, Université Sorbonne Nouvelle - Paris 3 (France)

Metal music is often characterized by "power, expressed as sheer volume" (Weinstein 2000:23), but this radicality isn't strictly a question of sound : heaviness is also manifested theatrically during concerts where personae, dance (pogo, headbang, etc.), pyrotechnics and other elements bestow a new dimension of spectacle to the live show – and this aspect is moreover central in the mediatized representations of metal music and its system of values. Although there is certainly something to be acknowledged on metal's affinity for showbusiness, interpreting these performances simply as secondary additions to the music seems reductive and deprives us of a conversation on the less linear and unidirectional currents between recorded and live music. This porosity – interpreted by Philip Auslander as a symbiotic relationship (Auslander 2008:97), opens the possibility to interpret the staging of metal music not as a contingent opportunity but as dramaturgy: a reflexive assemblage of actions articulated with the intent of putting on a show. Indeed, right from the recording, can't we hear something already overflowing, a pulse set in motion, that cannot stop there – "another thing comin", to quote Rob Halford – and that is headed for the stage, performance, bodies? Our goal will thus be to look for the traces of this dramaturgy, its "stage directions", in order to shed light on metal music's specific interaction with the recording / live dialectic.

Nicolas Wagner is a PhD Candidate at Sorbonne Nouvelle University, under the advisement of Pierre Letessier and G  r  me Guibert. Their thesis aims to understand the dramaturgy of the metal music, while being situated at the intersection of   tudes th   trales and popular music studies to grasp the staging of this highly theatrical music.

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The Research on the Interaction between China's Music Streaming Platforms and Self-Releasing Musicians under the Perspective of Digital Capitalism

Zhang Yingzixuan¹, Liao Mengle¹

¹Communication University of China (China)

In the context of platformization, music streaming platform (MSP) has become an important place for people to discover, listen to, and share music. China's MSPs have positioned themselves as more than just a platform for music distribution, and has also shown an ambitious push into music production, including acquiring or investing labels, and signing self-releasing musicians. Signing self-releasing musicians is one of MSPs' effective strategies in recent years in China. MSPs claim that this is a win-win for both platforms and self-releasing musicians: self-releasing musicians license their original musical works so that MSPs can expand music library, and MSPs provide royalties and publicity for musicians and their works. In order to further understand the interaction between self-releasing musicians and MSPs, we conducted semi-structured interviews with signed self-releasing musicians from three China's MSPs, QQ Music, NetEase Cloud Music, and Douyin (Tik Tok in China). This paper explores three main issues from a digital capitalism perspective: First, we will argue how MSPs have embedded self-releasing musicians into their business landscape, thus further consolidating their monopoly in the digital music market. Second, we will discuss self-releasing musicians' critical views on the royalty settlement mechanism provided by MSPs, where highly educated music laborers even approach a secondary labor market situation to some extent. Third, we will explore how the adoption of recommendation mechanisms (including data collection and playlists) by MSPs affects the further music production of self-releasing musicians. At the same time, capital collects and occupies users' 'attention' (labor materials) through monopolized digital platforms, generates 'influence' (labor products), and uses this 'influence' as a measure of whether to recommend self-releasing musicians and their works to more users. We propose that the current MSPs' recommendation algorithm potentially limits the diversity of music genres and styles, and also deepens the actual subordination of musicians to capital.

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The Tension Between Text and Perspective: Re-Examining Progressive Rock's Narrative Complexity through The Wall

Xiaodan Zhang¹

¹ Shanghai Conservatory of Music (China)

Abstract The critical discourse surrounding progressive rock in the 1970s exhibits a polarized nature. Some critics regard it as the apex of artistic experimentation within the popular music, while others contend that it strays from the fundamental essence of rock music, becoming emblematic of elitism. A common critique levied against progressive rock is the claim that it "lacks authenticity," a term that encompasses various interpretations across different critical contexts. For instance, it may refer to the music's close connection with its audience, the grassroots heritage of rock 'n' roll, or a countercultural stance against mainstream society. Such critiques frequently employ a "perspective-based" approach, interpreting the music through a particular ideological lens, which tends to highlight certain aspects while overlooking or reinterpreting others. Nevertheless, progressive rock, as a genre characterized by eclecticism, inherently embodies a considerable degree of complexity and a multi-faceted narrative structure that resists being confined by any single critical perspective. This study will begin with a discourse analysis of the reviews of Pink Floyd's *The Wall* published in prominent rock music magazines in the 1970s, including *New Musical Express*, *Melody Maker*, *Rolling Stone*, and *Creem*, in order to uncover the ideological biases underlying these critiques. Following this, I will undertake a multi-textual analysis of *The Wall*, examining its lyrical content, musical arrangements, and sonic textures, with a particular emphasis on how recording techniques and production methods influence its narrative structure, thereby elucidating the work's complexity and its various layers of meaning. Finally, the investigation will examine the interplay between the album's critical reception and its musical text through the framework of "text-based" and "perspective-based" approaches. By using *The Wall* as a case study, this paper aims to elucidate the dynamic tension between the "text-based" and "perspective-based" modes of criticism, and demonstrate how this tension plays a pivotal role in the multi-narrative phenomenon of progressive rock. This interaction not only influences the assessment of individual works but also significantly impacts the perception of progressive rock within the context of 1970s rock criticism. A short

The Author Xiaodan Zhang is a doctoral candidate at the Shanghai Conservatory of Music and a visiting doctoral student at the Eastman School of Music, University of Rochester. He is a member of the Society for Music Theory (SMT), a member of the International Association for the Study of Popular Music (IASPM), and chair of the IASPM Communications Committee. His main research area is rock music, especially progressive rock and Hong Kong rock. IASPM Branch IASPM Individual Membership

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PANEL - Recording and Records in the Chinese Popular Music Scene: From the (Re)Appropriation of Foreign Rubbish to Global Export

Lei Peng¹, Nathanel Amar², Grégoire Bienvenu³

¹**University of Liverpool (United Kingdom),**

²**The University of Hong Kong (Hong Kong SAR China)**

³**Institut de Recherche Médias, Cultures, Communication et Numérique (France)**

This panel proposal for the IASPM 23rd International Conference in Paris explores the evolution of the Chinese popular music scene since the 1990s, transitioning from a consumer of pirated foreign records to a global provider of popular songs, albeit in a fragile state. Adopting a historical approach spanning from the 1990s to the present day, the three presentations delve into the introduction and local adaptation of foreign popular music in post-Maoist China through pirated CDs and tapes. This phenomenon led to the cultivation of a local music community that began producing and distributing its own records, and has evolved to the present day with the use of streaming platforms to disseminate Chinese popular music on a global scale. Each of the three presentations focuses on a specific social phenomenon that sheds light on how popular music has progressively shaped China's cultural industry. The first presentation centers on the dakou phenomenon in the early 1990s, where dakou CDs and tapes served as many Chinese people's initial exposure to foreign popular music, fostering a vibrant independent music scene. Building on the dakou phenomenon, the second presentation highlights a popular music magazine from the 2000s that included a CD in each issue featuring songs by indie bands from across the nation. The final presentation examines the contemporary trend of "going out" for Chinese musicians and artists, which, despite encouraging the Chinese record industry to reach an international audience, faces challenges from local structural pressures that hinder its ability to become a true global powerhouse.

1. "Dakou: From Unwanted Plastic Waste to Spiritual Nourishment for a Generation" Lei Peng (University of Liverpool) This study explores the phenomenon of the "Dakou generation" in China, a sub-cultural group shaped by access to discarded Western music cassettes and CDs in the 1990s. These "dakou" (❧) tapes, originally imported as plastic waste, became a gateway for Chinese youth to engage with Western music, offering an alternative cultural education outside the mainstream influences of state-approved media. As a generation growing up amidst societal transition, the Dakou youth embraced these fragmented cultural artifacts, which served as an alternative or counter-narrative to the dominant social values and norms. The term "Dakou generation" refers to those born between the mid-1970s and mid-1980s who came of age during China's economic reforms. These youth were characterized by their self-taught, non-systematic approach to music education through "underground channels", including pirated audio-visual products and dakou cassettes, often resulting in a fragmented and unpredictable cultural experience. This period coincided with the rise of underground music and counterculture, enabling the formation of a distinct identity among these individuals. They were influenced by Western rock and alternative music, and icons like Kurt Cobain became symbols of rebellion and non-conformity. The dakou phenomenon, thus, served as both a cultural and symbolic act of resistance against both state-imposed and the market dictated ideals, shaping a generation's identity through music and fostering a unique sense of belonging. The dakou trade was not only an economic anomaly, but also a vehicle for the accidental cultural subversion that allowed marginalized Chinese youth to access and reinterpret global culture on their own terms.

Dr. Lei Peng (❧) currently works as a lecturer in Chinese Studies at the University of Liverpool in the UK. Her research interests encompass a wide range of topics, including popular/alternative music culture in China; the interplay between subculture/youth culture and the social transformation; the mechanism of the system (culture/value/way of thinking), the formation of self-perception and social identity. Additionally, she demonstrates a keen interest in Buddhist studies, studies of the Mind and conscious-

ness, as well as the pursuit of transcendence in the cultural milieu in general. She is a member of the IASPM UK – Ireland.

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2. "Recording the Sound of a Generation: So Rock! as a Testimony of Chinese Sonic Creativity of the 2000s" Nathanel Amar (University of Hong Kong) In the 1990s, with the illicit influx of dakou CDs and tapes into China, as suggested by Lei Peng's communication, a new generation of young Chinese rock enthusiasts required guidance in their exploration of Western music, which had been previously inaccessible. Established rock critics started writing regular columns in newspapers, introducing Western bands and novel music genres to Chinese readers. This quickly led to young Chinese rock fans writing and publishing their own music fanzines, discussing their favorite genres and documenting the emerging underground scene. In numerous provincial cities outside of Beijing, China's cultural center, the fanzine scene was thriving – with notable examples like Subjam in Lanzhou, Chaos Wuhan in Wuhan, and Generation Punk in Guangzhou. For this presentation I would like to focus on one particular magazine, *So Rock!* (摇滚, literally "I love rock and roll"), published in Shijiazhuang (the capital city of Hebei province) from 1999 to 2013. Initially a fanzine, *So Rock!* quickly evolved into a major informational source on subcultural trends for Chinese youth, sold in major Chinese cities. It also played a crucial role in inspiring budding writers and rock critics to publish their inaugural articles. But more importantly, the monthly magazine *So Rock!* was sold with a CD featuring a curated selection of songs sent by underground and indie bands all over China. This stands as the sole surviving testament to the creative subculture of Chinese youth in the 2000s. Using *So Rock!* archives, CDs I have collected and retrospective testimonies, I will show how *So Rock!* served as an alternative public sphere for Chinese rock buffs throughout the 2000s, empowering bands from all over China (not just Beijing) to record and distribute their songs, leaving us a precious trace of the sound of a generation that might have otherwise vanished. This presentation will also be an opportunity to introduce my ongoing project on my Hypothèses scientific blog, "So Rock! CD archive": <https://scream4life.hypotheses.org/299>.

Nathanel Amar's research delves into Sinophone subcultures and popular music. His first monograph, *Scream for Life: The Invention of a Punk Counter-culture in Contemporary China*, was published in French and won the 2023 IASPM (International Association for the Study of Popular Music) book award. Currently, his research centers on the circulation and (re)appropriation of music within the Sinophone world. He guest-edited two special issues of *China Perspectives* on Sinophone musical world in 2019 and 2020. Nathanel served as the Director of the Taipei office of the French Centre for Research on Contemporary China (CEFC) from 2019 to 2023. Prior to that, he was a postdoctoral fellow at the Society of Fellows in the Humanities at the University of Hong Kong from 2017 to 2019. He is now a part-time lecturer at the department of Comparative Literature of the University of Hong Kong, and a member of IASPM International since 2019.

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3. "Global Ambitions, Local Platforms and the Leftovers: the Paradoxical 'Going Out' of Chinese Popular Music" Grégoire Bienvenu (IRMECCEN) After the restrictions due to the pandemic suddenly vanished in early 2023 and while Chinese artists have been increasingly incited to "go out" (zouchuqu) and

"tell China story well" (jiang hao zhongguo gushi) under the rule of Xi Jinping, Chinese musicians have been very quick to spread over the world to an extent yet unmatched in the country's history. However, despite inflated ambitions to "make it abroad" often bolstered by a rejuvenated nationalism, Chinese musicians still face important challenges to export their productions: the Chinese recorded music is relying on local streaming platforms and shows great difficulties to reach over a global audience that would extend beyond the sole Chinese diaspora. The chances to engage in an international career are also unequally distributed: in the controlled environment of the PRC, musicians can suddenly disappear while others remain constrained within the local ecosystem. If the academic literature is now rich of studies on how western popular music has influenced Chinese local practices (Jones 1992, De Kloet 2010, Amar 2022, Kielman 2022, Bienvenu 2025) and how Chinese popular musicians interact within the sinophone world (De Kloet and Chow 2013, Amar 2019), my proposal aims at questioning the recent and complicated process of "going out" for Chinese recorded music. Based on the IRN South Stream mapping project of the Chinese streaming platforms and several interviews conducted in Paris with Chinese musicians during the past year, I adopt Andrew Jones' analytical frame of "circuits" (2020) to point out the dichotomy between the circumscribed Chinese music ecosystem and the opened channels to global stages. Surprisingly, the leftovers are not fully excluded from this "journey to the west" and their strategies may actually lead to the creation of a third circuit: the underground one.

Grégoire Bienvenu is a young scholar based in France and hosted at the Sorbonne Nouvelle University (IRMECCEN lab). He holds two PhDs from the Communication University of China (2023) and Sorbonne Nouvelle University (2024). His doctoral research tackles the development of rap music in China and questions the mediatization, the legitimation and the cultural negotiation at stake with this imported music style in the PRC. His works have been featured in internationally recognized journals such as *Popular Music History*, *Volume!*, *China Perspectives*. He is currently the guest editor of a special issue on the "going out" of Chinese popular cultures for *Global Media and China* and prepares a post-doctoral project on the post-Covid export of Chinese popular music. He is a member of IASPM_BFE since 2024.

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PANEL - The Fairlight CMI: History, Technology, Ideology

Samantha Bennett¹, Paul Harkins², Leah Kardos³, Manuella Blackburn⁴

¹**The Australian National University (Australia)**

²**Edinburgh Napier University (United Kingdom)**

³**Kingston University [London] (United Kingdom)**

⁴**Keele University [Keele] (United Kingdom)**

The Fairlight CMI: History, Technology, Ideology Panel: Samantha Bennett, Paul Harkins, Leah Kardos, Manuella Blackburn The Fairlight CMI was a pioneering Australian music technology that changed the course of global popular music. As part of a large-scale, international project, this panel presents new research on this understudied yet transformative instrument. Within a tripartite conceptual framework-history, technology, ideology-the panel seeks to expand studies on the Fairlight CMI beyond general interest narrative arcs that recapitulate mythologies and present the instrument uninterrogated as an aspirational machine symbolic of 1980s excess. Samantha Bennett critically reappraises common Fairlight CMI invention narratives with an in-depth analysis of The Qasar: an early 1970s computer music instrument invented by Tony Furse of Sydney's Creative Strategies. Based on dual Motorola microprocessors, the Qasar was a CMI that far surpassed the technological R & D of established international companies including EMS. Critically, Furse had the backing of both the Australia Council of the Arts, and computer music personnel at the Canberra School of Music (now the ANU School of Music)-the latter institutional support led to a highly productive relationship that accelerated the Qasar's development in a relatively short period of time. The Fairlight CMI was largely based on Tony Furse's Qasar; the main frame, light pen, and processing capabilities all originated in Furse's design. The burgeoning Fairlight flourished in the 1980s and reached a UK user base via a distribution company founded by Peter Gabriel: Syco Systems. Paul Harkins considers Syco as 'boundary shifters' (Pinch); key players in technology market development whose role it is to attract, retain, and expand a (preferably high profile) user base. Drawing on in-depth ethnographic work, Paul Harkins highlights the connections between manufacturers, distributors and users, their commensurate synergies, and resulting tensions between developer intentions and user preferences. Ultimately, technological development is shown to be a symbiotic feedback and feed forward process between designers and users, negotiated in the case of the Fairlight CMI by Syco Systems. Via a feminist lens, Leah Kardos seeks to further the continuum of the Fairlight CMI in considering the compositional work of one of its key proponents: Kate Bush. At the peak of the Fairlight CMI's power in the mid-1980s, and with its instantly recognisable sound firmly entrenched in the sonic vernacular, the instrument proliferated far beyond the studios of elite art-pop musicians and into the mainstream popular cultural consciousness. Yet in doing so came to represent neo-liberal ideologies of self-production, wealth, and excess. Due to its meticulous build quality and design for longevity, many Fairlight CMIs are operational and still in use today although remain in the hands of niche musicians and recordists. Manuella Blackburn shows how the sonic continuum prevails through the library sounds of the Fairlight CMI, and critically (re)appraises some of the less-known sounds. The Fairlight CMI's sounds also continue sample packs, and soft versions including the CMI Pro for iPad and Qasar Beach. The latter system, a more accessible, integrated software design used by composers and sound designers, brings the panel full circle; the Qasar is forever embodied in the Fairlight CMI past, present-and future.

*** On the Origins of the Fairlight CMI: The Qasar, Tony Furse, and the Canberra School of Music. Samantha Bennett School of Music, The Australian National University samantha.bennett@anu.edu.au Narratives of technological invention, such as those surrounding the Fairlight Computer Music Instrument, are often constructed from 'eureka' moments, overnight success stories, and utopianistic vision(aries). Often, historical flash points in technological change scaffold broader dialogues of innovation (Lamarque, 2005), which skirts the realities of socially constructed technologies (Pinch, 2012). Based on ex-

tensive, unpublished archival, ethnographic, and analytical work, this paper addresses the technological origins of the Fairlight Computer Music Instrument. It first considers the broader context of global digital synthesiser development at the turn of the 1970s, particularly in the UK (EMS) and the US (Moog, Buchla). Secondly, the paper shows how Tony Furse, CEO of Sydney's Creative Strategies, developed the Qasar I and Qasar II; both hybrid analogue and digital synthesisers. With investment from the Australia Council for the Arts, and support from the Canberra School of Music, Furse went on to develop the Qasar Polyphon 8 (P8), and the Qasar Multimode 8 (M8) Computer Music Instrument. The latter featured a computer main frame with 2 Motorola 6800 processors and 8 channel cards, a sequencer with music notation software, a 4-octave keyboard and a light pen. Thirdly, the paper considers how the Qasar was a socially constructed innovation grounded in Tony Furse's 'cottage labour' (Furse, 1974) and developed relationally through peers working in electronics, music-and here at the School of Music. What role did key academic staff at the Canberra School of Music (ANU School of Music) play in the Qasar's development, visibility, and dissemination? To what extent was the Fairlight CMI—a musically and culturally transformative music technology—based on the Qasar design? And how do historical narratives of invention work to privilege and conceal the specificities and nuances of technological development and labour? More than 50 years since its inception, this paper presents the Qasar as a catalytic technology; many of its features can be traced in today's digital audio workstations.

*** Following the Distributors: Syco Systems & Selling the Fairlight CMI. Dr. Paul Harkins Edinburgh Napier University, UK p.harkins@napier.ac.uk In his study of the Minimoog, Trevor Pinch writes that 'it is sellers who tie the world of use to the world of design and manufacture. Sellers are 'boundary shifters'. They are the true 'missing masses' of technology studies'. He was referring to David Van Koeveing, one of the individuals responsible for developing a market for analogue synthesizers. At the end of the 1970s, Peter Vogel of Fairlight Instruments in Sydney, Australia demonstrated a digital synthesizer to Peter Gabriel during the recording of his third studio album. Along with his cousin, Stephen Paine, Gabriel started a distribution company called Syco Systems, which became the sole agents of the Fairlight CMI in the UK. Using material from interviews with Michael Kelly and Jonathan Cole, the distributors at Syco Systems, this paper shows how they connected the engineering worlds of its designers with the musical worlds of its users. It tells a story about how the use of the Fairlight CMI as a sampler rather than a synthesizer was shaped by the marketing strategies of its distributors and conflicted with the original objectives of its designers. Highlighting the contingencies in the process of designing and marketing musical instruments and the ways that sellers shape their use, Vogel told Michael Kelly: "God, don't sell it for its sampling. We only put the 'mic in' on the back as a last-minute afterthought!" (Kelly 2015). By 1983, Fairlight Instruments had launched the CMI Series IIx and was promoting how users could produce sounds that had not yet been conceived, rather than the realism and authenticity of the instrument's sounds. The removal of claims about the realism of sounds was a result of the technology being used by actual users in ways that did not correlate with the projected uses imagined by the designers.

*** The emancipating power of sampling and sequencing technologies in the work of Kate Bush during the early-to-mid 1980s. Dr Leah Kardos Kingston University, UK L.Kardos@Kingston.ac.uk The leap in sonic and musical daring from the piano-led pop of 'Wow' and 'Symphony in Blue' (Lionheart, 1978) to the shattered shards of 'Babooshka' and the ammunition-click percussion of 'Army Dreamers' (Never for Ever, 1980) were the result of Kate Bush's conscious manoeuvring from one side of the recording studio's glass divide to the other. In addition to seizing control of her own productions, Bush embraced cutting edge music technology of the era that transformed her working methods and compositional idiolect. The Fairlight Computer Music Instrument was a transformative tool for Bush during this period. It made writing, demoing and arranging tasks more accessible and autonomous, and it opened new expressive dimensions in her creative process. Tracking and analysing imaginative uses of the Fairlight CMI across a run of Kate Bush albums between 1980–85 (Never for Ever (1980), The Dreaming (1982) and Hounds Of Love (1985)), provides a case study in how emergent sampling and sequencing technologies not only afforded new possibilities for self-producing songwriters, but offered new forms of access to arrangement realisation, sound design, sonic world building, and the expansion of the studio's role

in the songwriting process to be a space for both open-ended experimentation and meticulous control. The journey of these gradual shifts in process, perspective and autonomy culminate in Bush building her own home studio in 1984. As a private studio owner with unrestricted access to rare and expensive music tech, Bush enjoyed elite privilege compared to most of her peers. This paper will examine not only the affordances and legacies of these tools in Kate Bush's work, but how, through popularisation in mainstream popular culture, this work became a watershed for self-producing female artists at the same time as these tools were becoming signifiers of status and excess.

*** The library sounds of the Fairlight CMI. Dr Manuella Blackburn Keele University, UK m.blackburn@keele.ac.uk

The extensive and eclectic sound library of the Fairlight CMI presented end-users with a wide array of sound possibilities to playback via its keyboard interface, which in turn, enabled pitch-altering transposition depending on note selection, and looping afforded though extended durations of key depression. Contemporary literature and dialogues have spotlighted a number of these library sounds, commenting on their popularity and uptake, such as the SARARR and ORCH2 samples (Fink, 2005, Xinran and Shirabe, 2024) while other Fairlight library sounds have become entangled within myths and legendary tales regarding their construction. This panel contribution takes a closer look at some of the lesser discussed library sounds of the Fairlight CMI, drawing attention to their origins and sonic content, while providing a space to contemplate their existence and in some cases, their marginalised status. For example, there are sounds within this library that reference othered cultures and traditions (e.g. KICHAPEE, DIGAREDO, ZAMPONA, NATIVES and INDIA) and sounds from women's voices (e.g. Scream1, Scream2 and AHHHL sounds), which all contribute to the library's rich and eclectic status, while simultaneously suggesting potential usage in different creative contexts. There are sounds which are 'samples of samples', such as BIZARRE taken from Frank Zappa / Uncle Meat's track, Our Bizarre Relationship (1969), as well as WILDBOAR taken from the Australian film, Razorback (1984), which require discussion for their extraction from larger, existing sources. The sound library of pre-recorded samples stored on 8-inch floppy diskettes (Harkins, 2020:21) is discussed in relation to its host hardware, the Fairlight CMI, which dictated the brevity of samples, the limited sound quality and other hallmark traits including the loop envelop and transposition where the "authenticity of the sound is only preserved at the sampled note". Of interest to the author is the Fairlight CMI's ability to map samples from the library, as an instrument or voice, across a keyboard. While this simultaneous sample triggering and pitch-shifting action is so commonplace in our contemporary understanding and application of sampler instruments, this was an innovation for the time that had significant implications for sound identity and creative potential. This ability to play a sound back at different pitches afforded through the keyboard interface is discussed alongside the ambitions to make the sound library a continually expanding community created collection: "Should you have a sound, or sounds, that you feel might meet this high standard, we welcome your submissions, with the prospect of any sound included being given full credit in this most prestigious collection" (Peter Weilk, Fairlight Instruments Sound library Rev 1.3 directory). As this quote suggests, sound donations were welcomed from international sources, which enabled the Fairlight's manufacturers to update the sound library, offering increasingly more creative potential for end users to experiment with.

PANEL - Ukrainian Popular Music in Times of War: National Identity, LGBTQ+ Representation, and International Projections

Marco Biasioli¹, Glew Anna², Shuvalova Iryna³

¹**University of Manchester (United Kingdom)**

²**University of Liverpool (United Kingdom)**

³**University of Oslo (Norway)**

Ukrainian Popular Music in Times of War: National Identity, LGBTQ+ Representation, and International Projections

In the aftermath of Russia's full-scale invasion of Ukraine in 2022, Ukrainian popular music has emerged as a dynamic cultural force, articulating narratives of resilience, solidarity and identity both domestically and internationally. This presentation examines how Ukrainian artists, across genres from hip-hop to indie, and from rock to electronic, have utilized music to navigate themes of nation-building, LGBTQ+ visibility, and transnational engagement. The panel highlights Ukrainian popular music as a powerful vehicle for fostering domestic cohesion, challenging heteronormative boundaries, and galvanizing transnational solidarity in the face of adversities. Together, these narratives underscore the vital role of music in shaping the various identities of Ukraine and within Ukraine, while asserting the country's place on the global stage amidst an ongoing struggle for sovereignty.

Paper 1 Ukrainian popular music after Russia's 2022 full-scale invasion: narrating Ukraine and its place on the map Anna Glew, University of Liverpool, UK.

Following Russia's full-scale invasion of Ukraine in 2022, the topic of war has been extensively covered by Ukrainian popular music across a range of genres (including hip-hop, rock, pop, and electronic), featuring multiple themes. The paper will examine the lyrics and music videos of Ukrainian popular songs that were recorded after Russia's full-scale invasion of Ukraine in 2022 and have more than a million views on Youtube. The proposed paper will focus on the topic on Ukraine's imagined place on the map. The paper will address two key questions: What narratives of Ukraine's relations with its European neighbours and the West in general does Ukrainian popular music produce? What image of Ukraine does Ukrainian popular music construct? While acknowledging that the main audience for such narratives is the Ukrainian listeners (as can be exemplified by the narrative 'the West is helping us'), it is important to consider the efforts to attract foreign (predominantly Western) audiences through music: since the invasion, many Ukrainian artists have added English-language subtitles to their music videos on YouTube, giving their foreign audiences a chance to respond to those lyrics in comments, and thus engaging them in the process of constructing a particular image of Ukraine. Additionally, several Ukrainian artists created war-related songs in collaboration with artists from other European countries (including Poland, Germany, and Lithuania), and the paper will explore the potential of the lyrics of these songs to contribute to the construction of Ukraine's image for non-Ukrainian audiences. Furthermore, it is important to consider the issue of accessibility of narratives in song lyrics to foreign audiences. For example, some references (such as to well-known Western hip-hop artists and The Lord of the Rings characters) may seek to show that Ukraine is part of the Western cultural sphere, while other more complex references (such as to Ukraine's history) may in fact appear rather difficult for foreign audiences to understand, and might potentially contribute to the construction of an 'exotic' or 'oriental' image of Ukraine, rather than making it better understood.

Paper 2 Queerness in Ukrainian Popular Music: From Independence to the Post-2022 Iryna Shuvalova, University of Oslo, Norway.

In the context of the ongoing war in Ukraine, particularly in the aftermath of the 2022 full-scale invasion, the country's popular music scene has become an important arena for the re-imagining and re-conceptualization of gender and sexuality. Since 2022, some artists, like the singer TUCHA, who iden-

tifies as bisexual, have spoken openly about their queerness and addressed discrimination against the LGBTQI+ community in their songs. Others, like the pop singer Olya Polyakova who led the Ukrainian column at the 2023 London Pride, are vocal allies, regularly speaking up in support of equal rights for queer people. Others yet, like Stasik and Alyona Alyona, while not directly addressing the issues facing the queer community, nevertheless help to advance broader acceptance of difference in Ukrainian society by challenging the heteronormative expectations around how individuals perform their femininity or masculinity. However, queerness has been a constant, if evasive, presence in Ukrainian popular music since the country's independence in 1991. Because of the stigma associated with the queer community in Ukrainian society, few performers expressed their queerness openly through their work. One early exception was Kostiantyn Hnatenko, a singer and TV personality who came out in 1997 and faced career complications as a result. Other performers, such as EL Kravchuk, challenged heteronormative expectations through their stage personae and became icons for the queer community while denying belonging to the latter. A singer Zi Faámelu, who came out as transgender in 2014, had earlier gained recognition in the late aughts after reaching the final stage of a popular talent show *Fabryka Zirok* under a masculine stage name Borys Aprel combined with a flamboyant, androgynous stage persona. In my paper, I will trace the evolution of queer representation in Ukrainian popular music from 1991 to the present day, examining how these transformations came to shape it as a tentative space for queer solidarity and allyship in the context of Russia's ongoing war of aggression against Ukraine.

Paper 3 Ukrainian Popular Music in Times of War: National Identity, Transnational Projections and the Musician as Grassroots Ambassador Marco Biasioli, University of Manchester, UK.

This article investigates the ways in which Ukrainian independent popular music, after Russia's full-scale invasion in February 2022, has contributed to domestic nation-building and international nation-branding. Taking as case studies six artists who have extensively toured abroad with their musical projects, the article traces the evolution of the internal imaginings and external projections of Ukrainian identity enabled via musical activity. The article shows that the war has generated a reconfiguration of the relationship between the artist and their social responsibility, in which music now functions as a fundamental means to raise transnational awareness of the Ukrainian struggle and materially influence Ukraine's defence. This reconfiguration has prompted the performers to take on the role of the grassroots cultural ambassador and create DIY networks of solidarity, largely outside of state initiatives. While the promotion of Ukrainian identity on the international stage assumed a central role in this collective endeavour, notions of the country did not adhere to a standardized framework, but rather reflected Ukraine's unity in cultural diversity.

Bios. Dr Anna Glew is a postdoctoral fellow at the University of Liverpool. Her PhD thesis (University of Manchester) analysed the commemorative activity of ordinary people in Central Ukraine, focusing on memorials to the Euromaidan protests (2013-2014) and the Russia-Ukraine war (covering the period from 2014 to 2021). Her postdoctoral research examines how popular music in Ukraine narrates the Russia-Ukraine war after Russia's full-scale invasion in February 2022. Anna.Glew@liverpool.ac.uk Iryna Shuvalova is a scholar of culture, politics, and society in Ukraine, currently serving as a Postdoctoral Research Fellow at the University of Oslo. She is particularly interested in how political imaginaries are constructed through culture in the context of Russia's war in Ukraine. Her recent publications focussed on popular songs to examine the construction of identity narratives at the earlier stages of the Russo-Ukrainian war, while her current project examines the Russian-occupied regions of Ukraine through the lens of popular culture. Shuvalova is also an award-winning poet and translator whose work has appeared in 30 languages. She holds a PhD in Slavonic Studies from the University of Cambridge, where she was a Gates Cambridge scholar, and an MA in Comparative Literature from Dartmouth College, where she was a Fulbright scholar. Marco Biasioli is a Lecturer in Russian and East European Studies at the University of Manchester, UK. His interests include Soviet, Russian and Ukrainian popular music, culture-power interactions, Russian literature and national identity. Marco.Biasioli@manchester.ac.uk

PANEL - International networks of national(-ist) music culture: Intermediaries of popular music recording during the Nazi regime

Jose Galvez^{1,2}, Franziska Kollinger², Sean Prieske³

¹**Universität Bonn (Germany)**

²**Universität Greifswald (Germany)**

³**Paris-Lodron-Universität Salzburg (Austria)**

This panel examines the production of popular music with emphasis on records and the recording industry during the Nazi regime in Germany and Austria looking at a time range from 1930 to 1950. The three papers of this panel address popular music of this time from an economical, organizational, and technological perspective, drawing on the premise that “the recording industry in Nazi Germany was primarily market-driven” (Papenburg 2021: 43). The music production in Nazi Germany and Austria was indeed subjected to political surveillance, in such a manner as to dictating a fascist framework, in which agents followed economic strategies. The international dimension of a supposedly national and nationalistic musical culture under the Nazi regime is a key point in our argument. Instead of drawing or stressing boundaries between separated media, industries, and nations we aim to shed light on the interconnectedness, interdependence, and cooperative dynamics between intermediaries (Hennion 1989) at the interface of record labels, music publishers, and film production companies. In doing so, we tackle the question of how popular music moved within the framework of dictatorial cultural politics and how these intermediaries were able to position themselves nationally and internationally. Focusing on transnational networks that encompassed not only composers and performers, but also producers, publishers, and engineers we aim to show the interlocking of production strategies and distribution channels across different industries, media and national borders. The perspective we elaborate does not only have the potential to expand established narratives in the history of European popular music, but also to identify hitherto ignored agents and agencies in the production of popular music in the first half of the twentieth century.

1st paper: Shaping musical memories intermedially: On the interweaving of popular music publishing and recording industries in Europe between 1930-1950 Dr. Franziska Kollinger (Greifswald University) In the first half of the 20th century, genres of popular music like revue and operetta made a significant contribution to the internationalization of European popular music and advanced to become ‘cosmopolitan’ music (Scott 2008, 2019) that united a multitude of styles, particularly through the multiple media transformations – from stage to screen, and from sheets to records. The paper focuses on the increasing interactions and international interdependencies between music-publishing and music-recording industries, which had a decisive influence on the production of popular music in the period 1930-1950 and on the dynamization of global music distribution. By discussing the production conditions of popular music in the German-speaking world using several examples of German and Austrian music publishers like Schauer & May and Wiener Bohème Verlag for instance, the contribution illustrates the systematic interweaving of production strategies and distribution structures across media and national borders. Thus, questions about the relationship between political restrictions and market-driven popular music arise, which in turn point to the development of a dynamic, self-reinforcing network structure that linked the various media and their production organs with each other and ultimately ensured an even stronger dissemination and consolidation of the musical repertoire in the cultural memory, and through time and space. Biography: Franziska Kollinger holds a research and teaching position in musicology at Greifswald University. She gained her PhD in 2017 at Freie Universität Berlin with a thesis on French composer Georges Auric. Since 2014, she has held various academic positions and taught at universities in Berlin, Salzburg and Vienna on the cultural and social history of music, on music history as media history, and on film and stage music. www.franziskakollinger.de

2nd paper: Between Nationalisation and Internationalisation: Transnational Networks of Popular Music Production in Fascist Germany and Austria Sean Prieske (Paris Lodron University of Salzburg) The paper investigates the question of which international music publication networks characterised popular music in Germany and Austria between 1930 and 1950. In the early twentieth century, the foundations of the modern music industry developed on the basis of global music distribution channels and recordings (Liebersohn 2019). The increasing pluralisation and internationalisation of music distribution based on recordings, radio, sheet music, and film contrasted with fascist ideologies in Austria, Germany and other countries (Drüner & Günther 2012). Building on this is the question of how networks of music publishing of internationally distributed operettas and films were shifting. I explore these connections with their creative potentials and political frictions, focussing on music distribution of music used in operettas and films of the Apollo-Verlag and German Universum Film AG (UFA) film production company, whose music was distributed via recordings and as sheet music. The research is based on extensive fieldwork in recently accessed archives of Apollo and UFA sheet music. Using methods from computational musicology and network analysis (Schönhuth et al. 2014), the networks identified are also transferred into a digital network model. The archive research shows continuities as well as a shift in distribution channels and institutions involved, which had a lasting impact on Central European pop music distribution even after the Second World War. Drawing on previously unconsidered sources, the paper makes an important contribution to the understanding of international pop music networks before, during and after National Socialism, which were essential for the development of European pop music from the mid-twentieth century onwards. Biography: Sean Prieske studied musicology, media studies and German linguistics in Berlin and Newcastle. He finished his PhD thesis on music practices of refugees at Humboldt University of Berlin. He taught at several universities and has been working as research associate and lecturer at the UNESCO Chair on Transcultural Music Studies in Weimar and as assistant director at the Center for World Music Hildesheim. In 2021, he was head of a research group on German-Turkish music exchange at the Berlin University Alliance. He is running the musicology podcast „Musikgespräch“ and was scholar of the Friedrich Ebert Foundation as well as award winner of the Sempere Conference Award and the Maria Hanáček Award of IASPM D-A-CH.

3rd paper: Making records with the enemy? Manufacturing American and French Jazz in Nazi-Germany José Gálvez (University of Augsburg) Against the backdrop of historical accounts on “national” music industries and on the narrow impact of records within the music industry of the 30s and early 40s this paper examines two intersections within transnational networks of record production that are hardly mentioned in the history of popular music, record production, and music business in general. (1) The first intersection concerns the exchange between Société Ultraphone Française and the German Telefunken—an exchange that involved technical expertise and matrices. (2) The second intersection is represented in the exchange of matrices between Deutsche Grammophon & the US-American Brunswick. This cooperation resulted in French and American jazz being pressed in Germany even when these recordings did not conform with the cultural agenda of the Nazi regime. This paper provides a source-based perspective on a still obscure episode in European music and sound history. It also suggests that the historical-political antagonism and warfare between Nazi-Germany, France and the USA as well as the Nazi control and regulation of (popular) music production were not necessarily at odds with the economic and artistic goals of the record industry. Biography: José Gálvez is research fellow at the University of Augsburg. In February he submitted his PhD on Sound and Subjectivity in the rock’n’roll culture of the 1950s at the department of Musicology and Sound Studies in the University of Bonn. Previously he has held academic positions in Berlin and Düsseldorf. His research focuses on the intersection of media theory, cultural history and sound analysis with a focus on popular music, technology and politics. IASPM branch: IASPM D-A-CH

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PANEL - "J'ai Deux Amours": Recording Pop Music's Queer Articulations

Amy Skjerseth¹, Sam Murray¹

¹University of Alabama [Tuscaloosa] (United States)

In our current moment, Sapphic pop has gone mainstream, Eurovision celebrates queerness with artists like Nemo and Loreen, and queer/trans artists have more platforms for openly expressing gender and sexuality than ever before. Decades earlier, though, Ma Rainey and Josephine Baker sang songs like "J'ai Deux Amours" that compelled listeners to decode their queer subtext. In this panel, we decipher a set of recordings that continue to pursue the questions raised in "J'ai Deux Amours." We probe the endurance of coming out as a form of legibility and clarification that is often assisted by pondering musical expressions of sexuality, both subtle and explicit. We ask: how do lyrics, samples, and transmedia paratexts aid both musicians and listening communities in sounding out queerness as a creative act? What are the risks and rewards of recording queerness? How might such musical forms of disclosure help to right the record of compulsory heterosexuality? The recording of queer musical culture is vital to not only its sustainability. Such recordings can also provide empowerment and liberation. Queer music recordings—whether in audio, visual, or textual form—consistently have to fight for their place against a societal and industrial heterosexual preset. This panel seeks to understand this preset before driving an analytical textual wrecking ball through it, ripping up this image/sound/text and starting to look at music through a queer setting. It will examine the power of musical recordings and zines to provide representation and visibility in effective ways, and to create cultural references and signifiers as queer musicians carve spaces to claim their place in popular music history. Amy Skjerseth examines and challenges compulsory heterosexuality as a preset for music sampling. Alyx Vesey considers the application of zine-making to post-riot grrrl bands' tour diaries. Finally, Sam Murray illuminates bisexual visibility in musical performance.

Pushing Presets: Compulsory Heterosexuality in Music Sampling - Amy Skjerseth. Music production was revolutionized by premade sets of sounds, or presets, that became standard across synthesizers and samplers—from the quintessential 1980s sound of the Yamaha DX7 "E. PIANO 1" to the Fairlight Computer Musical Instrument's "orchestra hit" still used in hip-hop and synthpop today (Lavengood, 2019; Fink, 2005). But queer uses of preloaded samples remain underexamined. In this presentation, I expand the music production term "preset" to investigate cultural norms like commodity fetishism, automation, and compulsory heterosexuality alongside the popular music industry. The preset—a default setting that optimizes production—goes beyond "the music itself" to several socio-cultural spheres, from the "Instagram square" and Internet autofill settings to more abstract cultural defaults such as whiteness, Western privilege, and heterosexuality. By digging deep into presets beyond their use for efficiency, I consider how "default" ways of preserving and disseminating music and desire not only influence outcomes of music creation and listening, but also have the potential to create queer couplings with cultural and commercial norms. How might different artists and listeners push presets to reroute relationships between technology, art, and meaning in a heteronormative music industry? Through two case studies, I consider compulsory heterosexuality's presence in music sampling. I listen to sounds from "everyday life" that stand in for queer desire—the numerous samples of the epic bicycle bell solo in Queen's "Bicycle Race" (1978) and a sample of the band Frankie Goes to Hollywood jumping into a swimming pool in "Relax" (1984). I begin theorizing a compulsory musical heterosexuality wherein the typical logic of sampling is linear citation—the industry's straight time of accreditation and compensation. Yet, the opportunities to question industrial and sexual defaults in music presets invite artists and listeners to press on the limits of straight sound to develop queer couplings of the everyday and sexual desire. Life on the Road After Riot Grrrl: Reading Corin Tucker and Sadie Benning's Tour Zines - Alyxandra Vesey In this presentation, I

conduct a comparative analysis of Corin Tucker and Sadie Benning's tour zines for Sleater-Kinney's 1997 breakthrough, *Dig Me Out*, and *Le Tigre*'s 1999 eponymous debut. Tucker and Benning apply riot grrrl's practice of zine-making to the tour diary, a confessional mode of life-writing endemic to rock culture, in order to record their experiences on the road. Tucker's "Hey Soundguy" zine documents Sleater-Kinney's interactions with the predominantly male technical staff at each venue of their U.S. tour. She uses the term "soundguy" to distinguish sexist and misogynistic engineers from their more collegial counterparts. While Tucker uses tour dates to chart her encounters as part of a travelogue, Benning's "Le Tigre 2000" zine trades in abstraction. Eschewing narrative altogether, Benning presents *Le Tigre*'s first North American tour as a series of hand-drawn tableaux and portraits of people, animals, and cryptic phrases that defamiliarize the reader from touring's performance and social conventions. Both texts challenge essentialist notions of gender and femininity that both riot grrrl-affiliated bands continued to contend with after the movement's dissolution in the mid-1990s. Tucker applies riot grrrl's pedagogical ethos of demystification as a bisexual woman in an all-female band who frames her tour zine as an educational resource for readers that includes a glossary, diagrams, and captioned photographs. Benning, a multimedia artist who became associated with riot grrrl through the PixelVision "video diaries" they made as a teenager, uses bricolage to obliquely capture a non-linear accumulation of moments during their only tour with *Le Tigre* before leaving the group to focus on their art and later coming out as a non-binary person. Their divergent approaches to zine-making illustrate how two queer musicians navigated professional sexism as members of post-riot grrrl, feminist-identified bands and documented and shared those experiences with their fans.

Making Bisexual Performance Visible on Record - Sam Murray. It is often challenging to make bisexuality visible in musical performance as within wider society it is often presented as a mixture of homosexual and heterosexual signs and signifiers, but never on its own terms. Bisexual musicians often seek to display their identities either as a political statement or simply to show the participation of bisexuals in public life. Such musicians have become role models and their actions an opportunity to learn how such visibility can be achieved. Davila et al (2020) have attempted to categorise Bisexual visibility through the lived experiences of those who identify as bisexual examining communication, display, and behaviours designed to draw attention to one's sexuality. Whilst this approach has merits, it has only a limited application when exploring musical performance but provides a starting point to explore visibility strategies. This paper will use Davila et al's work as a starting point in analysing the heritage of bisexual display through recordings. This paper will also examine the value of access to visual and audio recordings of bisexual performers in articulating commonalities and strategies for Bisexual visibility within musical performance. To achieve this, the music videos and concert performances of Janelle Monae, Loreen, Mad Tsai and Domo Wilson will be explored. Whilst such strategies and their values will be explored, it is also important to assert they are not exhaustive. Korinth et al articulate that: 'There is no universal way in which bi + sexuality is visualized because the expression of sexuality depends on personal preference, cultural and social contexts, and may change frequently' (Korinth et al, 2024, p.5). This paper seeks to open the conversation and seek the inherent value in exploring visibility strategies rather than seeking to define them.

Day 3 - July 9th 2025

From Giordano to Jazzercise: Records, repeated long play, and physical education

Tim Anderson¹

¹Old Dominion University [Norfolk] (United States)

While popular music scholars often ask questions about dance records and clubbing, very little has been written about records that are composed and arranged to explicitly encourage choreographed movements to music. This paper looks at an important American example of this in the form of Jazzercise. Debuting in the late 1979 with its first LP record, Jazzercise became a leader in the aerobic exercise movement of the 1980s offering multiple albums, video cassettes, and franchises, each of which relied on a combination of annotated instructions and popular forms of music. While Jazzercise continues to exist as a successful business, this paper explores the context out of which the program and company's inventor and CEO, Judy Sheppard Missett, emerged. Sheppard Missett's Jazzercise program is directly tied to the work of the renowned jazz dance choreographer and educator, Gus Giordano. Located in Evanston, Illinois, a northern suburb of Chicago, Giordano established a school jazz dance in 1953. Beginning in the late 1950s and throughout the 1980s, Giordano also recorded and released 45s and long play records to use for instruction on his own label, Orion. Sheppard Missett was a student of Giordano's and released her first Jazzercise LP, Jazzercise, in 1979 on the Orion label. By directly drawing from the Orion and Jazzercise record catalogues and educational/training texts, trade literature, and interviews, the paper connects the two entities under the banner of a modern physical education. In particular, the paper emphasizes how both Giordano and Missett Sheppard's programs on the recording as key to the repeated elongations of play necessary so that students and teachers can repeatedly practice and incorporate embodied knowledges through what I have termed elsewhere a "mass mediated kinetic orality."

Tim J. Anderson is Professor and Director of the Chair of the Department of Communication and Theatre Arts at Old Dominion University. He has published numerous book chapters, refereed journal articles, and two monographs. His latest research project focuses on recordings, listeners and the public sphere. Anderson's website is timjanderson.com

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Digital Technology, Musical Pleasure and Fascist Fantasy in the Postliberal Age

Nadav Appel¹

¹ Sapir Academic College, Bar-Ilan University (Israel)

Meditating on the intersection of recording technology, fascist ideology and the arts on the eve of World War II, Walter Benjamin ([1939] 2003) suggested that the fascist subject “expects from war [...] the artistic gratification of a sense perception altered by technology”, leading to a point where “[h]umankind [...] can experience its own annihilation as a supreme aesthetic pleasure” (270). Close to a century later, scholars and critics are once again identifying the emergence of novel, curious forms of symbiosis between far right movements, digital technologies and emerging cultural forms (e.g. Love, 2016; Nagle, 2017). Benjamin related the political upheavals of his times to an “aestheticizing of politics” (270), where classical art’s aura of authenticity – lost due to the technological reproducibility of modern mass culture – is displaced by the hegemonic struggle during a crisis of capitalism into the cult of personality of the fascist leader and the celebration of war as spectacle. This paper will suggest that 21st-century far right politics can similarly be understood as drawing from the crisis of certain dominant forms of popular culture, and especially music, owing to the effects and potentialities of digital technologies of production, dissemination and consumption. This will be argued through an analysis of current literature on music, technology and the far right (e.g. Koc, 2022; Schiller, forthcoming) together with critical readings of several case studies from disparate world regions, proposing a model of politico-cultural dialectics as part of the logic of a dominant global form of current right wing politics. Bibliographical

Nadav Appel is a lecturer (assistant professor) at the Department of Cultural Studies, Creativity and Production at Sapir Academic College, teaching coordinator at the Department of Language, Literature and the Arts, Open University of Israel, and teaching associate at the Program for Hermeneutics and Cultural Studies, Bar Ilan University. He studies the forms of pleasure and modes of identity formation afforded and produced by different types of popular music aesthetics, genres and interpretive regimes. He is currently co-editing with Fiorenzo Palermo the first ever collection of studies of contemporary right wing music from a global perspective, titled *Listening to the Rising Right: Populist Rebels, Fascist Countercultures, and the Global Sounds of Right Wing Music*. Among his previously published work in journals such as *Popular Music*, *Contemporary Music Review* and *International Journal of Cultural Studies* are studies of sexuality, memory, and knowledge in the works of musicians such as David Bowie, Syd Barrett, and the Magnetic Fields, as well as analyses of more general phenomena in the field of popular music such as nonsense lyrics, cover versions and the concept of the “singer-songwriter”.

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'Live Heritage' and the Legacy of 'Orchestronic' Music at the Proms EDM-event in Super-club culture

Zoe Armour^{1,2,3}

¹**Research Associate of the Media Discourse Centre (United Kingdom)**

²**at De Montfort University [Leicester**

³**United Kingdom] (United Kingdom)**

Abstract It is my contention that there is a phenomenon called 'super-club culture', which emerged in Britain in 1991 through the conception of the 'Ministry of Sound' initiative in London and the introduction of the twenty-four hour Entertainment Licence, 1990. The term 'super-club' was coined in 1995 by 'Mixmag' music journalist Andy Pemberton as a short-hand reference in order to describe particular EDM initiatives as emerging new youth brands (in Garratt, 1998). During my doctoral thesis, I advanced the discussion of the 'super-club' concept and identified a further eight 'super-club' initiatives as 'EDM brands' that became global through a multi-sited 'tour' concept, a representative logo, one or more resident DJs and an affiliated EDM music label as well as sell branded clothing and accessories. Modelled on the concept of New York's former 'Paradise Garage' (1987) EDM-club, a number of the early sonic performances of DJs were captured via live DAT recordings and either broadcast via pirate radio stations or transferred to cassette tape and sold at the venue as part of a membership scheme. This practice led to the formation of 'super-club' record labels and the compilation mix album in which 'super-club experiencers' (my term) could re-live their listening experience and further develop taste preferences from a particular event, year and often a favourite DJ. With the use of participant observation and 'micro-virtual ethnography' Armour, 2018a), the paper will explore a concept I call 'live heritage' (Armour, 2019) in combination with the term 'orchestronic' music (the blending of orchestral music and electronic dance music). This is in reference to the recent development of the super-club 'proms event', which is hosted at a concert hall and features an orchestra with accompanying PA and DJ that perform a soundtrack of House and Trance anthems from the 1990s, and attracts an ageing nostalgic demographic.

Zoe Armour has a doctorate in cultural sociology, which focuses on a British-to-translocal phenomenon she has termed super-club culture (1991 - present). She is a research associate of the Media Discourse Centre at De Montfort University in Leicester, where she gained her award. She is the author of two book chapters. The first book chapter examines the subjective experience of a British free-party sound system experient and his initiative called 'Verbal' in the late 1990s (Routledge). The second explores the concept of 'digital gift-giving' in relation to ageing clubbers and Facebook (Palgrave). Zoe also has a feature article in a special edition on ageing and EDM in *Dancecult*, which focuses on the baby rave phenomenon and her conceptualisation of fluid-multigenerationality and live/unauthored heritage. She is a member of IASPM and KISMIF and follows the *Dancecult* Research Network and the group for Sub-cultures, Popular Music and Social Change. Her work is interdisciplinary and draws from the fields of cultural sociology, philosophy, popular music, memory studies, gerontology, media & communication and film. IASPM branch: IASPM UK and Ireland

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In these hallowed halls: Recording studios as sites of musical heritage

Christina Ballico¹

¹University of Aberdeen (United Kingdom)

In recent decades there has been a shift to the ways in which we recognise music as a form of heritage: UNESCO's Intangible Cultural Heritage convention, established in 2003 (UNESCO, n.d.) for example, protects the various ways in which cultural expressions such as music are created, passed down through generations, and involve the use and/or engagement with particular musical artefacts, sites of creation and, sites of dissemination; while the global growth of music city enactments (Ballico and Watson, 2020) demonstrate the recognition of music's capacity within creative and cultural city initiatives in which heritage is so often heavily leveraged. In turn, the sites of musical creation and dissemination – that is music venues and recording studios – are increasingly recognised for their capacity to engage with fans and/ or through music tourism initiatives (Ballico, 2024). Sitting at the intersection of these factors, this paper explores the emergence of recording studios as fixed, yet flexible sites of musical heritage which can be leveraged as sites of tourism. As this paper examines, where musicians may choose to record in a specific studio owing its aesthetic and/ or sonic qualities, or due to the lineage of bands or producers who have preceded them, music fans look to visit these sites through a desire to connect with artists and albums that were recorded in their hallowed halls. Considering this, this paper explores four recording studios in regards the commemoration and leveraging of their musical heritage: RCA Studio B (Nashville, USA); J + M Recording (New Orleans, USA), Electric Lady (New York City, USA) and Abbey Road Studios (London, UK). In doing so it explores the capacity for fans to engage with these sites - through formal and informal tourism strategies - as well as the ways in which they are positioned within wider city-specific music histories.

Dr Christina Ballico is a lecturer in the Department of Music at the University of Aberdeen. She is the editor of *Geographically Isolated and Peripheral Music Scenes: Global insights and perspectives* (Palgrave, 2021) and the co-editor of *Music Cities: Evaluating a global cultural policy framework* (Palgrave, 2020).

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Rapports de genre, authenticité et expression d'une pluralité de masculinités : étude de cas de l'enregistrement de l'album Aequanimitas (2024)

Zénaïde Berg¹, Christophe Jbeili²

¹Université de Montréal (Canada)

²Université du Québec à Montréal (Canada)

Cette communication porte sur l'enregistrement de l'album Aequanimitas, dirigé et produit par DJ White Socks (né Christophe Jbeili) et réunissant plus d'une dizaine d'artistes différents. Paru en mai 2024, cet album a la particularité d'avoir été enregistré aussi bien avec des artistes francophones qu'anglophone qu'avec des artistes à la notoriété variable au sein du monde du rap québécois et montréalais (Becker, 1982). Les acteur·ices des scènes anglophone et francophone étant souvent isolées les un·es des autres, il est rare qu'un album les conjoints à collaborer entre elles et eux (Sarkar, 2008). L'analyse de l'enregistrement de cet album se basera sur deux types de données : une auto-ethnographie réalisée au cours du projet par DJ White Socks et un entretien de groupe réalisé avec certains des artistes ayant participé au projet et mené par la sociologue Zénaïde Berg (Frey et Fondana, 1991; Ellis, 2004; Baribeau, 2009; Blais, 2009). Cette recherche s'inscrit au sein de deux perspectives de recherche: celle sur l'authenticité des pratiques artistiques (Guillard et Sonnette, 2020) et celle de la sociologie du genre (Kergoat, 2021). Nous entendons ainsi analyser la manière dont les rapports de genre se construisent au sein du studio d'enregistrement, notamment dans un contexte d'entre-soi masculin marqué par l'hétérosexualité, la valorisation de certaines pratiques pensées comme authentiques et l'expression de plusieurs formes de masculinité (Guillaumin, 1992; Hammou, 2022, à paraître). Comment le processus d'enregistrement de l'album Aequanimitas et l'espace du studio permettent la reproduction et/ou la subversion des stéréotypes et des normes sociales présents dans le monde du rap québécois (Butler, 1990; Aterianus-Owanga, 2016) ? Le lien entre l'enregistrement et le live sera également exploré, notamment en raison du constat qu'aucune femme n'est présente sur le projet final, mais qu'une rappeuse, Kamilou, s'est produite sur scène aux côtés de DJ White Socks lors d'un concert présentant l'album.

Biographie des deux intervenant·es : Zénaïde Berg est doctorante en sociologie à l'Université de Montréal. Ses recherches portent sur l'histoire des rapports de genre dans le monde du rap au Québec. Elle est co-dirigée dans le cadre de sa thèse par les sociologues Guillaume Sirois et Karim Hammou. Son premier essai « Les reines de la ville : essai sur le féminisme et l'amour du rap », est paru aux Éditions Somme Toute le 13 août 2024. Christophe Jbeili, alias DJ White Socks, est un journaliste musical et politologue spécialisé en Hip-Hop Studies. Il a réalisé une maîtrise en science politique à l'Université du Québec à Montréal. À travers ses recherches, il tente d'arrimer une perspective critique de l'authenticité dans le rap avec une analyse soucieuse de l'intersectionnalité des rapports de pouvoirs. Parallèlement à sa carrière académique, il poursuit une carrière musicale en tant que DJ et producteur de rap. Il a récemment fait paraître un album intitulé Aequanimitas, dans lequel il a rassemblé plus d'une dizaine d'artistes de la scène rap québécoise.

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“A tale of three cities”. Italian recording studios in the analogue era (1965-1999): formats, practices and mediations.

Francesco Brusco¹

¹Università degli Studi di Pavia = University of Pavia (Italy)

The history of Italian recording studios in the analogue era (1965-1999) is marked by a combination of different formats and configurations having tangible consequences on the creative practices and the technological, aesthetic and social mediations operating therein. Studios are configured as foci (Feld 1981), intimate spaces (Fariás-Wilkie 2016) around which social activities and systems models of creativity are organised (Csikszentmihalyi 1988, 1997; McIntyre 2012, 2016; Kerrigan 2013; Thompson 2019): hence, the development of working practices, technology and physical spaces themselves contributes to redefining the relationships between agents and intermediaries involved in the production process, showing the distributed and relational nature of the latter. By integrating social network analysis, ethnography and geo-historical mapping, the research reveals the development of the three main Italian poles — Milan, Rome and Bologna — in terms of music worlds (Becker 1982, Martin 2006; Crossley et al. 2014; Crossley 2015): musical, economic and socio-cultural ecosystems whose conventions shape recording and creative practices, diversifying them both internally and, above all, in relation to the international recording industry's methods (Bennett 2018). The result is a dynamic cartography of a scalable and complex system, which will also highlight geographic, cultural and gender inequalities — the marginalisation of female professionals in popular music-related fields above all. All these issues are embedded in a more general discourse of distribution of resources and power: no mere snapshot of the analogue era but rather a diachronic comparative metre through which we can read the contemporary digital domain, its social and creative practices and, in general, the cultural, economic and technological processes still operating outside and inside the increasingly narrow walls of recording studios.

Accents and dialects in 1980s popular music: a sociophonetic and experimental perspective

Coline Caillol¹

¹ Centre de Linguistique Inter-langue, de Lexicologie, de Linguistique Anglaise et de Corpus (France)

Singers' accents in recorded popular music have long served as a vehicle for expressing multiple identities. From a sociolinguistic perspective, Trudgill (1983) identified a tendency for British artists to adopt American-inspired pronunciation norms when singing, which they do not do when they speak. This phenomenon has been explained through a socio-cultural lens, emphasizing the effect of specific music genres, the influence of the American music industry and the notion that what was once considered an 'American accent' has now become a standardized pronunciation norm in popular music, devoid of geographical meaning (Gibson, 2023). My work in sociophonetics explores this modification of certain accent features (e.g., the pronunciation of /t/ between two vowels, as in the word *water*, which tends to sound like a /d/ in American English as opposed to a more French-like /t/ in British English) in the singing productions of Traditional British Heavy Metal and Pop artists from the 1980s. In addition to analyzing existing studio recordings, I take on a more experimental approach with contemporary British singers, using multi-dimensional recording techniques for a complementary articulatory phonetics perspective. Not only do I record singers' voices in a studio setting for common signal processing analysis of their accent, but I also use two additional techniques for a more holistic approach: electropalatography, which provides data on tongue-palate contact during articulation, and post-hoc AI-based video treatment to track lip opening. The aim is to study if American-influenced pronunciation can be elicited, quantified and explained from a physical articulatory standpoint in addition to the traditional sociolinguistic socio-cultural approach. My presentation will therefore explore the interplay between sociophonetics and articulatory phonetics, highlighting the importance of capturing the multifaceted aspects of singing voice pronunciation.

Coline Caillol is a PhD student in English Linguistics and Phonetics at Université Paris Cité (CLILLAC-ARP) studying pronunciation in the singing voice. Her work focuses on both socio-cultural and articulatory factors influencing 1980s British Heavy Metal and Pop singers, looking specifically at their realization of word internal intervocalic /t/ as one of the main indicators of potential American influence. Her research seeks to associate more traditional sociophonetic methods with experimental techniques such as electroglottography, electropalatography and real-time articulatory MRI. Her main publications include "Does Frankie Go to Hollywood? From American influence to articulatory phonetics: the singing pronunciation of 1980s pop artists," *Anglophonia* (2023) and "The sociophonetics of British heavy metal music: T Voicing and the FOOT-STRUT split," in *Proceedings of the International Congress of Phonetic Sciences* (2019). Adhésion à la branche francophone de l'IASPM.

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Recording Ñanda Mañachi: Towards a typology of Chopin Thermes's mobile studio

Osejo Carlos¹

¹ Universidad Complutense de Madrid = Complutense University of Madrid [Madrid] (Spain)

Abstract Studies on musical production emphasize the importance of understanding the recording studio, not exclusively as a technical and artistic instrument but as a place that facilitates particular forms of interaction between human and inanimate actors while structuring power relations. In that sense, Bates (2012) proposes that recording studios are simultaneously meeting spaces, technology containers, acoustic environments, and systems of constraints on vision, sound, and mobility, whose typology acquires particular characteristics in terms of space and time. This multifaceted nature of recording studios has caused changes both in the practices that occur there, and in the evolving relationships between musicians and production intermediaries, which have varied throughout history. In this framework, this communication explores the typology of field recording studio that characterizes the albums of Ecuadorian Kichwa group Ñanda Mañachi, recorded by the French ethnomusicologist Chopin Thermes in the 70s and 80s. Considering that most of them were registered with portable reel-to-reel tape technology in varied acoustic environments, I look into how these particularities shaped social interactions and participant roles. In this way, I intend to provide reflections that help answer questions about how this recording typology, typical of ethnomusicological practice, tempered constraints that characterize recording processes, seeking a more horizontal relationship between the actors and facilitating the expression of Kichwa's musical culture. Therefore, the status of recording raises the convergence of elements that overlap boundaries between areas of study of popular music, folklore, traditional music, and the role of recording in the ethnomusicological practice itself. In records that shift between the resignification of what historically has been considered 'traditional' musics as well as new forms of popular music.

Carlos Osejo Páez is a PhD candidate at Universidad Complutense de Madrid, Master in Popular Music Production at Kingston University London, and Bachelor of Contemporary Music at Universidad San Francisco de Quito. Former professor at Universidad Central del Ecuador and Universidad de las Artes Guayaquil. His research areas integrate music production, recording arts, technology, music genres, post-colonial music studies and popular music. IASPM SPAIN BRANCH IASPM AL BRANCH

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TTV Test Card Music from 1966 to 1968: A Preliminary Study on the Legitimacy and Canonization of Music in Taiwan

Damien Chen¹

¹Tainan National University of the Arts (Taiwan)

This study aims to preliminarily explore musical legitimacy and canonization in Taiwan by analyzing the test card music broadcast by Taiwan Television (TTV) from June 13, 1966, to September 29, 1968. It further investigates the legitimization of certain genres within the Cold War political context, the canonization of repertoires within these genres, and the role of non-human actants and mediations in the emergence of these canons. This study employs an archival research method by examining Dian Shi Zhou Kan (TTV Weekly)'s column Yin Yue Xin Shang Yuan Di (The Garden of Music Appreciation), which ran from June 1966 to September 1968. It collects information on the genres and repertoires of test card music broadcast daily, then analyzes the data gathered from the column. The column details every test card music repertoire broadcast by TTV during this period, indicating the genre of each piece and occasionally providing educational descriptions of certain repertoires. By analyzing the test card music broadcast by Taiwan Television (TTV) and linking it to the historical and political context through a synchronic framework, this study critically examines musical legitimacy and canonization in Taiwan. It also explores how vinyl records, particularly pirate vinyl records from the 1960s, functioned as non-human actants in the canonization process, providing insights into the mediations involved. This preliminary research may offer an alternative approach to understanding the emergence of canons in Taiwan.

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Virtuoso Double-Tracking in the Music of Frank Zappa

Brett Clement¹

¹ Ball State University (United States)

This presentation investigates an overdubbing method employed sporadically by Frank Zappa throughout his career that I term 'virtuoso double-tracking'. With this technique, a rhythmically complex melodic line, often generated through a lengthy guitar improvisation, is subsequently doubled at the unison/octave by other instruments during overdubbing sessions. Though double-tracking is conventionally applied in order to create an echo-like effect, I demonstrate that Zappa's 'virtuoso' employment has more strategic purposes. At a basic musical level, it creates a sonic illusion that potentially misleads the listener into perceiving a 'composed' melody rather than an improvisation. More philosophically, virtuoso double-tracking is a device through which Zappa blurs the boundaries between categories such as jazz/rock/classical, composition/improvisation, notated/recorded/live, and high art/low art. My discussion begins with the 1969 track 'Son of Mr. Green Genes', recorded on a prototype 16-track machine and Zappa's first extended use of virtuoso double-tracking. At this stage, the technique occurs among other studio-driven processes to achieve a colorful arrangement during the guitar solo. While the jazz/rock distinction is most conspicuous here, I detail developments throughout the 1970s and early 1980s that find the technique pushed in progressively virtuosic directions, requiring increasing notational intervention. As such, the classical/popular dichotomy is most visibly challenged, culminating in the track 'Theme from the 3rd Movement of Sinister Footwear'. Concurrently, the high/low opposition is invoked through Zappa's humorous use of the technique on the album *Man from Utopia*. The final portion of my presentation details the eventual waning of Zappa's use of virtuoso double-tracking, using the Synclavier-composed track 'Night School' to show how certain compositional aims of the technique were gradually subsumed by new recording technologies. The story that ultimately emerges is one in which Zappa continually asserts his role as 'composer' while challenging what it means 'to compose'.

Brett Clement is Associate Professor of Music Theory at Ball State University. His research focuses on repertoires that fuse elements of popular and classical music, including progressive rock and the music of Frank Zappa. His work has been published in various journals, including *Music Theory Spectrum*, *Music Analysis*, and *Journal of Music Theory*. His 2023 monograph *Rock Tonality Amplified: A Theory of Modality, Harmonic Function, and Tonal Hierarchy* is available from Routledge Press. IASPM branch: United States

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Approaching the Home Studio as a Professional Workspace: Challenges and Rewards for Independent Musicians

Jeremy Vachet¹

¹Laboratoire des Sciences de l'Information et de la Communication (France)

In the last decades, music production has massively shifted from the 'commercial recording studio' to private spaces resulting in a profound shift in how music is produced. While nearly having a professional studio in one's bedroom is awe-inducing, echoing some of wildest dreams of the DIY music in the 80's, production is transferred into domestic spaces that are not dedicated to such work. Ultimately, while the traditional recording studio is meant to make things 'sound good', the blurring between professional and domestic spaces may turn out to be 'not so happy' (Stahl & Percival, 2024). Yet, despite artists' connection to their workspace (Cloonan, 1999, 2016), literature often abstracts cultural labour, especially in popular music, as if work was ethereal. When the literature mentions the recording studio or other places of artistic work, it is often in "aestheticized" manner (De Molli et al., 2020; Gebhardt, 2018). Similarly, home recording studios are often described as sub-cultural spaces of resistance and leisure, thus omitting that actual labour is being carried out in them (e.g., McRobbie & Garber, 1976). Arguments for production affordability promoting autonomy often overlook the casualization of work, transferring the human cost and uncertainty to artists (Miège, 1989). Based on interviews with 32 independent musicians across the United States, France, and Sweden, findings suggest that home-based music production in the era of digitalisation takes place in messy, non-dedicated spaces that resemble those of most precarious remote workers struggling to find room for their work. Results suggest that participants discursively deal with the struggle of not being able to secure decent housing and workspaces by referring to bohemianism. We argue that the aesthetic discourse of bohemianism serves as a coping strategy, but its meaning and ability to help cope with uncertainty vary depending on the artist's social background.

Jérémy Vachet (PhD, Leeds) is an Associate Professor of Media and Communication at Audencia Business School and Associated Researcher at the LabSIC University of Sorbonne Paris Nord. Published in the *Sociological Review* and *Biens Symboliques/Symbolic Goods*, his last publications have looked at working lives of independent musicians.

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Recording the 'True Voice' of the Scottish People: The School of Scottish Studies

Héloïse Cornelius¹

¹ Centre d'histoire de Sciences Po (Sciences Po) (France)

Abstract The introduction of the portable tape-recorder in Scotland by US-American collector Alan Lomax arguably triggered the emergence of the Scottish Folk Revival, a politico-cultural movement that promoted Scotland's folklore from the 1950s to the 1970s. By introducing a new means of recording, Lomax enabled Scottish collectors such as Hamish Henderson and Calum MacLean to directly record the voice of the common people instead of simply converting it into written stories, lyrics, and music sheets. It opened the path towards new possibilities and urged folk revivalists to theorise their movement as a genuinely democratic one: they wished to give power and agency back to the 'ordinary people,' i.e. those whose voices had been erased from official history. Henderson accompanied Lomax in his tours throughout Scotland. Inspired by this experience, he and MacLean founded in 1951 the School of Scottish Studies at the University of Edinburgh, that still exists nowadays and holds a stunning collection of Scottish songs, traditional airs, and tales, taken from people's private houses as well as from cèilidhs. As the carriers of the recorder, Henderson, MacLean, and their colleagues became the embodiment of the rich diversity of voices and instruments they got to record: Aberdonian bothy songs, the music of the Scottish Travellers, Gaelic mouth-music, etc. In this way, the tape-recorder materially enabled the fulfilment of Henderson's Gramscian project for the tapes made it possible to preserve, share, and even become the 'voice of the people.' Relying on the example of the School of Scottish Studies, I wish to explore the political and cultural significance of a new recording technology. I will first show that the recorder favoured the emergence of a new, more democratic, collecting ethics. Then, I will suggest that a systematic recording mission made it possible to simultaneously preserve and carry on a living tradition.

Bio-bibliography I am a young researcher and aspiring historian and have just graduated from Sciences Po Paris School of Research (Department of History). In my master's thesis (written under the supervision of Gerd-Rainer Horn), I have focused on the Scottish Folk Revival and its political connections: I have examined the way in which folk songs in post-war Scotland fostered the convergence of various ideologies, such as nationalism, republicanism and socialism. Overall, I am interested in the history of social movements, especially when seen through a cultural perspective, and wish to work further on the links between music and politics in 20th-century France and Great Britain. Cornelius, Héloïse. "The Thistle, the Hammer, and the Quill. Political Use of Scottish National Symbols and Historical References in the Scottish Folk Revival (1950s-1970s)." Master's Thesis. Sciences Po Paris, 2024. IAPSM branch: Branche francophone d'Europe.

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Neutral and imaginary spaces: the transformation of recording studios and their impact on Spanish record productions in the 1970s.

Marco Antonio Juan de Dios Cuartas¹

¹Universidad Complutense de Madrid (Spain)

During the 1960s, recording studios located in Madrid had large rooms designed for recording symphony orchestras. Some spaces such as the recording room of studio 1 of the Hispavox record company could accommodate more than sixty seated musicians (Díez Monzón, 2024). In the record productions developed during this stage, the reflections generated by the acoustics of the room are integrated into the sound recording by adding timbre coloration to the original source signal. The relationship between the real acoustic space and the performance thus approaches the term proxemia (Hall, 1966) and is de-contextualized with music production techniques such as double tracking or plate reverb, personalizing its sound and progressively relating it to the work of the engineer and producer. But with the arrival of the 1970s new acoustic designs were introduced in Spanish recording studios with smaller, neutral and muted rooms, coinciding with the advance of multitrack recording and close miking techniques. This change in music production is possible, in part, with the application of acoustic designs under international standards, for example, Tom Hidley recast the Westlake company in Europe under the name of Eastlake and began to carry out acoustic designs in some Spanish recording studios including Musigrama or Eurosonic: “the idea was to make the spaces neutral so that recordings made at a Westlake studio could be added to at any other Westlake studio in the world” (Zagorski-Thomas, 2012, p. 72). The research aims to analyze the impact that the Westlake-Eastlake acoustic design had on Spanish recordings during this decade, and the change of sound paradigm that this fact entails with respect to the productions of the immediately preceding decade. Bibliographical

Marco Antonio Juan de Dios Cuartas holds a PhD in Musicology and Audio Engineering. With a degree in Music History and Science from the University of Oviedo, he furthered his studies by graduating with “first class honours” in Recording Arts from Middlesex University in London. He has written numerous scientific articles related to the influence of technology in creative processes and the evolution of sound design within music and film production. He has co-edited different books such as *Los nuevos métodos de producción y difusión musical de la era post-digital* (2018). In 2018 he obtains a grant from the Latin Grammy Foundation through its Research and Preservation Grant Program for the development of the research project *Las músicas populares en el contexto del estudio de grabación: espacios y agentes en los procesos de producción discográfica en España (1960-1990)*. He has been academic coordinator of the Madrid campus of the School of Audio Engineering (SAE Institute) in the Music Business and Audio Engineering program. He is a professor in the Department of Musicology at the Complutense University of Madrid where he directs the SonoLAB UCM Sound Laboratory and coordinates the Master in Live Music - Live Nation. He is currently secretary of the Spanish section of the AES (Audio Engineering Society).

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Echoes of the Past: Reverb and the Construction of Sonic Space

Benjamin DuPriest¹

¹Georgia State University (United States)

The application of reverb to recorded sound is a tool of both aesthetic expression and acoustic simulation. Reverb can give music scale and three-dimensional depth, it can compel an aural replication of the space in which the music was made, but it can also contrive an unimaginable chasm, sending sound spinning into infinity. In short, reverb constructs sonic space. Across the history of recorded sound, the technical pursuit of an expansive, controllable, and realistic reverb has occupied artists and technicians, producing a fascinating array of different approaches. This paper maps a history of reverb as a tool for constructing a sense of space and time both within and without the studio context. Borrowing on Jonathan Sterne's theories of sound fidelity and mediation, I consider the mechanics and auralities of both the synthetic production and "natural" reproduction of reverberation. I do this through a comparative survey of reverb approaches at a handful of classic American studios, Sun and Stax Records in Memphis, and Motown in Detroit, as well as the application of reverb to historical field recordings taken in the American South in the mid-20th Century, before considering the application of reverb plug-ins in contemporary digital recording platforms. While we know reverb to be a crucial tool in the (re)production of musical space, I ultimately argue that reverb has become an invaluable mode of engagement with musical time, often creating a nostalgic sense of timelessness, or even a metaphysical embodiment of time-spacelessness. This paper traces the emergence and realization of these ideas through a history of acoustic, mechanical, and digital reverb technologies.

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Backing into the Future: Recording Irish Folk Music

Stan Erraught¹

¹ University of Leeds (United Kingdom)

Backing into the Future: Recording Irish Folk Music, 1950 -1980 Popular music in Ireland often seemed to lag culpably behind its larger neighbour until at least the late 1970s. Rock music, increasingly hegemonic in Britain, and elsewhere, came a poor third behind the music of the showbands, who dominated the live scene, and folk music in all its variety. Somewhat surprisingly, perhaps, it was folk, and folk artists and labels who recording most prolifically and successfully at a time when pop and rock acts struggled to make records at all. Firstly through US labels such as Tradition and later, homegrown labels like Gael Linn (with a certain amount of state support) Ceirníní Claddaig/ Claddagh Records and Mulligan, Irish folk records were consistently better recorded, better packaged, often in strikingly modernist sleeves, and more successful commercial than Irish records in more 'popular' genres. In this paper, I look at how this relative success, which bucked the trend of an otherwise sluggish and risk averse local music scene contributed to the creation of a viable home industry, and how a music whose supposedly 'natural' home is in the intimacy of a pub session, translated surprisingly well in recordings that, in turn transformed the music, as new instrumentation, and new tunes passed into live performance. Using contemporary printed resources – magazines such as *New Spotlight* (1963 -1977), *Hot Press* (1977-) and the short lived *Folk* (1968) – I trace the history of the creation of the by now familiar sound of Irish folk on record and on the concert stage.

Biography Stan Erraught is a lecturer in the School of Music at the University of Leeds where he teaches on popular music, music business, and aesthetics. He completed a PhD in philosophy at University College, Dublin in 2010 and published a monograph, *On Music, Value, and Utopia: Nostalgia for an Age Yet to Come* (Rowman and Littlefield International) in 2018. "The Country and Irish Problem" was published recently in *Popular Music*. "On the Redundancy of Music" was published in 2023 in the *Journal of Comparative Literature and Aesthetics*. *Rebel Notes: Popular Music and Conflict in Ireland* is forthcoming (2024) from *Beyond the Pale* in Belfast. I am a member of the UK +I branch of IASPM

Global Studios and Audiotopias: Facilitating Liberatory Spaces in Remote Ensemble Recordings

Emily Evans¹

¹ California Institute of the Arts (United States)

This paper investigates the potential of records created by remote and mobile global collaborative recording projects within post-geographic and left-field electronic dance music to serve as “audiotopias”: liberatory spaces that the listener can encounter and inhabit for the duration of the recording. Music has the potential to traverse transnational borders that seek to contain or categorize it. Derived from Josh Kun (1997) (drawing on Michel Foucault’s (1967) “heterotopic” spaces that transcend multiple borders to leave room for “otherness”), the audiotopia allows for a remapping of space and territory within the potentially non-hegemonic zone of the recording. How is this model for heterogeneous cultural production afforded and transformed by migratory conditions (in-person/remote, actual/virtual, local/global) and technologies (cloud-based DAW’s and conferencing platforms)? How can ensembles negotiate the aesthetic, technical, and interpersonal challenges that intercultural remote collaboration entails? What happens to ideas, performances, recordings (and the relationships cultivated within) as they undergo a process of sound transmission/transmutation, deconstruction/decontextualization, assemblage/recontextualization, deterritorialization/reterritorialization, mixing/remixing? In addition to serving as a proposal for future audiotopic recording scenarios, this paper will reflect on two projects facilitated over the past 10 years: Global Studios and Audiotopias (2020-present): a course taught at California Institute of the Arts, in which students form remote collaborative recording ensembles with artists from around the globe, including MC Yallah (Uganda), Debmater (Germany), Francis Ayamga/Top Link Studios (Ghana), Tafi Cultural Institute (Ghana), Bergsonist (Morocco), Ela Orleans (Poland), Adham Zidan (Egypt), Lucas Santtana (Brazil), The Meridian Brothers (Colombia), Takako Minekawa (Japan), and Dustin Wong (USA). Youth Stand Up! (2014-2019): a mobile collaborative recording project engaging with artists from the Green Door Studio (UK), Lebeha Drumming Centre (Belize) and Tafi Cultural Institute (Ghana), resulting in the albums Youth Stand Up! (2015), Outside Rhythm (2017) and Youth Stand United (2020).

Emily Evans is a sound engineer/music producer, and recording studio director. Since 2019, she has served as faculty in music and director of the Experimental Pop program at California Institute of the Arts, where she teaches courses including Production as Composition: The Studio as Instrument, Global Studios and Audiotopias, The Art of the Mix, Ambient and 4th World Music, Composing Experimental Pop, Making Music Videos and Disco: Emancipatory Dancefloors. In 2006, she founded The Green Door Studio, a community-access analog/digital recording studio in Glasgow, Scotland, which has been named Recording Studio of the Year (Scottish New Music Awards, 2010), is consistently ranked among the Top 100 Cultural Contributors in Scotland, and was called “the beating heart of the Glasgow music scene,” by Resident Advisor. She has recorded and mixed over 100 albums and EP’s, 3 named in the top 10 for Scottish Album of the Year and 7 featured in Album of the Year lists in The Wire magazine, The Vinyl Factory and The Quietus. Her clients range from the bittersweet pop of Belle and Sebastian (Matador Records), to the global electronic body music of Golden Teacher (Rough Trade/ SoulJazz / Optimo Music), the noir rockabilly of The Amazing Snakeheads (Domino Records), the inventive folk of Alasdair Roberts (Drag City), the feminist dub duo LAPS (DFA Records), the Ghanaian Borborbor of Tafi Cultural Group, and the queer industrial disco of Total Leatherette (Milk Records). From 2014-16, she facilitated an international collaborative mobile recording project with musicians from Glasgow, Belize and Ghana. The resulting album, Youth Stand Up!, was named among the Best Albums of 2015 by The Vinyl Factory. From 2016-18, she worked with musicians from Tafi Atome in Ghana to establish the Tafi Cultural Institute and build a recording studio in the village. She holds a Bachelors in Art:Semiotics from Brown University, a Master

of Design in Sound for the Moving Image from Glasgow School of Art (which she earned as an Arts and Humanities Research Council Scholar), a Postgraduate Certificate in Sonic Arts from the University of Glasgow, and has spent a year studying Environmental Art at Glasgow School of Art. IASPM Branch: USA

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Sonic Air-Conditioning: Towards a Climatology of Recorded Background Music in South Africa

Willemien Froneman¹

¹ Stellenbosch University (South Africa)

Although it was a popular form seldom subject to explicit state censorship or propaganda, instead indexing (white) leisure and various types of (white) curative and therapeutic environments, instrumental music composed for the background functioned as an insidious form of affective policing, race formation and social control during apartheid. Drawing on repositories of recorded sound at the International Library of African Music (ILAM) the South African Broadcasting Corporation (SABC) and South African-composed tracks included in commercial “mood music” libraries, the aims of the paper are threefold: to provide an initial mapping of South African-produced ‘easy listening’; to situate background music in South Africa within the frames of colonial (moral) climatology, colonial health tourism, and race-based climate determinisms; and to analyze several examples of South African background tracks in relation to Peter Sloterdijk’s notions of the ‘psychoacoustic dome’ and ‘atmospheric terror’ as outlined in the third volume of his *Spheres Trilogy*, *Foams*. As such, this paper will take an affective and materialist approach to music production, attempting to trace the agents, institutions, producers, and technologies involved in the production of ‘easy listening’ for apartheid’s listening subjects, asking how recorded background tracks may have been involved in producing the white ears of apartheid.

Enunciation, or the Place of Record: A Theory of the Phonographic Shot and the Point of Listening

Marino Gabriele¹

¹Università degli studi di Torino = University of Turin (Italy)

The paper discusses “enunciation” as defined by Algirdas J. Greimas (1975) and addresses the troubles music semiotics has faced in appropriating such theory. Enunciation is the semiotic dimension wherein both the creator and the final user of the text are situated as textual simulacra. On the basis of the distinction between the “profilmic” (whatever is placed in front of the camera, subject to the shooting) and the “trucage” (the image as manipulated or created thanks to the cinematographic techniques) established by Christian Metz (1972), the paper proposes a homologous distinction between the prosonic (acoustic sounds, subject to recording) and the phonographic (sounds manipulated or created thanks to the phonographic techniques). As a consequence, it is possible to distinguish between an aesthetics of recorded sound (the re-presentation of a sonic event happened in the past) and an aesthetics of acousmatic sound (music that “happens” at the very moment when it comes out from the speakers to the advantage of the listener). On the basis of the technical affinities between the film and the record, the paper proposes Metz’s theory of “impersonal enunciation” (1987) as a good model for a theory of phonographic enunciation, suggesting, in addition, the reintegration of the actantial simulacra elaborated by Greimassian semiotics and the pertinence of the mode of narration (in particular, the perspective; namely, the point of view) as elaborated by Gérard Genette (1972). Finally, on the basis of the four “enunciative configurations” proposed by Francesco Casetti (1983), the paper presents a typology of phonographic configurations or points of listening in recorded music: Objective (aesthetics of recorded sound), Interpellation (enunciated enunciation – enunciation made explicit – at the prosonic level), Subjective (aesthetics of acousmatic sound), Impossible Objective (friction between the prosonic and the phonographic, between the aesthetics of recorded and of acousmatic sound).

Sound Methods for a New World: Participatory and Co-Creative Methods in Electronic Dance Music Research

Luis Manuel Garcia-Mispireta¹

¹University of Birmingham [Birmingham] (United Kingdom)

This paper examines the rise of participatory and co-creative methods in popular music research, with a focus on queer, trans, and QTPOC (queer/trans people of color) electronic music scenes. Drawing on the author's experiences integrating Participatory Action Research (PAR) frameworks into their newest project, this examination begins with a review of PAR (and similar methods) and its relevance to popular culture studies more broadly (Aldridge 2018; Cambria et al. 2016; Gitonga & Delport 2015). Notably, PAR methods were developed to encourage less harmful and more useful/welcome research with vulnerable groups, and so this framework offers significant advantages for research on popular music among marginalized and stigmatized groups. The paper will then outline the development of a new participatory project that aims to engage with queer nightlife collectives (i.e., 'rave crews'); in doing so, the author will reflect upon the challenges and insights of integrating PAR methods into this project, including institutional, disciplinary, and logistical obstacles. The paper will close with a "lessons learned" framing, offering a mix of advice for individual researchers as well as recommendations for institutional change (e.g., research funding bodies).

Luis Manuel Garcia-Mispireta is an Associate Professor in Ethnomusicology and Popular Music Studies at the University of Birmingham (UK). His research focuses on urban electronic dance music scenes, with a particular focus on affect, intimacy, stranger-sociability, embodiment, sexuality, creative industries and musical migration. He is a member and resident DJ of Berlin's queer intersectional rave collective, 'Room 4 Resistance'. Garcia-Mispireta is currently developing a project on 'grassroots' activism and queer nightlife collectives; he also has a new monograph out, entitled *Together Somehow: Music, Affect, and Intimacy on the Dancefloor* (Duke University Press, 2023).

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The Recording Industry ‘Boys Club’

Grace Goodwin¹

¹ University of Liverpool (United Kingdom)

Whilst women are making positive strides towards equality in the music industry, the recording industry is still male dominated with 77% of students obtaining a degree in recording technology being male (NCES, 2022) and 96.8% songs in the charts being produced by men (Annenberg Inclusion Initiative, 2024). Women in the recorded music sector struggle finding pathways into industry and garnering the same recognition as their male peers (Wong, 2023). An overwhelming number of women cite the existence of a ‘boys club’ (Leonard, 2016; Reddington, 2021; Women and Equalities Committee, 2024) as one of the leading factors that hinder their success. Building on past research (Cullen and Perez-Truglia, 2019; Smith & Genier, 1982; Seabright & Lalanne, 2011) I propose the term ‘male to male peer networks’ to explain how men working in the recorded music industry interact, hire and share recording practices and techniques. These networks can offer us an insight into the lack of gender parity in the recorded music sector, and wider industry in general. This paper will also consider how the introduction of cheap home recording set ups and women only training programmes (Goodwin, 2024) have allowed women to engage in the sector without participation in the dominant male peer network, however this also arguably excludes them from professional studio environments, skill sharing and limits their career progression. It also suggests the creation of parallel female to female peer networks. This paper concludes that male to male peer networks create barriers for participation for women in the recorded music industry.

“Use This Sound”: Audio Ontologies in the Short-Form Video Ecosystem

Paula Harper¹

¹University of Chicago (United States)

On the TikTok platform, music and sound function as fundamental components of audiovisual creativity and viral spread. Isolating each video's audio file into a set of metadata hyperlinks, the platform establishes sound as both independent resource and archival connector—capacious libraries of sound recordings are housed by TikTok and other imitator platforms, and those recordings function as collectors for what Diana and David Zulli call “imitation publics.” While viral phenomena like “Old Town Road” and “The Wellerman” became touchstones, in the late 2010s and early 2020s, for understandings of music (and musical virality) on TikTok, their elevation does not offer a complete—or even representative—encapsulation of the emergent short form video soundworld. Despite the platform's prominent use of specifically-musical iconography (like its jittery colorshifted eighth-note logo), TikTok's connective sonic files aren't necessarily “musical” in the standard vernacular sense. Instead, the corporate term is “sound”—a term often used interchangeably in user vernacular with the similarly-capacious (though more technologically-inclined) “audio.” In this paper, I excavate the corporate categories of “sound” and “audio” as popularized by TikTok and other short-form video platforms. Building on work by Braxton Shelley and Melissa Avdeeff, I consider how users “play” audio files as (extramusical) instruments in these platform ecosystems; the porousness of boundaries across the categories of music, sound, and audio in a digital memetic environment is suggestive of new functionalities and audiovisual formations. But, drawing parallels with library music and streaming, I also suggest how the platform concretization of an audio/visual bifurcation melds long-ingrained ideas of musical exceptionalism with tropes of music as “natural,” ultimately functioning to obscure musical labor and authorship.

Affective Lipping in Contemporary Popular Music Recording

Anthony Harrison¹

¹ Virginia Tech [Blacksburg] (United States)

The sociolinguistics of lipping is an emerging field of scholarship that bridges sociology, linguistic anthropology, speech language pathology, and disfluency studies (see Lockenvitz et al. 2020). Researchers working in this area draw attention to (a) the quotidian nature of lipping and associated minor differences in speaking, (b) the sociopolitical bases through which notions of normal and deviant speaking are understood and responded to, and (c) the multiple ways people with minor speech differences construct their identities and negotiate potential stigmas. In this presentation, I follow Jessica A. Holmes's (2019) notable efforts to introduce the sociolinguistics of lipping into popular music studies. Whereas Holmes examined a single "rich case study of how misogynist fantasies and anxieties regarding femininity" (p. 133) manifest through the public reception of Canadian electro-pop singer Grimes's lisp, I take a more expansive approach, considering how a selection of successful popular music vocalists, with similarly discernable but less publically discussed lisps, navigated their careers. These include Elizabeth Wolfgramm (The Jets), Anthony Kiedis (Red Hot Chili Peppers), Eric Sermon (EPMD), and Kool G. Rap. I foreground lipping as an ambiguous, often unacknowledged, but consequential quality of voice in popular music recordings. I additionally consider the extent to which an increase in the number of discernably lipping vocalists correlates with the rising popularity of rap music. In making this case, I reflect on the late-twentieth-century rise of postmodernism, distinct qualities of rapped vocal performance, and particular notions of alternative masculinity articulated within hip hop. Ultimately, I argue that the perceived imperfections of lipping communicate qualities of vulnerability, genuineness, resilience, and alterity (see Ellis 1998). The audible lisp, which has not been 'corrected' by speech therapy or sound engineering, represents an assertion of human distinctiveness that, I believe, increasingly matters in an age of digitally enabled aspirational perfection.

The Evolution of Program Music (PGM) in Taiwan's Live Music Scene: Aesthetics, Authenticity, and Practice

YuanYen Hsu^{1,2}

¹**IASPM international (Taiwan)**

²**National Taiwan University (Taiwan)**

Program Music (PGM) in this context refers to the audio tracks played alongside live performances that enable musicians to deliver a more complete presentation and achieve a closer resemblance to studio recordings during their live shows. In Taiwan, with the proliferation of recording technology and personal music studios, an increasing number of bands have adopted PGM in their live performances. Due to varying aesthetic perspectives on live music experiences, this practice has sparked considerable discussion across online media platforms. However, there are various interpretations regarding the authenticity and completeness of musical performances. How to present musical works in live settings has become a critical subject of study among Taiwanese music creators. This paper aims to analyze, through the lens of sound studies, sonic aesthetics, and live performance authenticity, whether the use of PGM represents a cost-saving measure or an effort to maintain fidelity to the original work. It examines how musicians utilize these tracks to enhance their performances and, conversely, how improper use of PGM might compromise the dynamics of live music. This paper examines how PGM has reshaped Taiwan's live music scene through three perspectives: the historical progression of PGM's popularization in Taiwan, an aesthetic analysis of current media discourse, and a case study of the author's experience producing tours for Taiwanese indie band 'Modern Cinema Master' across Taiwan and China.

Reframing the history of rock: The first reception of rock and roll in Spain (1956-1963)

Iván Iglesias¹

¹Universidad de Valladolid [Valladolid] (Spain)

The arrival of rock and roll in Spain in the late 1950s has been depicted by historiography as a coherent genre, a mere imitation of the American models that, in the context of the ultra-traditionalist Franco dictatorship, was naturally revolutionary and subversive. In fact, the histories that have dealt in depth with rock and roll in Spain, such as those of José Ramón Pardo (1975), Jesús Ordovás (1987), Salvador Domínguez (2002), and Ignacio Faulín (2016) have privileged the U.S. military bases as its first centers of dissemination and have focused their research on sound recordings. This paper eludes this perspective and analyzes the first manifestations of rock and roll in Spain until 1963, before the predominance of British beat, diversifying their sources and centers of reference, and emphasizing adaptation rather than adoption. Through the analysis of the press, scores, recordings, photographs, and censorship files, I show that rock and roll in Spain was understood in relation to multiple temporalities, revealed the contradictions of the regime, and had lasting consequences for musical creation. The first examples of rock and roll appeared in Spain in 1956 at a complex juncture of continuities and changes: the survival of the industrial structures of the autarchy, combined with the first attempts at capitalist liberalization; the indulgence of the dictatorship towards the culture of the United States, its main ally in the Cold War, which collided with the traditionalist distrust and the maintenance of strict censorship; the generational change and the first multitudinous criticisms of the political system; and the existence of creative, productive, and aesthetic substrates solidly rooted in the post-war period.

Reshaping Music Recording in the Age of Digital Streaming

Mlaoju Jian¹

¹ National Chung-Cheng University (Taiwan)

This article, drawing from the perspective of cultural materialism (Williams, 1977), examines the transformation of music recording from the analog and digital eras to the streaming age. Historically, music recording was limited by technological constraints, such as the length and materials of vinyl records. In the analog era, recordings emphasized the authenticity of sound (Fox, 2014). However, in the streaming age, the focus has shifted from the recording process to the circulation of music. Beginning with MP3 compression and now dominated by streaming platforms, “access” has become more important than “sound quality.” Music has been reduced to data (Negus, 2019), with sound broken down into data points and algorithmic statistics (Seaver, 2022), fundamentally altering both how music is recorded and the role of recordings (Bonini & Magaudda, 2024). Through a combination of literature review, field research, and interviews conducted in Taiwan, this article identifies four key changes in music recording culture in the streaming era, driven by the principle of “Access first”: (1) Reduced ritual value: Instant access diminishes the ceremonial aspect of music listening. (2) Decreased need for mastering: Streaming’s limitations in showcasing high sound quality reduce the demand for high-end audio post-production, with AI reshaping this process. (3) Recordings as bulletins: Music has become shorter and more frequent, serving as announcements or supplementary information, akin to a library catalog. (4) Recordings as merchandise: Physical albums have become promotional items, with social media engagement often taking precedence over the music itself. In conclusion, this article reflects on the ambivalent value of contemporary music recordings. Recording has become cheaper, more accessible, and democratized, yet the “platformisation” of cultural production (Nieborg & Poell, 2018) has led to a more flattened, data-centric, and de-ritualized listening experience—changes that will profoundly impact our music listening culture.

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Displaying recorded music as a cultural artefact in UK museums

Jamie Johnson¹

¹ University of West London (United Kingdom)

Abstract In recent years, there have been a number of scholarly writings published discussing the exhibition of popular music in museums and galleries (Leonard, 2007; Fairchild, 2021). What remains considerably underexplored in these works is the exhibition of recorded music as a cultural artefact in museums. In this paper I will draw on the theoretical writings of Johnathan Sterne (2006), V. Kofi Agawu (2003) and Jacques Derrida (1998 [1967]) to explore the practicalities and politics of museum listening. I will investigate the impact of displaying recordings in museums on visitors, musicians and museum professionals. The display of recordings in museum spaces raises some introducing questions for researchers: How is recorded music curated for display? Does the museum environment change the way audiences perceive music? Can recorded music possess a form of 'aura', or become a 'star object'? And how does all this contribute to the often discussed 'social justice turn' (Baker, Cantillon and Nowak, 2023) occurring in 21st century UK museums? I will address these questions by drawing on fieldwork undertaken at London's Victoria and Albert Museum and the Manchester Museum, alongside first-hand semi-structured interviews with museum professionals. I will first trace a partial history of recorded music in museums, before considering its place in modern day institutions, arguing that recorded music is becoming essential to the effective display of popular music in museums and galleries. To do this I will introduce a novel concept: the Sonography, to define the ways in which recorded music is now curated, manipulated and staged in museums and exhibitions.

Jamie Johnson is a PhD researcher and lecturer at the University of West London. After being awarded a BMus from the University of Surrey and an MA from Goldsmiths, University of London, Jamie accepted a Vice Chancellor's Scholarship to facilitate his doctoral research. His ongoing thesis is entitled 'Musical encounters: an investigation into sound, multimedia and live performance in 21st century popular music exhibitions'. Jamie specialises in popular music and has a particular interest in UK drill, jazz and K-pop. He has an essay forthcoming in *Popular Music*. Aside from his research Jamie also works as a songwriter and performer and has a background in jazz voice and improvisation.

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Films and/as Records: Popular Recordings and Pre-Soundtrack-Era Cinema

Mary Celeste Kearney¹

¹University of Notre Dame [Indiana] (United States)

This presentation explores the roles popular music recordings played in the production, promotion, and popularity of 1940s American teen-girl films—and vice versa. The 1940s was a key period for the increased convergence of the U.S. film and recording industries, as well as for the emergence of teen-girl entertainment. As the Hollywood studios became more involved in music publication and record production, films featuring teenage girls functioned as important sites for music directors to experiment with popular recordings as part of cinematic music tracks and as props within film diegeses, not to mention paratextually as promotional commodities. Thus, long before the popularity of LP soundtracks, the dawn of the rock'n'roll era, and the emergence of male-dominated teenpics, early teen-girl films like *Miss Annie Rooney* (1942), *Meet Miss Bobby Socks* (1943), and *Janie* (1944) helped to popularize musical styles, artists, and dances associated with young people while further enmeshing the American film and recording industries. Yet the significance of these long-ignored films is not only historical. Each of these texts—itsself a recording produced via the mixing of separate audio and visual tracks—serves as a musical archive, preserving performances that were not further commodified. Indeed, contemporary fans of this “lost” music have created short videos of the performances in these films, helping to produce an online repository of rare, pre-soundtrack-era musical recordings. This study enriches both film and popular music studies by exploring the various roles of musical recordings in cinematic narratives, as well as the relationship of such music to transmedial exploitation, fandom, and record culture in the mid-twentieth-century United States. In addition, this presentation examines the identity politics related to these practices, as several of these films feature lesser-known women artists as well as vocals dubbed by performers marginalized and underpaid because of their race.

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Towards a Practice-Based Popular Musicology for Record Production

Ingvild Koksvik¹

¹University of Agder (Norway)

Bio: Ingvild Koksvik is a PhD research fellow in popular music performance at the University of Agder, where she also works as a researcher at CreaTeME—Centre for Excellence in Creative Use of Technologies in Music Education. She holds a master's degree in popular musicology from the University of Oslo. In addition to her academic roles, Koksvik is a singer, song-maker, and producer whose music career includes several albums of original music, commissioned works for festivals, and extensive touring as a live artist across Norway and Europe. **Branch:** IASPM Norden Abstract: In recent years, various approaches to practice-based research in music have been proposed (see, for example, Lacasse & Stévançe, 2018; Zagorski-Thomas, 2022). Platforms like the IASPM Journal, the Journal on the Art of Record Production, the Innovation in Music book series, and the forthcoming Journal of Music Production Research have increasingly encouraged practice-based research on record production. Yet, research that integrates concepts and theories from popular musicology into this practice seems to remain limited. What can popular musicology offer practitioners in record production, as well as practice-based researchers? Researchers interpreting recorded music and those engaged in practice-based research on record production draw on different empirical materials, necessitating different methods and approaches. While listening in a recording situation in many ways differs from listening to a finished recording, simultaneous dual perspectives are involved in producing recorded music. As Askerøi and Viervoll (2016) observe, "a studio production context requires the ability to discern the technicalities required to produce a piece of music. On the other hand, producers are also expected to be sensitive to the potential effects of their choices" (p. 232). Well-developed listening skills are crucial for artists, producers and musicologists alike, along with a sensitivity to how various aesthetic aspects may afford different interpretations of meaning. In this regard, this paper asks: How can familiarity with popular musicological concepts, such as staging (Lacasse, 2000, 2005; Moylan, 2002, 2020; Zagorski-Thomas, 2010, 2014), sonic markers (Askerøi, 2013, 2016) and acousmatic intimacy (Kraugerud, 2020), inform aesthetic decision-making in the production process? And what role may musicological analysis of recorded music play in enhancing the practitioner's production intuition?

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Towards an interface theory of digital audio workstations

Emil Kraugerud¹

¹ University of Oslo (Norway)

Digital audio workstations (DAWs) are central to most contemporary record productions, and a few software companies are claiming increasing parts of music production practice including recording, editing, manipulation, mixing, sound design, musical experimentation, etc. This is reflected by a growing academic interest in studying how DAWs change the conditions for how music is made and recorded, and who does it (e.g., Bell, 2018; Brett, 2021; Brøvig, 2023; D'Errico, 2022; Reuter, 2021; Strachan, 2017). Much of the existing research on DAWs centers, however, around its users and the ways in which DAWs facilitate and constrict musical practices and cultural participation. Less is written about the webs of labor, material and social conditions, capital and culture (concepts, practices, traditions) into which musical practitioners are enmeshed when making music with DAWs. Starting from the current state of academic research on music production technology, this paper will explore the academic potential of an interface theory of DAWs, what it should account for, and what could be learned from it. It begins by asking what kind of interfaces DAWs are and goes on to explore some of the ways in which DAWs interface with audio as musical material, music production as process and concept, and sociocultural and material conditions of music production and DAW design and -development. By mapping out the interface effects (Galloway, 2012) of DAWs, such a framework can go beyond more or less established divides between analog and digital processes, and horizontal and vertical production approaches, and provide keys to disclose the distribution of power, labor and resources in and between music production and software design, including topics like who and what DAWs are made for (and not). In turn, a critical approach to DAWs as interfaces can help envision what future music production software design should strive for.

Emil Kraugerud is a postdoctoral research fellow in the Department of Musicology at the University of Oslo, Norway. His work takes a musicological approach to the study of record production, including the technological and aesthetic affordances of music production technologies, with a particular focus on the production and meaning of acousmatic intimacy in recorded popular music. Kraugerud is currently part of the research project "The Platformization of Music Production" – funded by The Research Council of Norway – which concerns the development and use of music production technology in the online environment. IASPM branch IASPM Norden

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On Recording and Redistributing Generic Multiplicity: Genre Formation and Functioning in the Realm of Online Platforms

Mads Krogh¹

¹ School of Communication and Culture, Aarhus University (Denmark)

In the wake of recent decades' digitization, a myriad of techniques has emerged for mapping musical life, discerning patterns in sound or musico-cultural practices, and compiling labels, tags, categories, and classes on an unprecedented scale. Proliferating genre catalogs in the context of digital platforms and the conjunction of genre with notions of, for example, mood and activity are among the consequences, which challenge prevailing scene-based and identificational understandings in musical genre studies (e.g. Holt 2007; Lena 2012). In this presentation, I explore these developments by examining data-based curation and consumption on online music platforms such as Spotify and TikTok. I argue that platform features, datafied mappings of (popular) music, and records of user behavior converge to mediate how content is sorted and, thus, the landscape of categories and classificatory labels that listeners encounter. Significantly, this happens through processes of abstraction, which serve both to reproduce and (re)imagine generic boundaries. Indeed, promises of context-sensitive curation and unlimited personalization (Drott 2024; Prey 2018) hinge on the virtual possibility for unlimited abstraction into new or increasingly refined categories (Krogh 2023). At the same time, however, this process mediates the very conception of what musical genres are – distancing them from traditional ideas of organic scenes or musico-cultural communities. In this respect, digital advancements, and particularly datafied processes of abstraction, underscore the need to situate genre formation and function within a broader framework of musico-generic assemblage(s) encompassing, for example, moods, activities, aesthetics, styles, forms, and formats. This perspective invites a rethinking of genre as an evolving digital construct, shaped by and reshaping the platforms it inhabits (Krogh 2025).

Mads Krogh is Associate Professor of Popular Music Culture at the School of Communication and Culture, Aarhus University, Denmark. His research deals with issues of genre, mediation, and practice combining inspiration from cultural sociology, assemblage theory, affect theory, and actor-network theory. In recent years, he has been particularly concerned with genre formation and classificatory practices in digital contexts of musical life. Recent publications include *Music Radio: Building Communities, Mediating Genres* (co-edited, Bloomsbury 2019), *Methodologies of Affective Experimentation* (co-edited, Palgrave 2022), and *Musical Genre: Assemblage, Abstraction, and Digital Terms* (Bloomsbury 2025). Branch: IASPM Norden

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Trot Record: A Populist Medium?

Keewoong Lee^{1,2}

¹Institute for East Asian Studies

²SungKongHoe University (South Korea)

Trot, commonly recognized as the oldest genre of popular music in Korea, has a checkered history. A symbol of modernity and a favorite of young urban middle class in its inception in the 1930s, trot's fortune has changed dramatically since Korea's liberation from Japanese colonial rule. Throughout the 20th century, trot's core audience changed to rural and urban working class. Its sound transformed from maudlin heartbreak songs to no holds-barred-dance music. Despite the ongoing symbolic violence from the Western-oriented urban middle class and nationalist accusations of music's Japanese association, trot remains strong and arguably the most lucrative as quintessential people's music. Since its removal from the mainstream, however, trot has created its own economy constituted of the specialist media (radio programs, YouTube channels and websites), production and distribution of recordings (specialist studios and highway rest area as a shopping spot), and the live show circuit called "events" (local festivals, corporate events, weddings and birthday parties etc.). In this presentation, I focus on physical records, particularly current incarnation, USB sticks and SD cards, which typically contain hundreds of songs. Based on field research, I will explore how these records are produced, where they are sold, why the media take those forms, and who buy them for what purpose. In recent years, trot gained some mainstream popularity and visibility thanks largely to the enormous success of the television series *Mr. and Miss Trot*. However, the world of trot is still relatively insular and its record business a shadow economy. While trot has been extensively studied as a historical genre, there has been little academic interest in contemporary trot. This study would shed light on one of the hitherto hidden worlds of popular music.

Keewoong Lee is research professor at Institute for East Asian Studies, SungKongHoe University, South Korea. He was a member of IASPM executive committee from 2019 to 2022, and chair of the organizing committee for the 2022 IASPM conference in Daegu. He has published in English, Korean, and Chinese on a wide array of topics. His publications include: "Postglobalization and the Korean Wave Assemblage", *Hwanghae Munhwa* 115. Summer 2022 (in Korean). "Global, local, regional and translocal: Towards a relational approach to scale in popular music" in Geoff Stahl and J. Mark Percival (eds.) (2022) *The Bloomsbury Handbook of Popular Music, Space and Place*, New York and London: Bloomsbury Academic. "The BTS phenomenon and digital cultures", *Metamorphosis* vol. 1: *The March First Movement Revisited: from the Global Perspective on Decolonization and Democracy*, June 2021. "Great Albums, Greedy Collectors and Gritty Sounds? A View from 'Snobbish Connoisseurs' on the Canonization and Archivalism of Korean Pop-Rock" in Lauren Istvandity Sarah Baker and Zelmari Cantillon (eds.) (2019) *Remembering Popular Music's Past: Memory-Heritage-History*, London: Anthem Press Branch affiliation: Korea branch

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Self-Brand or Be Branded Out: The Convergence of Mainstream and Independent Talent Scouting Under Platform Capitalism

Raffa Massimiliano¹

¹University of Insubria (Italy)

While extensive scholarship has examined how platformization has transformed music distribution and consumption, relatively little attention has been paid to its impact on talent discovery and artist development processes. This study investigates how the increasing dominance of digital platforms as mediators of musical circulation has reconfigured talent scouting practices across different market segments. Initial research focusing on mainstream A&Rs has identified three predominant scouting paradigms that have emerged in response to platformization: the platform strategy (predicated on digital metric analysis), preventive overexposure (leveraging traditional media for market testing), and the familistic strategy (mobilizing established industry networks). These findings evidenced a marked transition toward ex-post selection processes, wherein artist acquisition is predominantly contingent upon predetermined market validation through digital platforms or media exposure. Through qualitative interviews with fifteen independent label's A&Rs specializing in alternative music genres (psychedelic rock, experimental, electronic, etc.), our investigation reveals that despite their distinct cultural positioning, these enterprises largely conform to similar patterns of ex-post selection. While these labels maintain certain specificities—such as privileging subcultural digital spaces over mainstream platforms and emphasizing scene-specific networks—they ultimately demonstrate comparable reliance on pre-existing market validation. This alignment between independent and mainstream practices raises significant concerns about the industry's systematic disadvantaging of artists lacking digital proficiency, self-management capabilities, or self-branding skills. Even within purportedly alternative music sectors, the increasing prevalence of ex-post selection risks creating barriers for musicians who may struggle with platform visibility and digital marketing despite their creative output. This suggests a broader transformation of talent discovery practices that potentially limits access to recording opportunities based on artists' capacity to navigate digital environments rather than other aspects of their musical activity.

Massimiliano Raffa is a Research Fellow at the University of Insubria (Como, Italy) and a member of IASPM (Italian branch). Having earned his PhD in Cultural Sociology, he combines his experience as a musician with academic research focusing on the relationship between media ecologies and the production-consumption dialectic in music. He has held teaching positions in popular music studies at IULM University, SAE Institute, Lecce Conservatory, and the University of Salento. His research, which includes visiting experiences at the University of Liverpool and Utrecht University, has been presented at numerous conferences at prestigious institutions. His recent monograph "Poptimism" (2024) represents one of the first comprehensive critical studies published in Italy on the relationship between popular music and digital capitalism.

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João Gilberto et Chega de saudade: l'avènement du vynile LP et l'évolution de la musique populaire brésilienne

Cláudia De Matos¹

¹Universidade Federal Fluminense (Brazil)

L'histoire de la musique populaire se construit en rapport avec l'établissement et l'évolution de l'industrie phonographique. L'enregistrement, la conservation et la diffusion des oeuvres et répertoires par différents supports et formats permettent l'accès au patrimoine du passé, rendu disponible pour être émulé, modifié et/ou revitalisé par les nouvelles générations d'interprètes et compositeurs. Un passage fondamental dans ce trajet a été l'avènement du vynile 33 tours, le long play: au lieu d'offrir des chansons isolées, le disque est désormais conçu comme un ensemble organique et organisé de pistes qui dialoguent entre elles. Au Brésil, l'oeuvre qui inaugure la configuration esthétiquement réussie du long play est Chega de saudade, premier album de João Gilberto, en 1958. Considéré comme un icône fondateur de la bossa nova, cet album ouvre dans la musique populaire brésilienne une longue étape de création brillante et diversifiée. João puise dans le riche héritage de la samba pour l'amener sur un palier de fructueuse innovation. Et cela prend place dans le cadre d'une vigoureuse expansion de l'industrie phonographique au Brésil, où le long play devient l'unité fondamentale de production et consommation. Les nouveaux styles et les jeunes créateurs ne manquent pas de revisiter les disques du passé, pour élaborer, à l'intérieur et au-delà des genres reconnus, une variété esthétique et idéologique d'oeuvres et tendances réunies sous la dénomination commune de MPB. Ainsi collaborent-ils dans la construction de ce que Caetano Veloso a appelé la "ligne évolutive de la musique populaire brésilienne", dans laquelle l'oeuvre de João Gilberto est un point crucial d'articulation et repère. Ce travail propose d'analyser Chega de saudade pour y chercher les rapports entre l'adoption du format long play dans l'enregistrement sonore et le renouveau et renforcement de la musique populaire brésilienne à partir de la bossa nova et des années 1960.

Cláudia Neiva de Matos est docteur ès Lettres, professeur retraitée à l'Universidade Federal Fluminense (UFF). Elle a consacré la plupart de ses recherches aux poétiques de la voix et de la parole chantée, notamment dans le domaine de la samba et des courants d'innovation dans la musique populaire brésilienne, tels que la bossa nova et le tropicalisme. Parmi ses publications, on pourrait nommer "Caetano Veloso e a canção hispano-americana: tradição e renovação em Fina estampa" (in Suzuki, J. C. et Araújo, V. B. [org.], *Identidade e diferença na canção latino-americana*, 2019) "Samba, Its Places and Its City" (in Treece, D. [éd.], *Music Scenes and Migrations*, 2020), "Estudiando la samba: estética e historia" (in Borras, G. et Mendivil, J. [éds.], *Aires de la tierra: imaginarios sonoros de la nación en América Latina*, 2022), "Torquato Neto cancionista" (in Sandroni, C. et alii [éds.], *Literatura, Música e Sociedade*, 2023).

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Methodological Approaches to AI Music Platformization

Melissa Avdeeff¹

¹ University of Stirling (United Kingdom)

This paper will focus on methodological considerations within the study of AI music, particularly in light of its increasing platformization and circulation through social media and other digital spaces. As AI technologies become increasingly integral to music production and consumption, the broadening of popular music approaches can serve to aid in understanding the 'human' element of artificial intelligence, as entangled within cultural practices. As such, I discuss the further integration of digital ethnography and diffractive methods as tools for this approach, within broader notions of ecology and entanglement. As AI music tools become increasingly platform/browser-based, with participatory affordances reflecting social networking sites, such as the ability to share, communicate, and collaborate, digital ethnography provides a useful framework for examining the technocultural environments where AI music is created and shared. This approach allows researchers to examine both the cultural outputs and the technological tools, platforms and spaces. Diffractive methods, inspired by Karen Barad's concept of diffraction, offer a nuanced approach to understanding the decontextualization and recontextualization of music through AI platforms. This method focuses on the relational dynamics between music, technology, and culture, examining how AI technologies mediate cultural expressions and recontextualise musical identities and subjectivities. By considering the entangled nature of these elements, diffractive methods can aid in conceptualising the ecology of AI music making and consuming, both in the ways that platforms exist within the wider environment, but also in how humanity is renegotiated. Together, these approaches mirror those often utilised in social media methods, recognising the similarities between these digital spaces and platforms, but also taking into account the important of the music within these environments, which exists both within and outwith these spaces. As such, this paper calls for a methodological towards a deeper engagement with the cultural and technological dimensions of AI music.

In bitter pink: indie and masculinity in Los Bichos alternative rock

Sara Arenillas Meléndez¹

¹ Lecturer / Assitant Professor in Music, Universidad de La Laguna [Tenerife] (Spain)

Los Bichos were one of the first alternative or “indie” rock groups that emerged in Spain in the late eighties and early nineties. They were led by Josetxo Ezponda, and became an underground model for later national rock bands and musicians. Los Bichos eroused a particular discourse within the Spanish rock scenes of the time, emulating foreign groups such as Velvet Underground of Lou Reed, or The Birthday Party of Nick Cave. Los Bichos have music and performing features that Matthew Bannister (2006a; 2006b) attributes to indie, such as “archivalism” -the obsession with collecting records and quoting underground references - or the search for “purity” through the achievement of a “raw” or lo-fi sound, which simulates the non-manipulation of the recording in the production process. Likewise, the “victimization” strategy that Bannister attributes to foreign indie groups and that he relates to their construction of a model of alternative masculinity is also present in the case of Los Bichos. This paper will analyze how Los Bichos constructed their “alternativity” both through music and performance, as well as through their gender discourse, building a non-hegemonic and hybrid masculinity. To this end, the research of Matthew Bannister (2006a; 2006b) will be taken as the main reference, as well as others about indie and alternative rock such as those of David Hesmondhalgh (1999) or Tony Grajeda (2002). Thus, specific examples of the group will be examined, like their cover of To know you is to love you or their hit Verano muerto.

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Men wanted: Multimodal performance of masculinity in two French translations of Bob Dylan and Johnny Cash's "Wanted Man"

Jean-Charles Meunier¹

¹ Université Polytechnique Hauts-de-France (France)

On 24 February 1969, country-and-western performer Johnny Cash performs the song "Wanted Man," co-written by Bob Dylan, in front of a crowd of inmates at San Quentin prison, in California. As the title of the work suggests, the narrator is a fugitive going from town to town, hence the omnipresence of references to the geography of the US in the lyrics. The song is covered in French translation by Johnny Hallyday the following year, then by Hugues Aufray a few months later, in a radically different translation. Close scrutiny of the recording contexts of Cash's live performance and of the two studio recordings in French makes it possible to account for these discrepancies. The theme of the song "Wanted Man," as well as the way Cash presents it, lead to maximum identification between the performer and the audience. Particular attention shall be paid to issues of gender performance, specifically the forms of masculinity that play out in carceral institutions. The multimodal analysis of all three works shall take into consideration not only the interlingual translation, but also the vocals, music and sound engineering, as well as periphonographic elements, both intra- (oral presentation of songs) and extramodal (album sleeves). Cash's performance at San Quentin, but also the subsequent history of the source work, in particular in its relationship with cinema productions, shall be analysed. These different factors, combined, account for the completely different approaches adopted by the French translators and performers. Through different types of recontextualisation, both Hallyday and Aufray attempt to transfer the intensity of the source work to make it accessible for their target audience, in the studio, while trying to preserve the "authenticity" of the original live rendition.

BIO Jean-Charles Meunier teaches English language and culture, as well as translation studies, at the Université Polytechnique Hauts-de-France in Valenciennes. He has published several in-depth articles about Bob Dylan's songs and has given talks on the topic at international conferences. His PhD thesis, entitled *Multimodal Refractions of Bob Dylan in French Covers*, explores Dylan's songs translated and performed in French over a time span of more than 50 years. In this study, he addresses issues related to metrics and musical adaptation, taking into account Dylan's idiosyncrasies. He approaches the topic of song translation through the lens of multimodality, i.e. investigating the relationships between text, voice, music and sound and how these converge to create meaning. Great attention is also paid to historical and cultural contexts, in particular to the way culture specific references are transferred within or between modes. IASPM branch: francophone

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Who Gets to Record? The interplay of performance and recording of Cuban music in Paris 1930s to 1960s

Sue Miller¹

¹Leeds Beckett University (United Kingdom)

Popular Cuban dance music has had a century-long history of performance in the French capital; together with the transnational flow of Cuban music/Latin recordings, particularly from the 1930s onwards (Denning, 2015), this rich performance tradition has had a strong influence on French popular music. Hiding in plain sight (as scholars Christopher Washburne (2020), Paul Austerlitz (2005) and Anaïs Fléchet (2013) have highlighted), Cuban, Caribbean and Latin American musical elements have taken root within many French popular music forms (*enracinement musical*). The shaping of Cuban music for a French audience in the mid-twentieth century has its roots not only in the transnational exchange of recordings that took place (via record companies such as Columbia, Gramophone, Pathé, Decca, Odeon and Philips) but also in the intercultural exchanges between Cuban, French Caribbean, French Jewish and other musicians from migrant communities in live performance contexts in the capital. Mainstream artists such as Jean Constantin, Serge Gainsbourg and Dario Moreno performed and recorded Cuban music and there were Cuban musicians on some of their recordings; however Cuban artists and bands such as Rico's Creole Band recorded extensively but were kept mostly separate from mainstream Latin recording productions. Further investigations into Hispanic and Francophone Caribbean exchange reveal complex relationships, and demonstrate how exoticism, racism, sexism and various other aspects of France's 'échappatoire tropicale' (Fléchet, 2013, p.209) play out musically in the Latin performances and recordings of mid-twentieth-century Paris.

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Imagination Machines? - Music Production, Automation and the Creative Misuse of Audio Technology

Tom Morris¹

¹Kingston University [London] (United Kingdom)

Recent developments in automated music creation such as Suno and Udio have commonly been promoted in public-facing literature through the technology's potential for freeing the user's imagination (Suno, 2024). More specifically, the suggestion that the frustrating, time-consuming process of learning an instrument or computer software can be avoided now that machine learning technology allows a more direct link between imagined ideas and fully realised audio productions. While the power of this technology is certainly impressive I will suggest, with reference to Paul Ricœur's work on the productive imagination and Gilbert Simondon's work on imagination and technology, that these claims contradict most post-Kantian conceptions of the creative imagination, how the imagination should be understood in the context of music creation and therefore limits rather than expands both individual and social musical possibilities. Through an engagement with the use and unplanned misuses of audio technology, this paper will situate our use of audio equipment, from the traditional recording studio environment to the turntable, sampler and laptop-based DAW (Digital Audio Workstation) as a key site for the process based work of the creative imagination. Complete automation can then be better understood through what Ricœur calls "magic", something that runs counter to the work of the imagination and is therefore restrictive in its artistic usefulness. The paper will then consider how contemporary music technology has already developed into something highly accessible and that the popularity of digital music production is directly linked to its real-time, intuitive mediation between imagination and material sound. Finally, where automation technology has and can be utilised in support of the creative imagination will also be briefly discussed.

Tom Morris is a London-based, Music Producer's Guild award-winning sound engineer, record producer and current PhD researcher at Kingston University's Centre for Research in Modern European Philosophy (CRMEP). As well as working with countless artists and producers in the UK and internationally he was, for several years, the in-house producer and studio manager at renowned UK label 4AD Records. His PhD research focuses on philosophy, audio technology and popular music having previously completed an MA in philosophy at Birkbeck College. He also teaches music production at BIMM University London. IASPM - UK and Ireland branch member

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From Myspace to Spotify: New Market Challenges for Portuguese Indie Labels

Luiz Alberto Moura¹

¹Universidade do Minho [Braga] (Portugal)

This work aims to raise questions about the evolving dynamics between indie record labels and the 21st-century music market, characterized by dematerialization and decentralization. It focuses on four Portuguese indie labels: Omnichord Records, Revolve, Príncipe Discos, and Lovers & Lollypops (Leiria, Guimarães, Lisbon, and Porto/Barcelos, respectively), analyzing their innovative practices and contributions to the sector's resurgence in a periferic and small country like Portugal. These labels are deeply integrated within local communities, engaging audiences through albums, festivals, and social initiatives. The emergence of mp3 technology in the 1990's initially triggered concerns among major labels about the industry's potential collapse. Paradoxically, the subsequent rise of streaming platforms like Spotify has driven industry growth and seemingly democratized music distribution. However, this apparent democratization is potentially undermined by agreements between major labels and digital platforms, which can create disparities in revenue sharing and exposure for indie labels. Consequently, indie labels must strategically utilize their key strengths: musical curation, adaptability to market trends, and niche markets knowledge. By adopting professionalized approaches, they can ensure profitability and survival. This challenges the romanticized image of "indie" and underscores the importance of professionalism in a competitive market. Research suggests increased organization within indie labels contributes to longevity and employment generation. Despite these advantages, indie labels face the challenge of competing with major labels in a dematerialized music landscape where physical records and streaming coexist. Through analysis of current literature and interviews, this thesis will investigate how indie labels, particularly the four Portuguese labels in focus, navigate the platform-driven music industry to remain relevant and sustainable.

The ‘buzz’ and the album as a visiting card: how cultural intermediation shapes the promotion of artists in two different music subfields

Pedro Belchior Nunes¹

¹Institute of Ethnomusicology - New University of Lisbon (Portugal)

In this paper we analyse the persistent role of cultural intermediaries in 21st century modes of independent music production. First proposed by Pierre Bourdieu in his seminal work “Distinction”, cultural intermediaries identify the mediating role of a group of petit-bourgeois taste makers who shape the people’s taste for particular goods and whose work is framed by an economy that requires the production of consuming tastes and dispositions (Bourdieu 1984). Such definition remains foundational but has nevertheless been updated in recent 21st century contexts to include a myriad of gatekeepers who work as producers, tastemakers, curators and managers (Negus 2002, Hracs 2012). Arguably musicians who work with these intermediaries have more chances to build a sustainable career outside of the mainstream music industry than those who opt for a strict DIY approach (Hracs 2012). To illustrate the claims for the relevance of such actors I will use two different case-studies from two distinct music cultures in Portugal. First the case of folk musicians who resort to DIY modes of music-making when it comes to releasing their music independently from major record labels. Second, the case of the afro-portuguese batida DJs from the peripheral neighbourhoods in Lisbon and their longstanding association with record label Príncipe Discos.

“A safe, responsible, and profitable ecosystem of music”: Music industry culture in the age of generative AI

Campos Valverde Raquel¹, D. Bondy Valdovinos Kaye¹

¹University of Leeds (United Kingdom)

In February 2024, Universal (UMG) announced it would be removing its entire catalogue from TikTok, citing concerns about fair compensation, copyright, and generative AI music. However, six months earlier UMG had announced a partnership with YouTube to launch a music AI incubator to develop these tools. So which is it? Is AI a threat to human creativity or does it foster a new creative wave in the music industries? This paper explores music industry discourses about generative AI to understand how key stakeholder views differ across different industry fields. Using a mixed methods approach to industry discourse analysis, we mobilise primary data from ethnographic fieldwork at music industry conferences between 2023-24 and secondary data from industry trade press, corporate statements, government reports, and policy recommendations suggested by musicians associations and unions. Our analysis illuminates tensions and contradictions among protectionist, liberalizing, and conciliatory views towards generative AI. Some corporate and public stakeholders advocate for protectionist business policies and responsible AI development that foregrounds potential harms of AI. Other corporate stakeholders offer far more liberalizing views, encouraging investment, experimentation and adoption of generative AI systems to cut costs and increase profits. We also note conciliatory positions, mainly from trade bodies, trying to find compromises between these two poles. We conclude by arguing that these contradictions reveal a fundamentally misunderstood notion of universal AI ethics.

Dr. D. Bondy Valdovinos KAYE (he/they) is a Post-Doctoral Research Fellow on the MUSICSTREAM project, focusing mainly on aspects related to the music industries, music creators, and public policy. Kaye completed a PhD in Creative Industries in 2021 at Queensland University of Technology (Australia). IASPM UK and Ireland

Dr Raquel CAMPOS VALVERDE (she/her) is a Post-Doctoral Research Fellow at the University of Leeds, covering aspects of the ERC-funded MUSICSTREAM project related to users, experiences, emotions, and pleasures. Her recent publications include the articles *Critically Analyzing Platform Interfaces: How Music-Streaming Platforms Frame Musical Experience and Digital Platforms and Infrastructure in the Realm of Culture* (co-authored with David Hesmondhalgh, D. Bondy Valdovinos Kaye and Zhongwei Li). Her research interests lie at the intersection of Popular Music, Ethnomusicology, and Internet Studies, particularly concerning the user experiences of digital music in online environments. IASPM D-A-CH

Recordings as Media of Memory: Listening to Marginalized Voices after Far-Right Violence

Monika E. Schoop¹

¹Leuphana University Lüneburg (Germany)

Far-right violence has a long historical presence in Germany, yet its political dimensions are often overlooked, leaving the attacks largely absent from collective memory (Kızılay 2023; Salzborn 2023). This absence goes hand in hand with a failure to recognize continuities and neglect or even refusal to attend to the voices and experiences of those who have experienced such violence. The aftermath of the bombing in Cologne's Keupstraße on June 9, 2004, by the Neo-Nazi terror organization National Socialist Underground (NSU) provides a striking example. Focusing on selected songs recorded after the attack on Keupstraße, my paper foregrounds an aspect that has received little scholarly attention: the role of recorded music in drawing attention to and amplifying the voices of those affected. In the years after the bombing, manifold songs have emerged that critically engage with the attack. Inspired by Lea Bassel's "politics of listening," (2017) I will tune into recordings as media of memory, and listen closely to the marginalized voices. Drawing on music analysis and ethnographic fieldwork, including interviews with musicians, I engage with the following questions: How can recordings amplify marginalized voices? How can they foster listening and thus overcome "deafness" surrounding far-right violence? How can recordings contribute to a diversification of narratives? How can they provide platforms to not only remember the past but also challenge the continuing stigmatization and marginalization of post migrants' experiences and envision a more just future? By integrating perspectives from (popular) music studies, memory studies, and political sciences, my paper contributes to understanding how recorded music can render Germany's marginalized history of far-right violence audible and contribute to shaping collective memory.

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Sounding Cosmopolitan Modernity at the Magic-City “Palais du Tango”

Benn Sophie¹

¹Butler University (United States)

In the early twentieth century, Magic-City was the one of several amusement parks in Paris that targeted a middle-class audience with a rotating selection of entertainments. One of its most compelling assets was a vast dance hall that could accommodate three orchestras and thousands of dancers. During a 1913 “tangomania,” Magic-City became known as the place where one went expressly to dance the tango, which was featured in the hall’s thés dansants in the afternoons, at Friday night balls, and at special galas. In this talk, I trace the recordings of René André, the dance hall’s orchestra director, as he launched a multimedia tango industry based at Magic-City. In addition to conducting the venue’s celebrated dance orchestra, André also provided ways for audiences to bring a bit of the “Magic-City magic” home through sheet music publications and recordings. Drawing on the work of Nadine George-Graves and Danielle Robinson in the role of dance as a site of racial tourism, I argue that André’s commercial interests in the tango provided middle-class Parisians with layered ways of engaging in the tango craze and to experiment with new, foreign identities. His work reconciled the erotic and racialized connotations of the tango with the approachable elegance that his venue aspired to represent, and provided a framework for the commodification of social dance that would increase in years to come. Scholars have long noted how the peak of popularity for the tango in prewar Paris changed the dance choreographically; André’s work in recording selections performed at Magic-City demonstrates how those shifts were matched by a new sound.

“Meat Grinder”: Performing Experimental Hip-Hop

Alex Stevenson¹, Ragnhild Brøvig²

¹Leeds Beckett University (United Kingdom)

²University of Oslo (Norway)

Abstract Orchestra represents a wave of big band musicians covering iconic hip-hop and EDM tracks using traditional instruments. Their debut release, *Dilla* (2017), features reworkings of J Dilla tracks, and their later releases, *Madvillain Vol.1* (2018) and *Madvillain Vol. 2* (2019), are based on the work of Madvillain – a US hip-hop duo consisting of rapper MF DOOM and producer Madlib. Madvillain's sole album, *Madvillainy* (2004), received widespread critical acclaim and is often considered one of the most influential hip-hop albums of all times and is characterized by extensive use of samples. In this presentation, we analyse Abstract Orchestra's cover of “Meat Grinder” by Madvillain and discuss its social and musical relation to the original track. Our focus is how they balance faithful replication with creative interpretation of prior recordings. While this balancing act applies to all cover versions, some emphasize faithful replications while others prioritize creative reinterpretation (see for example, Gregory 2012, Hein 2020, and McMullen 2019). Abstract Orchestra leans towards the latter. We are particularly interested in how these two versions of “Meat Grinder” – Madvillain's original and Abstract Orchestra's reinterpretation – reveal deep rooted distinctions and similarities between the genres of hip-hop and jazz in their understandings and practices of qualities such as musical skills, originality, labour, and authenticity. These distinctions and similarities will be examined through the concepts of signifyin(g) (Gates 1988), transposition (Kristeva 1984), and play (Huizinga 1955). We will also consider questions related to place, history, and identity. Our discussions will draw on comparative musical analysis of the two tracks, and semi-structured interviews with the members of Abstract Orchestra.

Alex Stevenson – IASPM UK – Ireland Alex Stevenson is Course Director for the postgraduate music and sound courses in the Leeds School of Arts at Leeds Beckett University where he predominately teaches modules in creative studio production, production analysis and mixing practice. He is a fellow of the Higher Education Academy and member of the Society for Music Production Research and IASMP UK and Ireland. He has published chapters and articles on topics related to UK Hip Hop, Popular Music Education, Mixing Practice and Electronic Music. He is currently undertaking a PhD in Musicology at the University of Oslo exploring the performance of machine aesthetics in popular music.

Ragnhild Brøvig – IASPM Norden Ragnhild Brøvig is Professor of Popular Music Studies at the Department of Musicology, University of Oslo, with a joint appointment at the Department of Popular Music, University of Agder. Her interdisciplinary research explores aspects of music production, including sampling, remixing, sound, groove, and glitch aesthetics. She is the author of *Parody in the Age of Remix: Mashup Creativity vs. the Takedown* (MIT Press, 2023) and *Digital Signatures: The Impact of Digitization on Popular Music Sound* (MIT Press, 2016). Her research has received funding from the Research Council of Norway and the Arts Council Norway. Brøvig currently serves as PI and cluster leader at RITMO – Centre for Interdisciplinary Studies in Rhythm, Time and Motion (Centre of Excellence in Research, 2017–2027) and CreaTeME – Creative Use of Technologies in Music Education (Centre of Excellence in Education, 2023–2027). She was part of the steering committee for the Society for Music Production Research (SMPR) and is currently assistant editor for its journal.

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Is the music industry an abuser? The normalisation of gender-based violence in music spaces

Catherine Strong¹, Rosemary Hill¹, Bianca Fileborn¹

¹Royal Melbourne Institute of Technology University (Australia)

Social movements such as #MeToo and a growing number of research projects have drawn overdue attention to the normalisation of sexual abuse and gender-based violence (GBV) in parts of the music industries. This growing space provided for disclosure of abuse – or indeed, a certain pressure to disclose in a culture of confession - has meant that women musicians are increasingly publicly discussing their experiences of GBV. In this paper, we demonstrate how the stories these women tell show how the structure of the industry works to normalize and occlude abusive behaviour. We highlight the ways in which the industry relies on the exploitation of artists, setting up power relations that put young people, women, and marginalised groups particularly at risk, and the ways that speaking up about abuse that results from this can be shut down. This includes through threats to women's careers, 'boys' clubs' that close ranks around perpetrators, companies that will protect their investment in lucrative artists, and the ability of the rich and powerful to deploy tools such as non-disclosure agreements and defamation lawsuits to prevent victims from speaking out or punish them if they do. Through this, we move from considering gender-based violence at the individual level to examining how the structure and operation of the music industry contributes to the harm done to victims, thereby conceptualising the industry itself as a type of abuser.

Impact of Digitalization in Distribution of Music in Spain

Neval Turhalli¹

¹ Universitat Oberta de Catalunya [Barcelona] (Spain)

There has been an ongoing dispute about the effects of digitalization in the media industries. It is undeniable that digital technologies for electronic storage and transmission have facilitated the means of production and distribution. However the issue of equal access to the means of production and distribution is still debatable. The present research aims to understand the impact of digitalization in distribution of music in Spain while seeking to illuminate to what extent music streaming platforms transform the recording industry. The main research question guiding the present study is: what are the effects of music distribution platforms in the distribution sector of the music industry in Spain? It is hypothesized that digital music streaming platforms not only replace the traditional methods for distribution they also have a transforming impact in terms of music production and distribution. Gatekeeping theory sets the main theoretical framework for the present study. Therefore, levels of gatekeeping which are; individual, communication routines, organizational, social institutional and social system will be considered. Firstly, Spotify will be chosen as a case study of the digital music distribution platform. Later data will be collected through in-depth interviews with scholars and industry experts which will help understand an overview of the market structure, the roles of independent and major labels, contractual processes, and the effects of algorithmic and human curated playlists. In addition, desktop and theoretical research will help understand the history of digital distribution in terms of segments of the recording industry and overview of the current digital distribution market. All results will be analyzed examining how digitalization disrupts existing structures, while ruling out intermediaries and/or creating new ones. In addition, it will be discussed to what extent gatekeepers exert power in the music industry as well as to what extent platforms control distribution processes in digital settings.

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Entre enjeux locaux et défis globaux : état des lieux des studios d'enregistrement à Liège (Belgique)

Chloé Violle¹

¹ Université de Liège (Belgium)

Si les studios d'enregistrement ont longtemps été les lieux clés où les artistes figeaient, fixaient et immortalisaient leur musique (Gibson, 2005), la musique enregistrée continue de répondre à de nouveaux usages au gré des enjeux économiques, des logiques sociales ou des situations politiques contrastées d'un terrain à un autre (Olivier, 2023). Par ailleurs, les villes proposent aujourd'hui de multiples espaces dédiés à la créativité musicale : home studio, garages, clubs, centres culturels, centres de jeunes, etc. (Gibson, 2005 ; Watson et al., 2009). Cette logique spatiale de l'enregistrement audio (Théberge, 2004) remet en question la place des studios « classiques » et leur attractivité dans les différents paysages musicaux. Ces dernières années, deux éléments ont particulièrement changé la donne : 1/ la démocratisation des home studios, résultat de progrès technologiques et de l'accessibilité au matériel de production ; 2/ l'émergence de l'intelligence artificielle. On peut aussi mentionner l'intérêt toujours plus vif pour le live, passé du statut de promoteur à celui de promu (Auslander, 2022). Au-delà de ces éléments globaux, demeurent des enjeux spécifiques à certains espaces (Watson, 2015) et aux politiques culturelles locales. Au travers du cas des studios de la ville de Liège (Belgique), je souhaite rendre compte du contexte dans lequel évoluent ces studios afin de comprendre la place qu'ils occupent au sein du paysage musical liégeois. À cette fin, je proposerai un aperçu général de ces studios en en offrant une vue structurée géographiquement et chronologiquement, complétée par une description des lieux et de leur fonctionnement. En m'appuyant sur ces données ainsi que sur des entretiens avec les tenants des lieux, je présenterai, dans un second temps, une analyse SWOT (strengths-weaknesses-opportunities-threats) de ce réseau de studios afin d'épingler les forces et les faiblesses internes ainsi que les opportunités et les menaces externes qui se jouent au niveau local.

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Listening for Loudness: Amplification Effects in Studio and Live Performance

Steve Waksman¹

¹University of Huddersfield (United Kingdom)

Interviewed in 1987, celebrated blues guitarist Buddy Guy observed of his career to date: “In person, I’ve always been Buddy Guy; in the studio, I never has been Buddy Guy.” The problem, as he recounted, was that he was so persistently told by record producers and engineers to turn down his guitar and amp in the studio: “They’d always tell me to turn that amplifier down, don’t play that, that’s noise. And I’d say, Man, this is my blood, this is me.” (Santoro, 1987; quoted in Waksman, 1999, 139) Guy’s experience is emblematic of the ways in which amplification made an impact upon the musical practices of guitarists and other musical actors in the mid-20th century. While the electric guitar’s importance to popular music is well-known, the essential role played by amplifiers and amplification in enabling the electric guitar’s ascent – or shaping the soundscape of popular music and modern media culture more broadly – has rarely been analyzed in detail. With this paper, I will outline a series of what I call “amplification effects,” through which the aural and cultural implications of amplifying technologies can begin to be more properly understood. The term “amplification effects” is indebted to Mark Katz’s discussion of “phonograph effects” in his book, *Capturing Sound*, and is designed to provide a similarly holistic way of thinking about the multiple paths through which audio technologies become meaningful. Loudness, the effect at issue in Guy’s frustrating experiences in the recording studio, is perhaps the most obvious of these effects, but I will show that amplification has importance that goes well beyond the simple affordance of increased volume.

Steve Waksman is Leverhulme International Professor of Popular Music at the University of Huddersfield, UK, where he leads the Amplification Project. His publications include the books *Instruments of Desire: The Electric Guitar and the Shaping of Musical Experience* (1999), *This Ain’t the Summer of Love: Conflict and Crossover in Heavy Metal and Punk* (2009), and *Live Music in America: A History from Jenny Lind to Beyoncé* (2022). With Reebee Garofalo, he co-authored the sixth edition of the rock history textbook, *Rockin’ Out: Popular Music in the U.S.A.* (2014), and with Andy Bennett, he co-edited the *SAGE Handbook of Popular Music* (2015). Most recently, he completed *The Cambridge Companion to the Electric Guitar*, co-edited with Jan-Peter Herbst.

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Borrowed Music and Dance, Borrowed Indigeneity: Exploring “Internal Orientalism” in Transnational Music Transplantation through Mountain Cultural Villages and Sightseeing Recordings in Taiwan

Xin-Yi Wei¹

¹**Taipei National University of the Arts (Taiwan)**

The study delves into the phenomenon of “Internal Orientalism” in the transplantation of music across borders using recordings from cultural villages and tourist sites in the mountains of Taiwan. It examines how the music and dance performances for tourists during the Japanese colonial period created a space for colonial control, which influenced the cultural environment. The distribution of tourist music and dance products, such as audio recordings, generated unique soundscapes that engaged with both present and absent individuals and recreated experiences for others. These experiences encouraged people to interact and envision different cultural identities. During the 1960s and 1970s, the “Ring Ring” record company produced and sold “travel records” featuring themes of “mountain dance music,” reflecting the influence of the tourism industry. These audio recordings were a mix of Indigenous traditional and pop songs, various ethnic songs, and international tunes, aiming to evoke travel memories for listeners. The recordings also reflected global influences, including the presence of Japanese songs from the colonial era and the subsequent shift of the tourism market to Southeast Asia in the 1980s. The study also explores the impact of the market economy on audio production styles, particularly during the KMT Government period, which introduced Indigenous bamboo pole music and dance from Southeast Asian Indigenous communities to Taiwan. This influence was evident in the Amis Cultural Village and audio recording production, and it affected other Indigenous ethnic groups in Taiwan as well. The borrowed music and dance, along with the borrowed sense of Indigeneity, became integrated into Taiwan’s indigenous ethnic communities and contributed to their performance identity. In summary, the field of Taiwan’s indigenous tourist sound recordings has evolved into a multifaceted blend of regional and global elements, defined by and shaping itself through the perspectives of others. The study aims to explore the connection between “tourist practice” and the creation and interpretation of soundscapes through the audio recordings of Taiwan’s Indigenous communities.

Bedroom production, container technologies and young female artists. From tapes to TikTok

Veronika Muchitsch¹, Ann Werner²

¹Södertörn University (Sweden)

²Uppsala University (Sweden)

In contemporary popular music culture, young female artists who self-produce their music at home have become increasingly visible, ranging from pop stars like Billie Eilish to teenage girls on TikTok, who release music from their bedrooms. These practices carry forth female artists' musical self-production starting in the 1990s, which offered new possibilities for independent musicians like PJ Harvey and Kate Bush to record, produce, and release their music, in the context of a historically marginalizing gendered culture of music production (Wolfe 2019). Young women's contemporary home recording and self-production practices also remediate girls' bedroom cultures in the context of online culture, where practices of exploring popular music and gender identity (Baker 2004) are relocated to an online public (Avdeeff 2021). In this paper, we present theoretical reflections on the shifting meaning of music production and self-production of gender in the context of algorithmic media platforms. Building on feminist cultural studies' theorization of the bedroom as a productive space for girl culture (McRobbie & Garber 1976, Kearney 2007), we consider the ways that contemporary female artist's self-production practices perpetuate traditions of bedroom production initially enabled by the advent of digital home recording. We further explore the ways that algorithmic digital media platforms like TikTok impact the practices and meanings of self-production and gender in interaction with media technologies. Finally, we discuss the increased visibility of girls' mental health through bedroom-produced music, drawing on feminist theories of affect in digital media culture (Kanai 2017).

Veronika Muchitsch (Södertörn University, IASPM Norden) Veronika Muchitsch is a lecturer in Gender Studies at Södertörn University, Stockholm and an affiliated researcher in Musicology at Uppsala University. Her research is concerned with feminist analyses of contemporary music and auditory cultures. She is particularly interested the ways meaning and subjectivities are constructed through the interactions of human, technological, and sonic processes in contemporary digital music and media cultures. Veronika has recently published articles about TikTok's affective and mimetic music cultures (Popular Music and Society, 2024), 'genrefluid' playlist curation on Spotify (IASPM Journal, 2023), and transfeminine voice in the work and reception of singer songwriter Anohni (Popular Music, 2023). The latter article was awarded the IASPM-Norden Early Career Scholar Award 2024.

Ann Werner (Uppsala University, IASPM Norden) Ann Werner's research interests are in gender, power, music and media, she has published widely on for example streaming and algorithmic culture, and gendered uses of music, drawing on feminist theory. Her articles include 'Organizing music, organizing gender: Algorithmic culture and Spotify recommendations', Popular Communication (2020) and her latest book is Feminism and Gender Politics in Mediated Popular Music (2022, Bloomsbury Academic). She is a senior lecturer in Musicology at Uppsala University and an associate professor in Gender Studies at Södertörn University, Sweden. She is currently the PI of two research projects Conservatory Cultures (2021-2024) examining the construction of nation and gender in European classical music higher education and Culture of Silence (2022-2025) examining sexual harassment and preventive measures after #metoo in the Swedish performing arts.

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The Sound of Home: intention, genre and process, the artist's view

Paula Wolfe¹

¹London College of Music, University of West London (United Kingdom)

Self-production is an artform distinct within music production (Wolfe 2020). Despite the continuing growth of undergraduate and postgraduate students pursuing production degrees to learn how to produce themselves, it remains a practice notably under-researched. The home remains the primary site for this particular kind of recording practice and can be examined through 3 perspectives: the societal, the sonic and the genre-determined aesthetic. The situation of the female artist self-producing in her home studio, for example, has been awarded attention in scholarship, in industry, and latterly UK governmental, research and reports and in media representation. Perhaps most importantly, it has influenced the significant rise over the last 5 years of online female and non-binary facing educational communities and platforms supporting and celebrating that work. The sonic perspective, that is, the sound of the domestic recording environment, has been given some attention also in the body of literature and wealth of online tutorials offering advice as to how aspiring home producers and artist-producers might navigate the challenges of recording from home, often from the perspective of the engineer rather than that of the artist (see for example, Toulson and Burgess in Williams and Williams eds. 2017 and Senior 2018). And yet, it is the artist's (genre determined) intention that will influence their choice to mask or reconfigure the sound of the domestic space when recording real instruments and voices or to bypass entirely any notion of the domestic environment by working entirely with midi generated sound. Whatever approach or combination of approaches a home recording artist might take, the influence of the domestic environment on the enactment of the different elements of the very creative processes that characterise self-production will form the main focus of this paper, through drawing on ethnographic and autoethnographic research that examines a range of creative and technical processes used by some artist-producers working in different genres.

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Recording Studios: The Techno-Artistic Nexus - Exploring the Materiality and Mediated Construction of Music Production

Miaotong Yuan^{1,2}

¹School of Music and Recording Arts

²Communication University of China (China)

A recording studio stands as an integrated technological infrastructure in music production. Across genres such as pop, rock, classical, and electronic music, the crucial steps of recording, mixing, and post-production are invariably completed within recording studios. Serving as a key artifact in music production, recording studios maintain a constant and pivotal "permanent presence." Which constitute a media platform characterized by continuous innovation and iteration, directly or indirectly fostering the emergence of new musical genres and new sound characteristics. Recent research on the ontology of recording has shifted towards a thorough comparison and interpretation of the materiality of the recording process. As a technological entity spanning traditional media, digital media, and artificial intelligence technology systems, the technological and artistic activities within recording studios provide researchers with novel sound-art texts. Through revisiting the discussions on "materiality" by theorists from Heidegger to Simondon, the author observes that the context of materiality transcends the role of media infrastructure (the recording studio) as mere disseminators of information and meaning within the "foreground," instead emphasizing its foundational role as the "ground" that influences real life and existence. It underscores how the materials and technologies comprising the medium shape communication practices and scenes, as well as how they stir structural elements within other social fields and relationships. For instance, in "On the Mode of Existence of Technical Objects," Simondon breaks through the traditional notion that only living organisms possess a surrounding world, describing the associative relationship between machines as technical individuals and their technical-geographical environments. As the technological carrier of music and sound, recording studios exhibit characteristics of clustering, non-contact entity, digitization, and internetization, which are particularly evident in today's music production. Therefore, the mutual transformation and fusion between music and the cultural structure of recorded products serve as vivid manifestations of the material flow between technological objects. This study takes the recording studio as its object and, within the framework of media studies, employs a mixed method to delve into the "invisible presence" of recording studios and the identity implications of technological objects. The author's dual identity as a recording engineer and researcher lends a unique perspective and intrigue to this study.

Agnes Miaotong Yuan, Ph.D. Professor at Recording Department, School of Music and Recording Arts, Communication University of China; IASPM International Branch.

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PANEL - Mapping Ecologies of Recorded and Live Music Sectors: Geographies and Methodologies

Adam Behr¹, Patrycja Rozbicka², Mathew Flynn³, Richard Anderson³, Martin Nicastro⁴

¹Newcastle University [Newcastle] (United Kingdom)

²Aston University (United Kingdom)

³University of Liverpool (United Kingdom)

⁴Università degli Studi di Pavia (Italy)

PANEL OVERVIEW Music is embedded in localities. From 'scenes' (broadly defined) to venues, to genre sounds, to economic contributions, it is a source of both cultural and financial sustenance to cities and towns (IFPI-Oxford Economics, 2020). Increasingly, as the value of live music has been recognised by local polities and international bodies alike (Homan et al (eds.) 2024), this has seen the rise of the 'music city' as a phenomenon. Musical actors, however, are not the only relevant participants in these milieux. Live music 'ecologies' (Behr et al 2016) include the conceptual and practical relationships in play around 'live music ecologies' (Behr et al 2016), include the interplay between venues of different types and size, alongside the key role in such ecologies of non-musical agents and factors (e.g. transport links, planning and licensing policies, local authority personnel). Accounting for these relationships becomes more complex when one considers not only the aesthetic but the social, institutional and economic connections between music businesses focused on both live and recorded music. This panel discusses the progress of the music mapping project (LMMP) as it moves from live to 'full sector' mapping (including recording-related businesses, like studios, and education providers). It outlines research that aims to address a need for robust, replicable and reliably comparable data on musical ecologies across cities and regions to facilitate evidence-based policymaking that combines the interests of musical actors and their urban and civic contexts. Via an interdisciplinary approach drawing on Popular Music Studies, Political Science and Geographical Information Systems, it seeks to provide visualisations that have not been utilised in previous attempts at sector mapping, incorporating and interpreting a variety of datasets to understand and represent the value that musical activity brings to 'place', and the network of relationships between different types of businesses that underpin this value. Music is embedded in localities. From 'scenes' (broadly defined) to venues, to genre sounds, to economic contributions, it is a source of both cultural and financial sustenance to cities and towns (IFPI-Oxford Economics, 2020). Increasingly, as the value of live music has been recognised by local polities and international bodies alike (Homan et al (eds.) 2024), this has seen the rise of the 'music city' as a phenomenon. Musical actors, however, are not the only relevant participants in these milieux. Live music 'ecologies' (Behr et al 2016) include the conceptual and practical relationships in play around 'live music ecologies' (Behr et al 2016), include the interplay between venues of different types and size, alongside the key role in such ecologies of non-musical agents and factors (e.g. transport links, planning and licensing policies, local authority personnel). Accounting for these relationships becomes more complex when one considers not only the aesthetic but the social, institutional and economic connections between music businesses focused on both live and recorded music. This panel discusses the progress of the music mapping project (LMMP) as it moves from live to 'full sector' mapping (including recording-related businesses, like studios, and education providers). It outlines research that aims to address a need for robust, replicable and reliably comparable data on musical ecologies across cities and regions to facilitate evidence-based policymaking that combines the interests of musical actors and their urban and civic contexts. Via an interdisciplinary approach drawing on Popular Music Studies, Political Science and Geographical Information Systems, it seeks to provide visualisations that have not been utilised in previous attempts at sector mapping, incorporating and interpreting a variety of datasets to understand and represent the value that musical activity brings to 'place', and the network of relationships between different types of businesses

that underpin this value.

Paper 1: Methods, Meanings and Definitions Music ecologies draw attention to the physical and infrastructural context of cultural space. Beyond the agents, musical and non-musicals stakeholders, venue owners, managers, promoters, musicians, and audiences, local and national policymakers (Behr et al, 2016), its core are music venues. But, how do we define a 'venue'? How do we consider spaces with multiple uses (e.g. performance venues, rehearsal rooms, recording studios) – especially when those uses cut across live and recorded forms of music making? While there is an overarching drive to map cities' music infrastructure that could inform music policies, there is a plethora of definitions present in research and various datasets. In this contribution, we discuss various definitions of music venues and other music businesses. We include here the basis of our mapping techniques, with a discussion of terminologies in place, and the challenges of representing them to policymakers, industry personnel and other stakeholders beyond the academy. Working with the increasing accessibility of Geographic Information Systems (GIS) software – we outline both the potential and challenges of providing the visualisation and analysis at the heart of making music 'maps' accessible to a wide range of end-users. Building on work across a range of disciplines – including but not limited to music, urban geography, heritage and digital humanities – we look at the technical solutions, delivery and challenges of mapping music ecosystems.

Paper 2: Case-Studies How can music ecosystems mapping be useful? Using showcase examples from Liverpool and Birmingham regarding map deployment and usefulness, we look at each city's venue ecology - numbers, capacity and typology of venues, businesses and their geolocations – and what has made their music ecosystems profiles unique compared to others. In the case of Liverpool, for example, we will demonstrate how regional venue data was the foundation for innovative economic modelling of music sectors. When looking at Birmingham, we ask what the mapping exercise tells us about the robustness and resilience of music ecosystems during post-pandemic recovery. In this paper, we also discuss both the limitations and affordances of mapping techniques alongside techniques for mitigating these (such as machine learning), and the need for cross-sectoral partnerships with individual businesses, industry bodies and academic institutions. This paper looks at the potential value in longitudinal analysis of music ecologies – tracing the effects of changing technologies and the challenges in tracking and representing these (such as the proliferation of sole-traders like 'bedroom producers'), alongside the potential for mapping to reveal historical and cultural trends (such as the different socio-cultural patterns of consumption revealed through diachronic analysis in the movement of businesses and venues over time).

Paper 3: Towards full sector mapping Maps are increasingly integrated into our everyday media consumption and there's a growth in mapping musical activity – by academics, communities and businesses. In this contribution, we unpick some of the different motivations, methods and implications for mapping the music sector. The contribution recognises different approaches to mapping music and brings examples from the past and discusses more recent attempts (e.g. mapping whole music ecosystem, wider approaches and alternative approaches). No 'music business' (whether a live venue, a rehearsal space, a record shop or a studio) exists in isolation. Likewise, the relationships between cities and towns reveal that political actors, too, exist in national – and transnational – 'ecologies' where policymakers must consider both competition (e.g. across touring circuits) and interdependence (across supply chains). This paper concludes the panel with a consideration of the developing a methodology to map an entire ecosystem, how to include everything, and what to exclude, where do supply chains stop in a catalogued music ecosystem? What are the theoretical and practical limits of music mapping, and what are the best practices for identifying and working with – or around – them?

Participants:

Dr Richard Anderson – Research Associate, University of Liverpool (Mapping Project data manager) ((IASPM UK/Eire) Richard Anderson is a long-time producer of techno/acid dance music and occasional amateur classical guitarist. After working as a project manager within software development for many years, Richard has pursued a full-time focus on music. His PhD in Music at the University of Liverpool

involved an ethnographic investigation into the concept of the underground within dance music scenes, analysing this within the context of threats from gentrification and COVID-19. Other research interests include issues pertaining to the live music sector, music policy and the use of mapping technologies to represent data.

Dr Adam Behr – Reader in Music, Politics and Society – Newcastle University (IASPM UK/Eire) Adam Behr is Head of Music at Newcastle University. He researches the connections between music, politics, the music industries, and cultural policy. This has included live music censuses, music sector mapping, work on the relationships between music and political campaigns, and investigations of digitisation, copyright, musical practice and regulation. Dr

Mathew Flynn – Senior Lecturer in Music Industries – University of Liverpool ((IASPM UK/Eire) Mat Flynn is Director of the Institute of Popular Music, and a member of the Liverpool City Region Music Board. His research focuses on musicians' decision-making, music sector mapping, music policy, copyright and Liverpool's music industry.

Dr Martin Nicastro – Research Associate, Università degli Studi di Pavia, Italy (Mapping Project coder) (IASPM Italia) Martin Nicastro's research centres on the intersections between data visualization and music studies. His work includes a historical deep mapping of Milan's music ecosystem (1958–1962), achieved through a synergy of GIS, network analysis, and field research. He is currently conducting a data-driven analysis of the relationships between the film, rights, and record industries in Italy (1958–1976). He develops custom digital mapping applications using the programming language R.

Dr Patrycja Rozbicka – Senior Lecturer in Politics and International Relations, Aston University. (IASPM UK/Eire) Patrycja Rozbicka's research agenda focuses on the participation of interest groups in the European and national policy-making and transposition processes; which includes questions like: How influential are various stakeholders in politics? Access routes for lobbyists and their effectiveness? Within the regulation of the live music industry in the UK and EU, the main issues are the influence of Brexit on the live music industry and stakeholders' participation in the creative industries regulation. She heads the Birmingham Live Music Project and coordinates the Live Music Mapping Project.

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PANEL - Filipino Perspectives on Camaraderie in Evolving Popular Music Culture, Recorded Sound as Cinematic Text, and Posthuman Reflections on Manic and Raw Music Performance

Jose Buenconsejo¹, Crisancti Macazo², Lara Mendoza³

¹University of the Philippines Diliman (Philippines)

²Centro Escolar University (Philippines)

³Ateneo de Manila University (Philippines)

This panel investigates notions of recorded mediums in popular culture and its intersections with Philippine music and cinema and how these reflect cultural identity, social trends, historical memory, and posthuman turns in establishing an ethics of care and recognition. Analyzing film soundscapes, incorporating the old and the new in post-colonial rhythms, and ruminating on the contorted yet authentic radicalisation of true selves in the tortured genius' popular music performances, the papers reveal the polyvalence of the audio-visual and sonic as a "text" that engages audiences across time, space, and posthuman existences. Jose Buenconsejo explores the adaptation of Hispanic rhythms, especially the bolero, within Cebuano public entertainments from the Spanish colonial period onward. Tracing the evolution of bolero, fandango, and habanera rhythms into local genres like balitaw and kuradang, this study demonstrates how Cebuano musicians transformed these rhythms into tools for satire, humor, and social commentary. Examples like Max Surban's adaptations show how these forms convey a uniquely Cebuano response to colonial influences and how these have been utilized as entertainment music for community dancing. Crisancti Macazo's paper examines recorded film music as a narrative layer in *Pulang Araw (Red Sun)* [2024], a Filipino period series by Dominic Zapanta. Analyzing Ben&Ben's musical cues, Macazo reveals how recorded sounds evoke cultural, temporal, and spatial dimensions that deepen viewer engagement beyond the diegetic space. Lara Mendoza grapples with the performances of tortured geniuses that have been othered and marginalised in their non-human status by the technology of digital media and consumption. Mendoza weaves a tale that begins with Prince's iconic performances in the 1980s to Silk Sonic's 2021 COVID masterpiece to the 2024 controversial and viral performances of Katt Williams and Kendrick Lamar. She concludes with the frantic, manic performance of Filipino battle emcee, AKT, that ruptured the battle rap league scene. Hence, these papers highlight not only the transformative power of recorded sound and rhythmic adaptation in shaping Philippine cultural expression, but also offer new insights into how audio-visual recordings reveal that the turn to a posthuman ethics can be a rebirth of pre-human primordial harmony and authentic selves.

1. The friendly bolero: Balitaw and kuradang rhythms in Cebuano popular entertainments Jose S. Buenconsejo (University of the Philippines/IASPM Southeast Asia) The incorporation of traditional hispanic rhythm bolero meant that this rhythm had infused bodies in pleasure in secular public entertainments (dance and song) since the Spanish colonial period, particularly in the 19th century AD. This rhythm is akin to other popular international rhythms disseminated in the islands such as fandango and habanera that—creolized continuously from the past with local elements—led to novel regional outgrowths in the Visayan region such as balitaw, kuratsa, and kuradang. Extant composed pieces in the bolero rhythm are still popular in the said region despite the advent of rock n roll beginning the 1950s. The impact of both the bolero and rock n roll rhythms had indeed spawned local creativity judging from an examination of Cebuano folk song repertory, many of them entering in collective memory such as that set of hilarious satirical songs learned from sound recordings. Transforming the foreign is a transcultrative process, but characteristics of local cultural resilience and resistant orality in Cebuano folksong repertory, especially as responses to the foreign, are felt in those songs with banal humour. In this paper, I will describe a few of these parodic songs that manifest the process of transcultural entanglements in

colonial modernity, from Max Surban's innovation of *kurandang* to silly children's songs based on rock n roll.

Jose S. Buenconsejo (jsbuenconsejo@up.edu.ph) is a professor of Musicology at the College of Music, University of the Philippines Diliman. He studied Musicology at the University of the Philippines, the University of Hawaii, and the University of Pennsylvania, where he earned his doctorate in 1999. A recipient of grants from the East-West Center, Asian Cultural Council, and Mellon Foundation, he has taught at the University of Pennsylvania and the University of Hong Kong (while on a postdoctoral fellowship). Dr. Buenconsejo served as dean of the UP College of Music from 2010 to 2017 and, at present, is the liaison officer for the Philippines in the International Council for Traditional Music (ICTM). He appreciates art house films and has done numerous full-length video documentaries on traditional Philippine music.

2. Decoding the Music Soundtrack of Dominic Zapanta's 2024 Netflix Series "Pulang Araw" (Red Sun)
Crisancti L. Macazo (Centro Escolar University/IASPM Southeast Asia) Recorded sounds in cinema do more than merely suspend time within the diegetic space (Balazs, 1985). These sounds also capture the social and cultural trends deemed "popular" at the moment of recording, functioning as auditory snapshots of their time. This paper examines recorded film music through the lens of textuality, positing sound as a "text" layered with meaning that invites interpretation, similar to literary forms. By embracing the acoustic soundscape as a crucial narrative element, this approach reconsiders how both spectator experience and meaning are shaped within film. Focusing on the scores of *Pulang Araw* (Red Sun) [2024], a Filipino period series directed by Dominic Zapanta for Netflix, this study investigates the embedded meanings within the musical cues—an intricate interplay of musical and ambient sounds, carefully curated to evoke a resonant soundscape. This soundscape forms a narrative layer that transcends the notated score and on-screen performance, allowing it to communicate deeper cultural, temporal, and spatial dimensions. Through an in-depth analysis of Ben&Ben's compositions, this paper decodes the subtle ways in which these soundscapes enrich the viewer's interpretive experience. This argues that recorded film music, far from being mere accompaniment, acts as a vibrant "text" that reflects and re-frames the cultural and historical moment it seeks to portray.

Crisancti L. Macazo (clmacazo@ceu.edu.ph) is a scholar, violinist, and avid photographer and filmmaker. He earned his Ph.D. in Music from the University of the Philippines in 2020, with a dissertation titled *Music and Image: The Soundtrack of Manuel Conde's Extant Films, 1941–1958*, focusing on film music. Currently, he serves as an Associate Professor at the Conservatory of Music, Centro Escolar University, Manila, where he teaches research, applied violin, and German language. He is a member of the International Musicological Society (lifetime member), and the International Association for the Study of Popular Music – Southeast Asia (IASPM-SEA). In addition, he is an Adjunct Faculty member at the College of Music and the Performing Arts, St. Paul University Manila, advising graduate students on theses and dissertations.

3. Manic Contours and Posthuman Performance in Popular Music: struggle, authenticity, and relational radicalism
Lara Katrina T. Mendoza (Ateneo de Manila University/IASPM Southeast Asia) In my paper, I want to trace the manic contours of disparate performing bodies as finding connectedness in a post-human Anthropocene that is a return of one's true, authentic nature: of the earth, non-human, and othered. Using Braidotti's formulation of an ethical turn of post-humanism that posits entities whose "negative differences" veer from the established Norm and centre of the celebrated Rational HuMan Consciousness (Braidotti 2016). In keeping with the theme of recorded experience, I engage the embodied performances of artists whose contortions – be they physical, psychological, or spiritual – echo a primordial, fundamental humanity that is ultimately pre-human, sustainably embraced by the non-human: spirit, air, violent upheavals, and surging emotions. What can be deemed as frightening and manic, akin to Nick Joaquin's wild vixen that his different personas could not apprehend, also entrances, fascinates, and enraptures (Oke 2017). The manic performativity of artists such as Prince Rogers Nelson lays the basis for a discussion on the consequent contortions of other artists whose post-humanness, I argue, are concentric circles of their multiple positionalities, ethnicities, and artistry (Smith 2020). I point to the controversial, upsetting performances of artists such as Kendrick Lamar and Katt Williams in their realms

of artistic genius, then segue to the soothing, multivalent quality of Silk Sonic's artistic contortions that appeal to a wider audience (which then speaks to Badiotti's return to positive passions) (Free and Lamar 2024; Miller 2024; Bruno Mars, Anderson .Paak, Silk Sonic - Leave the Door Open [LIVE from the 63rd GRAMMYs © 2021] 2021). I end the journey with a Filipino battle emcee, AKT, who has made a name out of twisting audience perception of competence in battle rap by presenting himself as a dark, odious alterego designed to haunt and provoke (fliptopbattles 2022). Weaving together the performances of radical "tortured geniuses" is mediated by their recorded images and moving bodies in the digital, non-human, othered spaces of YouTube and Netflix.

Lara Katrina T. Mendoza (lkmendoza@ateneo.edu) is an ethnomusicologist whose expertise and research interests are in Pinoy hip-hop, live sports commentary, and literary analysis. Her educational degrees are in the Humanities (AB), Literature (MA), Cognitive and Functional Linguistics (MaNaMa), and Music (PhD). She started her Ateneo de Manila teaching journey at the Department of English in 1996 where she taught courses on Basic English, Essay, Short Story, and her favourite, Poetry and Drama. She joined the Department of Development Studies in 2019 to helm initiatives in Popular Culture and Development. Lara works closely with the International Association for the Study of Popular Music – Southeast Asia (IASPM-SEA) whose members are scholars from across the globe and experts on musicology, culture studies, and their cognates. In her capacity as a member of the Executive Committee from 2022 to the present, she has consistently guided students in exploring their research interests in subcultural, media, and popular music studies, organising scholarly and creative forums that provide discursual space for (very) young scholars and amateur fans from around the world to share their work in engaging formats.

PANEL - Recording French reggae dub

Marc Kaiser¹, Jean-Christophe Sevin² Alix Bénistant³

¹ Université Paris 8 (France)

² Centre Norbert Elias, Université d'Avignon (France)

³ Laboratoire des Sciences de l'Information et de la Communication, Sorbonne Paris Nord (France)

This panel will focus on the emergence and development in France, of local scenes in relation to the global circulation of Caribbean musical genres. We will explore how two types of popular music, regga-muffin and "le"/"la" dub, arrived in France and were appropriated in various ways, both by artists from the Caribbean and African diasporas, as well as by musicians and collectives without specific connections to them. Which figures contributed to this circulation, and through what forms of mediation? What trajectories generated specific productions and recordings throughout their journey across the Atlantic, a space heavily marked by its postcolonial ties (Gilroy, 1993), from Jamaica and more broadly from the Caribbean to France? By focusing on recordings, and trajectories, this panel will allow us to grasp, through fieldwork and observations conducted in France, what concretely unfolds in these dynamics of cultural circulation and appropriation. Both musical "texts" (as forms of hybridizations, mixing, fusion...) that contributed to the emergence of new musical scenes and thus of new forms of cultural heterogenization (Hall, 1997), and the tensions and power relations that took place in the context of cultural globalization (Mattelart, 2002) will be studied. Building on the work of PMS scholars, the panel will discuss, how music industry has been one of the instruments of the "selectivity" (Williams, 2005) of the works, genres, and artists brought to the forefront of the local media and cultural scene, where certain cultural practices are "chosen and given prominence while others are neglected and excluded" (Ibid., p. 39), contributing to what M. E. Cepeda refers to as "structural silences" (Cepeda, 2003, p. 117). In this sense, we will point out how the music industry has reinforced the "visible/invisible" dialectic (Voiron, 2005) of the French musical landscape but choosing to support some musical genres rather than others that emerged from these new scenes that have been active for the past 40 years. The panel will also address questions of the aesthetics and poetics of recordings as a medium for creation and performance, and the ways in which they can be appropriated differently, in competitive or collaborative ways. The aim will be to distinguish between the reception and appropriation of music and the forms of music making and creation that are inspired by it. These differences can give rise to different scenes with their own distribution circuits, labels and media, corresponding to different social groups and different socio-racial compositions.

Discutant: Alix Bénistant IASPM-Bfe branch / Sorbonne Paris Nord. Alix Bénistant is an Associate Professor of Communication at the University Sorbonne Paris Nord (France) and member of the Laboratoire des sciences de l'information et de la communication (LabSIC). After working on the transnationalisation of the Latin music industry inspired by the political economy of communication, he is now focusing on digital cultural platforms and their internationalisation, as well as on the role of algorithms in the processes of 'discoverability' on these platforms. He published « Industrias culturales en la era digital. El caso de la música latina de Miami », in Mercado, Alejandro et Santiago Battezzati, Industrias culturales norteamericanas en la era digital, Mexico, Presses du CISAN, 2023, or « La mondialisation des musiques "latino" : stratégies industrielles et rapports de pouvoir », in Ehrhardt, Damien, Dacheux, Eric et Tom Dwyer (dir.), « Musique et mondialisation », Hermès, n° 86, 2020, p. 109-117.

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*** First Paper: "Y'a t'il un problème?" (Pablo Master): French raggamuffin and the record industry
 Marc KAISER IASPM-Bfe branch / Paris 8 University This communication aims to show that raggamuffin, a genre of rapped reggae (close to rub'a'dub), which appeared in France during the 1980s (Bethune, 2003; Allègre, 2023), was put aside by the French record industry in favor of a white reggae and rap. Raggamuffin can be seen as the result of a double conjecture: aesthetic, by mixing reggae sounds from Jamaica and Europe (King Daddy Yod, 2022); cultural, by bringing together within the same scene artists who mainly belong to the West Indies and African diasporas. I will first show Gainsbourg's leading role as a musical intermediary between French and music from the English-speaking world (Julien, 2017) and as a cultural mediator between French Antilles and France (Kaiser, 2020; 2024). I will then present the 1980's raggamuffin scene by recalling its different soundsystems, disc shops, local radio and bands, and some recordings made on the margins of the music industry (Pablo Master's "Y a t'il un problème?", Super John's "Inventeur", Daddy Yod's "Né pour toaster", etc.). I will finally expose the way the majors were more supportive of a white festive reggae (Lavigne, Bernardi, 2003) and a Parisian rap (Hammou, 2020) at the time when dancehall became a commercially viable genre at an international level. Allègre L. (2023), *Reggae obsession. Une histoire de la musique jamaïcaine en France au XXe siècle*, Paris, Éditions Laurent Allègre. Béthune C. (2003), *Le rap une esthétique hors la loi*, Paris, Autrement. Hammou K. (2020), « Authenticité et objectivation d'un genre musical : les Fabulous Trobadors face à la naissance d'un "rap français" (1987-1993) », Volume I, vol. 17, n° 2, 25-42. King Daddy Yod (2022), *Le roi du domaine. Entre mythe et légende. Ragga-roman*, Baie-Mahault, Éditions Nèg Mawon. Lavigne L., Bernardi C. (2003), *Tendance rasta*, Paris, 10/18.

Marc Kaiser is an associate professor at the Centre d'études sur les medias, les technologies et l'internationalisation (Paris 8 university). His latest research focuses on value of music in the era of cognitive capitalism (Volume I, 2023), the notion of counterculture within the Birmingham School (Poli, 2022), the links between radio and records in France in the 1930s (Music - Disc - Radio in French-speaking countries, 1900-1950, Paris: Vrin, 2023) and on Gainsbourg's first reggae opus (Serge Gainsbourg: An International Perspective, Paris: Bloomsbury, 2024).

*** Second paper: Dub tensions. From a creative use of musical recordings in a Caribbean context to its French circulations and appropriations. Jean-Christophe SEVIN IASPM-Bfe branch / Avignon University Dub is the name initially given to recordings derived from reggae and resulting from experimentation in Jamaican studios in the 1970s. It immediately blurs the boundary between liveness and recorded sounds to the extent that the producer, like the sound system operator, intervenes via his console on the tracks, adds effects and strips the pieces to keep their skeleton ("drum and bass"). Dub is both a musical style born in the cultural context of the Caribbean diaspora and a creative intervention on recordings, a way of making them sound live or in the studio. These two ways of considering it condition two types of appropriation which are not without provoking debates and tensions. Dub, as it has been developed in Jamaican communities or among musicians who claim this heritage, is crossed by tensions caused by an artistic posture seeking to go beyond a certain aesthetic formalism while claiming at the same time the spirit of the founders, or even remaining within the Rastafarian framework (le dub 3000 d'Iration Steppas ou Alpha Steppa). In France, this music now coexists with a very distant appropriation of this first framework: Dub is a way of making music from recordings and evolves rather in the electronic dance music scenes. While "le dub" is traditionally used in the reggae sound system scene, "la dub" is used by younger producers and audiences, close to or even from the electronic music scenes. I will address

these questions from a research field in the world of French sound systems within the framework of the international research project Sonic Street Technologies. Allègre, Laurent. (2023). Reggae obsession. Une histoire de la musique jamaïcaine en France au XXe siècle, Paris, Editions Laurent Allègre. Chude-Sokei, Louis. (2021). Return to the Echo Chamber: Race, Sound and the Future of Community. *Journal of World Popular Music*, 8(1), 38–48 Henriques, Julian. (2011). *Sonic Bodies. Reggae Sound Systems, Performance Techniques, and Ways of Knowing*. London, Bloomsbury publishing Veal, Michael. (2007). *Dub: Soundscapes & Shattered Songs in Jamaican Reggae*. Middletown, CT: Wesleyan University Press

Jean-Christophe Sevin is an associate professor in Information and Communication Sciences (Université d'Avignon, Centre Norbert Elias). The relationships between culture and territory as well as the material and discursive appropriations of musical forms centered on the creative use of recordings, are two transversal themes of his research carried out from varied fields. He recently co-edited the audio documentary series 'Passeurs de reggae' (Radio Grenouille - Euphonia / Avignon Université) and published "Contentious cosmopolitanism. Transnational circulations in the life trajectories of reggae/ragga artists in Marseille", in Mark Ingram and Kathryn Kleppinger (ed.) *The Marseille Mosaic*. New-York & Oxford, Berghahn Books, p.110-124, 2023.

PANEL - Music Heritage, Migration and Identity

Lisa Shaw¹, Richard G. Smith¹, Sara Cohen¹, Jaqueline Waldock¹, Abigail Gardner²

¹University of Liverpool (United Kingdom)

²University of Gloucestershire [Gloucester] (United Kingdom)

This panel that focuses on sound recordings to investigate the relationship between music heritage, migration and identity. The panel addresses three thematic areas: Recorded music as heritage The migration of music recordings over space and time Listening to music recordings and making them meaningful The panel will involve two papers and one discussant, with each paper presented by two panellists. The five IASPM members involved are all subscribed to IASPM's UK/Ireland branch. The panel draws on research that uses recorded songs, chosen by the research participants as their 'Inheritance Tracks', as a basis for collective listening and a prompt for the sharing of music-related reminiscences (Cohen, Grenier and Jennings, 2022; Cohen, Shaw and Waldock, 2022; Gardner and Hansen, 2024; Cohen, Shaw, Smith and Waldock, forthcoming 2025). This use of "Inheritance Tracks" as a methodological device was devised by media studies scholar Ros Jennings and inspired by a pre-recorded segment of the weekly BBC Radio 4 programme Saturday Live (2006). The segment features a celebrity guest invited to talk about and play excerpts from their two 'inheritance tracks': a piece of music—a song or "track" that they have inherited and one that they would like to pass on to others: (<https://www.bbc.co.uk/programmes/p02p8zrg/episodes>) Cohen, Shaw and Waldock used Inheritance Tracks as a prompt for remembering and storytelling when working with groups of older adults at community-based care facilities in the city of Liverpool. Through collaboration with Smith and Liverpool's Yemeni, Ukrainian and Chilean communities, they subsequently adapted this method for research on music heritage, migration and identity. The main aims of this research, which began during the COVID pandemic, are to generate wellbeing benefits for communities from music-related reminiscence activities that directly strengthen inter-generational ties; enhance the visibility of the communities within the region; and deepen understanding of local cultural diversity and heritage. Running separately but in parallel to this was Gardner's project 'Mapping the Music of Migration' (2019–2021, www.mamumi.eu), which likewise used 'Inheritance Tracks' as a methodological device to investigate storytelling about music and its potential to enable intercultural exchange. The project involved partners from seven European countries and resulted in a collection of migrants' 'Song Stories' – personal stories about music – that were made publicly available through an interactive app.

Musical Connectedness to Family, Community and Place in the Chilean Diaspora of Northern England (Lisa Shaw and Richard Smith) This paper draws on our recent work with Chilean communities in Northern England investigating the importance of recorded music as an individual and collective heritage. It explores how music is valued and attached to a sense of self, place and belonging for political exiles and their descendants. The Robert Pring-Mill Collection of the University of Liverpool's Institute of Popular Music is an important collection of recorded Latin American music, and the paper presents the results of working with this archive and the local Chilean community to consider how listening to and sharing recordings of music – whether from Latin America or elsewhere – builds connectedness to people, community and place. The paper analyses the findings of our workshops with members of the local Chilean community, which focused on the role of recorded and performed music in their lives and political activism; how it impacts their sense of self, place and belonging; and how that is communicated across different diasporic generations. The paper discusses the role of music recordings in the Chilean Solidarity Campaign when exiles had recently arrived in the UK, and the ongoing role of music in the settled community in Liverpool. By talking with the UK-born offspring of Chilean exiles we illuminate music's role in relation to ideas of cultural inheritance and belonging. Does recorded music help migrant communities maintain their cultural heritage and identity while building new lives in a foreign country? Is music just a nostalgic link to a bygone Chile, or is it also a means for forming bonds with the host culture? Investigating the songs carried from Latin America and those composed and recorded by ex-

iles in the UK, the paper traces how music helps migrants make sense of both individual and collective experiences of disruption and renewal.

Group Engagement with Recorded Music as a Vehicle for Promoting Transgenerational Communication and Preserving Diasporic Histories (Sara Cohen and Jacqueline Waldock) Drawing on the 'Inheritance Tracks' methodology discussed in *Troubling Inheritances* (Cohen, Jennings and Grenier, 2022), this paper examines how music listening practices and collective memory shape narrative formations within displaced and migrant communities. Through an analysis of collaborative experiences of listening to recorded music, we investigate how musical engagement facilitates the weaving of knowledge networks and transnational solidarities, contributing to diasporic legacy-building and the emergence of alternative historical narratives. The underpinning research employs a co-productive methodology, and the paper analyses the findings of 'inheritance tracks' workshops organised through collaboration with members of Liverpool's Yemeni, Ukrainian and Chilean communities. The paper explores the politics of shared listening to recorded music, focusing on how mobile communities navigate and construct meaning through cooperative music consumption. Particular attention is paid to transgenerational listening practices (Murray & Jarviluoma, 2019), examining how engagement with recordings enables the transmission of cultural knowledge across generations. By analysing these overlapping and sometimes conflicting practices of musical storytelling, this research illuminates how communities establish new heritage connections and pathways, ultimately expanding our understanding of diasporic knowledge production and cultural preservation

Panellists

Abigail Gardner is Professor in Cultural Studies at the University of Gloucestershire. Her research interests are in popular music, sound and ageing. She is PI on the UKRI funded 'Sound, Environment and Ageing: Bringing the Outside into Care Homes', <https://sageproject.co.uk/> (2023 – 2025), and has led Erasmus + funded European projects on listening, music and story, 'Mapping the Music of Migration' (2019–2021, www.mamumi.eu). Publications include *Listening, Belonging and Memory* (2023), *Ageing and Contemporary Female Musicians* (2019), and with Ros Jennings, *Ageing and Popular Music across Europe* (2019) and *Rock On: Women, Ageing and Music* (2012). She is the editor of the IASPM journal.

Lisa Shaw is Professor of Brazilian Studies at the University of Liverpool, and her research has focused on Latin American, particularly Brazilian, popular culture, with an emphasis on popular music and musical film. More recently she has explored the wellbeing benefits of musical film for older adults and those living with dementia in the UK and Brazil. She is involved in the research project 'Music Heritage, Migration and Identity' with colleagues at the University of Liverpool, which investigates how talking about music and group listening can support a sense of community and inter-generational communication among migrant groups. Her publications include *The Social History of the Brazilian Samba* (Ashgate) and *Movies, Music and Memory: Tools for Wellbeing in Later Life* (Emerald).

Sara Cohen is a Professor at the University of Liverpool where she holds the James and Constance Alsop Chair in Music and is Director of the Institute of Popular Music. A Fellow of the British Academy, she has a DPhil in Social Anthropology from Oxford University and is author of *Rock Culture in Liverpool* (1991) and *Decline, Renewal and the City in Popular Music Culture* (2007), co-author of *Harmonious Relations* (1991) and *Liverpool's Musical Landscapes* (2018), and co-editor of *Sites of Popular Music Heritage* (2014) and *Troubling Inheritances*. She specialises in interdisciplinary research on popular music, defined in its broadest sense, but with a particular interest in ethnographic research and the anthropology of music, and in questions of place, migration, heritage and identity.

Jacqueline Waldock, Lecturer in Music at the University of Liverpool, researches the intersection of music, sound studies, place-making, and diasporic experiences. Her work explores notions of home and home making practices through recording and listening cultures. As recent interim Deputy Director of the Centre for Health Arts and Society (CHASE) at the University of Liverpool she continued to expand thinking of diasporic knowledge production and home making in the context of health and wellbeing.

Richard G. Smith originally trained as a chemist before a career in consumer product innovation took him all over the world, including three years living in Buenos Aires and many more working and travelling

across the length and breadth of Latin America. Subsequently, he studied Spanish, French and History at the Open University and obtained an MA in Latin American Studies from the University of Liverpool in 2016. His PhD, awarded in 2022 and also from Liverpool, concerned the student opposition to the Pinochet regime in Chile. He was a Visiting Fellow at CLACS, University of London (2022-23) and, as well as continuing his doctoral research interests, he is part of a project digitising a collection of political posters in Santiago, and one exploring music, migration and identity with Chilean exiles and other migrant communities in Liverpool. Bibliographic

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PANEL - Recording rock indé: independent music and public policies in France since 1989

Marc Kaiser¹, Romain Bigay^{3,2}, Fernand Estèves^{3,4}, Gilles Castagnac³, Jean-Noël Bigotti³

¹**Centre d**

textbackslash{}études sur les médias, les technologies et l'internationalisation

²**Université de Nanterre (France)**

³**Mémoire du CIR et de l'IRMA (France)**

⁴**Institut de Recherche Médias, Cultures, Communication et Numérique (France)**

Panel: Recording rock indé: independent music and public policies in France since 1989
Discussant: Marc KAISER (IASPM-Bfe / Paris 8 / MCI)
This panel, organized in collaboration with MCI (Mémoire du CIR et de l'IRMA), will focus on the public policies elaborated in France to support the production and distribution of indie rock recordings. In 1989, a "Plan Rock" imagined by Bruno Lion was financed by the French ministry of culture to develop several public actions, in particular towards independent music labels (MCI archives; Castagnac, 1993; Teillet, 2002). Twenty years later, they formed a national federation with independent distributors to defend a particular way to record music and a different approach of the economy of music (Pétrotto, 2012; FELIN, 2013). This panel will question more broadly the issues related to cultural diversity, discoverability and cultural policies (Rioux, 2022) in the actual digital economy characterized by the plaformisation of music (Kaiser, 2023). Castagnac, G. (1993). « Favoriser un développement qualitatif de la création dans le secteur phonographique », Direction de la Musique et de la Danse, Paris, Ministère de la Culture. FELIN (2013), « Enquête sur le labels indépendants », Bordeaux, FELIN (archives MCI). Kaiser, M. (2023). « La valeur de la musique à l'ère du capitalisme cognitif ». Volume ! La revue des musiques populaires, 20 (1), 19-31. Pétrotto, E. (2012), « La musique indépendante survivra-t-elle au temps politique ? », Le Monde, 13 juin. Rioux, M. (2022). « La découvrabilité va-t-elle devenir essentielle pour se frayer un chemin dans notre monde hyperconnecté ? », Nectart, 15(2), 22-30. Teillet, P. (2002). « Éléments pour une histoire des politiques publiques en faveur des "musiques amplifiées" in Philippe POIRRIER, « Les collectivités locales et la culture. Les formes de l'institutionnalisation, XIXe et XXe siècles », Paris, La Documentation Française, 361-393. Marc KAISER is an associate professor at the Centre d'études sur les médias, les technologies et l'internationalisation (Paris 8 University). His latest research focuses on value of music in the era of cognitive capitalism (Volume!, 2023), the notion of counterculture within the Birmingham School (Poli, 2022), the links between radio and records in France in the 1930s (Music - Disc - Radio in French-speaking countries, 1900-1950, Paris: Vrin, 2023) and on Gainsbourg's first reggae opus (Serge Gainsbourg: An International Perspective, Paris: Bloomsbury, 2024).

Making Plans for the Labels: when the ministry of culture was subsidizing the indies (1990/1992)
Romain BIGAY (IASPM-Bfe / Nanterre University / INA / MCI) Gilles CASTAGNAC (IASPM-Bfe / MCI)

On May 12, 1988, after the second election of François Mitterrand, Jack Lang returned to the Ministry of Culture. If his previous term has opened the sensitivity of institutions to popular music, the translation into public policies remained in its infancy. And the support for the music industry came down to a few scattered initiatives (MCI Archives, Agence Argos, 1989). A year later, the minister appointed a project manager for rock and variety (Castagnac, 1993; Teillet, 2002; Guibert, 2006). Bruno Lion became "Mister Rock" and launched a "Rock Plan" which included a support component for phonographic production: The Labels Plan. From 1990 to 1992, the State supported more than fifty independent labels (Bondage, New-Rose, Celluloïd, Boucherie, Danceteria, Nato, Bleu Citron...). By studying documents from the MCI archives (administrative archives, fanzines, articles from the professional and national press) and by

mobilizing interviews with some actors of the time (Bruno Lion, Gilles Castagnac, André Cayot), this presentation will retrace the history of this unprecedented form of cultural policies (Kaiser, 2015). It will show the tensions and the debates emerging from these specific public interventions for on the one hand an administration far removed from the values and practices of independent activists and unaccustomed at the time to supporting private companies, and on the other hand an alternative movement that is torn apart over the posture to adopt towards the State. Agence Argos (1989). « Etude-action sur les labels discographiques indépendants », Paris, Ministère de la Culture. Brenac, E. et Joubert, B. (1996). « Les soutiens publics à l'industrie phonographique », Paris, Ministère de la Culture. Castagnac, G. (1993). « Favoriser un développement qualitatif de la création dans le secteur phonographique », Direction de la Musique et de la Danse, Paris, Ministère de la Culture. Guibert, G. (2006). *La Production de la culture. Le cas des musiques amplifiées en France*, Saint-Amand-Tallende, Éditions Mélanie Seteun/IRMA, 2006. Kaiser, M. (2015). « Pratiques culturelles et politiques publiques: l'approche par le concept de 'scène' », *Cahiers de recherches sociologiques*, 57, 133-157. Teillet, P. (2002). « Éléments pour une histoire des politiques publiques en faveur des "musiques amplifiées" » in Philippe POIRRIER, « Les collectivités locales et la culture. Les formes de l'institutionnalisation, XIXe et XXe siècles », Paris, La Documentation Française, 361-393. Romain BIGAY holds a Ph.D. in Information and Communication Sciences from Nanterre University (Laboratoire Dicen IDF) and is an associate researcher at the Institut National de l'Audiovisuel. His work focuses, among other things, on the changes of the recorded music sector in the digital regime and on the history of the structuration of the "musiques actuelles" movement in France. Gilles CASTAGNAC is a journalist specialized in the economics of culture and cultural policies. He was the director of the Centre d'information et de ressources pour les musiques actuelles (IRMA) from 1995 to 2020. During the time of the Labels Plan, he was mission head on "musiques actuelles" for the French Ministry of Culture. Today, he is dedicated to promoting the structure of "musiques actuelles" within the MCI memorial association.

« Endangered species? »: French National Federation of Independent Labels and Distributors (FELIN) Jean-Noël BIGOTTI (IASPM-Bfe / MCI) Fernand ESTEVES (IASPM-Bfe / Paris 3/MCI)

Based on an initiative from independent labels, this presentation aims to present the challenges of artistic creation for the independent labels and the struggles the independent sector is waging to exist in a changing professional and societal world. The French National Federation of Independent Labels and Distributors (FELIN) came into existence in 2009 after the publication of a column in the French newspaper *Libération* against the Hadopi law (aimed to reduce piracy of cultural goods on the internet, using gradual law reminder measures). It was written by a label manager (Philippe Couderc) and a distributor (Eric Petrotto), both independent, to show more broadly the problems of the indie phonographic companies in an oligopolistic environment. Despite media underrepresentation (on TV, on radios, on platforms), they are nevertheless the artistic breeding ground for popular music and demonstrate agile initiatives to adapt their practices to today's world. FELIN seeks to defend independent actors in the music sector and towards the administration, and to be a force representing alternative aesthetics and practices for a true musical diversity in France. By mobilizing documents from the MCI archives (administrative archives, press articles), press releases and interviews of FELIN's representatives (Stéphane Laick), this presentation will show the specific answers indie labels give to the questions of mixt economy in the music sector, the place of women in the music industry, the recycling of records or the union activity of indie activists. Bigotti, J.-N. (2006). *Je monte mon Label : Le guide pratique du producteur de phonogrammes*, Paris, éditions Irma, 2006. Coudrec P., Petrotto E. (2009), « Hadopi : la création sacrifiée », *Libération*, 11 mai. DGMIC (2018). « Evaluation de l'impact du crédit d'impôt en faveur de la production phonographique », Ministère de la Culture Paris. FELIN (2013). *Enquête sur les labels indépendants*, Bordeaux, FELIN. Mewem (Mentoring Program for Women Entrepreneurs in Music Industry), FELIN, <https://mewem.fr/presentation> Jean-Noël BIGOTTI: after graduating from a Master's in musicology and cultural engineering, he joined the IRMA team to take in charge the resources center than the publishing activities. Musician, he wrote *Je Monte mon label*. Practical guide form phonographic producers in 2006. He now works on the employing policies in the cultural sector et is the secretary of

the MCI. Fernand ESTEVES started his career as radio presenter for community radios then has a touring organizer for a professional theater company. He then worked for several popular education associations (Fédération Française des Maisons des Jeunes et de la Culture et Union Française du Film pour l'Enfance et la Jeunesse) before working in cultural services for several towns. He is a musician and has also wrote several novels. He is now a consultant and a trainer on cultural and youth issues while preparing his Ph.D. in sociology of arts and culture at Sorbonne Nouvelle under the direction of G r me Guibert. Recording rock ind : independent music and public policies in France since 1989

References

PANEL - What's upstream from streaming platforms? Music, finance, and value

D. Bondy Kaye³, Brian Fauteux², Andrew DeWaard¹

¹University of California [San Diego] (United States)

²University of Alberta (Canada)

³University of Leeds (United Kingdom)

The recording of popular music takes place in studios, via databases, and, increasingly, on balance sheets. Since 2020, music management firms like Primary Wave have spent billions to purchase catalogues of famous musical artists, massive private equity companies like Blackstone have waded into musical markets, asset managers like BlackRock own shares in nearly all competing companies, and new trading marketplaces like JKBX have emerged that enable ordinary consumers to buy and sell musical assets. As recent research highlights, these encroachments by the financial sector into music and cultural markets are reconfiguring value, reshaping practices of profit-extraction, and entrenching existing monopoly powers in the streaming era. Digital platforms play a key role at various sites of intersection between music and finance. Financial actors rely on data produced and packaged by music streaming platforms (MSPs) and the year-on-year growth in global music revenues is often attributed to streaming. However, popular music researchers call to expand beyond a narrow focus on MSPs to account for the wider effects of platformization that are shaping cultural and political economic conditions for musicians, audiences, communities, and the industrial actors (Hesmondhalgh, 2022). This panel examines three aspects of finance, platformization, and value that are impacting music producers, consumers, and industry intermediaries. Andrew deWaard looks at the destructive role of the financial sector in the music industries by demonstrating how shadow banking (asset management, private equity, hedge funds, and venture capital) has embedded itself in different facets of the industry. Brian Fauteux discusses the post-merger years of North American satellite radio company SiriusXM to argue that monopoly power in the media industries has resulted in the devaluing of music programming for the purpose of continually expanding the company's subscriber base. D. Bondy Kaye explores royalty investment platforms that facilitate the buying and selling of music copyrights on secondary financial markets. This presentation illustrates how these marketplaces transform musical recordings into a new type of asset that creates value for a different segment of consumers, retail investors. This panel comprises research from three (publicly) funded research projects in the US, UK, and Canada that collectively aim to inform music policymakers, educators, and practitioners about systemic changes in the music and cultural industries.

The Devaluing of Music through Financialization. Andrew deWaard (IASPM US). This paper presents a series of empirical data spanning 40 years of financialization, deregulation, and consolidation within the American music industries. It applies recent research in political economy and heterodox economics (Adkins and co., 2020; Braun and Gabor, 2020; Lazonick and Shin, 2021; Christophers, 2023) to the music industries and enacts original empirical analysis using the financial analysis software Refinitiv. The key metrics analyzed are dividends, stock buybacks, activist letters, market share, leveraged buyouts, and common ownership. This paper maps a system of hedge funds, asset management firms, private equity, and corporate venture capital that is reducing operational capacity and cultural vibrancy as it extracts profit through financial engineering. While Universal, Warner, Sony, Spotify, and LiveNation are certainly key powerbrokers in the music industry, they answer to much more powerful firms like BlackRock, KKR, Bain, and Pershing Square. This paper argues that the devaluing of our music industries is not technological or managerial, but an external financial phenomenon, facilitated by the shadow banking system. The result is further inequality, wage suppression, and musical homogeneity. Braun, Benjamin, and Daniela Gabor. "Central Banking, Shadow Banking, and Infrastructural Power," *The Routledge International Handbook of Financialization*. Routledge, 2020. Lazonick, William, and Jang-Sup Shin. *Predatory*

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“More Listeners on More Platforms than Ever Before:” Monopoly Power, Disposable Music, and Satellite Radio. Brian Fauteux (IASPM Canada). In early 2009 the American satellite radio company SiriusXM took on a \$530 million loan from Liberty Media to stave off bankruptcy. SiriusXM, as a public company, faced pressure to grow, find new avenues for revenue, and locate and secure new markets of subscribers. Heading into the 2010s, competition from other streaming music services like Spotify and Apple Music intensified, particularly as these products were readily available on the automobile dashboard and became widely influential on music culture and modes of listening (Prey et al., 2020). This paper argues that music programming on satellite radio, and more broadly, has, thus, shifted from a more vertical mode of engagement within niche genres and artist catalogs to that which is more horizontal, encompassing an ever-growing selection of music channels for a wider range of potential subscriber-listeners. Over this time period, the company has fought to negotiate lower royalty payments and downplayed the value of music programming, and has streamlined music channels following the merger of Sirius and XM. In the post-merger years, SiriusXM aims to become much more than just a satellite radio company with an emphasis on quality sound and prestige music programming and moves to be an all-encompassing and ever-expanding music service that is available everywhere and one that targets listeners through new service offerings, new modes of datafication (Gallego, 2021), and new mergers and acquisitions that aim to grow program offerings and its subscriber base. Gallego, J. Ignacio. “The Value of Sound: Datafication of the Sound Industries in the Age of Surveillance and Platform Capitalism.” First Monday 26, no. 7 (2021). Parks, Lisa. Cultures in Orbit: Satellites and the Televisual. Durham: Duke University Press, 2005. Prey, Robert, Marc Esteve Del Valle, and Leslie Zwerwer. “Platform Pop: Disentangling Spotify’s Intermediary Role in the Music Industry.” Information, Communication & Society (2020): 1-19. Razlogova, Elena. “Freeform Radio and the History of Music Streaming.” In The Oxford Handbook of Radio Studies, edited by Michele Hilmes and Andrew Bottomley, forthcoming. New York: Oxford University Press, 2024.

The Playlist Portfolio: Royalty shares, Copyright, and Rentiership in the New Musical System. D. Bondy Valdovinos Kaye (IASPM UK+Ireland) This paper addresses the contention that streaming is bad for musicians through a case study of royalty investment marketplaces and royalty shares. Hesmondhalgh (2022) argues that the new system of musical production maintains the inequalities of the past musical systems and calls for more evidence to support claims things are somehow becoming more unfair, particularly from research that explores beyond music streaming platforms. Royalty investment marketplaces such as JKBX, Sonomo, Anote, and Songvest, are intermediary platforms that facilitate the trading of royalty shares between musicians and public investors. Royalty shares are a form of fractionalized copyright asset through which musicians receive a monetary advance or cash buyout in exchange for a percentage of future royalties earned from their music (Galuszka & Legiedz, 2024). Royalty marketplaces and shares are an exemplary case study of assetization in the new musical system as they enable further rent-seeking activity to sweat value from existing copyright assets (Harvey, 2017; Christophers, 2020). This paper first distinguishes characteristics of royalty shares as assets from existing music copyright assets, specifically that they change temporal arrangements of revenue generation, introduce new kinds of contractual obligations between musicians and financial firms, and shift the ways musical works are valued. Next, this paper argues that royalty shares contribute to inequality for musicians by introducing new ways to exploit musical labor drawing on empirical data from trade press and qualitative interviews conducted with executives at royalty marketplace companies. Royalty shares are framed by their proponents as a positive development in music markets that decrease the cost of capital for music producers. Rather, royalty shares illustrate how expanded copyright regimes exacerbate inequalities by favoring large corporate and financial interests, over the interests of individual producers by enabling companies to fractionalize musicians’ future earning and dispossess of the rights to their creative works. Christo-

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Participant Bios

Andrew deWaard is Assistant Professor of Media and Popular Culture in the Department of Communication at the University of California, San Diego. He is the author of *Derivative Media: How Wall Street Devours Culture* (UC Press, 2024; available open-access) and the co-author of *The Cinema of Steven Soderbergh: indie sex, corporate lies, and digital videotape* (Columbia University Press/Wallflower, 2013). Dr. deWaard is also the co-founder of The Cultural Capital Project, a SSHRC-funded research project that studies independent music in the streaming age, as well as the Media And Consolidation Research Organization (MACRO) Lab, which analyzes the effects of monopoly ownership on media. Brian Fauteux is Associate Professor of Popular Music and Media Studies. He holds a PhD in Communication from Concordia (Montreal) and has completed a SSHRC Postdoctoral Fellowship in Media & Cultural Studies at the University of Wisconsin-Madison. He studies music industries and music radio, often from the interrelated perspectives of cultural studies, history, and policy and is currently a co-investigator on a SSHRC-funded research project that investigates copyright and cultural labour in the digital music industries. His book, *Music in Range: The Culture of Canadian Campus Radio* (Wilfrid Laurier University Press, 2015), explores the history of Canadian campus radio, highlighting the factors that have shaped its close relationship with local music and culture. The book traces how campus radio practitioners have expanded stations from campus borders to surrounding musical and cultural communities by acquiring FM licenses and establishing community-based mandates. D. Bondy Valdovinos Kaye is a postdoctoral research fellow at the University of Leeds (UK) working on the European Research Council funded project MUSICSTREAM (2022–2026, grant no. 101020615). Kaye completed a PhD in Creative Industries in 2021 at Queensland University of Technology (Australia). Kaye's doctoral research examined music creators and copyright law in Myanmar, interrogating the colonial legacy and power dynamics of copyright in informal media industries. Kaye is author of *TikTok: Creativity and Culture in Short Video* (2022, Polity Press) and has published peer-reviewed research on several topics related to digital cultures and platform governance including platformed patriotism in China, media censorship in India, and copyright enforcement on YouTube.

Day 4 - July 10th 2025

Familiarity Breeds Content: Tom Rosenthal, Viral Nostalgia, and a 'Home' for Coronamusic.

Lou Aimes-Hill¹

¹University of Leeds (United Kingdom)

In 2015, independent British musician, Tom Rosenthal recorded a cover of the 2009 Edward Sharpe and the Magnetic Zeros track, 'Home' as a favour for his close friend and film maker, Adrian Bliss. Five years later as the Coronavirus pandemic isolated country after country, this wistful, 'unintentional' cover was picked up and edited by a young Australian TikTok creator to soundtrack her own lockdown video content, adding to the growing body of COVID-19 'cultural products' that Hansen et al (2021) have coined, 'Coronamusic'. 'Disseminat[ing] like a pandemic' (Jenkins et al 2013), the fifty-four second edit of Rosenthal's cover prompted a single release under the pseudonym, 'Edith Whiskers' and has now soundtracked over 2.5 million Instagram reels and 1.7 million TikTok videos alone; each communicating their own theme or journey with nostalgic, sentimental video content. 'Intrinsically a relation to the past' (Weinstein 1998), this Covid content is reflective of observations by Huang et al (2023) who note that pandemic induced loneliness predicted an increased consumption of nostalgic music and media in pandemic times, whilst further supporting Reynolds (2011) assertion, that the pull of nostalgia has always been driven by 'a collective longing for a happier, simpler, [...] world that was familiar'. This paper explores the influence of mediated virality and the pertinent popularity of 'Home'. I propose that cover versions in the pandemic era, exist not simply as a facsimile of earlier recordings, but as a vital means of socio-emotional collectivity, further contending that 'coronacovers' merit consideration as a subgenre of Coronamusic itself.

Lou Aimes-Hill is a fourth year PhD researcher at the University of Leeds, researching the cover version as a form of 'Coronamusic'. Lou lectures in Media and Culture at the University of Worcester and regularly presents papers, public talks and expert commentary, most recently she has presented on: Coronamusic as community, Icelandic musician Dadi Freyr, and Delta Goodrem's 'Bunkerdown', with recent radio interviews on the Oasis reunion and its cultural impact. Lou is interested in the role of creativity and music making in times of crisis and is a member of, and incoming PGR rep for IASPM UK and Ireland.

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The Emergence and Potential Decline of Cloud-Based Sample Platforms

Vemund Hegstad Alm¹, Ragnhild Brøvig¹

¹University of Oslo (Norway)

This presentation explores the emergence of cloud-based sample platforms like Splice and Loopcloud and consider their potential decline in the age of AI-generated music. Sabrina Carpenter's hit single "Espresso," released on April 11th, 2024, put the spotlight on the ubiquitous use of online sample platforms in popular music. The songs' main instrumental elements—guitars and drums—stem from two loops of producer Oliver's popular pack "Power Tools Sample Pack III" on the sample platform Splice. This caused a surge of social media posts demonstrating how the instrumental track could be recreated in little under a minute. This form of sampling—both cheap and legal, fast and convenient—represents a distinctly different take on sampling than that commonly associated with "golden age hip hop-productions", where samples are extracted from existing recordings (Brøvig 2023; McLeod and Dicola 2011; Schloss 2004). Besides being more efficient, these sample platforms' royalty-free models allow producers to use samples freely without fear of legal action. Our presentation will begin by examining the factors leading to the emergence of cloud-based sample platforms. While the legal aspects might have contributed to the development of sampling platforms, we will also trace the platforms' rootedness in less explored areas ranging from "library music," to synthesizer preset cassettes and sample CDs bundled with music tech magazines (Cameron 2020). We will then discuss how these platforms, partly due to their mitigation of copyright issues, have contributed to transforming the sampling practices and aesthetics established by early hip-hop productions while also encouraging other forms of practices (Arrieta 2021). Lastly, we will discuss whether the advent of AI-generated music technology has the potential to disrupt the sample industry altogether. This work will draw on research on sampling, copyright and musical platforms, and include insights gained from our interviews with producers of sample packs.

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Phaedra at 50 and the band as brand: heritage, nostalgia, legitimacy, and aura

Chris Anderton¹

¹ Southampton Solent University (United Kingdom)

In 2024, Tangerine Dream performed a concert at London's Barbican theatre titled *Phaedra at 50*, which was advertised as a celebration of the band's groundbreaking 1974 album *Phaedra* at which a "cross-section of music from their expansive career and songs from their seminal album" would be performed. At the time of the concert there were no original members of the 1974 band performing in the group, whose current longest-serving member, Thorsten Quaeschning, only joined in 2005. Unlike many other bands who have toured live performances of their classic albums that cleave as closely as possible to the original recordings, this latest version of Tangerine Dream instead chose to perform a contemporary live session based on elements of the original album, while the 'cross-section of music from their expansive career' was weighted towards recent releases, with only five older tracks (one from the 1970s and four from the early 1980s) featured in the 13-song setlist, with each of these tracks also performed in a contemporary remixed/rearranged form rather than faithfully to the original album recordings. A variety of issues are raised both by these choices, and by the continuation of a band as a recording and performing entity long after the founder of the group died in 2015. Rather than follow a typical 'heritage rock' path (see also Homan 2019), the group persists as an evergreen band releasing new music, and playing with ideas of nostalgia and authenticity. In this presentation I will explore these issues as well as broader issues of legitimacy (related to both fans and in legal terms), and will extend on Andy Bennett's (2009) discussions of aura in relation to tribute performances.

Spaces and Places in Aotearoa New Zealand K-pop fandoms

Sophia Santillan¹

¹University of Auckland

This paper looks at both how K-pop has inserted itself into urban spaces in Aotearoa New Zealand, as well as how New Zealand K-pop fans engage with globalised online communities. We document the various places and activities across Auckland, the largest urban centre of Aotearoa New Zealand, and some further national locations where K-pop gatherings and dance performances are held. We show how K-pop has a particular prominence in Aotearoa New Zealand and has generated an “active” consumption that sees fans responding to global capitalism and culture with localised responses and meanings. Arguably, online spaces facilitated K-pop’s innovative and extensive circulation outside conventionalised forms of popular music distribution, and this has manifested in digital communities, networks and “affective connections”. However, Aotearoa New Zealand fans have also taken things “offline” with dancing bodies and K-pop soundtracks positioned in and amongst physical urban spaces. K-pop fan affinities cross national, cultural, and external/internal boundaries. We show how New Zealanders of various backgrounds devise localised content, expand cultural dimensions in urban spaces, and add their own meanings to this global musical phenomenon.

Sophia Santillan (she, her) is a PhD candidate at the University of Auckland. Her Master of Arts in Anthropology at the University of Auckland was about the agency of female K-pop idols as songwriters. Her PhD research focuses on Korean shoegaze, genre, and music commerce in the age of digital streaming platforms. Her six years as an active participant and contributor in the K[1]pop fandom in Tāmaki Makaurau (Auckland, New Zealand) have shaped her research and understanding of fandoms and music communities.

Musical Diaspora and Cultural Identity: Examining the Journey of Más allá de la Bossa Nova

Ana Barbosa¹

¹University of Barcelona (Spain)

The purpose of this communication is to present the initial trajectory of the radio program *Más allá de la Bossa Nova* and partial findings from the research surrounding it, which has since become an object of study. This program is one of the three pillars of the broader cultural project of the same name, which, over the course of its production, identified a key theme that evolved into the central focus not only for the radio programs but also for the overall project. The research, curation, scriptwriting, recording of the programs, and observation of this musical production were initially conceived as an attempt to narrate the history of Brazilian music. This approach also problematized the established narrative of Bossa Nova as the primary vehicle for the internationalization of Brazilian music. However, after broadcasting five episodes, a gap was identified, which, rather than being a limitation, opened new perspectives and led to a strategic shift. This pivot introduced elements that became the central pillars of the project: musical diaspora, gender, and intersectionality. As a result, *Más allá de la Bossa Nova* has now evolved into a master's research project. Its goal is not only to bring visibility to Brazilian musical production in the diaspora within academic circles—particularly music produced outside of Brazil—but also to analyze the intersecting factors related to this displacement, whether they pertain to gender, ethnicity, or social class. To date, Stuart Hall's work on cultural identity and diaspora, along with Nattie Gollubov's contributions to the concept of diaspora, have been particularly fruitful, opening up further possibilities. For the issues of gender and intersectionality, bell hooks has been a foundational figure in building the theoretical framework of this study. However, for the purpose of this communication, I will focus on the concepts of cultural identity and diaspora.

À la trace de « la chanteuse mystérieuse » et autres « inconnues » : analyse des registres de la compagnie Compo à Montréal (1921-1949)

Sandria P. Bouliane¹

¹ Université Laval (Canada)

Résumé: Cette communication propose une immersion dans la vie musicale des femmes au Québec à partir des registres de la compagnie de disques Compo. Entre 1921 et 1949, près de 11 900 fiches d'enregistrement documentent presque quotidiennement les activités du studio. Contrairement aux sources plus conventionnelles (journaux, catalogues, magazines), ces archives révèlent des données le plus souvent inaccessibles au public : dates des séances d'enregistrement, musicien·nes de studio, titres rejetés, expérimentations techniques, productions à usage privé, etc. L'analyse de ces registres permet de mettre en lumière des réseaux de collaboration, de documenter la diversité des fonctions exercées par les femmes et d'identifier des artistes et des œuvres autrement invisibilisées ou tombées dans l'oubli. En mobilisant le répertoire populaire enregistré depuis Montréal (chanson, jazz, traditionnel, country-western), cette étude examine les rouages d'un écosystème phonographique local, contribuant ainsi à une meilleure compréhension du rôle des femmes dans l'industrie musicale de la première moitié du XXe siècle.

Sandria P. Bouliane est professeure agrégée de musicologie à la Faculté de musique de l'Université Laval. Spécialiste de l'histoire de la musique au Québec dans la première moitié du 20e siècle, son approche interdisciplinaire et historiographique explore l'histoire de l'industrie sonore, de l'imprimé, de la radio et des migrations entre le Québec et les États-Unis dans une perspective de décloisonnement des genres musicaux. Elle est directrice scientifique du Laboratoire d'archives vivantes et de recherche sur la vie musicale (LAVIMUS) et rédactrice en chef de la revue L'Écouteur. En 2024, elle a publié des articles dans *Les Cahiers de la SQR*, *MENS*. Revue d'histoire intellectuelle et culturelle et *Recherches sociographiques*; un chapitre chez Routledge et un ouvrage collectif (avec H. Guay et L.P. Leroux) aux Presses de l'Université de Montréal (*La culture au Québec au temps de la pandémie. Réaction, adaptation, normalisation, résistance et hybridation*).

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From Big Bands to Urban Emotional Staging: The Importance of Acoustic Space in Recording and Technological Shifts in Reggaeton Production in Medellín

Carlos Caballero¹

¹Institución Universitaria ITM (Colombia)

Mid-20th-century recordings were characterized by large acoustic spaces with rich reverberation and vibrant soundscapes. Over time, these spaces have diminished in size, driven by economic and commercial factors or simply by technological advancements that allow for artificial sound staging. These “older” recordings retained a natural feel in their interpretation, partly due to the close proximity of musicians and the expansive natural reverberations captured in live sessions. Today, this “sense” has shifted to the intimacy of recording studios without isolation booths, where the artist and producer work side-by-side within a specially lit, polychromatic environment, controlled acoustics, and a characteristic monitoring system. This setting fosters an emotional interpretative space (Lacasse 2005; Zagorsky-Thomas 2014) where producer and artist collaborate on a distinct sonic aesthetic, a hallmark of contemporary recordings across most musical genres. This global phenomenon, shaped by the reduction of recording space size, demonstrates how spatial and specialized considerations are increasingly prioritized by musicians and producers in Medellín, not only in urban genres like reggaeton and trap but also across other musical genres. These artists focus on a unique sonic aesthetic in their recordings, influenced by a particular identity trait within Medellín’s sound construction. This trend has been identified not only through critical listening but also through fieldwork conducted in various recording studios in the city.

Carlos Andrés Caballero Parra holds a Ph.D. in Arts from the Polytechnic University of Valencia, a Master’s degree in E-Learning, a specialization in Audio Post-production, and a degree in Guitar from the University of Antioquia. He is currently a research professor and Dean of the Faculty of Arts and Humanities at the Instituto Tecnológico Metropolitano (ITM) in Medellín. His publications focus on sound heritage and music and record production. He has presented at events hosted by the Audio Engineering Society (AES), the Association for the Study of the Art of Record Production (ASARP), and the Latin American Branch of the International Association for the Study of Popular Music (IASPM-AL). His work in these fields has been published in books, book chapters, and articles. In addition to his academic and research pursuits, he performs as a guitarist and vocalist with the tropical music group Afrosound and the quartet Lira Antioqueña, both based in Medellín.

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Fetishism and retro-technology in digital native music producers: Connections between Spain and Latin America

Carlos Caballero¹, Marco Juan de Dios Cuartas²

¹Institución Universitaria ITM (Colombia)

²Universidad Complutense de Madrid (Spain)

This article explores the resurgence of retro-technological aesthetics and production techniques among digital native music producers in Spain and Latin America, focusing on the fetishisation of analogue equipment, vintage sounds and antique recording methods. This 'technostalgia', as Pinch and Reinecke (2009) point out, does not necessarily imply a return to a particular past. In many cases it involves a movement towards new sounds and new interactions, whether aural, social or physical, realised through combinations of past and present where the analogue environment coexists with the digital in a new concept of the recording studio. In the digital age, where tools and platforms offer unprecedented convenience and speed, these producers deliberately adopt obsolete technologies to recreate the textures, imperfections and warmth associated with pre-digital sounds. This choice not only reflects a stylistic preference, but also indicates a form of resistance to the homogenisation often imposed by digital production. Through a comparative analysis of production practices in Spain and in key Latin American cities, this study examines how the integration of retro-technological practices bridges cultural and geographical differences, creating a shared aesthetic language. Producers use these technologies in ways that underline their identities, positioning themselves within global musical currents while affirming their local roots. Drawing on producer interviews and critical listening sessions, this research highlights how these nostalgic inclinations reveal deeper connections to place, identity and history. The research attempts to demonstrate that retro-technology is proposed not only as an aesthetic choice, but as a statement of authenticity and identity that allows these digital natives to find a unique and differentiating sonic space.

Bio Marco Antonio Juan de Dios Cuartas holds a PhD in Musicology and Audio Engineering. With a degree in Music History and Science from the University of Oviedo, he furthered his studies by graduating with "first class honours" in Recording Arts from Middlesex University in London. He has written numerous scientific articles related to the influence of technology in creative processes and the evolution of sound design within music and film production. He has co-edited different books such as *Los nuevos métodos de producción y difusión musical de la era post-digital* (2018). In 2018 he obtains a grant from the Latin Grammy Foundation through its Research and Preservation Grant Program for the development of the research project *Las músicas populares en el contexto del estudio de grabación: espacios y agentes en los procesos de producción discográfica en España (1960-1990)*. He has been academic coordinator of the Madrid campus of the School of Audio Engineering (SAE Institute) in the Music Business and Audio Engineering program. He is a professor in the Department of Musicology at the Complutense University of Madrid where he directs the SonoLAB UCM Sound Laboratory and coordinates the Master in Live Music - Live Nation. He is currently secretary of the Spanish section of the AES (Audio Engineering Society).

Carlos Andrés Caballero Parra holds a Ph.D. in Arts from the Polytechnic University of Valencia, a Master's degree in E-Learning, a specialization in Audio Post-production, and a degree in Guitar from the University of Antioquia. He is currently a research professor and Dean of the Faculty of Arts and Humanities at the Instituto Tecnológico Metropolitano (ITM) in Medellín. His publications focus on sound heritage and music and record production. He has presented at events hosted by the Audio Engineering Society (AES), the Association for the Study of the Art of Record Production (ASARP), and the Latin American Branch of the International Association for the Study of Popular Music (IASPM-AL). His work in these fields has been published in books, book chapters, and articles. In addition to his academic and

research pursuits, he performs as a guitarist and vocalist with the tropical music group Afrosound and the quartet Lira Antioqueña, both based in Medellín.

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"Lesson in Survival: Joni Mitchell Goes Her Own Way, Again"

Norma Coates¹

¹ University of Western Ontario (Canada)

In 2015, musician Joni Mitchell suffered a brain aneurysm. She had to learn how to walk, talk, sing, and play music again. This was not the first time that Mitchell had to relearn basic human functions, having contracted polio as a child during a Canadian epidemic in 1951. This time, she was over 70. Given Mitchell's long romance with cigarettes, her age, and various maladies over the years, that she survived at all was miraculous. Then she took to the stage of the 2022 Newport Folk Festival and played a full set, with an array of musicians supporting her but not holding her up. She more than held her own, especially when she grabbed an electric guitar to play an excerpt from "Just Like This Train," from her 1974 album *Court and Spark*. The entire set "broke the internet" for several days. The subsequent album won Mitchell another Grammy Award. This paper begins with Mitchell's performance at the 2022 Newport Folk Festival and continues to her recent appearances at the Hollywood Bowl in October 2024 (which the author attended) to explore the ways in which Mitchell refuses, like she always has, boxes that she is "supposed" to fit into, including foregrounding recordings from the years when critics and fans treated her work with disdain. Drawing from media studies, disability studies, and popular music studies, I explore how Mitchell's self-presentation over a range of recent public and media events defies pre-ordained narratives about female aging as well as the intersection if not conflation of aging and disability. In addition, by freely acknowledging her age and disability in her choice of clothing, hairstyle, and even the cane she now uses, she defies the tight linkage between popular music and youth, especially for female performers. Mitchell certainly benefits from her various privileges, including economic and racial, yet her performance of aging and disability enact new possibilities, within and outside of popular music culture.

Norma Coates is an Associate Professor who holds a joint appointment in the Don Wright Faculty of Music and the Faculty of Information and Media Studies at Western University in London, Ontario, Canada. Her research focuses on two area areas: popular music and identity, particular gender, age, and the intersection of both; and popular music on US network television before MTV. Her scholarship and writing about gender and rock music is cited and read internationally. She is the current Past President of the International Association for the Study of Popular Music, US Branch. Member of IASPM-US branch

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Cleaning Up Rap Recordings for Radio

Amy Coddington¹

¹Amherst College (United States)

In his 2010 essay “‘If You’re Gonna Have a Hit’: Intratextual Mixes and Edits of Pop Recordings,” Walter Everett highlights the common practice of creating alternative versions of recordings. He writes that despite relative neglect from scholars, these dance mixes and other edited versions of songs “evidence a negotiated form of intertextuality of uniquely central importance to the record industry” (230). But these recordings weren’t just important to the record industry: in particular, alternate versions of recordings played a key role in commercial radio programming in the United States. To draw in and satisfy audiences hoping to hear the hottest hits of the day, radio stations relied on—and often created—radio edits that eliminated songs’ obscene topics or profane language, allowing them to play songs that otherwise might put them in violation of national broadcasting laws. In this paper, I focus on the practice of creating and broadcasting radio edits of rap songs, which became increasingly common in the United States as rap gained popularity in the late 1980s and beyond. To appease radio station managers hoping to play rap songs without drawing listener and regulator complaints, radio station DJs and record label engineers created “clean” edits of rap songs specifically for radio broadcasts that bleeped out curse words, cut the length of rapped verses, and substituted innocuous subjects for more risqué ones. Some within the hip hop community criticized these censored recordings, but many listeners came to know and love rap music through these clean versions, and their ubiquitous presence on the radio influenced the racial politics and radical potential of the genre.

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First recordings of Punto cubano: sound recordings as a source of study

Amaya Carricaburu Collantes¹

¹Valencia International University (Spain)

At the beginning of the 20th century, several foreign record companies, especially from the United States, arrived in Cuba with the intention of recording a selection of the music that was heard on the island in the sound formats of the time and inserting it into commercial circuits. With this objective, they carried out several expeditions where, for a period of several months, improvised recording studios were set up to record Cuban musical activity. Among the recorded music was punto cubano, a genre of oral tradition where poetic improvisation sung is accompanied by string and percussion instruments. The first recordings of punto were made in 1906 by the singer Antonio Morejón and until approximately 1925, the Victor, Edison and Columbia companies continued recording until they reached an estimated number of 300 records. However, it is a practically unknown heritage even for current cultivators of the genre. When reviewing the main bibliographical sources produced to date, it becomes evident that these recordings have not been valued to the extent that might be expected, so the value judgments or contextual reasons that have influenced these decisions are a topic of interest for research. At present, actions for the preservation and conservation of these recordings are concentrated in a few american universities, mainly, and their location and consultation are difficult to access. The identification of a significant part of these records in institutional and private collections has led to a study and analysis of the musical and poetic particularities, as well as the ways of assuming the interpretation of the punto cubano in the 20th century. This communication, the result of the author's doctoral thesis, focuses on showing how sound recordings contributed to representing this distinctive genre of Cuban peasant culture.

Amaya Carricaburu Collantes (Havana, 1987) is a musicologist with a PhD in Musicology from the University of Salamanca (Spain) and a Master's degree in Music from the University of the Arts (Cuba). She teaches music at conservatories in Valencia (Spain) and collaborates with the International University of Valencia. She has been a researcher at the Center for Research and Development of Cuban Music since 2009, where she directs the research projects "Punto cubano. Estudio, preservación y divulgación" (Punto cubano. Study, preservation and diffusion) and "María Teresa Linares. Valoración de su obra" (María Teresa Linares. Appreciation of her work). She is the director of the music magazine Clave and the author of the books Mayabeque. Cultura, historia y tradición (Cuban Songs, History and Tradition) and Cantares de Mayabeque (both Ediciones Cidmuc, 2015). She has collaborated with publications such as Popular Music Research Today. She is the coordinator and musical producer of the recording series "Por los campos de Cuba" (Colibrí Productions). He is a member of the Spanish Branch of the International Association for the Study of Popular Music (IASPM), the Spanish Society of Musicology (Sedem), the Society of Ethnomusicology (Sibe), the Valencian Association of Musicology, the American Musicological Society (AMS) and the Union of Writers and Artists of Cuba (Uneac). He is the 2017 Cuban Academy of Sciences Prize winner.

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Rock In Opposition: bringing together ideology and aesthetics in the recording studio

Jacopo Costa¹

¹ ACCRA (France)

À la fin des années 1970, quelques groupes originaires de différents pays européens - parmi lesquels Henry Cow (Angleterre), Etron Fou Leloublan (France), Stormy Six (Italie), Samla Mammas Manna (Suède) et Aksak Maboul (Belgique) - donnèrent vie à Rock In Opposition, un collectif dont les buts étaient l'entraide et la promotion autonome et transfrontalière pour des artistes aux marges de l'industrie musicale, en raison de leurs orientations avant-gardistes mais aussi de leur opposition à l'économie capitaliste. Le collectif défendait notamment l'idée que les modes de création et de production eux-mêmes doivent correspondre à des repères idéologiques d'inspiration marxiste. Par conséquent, — et contrairement à d'autres collectifs ou courants artistiques — la réflexion intellectuelle était particulièrement développée au sein de Rock In Opposition, résultant par ailleurs en une ré-définition du concept de rock lui-même, où presque toute référence à un style de musique précis est absente, mais qui met l'accent, entre autre, sur « sa relation spécifique avec les technologies de communication modernes : les instruments électroniques et l'amplification, le studio, le disque et la bande, la radio, la production de masse, etc. » (Cutler 1985, 134-5). Avec cette communication, je me propose d'étudier l'approche des artistes de Rock In Opposition vis-à-vis du studio d'enregistrement. Il sera notamment question d'investiguer comment ces artistes articulent leurs pratiques d'écriture, de performance et d'improvisation, mais aussi leurs positionnements idéologique et esthétique, dans l'environnement du studio. Cette recherche d'ordre historico-analytique sera basée sur l'ensemble des enregistrements réalisés en studio par les groupes de Rock In Opposition pendant la période d'existence du collectif (1978-1982), ainsi que sur plusieurs interviews conduites par moi-même avec différents artistes du collectif et avec Etienne Conod, technicien du son suisse et fondateur du Sunrise Studio de Kirchberg, où la plupart des artistes en question enregistrèrent plusieurs albums.

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Platformization and Enjoyment of Live-streamed Music Events

Francesco D'Amato¹

¹ **Università degli Studi di Roma "La Sapienza" = Sapienza University [Rome] (Italy)**

The paper intends to present the results of a research regarding the fruition of live-streamed music events, conducted in Italy through a questionnaire addressed to 300 people and 15 in-depth interviews. This material will be analyzed to investigate how different audiences participate, in relation to the possibilities afforded by the platforms, and how they experience these kinds of events, also through comparison with the fruition of music events in physical proximity. In particular, attention will be paid to the social dimension of participation, that is, to the ways in which audiences evaluate and use the features employed by the platforms to enable interaction and – in some cases - to simulate the participation in 'offline' events or to compensate for the lack of it. Through this analysis, and through references to scientific literature regarding similar investigations, the paper intends to contribute to the understanding of the ways in which mediation via digital platforms lends itself to different reconfigurations of 'live' events, influencing the way in which the latter and 'liveness' itself are experienced, as well as which factors can solicit a positive response from the audience.

Francesco D'Amato is Associate Professor, University "La Sapienza" of Rome, Department of "Communication and Social Research". Member of IASPM since 1996 and chair of the Italian Branch from 2013 to 2017. Director of the Master in "Management, Marketing and Communication of Music". The areas of research and teaching mainly concern cultural industries, popular music studies, music industries and digital platforms, while some of the most recent or upcoming publications concern cultural crowdfunding (Cultural Production and Platform Mediation: A case in Music Crowdfunding, New Media and Society, 2020), the promotion of music on streaming platforms (Inside Playlist Pitching, in Hesmondhalgh Music Streaming Around the World, upcoming), and live-streamed music events (Dal Vivo all'Internet, upcoming). IASPM Italian Branch

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"Mighty Dreams & Southern Scenes: Listening to Pharrell Williams, Black Virginians and Ambition"

Danielle Davis¹

¹Florida State University [Tallahassee] (United States)

Mighty Dreams & Southern Scenes is a listening session for Tidewater Trio Project (TTP)—a digital dissertation amplifying the works of Virginia's most influential Hip-hop acts, including the alternative Hip-hop band N.E.R.D, the Neptunes, and Pharrell Williams as a solo artist and producer. Through a fusion of original tracks, oral histories, and archival artifacts, I use record production to document Williams' productions shaped Hip-hop's sound and vision of Alternative Blackness. In this session, I premiere three tracks I produced: "SEATAACK," "BLK MERMAIDS," and "ROOTS." Each track serves as distinct musicological analyses of Pharrell Williams's "New Black" theory exploring how record production traces reverberations of Black identity, community, and entrepreneurship, no matter how faint or opaque. The tracks highlight the intersection of artistry and enterprise, granting listeners an intimate glimpse into Virginia's unique contributions to Southern Hip-hop and its lasting impact beyond regional borders. The listening session draws on scholarly frameworks by Elliott H. Powell, Regina Bradley, and Erik Steinskog to explore "Otherness," "Southernness," and Afrofuturism within the region's soundscape.[1] It also embraces Mark R. Villegas's Afro-Filipino Futurism and Martine Syms's mundane Afrofuturism, emphasizing the everyday and futuristic dimensions of Black-Filipino Southern life. Ultimately, Mighty Dreams & Southern Spaces offers more than music—it presents mighty dreams of Black Virginians expressed through sound, capturing both the entrepreneurial spirit and the everyday struggles of Black creatives past and present.

[1] Elliott H. Powell, *Sounds from the Other Side: Afro-South Asian Collaborations in Black Popular Music*. Minneapolis: University of Minnesota Press, 2020; Regina Bradley, *Chronicling Stankonia*. University of Carolina Press, 2021; Erik Steinskog, *Afrofuturism and Black Sound Studies: Culture, Technology, and Things to Come*. 1st ed. 2018. Palgrave Studies in Sound. Cham: Springer International Publishing : Imprint: Palgrave Macmillan, 2018.

Danielle Davis is a producer-musicology and violist currently pursuing a Doctoral degree in Musicology at Florida State University. She is producing a digital dissertation experience, The Tidewater Trio Project, in the format of an music history album and digital archive about N.E.R.D, the Neptunes, and Pharrell Williams. Davis interprets the Trio's productions as Southern representations of Virginia's Tidewater Region with the U.S. American soundscape. Davis's research has been generously supported by the Mellon/ACLS Dissertation Innovation Fellowship (2023-2024) and the Mellon Pre-Doctoral Fellowship at Emory University's James Weldon Johnson Institute. Additionally, her research interests are in African diasporic and Arabic musics, immersive music history and pedagogy, global popular music and ethnographic film. Student Member IASPM-US, Drd17c@fsu.edu

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Les alternate takes comme répertoire d'analyse : organisation et méthodes compositionnelles dans *Cold Sweat* de James Brown

Guillaume Dupetit¹

¹ Littératures, Savoirs et Arts (France)

Les lost sessions comme répertoire d'analyse : l'exemple des séances de Miles Davis au Columbia studio en 1978. En mars 1978, Miles Davis entre dans les studios de Columbia sur l'insistance de Larry et Julie Coryell, une tentative de retour qui coïncide avec un moment particulier de l'évolution du jazz fusion à la fin des années 70. De cette session, largement méconnue et énigmatique, subsiste un ensemble de 11 pistes qui informent sur les trajectoires compositionnelles et l'évolution du morceau. Cette approche consistant à opérer de multiples enregistrements successifs reflète les techniques utilisées par Miles Davis et Teo Macero dans leurs œuvres phares, telles que « Bitches Brew » et « Jack Johnson », où un collage et un montage de prises de studio ont été tissés dans un album fini. Néanmoins, les sessions de 1978 divergent en raison de l'absence apparente d'un objectif prédéterminé, au-delà du fait de réengager Davis dans l'environnement du studio. Contrairement aux travaux de studio traditionnels visant à obtenir un produit final soigné, ces morceaux ont émergé de manière organique au cours d'une seule journée sans ensuite être produits. Cette absence de point final clair a apparemment permis aux musiciens d'utiliser des processus créatifs exploratoires, ce qui rend ces enregistrements intéressants du point de vue des dynamiques de co-construction, des méthodes informelles de composition et des ajustements permanents qui émergent dans le temps du studio. Sans avoir à se référer à une fixation finale établie et bien définie, cette communication propose une analyse musicologique basée sur une approche originale, examinant les nuances de l'improvisation, l'interaction entre les musiciens et les changements spontanés de style et de ton qui opèrent au cours de ces épisodes musicaux issus de la même session.

Guillaume Dupetit est musicien et enseignant-chercheur à l'université Gustave Eiffel, spécialiste des musiques actuelles de studios et responsable de la Licence Musique et Métiers du son. Suivant un doctorat portant sur l'afrofuturisme sous sa forme musicale, il se spécialise dans les musiques de groove et leur compréhension sensible. Son approche des musiques improvisées, tant par la pratique que l'analyse, l'a conduit à étudier les rapports entre corps et technologie, création et science-fiction, pratiques musicales et esthétiques du son. Il est actuellement membre de l'IASPM-Bfe.

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Silent No More: The Power of Women's Voices in Recordings of Local Traditions

Julia Escribano¹

¹Universidad de Valladolid (Spain)

The term "voice" conjures a specific public expression reflecting a certain perspective on self and social life (Lipton & Mackinlay, 2016). In the field recordings I have conducted over the past ten years across various locations in the province of Soria, Spain, thousands of women contribute their voices, offering their insights into the dynamics of village life. Furthermore, these recordings have enabled women to question and challenge established gender roles by documenting their involvement in local political or spiritual activities from the past. Field recordings provide a window into cultural practices where women have played pivotal roles, such as traditional singing, storytelling, and rituals passed down through generations. These recordings not only serve as a means of cultural preservation but also as platforms for female voices to resonate in broader contexts, challenging the constraints imposed by patriarchal systems and historical silences (Wu, 2024). The collaborators were afforded the opportunity to listen to these recordings afterward, and they expressed not only satisfaction with the quality of the recording and representation of their voices but also pride in contributing their testimonies to local culture and the history of women. They will finally be heard; they will no longer remain silent. This intervention aims to underscore the power of recording as a tool for preserving and disseminating data, as well as a means of accessing alternative narratives (McKay, 2000). It functions as a medium of empowerment, creating a space for storytelling that honors the authenticity of the speaker's voice and experience.

Malfunction as Queer Failure: The Anti-Telos of the Glitch

Rory Fewer¹

¹ University of California [Riverside] (United States)

Abstract Based on ethnographic research conducted in Bangkok, this paper examines an aesthetics of malfunction among queer rave practitioners to suggest a material reading of “queer failure” (Halberstam 2011) that exceeds representation and reveals the fiction of transparency. Queer rave practitioners in Bangkok have been drawn to a musical aesthetics of malfunction that encompasses the sounds of glitching, distortion, interference, and warping. As measured against the criteria of recording fidelity, these sounds of “failure” can be read symbolically as constituting an intervention of illegibility, which via an analogizing of sound to culture interferes with the reproduction of normative, legible society. However, while this reading of failure might illuminate what malfunction appears to signify representationally, it cannot account for the material processes of how such sounds of malfunction are created (i.e. through the manipulation of recording media) and received (i.e. as transduced energy). Building on Caleb Kelly’s (2009) tracing of the history of “cracked medial practices,” whereby sound artists and musicians have deliberately manipulated recording and playback technologies to produce sounds of malfunction, I offer queer rave practitioners’ aesthetics of malfunction as an opening into “queer failure” as a critique of fidelity at large. Against recording technology’s rhetoric of transparency, which promises an ever-increasing commensurability between the audio recording and original event, I offer queer failure as an anti-telos that renders audible the limits of the ear and “representational recipe” of transduction (Helmreich 2015). Through the glitching of pops, cracks, ticks, skips, and stutters, queer failure releases the world from transparency to divulge its fundamental discontinuity—as cracked, failed, and indeterminate (Peterson 2019) from the outset.

Institution/Department: Department of Music, University of California, Riverside **Title:** Ph.D. Student in Ethnomusicology **Research Interests:** Electronic Dance Music, Queer Theory, Affect Theory, Thailand **Publications:** - Yáñez, Jorge Poveda, Rory Fewer and Benedikte Wallace. “The Tangibilization of Indigenous Dances and the Rehearsal of a Similarity Model for Quantitative Analysis of Movement.” *Revisa de Humanidades Digitales (RHD)* 9, 71-94. - Yáñez, Jorge Poveda and Rory Fewer. “From Humans that Move Like Machines to Machines That Move Like Humans: A Multidisciplinary Review of the State of the Art in the Digitization of the Dancing body.” *Investigaciones en Danza y Movimiento (IDyM)* 4 (8), 66-83. IASPM Branch IASPM-SEA (Southeast Asia)

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Recording the Groove of Gammeldans: Experimental and artist-led techniques to explore timing in accordion dance music virtuosity

Daniel Fredriksson¹, Totte Mattsson¹

¹Dalarna University (Sweden)

This paper explores timing in Swedish accordion dance music, focusing on legendary accordionist Calle Jularbo. Jularbo was one of the most influential musicians in Sweden during the 20th century, starting as a young virtuoso in the 1910s and later becoming a well-known dance musician and recording artist. With around 1,500 phonograms to his name, he is arguably Sweden's most recorded musician. Jularbo drew large crowds to dance courts, often arriving in American sports cars. He was described as a "rock star before the concept was invented" when introduced to the Swedish Music Hall of Fame. In a survey conducted for our research project, respondents identified Jularbo's virtuosity on the accordion, particularly his rhythmic skill, as the main attraction. His playing was said to "make those who couldn't dance, dance". Some noted how he "forces the melody ahead of the bass," while others emphasized his remarkable rhythmic stability. Jularbo's fame rested not on his appearance, sound, or style, but on his impeccable and unique timing and dance groove. To explore Jularbo's groove, we conducted an artist-led research project using experimental methods. We analyzed a few recordings of his famous song "Livet i Finnskogarna", using polytonal audio to midi technology as well as note-writing software to transcribe and analyze the music. This allowed us to in some sense "record" or "distill" the unique timing that made Jularbo's music so distinctive. We used the result to create artistic creations (an experimental musical performance) as well as to make some conclusions on what made Jularbo's musical groove so special. Besides generating scholarly knowledge on timing in the Gammeldans musical genre, we believe this project has contributed to methods of making research artistically productive, and vice versa.

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"Nostalgic Echo": Why Do Chinese Adolescents Prefer Low-Quality Audio of Henan Opera?

Shang Gao¹

¹Communication University of China (China)

In the modern digital media environment, Chinese adolescents' preference for low-quality Henan Opera audio has sparked significant social and cultural discussions. Henan Opera, as one of the classic forms of traditional Chinese opera, originated in Henan province and is renowned for its distinctive melodies, vocal techniques, and deep regional cultural roots. This paper employs theories of recording technology and media development, nostalgia, and memory theory to analyze the complex drivers behind this phenomenon from multiple perspectives. First, as an important symbol of Henan culture, the roughness of Henan Opera's sound quality not only reflects the locality of the "sound of intangible cultural heritage" but also embodies the historical and cultural significance of signal noise. This "noise aesthetics" turns low-quality sound into a symbolic vehicle of cultural memory for the people of Henan, evoking an emotional resonance with adolescents' regional cultural identity. Second, the low-quality Henan Opera audio resembles the narrowband sound effects of past radio media, reviving music as a form of "sound memorabilia" and re-establishing the connection between Henan Opera and material history. Through remediation, the cultural memory of traditional radio is resurrected in digital media, prompting adolescents to identify with collective memory. Lastly, adolescent nostalgia no longer solely points to the past but projects emotional attachment onto histories they have never personally experienced through "displaced nostalgia." This selective memory constructs a bridge of identity formation, blending nostalgia with contemporary fashion, allowing adolescents to find self-expression through their nostalgic engagement. By integrating a multidisciplinary theoretical framework, this paper reveals how low-quality Henan Opera audio elicits nostalgic feelings and cultural identity among adolescents, emphasizing the profound link between audio recordings and cultural memory, and offering new theoretical perspectives on the contemporary transmission and innovation of Henan Opera as intangible cultural heritage.

Shang Gao is a master's student at the Communication University of China, and a student member of the IASPM UK Branch and the Acoustical Society of China. Shang's research interests include sound science and arts, media sound studies, cross-cultural music research, and music recording.

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Heilung's Lifa: the audiovisual experience in a performance's recording

Elise Girard-Despraulex^{1,2}

¹Faculté de musique - Université Laval (Canada)

²CEAC - Université de Lille (France)

In 2015, the European experimental folk band Heilung self-released their first album *Ofnir*. Two years later, one of their first live performances was recorded at the 2017 Castlefest festival and was released on YouTube under the name *Lifa*. The videos of this show were a huge success, with more than 60 million combined views, and enabled them to sign with the notable independent label Season of Mist in the same year. For some bands, recording and distributing their live performances into a visual rendition is essential. Just as live and studio albums offer different listening experiences, the physical presence in a live performance differs from the watching of its recording. This presentation proposes an analysis of the visual, cultural, and musical work of Heilung to better understand how the recording of their concerts is a showcase and a preservation of their multidisciplinary creative approach that is mostly being "faithfully replicated virtually" (Belfi, Samson, Crane, 2021). By analyzing the staging, visual, and musical elements of the performance such as the costumes and instruments, the importance of the historical and cultural aspects derived from history and neopaganism captured in the audiovisual recording of *Lifa* will be discussed. Through the recording of the live performance, both the "narrative drive" of the video (Vernallis, 2004 : 5) and the group's interpretation of their identity and its influences are preserved. Contrary to music videos (Banks, 1998 : 303-304), live performance guarantees a certain authenticity and quality, and might deepen the affect of the spectator to the music (Dasovich-Wilson, Thompson and Saarikallio, 2022: 14). Whilst advertised as a healing experience, the performance recorded and transmitted through the audiovisual medium becomes a reproducible object, and the role of the well-received live performance recording will also be considered as part of a commercial strategy within the industry.

Elise Girard-Despraulex is a Lecturer in film studies at Sorbonne Nouvelle-Paris III and a Ph.D. student in cinema and visual arts at the University of Lille (France) and in musicology at Laval University (Canada). Her dissertation focuses on the creation of a coherent identity through multiple mediums, and concentrates on bands influenced by folklore and religion in their aesthetic. IASPM-bfE

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Being Live in the Metaverse: Recorded Music in the Age of Web 3.0

Vincent Granata¹

¹ Nantes Université - UFR Lettres et Langues (France)

The advent of streaming platforms and the development of social networks in the 2000s helped renew the field of live music. The transformation accelerated during the March 2020 confinement with the multiplication of livestream practices, giving "live" performance an ever more important place in the musical landscape (Guibert & Lussier, 2022; Riom & Spanu, 2023; Guerra & Lamontagne, 2023). One of the most radical developments in this field is undoubtedly the arrival of "virtual" concerts, music venues and festivals in metaverses such as Fortnite, Decentraland or Roblox. This has seen internationally renowned artists such as Bjork, Ozzy Osbourne, Ariana Grande and Jean-Michel Jarre perform in the form of animated avatars, as well as projects in development that have taken advantage of these new technologies to achieve their first commercial successes (Morris, 2024). Following on from existing work on liveness (Auslander, 2008; Holt, 2020; Scannell, 2013; Van Es, 2017), this paper aims to question the status of these emerging practices: what does it mean to "be live" in a virtual universe? What are the processes of production (or "mediatization") implied here, thanks to which the artist and audience can be said to be present in the performance? Concerts in the metaverse seek to enhance the degree of interaction, immersion and personalization of the musical experience, by blending pre-recorded elements with those captured "in real time", thanks to a variety of digital technologies (motion capture, virtual or augmented reality, artificial intelligence, blockchain and NFTs, etc.). The aim of this paper is thus to understand the novelties introduced by these practices, at the crossroads of livestream and videogames, compared with more "classic" modes of musical performance.

Author : Vincent GRANATA (IASPM-Bfe) Vincent Granata is "Maître de Conférences" (Assistant Professor) at Nantes University and attached to the "Centre Atlantique de Philosophie" (CAPHI). His research is interdisciplinary, at the crossroads of popular music studies and philosophy of music. On the one hand, his work focuses on the question of musical emotions, particularly in the case of the blues (a monography called *Le blues au-delà des émotions : philosophie de l'expression musicale* is to be published by Hermann in 2025). On the other hand, he has studied the role of recording practices in New York's Puerto Rican salsa (*salsa dura*), and he is currently working on contemporary music production technologies, new forms of live performances on the Internet and the ontology of digital musical works.

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“Remixing ‘Marcie’: Comparing Recordings of Joni Mitchell’s Early Style”

Taylor Greer¹

¹Pennsylvania State University (United States)

Joni Mitchell (Roberta Joan Anderson) is generally regarded as one of the leading Canadian singer/songwriters of the late twentieth century who has excelled in a wide range of styles including folk, pop-rock, blues, and jazz. Although popular music scholars have examined her later contributions in depth, her early style has been neglected. The paper focuses on recordings drawn from three stages in her early style, 1965-68: (1) live performances in coffee houses and folk clubs; (2) the recording techniques employed on her inaugural studio album, *Song to a Seagull* (Reprise, 1968); and (3) the techniques used in a recent remastered recording of her early albums. In Mitchell’s first album, David Crosby, the producer, insisted that she sing into the microphoned piano, which captured too much ambient noise. Then, his decision to remove the background hiss eliminated the high end of the vocal track, which she now describes as “an old silent movie negative.” My case study consists of a comparison of three different versions of the song, “Marcie”: a live recording in Ann Arbor, MI (1967); the initial studio version from her first album, released one year later; and a remastered version from 2021. The differences between the latter two versions are significant. While her voice is more full-bodied in the remix and the sharp guitar textures highlight her finger picking style, some critics bemoan that, despite its sophistication, the newly mixed version compromises the authenticity of the original; it has lost “its heart and soul.” Finally, I explore the social-cultural context of the remastered recording, weighing the “improved” technical quality against the aim of commercial profit.

Taylor Greer is an associate professor in music theory and analysis. His recent research is encapsulated in a book entitled *The Pastoral in Charles Griffes’s Music: Aesthetic of Ambivalence* that was published by Indiana University Press in May 2024. Charles Griffes was a visionary American composer at the turn of the twentieth century whose music synthesized many sources of inspiration including French sensuality, British Aestheticism, and non-Western folk music. In his book he argues that Griffes revived and reinvented the eighteenth-century pastoral tradition, and that a new interpretive framework, called the ambivalent pastoral, is needed to calibrate his stylistic eclecticism. Overall, Griffes expanded the pastoral’s emotional spectrum—from the bright colors of serenity to the darker hues of grief, spiritual longing, and irony. This study integrates Greer’s interests in analysis, music semiotics, aesthetics, and the rich historical cross currents in late-Victorian and fin-de-siècle French culture. Greer’s first book, *A Question of Balance: Charles Seeger’s Philosophy of Music* (University of California Press, 1998), was devoted to the thought of Charles L. Seeger, the twentieth-century American composer, theorist, and philosopher. Seeger’s aesthetic philosophy served as the seed from which his writings in music compositional theory, criticism, and musicology all grew.

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The recording of popular music in graphic novels: approach to three cases

Cristian Guerra-Rojas¹

¹Universidad de Chile [Santiago] (Chile)

The link between recording and comics can be traced back to the publication of the first comic strip in history, according to some authors: “The Yellow Kid and His New Phonograph”, by Richard Felton Outcault, published in The New York Journal on October 25th, 1896. It shows the integration between a narrative sequence of images and a characteristic lexical-graphic resource: speech balloons. The content is clear and direct: the story’s protagonist is surprised by the technological marvel the phonograph represents and, therefore, the recording of sounds and music. This relationship between music and comics, especially popular music and comics, has been maintained. In this relationship, the genre known as “graphic novel” stands out, which can be understood, in operational terms, as a unitary story-in-comic, often published in a limited number of volumes. Many graphic novels have been published starring musicians, actual or fictitious, or graphic novels where popular music, chiefly recorded popular music, plays a relevant role in the story’s plot. In this framework, I am interested in addressing the case of three graphic novels where the recording of specific popular music albums or singles is fundamental in the configuration of the plot. These are The Carter Family: Don’t Forget This Song (2017) by Frank M. Young and David Lasky, Pink Floyd (2022) by Eloy Pérez and GuiBo, and The Rolling Stones: Exile on Main St. (2024) by Borja Figuerola and Luis Expósito Hernández. Based on the theoretical framework provided by authors such as Garone and Giovine (2019), Nagtegaal (2021), Shirley (2005) or Trabado (2024), we will provide background information on the authors of these stories, describe the plot and argument of each of them and identify the place that the history of recording specific albums in each case.

Doctor in Aesthetics and Theory of Art, musicologist, and professor at the Department of Music of the University of Chile since 1993. Main researcher or co-researcher in various projects and a speaker at national and international conferences, seminars, and colloquiums. He currently holds the position of director of Revista Musical Chilena (Chilean Musical Review). One of his main lines of research is the relationship between music and graphic narrative, from which some publications are related to, such as: “La banda de los diferentes o Coné y sus amistades contra la discriminación: representaciones de música e infancia en la revista Condorito”. 2023. Christian Spencer y Darío Tejeda (eds.). Fronteras, rutas y horizontes en la música popular de América Latina. Actas del XV Congreso IASPM-AL, Valparaíso (Chile), 2022, pp. 261-267. “La música en la última etapa del radioteatro El Siniestro Dr. Mortis (1960-1980)”. 2022. Comunicación y Medios, 46, pp. 84-95. “El fútbol, su jerga, sus reglas y su mundo según Condorito”. 2021. Román Domínguez (ed). Estética y deporte. Santiago: Pontificia Universidad Católica de Chile, pp. 185-202. “La revista Mampato y las músicas: conceptos y prácticas musicales en una publicación infantil chilena (1968-1978)”. 2018. Revista Musical Chilena, 62/230, pp. 29-58. IASPM Branch: IASPM-AL (Latin American branch)

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Coffee Shop Ambience Music Videos. Suggestion and emotional self-care during the Coronavirus pandemic

Sara Revilla Gútiérrez¹

¹Escola Superior de Música de Catalunya (Spain)

This paper addresses a cultural phenomenon, that of the coffee shop ambience music videos, which experienced a considerable boom during the health crisis caused by Covid-19. This is a material disseminated, mainly, through the YouTube platform, whose purpose is to promote states of maximum relaxation, concentration and creativity, through the stimulation of ASMR (Autonomous Sensory Meridian Response). As strategies to get this state, we find the minucious and realist recreation of coffee shop sound environments, intertwined with jazz music, configuring an audiovisual musical genre in itself. After carrying out a digital ethnography, the operating dynamics of the selected channels have been observed and the various creative strategies that serve the aforementioned objectives have been analyzed. Finally, the paper addresses the analysis of this phenomenon in the light of various theoretical frameworks that help place it in a social context of neocapitalist, individualized and spectacularized consumption models.

Sara Revilla Gútiérrez is an ethnomusicologist and PhD in Social and Cultural Anthropology (2017). She has been a guest researcher at the Institute 13: Ethnomusicology of the Kunstuniversität de Graz (Austria), at the "Alexandru Ioan Cuza" University of Iași (Romania) and at the Universitatea Sapiientia de Miercurea Ciuc (Romania). She has collaborated as a researcher in the consolidated group Egolab-GRAFO of the Autonomous University of Barcelona and is coordinator and co-founder of the Ethnomusicology Working Group of the Catalan Institute of Anthropology (2017). She has been co-editor and collaborator of the book *Making Music, Making Society* (Cambridge Scholars Publishing, 2018) and currently teaches in the Musicology degrees at the Escola Superior de Música de Catalunya and the European University of Madrid. His interests include the study of ethnicity, politics and interculturality and how these are conveyed through the musical phenomenon. Branch: IASPM-Spain

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Slime, Resonance, and Recording: on Slime Language (2018)

L Holland¹

¹ University of Bristol [Bristol] (United Kingdom)

What does slime sound like? This paper takes an investigative look at the interstices between slime molds and music to understand and foster musical slime languages. Composer and Professor of Computer Music, Professor Eduardo Miranda, made international news in 2015 when he performed his piece Biocomputer Music in collaboration with the slime mold culture *Physarum polycephalum*. By creating a biocomputer by passing a mild electrical current through the slime, Miranda enabled the slime's own intelligence to 'respond' to his own playing: "When you tell it to play back, it will scramble the notes you sent in. It may even generate some pitches...the machine has a little bit of 'creativity'" (BBC, 2015) Miranda referred to this, paradoxically, as "Natural AI"; a destabilisation of the narrative that the only way to gain unknown intelligence is through artificial intelligence, instead turning to natural intelligence for his compositions. Using Miranda's work as a jumping-off point, I analyse the use of slime in contemporary popular music, namely through looking at Young Thug's 2018 album *Slime Language*. Young Thug's evocations of slime are much more divorced from the natural world than Miranda's; his use of 'slime' lyrically throughout this period is more akin to Sartre's 1957 theoretical definition: "the slimy seems to lend itself to me... but it is a trap...the slimy is myself" (Sartre 1957). Thug's lyrical 'slime' is used both to mean friendship and connection between friends as well as to signify characteristics of being sleazy or immoral, as in to be 'slimy', embracing Sartre's dualistic definition. Through comparing Miranda and Thug's engagements with slime musically, I ask, how can slime be communicated musically? What are the environmental resonances to be made between slime and popular music? And how can developments in "Natural AI" enable popular music to be more "cultured" than ever before?

Alternative Expressions of Chineseness: Dow Wei's Electronic Dance Music

Ko-Hua Hung¹

¹University of California Davis (United States)

During the last two decades of the twentieth century, Chinese musicians indigenized global popular genres including rock and electronic dance music in ways that ostensibly reflected “Chineseness” (Yen 2005, Wang 2015), chiefly by including Chinese traditional instruments. In the 1998 experimental electronic album *Mountain River*, Dou Wei opts for an alternative technique: instead of using Chinese traditional instruments directly, he simulated their sounds electronically. For example, he used synthesizers to simulate the sound of a sheng in the song “Spring in March,” and the sound of a guzheng and dizi in “Green Bamboo Leaves”—a remarkable choice given that Wei is an expert dizi player. Furthermore, Wei deliberately emphasizes the artificial, simulated nature of the instruments by adding an electric buzz to the track and writing flowing melody lines that could not be accomplished by real instruments. Although Wei’s use of simulated rather than direct sounds of the dizi reflects a need to minimize production costs, I argue that it also expands notions of what Chinese music can be; claiming that music with “Chineseness” can be electronically produced. In this paper, I apply Brian Kane’s (2014) framework to examine sounds in a tripartite source, cause, and effect model. I supplement this sound analysis with liner notes, song lyrics, online comments and news, and personal interviews I conducted with audiences. This research contributes to the study of how musical identities are digitally mediated to create a sonic evocation of 21st-century Chineseness that both connects to—and separates from—the traditional past.

Protecting Human Creativity in AI-Generated Music with the Introduction of an AI-Royalty Fund

Sabine Jacques¹, Mathew Flynn¹

¹University of Liverpool (United Kingdom)

Artificial Intelligence (AI) is posited to transform the creative industries, leading to widespread calls for legislative action to ensure that human creativity remains central to the copyright framework. As AI systems continue to advance in their capacity to analyse and generate content, they offer unprecedented opportunities for creativity and innovation, often at a faster pace and lower cost than traditional human production. However, these advancements raise significant concerns about the potential displacement of human creators, particularly in the music industries, where AI-generated compositions may challenge the dominance of human-authored works. In 2023, AI applications within the music sector were valued at approximately \$300 million, representing 8% of the overall market for generative AI. Projections suggest that by 2028, this market will expand more than tenfold, highlighting the urgency of establishing a fair remuneration system for music creators. Several proposals, including taxation and levies, have been suggested as potential solutions to address the economic challenges posed by AI's increasing presence in the music industry. This paper advocates for a novel approach with the introduction of an 'AI-Royalty Fund' as a more effective solution. Such a fund would recognise the music's intrinsic cultural value and support a sustainable music sector ecosystem. Central to this proposal is the establishment of a national collective body responsible for administering the fund, ensuring the equitable distribution of funds, and safeguarding the human interests in an AI-driven environment. This collective would also contribute to regional and local development plans, fostering cultural diversity and innovation. As AI continues to reshape the boundaries of creative expression, adapting the copyright framework is essential to protecting the livelihoods of human creators while supporting a resilient and sustainable creative economy.

Dr Sabine Jacques, school of law and social justice (University of Liverpool): Dr Sabine Jacques is a Senior Lecturer in Intellectual Property Law. Some of her notable contributions include: *The Parody Exception in Copyright Law* (Oxford University Press, 2019; research partly sponsored by PRS for Music, the Ivors Academy and MPA), *The Playing Field in Audiovisual Advertising* (CERRE-funded project, 2019) and *The Impact on Cultural Diversity of Automated Anti-Piracy Systems as Copyright Enforcement Mechanisms: An Empirical Study of YouTube's Content ID Digital Fingerprinting Technology* (CREATE funded project, 2017). Her work has been cited in EU Advocate General's opinions and quoted by the UK's specialist court, the Intellectual Property Enterprise Court, which is part of the Business and Property Courts of the High Court of Justice. She is also an expert analyst for the EU Law Analysis project, contributing her legal expertise to pertinent issues in European IP law.

Dr Mathew Flynn, school of music (University of Liverpool): Dr Mathew Flynn is a Senior lecturer in Music Industries at University of Liverpool, Director of the Institute of Popular Music, and a member of the Liverpool City Region Music Board. His research focuses on musicians' decision-making, music sector mapping, music policy, copyright and Liverpool's music industry. IASPM branch: UK - Ireland

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Joteria Listening: Oral History, Pop Music in Spanish, and Listening Practices of LGBTQ Latinx (Jotería) Communities in Los Angeles

Eddy Francisco Alvarez Jr¹

¹ California State University [Fullerton] (United States)

As the call for the 2025 IASPM conference reminds us, “recordings can be traces or treasures of the past.” A sound studies approach to recorded music can provide a window into the importance of listening practices and what these tell us about diverse communities around the world. Sound studies scholars who focus on race and gender like Jennifer Lynn Stoeve (2016), Dolores Ines Casillas (2014), and Alexandra Vasquez (2013), remind us that sound and music, if listened to carefully and “in detail”, can tell us volumes about race, class, gender, sexuality, immigration status, and more, and serve as archives of histories of exclusion but also belonging. Building on this scholarship, in this presentation I discuss the concept of “jotería listening” which is an individual and collective practice deployed by lesbian, gay, bisexual, trans, and queer people of Mexican and/or Latin American descent or “jotería” in Los Angeles, to listen and make meaning of the past and present, build community, find pleasure, and joy (Alvarez Jr. 2021). Jotería listening “offers new ways of remembering, performing and imagining community, futurity, and a more just world” (2021). Using a jotería listening framework, I show how sonic memories of recorded pop music in Spanish by artists like Juan Gabriel (Mexico), Shakira (Colombia), Bad Bunny (Puerto Rico), Selena (US) and Gloria Trevi (Mexico) among others, as well as how music heard or referenced in oral history interviews, serve as archives of jotería histories of Los Angeles often erased or unheard in the official record.

Eddy Francisco Alvarez Jr. holds a PhD and MA in Chicana and Chicano Studies from University of California, Santa Barbara, and an MA and BA in Spanish from California State University, Northridge. He is an Associate Professor and Chair of the Chicana and Chicano Studies Department at California State University, Fullerton. He has published articles and creative work in the *Oral History Review*, *Revista Bilingue/Bilingual Review*, *Aztlan: A Journal of Chicano Studies*, *Journal of Lesbian Studies*, *TSQ: Transgender Studies Quarterly*, *Performance Matters*, and *Journal of Popular Music Studies*. He is co-editor of the award-winning book, *Transmovimientos: Latinx Queer Migrations, Bodies, and Spaces* (University of Nebraska Press 2021) and a co-founder of the Association for Jotería Arts, Activism, and Scholarship. He is currently on the Executive Board of the Pop Conference and was the Program Chair for the 2023 conference in Brooklyn, New York. He is a member of IASPM-US.

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Toward a genealogy of quantization and post-production in popular music: The proto-digitality of piano roll production.

Steffen Just¹

¹Universität Bonn = University of Bonn (Germany)

Research on music recording and production, popular music studies has predominantly focused on phonographic media, including wax cylinders, shellac and vinyl records, magnetic tape, CDs, and digital audio formats. Because of the success of these phonographic formats, phonography (the “writing of sound”) has become synonymous with recorded and reproducible music of the 20th and early 21st centuries. This presentation seeks to challenge the phonocentric perspective on recording popular music by looking at a media format whose impact is largely overlooked in popular music studies: the piano roll for player pianos. From 1900 to 1930, player pianos were immensely popular and, along with the phonograph and gramophone, crucial for the marketing and distribution of early 20th century popular music on a mass scale (Dolan 2009; Suisman 2009; Wente 2022). It is rarely mentioned in jazz histories that many 1920s jazz musicians did not only cut cylinders or discs but were also involved in the recording of piano rolls. By looking at historical master rolls and manuals for piano roll production, I aim to demonstrate and discuss the historical methods and the technologies that were the foundation of piano roll recording and production. I will develop the argument that the piano roll can be regarded as an early format of digital music. Piano rolls were perforated lanes of paper that contained a “digital program code” for a piece of music. This code contained (and often combined) the playing of a pianist and the work of editors responsible for (re-)arranging and manipulating the code. I will make the case that many practices of contemporary music production (such as quantization and post-production) were already present in piano roll production.

Steffen Just is a postdoc researcher at the University of Bonn’s Department for Musicology and Sound Studies. He currently works on a DFG-funded project that tries to shed more light on the rather obscure history of popular music for player pianos with a specific perspective on the temporal and digital organization of sound. His musicological orientation is situated at the intersection between media studies, sound studies and cultural studies. Broadly speaking, his research interests embrace the cultural and media history of popular music of the twentieth and twenty-first centuries - with regards to processes of subjectivation and identity formation, sound and media theory as well as the relation between music and cultural hegemonies. Part of his current project also tries to bring digital methods for sound/media analysis in touch with music historiography. Branch: IASPM-D-A-CH

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Nostalgia Mode At Play: Saltburn Club Nights and The Shaping of a Platformed Past

Max Kaplan¹

¹University of Wisconsin-Madison (United States)

Abstract: Saltburn's 2023 release on Amazon Prime Video sparked a viral sensation both online and off. Weeks after its release, the film (and its soundtrack) caused such an uproar on social media that a spate of Saltburn-themed club nights began appearing across the US, UK, and beyond. The film—set in 2006-07—made use of era-specific needle drops by MGMT, The Killers, and Bloc Party. Most notably, the film single-handedly revived Sophie Ellis-Bextor's 2001 hit "Murder on the Dancefloor," which became so ubiquitous across TikTok that it managed to crack the Billboard Top 10. Capitalizing on social media buzzwords such as 'y2k' and 'indie sleaze,' Saltburn's periodicity has fomented conversations surrounding mediated nostalgia in the platform era, whereby recorded songs of the past circulate across networked spaces. At first glance, the soundtrack resembles Ryan Lizardi's conception of the "individualized playlist past," which characterized the proliferation of media artifacts in the early 21st century. But while the soundtrack may be emblematic of director Emerald Fennell's own playlist past, the spreadable qualities of the film's audiovisual moments have shed light upon the interactive affordances of the platform era. Across transmedial spaces, Saltburn's appeal has become entwined with the platformed nature of today's internet: from its release on Prime Video to its numerous playlists on Spotify, to its trendsetting virality on TikTok and Instagram. Following the emergence of Saltburn-themed club nights, it is critical to interrogate how the data-driven logics such as hashtag-ability and algorithmic curation have come to mediate how nostalgia is represented. This presentation will first look at the soundtrack's reception across Spotify and TikTok, engaging in a discourse analysis that traces how 'y2k' and 'indie sleaze' have become affiliated with the film across platforms. From there, I will examine promotional materials for Saltburn club nights on Instagram, questioning how nostalgia circulates in a platformed past that forgoes representational specificities in favor of the platformed logic of buzzwords and algorithms. Despite Saltburn's appeal as a queer text, its entry into the nightclub circuit has both foregrounded and elided its queerness to varying degrees. Ultimately, I will argue how Saltburn's mass spreadability carries the risk of crystallizing into an essentialist soundtrack of the past (not unlike what Saturday Night Fever did to disco) that erases cultural specificities in its attempt at achieving a sense of 'pastness.' Bio:

Max Kaplan is a PhD student in The University of Wisconsin-Madison's Communication Arts Department. He holds an MA in American Studies from CUNY Graduate Center. His research focuses on the politics of audiovisual cultures. Notable publications include his master's thesis, *Audiovisual Afterlives: The Soundtrack of Liberal Nostalgia*, as well as *Television Music Curation in the Playlist Era*, which was published in *The Journal of Popular Television* in 2023.

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"Uncle Johnny Made My Dress": Beyoncé, Renaissance, and Capitalization of Black Queer Cultures

Lauron Kehrer¹

¹ Smith College (United States)

Abstract When "Break My Soul," the lead single from Beyoncé's seventh studio album, *Renaissance*, was released during Pride Month, June 2022, it was quickly apparent that project would center Black queer cultures. A dance track built primarily on an interpolation of Black queer, gender non-conforming New Orleans artist Big Freedia's bounce track, "Explode" (2014) and Robin S.'s house club hit, "Show Me Love" (1990), "Break My Soul" sonically invokes Black queer lineages and presents an anthem of resilience. Building on that track's success, the full *Renaissance* album, the *Renaissance* World Tour of 2023, and the December 2023 release of *Renaissance: A Film By Beyoncé*, all demonstrated the project's indebtedness to Black queer cultures and artists. In this paper, I build on previous scholarship on ways that Beyoncé incorporates Black queer cultural practices in her albums and her stage performances to interrogate the relationship between the star and Black queer representation through *Renaissance*. These influences are manifested in musical choices, lyrics, featured and sampled artists who appear on the album, choreography in stage performance, and in the symbiotic relationship she has with fans, particularly through social media. Beyoncé both celebrates and capitalizes on Black queer cultural practices and labor in ways that do not always benefit Black queer communities and artists. For example, Beyoncé's inclusion of samples of queer artists, rather than in-studio or onstage collaborations, suggests a distancing from these very artists. Additionally, while the *Renaissance* film was released on World AIDS Day and features a segment on Beyoncé's late Uncle Johnny, a queer man who died from AIDS-related illness, it fails to name and address the epidemic that has impacted the Black queer communities that have so deeply influenced *Renaissance*. While *Renaissance* is celebrated for its Black queer inclusion, we should remain attentive to the power asymmetries it also enables.

Dr. Lauron J. Kehrer is an Associate Professor of Music at Smith College. Their research focuses on the intersections of race, gender, and sexuality in American popular music, especially hip hop. They have published articles in *American Music*, the *Journal of the Society for American Music*, *Popular Music and Society*, the *Journal of Popular Music Studies*, and *Popular Culture Studies Journal*. Their first book, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (University of Michigan Press 2022) examines the work of Black queer and trans artists in hip hop. They are currently co-editing a volume with Stephanie Jensen-Moulton called "Better Be Good to Me": *American Popular Songs as Domestic Violence Narratives* (under contract with University of Michigan Press). Lauron J. Kehrer is a member of IASPM-US Branch

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Echoes of the Past: Lo-fi Hip Hop in the Streaming Age and New Listening Trend

Kyoung Hwa Kim¹, Suin Park¹

¹Hanyang University (South Korea)

This study examines how the changing media environment has shaped music consumption and listening habits, with a focus on the emergence of Lo-fi hip hop, a genre that appeared around 2010, coinciding with YouTube's launch of its streaming service. As the term 'Lo-fi' suggests, this genre contrasts with the high-fidelity sound trend of the advanced audio technology era, instead highlighting low fidelity, or intentionally emphasizing low-quality sound, which is a distinctive feature of the genre. Additionally, with its slow beats and calm atmosphere, this music is not primarily intended for active listening but rather consumed as background music to create an ambient environment, which is another distinctive feature of the genre. Based on this understanding, the study first aims to examine the relationship between the unique characteristics of Lo-fi hip hop and the development of digital streaming services on YouTube particularly the channel 'Lofi Girl.' Secondly, it investigates how this music is consumed and listened to by listeners. To address both objectives, the study employs a literature review to analyze existing research on digital platform development and a platform analysis to explore how Lo-fi hip hop is distributed, consumed, and engaged with on these platforms. Finally, by comparing and analyzing the technical and cultural differences between Lo-fi hip hop and other similarly utilized genres such as muzak, elevator music, ambient music, white noise, and ASMR, the study aims to reveal how nostalgia, as 'imagined memory,' evokes past audio media experiences that 20-something listeners have never actually experienced. Bibliographical

Kyoung Hwa KIM (khkim328@hanyang.ac.kr) is a Research Associate Professor at the Music Research Center at Hanyang University in Seoul. She earned her Ph.D. in Musicology from Hanyang University, focusing on the contradictory relationship between Schoenberg's progressive style and traditional paradigm. Her research interests span various aspects of music, including 20th-century music and modernism, avant-garde music, 21st-century music, and auditory culture. Recently, her research has centered on the acoustic environment, media, digital platforms, and new listening practices. Since 2015, she has been participating in the Sound Studies project at the Music Research Center at Hanyang University.

Suin PARK (wherevermis@gmail.com) is a Research Assistant Professor at the Music Research Center at Hanyang University in Seoul. She is currently pursuing independent research on How Temporality is Constructed in Contemporary Classical Music: Works, Listening, Technology, and Environment. Recently, her research interests have expanded to explore the relationship between technological media environments and listening culture.

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"Tone is in the Hands!" - The Narrative (De-)Construction of Guitar Recording Myths, exemplified on the YouTube Channel Spectre-SoundStudios

Sidney König¹

¹Carl Von Ossietzky Universität Oldenburg = Carl von Ossietzky University of Oldenburg (Germany)

Abstract Since the development of recording technology capable of the processing and design of sounds, myths about the "proper" or "correct" way to achieve pleasing acoustic results from various sources abound. For the electric guitar in particular, discourse about the factors and processes involved in the production of "good tone" are as old as the instrument itself. Such discussions are often often loaded with speculation and platitudes about how the physical qualities of the instrument, as well as the way it is played, amplified and recorded affect the emergence of "good tone". These discourses have reached a critical mass where certain guitars, guitar parts, amplifiers, recording equipment, recordings spaces and recording techniques have achieved mythical qualities in terms of their ability to produce the sought-after sound results. With the proliferation of the internet, such discussions and mythologizations found their way onto message boards, social media groups, and eventually YouTube videos. Today, thousands of guitarists and producers worldwide continually argue online about what "good tone" is, how is achieved, what equipment is needed for achieving it, and how to go about recording it. At the same time, a number of guitarists and audio engineers have set about debunking the myths surrounding the instrument and associated recording practices. This presentation interrogates the narrative strategies involved in the construction and debunking of guitar recording myths, using the example of the YouTube channel SpectreSoundStudios, hosted by famously surly Canadian heavy metal audio engineer Glen Fricker. Based upon ethnographic and netnographic materials and viewed through the lens of narrative analysis, I discuss how Fricker's videos challenge long-held assumptions in the online guitar community, why this regularly leads to sometimes harsh reactions, and how Fricker's engagement with guitar and recording myths has had a transformative effect on the way these myths are negotiated in online guitar communities.

Sidney König is a post-doctoral research associate at the Carl von Ossietzky University of Oldenburg. He is an ethnomusicologist focussing on popular music and subculture through the approaches of narrative research. He has published on progressive rock, German leftwing rock music, and music and the memory of WWII. His research interests include music and politics, metal studies, guitar culture and music and narrative. Branch: IASPM-D-A-Ch

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The rebellion power of pop - An exploration of popular music in Hong Kong during abeyance after 2019 movement

Sharon Lam¹

¹University of Leeds (United Kingdom)

Abeyance refers to the time that when mobilisation for collective actions is weak and the social atmosphere is hostile between movements (Taylor, 1989). Undertaking discourse analysis on YouTube as methodology, this paper seeks to explain the use of popular music during abeyance of Hong Kong 2019 social movement after the implementation of the National Security Law based on Christopher Small's concept of "musicking" (1998). Narratives of music video including the lyrics, captions, and visual elements; and the replies under the video for listeners' interpretations and discussions were explored. The preliminary findings suggest that musicking helped to extend the battlefield of protest to the cultural sector, and become the way of construction of collective identity, and the way of connection and mobilisation of people. Popular music serves as important roles ranging from indirect mobilisation that works ideologically and emotionally, to concrete and specific repertoires during abeyance of the 2019 movement in Hong Kong. Meanwhile, the 'encoding' process by the producer (Hall, 2020) becomes less significant in the digital era. At the same time, it illustrates how the stage of 'circulation' and dissemination of music is less manipulative under the advancement of digital media, which consumers are gaining more autonomy in music consumption so that they can actively interpret and 'decode' according to their own senses, co-produce and re-produce new meanings for songs and start another encoding process to mobilise people for the battlefield other than going on streets, namely, by economic and cultural means. Hence, even implicit or neutral recorded songs in the industry can serve politically. The study looks into the future for more possibilities of popular music industry impacting societal changes.

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Musical Asceticism in Kino's Recordings and Re-recordings

Sangheon Lee¹

¹ University of Huddersfield (United Kingdom)

Musical Asceticism in Kino's Recordings and Re-recordings The recent global rise in popularity of Russian and Belarusian post-punk and Cold Wave bands underscores the enduring influence of Kino, the iconic Soviet band that shaped youth music culture during perestroika (1985-1991) and solidified its legendary status after the tragic death of its charismatic singer and lyricist Viktor Tsoi in 1990. Despite Kino's iconic status, its music—often characterized by simplicity and repetition—has received little musicological attention. Western research on Russian rock music has largely focused on avant-garde or politically radical groups, shaped by the misleading notion that lyrics hold greater significance in Russian rock than in Western rock. However, what makes Kino a compelling subject of study is Tsoi's later ambition to become a 'pop superstar' and mainstream music producer, breaking away from the 'romantic' and purist rock ideals of the 1980s USSR, epitomized by mentors like Aquarium and Zoopark, and foreshadowing a new era. This paper also brings attention to the often-overlooked contributions of guitarist Yuri Kasparian, whose minimalist, almost 'ascetic' style contrasts with the virtuosity typical of 1980s Russian rock. Kasparian's guitar style, influenced by Western post-punk, diverges from the timbre-driven, ironic tones of UK post-punk and new wave through its "discursive" and "vocalic" qualities. Kino's ascetic style has become even more evident in recent reunion concerts and re-recordings led by Kasparian since the 2010s. This paper examines how, through the continuum of these live performances and re-recordings—where Tsoi's vocals are layered with new instrumentals by original and guest musicians—Kino's restrained arrangements bring their original concepts and ambitions to light.

Bio Dr Sangheon Lee is a South Korean musicologist, musician, and guitarist based in France. In 2022, he earned a PhD in musicology from Gustave Eiffel University, with a dissertation exploring the musical embodiment of urgency and nihilism in early American hardcore punk. His research interests include music and recording analysis, Anglo-American rock history, punk rock and nihilism, Adornian sociology of music, as well as Soviet and post-Soviet post-punk. He currently serves as membership secretary of IASPM International and secretary of the Society for Music Production Research. Recently, he published an article titled « Une mise en musique de l'urgence et du nihilisme : la naissance du punk hardcore américain » in the *Revue française d'études américaines* (N° 180). He is also a member of IASPM Francophone Europe branch.

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'Part of you pours out of me...': Exploring Ageing, Vocal Autobiography and Collaboration in Joni Mitchell, Brandi Carlile and Annie Lennox's 'Joni Jams' Performances

Emma Longmuir¹

¹Newcastle University [Newcastle] (United Kingdom)

Joni Mitchell's recent return to live performance has been a significant point of revival in her career after a period of time where it seemed unlikely she would ever return to the stage. Brandi Carlile's support of Mitchell has been central to her return, and Carlile's role as leader of 'The Joni Jam', a star-studded collection of musicians who perform with (and around) Mitchell, has resulted in exciting new interpretations of Mitchell's work. Annie Lennox's inclusion within some of these performances, both as fan of Mitchell and as renowned female popular musician in her own right, also holds significance. Another artist who had been in relative retirement from the industry until the global COVID-19 pandemic, Lennox has also seemingly been encouraged by Carlile to return to live performance as part of The Joni Jam. The collaborations between Mitchell, Carlile and Lennox offer fresh insights into Mitchell's work. Firstly, there is an opportunity to explore the ageing of female popular musicians in parallel to the ageing cycle of recordings. These performances rely on audiences being familiar with (and perhaps ageing alongside) Mitchell's prolific recording career. Here, there is an opportunity to rethink ageing 'beyond decline', and instead consider how these reinterpretations allow Mitchell's songs to take on new life, offer new perspectives and gain new meaning, whilst still maintaining 'a distant dialogue... between past and present...' (Plasketes, 2005). Additionally, through exploring how Mitchell, Lennox and Carlile's voices work collaboratively, there is an opportunity to expand upon Mitchell's 'late voice' (Elliott, 2015) as well as explore how these voices work together to travel 'out of time and out of place' (Halberstam, 2005), crafting vocal autobiographies which centralise Mitchell's influence. This paper will investigate these ideas through considering Lennox's 2023 cover of 'Ladies of the Canyon' and Mitchell, Carlile and The Joni Jam's 2022 performance of 'A Case of You'.

Emma Longmuir is a PhD candidate in Music and Media at Newcastle University and a recipient of the Clara Whittaker Music PhD Scholarship. She was the 2023 winner of the IASPM UK&I Andrew Goodwin Memorial Prize for her essay, 'The "Ageless Voice": Exploring Age and Agelessness in Annie Lennox's 2020 and 2022 Performances of "Here Comes the Rain Again"'. Her research focuses on age, time, renewal and life narratives in Lennox's work from 2020 onwards. IASPM Branch: IASPM UK and Ireland

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Recording material conditions of rehearsal space as a methodological strategy

Martin Lussier¹

¹ Université du Québec à Montréal (Canada)

Research suggests that musicians spend most of their time on various tasks, including rehearsals and practices (Packman, 2021; Pateau, 2009; Sinigaglia-Amadio & Sinigaglia, 2017), whether in the family garage, in a professional studio, or at the piano in the dining room, for example. Yet rehearsal spaces remain a poorly documented area of musical practice (Touché, 1996). To understand the relationship between musicians and their rehearsal spaces, this research seeks to explore musically - through recordings, sampling, editing - the material context in which musicians rehearse. Using techniques borrowed from the work of numerous artist-researchers, the project involves organizing workshops with local musicians to recontextualize sound objects (objets sonores) and create music "with" their rehearsal space (Daykin, 2004; Leavy, 2015). Using recordings made by the musicians of sounds emitted by the material context in which they rehearse and are affected - ventilation, pets, feedback, noise from cars, television, underground train, coffee machine, neighbors, pipes, floor, etc. - we organized meetings with the aim of discussing these found sounds and recontextualize them, drawing on techniques inspired by "musique concrète" (Schaeffer, 1967; Teruggi, 2015), renewed in recent decades by technologies dedicated to sound manipulation and recontextualization (Teruggi, 2007). What kind of questions and stories (Chapman, 2009) do these workshops encourage? What kind of engagements with their rehearsal environment the manipulation of sounds suggest? We suggest that these workshops record material and technical conditions that affect musicians' daily practices (Lashua, 2017; Horner, 1998; Touché, 1996) as well as the musicians' experience of these material conditions. This practice of musicking helps to understand how musicians interact, negotiate and create just not in but with these spaces and their materialities, allowing us to explore those as "actors".

Martin Lussier is a professor of communication studies at the University of Quebec in Montreal (UQAM). His research is centred on the practices of local cultural organisations that articulate a range of interconnected elements, including politics, industries, artistic practices, music genres, audiences and workers. He has published several works, including "Les musiques émergentes. Le devenir-ensemble" (Éditions Nota-Bene) and "L'essor de la vie culturelle au XX^e siècle. Perspectives France-Québec" (co-authored with M. Paquin, J.-M. Lafortune and M. Lemonchois). He is also the co-director of the "Atelier de chronotopies urbaines" research space, which is devoted to popular culture and scenes, in collaboration with A. Bélanger. Charlet Brethomé is Charlet Brethomé is a doctoral student in communication at the Université du Québec à Montréal. Following his master's degree in political science where he studied the social relations of domination in the Montreal techno scene and proposed the concept of rave praxis, he is now focusing his research on the practice of partying and its ethical and political potentials. He is also an event organizer, DJ and member of several collectives that gravitate around electronic music scene.

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“I was singing to the Rolling Stones as soon as I could talk”: Contemporary Learning of the Rock Canon

Charlotte Markowitsch¹

¹Royal Melbourne Institute of Technology University (Australia)

Propelled by meanings of authentic expression and midcentury conventions, the rock canon was established through authoritative cultural commentators as a popular system which continuously upholds particular artists and recorded works as exemplars of rock culture (von Appen and Doebling, 2006, p.33). These exemplars of rock are canonised by intermediaries due to originality, complexity, and enduring appeal expressed in their works (Jones, 2008, p.33). The rock canon fits naturally within how perceived cultural value is granted to rock music by its participants. Prior research has posited that these participants have internalised canonical terms, referring to the canon while observing and demonstrating who and what has been deemed as culturally valuable in the genre (Dhaenens, 2021, p.6; Strong, 2010). Thus, canonical conventions of rock are maintained as synonymous with high cultural value. Some scholars have problematised this process, calling for consideration regarding the rock canon's preference towards upholding the same ageing white men, and for its tendency to reduce the potential cultural impact of early career and marginalised musicians (Schmutz and Faupel, 2010, p.690; Strong, 2010, p.125; Leonard, 2007, p.27). This paper explores audience internalisation of canonical terms throughout data collected by my PhD project. Through a mixed-methods approach of an online survey supplemented by semi-structured interviews, this project explores how members of rock's Australian general audience learn and internalise the rock canon. This paper discusses the initial findings of this project, especially casting focus on where and how canonical discourse manifested throughout participant perceptions of culturally valuable rock music.

“Please Tag Me!” Platformization Practices of Busking in Times of the (Post)Pandemic

Melanie Ptatscheck¹

¹ New York University | Leuphana University Lüneburg (United States)

Abstract (individual paper) Busking, i.e., street performance in public spaces for donations, has been associated with cultural activities and urban life for centuries (Bennett & McKay 2019, Tanenbaum 1995, Campbell 1981). Busking practices and how buskers generate their income have significantly transformed due to COVID-19 and increasing digitalization. To continue to perform during and after the pandemic, many buskers have moved from the urban stage to digital platforms such as Facebook, Instagram, or TikTok. Hence, performance practices of music and interaction possibilities with the audience are changing (Ptatscheck 2024); online payment systems are replacing the physical tip jar and influencing donation behavior (Elkins & Fry 2022); and the busker's narrative is shifting from the romanticized outlaw to the digital 'artrepreneur' (Hoffmann et al. 2021). While the financial gain from busking was previously generated in direct appreciation through monetary donations and the sale of CDs, many buskers today focus on gaining clicks and followers on social media and streaming portals through their live performances to sell their recorded music online and to get hired for paid gigs. Based on online ethnography, participant observation, and narrative interviews conducted with subway performers in New York City, this paper focuses on the platformization of busking in times of the (post)pandemic. It highlights the role of video recording street performances, by both the performers and their audiences, for the (self-)promotion of buskers on social media. In addition to its marketing potential, the paper discusses the challenges for individual performers associated with these new busking practices and their effect on urban music cultures.

Dr. Melanie Ptatscheck is a visiting researcher at the Department of Music at New York University, a research scholar at Leuphana University Lüneburg, and a fellow of the German Exchange Service (DAAD) PRIME program. Focusing on the mental health of creative workers from a social science perspective, she works at the intersection of popular music studies and public health. Her research interests include music and wellbeing, health narratives in popular culture, careers in music, labor markets, and urban music cultures. She currently researches the lifeworlds and practices of buskers in New York City. IASPM Branch: IASPM D-A-CH

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A Missão de Pesquisas Folclóricas : la pratique de l'enregistrement comme résistance aux silences postcoloniaux dans la formation des musiques populaires brésiliennes au XXe siècle

Chloé Nambot¹

¹ Université fédérale du Parana, Curitiba (Brazil); département de philosophie (janvier 2023-juin 2023) Centre Atlantique de Philosophie (France)

Au cours des années 20 au Brésil, Mario de Andrade diagnostique aux musiques populaires brésiliennes une « condamnation à mort »[1] due à l'émergence des médias de masse et aux politiques coloniales et impérialistes tendant à une forte répression sur les populations marginalisées : notamment indigènes et afro-brésiliennes. Afin de protéger les cultures folkloriques n'ayant pas encore été mises en contact des cultures majoritaires et exposer celles qui menacent de disparaître sous les silences nationaux, il entreprend en 1938 l'une des premières expéditions ethnographiques au Nordeste et au Nord du Brésil et enregistre plus de 1299 pistes de pratiques musicales folkloriques. Son expédition, a Missão de Pesquisas Folclóricas, donna lieu au premier travail d'envergure de récolte et de préservation des éléments de cultures folkloriques au Brésil, pionnier de l'ethnomusicologie. Figure principale du mouvement moderniste commencé en 1922, Mario de Andrade pense que la formation d'une nouvelle brésilianité[2] autonome passe par la construction un nationalisme musical. Les pratiques musicales folkloriques enregistrées devront être la source des compositions nationales, s'émancipant en cela du seul modèle de la musique savante européenne dominant jusqu'alors les influences musicales érudites brésiliennes. Les résultats de la mission furent fondamentaux à la pensée de la musique en tant que patrimoine culturel immatériel et participèrent à la reconnaissance sur le plan musical et politique des populations jusqu'alors exclues de la culture nationale. Au sein de cette communication, nous reviendrons sur la réalisation de cette mission ainsi que sa postérité jusqu'à sa récente digitalisation. Nous discuterons notamment l'héritage de ce travail dans le mouvement Tropicalia, apogée de l'incarnation d'une culture brésilienne plurielle au sein de la musique populaire. Notre objectif sera de montrer comment, l'enregistrement comme forme de préservation culturelle a joué un rôle crucial dans la formation d'un nouvel héritage musical au Brésil au XXe siècle et comment celui-ci s'est articulé à la formation d'un contre-discours sur la nation.

[1] Toni, Flávia Camargo. Missão de pesquisas folclóricas – Ass. Amigos do Centro Cultural, São Paulo, 2010. In. Diário Nacional – Coluna Arte, 24 fev, 1928. [2] Traduction littérale du terme *Brasilidade* utilisé par les modernistes pour exprimer ce qui est représentatif de la culture brésilienne

Après une licence de philosophie de la musique à Nantes et un master de recherche en philosophie politique à l'université de Rennes, Chloé Nambot a écrit un premier mémoire sur Les lieux de la culture d'Homi Bhabha et un second mémoire sur le lieu du MPB (musique populaire brésilienne) et sa construction historique comme espaces de négociation des identités culturelles plurielles au Brésil du 20e siècle. Elle a réalisé un séjour de recherche au Brésil et s'est consacrée à l'étude des moments musicaux successifs de l'émergence du Maxixe à celui du Tropicalia et aux différents mouvements Modernismo, Musica Nova, Musica Viva) ayant émergés dans l'intervalle de ces deux grands moments de l'histoire des musiques populaires brésiliennes. Chloé Nambot s'intéresse, en parallèle de son travail de recherche académiques, à la diffusion musicale comme espace d'éducation à l'histoire par les moyens notamment de la radio, du Djing ou encore de l'édition. Branche d'appartenance : IASPM Francophone

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Human After All: Giorgio Moroder, Daft Punk's Random Access Memories, and the discourse on technology and creativity in record production

Carlo Nardi¹

¹Free University of Bozen-Bolzano (Italy)

Abstract The relationship between technological determinism and human agency constitutes a recurring theme in the discourse concerning record production, intersecting with issues such as creative autonomy, intellectual property, gendering of roles, liveness and reputation, up to the highly ideological concept of authenticity. Moreover, at different times, different social actors – musicians, producers, sound engineers, record companies, music critics, fans, etc. – and social groups exercise more or less control over this discourse. In this presentation, I will examine Daft Punk's last album, *Random Access Memories* in both its original (2013) and 'drumless' (2023) versions, focusing on the involvement of guest artists Giorgio Moroder and Nile Rodgers in outlining a nostalgic narrative of dance music in relation to music creativity and technology. While in their previous albums Daft Punk had based their work on the use of samples, mostly of funk and disco music from the second half of the 1970s, for *Random Access Memories* they wanted to obtain a similar sound by adopting the analogue technology of those years. The track 'Giorgio by Moroder' is particularly significant as it builds a romanticized and individualized narrative about creative work that invites us to juxtapose the experience of the French duo to that of the musician from Urtijëi, Italy. Just as the figure of the producer was emerging within disco music, Moroder had to defend himself against the accusation of having dehumanised music with the extensive use of synthesizers, sequencers and loops in tracks such as "I Feel Love" (1977) and albums such as *From Here To Eternity* (1977). Subsequently, Daft Punk appropriated the theme of robots in order to build their own artistic and commercial identity. Among many things, this comparison invites us to explore not only the complex issues and contradictions of the nostalgic revival of dance music, but also the shifting discourse on technology in record production.

Carlo Nardi is Lecturer in Music and Sociology at the Free University of Bozen-Bolzano. He received his PhD in Musicology from the University of Trento with a dissertation on audio mastering. His work has focused on the use of technology from a sensory perspective, authorship and creativity in relation to technological change, the organisation of labour in music-making, community music, and sound for the moving image. Between 2011 and 2013 he was General Secretary of IASPM, the International Association for the Study of Popular Music. He is a music performer, sound engineer and composer of music for the moving image. Selected publications Nardi, C. and Roy, E.A. (forthcoming, 2025). 'Industrial panorama: Visualising labour practices in library music'. In N. Johnston, J. Sexton and E.A. Roy (eds), *Anonymous Sounds: Library Music and Screen Cultures in the 1960s and 1970s*, New York: Bloomsbury, pp. 13–30. van der Sandt, J. and Nardi, C. (2024). 'The benefits of choral singing: A study of Italian university choirs (2018–19)'. *International Journal of Community Music*, 17(1): 61–86. Nardi, C. (2021). 'The shifting discourse on audio mastering'. In J.P. Braddock et al. (eds), *Mastering in Music*, London and New York: Routledge, pp. 215–229. Nardi, C. (2020). 'How to study record production'. In A. Bourbon and S. Zagorski-Thomas (eds), *The Bloomsbury Handbook of Music Production*, New York and London: Bloomsbury. Nardi, C. (2016). 'Critical Listening'. In J.G. Papenburg and H. Schulze (eds), *Sound as Popular Culture: A Research Companion*, Cambridge, MA: MIT Press, pp. 395–402. Nardi, C. (2014). 'Gateway of sound: Reassessing the role of audio mastering in the art of record production'. *Dancecult*, 6(1): 8–25. Nardi, C. (2012). 'Performing electronic dance music: Mimesis, reflexivity and the commodification of listening'. *Contemporanea* 10(1): 81–98. IASPM branches: IASPM UKI IASPM Italiana

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Capturing Authenticities: The Nueva Canción of the Southern Cone Between Archiving the Marginalized and Disseminating Emancipatory Discourses

Annika Rink¹

¹Universität Kassel [Kassel] (Germany)

The New Latin American Song was a transnational musical movement between the 1960s and the 1980s with the political goal of liberating the 'oppressed' of South America and the aesthetic program of redeeming the 'lost native' and 'oppressed popular' through the innovation of the folkloric idiom. In this presentation I would like to focus on the functions of recordings and possible attributions of 'authenticity' for the artists of the Southern Cone and their different stages of identity politics, international solidarity exchanges, and different dictatorships. Recordings were used by the predecessors of the national movements to reclaim marginalized 'original' music. The practices of the recorded political musicians of the 1960s and 70s show their political or musical 'innovativeness' and 'genius', but also their profound knowledge of 'traditions', and sought to represent a collective South American identity or its 'essences'. Within the diffusion of the discographic market, but also due to the clandestine exchange of musical media and festivals, another type of 'authenticity' becomes relevant: the subjective authenticity that equates the artist's performance with their 'interior' and 'revelation' of their political commitment. On the basis of three recordings, one from the Argentinean, one from the Chilean, and one from the Uruguayan context, I will illustrate my typology of authenticity and argue which performative elements have circulated transnationally through the diffusion of recordings, either auditive or audiovisual, and finally question them from a decolonialist perspective: Can the musical practice of the Southern Cone's Nueva Canción be thought as rewriting? How are colonial epistemologies, if not avoided (see Spivak), strategically reproduced and thus given a deconstructiveness?

Annika Rink is a lecturer in Cultural Studies and Hispanic Literature at the Institute of Romanistics at the University of Kassel (Germany). She studied pedagogy, musicology and Spanish philology and defended her dissertation "Strategic authenticities: about liberation and essentialisms of the Nueva Canción of the Southern Cone" in September 2024. Her research focuses on the analysis of music in social, historical, pedagogical and ecocritical contexts. She is also interested in issues of ecological and social justice (extractivism, Ecuadorian Buen Vivir, songs of struggle) from a literary and cultural studies perspective. 2025. Böhnert, Martin, Hornisch, Maria and Rink, Annika (eds.). *Apokalypse und Apathie: Handlungs(un)fähigkeiten in der Klimakrise*, Bielefeld: transcript Verlag. 2024. Co-editor of the publication series „climates – cultures – contexts“, Bielefeld: transcript 2023. "Liberación latinoamericanista a pesar de la 'auténtica' música de los pueblos", Guadalajara: CALAS. 2022. "Auténticos antiimperialismos – La Nueva Canción Latinoamericana en la República Democrática Alemana", available online: <https://revistas.ucm.es/index.php/CMIB/article/view/78847/4564456562047>. 2022. "Atahualpa Yupanqui en la búsqueda de lo auténtico argentino - La (re-)construcción de indigenidad y canción testimonial", available online: <https://atem-journal.com/index.php/ATeM/article/view/4076/3298>.

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The absence of music (recordings): Student responses to a ‘No Music Listening Challenge’

Rebecca Rinsema¹

¹ Northern Arizona University [Flagstaff] (United States)

While numerous studies investigate the place of music in listeners’ everyday lives along social, emotional, historical, and aesthetic parameters (e.g. North et al., 2000; Papinczak et al., 2015), I can find no studies that investigate the effects of the absence of music on listeners who ordinarily listen to music regularly. This lack of research on ‘music withdrawal’ is especially curious since listening to music has similar physical effects to drug use, e.g. the release of dopamine. To address the apparent lack of research in this area, I posed a ‘No Music Listening Challenge’ to my Rock History students and my Cultural Study of Popular Music students. The students who volunteered to participate were asked to forego listening to music on any of their personal devices for three full days, and keep a journal of their experiences using provided prompts. Prompts were designed to solicit answers related to the following research question: how does ‘not listening to music’ affect wellbeing and coping strategies for handling daily life, including music making, according to self-report? Among other things, students consistently reported a kind of pride in succeeding in the challenge, but indicated they would never attempt the challenge again due to disruption in their daily routines. This qualitative, journal-based study contributes to the literature on music listening and wellbeing as well as audience reception of music recordings.

Rebecca Rinsema, PhD, is author of the book *Listening in Action: Teaching Music in the Digital Age* (Routledge, 2017) and founder of the organization Sound, Meaning, Education. Her research relates to music listening technology and experience, enactive perception, popular music, and pedagogy. Rinsema is Associate Professor in the Kitt School of Music at Northern Arizona University, where she teaches courses on pop and rock, specializes in early music performance, and is the founding organizer of the Sound and Sense Symposium.

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Fifty shades of the same song. Music circulation and versioning in the age of the Web

Loïc Riom¹

¹Université de Lausanne (Switzerland)

For almost a century, the music industry was built around records, what Antoine Hennion (1981) described as the “discomorphosis” of music. From this point of view, what came to be known as the “CD crisis” was not just a profound transformation of music markets, but also of the circulation of musical content. This paper aims to explore what this transformation is doing to the “life of song.” It is based on an investigation on Sofar Sounds, a company that organizes concerts in unusual and secret locations. I will draw on interviews I conducted with 25 musicians they played at Sofar Sounds, as well as on observation of their performances. I explore the ways in which they consider their music circulation. First, I examine the ways in which their music exists in different formats: clips posted online, filmed live sessions, tracks published on streaming platforms or live performances. I describe the practices deployed to articulate these different existences. Secondly, I look at how these musicians adapt their music to these formats and anticipate them in the writing and production of their songs. In conclusion, I discuss the hypothesis of a “versioning” of songs brought about by the advent of online musical devices, which distances pop music from the unique reference of the album. I show how this hypothesis allows us to fruitfully consider the relationship between recording and other forms of musical performance. I argue that this shift invites us to reconsider the notion of song from originality rather than authenticity (Latour and Lowe 2011).

Loïc Riom works at the University of Lausanne and teaches at the Swiss Federal Institute of Technology in Lausanne. He holds a PhD in science and technology studies (Centre de sociologie de l’innovation de l’École supérieure des Mines de Paris), where he conducted a study on the economization of intimate and secret concert formats. His current investigations focus on Music Tech and investments in the music industry.

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Collaborative composition approaches for Balinese gamelan on screen and stage

Joshua Robinson¹

¹ Australian National University (Australia)

Abstract: This paper compares composition methods for Balinese gamelan. Once an oral tradition, the increasing complexity of gamelan composition has necessitated new ways of recording live music into a reproducible artefact. Furthermore, recording technology has enabled sampled gamelan to be created and distributed via virtual studio technologies, resulting in wide and easy access to this ensemble even if the composer has no experience with gamelan. This presents an issue of non-Balinese composers using the gamelan in ways in which it would never traditionally be used and often in violent or derogatory ways. Multiple compositional approaches are analysed, beginning with the simple delineation of Balinese composers and international composers. This is further stratified into comparing the approaches of singular composers, collaborative efforts, and the differences between composition for the moving image and those not. Screen music often uses these recorded, sampled gamelan in unnatural ways compared with music which is expected to be performed live. Although there is some research on composition methods for Balinese gamelan, most of this focuses on the output of a specific composer, or asserts one particular compositional approach. There is little research which analyses multiple approaches and as a result ignores the diverse perspectives of each of these groups. The impact of virtual studio technologies is also only just beginning to be investigated. The compositional approaches were found through fieldwork and interviews conducted in numerous countries, including Bali, Australia, England, Scotland, France and Ireland. Interviews were conducted with Balinese and non-Balinese participants in approximately equal number, and fieldwork consisted of participant observation in performance settings. A wider survey of Balinese and non-Balinese composers was also conducted. The results help inform a framework for intercultural composition which aims to assist collaborators in receiving fair outcomes including those relating to copyright, royalties, and giving back to culture.

Joshua Robinson is a Canberra-based composer whose music challenges traditional composition practice through the intersection of non-western and western music practices. He began playing in Canberra's Sekar Langit gamelan ensemble in 2020, and performs with them regularly. Robinson is currently studying a PhD at the Australian National University under the supervision of Bonnie McConnell, where he aims to develop new methods for ethical cross-cultural storytelling. He graduated with first class Honours in 2021 and is a recipient of the Australian Government Research Training Program Stipend. Robinson is also an acclaimed film music composer with a large list of credits for short films. He was invited to an international workshop in Greece in 2018 and was invited back to the Thessaloniki International Film Festival later that year as a result of his participation. He has a particular interest in the ethics of film scoring, particularly regarding the use of so-called "ethnic" virtual studio instruments. Articles: Robinson, Joshua. "Cooking as Gastromusicological Inquiry." *Gastroethnomusicology Journal* 1, no. 1 (2024): 8–17. Robinson, Joshua. "A bi-musical approach to composition: explorations of immersion in Balinese musical culture." Honours thesis, Australian National University, 2021. Conference Talks: Developing a framework for intercultural composition with applications to film, television, and video game scoring, Constellations — 2024 Arts and Humanities Research Council International Conference, University of Cambridge, 18 September 2024. Cooking as Musicological Inquiry, 46th National Conference of the Musicological Society of Australia, University of Adelaide, 30 November 2023. A bi-musical approach to composition: Explorations of immersion in Balinese musical culture, 45th National Conference of the Musicological Society of Australia, Online, 2 December 2022. IASPM Branch: ANZ

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“¿Me sabrán disculpar si me pongo bélica?”: Empowerment, sexual-ity and deception according to Cazzu and La Joaqui

Guido Saa¹

¹ Instituto de Investigaciones Gino Germani, Facultad de Ciencias Sociales [Buenos Aires] (Argentina)

We aim to analyze in this presentation, the references to female empowerment and autonomy of women as workers and loving subjects, in the songs of Cazzu and La Joaqui, two Argentine trap and RKT female artists. We are interested in how these singers characterize and describe women, how they conceive their agency, and how they compare the protagonist (usually the lyrical self) to her male partner(s) and to other women. We selected on the songs “SAN TURRONA”, “TURRA & BANDIDA”, “Muñecas”, “Kitty” and “Coquette”, by La Joaqui, and “TURRA”, “Gatita Gangster”, “Peli-culeo”, “Las Nenas” and “Jefa”, by Cazzu. This corpus corresponds to the most successful and prolific periods of both artists (2020-2023), and is composed by songs that describe extensively one or more women who exhibit their seductress and deceiving qualities, in complicity or competition with others, all while exposing their bodies. Our research is framed within the theoretical framework of gender studies from a Marxist perspective. We will work with Judith Butler’s definition of “Gender”, which implies a subjective and identity configuration specifically defined as performance and interaction with other subjects. To this definition we will add the feminist perspective of Monique Wittig, whose concept of “straight mind” shows how every depiction and conception of the feminine are product of the male gaze. Finally, Paul/Beatriz Preciado will allow us to think of sexuality and carnal interaction as forms of potentially subversive self-identification, or “countersexuality”. The intersectional Latin American perspective, finally, will allow us to comprehend these depictions with a decolonial Latin-American perspective: Joice Berth, who problematizes the idea of “empowerment”, Marcia Tiburi, who conceives feminism as a community and solidarity activity, Donna Haraway, with her epistemological subversion of feminist studies and Mercedes Liska, who addresses the role of body and dance in the subjective construction of young women.

Guido Saá (IASPM-AL) has a Master in Communication and Culture from the Faculty of Social Sciences (UBA), with the thesis “Teen pop (1997-2006): profit, image and sexuality in the international music industry”, delivered in June 2024. He is currently pursuing a PhD in Social Sciences from the same faculty, and is the beneficiary of the UBACyT Doctoral Scholarship (2022-2024) with the thesis project “Argentine teen pop (2013-2025): body, discourse and fame in Lali, TINI, Cazzu, Nicki Nicole, María Becerra, La Joaqui and Emilia”. His director is Dr. Pablo Alabarces and his research is based at the Gino Germani Institute (FSoc-UBA). At this Institute, he is part of the UBACyT Project “Research on popular culture and mass culture in Argentina (2001-2021): A map, a balance, an agenda.”, also directed by Pablo Alabarces. He is professor in the University of Buenos Aires for the subject Morphology. He has also taught classes at the Manuel de Falla Conservatory and at the “Carlos Pellegrini” School of Commerce (UBA) as an interim teacher in the Music Department. He is currently doing a doctoral stay (“doutorado sanduiche”) in the Postgraduate Program in Communication at the Fluminense Federal University (UFF) under the supervision of Dr. Felipe Da Costa Trotta.

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The New Album Europe Tour 2025

Sydney Schelvis¹

¹University of Amsterdam [Amsterdam] = Universiteit van Amsterdam (Netherlands)

In the face of declining revenue from streaming, a shift is showing in the continuum between live music and recorded music. Artists are increasingly obliged to prioritise touring, monetising their artistic brand through ticket sales, on-site merchandise vending and the offering of VIP-packages. However, artists tend to postpone a tour if the production of their new album is delayed, signalling the continued importance of recorded material for the live music industry. In this chapter of my PhD project, I research the role of newly released recordings for touring artists. I utilise my position as assistant-programmer at Amsterdam venue Melkweg as a starting point, firstly quantifying the share of concerts there revolving around a new album. My professional position also allows me to interview those involved in the concert production chain, including artists, label agents, tour managers, bookers, promoters, programmers, producers, and marketeers. By only focussing on shows at Melkweg, I conceive of the venue as a stable factor contra the transitory nature of touring, in need of distinct branding tactics. Through two case studies – the concerts of Orla Gartland (25.03.2025) and Dua Saleh (26.03.2025) – I further explore the various strategies these artists and their agents use to connect recorded music to live music to their benefit. In doing so, I study the conjuncture of sound, space, and sociality (Hankins & Stevens, 2014) in the light of Auslander's latest revision of *Liveness: Performance in a mediatized culture* (2022) and Fabian Holt's *Everyone Loves Live Music: A theory of performance institutions* (2020). My place-based approach towards the role of recorded music in a live setting addresses glocal issues and considerations juxtaposed to global touring schemes.

Sydney Schelvis (IASPM Benelux) is a Dutch musicologist, currently working on his external PhD project about the dynamics behind programming and producing pop concerts. He obtained his BA Musicology, MA Musicology and rMA Art Studies at the University of Amsterdam, where he teaches in cultural music studies. Outside of academia, he works as assistant-programmer at Melkweg, a multidisciplinary venue in downtown Amsterdam. The duality of researcher/programmer allows for a resourceful synergy between musicological theory and music industry practice.

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“To age is a sin”: Madonna’s audible disruptions of chrononormativity

Hannah Schiller^{1,2}

¹**Department of Music**

²**Yale University (United States)**

“Do not age. Because to age is a sin. You will be criticized and vilified and definitely not played on the radio.” Madonna has faced relentless age-related criticism throughout her multi-decade career. In popular culture, policing women’s age is a proxy for enforcing heteronormative systems more broadly (Lemish and Muhlbauer 2012). This paper considers how pop music affords aural disruptions of chrononormativity. I analyze Madonna’s recorded vocal performance and production techniques across time to argue that play with gendered markers of sonic age in pop music can disrupt the linear aging expected by chrononormative social structures. While existing literature has explored Madonna’s aging with regards to her appearance and her displays of sexuality, this paper offers a new perspective by centering her voice and musical style across time. Through a focus on the sounds of Madonna’s musical output, I interrogate the assumption that there is something inherently youthful about pop as a genre of music and performance, and that it is shameful or desperate for anyone not biologically young to try to engage. First, by analyzing the sound and production of Madonna’s recorded voice throughout her first two albums, *Madonna* (1983) and *Like a Virgin* (1984), I argue that pop music is always already a sonic performance of youth. Then, with this in mind, I analyze the production of Madonna’s voice on her 2015 album *Rebel Heart* (2015) to illustrate how Madonna continues to perform youth while simultaneously leaving what I describe as “age residue.” I end with a discussion of how these recordings challenge chrononormative expectations in pop and beyond, raising further questions about what pop music is and, more importantly, what it could be.

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Recorded Music and the Policing of Multivocality: The Case of Fousheé

Chris Tonelli¹

¹University of Groningen (Netherlands)

In his book *Contingency, Irony and Solidarity*, Richard Rorty discusses a distinction between ironists and metaphysicians. Ironists move through life with a sense of the contingency of their values and identities and this sense of contingency, he argues, is a key component in the emergence of empathy and identification across reified cultural borders, as well as in the cultivation of a somewhat fluid process of renegotiation of the ironist's own identities and values. Metaphysicians, on the other hand, universalize the cultural borders they perceive and they experience their identities as natural and values as absolute. In this paper, I will discuss recorded popular music as an important source for the cultivation of ironism, as a key component in the opening of spaces where we experience how we could be otherwise, how we are multiple and contradictory rather than unified and coherent. I will explore this important function of recorded popular music through examining the recorded output to date of the recording artist Fousheé. I will examine how the multivocality she displayed on her album *softCORE* was policed and dismissed by certain listeners as a divergence from a "natural" voice and how this project was perceived both by the artist and certain fans as both empowering and generative of a sense of ironist contingency. In an era where metaphysician-fueled violence directed at the Other is the source of so much suffering, it is urgent we examine the forces that draw us away from these tendencies. While recorded popular music can and has certainly reinforced these tendencies, this paper will reflect on its legacy of undermining them via the fostering of ironism.

“Not a tank, but a Recreational Utility Vehicle” The use of popular music by the conflict partners’ armies in the ongoing Russian war on Ukraine

David-Emil Wickström¹

¹Popakademie Baden-Württemberg (Germany)

The Russian war on Ukraine has highlighted how Russia and Ukraine not only employ weapons, but also instrumentalize (popular) music (Wickström 2024). Here the countries’ militaries play a role by not only organising concerts for soldiers, but also by actively using (recorded) music as a tool of propaganda to garner support abroad as well as to soothe the local population and to recruit soldiers to join the war. While some of these strategies are not necessarily novel and have been heard in past wars there is a new dynamic: the use of videos from the battlefield (Boichak and Hoskins 2022; Hoskins and Shchelin 2023) with an added soundtrack whose aim is through soft power (Nye Jr. 2004) to build public support abroad aided by social media’s speed of distribution. Among these videos three overarching groups can be identified: a. musicians performing, b. battlefield achievements as well as showcasing military hardware and c. asking for foreign (military) aid. These categories employ different musical strategies and are aimed at different groups, but what unites them is, that music is mainly used in a pragmatic way (Green and Street 2018) to achieve political goals, that the music is deliberately chosen to create a specific mood and help convey a message and that the artists are not attributed in these clips. This paper focuses on these new dynamics and strategies by focusing on videos shared by the Russian and Ukrainian Ministry of Defense primarily on X/Twitter and Telegram. I argue that not only have social media and short music videos become an important tool for the armed forces in this war, but also that popular music is deliberately chosen thus weaponizing recorded music.

David-Emil Wickström studied Scandinavian studies, musicology and ethnomusicology at the Humboldt-Universität zu Berlin, University of Bergen and University of Copenhagen. His areas of research include the revival of Norwegian traditional vocal music, post-Soviet popular music as well as higher music education. Currently employed as a Professor of popular music history at the Popakademie Baden-Württemberg he is also the program director for the artistic Bachelor degree programs “Pop Music Design” and “World Music”. He is a member of the research group “Pax Slavica in Flux (PSIF)” at UiT Noregs arktiske universitet and a member of IASPM D-A-CH.

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‘And a little Baile Funk’ – writing formulaic songs in standardised environments? Songwriting camps and the writing of Eurovision Song Contest entries

Katherine Williams¹, Carsten Wernicke²

¹**University of Huddersfield (United Kingdom)**

²**Leuphana University Lüneburg (Germany)**

This paper considers the conditions and praxis of writing and producing demos of entries for the Eurovision Song Contest (ESC). As Sam Murray observes, the songwriter’s role in the ESC has changed as the competition has evolved. Songwriters have gone from being an acknowledged and rewarded part of the winning team, joining victorious performers onstage in ‘Europe’s favourite television show’ (Murray, 2012), to becoming behind-the-scenes providers of content as part of a writing team. The act of generating songs for ESC submission is big business. Over the past decade, multiple residential songwriting camps dedicated to writing ESC entries have sprung up around Europe as a facilitating structure. In this paper, two researchers from a bi-national funded project on songwriting camps share their ethnographic observations of examples of this phenomenon. Both held in the second quarter of 2024, one camp was run by an English publishing house, and the other by a western-European performing rights organisation. To secure an entry, songwriters must produce demos of a high standard in order to stand out from the multitudes. In ESC camps, this includes the recording and editing of all necessary vocal and instrumental parts by a session producer intense time pressure and often problematic recording conditions. Industry songwriting camps are a highly standardised organisational structure (Herbst/Ahlers, 2024), but the songs written at ESC camps are bound by very few content guidelines: songs must be performable in their entirety by onstage singers, must adhere to a strict three-minute time limit, and must not be published or broadcast in part or in whole before 1st September the year before entry. ESC songwriting camps function in the same way as other industry-organised camps, but the cultural memory and lineage of the competition is a notable difference.

PANEL - Proposing, Writing and Editing for Bloomsbury's 33 1/3 Series

Samantha Bennett¹, Fabian Holt², C.C. McKee³, Jacopo Tomatis⁴, Brooke Okazaki⁵

¹**The Australian National University (Australia)**

²**Roskilde Universitet [Roskilde] (Denmark)**

³**Bryn Mawr College (United States)**

⁴**Università degli studi di Torino (Italy)**

⁵**Carleton College (United States)**

Drawing on first-hand experiences of writing proposals and books for Bloomsbury's 33 1/3 Series, this panel seeks to offer information and tips for prospective 33 1/3 authors. The panel features a diverse range of authors who have published editions across the Europe, Japan, and US series. How should authors go about choosing a suitable artist / album to write about? What makes a strong pitch to the 33 1/3 series? How can authors devise suitable conceptual frameworks in which to study their chosen album? And what are some examples of successful pitches? In a roundtable discussion format, the panel will cover all aspects of the 33 1/3 process to include choosing the right album, writing proposals, structuring and chapterising a book, to marketing and promotion techniques. The discussion will be followed by Q&A.

Samantha Bennett is Professor of Music and Associate Dean Higher Degree Research at the Australian National University, and Chair of the International Association for the Study of Popular Music (IASPM). She is the author, co-author, and co-editor of six books including her latest, 'Gear: Cultures of Audio and Music Technologies' co-authored with A/Prof Eliot Bates (CUNY) and forthcoming from The MIT Press, and 'Peepshow', a 33 1/3 series edition on the album by Siouxsie and the Banshees (Bloomsbury Academic, 2018). She is an advisory board member and editor of Bloomsbury Academic's 33 1/3 Series. Her journal articles are published in *Popular Music*, *Popular Music and Society*, *Convergence*, and the *Journal of Popular Music Studies*.

Fabian Holt completed his PhD (2001) in a music department and worked on the sociology of music festivals throughout the 2010s. This research culminated in a Habilitation in 2019, which has been reviewed in five international journals across disciplines such as anthropology, business, and music studies. The reviews describe the dissertation as a seminal work. Anthony Seeger, professor at UCLA and son of Pete Seeger, wrote: "Unique in its approach, groundbreaking in its objectives, Everyone Loves Live Music is a milestone and a point of reference for future studies." Fabian is also the founding editor of the 33 1/3 Europe book series published by Bloomsbury, comprising 15 titles thus far.

C.C. McKee is Assistant Professor of Modern Art in the Department of History of Art at Bryn Mawr College, USA. McKee has curated exhibitions at the Block Museum, Iceberg Projects (Chicago, IL), and the Ghetto Biennale (Port-au-Prince, Haiti) and published various pieces of art criticism and articles in *Art Forum*, *Art Journal*, and *CASVA Seminar Papers*. McKee's research and curatorial projects have been supported by a number of grants including the American-Scandinavian Foundation Research Grant and the College Art Association Professional Development Fellowship. C.C. is the author of *Aqua's 'Aquarium'* in the 33 1/3 Europe Series.

Brooke McCorkle Okazaki is an Assistant Professor of Music at Carleton College in Northfield, Minnesota. She specializes in opera of the nineteenth century to the present, film music, and the music of modern Japan. In addition to numerous articles and book chapters, Okazaki is the co-author of *Japan's Green Monsters: Environmental Commentary in Kaijū Cinema* (2018) and the author of *Shonen Knife's Happy Hour: Food, Gender, Rock and Roll* (Bloomsbury 33 1/3 Japan Series). Her monograph *Searching for Wagner in Japan* is forthcoming with Oxford University Press.

Jacopo Tomatis is a musicologist, music critic and musician; he is a research fellow at the University of Torino, where he teaches Popular music and Ethnomusicology. His main research interests are in Italian popular music from the 1920s to the present days, with particular reference to media, politics and cultural history. Among his publications: *Storia culturale della canzone italiana* (il Saggiatore 2019, Feltrinelli 2021 – winner of the international IASPM book prize in 2021), *Nuovo Canzoniere Italiano's Bella Ciao* (Bloomsbury 33 1/3 Europe series), and *Bella ciao. Una canzone, uno spettacolo, un disco* (il Saggiatore 2014). He is Principal Investigator of the research project *Atlas of Antagonist Discography. Italy 1958-1980* (PRIN – Research Projects of National Relevance, funded by the European Union – NextGenerationEU), and President of the Italian branch of IASPM.

PANEL - Recording(s) as Episteme. How sound carriers shape(d) Popular Music Studies at Humboldt University Berlin

Christina Dörfling¹, Penelope Braune¹, Christopher Klauke²

¹Humboldt University, Berlin (Germany)

²Max Planck Institute for the History of Science (Germany)

Panel abstract "Recording played a central role in the establishment of the field of popular music research in the 1970s and 1980s" – Taking up this premise from IASPM 23rd international conference CfP, our panel examines how recordings have fundamentally shaped the discipline of popular music studies, serving as both material objects and epistemic tools that actively produce knowledge across different political and cultural contexts. Through a local lens focused on the Institute of Musicology at Humboldt University Berlin from the late 1950s to today, our contributions trace how recordings shaped, co-constituted and transformed certain research practices and knowledge techniques in doing popular music studies, reflecting broader transformations in the field. In this context our panel raises foundational questions about the nature of recordings in research: What constitutes a recording, and how do recordings themselves participate in knowledge production? By tracing different research practices about and with sound carriers –such as the use of punch cards in the 1960s, index cards in the 1970s, and social media archives today—we demonstrate that popular music studies has not only studied recordings. In the same manner, that the protagonists in our case studies have actively shaped and redefined them as their own objects of research, vice versa the recordings shaped and redefined those research objectives, thus generating alternative histories and methodologies that evolve alongside the discipline itself.

Paper 1: Contributor: Christopher Klauke Title: Recordings of Popular Music as Sonic Weapons: The "Cold War Brainwashing Scare" and the Politics of Applied Popular Music Studies in the GDR, 1957–1972 Abstract: In the late 1950s, scholars at Humboldt University in Berlin pioneered an applied research approach to popular music, aiming to shape the musical culture of the GDR. The planned "Department for the Social Psychology of Musical Entertainment", co-initiated by musicologist Georg Knepler, sought to develop objective acoustic criteria for the evaluation and production of popular music. While this department was never formally established, extensive archival records reveal that certain research initiatives did proceed, marking the beginning of a scientific engagement with popular music in post World War Germany, highly effected by the "Cold War Brainwashing Scare" (Williams 2020), where recorded music served as the primary research material. On one side, recordings of Unterhaltungsmusik from West Germany and the United States were viewed with suspicion, seen as sonically crafted to subtly influence or even psychologically harm GDR youth, leading to their classification as "sonic weapons." Conversely, the research also pursued criteria for a distinctively "socialist sound design" to be used in GDR studio production of popular music. To this end, researchers used acoustic measurement instruments from physics labs as well as early punch card systems from the university's computer center. In my presentation, I will reconstructs the political and ideological motivations behind this early scientific inquiry into popular music recordings in the GDR, drawing on unpublished research by musicologist Veit Ernst and documents from the Humboldt University Archives, supplemented by interviews with former researchers of this circle.

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Paper 2: Contributor: Christina Dörfling Title: Rewinding Tapes' Epistemic Entanglements. Collect-

ing Music, Archiving Records and/as Doing Popular Music Studies (East) Abstract: In 1981 the Research Center for Popular Music (Forschungszentrum populäre Musik) was founded at the Humboldt University Berlin and thus gave popular music studies an institutional framework for the first time in Germany. Discursively, this was preceded by a specific understanding of “bourgeois” music research, that had been established at the institute since 1959 under the direction of Georg Knepler (s. C. Klaukes Talk). Apart from this, the research focus was also built on a material foundation. In addition, as early as the 1970s, semi-officially (Wicke 1992) a sub-collection of popular music from non-socialist countries was established and gradually expanded. This tape-collection, that was later thrown away and of which only former members of the institute and index cards can still bear witness, consisted largely of DIY recordings, which were systematically incorporated into the institute’s own phonotheque. Among other things, the collecting practice was characterized by the transfer of private music sourcing strategies and distribution mechanisms (Howes 2017) into a university context, as well as, for example, technical equipment with high-quality tape recorders. Drawing upon archival findings, library index cards and oral history interviews, my talk traces the (collection)history of Western rock and pop music at HU Berlin. In discussing the question of how private collecting strategies and practices significantly shaped popular music studies in East Berlin, particular attention is paid to the role of tape culture in its epistemic entanglements (Bohlman 2017), which can be identified and described here.

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Paper 3: Contributor: Penelope Braune Title: From Hip-Hop Beats to Lecture Seats. Methodological Challenges in Exploring the Transformation of Berlin’s Rap Scene through Post-Migrant Female Rappers
Abstract: Berlin’s hip hop history is deeply rooted in a post-migrant narrative, which for a long time mainly made use of male-dominated voices. In recent years, however, the scene has changed rapidly: more and more non-white, (queer) female rappers are contributing new impulses from a hip-hop-feminist perspective (cf. Morgan 1999) and shaping a more heterogeneous culture of German rap. These female artists contribute to the transformation of the scene in the sense of a “transtopia” (Yildiz 2018), which is to be understood as a post-migrant space for negotiation and transition. They create independent structures, such as independent recording studios and networks that are specifically oriented towards the needs and interests of the BIPOC community. With their presence and participation, these female rappers not only diversify the scene from a gender perspective, but also challenge existing stereotypes of ethnicity and social class by deconstructing deeply rooted ontological and epistemological assumptions about e.g. “Germanness”. Their aim is to increase the visibility of marginalized and intersectionally ignored histories, perspectives and forms of knowledge (“ways of knowing”, Henriques 2011) within German-language rap. A paradigmatic example of this is the Vietnamese-German artist Nashi44, whom I have been accompanying as a promoter since 2021 and as a popular music scholar since 2022. In addition to scholarly interviews, this long-term collaboration also includes a performance-analytical examination of Nashi, partly based on a social media archive of her Instagram posts. In my talk, I will address the methodological and epistemic challenges that arise when current research activities and previous collection strategies of my research overlap: Thus, the integration of (research) material about Nashi into teaching, for example by discussing her songs or analyzing her social media presence, leads to an exciting interface between research and teaching and at the same time raises questions about objectivity and methodological reflexivity in the research process — especially when the status of the artist changes from research and study object to seminar participant as a newly enrolled student in musicology, suddenly sitting in my class in Winter 2024.

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Penelope Braune, M.A., is a research assistant at the Chair of Popular Music Studies at the Institute for Music and Media Studies at Humboldt-University Berlin. She studied cultural studies with a focus on gender studies and musicology at the Humboldt-University of Berlin and the University of Ljubljana. Her dissertation project deals with performative strategies of femininity construction in German-language rap. Her research focuses on feminist hip-hop studies, pleasure politics and intersectionality in the context of migration. She also works as a freelance music promoter and journalist, including managing the award-winning non-commercial online hip-hop blog “365 Fe*male MCs”.

Christina Dörfling is a postdoctoral research associate at the Department of Musicology and Media Studies at the Humboldt-University Berlin with a research focus on the history of sound knowledge, music technology and media archeology. Her doctoral thesis dealt with the pre-history of electronic musical instruments in the 19th and early 20th century and was published in 2022 (*Der Schwingkreis. Schaltungsgeschichten an den Rändern von Musik und Medien* W. Fink). The year before, she was Co-editor of an anthology popular music and material culture (*Musikobjektgeschichten. Populäre Musik und materielle Kultur* Waxmann). A joint essay with Viktoria Tkaczyk on 1930th wire recorders, the BBC Empire Service and resources of steel media is forthcoming

Christopher Klauke is doctoral candidate at the graduate school “Knowledge and its Resources. Historical Reciprocities” at the Max Planck Institute for the History of Science in Berlin. He studied musicology and music pedagogy at Justus Liebig University Giessen (B.A.) as well as musicology at Humboldt University of Berlin (M.A.). In his dissertation project, he examines the politics of transcription and datafication techniques in ethnomusicology and folk music research in the 20th century, which form the epistemic foundation of current Music Information Retrieval approaches. In 2022, he received the Maria Hanáček Award from IASPM D-A-CH. In the spring semester of 2024, he was a Visiting Research Scholar at the University of Pennsylvania. Branch: all panelists are member of the IASPM-DACH Branch

PANEL - Cassette cultures in South America

Laura Jordan Gonzalez¹, Javier Rodríguez Aedo¹, Julio Mendivil², Marita Fornaro³

¹ Pontificia Universidad Católica de Valparaíso (Chile)

² Universität Wien (Austria)

³ Universidad de la República (Uruguay)

This panel brings together works that study the history of the cassette as a recording device in the 1970s and 1980s in three South American countries (Chile, Peru and Uruguay), highlighting transversal aspects such as: the relevance of piracy and home copying, the development of alternative and underground scenes, and the transnational circulation of Latin American recordings. In all cases, emphasis is placed on the possibilities of the cassette to be intervened by audiences, tensing authorship and highlighting the creative agency of local and international communities.

Cassette culture, cultures of exile: the Quilapayún sound archives Laura Jordán and Javier Rodríguez. In this paper, we wish to bring together two realities which, although generally studied separately, interacted intensely in the context of the Chilean dictatorship (1973-1990): cassette cultures and the culture of exile. Although distinct, these two cultures share certain features that we wish to highlight. On the one hand, the cassette is distinguished by particular characteristics which, incidentally, differentiate it from the record: the ductility of its medium (which allows the content to be organized at will and the tape to be re-recorded), its portability (which favors its capacity for circulation) and its accessibility (being a relatively inexpensive object). All these qualities have facilitated diversified modes of use, emphasizing the user's personal intervention and collective participation in its production and listening. On the other hand, the cultures of exile are marked by fundamental experiences such as local or transnational mobility, the preservation of cultural identity and a fragmented temporality of life, requiring the reorganization of personal meanings of the past and recent memory. As we intend to demonstrate, these two dimensions are visible and, moreover, constitute the main feature of personal and collective cassette use during the 1970s and 1980s. How do cassette cultures intertwine with the culture of exile? To answer this question, we focus on a historical and musicological approach to the cassette collection of the Quilapayún ensemble's musical archive (preserved in Santiago), a folk group formed by Chilean musicians living in exile in Paris between 1973 and 1988.

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Pirated voices: Street Cassette Vendors and the New Sounds of Protest in 1980s Lima Julio Mendivil. This paper explores the significance of cassette tapes in the dissemination of protest music in late 20th-century Lima, centering on vendors of musical genres like Nueva Canción Chilena, Nuevo Canto Argentino, Nueva Trova Cubana, and Música Popular Brasileira. In the early 1990s, Peruvian musicologist

César Bolaños identified an informal market of cassette tapes among the popular sectors of Lima, serving as an alternative source for musical styles that the formal market and mass media did not promote. These tapes, sold on the streets, provided the public with access to an array of politically charged music, fostering a parallel discographic consumption and a unique musical subculture. Given the challenges of documenting such informal markets, this paper adopts an autoethnographic approach, drawing on the author's personal experiences to illustrate aspects of cassette culture in 1980s Lima. Central to this study is the relationship with Willy, a pirated cassette vendor and longstanding friend, who served as the author's main source for protest music. This personal perspective allows for an examination of how the cassette format shaped a local music economy and supported the dissemination of countercultural content outside mainstream channels. While cassette culture has been explored in countries like India (Manuel 1993), Chile (Jordán 2009) and Poland (Bohlman 2017), it remains understudied in Peru (see Cornejo Guinassi 2002; Greene 2017: 42, Dammert 2023: 104), despite its impact on the development of certain music industries and scenes. This presentation serves as an introductory analysis, highlighting the socio-cultural relevance of the cassette in Peru and offering a foundation for further research into the relationship between informal media markets and the alternative circulation of politically significant music.

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So much life in a few tapes. The affective and creative use of the cassette during the Uruguayan dictatorship period (1975 - 1985) Marita Fornaro Bordolli. The rise of the cassette in its domestic use in Uruguay accompanied the global phenomenon of its use in this sphere. This period coincided in part with the installation of a civil-military dictatorship in the country (1973 - 1985). The cassette began to be commercially reproduced in Uruguay in 1975, by the first phonographic label set up in the country, Sondor. In previous works (especially in 2024) I have dealt with the role of the cassette in resistance and communication activities in and with exiles during the last ten years of the de facto government period. My research currently focuses on private collections of cassettes linked to the period, such as the Collection of the musician and radio broadcaster Julio César Corrales, and family pieces kept for fifty years. In these collections, musical content coexists with verbal messages. In relation to music, in this paper I will focus, in the first part, on three of the various types of content that I have identified for the period, namely: personally made compilations with themes related to the song of resistance; compilations commissioned from clandestine vendors; and semi-professional cassettes, edited by human rights institutions. In a second part, I will focus on the use of the cassette as a tool for creative processes by popular musicians and poets: the cassettes kept in the Alfredo Zitarrosa Archive, and in the Eduardo Darnauchans Archive (two leading figures in Uruguayan popular music). These cassettes were exchanged with other musicians and poets. The cassettes travelled from Montevideo to other cities in the country, but also from European or Latin American cities where these and other exiled musicians lived. They were also used in solitary, to generate drafts of songs. Affections and creation intersect with ideological and political objectives, in a particularly complex universe in terms of communication.

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PANEL - Decentering Popular Music Studies: Transnational Flows and Global Agencies in Asia

Adil Johan¹, Xin Ying Ch'ng², Lara Katrina Mendoza³

¹University of Malaya (Malaysia)

²UCSI University (Malaysia)

³Ateneo de Manila University (Philippines)

This panel aims to present two cases of Asian popular music as a contribution to decenter popular music studies from the Global North. Through the cases of popular music disseminated via music videos and commercial recordings in East Asia and Southeast Asia, this panel explores issues of transnationalism and agency that intersect with politics, power and race. It examines topical issues via the music of two prominent, male, recording artists in these regions, who coincidentally, are both Malaysian. The first paper discusses the music video "Fragile" by Namewee featuring Kimberly Chen, which effectively antagonized the state authorities of China, leading to a nationwide ban. The video, however, circulates freely across transnational overseas Chinese audiences, providing a form of interpretive agency for them, in the face of a dominant Chinese state. The video thus effectively decenters the discourse around Chinese culture away from the People's Republic of China articulating the complex political realities of transnational Chinese identity. The second paper offers a case for decentering global hip-hop studies by exploring the recorded works of Joe Flizzow, Malaysia's foremost hip-hop icon and the managing director of Def Jam Southeast Asia. The rapper's adeptness in code-switching between Malay and African American English in his music allow for an intersectional analysis of global hip hop with issues of gender, power, capital and race. The panel's discussion will suggest further interventions on how the project of decentering popular music studies from the global North may be explored; highlighting the diverse possibilities of insights that might be offered from a truly global approach to study the world of recorded and digitally disseminated popular music culture.

Paper 1 - Antagonizing China and Singing for the Transnational Sinosphere: The Interpretive Agency of Namewee's "Fragile" (2021) Namewee's "Fragile" music video was released in 2021 and became viral hit, garnering 32.78 million views within a month. The video was censored by most Chinese social media and streaming platforms within 24 hours of its release. Packaged as a duet with Kimberley Chen in the style of a love ballad, the title of the song is rife with symbolism and subtext, further enhanced by the visual cues of the music video. The music video which features a panda bear parading around a set entirely furnished in pink, satirizes China's digital warriors, also known as "little pinks", who actively defend the Chinese government in online platforms. Alongside items such as baskets of cotton, apples, and stuffed toy bats found in the music video, "Fragile" alludes to the barrage of political issues that often became points of contention among Chinese nationalists online. Namewee is no stranger to stirring up controversy and provoking state authorities with his music videos in his home country of Malaysia. Yet, as "unintentional" as Namewee was towards his jesting of the Chinese Communist Party, "Fragile"'s diverse reception amongst a transnational Chinese-speaking audience highlights how Namewee's strategy of political subtext through popular music video have antagonized some audiences while giving voice to others with a form of interpretive agency. This paper will analyze various online reactions and responses to "Fragile", including an interview with the artist himself, to highlight how issues of reception intersect with censorship, agency, and political autonomy from China vis-à-vis the wider transnational Sinosphere.

Ch'ng Xin Ying (xinying.chng@gmail.com) is Assistant Professor of Music and lectures at the Institute of Music in UCSI University, Kuala Lumpur in Western art music history and writing. Her varied research interests lie in the way how concepts of nationalism found in music can inform complex issues of identity especially in relation to race, nation, gender and sexuality. Ongoing publications include work

on the countertenor Alfred Deller and the Malaysian artist Namewee. Dr Ch'ng's most recent project include an examination of radio and the history of broadcasting during the mid-twentieth century as a tool of pre- to post-colonial nation building. She is a branch member of the IASPM-SEA.

Paper 2 - Decentering Global Hip-Hop Studies: The Transnational Flows of Malaysia's Joe Flizzow
Joe Flizzow, also known as "The President" of Malaysia's hip-hop industry, has been a recording artist and entrepreneur since the early 2000s. He is currently the managing director of Def Jam Southeast Asia, actively developing regional talent while maintaining a steady release of his own music. His most recent claim to transnational acclaim include a feature on the track "Alright" alongside Redman and Method Man on Snoop Dogg's global compilation album titled, *Algorithm*, Global Edition in 2021. His recordings as a rap artist feature intricate layers of code-switching between English and Malay, appealing to the tastes of urban Malay-speaking fans in Malaysia, Singapore and Indonesia. His rhymes also evoke the vocal delivery, accents and coded references of urban African-American culture. This paper seeks to examine the flows of transnational hip-hop culture through an examination of Joe Flizzow's recordings and music videos. Select cases of the artist's songs reveal the intersections of his music with issues of gender, power, capital and race. Despite Joe's local and regional success, alongside his unique contribution to the cultural diversity of global hip-hop, he remains obscured by the ever-present power dynamics, economic disparity and over-saturated market of popular music that is dominated by Western centres of influence. This paper calls for a sustained re-orientation of studies on hip-hop away from the centres of western popular music toward the global South to solicit new insights on how hip-hop artists are expressing distinct transnational agencies despite the inequalities of the global recording industry.

Adil Johan (adiljo@um.edu.my) is Deputy Executive Director (Academic and Student Affairs) at the Asia-Europe Institute and Senior Lecturer at the Faculty of Creative Arts, University of Malaya. He is author of *Cosmopolitan Intimacies*, a book on Independence-era Malay film music (NUS Press, 2018), co-editor of *Made in Nusantara: Studies in popular music* (Routledge, 2021) and has published articles in the *Journal of Intercultural Studies* (2019); *Kajian Malaysia* (2019); *JATI-Journal of Southeast Asian Studies* (2022) and *Indonesia and the Malay World* (2023). He is currently the elected Chair for the Southeast Asian branch for the International Association for the Study of Popular Music (IASPM-SEA).

Panel Discussant Lara Katrina T. Mendoza (lkmendoza@ateneo.edu) is an ethnomusicologist whose expertise and research interests are in Pinoy hip-hop, live sports commentary, and literary analysis. Her educational degrees are in the Humanities (AB), Literature (MA), Cognitive and Functional Linguistics (MaNaMa), and Music (PhD). She started her Ateneo de Manila teaching journey at the Department of English in 1996 where she taught courses on Basic English, Essay, Short Story, and her favorite, Poetry and Drama. She joined the Department of Development Studies in 2019 to helm initiatives in Popular Culture and Development. Lara is the elected Treasurer of the Southeast Asian branch of the International Association for the Study of Popular Music (IASPM-SEA) whose members are scholars from across the globe and experts on musicology, culture studies, and their cognates. In her capacity as a member of the Executive Committee from 2022 to the present, she has consistently guided students in exploring their research interests in subcultural, media, and popular music studies, organising scholarly and creative forums that provide discursive space for (very) young scholars and amateur fans from around the world to share their work in engaging formats.

PANEL - Recording at the Intersection of Film Music and Popular Music: Patterns of Production, Consumption and Commodification in the Golden Age of Italian Cinema (1958-76)

Corbella Maurizio¹, Alessandro Bratus², Guglielmo Bottin³, Alessandro Cecchi⁴, Giuliani Danieli¹, Martin Nicastro²

¹**Università degli Studi di Milano (Italy)**

²**Università degli Studi di Pavia (Italy)**

³**Alma Mater Studiorum Università di Bologna (Italy)**

⁴**Università di Pisa (Italy)**

PANEL PROPOSAL Introduction The history of the intersections between the film and music industries is rich in turning points, in terms of strategies for both repurposing pre-existing and original music and establishing film music as a recognizable recording genre. Our panel focuses on the intertwining of these two strands in the years 1958-1976, when Italian cinema was renowned internationally and soundtracks entailed cross-media synergy and competition, while conversely films offered recording artists the opportunity to further establish their repertoires. In this context, the recording studio was a crucial device for creating fruitful synergies between media and for reconfiguring production roles and musical labor. The Italian case distinguished itself for the centrality of the music publishing industry in the production of film soundtracks. Given the absence of an integrated studio system in the Italian film industry, music was usually treated as an independent chapter in film budgets, one that entailed the involvement of music publishing companies. Publishers took active part in the copyright share of film scores and were inclined to cover the costs of soundtrack production to secure their subsequent commercial control and exploitation through records and copyright royalties. While both major record labels and film producers drew on their own publishing subsidiaries to capitalize on film soundtracks, independent publishers and consortia of composers took initiative to control the production and revenues of their music. The international success of Italian soundtrack records during the 1960s and 1970s is as much a cause as a result of this fragmented landscape. Born from the biennial project FILMUSP (Music Publishing and Film: Toward a Production History of the Soundtrack in Italy, 1958-76), involving the Universities of Bologna, Milano, Pavia and Pisa, our panel examines this topic along three threads: the musical film genre as a resource for multiplying record sales and constructing musical personae; the repurposing of film cues as commercial recordings; the active involvement of film composers in the planning and production of soundtrack and compilation albums.

PAPER 1 Alessandro Bratus – Guglielmo Bottin Plugging records in the movie theater: The Italian Musicarello as a Transmedial Device Between the Music Publishing, Record, and Film Industries The term 'musicarello', used in reference to a specific type of Italian musical film, alludes to both the fields of popular music and advertising. The word is a portmanteau of 'musica' and 'Carosello' (carousel), a television program that consisted entirely of narrative advertisements, broadcast daily on national public television from the 1950s to the 1970s. Our paper will present the musical film in Italy during that period, highlighting the interconnections between film and music industries. We will examine the role of music publishers as intermediaries and strategic partners in initiating collaborations for specific film projects. The musicarello can then be seen as a means of increasing revenue streams from copyright royalties and record sales for singers and songwriters, film directors and screenwriters, record labels and film production companies. We will also show how, from an initial tendency to include a large number of musical acts, which resulted in the film having a 'compilation soundtrack' consisting of pre-existing music (sometimes related to Italian song festivals such as Sanremo or Cantagiro), the musicarello evolved along two main lines. On the one hand, it tended to focus more on well-known solo singers instead of bands; on

the other, it shifted the narrative toward established film genres (westerns, war, crime, etc.), allowing for the transmedial construction of more complex personas for musical artists. These changes appear to coincide with the transition of the record market from the 7" single to the 12" LP album format. This was coupled with an increased emphasis on record production and arrangement styles, which fostered the diversification of popular music genres and audiences during the 1960s and 1970s.

PAPER 2 Alessandro Cecchi – Martin Nicastro Synergy and Divergence between Film and Record Industries: Making Songs from Film Music as a Case Study for Network Analysis The transformation of film music into popular songs was a consolidated production pattern in the Italian record industry in the 1950s and 1960s. Typically, songs were produced for the record industry starting from instrumental film cues, with synergic connections to the films. As film producers were rarely involved in the production of soundtracks in Italy, the process was carried out by record labels with the involvement of singers and arrangers, and little or no contribution from the composer. The first part of this paper will introduce some typologies of songs made in that period from Italian film music by Angelo Francesco Lavagnino and Ennio Morricone. These songs generally entailed a rather modest circulation, but there were glaring exceptions, with film music literally going pop. Evidently, this distribution circuit deserved to be fed for it allowed record companies to recover expenses and increase their chances of placing hit songs, as was the case with Lavagnino's 'Concerto disperato'. The second part of the paper will contextualize this pattern through network analysis – a quantitative approach based on a discography comprising 4,000 works related to film soundtracks produced and released in Italy between 1958 and 1976. Algorithmic analysis of historical data will illustrate the relationship between film and record industries in terms of both media synergy and divergence. On one hand, records marketed as "original soundtracks" and based on the synergic reference to a film were produced by only a few labels. On the other hand, the disproportionately large number of recordings connected to a small number of films implies a divergence between the circulation of the record productions and the initial production trigger. In this vein, a rich network of singers, classically trained musicians and jazz performers reinterpreted and transformed film music, integrating it into the wider popular music landscape.

PAPER 3 Maurizio Corbella – Giuliano Danieli From Film Score to Album: Tackling the Agency of Composers in the Production of Italian Soundtrack Records The commercial rise of the LP format in the 1960s and 1970s created new avenues for marketing and consuming film soundtracks. The evolving landscape prompted numerous business ventures in Italy, with musicians delving into music publishing, establishing recording studios, and launching record labels. Film composers aimed to expand their audience, achieve autonomy from publishers and generate revenue beyond cinema. At the same time, they sought strategies to weigh on the creative conception of records. Composers' archives provide insights into how film musicians authored LPs derived from their own film scores. Our paper focuses on two prolific composers of the time, Carlo Savina and Piero Piccioni, whose approach to album formats spanned original soundtracks (OSTs), compilations, and easy listening records. Savina tapped into his older film scores to devise thematic compilation albums, sometimes selecting tracks that were free from publishing constraints. Focusing on genres and moods, as suggested by their evocative titles (Savina's *Western*, *Summer Dreams*, etc.), these records can be viewed as instances of library music, where pre-existing tracks are repurposed for possible new applications in media. They can also be interpreted as ways to reframe Savina's musical persona in the sphere of popular easy listening. Piccioni's archival files highlight a more explicit engagement with the original soundtrack (OST) album format. Piccioni adopted a curatorial approach in assembling his OST records, particularly in connection with auteur films like those of Francesco Rosi. He utilized the studio's assets to re-edit and transform his film cues into independent tracks, meticulously organized the sequence of the album and its sides, and created titles that would enrich the overall concept of the record. Our examples seek to illustrate the agency of film composers in navigating the interweaving demands of cinema and the popular music industry, adjusting to production practices and ultimately influencing listening practices.

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LIST OF PARTICIPANTS (IASPM Italian branch)

Guglielmo Bottin is a research fellow at the University of Bologna. After graduating in psychology of film music at the University of Padua, he worked as a composer, producer and DJ, performing in over 30 countries worldwide. In 2019, he contributed to the establishment of Venice Biennale's Center for Electronic Music and Multimedia. During his doctoral fellowship in Musicology at the University of Milan, he was a visiting researcher at the Institute for Music and Media Studies at the Humboldt University in Berlin, where he conducted a theoretical and ethnographic investigation of groove and machinic rhythms. He has published on hauntology, musical futurisms, and the history of EDM, and recently founded GRID, an academic research group on *italodisco*.

Alessandro Bratus is Associate Professor at the University of Pavia. His teaching focuses on popular music and the analysis of contemporary music forms and multimedia. On these topics, Alessandro has published essays in miscellanies and journals such as *Twentieth-century Music*, *IASPM@Journal*, *Rock Music Studies*, and *Journal of Film Music*. His most recent book, *Mediatization in Popular Music Recorded Artifacts: Performance on Record and on Screen* (Lexington Books, 2019), is dedicated to outlining the foundations of an analytical approach to critically engage with the relationship between musical performance and its fixation on record or in various types of audiovisual products.

Alessandro Cecchi is associate professor of musicology at the University of Pisa. His recent articles and book chapters focus on Italian film music, including the use of songs in films and the circulation of film music beyond the film. He is series editor of the interdisciplinary book series *musica.performance.media* (NeoClassica), for which in 2022 he collected writings and previously unpublished conferences by Italian film composer Angelo Francesco Lavagnino in the book *Il difficile mestiere del compositore cinematografico*. Scritti, conferenze, interviste (1950-1984). He serves in the editorial boards of the journals *Archival Notes* and *Sound Stage Screen*.

Maurizio Corbella is associate professor of musicology at the University of Milan, Italy, where he teaches Music in Film and Audiovisual Media and Theory and Methods of Music in the Media. His research focuses on the cultural history of music in the twentieth century, film music, popular music and the mediatization of musical performance. He has published in international journals such as *IASPM@Journal*, *Music and the Moving Image*, *Journal of Film Music*, *Cinémas* on subjects like electronic sound in cinema, musical performance in pop biopics, music in Italian cinema, and Ennio Morricone. He is part of the editorial board of the journal *Sound Stage Screen* and PI of the research project *FILMUSP - Music Publishing and Film: Toward a Production History of the Soundtrack in Italy (1958-76)*, funded by the Italian Ministry of Research.

Giuliano Danieli is a research fellow at the University of Milan. In 2021 he was awarded a doctorate in musicology from King's College London for a thesis entitled *The Remediation of Folk Music in Italian Post-War Film (1945-1975)*. His publications include the monograph *La musica nel mecenatismo di Ip-*

polito Il d'Este (2018) and various articles and chapters focusing on opera, film music and media, among them "Carmines Gallone's *Casta Diva* and the Italian Composer Biopic, 1935–1954: Pastiche, History and Affect" (in Vincenzo Bellini on Stage and Screen, 1935-2020, ed. Emilio Sala, Graziella Seminara and Emanuele Senici, 2024) and "Verismo Opera and the Premediation of Neorealist Soundtracks" (*Il Saggiatore musicale*, 2022/1-2). He coordinates the international research group "Musical Lives on Screen".

Martin Nicastro is a research fellow at the University of Pavia. His research centers on the intersections between data visualization and music studies. During his recently completed PhD, he conducted a historical deep mapping of Milan's live music scene (1958–1962) through a combination of GIS, network analysis, and field research. He is currently responsible for the development of custom digital mapping applications for the international Live Music Mapping Project (Aston University, University of Liverpool, Newcastle University). He teaches data visualization at the EnExDi doctoral school (École Normale Supérieure, Lyon). His publications focus on the limitations and potential of GIS in music research, as well as on the application of network analysis to historical music ecosystems.

PANEL - Audio and Sound Engineering as Process: Inclusive Pedagogies of Technology, Music and Production

Amandine Pras¹, Liz Przybylski², Emmanuelle Olivier³, Kolawole Ganikale⁴, Jordie Shier⁵

¹ **Conservatoire national supérieur de musique et de danse de Paris (France)**

² **University of California Riverside (United States)**

³ **CNRS, Centre Georg Simmel (France)**

⁴ **University of York (United Kingdom)**

⁵ **Queen Mary University of London (United Kingdom)**

Panel moderator: Samantha Bennett

What does recording fidelity mean in the 2020s, and how can the teaching of audio and sound engineering unlock access to the global music market for social groups who have been marginalized from the creative industries? This panel draws upon feminist, queer, and post-colonial approaches to cultural design and production to question conceptualizations of recording fidelity. We propose to think beyond the dichotomy that opposes the illusion of listening to a recording from “the best seat in the concert hall” (The Sound and the Story 1956, cited in Seay 2016, 352), with the immersion in a virtual sonic world that has no reference to the experience of a live performance (Pras et al. 2013). Previously, we showed how this dichotomy could be taught as a continuum, through encouraging audio and sound engineering students to experiment with multiple workflows and technologies to produce a range of “listener positions” (McDermott & Pras 2021). Recent innovative scholarship has enabled us to take these pedagogies a step further towards more inclusive design and production approaches. The three complementary pedagogies we present in this panel deconstruct the poles of recording fidelity definitions that revolve around biased concepts of live performance, and fundamentally challenge the “gear” cultures in audio and music technologies (Bates and Bennett 2025) that have perpetuated skill and knowledge gaps between designers and users, and between performers and recordists. For instance, we build on the critical perspective of Hayden Ryan (2024) who advocates for the development of spatial audio techniques to mediate the performances of First Nations storytellers and poets, because producing a sonic object that removes these performances from their spatial context “propagates settler rationalities around the Indigenous body – one that is absent or movable from the inhabitable land” (ibid., 2). Our approaches also put into practice Katie Ambrose (2024)’s proposal of a shift from considering music as an object that may be recorded with technologies, to studying design and production as part of a co-creative “muziking” process. This shift acknowledges “specific contributions [...] without disregarding the roles of any parties involved in the process” (ibid., 3), thereby opens up questions of power dynamics that can be produced differently. Taking together the papers in this panel provides empirical ground that furthers the “Female Ear praxis” (Pras et al. 2023) by inspiring more strategies to empower the next generations to diversify sonic identities and “ear pleasures” (Bendix 2000), and expand the control of recording narratives. References for the panel proposal: Ambrose, Katie. 2024. “Technology and choral music: A mediated approach.” *Proceedings of the Audio Engineering Society Convention*: 156. Online, June 6. <https://aes2-org.libproxy.york.ac.uk/publications/elibrary-page/?id=22595>. Bates, Eliot, and Samantha Bennett. 2025. *Gear: Cultures of Audio and Music Technologies*. Cambridge, Massachusetts: The MIT Press. Bendix, Regina. 2000. “The pleasures of the ear: Toward an ethnography of listening.” *Cultural analysis* 1: 33-50. McDermott, Courtney, and Amandine Pras. 2021. “Lethbridge Lament-Exploring musical genres through experiential learning in the studio.” Paper Presented at Audio Engineering Society International Conference: Audio Education. Online, July 6. <https://aes2.org/publications/elibrary->

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PAPER 1 Teaching Recording Technologies: Gender in the Studio Liz Przybylski, University of California, Riverside, CA, USA Recent studies have shown an abysmal dearth of female and nonbinary recording professionals in the music industry. Female and nonbinary artists face barriers while recording popular music, including wage gaps, a lack of parity in bookings, and hostile work environments. As music sector professionals confront these tensions, this presentation asks: what new directions are possible when considering workplace equity starting at the earliest career stages for recordists? To truly interrogate the role of recordings, it is crucial to analyze how power dynamics structure work and relationships within the recording studio, in order to better understand how the spaces of musical creation impact the songs and albums that emerge from them. This presentation shares the results of a study on pedagogical approaches used to support female, nonbinary, and other minoritized students in music technology curricula. Interviews with US-based educators reveal how public school teachers are able to help or hinder students before they enter university programs or industry placements for music careers. Contextualized in a focused literature review on pedagogical strategies in audio engineering and related subjects, these interviews nuance existing data and offer new producer-led insights. The analysis interrogates, to what degree are current teaching and learning strategies reproducing gendered attitudes that circulate in other social contexts, and how could innovative solutions be offered instead as the music resonates? How are these impacted intersectionally for aspiring audio engineers working in Latinx pop genres? The new data offer specific guidance for inclusionary educational programming, and also contribute to the field of music industry studies in order to further critical dialogues and action to improve workplaces for popular music recording.

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PAPER 2 Designing innovative technologies to preserve cultural heritage and decolonise music pedagogy in the Global South Kolawole Ganikale, University of York, UK Jordie Shier, Queen Mary University of London, UK Jùjú music, a Nigerian Yorùbá genre marked by rhythmic complexity, traditional Talking Drums, and call-and-response vocal phrases, has faced a decline as it competes with emerging popular contemporary genres such as Afropop. Integrating underrepresented musical traditions, such as Jùjú, with computer-based performance practices and music technology education can support the preservation of these traditions and empower African musicians to engage with modern production technologies in ways that are culturally authentic and sustainable. Developing technology for African genres calls for

a culturally responsive process that resists the limitations of a Eurocentric framework (Lewis 2000). Predominant methods in cross-cultural technology development, such as those stemming from the field of human computer interaction (HCI), are often rooted in Western scientific thinking, leading to power dynamics favoring Western scientists (Bidwell 2016). Recent research in music technology development have employed culturally sensitive participatory design methods (Tragtenberg et al. 2024); however, the design process is typically initiated by the researcher and clear distinctions between the “researcher” and “researched” exist, bringing into question the motivation for technological intervention in the first place. In this paper, we advocate for decolonising music technology design by blurring the boundaries between the researchers and the researched (Baum et al. 2006). We propose a method for designing musical technology through a longitudinal design practice based on non-hierarchical, bidirectional knowledge transfer between the musician and the technologist. Importantly, technology development is initiated by and flows from the needs of the musician and is rooted in the culture of the music tradition. This work and its technological artefacts aim to incorporate Jùjú music within a pedagogical framework that uses artificial intelligence as a culturally responsive music technology. By doing so, it provides a model for decolonising music technology and music education in the global South.

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PAPER 3 What do music and sound makers want to hear in Bamako recording studios (Mali)? Amantine Pras, Conservatoire national supérieur de musique et de danse de Paris, France Emmanuelle Olivier, Centre national de la recherche scientifique, France In a recording culture that primarily relies on computer-based engineering, mixing and mastering processes impact the sonic identity of music production even more than for acoustic recordings. And if these postproduction processes are carried out in a different place and without involving the initial music and sound makers in the process, the result is likely to sound foreign to that recording culture. We observed this type of “industry patronage” (De Beukelaer and Eisenberg 2020, 11) from the global North to Mali when we conducted a grounded ethnography of Bamako digital studios in 2018–2019 (Olivier and Pras 2022). Our findings showed that Malian music and sound makers may value but are not trying to replicate the “sound made in Mali” (Olivier and Pras 2024) and “the sound of desert” (Amico 2018) that were defined by British and French recordists for the world music market in the 1990s and 2000s. Instead, they have developed unique “arrangement as performance” techniques that are praised by most Malian internationally touring artists who have built their home studio in the city to record and arrange their tracks with local professionals. These tracks then get mixed and mastered abroad to be released on major labels. Our ethnography participants explain the de-localisation of postproduction stages with a lack of local technical skills to meet the sound engineering standards of the global music market. When comparing their tracks with those of their favourite African American and African French hip-hop artists, they regret not to be able to achieve the same loudness and vocal sound quality. In this paper, we will present the steps of the solutions to the near absence of professional audio training in Mali that we have co-implemented with our research participants, and in collaboration with established West African sound engineers (Pras and Olivier 2023), first on location in 2022 and 2023, and through online coordination since the political crisis between Mali and France has prevented us from getting a visa. Our analyses of video captures of teaching sessions and feedback interviews will highlight the sonic goals and aesthetics that Malian music and sound makers want to achieve, and the range of obstacles that they encounter in their learning process.

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BIOGRAPHIES

Dr. Liz Przybylski is a popular music scholar working in hip hop and electronic music. A Professor of Ethnomusicology at the University of California, Riverside, Liz is the author of *Sonic Sovereignty: Hip Hop, Indigeneity and Shifting Popular Music Mainstreams* (NYU Press, 2023) and *Hybrid Ethnography* (SAGE, 2020), and an awardee of the National Endowment for the Humanities Faculty Fellowship. Recent publications focus on gender and the music industry, online/offline hybrid research in hip hop, and popular music pedagogy. On radio, Liz hosted "Continental Drift" (WNUR) and conducted interviews for "At The Edge of Canada: Indigenous Research" (CJUM). <https://dr-lp.org>

As a practitioner-scholar with formative years of experience in apprenticeship with local Jùjú bands on the streets of Yorùbá lands, Kolawole Ganikale is conducting a PhD thesis to investigate how the cost of personnel and production of Jùjú music can be effectively reduced with technology. His objective is also to preserve the Yorùbá heritage, decolonise Yorùbá music, and impact a revival of music pedagogy in Nigeria and in the global South.

Jordie Shier is a third year PhD student in the Artificial Intelligence and Music (AIM) programme based at Queen Mary University of London (QMUL), studying under the supervision of Prof. Andrew McPherson and Dr. Charalampos Saitis. His research is focused on the development of novel methods for synthesizing audio and the creation of new interaction paradigms for music synthesizers. His current PhD project is on real-time timbral mapping for synthesized percussive performance and is being conducted in collaboration with Ableton. His work has been published in PMLR, Frontiers, DAFx, and the JAES. Prior to his doctoral studies, Jordie studied Computer Science and Music at the University of Victoria in Canada, co-founded a drum education start-up, and performed in the electronic music duo Napoleon Skywalker.

Dr. Amandine Pras is Head of Research and Innovation at the Paris Conservatoire (CNSMDP). Her research has explored how the democratization of digital audio technologies has transformed music and sound production practices from a global perspective. She has carried out interdisciplinary partnerships that aim to enhance audio education access and equity, diversity, and inclusion in the recording studio. A graduate of the sound recording and music production program (FSMS) of the Paris Conservatoire, she engineered and produced albums of alternative jazz, contemporary and experimental music in Banff, Montreal and New York in 2007-2021, directed a music documentary with improvisers in West Bengal in 2015-2018, and has conducted fieldwork in West African recording studios since 2018.

Dr. Emmanuelle Olivier is an Ethnomusicologist, Senior Research Fellow at CNRS (Georg Simmel Research Centre), and Senior Lecturer at the School of Advanced Studies in the Social Sciences (EHESS) in Paris and the University of Bamako. She has conducted fieldwork in Mali since 2001 on the creative process of popular music production, questioning how the digital revolution impacts music practices, professions, and collective imagination. She recently completed the coordination of an international partnership funded by the National Research Agency on Digital Cultures in Western Africa. Her publications include *World Music. Tradition through the prism of Creation* (2012); *Works, Authors and Rights*:



Music and Dance in Globalization (2014); Art Creation and Imagination of Globalization (2017) and Digital Cultures (2022).

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Spanish punk discography: bands of women and queer people

María Alonso¹

¹ Universidad de Oviedo = University of Oviedo (Spain)

This research is based on the theoretical contributions of New Musicology, Feminist Musicology and the Sociology of Music to study the discography of more than one hundred Spanish punk bands composed entirely of women and queer people from 1979 to the present. Except for the case of Vulpess, who due to their mediatic and controversial appearance on the Caja de Ritmos program on the La 1 channel of Televisión española obtained a record deal to publish a 7", all the others remain practically invisible in the official history of Spanish punk. This canon has been configured through the figure of the cisheterosexual, young, white and thin man (Alonso, 2020; McRobbie and Garber, 1981; Way, 2020) highlighting this type of contributions and leaving aside the rest. Through a chronological study of discographies, the evolution of physical recording media, variations in the description of credits, record labels and self-productions, changes in instrumentation, the percentage of recordings made (and their absence) as well as transformations in sound production are discussed. Finally, the results are presented and a rereading of the history of Spanish punk is proposed in which the hegemonic imaginary is questioned. Through listening, the debate on the possibility of a feminine aesthetic in punk sound is opened. In addition, sound is enunciated as a feminist archive and memory that reveals the social dynamics of privilege, power and gender, as well as the importance of its preservation.

María Alonso Bustamante is a researcher at the Department of Art History and Musicology at the University of Oviedo, where she is developing her doctoral thesis on punk and feminism. She works in the "Grupo de Investigación en Música Contemporánea de España y Latinoamérica Diapente XXI" (GIMCEL) and she is attached to the Project "Músicas y medios audiovisuales: tránsitos intermediales, patrimonio y diálogos culturales (MUSIMA)". She has also published the book "Mujeres Punks: Las Pioneras de Nuestra Escena" (2019) and is part of the organizing committee of Punk Scholars Network Iberia. She is also affiliated with Sociedad de Etnomusicología (SIBE) and IASPM España.

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The intermediation of Spanish musical cinema in the debate on flamenco: two films starring singers Antonio Molina and Rafael Farina

Celsa Alonso¹

¹Universidad de Oviedo (Spain)

In 1954, the French Académie Charles Cros awarded the Grand Prix du Disque (Folk Music category) to *Première Anthologie du Flamenco Cante*, triple album released by Ducretet Thompson (La Voix du Monde). This recording was the first major compilation of traditional flamenco ("pure" or "jondo"), outside of theaters and the so-called *ópera flamenca*, and it contributed to the international dissemination of flamenco. In 1958, the Spanish record label Hispavox released the album in Spain and launched another iconic recording: the double album *Una historia del cante flamenco*, featuring the gypsy singer Manolo Caracol. These records were crucial for the revival of *cante jondo*, essential or orthodox flamenco, linked to the consolidation of *tablaos*, the beginning of academic publications on flamenco, the creation of the first Flamenco Chair (1958), and the first edition of *Concurso Nacional de Cante Jondo* (Córdoba, 1956). While purists constructed a narrative of authenticity, purity, and gypsy essence of traditional flamenco, cinema elevated figures of Spanish song such as Antonio Molina (1928-1992) and Rafael Farina (1923-1995), representatives of a supposed degradation or vulgarization of flamenco, influenced by variety music, theatrical shows and *copla*. Molina (*payo*) and Farina (*gitano*) were stars of a popular musical cinema that spread flamenco styles and *palos* far removed from the purism of the *tablao*. Particularly Molina, a mass idol, with an artificial, mannered style, and a very high register with virtuosic falsettos. This paper will showcase two films (*Café de Chinitas*, 1960; *Puente de coplas*, 1961) where both singers display an artistic confrontation between *tablao flamenco* (Farina) and stage flamenco (Molina). Thus, commercial cinema became an intermediary in the debate that was taking place at that time within the flamenco scene and the academia, a controversy that was conveyed to the massive public through the songs recorded for both films.

Celsa Alonso González is a professor in the Department of Art History and Musicology at the University of Oviedo (Spain). Her research fields deal with 19th and 20th century Spanish music: lyrical and frivolous theater, popular song, rock cultures and film music. Among her books the following stand out: *La canción lírica española en el siglo XIX* (1998), *Creación musical, cultura popular y construcción nacional en la España contemporánea* (2010) y *Francisco Alonso. Otra cara de la modernidad* (2014). Since 2013 she is the leader of the Research Group of the University of Oviedo Spanish and Latin American Contemporary Music (GIMCEL).

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Musical creativity when under pressure

Paolina Aquilino¹

¹ University of Kassel (Germany)

Since the 19th century, people have contemplated creativity and human capabilities. This paper starts out with an overview of research regarding creativity in music (Hickey, 2002). Only few studies explicitly deal with musical creativity when under pressure (Wills & Cooper, 1988). Therefore, a broad spectrum of influencing factors had to be taken into account to develop an appropriate research strategy. Musical creativity emerges as a complex and multifaceted process, shaped by a wide array of individual factors, cultural influences, and context-specific conditions. An interview study was set up aimed at shedding light on the interactions involved. 10 musicians active in composing and/or performing popular music could be included. Through an in-depth analysis of pressure situations – such as time constraints, competition, or finances – that may occur in and around the musical creative process, this study seeks to achieve a comprehensive understanding of the complexity of musical creativity development. The analysis reveals that musicians often draw an inspiration from a variety of instruments, technologies, and life experiences. The complex role of social environments is equally important as emotional engagement, which corresponds with and leads to the flow-experiences described by Csikszentmihalyi (1990). Interviews reveal that musicians balance intrinsic motivations with extrinsic pressures and expectations from society. While pressure can be both a motivator and an obstacle, the musicians' ability to enter flow states is determined by their approach to work and stress levels. Eventually, the tension between commercial pressures and artistic integrity corresponds to the delicate balance musicians must maintain between financial stability and creative aspirations. As a conclusion, it will be discussed in what respect these findings contribute to the general field of creativity research in music.

Paolina Aquilino studied music and English to become a high school teacher at Kassel University. She is now a PhD student at Kassel University and is dealing with the field of musical creativity in pressure situations. Aquilino, Paolina (2023): "Under pressure" - Können Drucksituationen die musikalische Kreativität fördern? [engl. Übersetzung: „Under pressure“ – The influence of musical creativity under pressure], Kassel University, Department 01, Institute of Music, Master's thesis.

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Monterey, Woodstock, Maui: Jimi Hendrix video recordings as countercultural communal representation

Victor Arul¹

¹Harvard University (United States)

The counterculture of the 1960s has sustained a vast legacy in both popular culture and academia. As a result of the startling contemporaneous rise of the rock genre in the 1960s, as well as the consequent discourse on this area generated since then, popular media has gradually erected functional archetypes of rock musicians, commonly serving as essentializations. For instance, rock guitarist Jimi Hendrix's bodily movements have been largely framed in popular media as being either a demonstration of the profound technical mastery he had over the guitar, or a mode of affective hyper-expression emanating from his guitar playing – acting as a psychosomatic response characterized by a use of illicit substances. Whilst these readings are important to consider, there is more to be understood about Hendrix, his bodily movements, the recordings encapsulating these movements, and the ways in which all of these contribute to a countercultural saga. I compare the films of Jimi Hendrix: *Live at Woodstock* (2005), *American Landing: Jimi Hendrix Experience Live at Monterey* (2007), and *Music, Money, Madness ... Jimi Hendrix in Maui* (2020). Using concepts from ethnomethodological media studies (Jalbert 1999), By analyzing shot juxtapositions, audio-visual synchronizations, camera anglings, and the bodily movement themselves, I clarify how the films present divergent interpretations of Hendrix's persona, and the 1960s countercultural more broadly. I analyze how these video recordings position Hendrix's movement in relation to the various audiences' bodily gestures. I use concepts from embodiment musicology to frame my filmic analyses, particularly employing ideas of cultural embodiment (Hahn 2007, Taylor 2003). Overall, I argue that these films offer alternative readings of Hendrix and the 1960s counterculture which challenge the essentialized portrayals found in much popular media. The wider implication of this research is that it explores how video recordings generally serve as both archives and progenitors of sociocultural content.

Victor Arul – member of US branch of IASPM Victor Arul is a PhD Candidate at Harvard University. His research interests include 1960s counterculture, the aesthetics and metaphysics of audio spatialization, and the semiotics of Western classical musical notation. He is in the composition program at Harvard and makes experimental works for chamber music ensembles. His dissertation focuses upon the conceptual problems of involving axiomatization and dialectical thought in the compositional process, and, aside from music studies, involves scholarship from philosophy, history, and mathematics. Before coming to Harvard, he received degrees from the University of Melbourne and the University of Western Australia. Publications Upcoming 2025, "Jimi Hendrix as Digital Counterculture: Artistic Identity Represented through Bodily Presence in *Live in Maui* (2020)" in *Embodied Musicology: Ways that Embodiment Shapes Performance and Reception*, edited by Arnie Cox 2020, "Metalevel Notational Considerations in the late works of Morton Feldman", in *Accent: The Journal of the University of Western Australia Music Students' Society* Additionally, I have presented research on Jimi Hendrix, the Beatles, the Beach Boys, the semiotics of Western classical notation, the metaphysics of audio spatialization, and the ecomusicological concerns of composition at the following conferences: 47th National Conference of the Musicological Society of Australia 2024 Australasian Computer Music Association Annual Conference 69th Annual Meeting of the Society for Ethnomusicology, NYU GSAS Department of Music Conference: *Sounds of De/Composition Music, Body, and Embodiment*, presented by Centro Studi Opera Omnia Luigi Boccherini 68th Annual Meeting of the Society for Ethnomusicology Western Australian Chapter Conference of the Musicological Society of Australia 2020

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How diverse are music streaming platforms? A comparison with radio broadcasters in Europe

Daniel Bedoya¹, Antoine Henry¹

¹ Groupe d'Études et de Recherche Interdisciplinaire en Information et Communication - ULR 4073 (France)

This communication is related to FairMusE, an Horizon Europe research project studying fairness in the European music ecosystem. We address the question of fairness at four levels: law, economy, politics, and algorithms. Indeed, streaming music has an important impact on how music is accessible and consumed. But how could we evaluate this impact in terms of diversity? How could we analyze this evolution? To achieve this purpose, we are using a comparative approach to measure how diverse is music recommended by streaming platforms. To achieve our goal, we collect listening activity from personal voluntary donations (portal.fairmuse.eu), open databases (MusicBrainz), and radio broadcasting data from brokers (SoundCharts) to triangulate data. This approach allows us to compare content streamed by platforms (Spotify and Apple Music mostly) and broadcasted by radio stations across 8 European countries (80 radio stations). We propose an in-depth distribution analysis of the music based on dimensions such as gender, country of origin, release date, and labels (independent/major). We will evaluate users' listening habits and radio broadcasts over the last 10 years applying diversity, inclusion, and heterogeneity metrics. Through this comparison, we will highlight the influence of music streaming platforms recommendation systems on traditional approaches. With this communication, we aim to provide a thorough perspective on musical diversity in the scientific literature. This evaluation is part of an overall approach on scoring the fairness of music streaming platforms.

Daniel Bedoya is a postdoctoral researcher on WP4 of the FairMusE project, working on data analysis and fairness scoring in music streaming platforms at University of Lille, and the GERiCO Laboratory. IASPM branche: France

Antoine Henry is an assistant professor in information and communication sciences and a member of GERiCO's Axis 4, whose theme is the circulation of information and the organisation of knowledge. His research work focuses mainly on digital issues (AI, digital commons, ethics of algorithms), the transformation of organisations and collective intelligence. He is co-leading WP4 of FairMusE. IASPM branche: France

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Home Is Where the #Shanties Are: Recording Songwriters, Rockers, and Shanty Bands in Cornwall

Nicholas Booker¹

¹The Ohio State University [Columbus] (United States)

Alongside music by The Beatles, Beyonce, and Kesha, a recording of songwriter Harry Glasson's 1997 "Cornwall My Home" appeared in British Olympian Helen Glover's 2024 "My Life In a Mixtape" episode on BBC Radio 2. Glover's choice was evidence of the song's renewed popularity and connections to her home in Cornwall in southwest Britain. Lea Hagmann suggests that "'Cornishness' is still an important marker of identity in contemporary Cornish bands," and this is undoubtedly true of Fisherman's Friends, who recorded a popular version of "Cornwall My Home" in 2022 with Irish rockabilly revival musician Imelda May. The single was released in advance of the second feature-length film about the Fisherman's Friends after they famously signed with Universal Music in 2010. Often billed as shanty singers, the band saw their music placed in TikTok feeds around the world in 2020 during the COVID-19 pandemic. The ShantyTok trend that arose at the time appealed to desires for nostalgia, human contact, and freedom, as scholars including James Revell Carr, Cyril Camus, and Adam Neely have argued. This paper traces the trajectory of these developments utilizing ethnographic research in Cornwall, the United States, and Canada conducted over three years that relied on interviews with band members, songwriters, industry professionals, and fans, as well as participant observation at performances and analysis of musical recordings. It addresses the imbrication of person-to-person folk transmission with popular mass distribution during a historical moment when the roles of social media and streaming changed dramatically. Drawing on the work of scholars including David Hesmondhalgh, Timothy Taylor, Barry Shank, Tia DeNora, Marie Thompson, and Ian Biddle, the project shows that in the four years following the beginning of ShantyTok, the popular music industry developed new spaces for nostalgic, folky, maritime narratives from places like Cornwall.

Nicholas Booker is a Ph.D. student in musicology and ethnomusicology at The Ohio State University in the United States and a graduate research associate with the university's Center for Folklore Studies. His research interests include postnational and transnational musical identities, tradition, heritage, commodification, and globalization. He is currently focused on interactions between folk, traditional, popular, and commercial music communities in the Great Lakes region of North America and Cornwall in the southwest of Britain. He has presented at the conferences of organizations including the Society for Ethnomusicology in North America, the British Forum for Ethnomusicology, the International Council on Traditional Music and Dance-Ireland, and the American Folklore Society. He has written public-facing articles for the Columbus Folk Music Society and the University of Exeter as well as reviews for a variety of academic journals including the *Journal of the Society for American Music* and *Ethnomusicology Forum*. He performs regularly as a singer, guitarist, flautist, and whistle player with his band All Those Who Wander and loves nothing more than sitting in a good session with a pint, some instruments, and a few friends. Nicholas Booker is a member of the United States Branch of IASPM

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- Additional Sources: The author will also utilize ethnographic and archival sources including recordings and his own unpublished interviews with listeners in Cornwall and North America, industry professionals at the Falmouth International Sea Shanty Festival and elsewhere, and musicians including Toby Lobb (of Fisherman's Friends) and Harry Glasson.

Immersive Music – Recording and Re-recording in Popular Music Production For Commercial Releases

Andrew Bourbon¹

¹(University of Huddersfield) (United Kingdom)

Dolby Atmos has seen significant growth as a distribution format for popular music, with as of December 2023 over 85% of global Billboard top 100 artists having one or more tracks available as Dolby Atmos Mixes. Despite the increasing number of Atmos mixes available to listeners, and a move to increase playlisted tracks in Atmos through streaming services Atmos music is still largely treated as a post-production activity in the contemporary popular music industry. The stereo is still very much seen as 'the art', with approval taking place for the stereo mix and master before the Atmos mix is undertaken. Atmos mixes then tend to have very strict adherence to the approved stereo master, with for example examples of rejected mixes where small reverb changes or exposed production elements detected by labels leading to required revision where difference from the stereo master is not tolerated. This has led to significant catalogued mix practice that sees the Atmos effectively representing a spatialised stereo, rather than embracing the affordances of the immersive medium. This paper will explore re-recording as a method for capturing immersive content to be used in Atmos mixes. By re-recording using dedicated microphone arrays, engineers can capture decorrelated immersive audio designed for playback using immersive systems. The paper will explore the impact of recording in different spaces, looking particularly at using spaces that do not offer strong identity through reverberation, instead allowing a naturally immersive image using studio facilities to maximise potential for approval for commercial release. This paper will also be exploring staging of playback in the space through manipulation of speaker position during re-recording. Analysis of the recordings will be presented, exploring playback on speakers and the binaural solutions likely to be used by general listeners.

Andrew Bourbon is the Subject Area Leader for Performing Arts at the University of Huddersfield. Andrew studied his PhD in Composition under Jonty Harrison at the University of Birmingham and has previously taught at the London College of Music, UWL and Birmingham City University. Andrew is an active live sound, recording, mixing and mastering engineer and record producer. Andrew is currently engaged in research in immersive audio, exploring recording and mixing practice and developing systems and practices in immersive live sound. Andrew co-edited the Bloomsbury Handbook of Music Production with Professor Simon Zagorski-Thomas.

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Drummer Fingerprints: Microtiming and Tempo Variability in Studio and Live Recordings

David Carter¹, Ralf Von Appen²

¹Loyola Marymount University (United States)

²mdw-Vienna (Austria)

Famous drummers often have reputations for playing ahead of or behind the beat, as well as for degree of tempo steadiness. These tendencies combine to form a “fingerprint” for that drummer. Live recordings are ostensibly “truer” representations of drummers’ fingerprints than studio renditions because producers and artists supposedly do not exercise as strict control over such documents. Yet live recordings are also subject to manipulation in postproduction, undermining this distinction (Fritsch and Strötgen 2012, 54-55). In this study we use close observation and software such as Moises, Melodyne, and Sonic Visualiser in order to measure microtiming and tempo variability in studio and live recordings of four renowned drummers: Meg White, Ringo Starr, Mitch Mitchell, and Stewart Copeland. We use methods we have previously established in order to analyze these recordings, comparing studio and live renditions of the same songs. To measure microtiming we use Sonic Visualiser to automatically mark quarter note attacks and compare these with expected beat placements, while we measure tempo variability with the coefficient of variation of local tempo measurements. We examine the extent to which the notion of live performance as less constrained and more “real” applies in actuality. The relativity of the concept of “liveness” (Auslander 2008, 108-109), is illustrated by the ways in which artists like the White Stripes cultivate a “live” feel in their studio recordings yet present an ostensibly more “live” music in their live recordings, with increased microtiming and tempo variability. We show how studio recordings can both act as templates that drummers seek to replicate in live performance, with the live performance deriving its authority from the studio version, as well as serve merely as one possible realization of a “song” in Gracyk’s sense (1996, 43).

Ralf von Appen is a professor for the Theory & History of Popular Music at mdw - University for Music and Performing Arts in Vienna and head of its Department for Popular Music. Publications include “AABA, Refrain, Chorus, Bridge, Prechorus – Song Forms and Their Historical Development” (with Markus Frei-Hauenschild, 2015, in *Samples: Online Publication of the German Society for Popular Music Studies*); “Analysing Popular Music: Madonna’s ‘Hung Up’” (with André Doebling, 2017, also in *Samples*), and “Nevermind the Beatles, Here’s Exile 61 and Nico: ‘The Top 100 Records of All Time’ – A Canon of Pop and Rock Albums from a Sociological and an Aesthetic Perspective” (with André Doebling, 2006, in *Popular Music*).

David S. Carter is an Assistant Professor of Music at Loyola Marymount University in Los Angeles. His article “Generic Norms, Irony, and Authenticity in the AABA Songs of the Rolling Stones, 1963-1971,” appeared in *Music Theory Online* in 2021, and his paper “Beyond Strophic: Prolonged Refrains, Choruses, and Bridges in the Blues, 1923–1966” is forthcoming in *Music Theory Online* in 2025. He has also presented papers at the Society for Music Theory annual meeting and the IASPM international and U.S. conferences. IASPM Branches: von Appen: D-A-CH; Carter: U.S.

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The Emergence of Taiwan's Grassroots Sounds in the Market: The field recording project capturing the "Sounds of Taiwan" inadvertently marked a crucial transformation in the development of Taiwanese popular music.

Chenching Cheng¹, Shih Chia Wu²

¹Department of Journalism and Communication, Hong Kong Chu Hai College (Hong Kong SAR China)

²School of Journalism and Communication, The Chinese University of Hong Kong (Hong Kong SAR China)

In 1992, Taiwan's independent record label Crystal Records released the album "Voices from the Bottom of Taiwan". This live recording project captured the folk songs and local sounds of various social and ethnic groups in Taiwan at the time, including folk songs from Hengchun (a small town in southern Taiwan), songs from the Pazeh of the Taiwanese Plains Indigenous Peoples, and Hakka mountain songs. The album also featured sounds from Taiwan's grassroots, delving into the everyday life of ordinary people, with recordings of temple fair activities (such as che gu ge music), the cries of vendors in Huaxi Street Night Market, sensual xiang bao songs from the entertainment districts, and the nakashi music culture from Japanese pubs. Through this field recording endeavor, the album reflects Taiwan's complex colonial history, diverse local customs, and multifaceted aspects of folk life. Crystal Records ambitiously sought to release this field recording as a commercial album, aiming to market it as an ethnographic work amidst the localization wave in Taiwan of the late 1980s. Many scholars regard it as a crucial asset in Taiwan's music history, documenting and preserving rare sounds, with its cultural significance outweighing its commercial reception. However, what is often overlooked is that this album unintentionally brought about a revolutionary influence on the Taiwanese music market, paving the way for the "New Taiwanese Song" genre. Crystal Records emphasized "faithful documentation" and "the sounds of Taiwan" not only conceptually but also through its recording techniques, which embodied a strong local ethos. While Taiwan's pop music industry in the 1990s increasingly prioritized realistic sound effects and acoustics through meticulous studio recordings, Crystal Records' field recordings championed authentic, unfiltered local soundscapes. Though this approach didn't fundamentally alter mainstream recording practices, it was adopted by the "New Taiwanese Songs" movement, with "local sounds" becoming a distinctive expression within Taiwanese popular culture. This article also examines the trajectory of Taiwan's record industry in the 1990s, as it faced dual pressures from both the mature Hong Kong and Taiwanese markets and multinational companies employing a "distant allies, nearby rivals" strategy against local record labels. In response, Taiwan's independent labels sought alternative paths outside the mainstream Chinese pop market. Crystal Records' original intent for the Sounds of Taiwan album was to commercialize "the sounds of Taiwan," challenging the dominance of Western and Chinese pop music. Although the project did not succeed commercially, its legacy subtly laid the groundwork for the rise of New Taiwanese Songs.

Multitracking a Harmony for Ethnic–National Identities, Cosmopolitanism and Transnational Modernity: Re-storying an ‘Unpopular’ History of Film Music in Malaysian Cinema

Ow Wei Chow¹

and co-author Ken Hor (Inner Voices Productions)

¹Universiti Putra Malaysia (Malaysia)

Commenced in 1930s, Malaysian cinema developed extensively with imported filmmaking technology from Shanghai while interconnecting with diverse screenplays and actors who were also actively engaged with the popular local Bangsawan theatre. After its independence, Malaysians witnessed a golden era with celebrated Malay musical films and contemporary Malay film stars in the making, namely P. Ramlee. The historiography of Malaysian cinema history was rather parallel with a homogenous narrative serving the need of national-building with a singular ethnic–national identity. This narrative, however, collided with the emergent trend of independent films in Malaysia and transnational productions since the 21st century, potentially turning a new page to a more inclusive history for Malaysian cinema. Meanwhile, the history of film music in Malaysian cinema, like that in most nations, is nearly absent. Film composers who work as unsung heroes in providing the audible to complete the visual, spatial and temporal sense in storytelling often exist inconspicuously. How do they consider themselves as part of the film music history in Malaysian cinema? How do they see the narrative of this history? Being under pressure on making commercial success, how do they negotiate with identity construction of self and/or works? How do they want it to proceed after it has absorbed notions of ethnonationalism, cosmopolitanism and transnational modernity over time? This qualitative study employs in-depth interviewing with selected personnel in film music for Malaysian cinema, despite incorporating a historiographic method to recollect stories or to search for missing evidence for the narrative of the its history. We aspire to contribute to the re-storying of the lesser-known film music history in Malaysian cinema with a hope to offer a more inclusive, comprehensive and diverse insider view to the subject matter as part of popular music studies in Malaysia.

Currently serving as a Senior Lecturer in Universiti Putra Malaysia (UPM), Chow Ow Wei is actively engaged in academic researches that focus on cultural musicology, virtual ethnography and digital culture, and is particularly interested in prospective projects in visual anthropology. Through his multidisciplinary career pathway, he has cultivated vast research interests in areas related to music cultures and practices in Buddhism, global Chinese, internet, interculturalism and inter-religiosity. He has also contributed numerous articles on wide-ranging topics from religious music to popular music, popular culture and online media. Ken Hor, a versatile veteran composer, has showcased his exceptional adaptability across a wide range of musical styles. With a classical background and training from UCLA, he has worked on diverse projects, including his acclaimed contemporary ethnic showcase *Let's Go Mamak!*, which earned him four BOH Cameronian Awards. His notable pre-IVP endeavors include the indie concept album *Platform 11* 月台11 and the award-winning group Mad August. He has also composed for Yeo Joon Han's film *In the Dark* 在黑暗中. Beyond commercial productions, Ken has composed for concert-hall settings and collaborated with renowned orchestras, such as the Malaysian Philharmonic Orchestra, Malaysia National Symphony Orchestra, Orkestra Tradisional Malaysia, Shanghai Symphony Orchestra, and the Young KL Singers, among others.

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Recording Environmental Shifts in Popular Music: The Long View

Kathryn Cox¹

¹Liverpool Hope University (United Kingdom)

Environmental historian Carolyn Merchant asks in *The Anthropocene and the Humanities* (2020), “how is the very idea of what it means to be human altered with climate change?” By pursuing what popular music studies can offer to current dialogues surrounding the environmental humanities, and by developing a research approach with a long-term viewpoint that considers the importance of memory, this presentation provides new perspectives on popular music and environment, on remembered pasts, and on what it means to be human amidst the climate crisis. There is rising scholarly interest in long-term thinking as a response to the climate crisis (Fisher, 2023; Krznaric, 2020; MacAskill, 2022; Schippers & Grant, 2016; Syropoulos, Law, & Young, 2024), and through the varied mediums of recording across the 20th and 21st centuries, there is rich ground for popular music studies to offer a unique, long-term perspective on the human experience of climate change. By using ecological memory as an analytical lens—drawing from long-term environmental analysis models outlined in biology (Padisak, 1992; Ogle, 2014; Khalighi, 2022) and environmental history (Bruno, 2022)—this presentation serves as an exercise in applying long-term thinking design to popular music research. Ecologist Judit Padisak defines ecological memory as “the capacity of past states or experiences to influence present or future responses of the community” (1992). The term has since been incorporated into other fields of study, and there is rich territory for exploration within popular music studies, as popular music is a complex ecosystem that often deftly reflects contemporary understandings of human experiences. Ecological memory provides a fascinating lens through which to view case studies from popular musicians in the U.K., Australia, and New Zealand over the past few decades in connection to the environment, and reveals diverse emotional musical engagements with the shifting landscape, ranging from nostalgic to traumatic.

Dr. Kathryn B. Cox is the Academic Lead of Music & Performing Arts at Liverpool Hope University. Her research specialization is the intersection between popular music, memory, and emotion. She is a contributor to *The Beatles in Context* (Cambridge University Press, 2020) and co-editor of *The Beatles, Sgt. Pepper, and the Summer of Love* (Lexington, 2017). IASPM Membership: Kathryn B. Cox is a member of IASPM-US, IASPM-UK & Ireland, and IASPM-ANZ.

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The Semiotic Power of Techno Music: An Ethnography Exploration

Michele Denticò¹

¹ **Università degli Studi di Roma "La Sapienza" = Sapienza University [Rome] (Italy)**

Techno music, which encompasses a multitude of sub-genres, presents a unique challenge to various theoretical and methodological issues. While the majority of popular music genres refer to an experience or external phenomenon, at least in part through the use of a distinct title and verbal component, the practices associated with certain types of music are notable for their capacity to literally construct the musical work itself. This has the effect of necessitating a paradigm shift in our understanding of these musical forms, whereby the question shifts from what the music means in these contexts to how it functions. In this context, techno is arguably the musical genre that is most defined by the act of listening to recorded sounds, even when this is a collective and contingent experience. With the exception of specific cases, the use of pre-recorded sounds allows this music to be played live for a longer duration than any other popular music genre, particularly in the West. In the context of collective listening to techno, the recording functions as a genuine affordance, enabling a diverse array of actors, both human and non-human, to engage in a profound aesthetic experience within a radically sonorized environment, encompassing both volume and duration. In this intervention, I draw on the theoretical framework of Actor-Network Theory, particularly that of Antoine Hennion, as well as the evidence gathered from ethnographic research conducted as part of my doctoral studies. My aim is to reconstruct what Tia DeNora terms the 'semiotic power' of this music, thereby restoring the specific aesthetic paradigm that characterises these events. In doing so, I seek to gain insight into the nature of a distinct form of collective knowledge.

Hawai'i in Stereo: Cinerama, Stereophonic Sound, and Hawaiian Statehood

Manan Desai¹

¹University of Michigan (United States)

In the years leading up to Hawaiian statehood in 1959, albums like Martin Denny's *Exotica* (1955), Arthur Lyman's *Taboo* (1958), and Leo Addeo's *Hawaii in Stereo* (1959) presented sounds and music from Hawai'i—some real, some fabricated—to a mainland American audience. The latest iteration of "Hawaiian Fever," which had intermittently struck the imagination of American consumers and audiences from the late 19th century onwards, these mid-century Hawaiian LPs entered the domestic space of the home just as the occupied Hawaiian islands were being incorporated into the domestic space of the US nation-state. A key technology that facilitated this new representation of Hawai'i was the advent of stereophonic sound, whose commercial availability for the mainstream music consumer also coincided with the statehood movement. This paper traces the genealogy of stereophonic Hawaiian recordings back to an earlier legacy of late-19th century stereoscopic photographs that presented the then new U.S. colonies of the Philippines and Hawai'i to a curious American public. If stereoscopic photographs introduced the colonial possessions of US's Pacific Empire, then, I argue, that stereophonic sound further domesticated those spaces and rendered them into audio-images of leisure for the middle class home. The paper examines how stereophonic sound was used not only in Hawaiian and "Exotica" LPs, but in film travelogues like *South Seas Adventure* (1958), which presented widescreen, first person perspective presentations of Hawai'i – with seven-track "positional" surround sound – which, promotional materials claimed, "wrapped [its audiences] in action" and "bathed [them] in sound." Stereophonic sounds that represented Hawai'i, I argue, produced a new kind of listening subject for whom the colony became a palatable site of fantasy during an emergent phase of U.S. empire.

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From shoegazing to twerking: the discursive use of dance in Zahara's live performances

Sara Armada Díaz¹

¹University of Granada (Spain)

In the last 15 years, female presence in Spanish indie music has grown significantly with respect to the end of the 20th century, with women-led acts nowadays being very common. Unlike indie-rock, electronic music has historically been a space in which female identity has found a place and been afforded legitimacy (Rodgers, 2010; Hutton, 2006; Katz, 2006; Pini, 2001), which explains, in part, the greater presence of female DJs compared to their lesser participation in instrumental roles such as guitarists or drummers (Green, 2001). This is why the adoption of a sound based on electronic music has been in many cases the gateway for many women to enter the Spanish indie scene. In 2021, Zahara, a singer and songwriter from Jaén, Spain, released her seventh studio album, titled "PUTA" ["WHORE"], in which she moves away from an indie-rock sound and compositionally moved towards electronic dance music. This shift came with a much more explicit, deliberately feminist discourse. On the performance front, the new album entailed a radical transformation in Zahara's usual format: her live shows became the representation of a rave, with choreographies with a marked erotic element. Dancing and the body acquire a central role in her artistic vision. This presentation aims to create a dialogue between the discursive and the performative elements of Zahara's work, analyzing the different types of dance that she has used during her last tours. It will compare the performances from her indie phase with those of her electronic phase and put both in dialogue with the feminist elements of her discourse.

Music, identity and community in depopulated Spain: a map of festivals

Héctor Fouce¹

¹Universidad Complutense de Madrid (Spain)

The establishment of depopulation as a public problem of the first order in Spain and its inscription in the media sphere (Galletero & Saiz-Echezarreta, 2022) has come accompanied by a reflection on the value of rural life and the ways of participation of citizens in this. Culture is presented as a strategic sector when it comes to valuing these areas with hardly any inhabitants, due to its ability to articulate community life, generate feelings of belonging and also generate economic resources. Music festivals populate rural Spain and are often presented as an initiative to stop depopulation and claim pride in belonging to these areas. This communication presents the results of a work carried out in co-creation with the Federation of Rural Women, which has promoted a collaborative map so that the inhabitants of these villages can make it known that the villages are not a wasteland of leisure and culture. The analysis of the database, with more than 200 festivals, allows us to analyze how these festivals presented themselves towards the public. Along with the vindication of landscape, patrimony and traditions, it is interesting to observe how the culture of rural areas is frankly innovative and presents the rural environment as a space of freedom and creativity. This paper presents work on some festivals (Una señora fiesta in Piloña, Asturias; Agrocuir in Monterroso, Lugo) in which the celebration of musical traditions (often modernized and hybridized with electronic rhythms) goes hand in hand with a vindication of alternative gender identities. These festivals question the stereotypes that associate the rural with the conservative and allow us to reflect on how music offers a channel to integrate these identities into community identity.

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Eras, empowerment and transition in the discography of Spanish singers: the cases of Zahara and Rosalía

Teresa Fraile¹

¹ Universidad Complutense de Madrid = Complutense University of Madrid [Madrid] (Spain)

From the already numerous studies of what can be called Taylor Swift studies, the concept of ‘eras’ emerges as a useful tool for describing the musical, life and discographic trajectories of different female artists. This structural basis functions to define a self-reflexive and conscious evolution of singers from various musical genres in which the construction of their musical personae (Auslander, 2006) is elaborated with explicitly biographical elements, from a decidedly feminist perspective. This approach challenges the traditionally patriarchal narrative of authenticity in musical genres (Mayhew, 1999; Moore, 2002), which describes an evolution in the trajectory of artists, reflected in their discography, articulated around the idea of maturity, coherence and a certain statism in fidelity to self. In these artists, on the other hand, there is a much greater emphasis on the idea of transition, no longer understood as a gender transition but, in this case as a vital transition, which in turn is linked to the transition in the recording industry, and which often has a clear impact on production. Self-awareness of the process of empowerment leads to record label independence and career control, as well as a much deeper shift towards exploring musical genres far beyond their beginnings. In this paper we will examine two case studies, analysing the ‘eras’ of two Spanish artists whose paths have undergone an obvious change since their beginnings. To do this, we will analyse their discourse, discography, production and their powerful performative and audiovisual proposal. On the one hand, the singer Zahara has experienced a process of empowerment expressed in explicit lyrics denouncing abuses and mentioning the record industry or the majors. Her stylistic change goes from the indie pop sound (*La fabulosa historia de...*, Universal, 2009) to electronic music (Put a G.O.Z.Z. Records, 2021), framed in rave culture as a place of freedom. On the other hand, Rosalía is the protagonist of a never-ending debate about her agency as a composer, producer and architect of a career that begins with flamenco (*Los Ángeles*, Universal, 2017) and ends with her groundbreaking international presence (Motomami, Columbia, 2022).

Short Bio: Teresa Fraile is a lecturer in the Department of Musicology at the Complutense University of Madrid. She is a specialist in music and audiovisual media and popular music, and has been a research fellow at the University of Salamanca (2002 - 2006), lecturer at the University of Extremadura (2007 - 2018) and president of the Society of Ethnomusicology (SibE) (2014 - 2018). IASPM-Spain

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Du standard au oldie : la reprise comme affirmation de l'autorité créatrice de l'enregistrement (1955-1958)

Claire Fraysse¹

¹Institut de Recherche en Musicologie (France)

En 1955, la chanson « Maybellene » interprétée par Chuck Berry est la première chanson de rock'n'roll enregistrée par un artiste noir à entrer dans le pop chart du magazine Billboard. Souvent considéré comme l'un des premiers enregistrements de rock'n'roll (Wald, 2009, Birnbaum, 2013), « Maybellene » est une adaptation de la chanson Western traditionnelle « Ida Red ». En reprenant cette chanson selon de nouveaux codes esthétiques et commerciaux, en l'enregistrant et en la diffusant comme un produit rock et non comme une chanson traditionnelle sans auteur et sans interprète majeur de référence, Chuck Berry transforme le rapport de l'artiste à la chanson qu'il reprend. « Maybellene » incarne ainsi le glissement ontologique des chansons populaires depuis le standard – une chanson intégrée à un patrimoine collectif – vers le oldie – un enregistrement des débuts du rock'n'roll faisant autorité pour les générations futures (Wald, 2009 : 177) : il s'agit pour l'artiste d'imposer sa version comme la version de référence, grâce à une créativité interprétative inédite. Avec l'avènement du rock'n'roll, l'enregistrement n'est donc plus uniquement le support de diffusion d'une chanson : il devient une structure fixe garantissant une autorité interprétative. Se développe ainsi l'idée qu'un enregistrement particulier est lié à un interprète particulier. Cette nouvelle conception démode la pratique des copycat records dont l'objectif est uniquement de concurrencer un autre enregistrement de la même chanson sans procéder à aucune transformation stylistique majeure (Coyle, 2002, Magnus 2022). Cette présentation aura pour objectif de comprendre les mécanismes à l'œuvre dans ces changements de paradigmes à travers l'étude des charts du magazine Billboard entre 1955 et 1958 (année de création du Hot 100), mais également par une réflexion esthétique autour de la reprise en tant que vecteur essentiel de nouveauté dans la deuxième moitié des années 1950.

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avec le Festival d'art lyrique d'Aix-en-Provence en tant que dramaturge et a collaboré avec différentes institutions musicales comme l'Orchestre de chambre de Paris et Harmonia Mundi pour la rédaction de programmes et de livrets de disques.

Rentgenizdat, Magnitizdat, Samizdat: Grassroots Music Recording and Cultural Resistance in the Soviet Union

Ekaterina Ganskaya¹

¹Università degli studi di Torino = University of Turin (Italy)

Abstract: In the context of the historical dissemination and cultural reception of rock music in the Soviet Union, fan-produced artefacts emerged as a crucial alternative conduit for music and information that may have otherwise been suppressed or ignored by state mechanisms. Up until its collapse, the Soviet Union maintained strict control over popular music, having monopolised music recording and distribution. Western popular music was proscribed on the grounds of its perceived ideological threat, while local underground rock bands were subject to comparable restrictions. The existing demand for an alternative to the state-approved music prompted the development of unique amateur recording techniques. One such method, termed “rentgenizdat” (a portmanteau of “ray” and “record”), involved copying banned records onto flexible discs cut from X-rays. These discs were colloquially known as “rock on the bones” or “rock on the ribs.” With the advent of magnetic tape, prohibited music began to be recorded and shared via compact cassettes (“magnitizdat”), circumventing state censorship and fostering a spirit of solidarity among countercultural youth. Concurrently, an underground music press—“samizdat”—emerged within this community, offering a forum for alternative journalism as well as the sole platform for subcultural youth to express their views. These grassroots methods constituted a vital conduit for the dissemination of both Western rock and Soviet dissident music, offering an alternative sonic landscape to the state’s regulated cultural canon. This paper examines the cultural and political significance of these practices, with a particular focus on their role in fostering a sense of community and defiance among Soviet youth, as well as their function as a platform for self-expression and identity formation. By analysing oral histories, samizdat publications and surviving recordings, as well as examining the technical processes involved in their creation, this work sheds light on the pivotal role of underground music culture in the context of Soviet resistance and in the global history of musical dissent. **Short**

Ekaterina Ganskaya (ekaterina.ganskaya@unito.it) is a PhD candidate at the University of Turin (Italy), working on a research project on various critical discourses surrounding peripheral—primarily Soviet—music markets. Her research interests lie in the fields of the history of music journalism, the history of cultural propaganda, ideological and meanings’ shaping processes in the field of popular music. Ekaterina’s talks and publications discuss a variety of topics, ranging from the history of Soviet mass songs during the Stalinist era to the notion of “rock poetry” in Soviet journalistic and academic texts; from the history of the official and underground Soviet music press to the music censorship in contemporary Russia. IASPM Italy

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Latin goes jazz. Sound and visual representations of the Latin in Afro-Cuban jazz recordings (1945-1970)

Laura Sanz García¹

¹Universidad Carlos III de Madrid (Spain)

Latin jazz, and in particular Afro-Cuban jazz, emerged in the 1940s as a distinctive subgenre that fused Afro-Caribbean rhythms and styles with American jazz structures and improvisation. Prominent figures such as Machito-Mario Bauzá, Chano Pozo and Arturo “Chico” O’Farrill were instrumental in the creation and popularization of this genre, which soon spread throughout Latin America, with manifestations as distinct from cubop as bossanova in Brazil. Different Latin American traditions were integrated into a genre, jazz, which within popular music is today considered elitist and minority, but whose evolution reflects a constant permeability towards very diverse musical cultures. The aim of this paper is to identify the main musical stereotypes found in the most representative cubop recordings made in the United States, from the mid-1940s to the 1960s. The cultural and identity meanings of these topics will be related to the visual representation of the Latin provided by these records from their covers, through an analysis that goes beyond the iconographic to enter the field of intermedial studies, as recently developed in relation to Latin American popular music by Juan Pablo González (2023). In a more general sense, the multimodal semiotics approach (Machin, 2010) has proven to be a useful tool in the analysis of meaning within popular music. Moreover, it is interesting to interpret these Latin jazz recordings in relation to the dominant trends in American jazz records in that same period. Racial issues are nuanced considering other cultural and linguistic elements when all these musicians coincide in New York. Such cultural hybridity must be understood in relation to the expectations of the target audience as well as the commercial interests of the music industry (Pacini, 2009). These and other factors condition the repertoire of the recordings, their production and the image that these musicians offer on covers and in live concerts, thus shaping the semanticity of the label “Latin jazz” in terms of cultural representation.

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identity; she has recently initiated a new line of work in popular music, related to the Spanish Latin jazz scene, which has given its first results in the VI ARLAC Congress (Mexico City, 2024). As a researcher, she has worked at the Université Paris VIII-Saint Denis and the Milà i Fontanals Institution (CSIC) in Barcelona, and has participated in several competitive research projects, two of them as principal investigator (*Música y naturaleza en el contexto cultural hispano*, 2016-18, and *Musicología e interpretación musical: diálogos para una integración disciplinar*, 2022). IASPM branch: SPAIN Selected bibliography SANZ GARCÍA, Laura (2024): "Reflejos del jardín en la música europea del siglo XX", *Síneris, Revista de Música* (marzo 2024). URL: <https://sineris.es/reflejos-musica-europea.pdf> SANZ GARCÍA, Laura (2024): "De los performances studies al concepto de investigación artística: reflexiones y debates en la musicología española". En SANZ GARCÍA, Laura; PESSARRODONA PÉREZ, Aurèlia (eds.): *Musicología e interpretación musical en España: diálogos para una integración disciplinar*. Granada, Comares (pending publication). SANZ GARCÍA, Laura (2024): *Jardín, música e identidad cultural en la Edad de Plata*. Granada, Libargo (pending publication). SANZ GARCÍA, Laura (2020): "Santiago Rusiñol's abandoned gardens; between the poetics of ruin and the defence of a lost identity", en VALLS OYARZUN, Eduardo; GUALBERTO VALVERDE, Rebeca; MALLA GARCÍA, Noelia, COLOM JIMÉNEZ, María (eds.): *Avenging Nature: The Role of Nature in Modern and Contemporary Art and Literature*. Lanham (Maryland, EE.UU.) / Londres, Lexington Books, pp. 61-77. SANZ GARCÍA, Laura (2017): "Música y jardines en Granada: la imprevista francesa de Debussy y Forestier en la creación española", *Anuario Musical: Revista de musicología del CSIC*, vol. 72, pp. 202-212. <https://doi.org/10.3989/anuariomusical.2017.72.09> SANZ GARCÍA, Laura (2016): "La construcción de la identidad española en el arte (1898-1914): imágenes sonoras y visuales", en PIQUER SANCLEMENTE, Ruth (ed.): *Sinergias para la Vanguardia. Música, literatura y pintura en España*. Granada, Libargo, pp. 31-69. SANZ GARCÍA, Laura (2014): "La vanguardia española del informalismo a la generación musical del 51: diálogos con Italia", en BRANCI-FORTE, Laura (ed.): *Acción política y cultural 1945-1975: Italia y España entre el rechazo y la fascinación*. Madrid, Dykinson, pp. 197-226. SANZ GARCÍA, Laura (2014): "De odaliscas y sultanes en un Jardín de Oriente", en CASCUDO, Teresa (ed.): *De literatura y música: estudios sobre María Martínez Sierra*. Logroño, Instituto de Estudios Riojanos y Servicio de Publicaciones de la Universidad de la Rioja, Logroño, pp. 205-236. SANZ GARCÍA, Laura (2010): "Nacionalismo y estilo en la España de Falla: de la música al arte del jardín", *Cuadernos de Música Iberoamericana*, vol. 19, pp. 145-184. DOI: <https://doi.org/10.5209/CMIB> SANZ GARCÍA, Laura (2010): "Isaac Albéniz y la difusión de la cultura española en París, a través del género epistolar", *Anuario Musical: Revista de musicología del CSIC*, vol. 65, pp. 111-132. DOI: <https://doi.org/10.3989/anuariomusical.2010.65.114> SANZ GARCÍA, Laura (2009): "Jardines soñados, jardines recreados. La búsqueda de las esencias en el paisajismo de la Edad de Plata", en NAGORE, María; SÁNCHEZ DE ANDRÉS, Leticia; TORRES, Elena (eds.): *Música y cultura en la Edad de Plata (1915-1939)*. Madrid, ICCMU, pp. 111-128.

Social Media Recordings as Narrative within the Historically Black College and University Ecosystem

Kevin Green¹

¹ California State Polytechnic University [Pomona] (United States)

Abstract Historically Black College and University (HBCU) marching bands have proven to be a training ground for Black professional musicians, as a part of institutional departments of music. These ensembles relate to the Black American populace in ways that differ from groups from Primarily White Institutions (PWIs). Currently, the accessibility of performances recorded in the live space and posted to social media has provided an entry point for listeners who have not always attended events where aficionados have traditionally seen Black bands play. These individuals have begun to shift the narrative about repertoire choices that have been linked to Black band culture since the mid-1980s. For HBCU bands, the studio recordings have always been valued source material for arrangements due to the relevancy of these songs in Black culture as a whole. The idea of songs “crossing over,” which describes instances of Black commercial recordings becoming appealing to White audiences, becomes pertinent, when these tunes are now sought-out by PWI bands. The songs are experienced in a different context because musicians and listeners have likely not heard them before. In this paper, I detail how reactions to social media engagement of repertoire traditionally performed by HBCU bands, has obscured an accurate portrayal of the importance of studio recordings in Black band culture. I argue that there is a concentrated effort to link interpretations of studio recordings to the greater Black music lexicon, which is a phenomenon that does not always translate outside of the ecosystem. Here, I combine archival research methods, with musical and media analysis, and data gathered via field work, to show the ways HBCU marching ensembles are representative of an African American musical experience, when playing custom written arrangements of studio recordings that are significant in Black households and community spaces.

Dr. Kevin P. Green has over thirty years of experience as a freelance musician, music educator, and emerging scholar. His research interests reflect his musical background: Jazz, Hip Hop, the music of Cuba, Jamaica, and Brazil, music pedagogy, U.S. marching ensembles, and documenting the lives of working/portfolio musicians. Dr. Green is currently Assistant Professor of Music at California State Polytechnic University, Pomona, as part of the faculty of the Music Industry Studies Program. His duties include teaching American Pop and Jazz music history, as well as directing and arranging for the Cal Poly Pomona Black Music Ensemble. His first published contribution, “Where the Rhymes at? How Contemporary Artists Are Transforming Notions of Liveness in Hip Hop,” is a chapter in *Remixing the Hip Hop Narrative: Between Local Expressions and Global Communications*—which was published in the Fall of 2024. Branch IASPM-US

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Fever on Recordings: Theorising Fashao Audiophile Culture and Localized Sound Practice in Post-Mao China

Deng Haoxian¹

¹Hong Kong Baptist University (Hong Kong SAR China)

The sound practice is highly relevant to the political and economic context and technological culture of a particular era. After the reform and opening up, China has embarked on a path of globalisation, commercialisation, and modernisation, and the records and music industries have been highly influenced. The days when the state-run China Records Company and collective, ideological public broadcasting loudspeakers monopolised people's auditory practices are gone, instead the private, people's "sound" has boomed and flourished with the globalisation expansion of the audio and recording industries from Hong Kong, Japan and western country, as well as with the response of local recording enterprises. The word fashao 发烧 means "fever" in Chinese, and later on it was extended to describe someone's fervent love for something in an exaggerated way. In China, the community of enthusiasts of records, music, and audio equipment has gradually grown into a sizable fashaoyou audiophile group with local characteristics. The fashao fetishism discourse has been constructed, circulating, transmuting, and reshaping the sonic practice in China, within the community of audiophile, record and audio industry, mass media, and online music discussion forums. It's easily to see the word fashao in the advertisement, music critics' reviews, and sound culture publications. In this study, we will use media archaeology, multimodal discourse analysis and ethnomusicology to analyse fashao audiophile culture in China: what kinds of records (musical genres and material qualities of records) can/can't be defined as fashao and the power relations behind them; what are the cultural auditory logics of fashao and what do they mean to the audiophile; how do the local record companies respond to and reconstruct the fashao discourse to produce records that meet the logic of listeners' fashao listening expectations.

Deng Haoxian, 2-year P.h.D student in Hong Kong Baptist University, School of Communication. He's interested in sound studies, gender studies, STS and diaspora of globalization. He is working on the PhD thesis about the auditory and technological culture in China from socialist to post-Mao Era. His work about China's representation of Indian and discrimination of African in China have been received by IAMCR conference before. IASPM branch: IASPM international

"Mother Nature, You're Just Showing Off Now" – A Wildlife Documentary Turned Pop Recording

Helene Elisabeth Heuser¹

¹ Justus-Liebig-Universität Gießen (Germany)

"Once again, we journey across our magnificent planet." With these comforting words, narrator David Attenborough introduces the third installment of the BBC documentary *Planet Earth* (2023). But before this journey takes off, we hear a song in the trailer – just as epic and crisp as the images that follow. The original soundtrack title track, *Mother Nature* (2023), written by British singer RAYE and film composer Hans Zimmer, transposes the format of a wildlife documentary into a pop recording. With its auditory grandeur, climactic dramaturgy, and visually descriptive lyrics, as well as its high-fidelity production, the song is on par with the visual wonder on screen. Yet in this new sequel of the series, environmental destruction creeps into the sublime, showing how wildlife is experiencing the catastrophic effects of pollution, intensive agriculture, and global warming. In future hindsight, the documentary may become a record of lives, of ecosystems and species that might soon be lost. And the song, in all its sonic splendor, begins to sound like a requiem. From an ecomusicological perspective, this paper traces the song's musical and lyrical adaptation of the environmental messaging in the documentary and explores how the song simultaneously engages with and departs from long-standing environmental imaginings in popular culture, where the planet is personified as a living entity. Additional attention is given to the song's expression of grief in the face of environmental degradation, conveyed through the concepts of the 'disrupted environmental sublime' and 'ecological melancholy' (1). Despite recent growth in the field of ecomusicology, ecocritical approaches to popular music remain scarce, although they represent a critical area of investigation within the environmental humanities (2). This paper seeks to contribute to this emerging field by examining how this particular song can illustrate changing pop-cultural environmental imaginations in times of accelerating ecological crises.

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Recordings and Gender Inequality in the German Music Industry – an analysis of interviews with stake holders within the recording industry in Germany

Nina Himmelreich^{1,2}

¹**Institute of Popular Music, University of Liverpool (United Kingdom)**

Gender inequality in music is a persistent issue worldwide, as reports and studies continually prove, such as the recent inquiry on Misogyny in Music by the UK Parliament's Women and Equalities Committee (2024). Outcomes of such enquiries prove the endemic nature of sexist and misogynistic attitudes within the music industry. While in the UK there are several studies and reports, such as Vick Bain's 'Counting the Music Industry' (2019), highlighting the underrepresentation of women in the sector, German research has only recently started to address this. To fill this gap, I conducted an extensive analysis of the contribution of women to the German music industries, which was published as part of the 2024 Keychange report 'Study on gender diversity in the German music market' (Keychange, 2024). My study combined and adapted previously proven gender research methodologies from Bain's report (2019) and a study by the Malisa Stiftung (Malisa Recherche et al., 2022) and 'Inclusion in the Recording Studio' (Smith et al., 2024). I analysed gender representation in the German Charts in 2023, looking at songwriters, performing artists and producers, as well as the gender balance on German Record label rosters. This completed research works as a preliminary analysis of the recorded music industry in Germany and acts as a baseline for interviews as the next stage of my research project. Through the analysis I was able to identify key players and stakeholders within the recording industry, spanning from Record label staff to producers to recording artists. This paper will report on interviews with men, women and gender-nonconforming members of the German recording industry, who I previously identified as key players, and provide initial reflections and emerging themes from the first interviews I will conduct in 2025. This paper presents initial findings from interviews with key figures in Germany's recorded music industry, shedding light on entrenched gender dynamics and emerging themes that underscore both the obstacles and opportunities for meaningful structural change.

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The transphonographic construction of myths, personas and (star) images in the production of popular music: An integrative analysis of the realm between concrete private person and unplannable puncta

Christoph Jacke¹, Joshua Wick¹

¹Universität Paderborn (Germany)

Abstract: (Star) images and personas are one of the central entities of popular music cultures (Jacke 2024, Ruth & Jacke 2024), which are formed through transmedia or rather transphonographic (Lacasse 2018), functionally unclear and uncertain communications and thus offer recipients spaces of possibility or affordances (Clarke 2005) for individual readings. These (not only for popular music industries, journalisms, social media, and fans highly relevant) ways of communication function on the one hand through constructions of myths, the unverifiable and the unexpected, and on the other through authenti(fication) (Jacke 2013, Moore 2002) and the constant, often mediatized comparison of mediated physicality with the imaginary between private person, (star) persona and character (Auslander 2009, Hansen 2019, Jacke 2024). A large part of this is played by recording as a mediated production of popular music, in which an attempt is made to present a (virtual) persona as part of a larger persona(l) narrative (Hansen 2019, Walther-Hansen 2015) through the use of the studio as an instrument together with the media technologies involved at the auditory level of perception via traces of concrete persons or their simulation as (virtual) liveness (Sanden 2012). In our contribution to a theoretical approach, we first want to draw the line between popular music cultural figures, persons and personas as dispersed information about information. In connection to this, we will pursue questions about the myth that is provoked by attention, curiosity, interest and attachment. In a second step, we will then focus on recordings, starting from mythologized players and practices of popular music production (Lashua & Thompson 2016, Williams 2018), and discuss how methods of staging (Lacasse 2000, Zagorski-Thomas 2010), the simulation and emphasis of mediatized corporeality, especially the voice, and divergent mixes (Sanders 2019) are used in an attempt to construct a subject position (Clarke 2005) of the sonic personas, right up to a provocation of an aurally perceptible punctum as the plannability of the unplannable (Barthes 1985, Diederichsen 2014).

Christoph Jacke, Dr., is Professor of Theory, Aesthetics and History of Popular Music and course director of the BA and MA program in Popular Music and Media at the Department of Music and Deputy Managing Director of "C:POP - Transdisciplinary Research Center for Popular Music Cultures and Creative Economies" (<https://kw.uni-paderborn.de/cpop>) at Paderborn University, Germany. He is a founding member of the German/Austrian/Swiss branch of the International Association for the Study of Popular Music (IASPM D-A-CH), of which he was chair from 2016-2021, and has been a member of IASPM-US since 2006. Together with Beate Flath (Paderborn/Germany), Charis Goer (Utrecht/Netherlands) and Martin Zierold (Hamburg/Germany) he is co-editing the series "Transdisziplinäre Popkulturstudien/Transdisciplinary Studies in Popular Culture" with Transcript publishers (<https://www.transcript-verlag.de/reihen/kulturwissenschaft/popkulturstudien/?p=1&o=1&n=10>). He is also working as a music journalist for 30 years.

Joshua Wick, M.A., is a research assistant and doctoral candidate at the Department of Music / Popular Music and Media and a member of the research center "C:POP - Transdisciplinary Research Center for Popular Music Cultures and Creative Economies" at the Faculty of Cultural Studies at Paderborn University as well as member of the German/Austrian/Swiss branch of the International Association for the Study of Popular Music (IASPM D-A-CH). His research focuses on music and media technologies, music production, sound as well as corporeality and unplannabilities in popular music. He studied Musicology at the Albert-Ludwigs-University Freiburg and Popular Music and Media at the University of Paderborn. He also works as a live mixer and sound engineer at a local venue and cultural institution in Paderborn.

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A Song “From the New World”: Recording Serge Gainsbourg at the time of Swinging London

Olivier Julien¹, Faculté des Lettres¹, UFR Musique et musicologie¹

¹ Sorbonne Université - Faculté des Lettres - UFR Musique et musicologie (France)

By the mid-1960s, Serge Gainsbourg's career as a professional songwriter was finally beginning to take off following his collaboration with France Gall (who'd won the Grand Prize at the 1965 Eurovision song contest with “Poupée de Cire, Poupée de Son”), and another two-year collaboration with French icon Brigitte Bardot. Yet, as a performer, he was still a rather obscure artist. As early as 1963, he'd felt a new wave originating in Britain was about to take the world by storm; determined to give his career a new turn, he returned to London in the spring of 1968 to cut four tracks, whose recording was documented by Yves Fefevre in a short film. This presentation analyzes what the film tells us about this key moment in the career of a Left Bank singer-songwriter embracing the so-called “rock revolution.”

The Three Lives of “I’m New Here”: Recording Gentrification and Anti-Gentrification in Gil Scott-Heron’s Final Album

Justin Patch¹, US¹

¹Vassar College (United States)

In 2010, Gil Scott-Heron released his final album, “I’m New Here”. The album was the brainchild of producer Richard Russell, who reached out to Gil and proposed the project. “I’m New Here” sounds like the last will and testament of a man haunted by his demons, waxing nostalgic about his childhood and ruminating on his missteps. The album is a mix of spoken word over music, covers of classics by Robert Johnson and Bobby “Blue” Bland, and originals. Later in 2010, jazz drummer Makaya McCraven, recorded a “reimagining” of the album, replacing the spare textures of the original with robust and ethereal textures of jazz, funk, and soul. In February of 2011, just three months before Gil’s death, XL Records released “We’re New Here”, an album of “I’m New Here” remixes by Jamie XX. The album yielded the sample that became the title track for Drake’s “Take Care” album and a top-10 hit. “I’m New Here” was also featured in a video installation at MoMA by Chris Cunningham. Through analyzing these three albums alongside Jason Patch’s work on gentrification, this paper analyzes these albums as analogous to the post-bankruptcy re-birth of New York City, capturing the heartache and alienation of those squeezed out by rent hikes and stop-and-frisk, the new global elite who flock to the city, and the struggles of New Yorkers who contest the cultural erasures of gentrification and participate in projects of reclamation.

Recording popular music in France: the industrialization of music throughout the 20th century

Marc Kaiser¹

¹ Centre d

textbackslash{}études sur les médias les technologies et l'internationalisation (2 rue de la Liberté 93526 Saint-Denis cedex France)

In his book *Music for Pleasure*, Simon Frith made the following assertion: "Twentieth-century popular music means the twentieth-century popular record; not the record of something (a song? a singer? a performance?) which exists independently of the music industry, but a form of communication which determines what songs, singers and performances are" (1988: 12). To understand the evolution of this forms of communication throughout the past century in France, this presentation will focus on three issues as suggested by Frith: the effects of technological change, the economics of pop and the development of a new musical culture (1988: 12-13). I will first show how mechanical recording and reproduction has generated a mass phonographic production and the rise of certain musical genres (marches, comique troupier, tyrolienne, etc.) with Pathé occupying a central position in the French music industry (Chamoux, 2015). I will then analyze the structuration of a new economy of music during the interwar period (Tournès, 2002: 221) with the electric revolution, the development of jazz and a new major (EMI). I will then concentrate on the rock moment in relation to vinyl, new recording technics in studios and independent labels (Kaiser, 2018) before coming back on the technical, esthetic and economic changes caused by the digital regime (Le Guern, 2012).

Marc Kaiser is an associate professor at the Centre d'études sur les medias, les technologies et l'internationalisation (Paris 8 university). His latest research focuses on value of music in the era of cognitive capitalism (Volume!, 2023), the notion of counterculture within the Birmingham School (Poli, 2022), the links between radio and records in France in the 1930s (Music - Disc - Radio in French-speaking countries, 1900-1950, Paris: Vrin, 2023) and on Gainsbourg's first reggae opus (Serge Gainsbourg: An International Perspective, Paris: Bloomsbury, 2024). IASPM branch: IASPM-Bfe

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Modern Analog Listening and the Transculturation of the Japanese Jazz Kissa

Mark Katz¹

¹University of North Carolina at Chapel Hill (United States)

In the mid-2010s, Japanese-influenced cocktail bars with high-end analog sound systems began opening throughout North America and Europe. Early examples include Bar Shiru (Oakland, 2015), Spiritland and Tokyo Record Bar (London and New York, 2016), and Fréquence and Shibuya Hi-Fi (Paris and Seattle, 2018), with a new crop appearing since 2022. The model of these establishments is the Japanese *jazu kissa*, or jazz café, in which music (often 20th-century U.S. jazz) is typically played on turntables and experienced in near silence. (The history of these spaces, more broadly described as *ongaku kissaten*, or music cafes, dates to 1929.) This paper argues that although these establishments explicitly invoke the Japanese model (discursively, aesthetically, and technologically), they do so in the service of an elite Western perspective that embraces analog technology and communal listening as part of a broader “slow movement” that rejects 21st-century digital solitude. Drawing on fieldwork at nearly three-dozen sites in Japan, Europe, and the United States, I identify points of connection and disjunction between the Japanese and Western models. Among my findings are that in the Western model, analog is more a visual than a sonic phenomenon; that cultural expectations limit the possibility of listening in silence in Western establishments; that in the West, digital technologies, though decentered, nevertheless serve an important role in terms of playback and promotion; and that recently opened establishments in Tokyo seem to emulate the Westernized take on the Japanese *kissa* more than the traditional model (or represent a blend of the two). Most broadly, this paper participates in ongoing scholarly conversations about musical transculturation and the 21st-century analog revival. Mark Katz is John P. Barker Distinguished Professor at the University of North Carolina at Chapel Hill. His most recent book is *Rap and Redemption on Death Row* (2024), co-authored with incarcerated musician Alim Braxton. His other books include *Capturing Sound: How Technology has Changed Music* (2004, rev. 2010), *Groove Music: The Art and Culture of the Hip-Hop DJ* (2010); *Build: The Power of Hip Hop Diplomacy in a Divided World* (2019), and *Music and Technology: A Very Short Introduction* (2022). He was co-editor of *Music, Sound, and Technology in America: A Documentary History* (2012) and served as editor of the *Journal of the Society for American Music* 2012–15). He is the Founding Director of the U.S. State Department hip hop cultural diplomacy program, *Next Level* (established 2014). In 2015 Katz was recognized by the Hip-Hop Education Center in its inaugural awards ceremony, and in 2016 he was awarded the Dent Medal by the Royal Musical Association for his contributions to musicology. He is a former music department chair and served as Director of UNC’s Institute for the Arts and Humanities (2014–18). He is currently preparing a third edition of his first book, *Capturing Sound*. Branch: IASPM-US

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24. Bio-

Listening to Vinyl Records in the Digital Age: Expanding Musical Narratives into Listeners' Bodies

Hyunseok Kwon¹

¹Hanyang University (South Korea)

The resurgence of analogue records often occurs as a reaction to the widespread enthusiasm for digital music. A prime example of this is the vinyl record. Interest in vinyl records arises from nostalgia among older generations, as seen in the trend of vinyl bars, while Generation Z shows interest driven by curiosity. For Gen Z, a vinyl record offers a unique listening experience that contrasts with the convenience of digital devices like AirPods in their daily lives. It may be a somewhat cumbersome but procedurally enjoyable opportunity for them. In this context, this paper examines the background of the LP revival in the digital age, focusing on the case of Vinyl & Plastic, a well-known music store in central Seoul where visitors can listen to and purchase vinyl records. To explore this, the study employs the concept of 'whole-body listening.' This refers to listening based on multiple senses. Using this notion, and drawing on fieldwork, this paper finds that vinyl records offer listeners a unique opportunity to gradually expand musical narratives into their bodies through multi-sensory listening: they see, hold, smell, and listen to vinyl records, occasionally while tasting the prepared tea. Through this process, they usually listen to at least one song from beginning to end, gradually embedding the song's narrative into their bodies and extending it into their lives. This paper argues that vinyl records' capacity to encourage listeners to expand musical narratives into their physical experience complements digital music, thereby contributing to the occasional but significant revival of vinyl records.

The author is a researcher at the Music Research Center at Hanyang University in Seoul. He obtained his Ph.D. in Ethnomusicology from SOAS, University of London. His research interests centre on the issues of cultural globalization, Korean urban soundscapes, and Korean popular music. He is currently participating in the centre's government-funded project, "Politics of Sound: A Critical Listening of Culture and Technology."

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“Make the World Great Again”: Laibach and the re-recording of popular music classics as totalitarian anthems

Kimi Kärki¹

¹Uniarts Helsinki (Finland)

The current digital culture offers endlessly malleable and fluid cultural playground, where totalitarian and populist ideologies, among others, become hybrid bubbles of self-fulfilling dream/nightmarescape. How to defend critical knowledge, and expose the absurdities of this “post-truth” era, that we should, rather, analyse as “post-trust”? Irony and humour are obvious tool for the ones wishing to battle the fascist propaganda, paranoia and distrust. Laibach (founded in Trbovlje, Yugoslavia in 1980) and the whole Neue Slowenische Kunst (NSK) art project (1984–) and state (1992–) reflect the developments of the Post-War history. The band takes their post-Yugoslavian aesthetic play to its seemingly sublime extremes, further influenced by the Third Reich, and Soviet Union political aesthetics. They also famously played live in North Korea in 2015, as documented in *Liberation Day* (Morten Traavik, Uğis Olte, 2016). In my paper I will analyse Laibach’s recording career, from its early industrial roots to EBM, martial, and neo-classical, and the fascist aesthetic they have branded. I will also consider their position as an art project, the possibility of irony and anti-Fascism in their ambivalent work. In particular I am analysing their cover versions of pop and rock classics, most notably The Beatles, Lloyd Webber/Rice, Opus, and Queen. The covers’ originals are still recognizable, but the sound aesthetic is nihilist and militarist, in what could be called ‘over identification’. Re-recordings are both a way to bring attention to their art project, but also to re-imagine the world as a totalitarian, extremely nationalist parade, where utopia and dystopia co-exist. I am currently directing a research project *Fascinating Fascism and its Affective Heritage in Finnish Culture* (Kone Foundation, 2021–2025). As part of the project, I am co-authoring a monograph on European Fascism and popular culture (with Dr. Kari Kallioniemi, contracted to Routledge). This paper is developing one of its chapters.

Dr Kimi Kärki is a Lecturer at Cultural Study of Music, Sibelius Academy, Uniarts Helsinki (Seinäjoki unit), and holds a title of Docent in Cultural Heritage Studies (University of Turku) and Area and Cultural Studies (University of Helsinki). He has mainly published on the history stadium rock spectacles, talking machines, future imagining, and fascist aesthetics in popular culture. He is the director of the project *Fascinating Fascism and its Affective Heritage in the Finnish Culture* (Kone Foundation, 2021–2025). He is the President of European Popular Culture Association (2023–2026). He is also an internationally touring musician, with more than 40 releases in heavy metal, progressive rock, ambient, and as a singer-songwriter. He served in IASPM International EC for six years, between 2017–2023, taking care of web and publications.

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No shame, no scandal: four French recordings of a Caribbean track

Barbara Lebrun¹

¹The University of Manchester (United Kingdom)

If we believe its Wikipedia entry, 'Shame and scandal in the family' is the most-recorded calypso, a song set in Trinidad whose sexually suggestive lyrics and polyrhythmic patterns epitomize 'Caribbean' culture (Burton 2018). Though widely recorded, it is little discussed in academia, and this paper focuses on the French dimension of its recording history to illuminate the place of Black musicians in the French métropole and to problematize France's Caribbean imagination in the post-war, post-colonial period. In 1965, no fewer than 18 versions of this track were simultaneously released in France, known as 'Scandale dans la famille' and contributing to a Caribbean music fad. The most successful was by pop-jazz artist Sacha Distel, who even beat The Beatles' 'Help!' to a Top 4 spot in the October charts. Of Ukrainian and Jewish origin, Distel arguably recycled colonialist clichés in his vocal delivery, but other versions were popular which, recorded by other ethnic minority artists, complicate the meanings of Afro-Caribbean identities in France then. In dialogue with discussions of Caribbean music (Dicale 2017) and 'Black fad' performance in Western pop (Vogel 2019), and fitting in the wake of re-appraisals of Black identities in 20th century France (Ndiaye 2008; Blanchard et al. 2011), this paper reveals the entanglement of (post-)colonialism with cultural exchange, of national boundaries with global commerce, and of skilled musicianship with light entertainment. In doing so, it contributes to the wider re-narrativization of French popular music through the problematic lense of diversity.

Indigenous popular music and pipeline protests in North America

Shanna Lorenz¹

¹Occidental College (United States)

In this paper I consider how recording popular music shifts notions of cultural diversity in North America. In particular, I will discuss recent video releases by Indigenous rap artists that critique settler colonial systems and practices (decolonization) while centering Indigenous ways of knowing and being in the contemporary world (Indigenization). Focusing on songs released in the past two decades that call attention to the negative impacts of oil and gas extraction and pipeline infringement on sovereign Indigenous and First Nations lands, I examine the work of artists who have made common cause and circulated the ideas of activists protesting against the Northern Gateway, Transmountain, Dakota Access, Line 3 and Coastal GasLink pipelines. While these protesters have been largely depicted as criminals and terrorists in the mainstream media, I argue that musicians including Snot Noze Rez Kids, Prolific the Rapper, Thomas X, and Bigg B reframe Indigenous activism in relation to traditional notions of reciprocity with and stewardship of the more-than-human world, tapping millennial epistemologies and linguistic forms in the process. Meanwhile, the visual economies of the videos that accompany these songs assert the continued relevance of Indigenous lifeways in the contemporary world while calling attention to state and police violence against Indigenous activists who are putting their bodies on the line to stop pipeline expansion across North America. I argue that these musicians assert the sovereignty of Indigenous communities in solidarity with pipeline protesters in North America while enacting language and cultural revitalization.

Cultural record: music album as a teaching method in social sciences

Smółka Maciej¹

¹Uniwersytet Jagielloński w Krakowie (Poland)

While popular music gives its audience a unique insight into an artist's perspective and cultural circumstances in which it was created, music album broadens possibilities in which one may understand the cultural specificity to which it is connected. Therefore, one may use a music album as both the primary and secondary source, placing it as a document, a record of cultural significance. It is especially important when teaching about cultural, social, or historical processes in a specific context. Thus, this paper's goal is to study how one may use music albums in the teaching process in social sciences with a special emphasis on American studies, or regional studies in general. Even though a variety of academic sources highlight the importance of music in teaching social sciences, the idea of music albums as a tool useful in teaching as a primary source should also be explored. Moreover, the paper is to highlight the speaker's experience in adopting such an attitude when teaching his own courses, using music albums as required readings in particular region-oriented classes. The main case study is the course on American popular music conducted since 2016, which uses music albums as the main source of information regarding the specificity of the American cultural landscape. Such an approach to using music albums as sources proves that even though there is still the need for contextualization and standard historical narrative, they provide a special perspective when studying social trends, political processes, economic crises, or cultural shifts. The analysis also highlights the fact that exposing students to a variety of historically relevant music genres provokes their better understanding of studied cultures while exposing genre-specific prejudices, overemphasis on personal preferences, and broadening general knowledge about cultural heritage. It proves that making an album the starting point for the discussion about cultural reality, and not the exemplification of such, can be proved useful in higher education teaching.

Maciej Smółka holds a PhD degree in cultural studies (Jagiellonian University in Kraków, 2021), and specializes in popular music studies and popular culture studies. Since 2024 he is a Secretary general of newly-established IASPM Central, Eastern and Southeastern Europe (CESE) branch, and a Vice-director of the Institute of American Studies and Polish Diaspora at the Jagiellonian University. A critic, fan, and researcher of popular music, specializing in the history of American popular music, contemporary music industry, local music scenes, and specificities of popular culture. Author of *Say Yes! To Michigan* (AT, 2017), *The Sound of a City* (Peter Lang, 2023), and *The Minneapolis Sound* (Intellect, forthcoming). IASPM branch: IASPM CESE

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The Revival of 1970s–80s Japanese City Pop: Circulation in a Variegated Musical Economy

Noriko Manabe¹

¹Indiana University (United States)

Japanese city pop—disco-influenced pop of the 1970s and 80s—has built an overseas fan base, with fandom skyrocketing especially since Takeuchi Mariya’s 1984 sleeper single “Plastic Love” went viral on YouTube in 2017. This fandom has spurred international city-pop fan groups on social media and an industry of second-hand vinyl record stores, reissues, guidebooks, club events, and specialist DJs, which built a following for city pop well before YouTube algorithms. The overseas fandom has been reimported back to Japan, where city pop is seeing a reevaluation among critics and younger fans, albeit with slightly different emphases. This paper traces the city-pop revival grew from rare-groove fans of the 2000s to vinyl enthusiasts in the early 2010s, the algorithm-fueled international fandom of the late 2010s, and its reimportation back to Japan, examining how sociocultural power, cultural projection, and music-business infrastructure shape musical revivals. Beginning with a brief history of the aesthetic sources of city pop, I discuss what attracted overseas fans to city pop and the business structures that allowed it to thrive overseas. Drawing from personal interviews with DJs, record buyers, record-store managers, and reissuers in Europe, Japan, and the US, I consider the differing cultural and aesthetic expectations of overseas and Japanese fans and critics; the techno-orientalist dynamics that are sometimes present in this fandom; and the ways in which Japanese rights owners have helped or hindered the city-pop market. I compare the differences present in overseas-led compilations such as *Light in the Attic’s Pacific Breeze* and discographies by Japanese publications such as *Record Collector*. The study recounts the importance of community, material culture, and business infrastructure for the sustenance of revivals and the aesthetic differences that become inherent in an overseas-led revival of decades-old genres.

Noriko Manabe is professor and chair of the music theory department at Indiana University, with affiliations in ethnomusicology and East Asian Studies. She is the author of *The Revolution Will Not Be Televised: Protest Music after Fukushima*, series editor of *33-1/3 Japan*, and co-editor (with Eric Drott) of the *Oxford Handbook of Protest Music* (in press). A list of publications and awards can be seen at <http://www.norikomanabe.com>.

The Work of the Album in the Age of Streaming Platforms

Jack Melton¹

¹ University of Melbourne (Australia)

Historically, indie music has used canonism and archival practices as major structuring forces and integral parts of the genre's self-mythologising (Bannister 2006). While these practices are still important to indie fans, they run contrary to the design and function of streaming platforms, which funnel users away from the central pillar of canonical discourse, the album (Eriksson et al. 2019; Jones 2008). Therefore, it is important to ask how is the canonical status of the album faring in the streaming era? Are indie fans being guided away from their 'serious' listening habits, or are they using the affordances of streaming to engage with albums more voraciously than ever? Using ethnographic discourse analysis to explore novel Reddit data, I have analysed 5,567 threads and 514,638 comments across the period of 2014-2019 to explore the discursive constructions of online indie fans. This analysis, which represents one component of broader PhD results, illuminates that while streaming services have not dethroned the album as the most important canonical unit, they have destabilised many of the structures which facilitate canonical discourses. Algorithms have worked to undercut the human recommendation systems that produce canonical discourses, including from the music press and online communities. Similarly, the trend from streaming services towards understanding songs as moments, moods or parts of playlists shifts attention away from the 'serious' music appreciation associated with the album. The platformisation of music also affects canonical discourse, as users frequently lament their own unwillingness to listen to classic records that are not available for streaming. Finally, archivalist practices are not gone but have instead shifted towards methods of outwardly displaying knowledge when collections have become obsolete. Through these findings, I will demonstrate how the canonical discourses that surround albums have changed due to the advent of streaming services.

Jack Melton is an early-career researcher currently completing his PhD and working at the University of Melbourne. His PhD focuses on the intersections of gender and technology with the indie music fandom in the 2010s using novel data scraped from Reddit. Further research includes explorations of cancel culture and how gender-based violence affects claims to authenticity by artists, and studies into the acceptance of livestreaming music during COVID-19. In future, he hopes to branch beyond Reddit to continue exploring the online music ecosystem through other perspectives and platforms. IASPM Branch: Australia & New Zealand

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Sous l'enregistrement la musique. Enjeux ontologiques et esthétiques de la reprise acoustique.

Thomas Mercier-Bellevue¹

¹ Centre Victor Basch, Académie de Lille (France)

Sur la plateforme YouTube, les versions acoustiques de hits mainstream constituent un sous-genre particulièrement courant et prisé. Proposées par des musiciens amateurs ou professionnels, voire par les artistes eux-mêmes, ces reprises entretiennent avec les titres originaux une relation ambivalente, relevant à la fois de l'hommage et de la critique (Plasketes, 1992) : toute reprise est en effet une pratique exégétique cherchant à faire valoir un sens qui n'existe que de manière embryonnaire dans la version originale d'un morceau (Weinstein, 2010). Cette intervention tâchera de démontrer que la relation entre les reprises acoustiques et les titres originaux témoigne d'un rapport polémique à l'enregistrement : elle joue de l'existence supposée d'une essence du morceau qui existerait en-deçà de la phonographie, antérieurement au travail du studio, et dont la valeur serait supérieure à celle de l'œuvre enregistrée. La version acoustique se confronte à l'enregistrement en cherchant à atteindre un état originel du morceau, tout en reconnaissant la version studio comme référence indépassable. Nous étudierons le lien polémique entre reprises acoustiques et enregistrement sur trois plans. (1) La reprise acoustique revendique une valeur d'authenticité musicale à laquelle l'enregistrement ferait obstacle. Cela aboutit à une survalorisation de la voix et de la mélodie au détriment des autres éléments musicaux. (2) Sur le plan ontologique, l'idée d'un morceau qui préexisterait au studio suppose une distinction nette entre composition et arrangement qui minore le fait que les musiques populaires sont essentiellement des œuvres-enregistrements (Pouivet, 2010). (3) Les reprises acoustiques diffusées sur YouTube sont elles-mêmes des objets enregistrés : comment mettent-elles en scène – visuellement et musicalement – leur distance à l'égard de l'enregistrement, et parallèlement leur obédience aux titres originaux ? Nous aborderons ces questions en nous focalisant sur les nombreuses reprises acoustiques du titre « I Want It That Way » des Backstreet Boys (1999), et plus particulièrement sur celles du duo canadien Music Travel Love et de la chanteuse country Angie K.

Ancien élève de l'École Normale Supérieure de Lyon, Thomas Mercier-Bellevue a soutenu en 2023 une thèse intitulée À l'écoute du mainstream. Pour une philosophie des musiques consensuelles (dir. Marianne Massin, Sorbonne Université / Centre Victor Basch). Ses recherches portent sur l'écoute musicale et plus particulièrement sur l'expérience de la fête, mais aussi sur l'œuvre du philosophe américain Arthur Danto. Après avoir enseigné l'esthétique en tant qu'ATER à Sorbonne Université, il est actuellement professeur agrégé de philosophie dans l'académie de Lille. Publications récentes : « Lisibilité et audibilité : le mainstream comme musique accessible » (Cahiers Philosophiques, n° 177) ; « Images de fête et images festives : figures et promesses de bonheur dans les clips de musique mainstream » (Déméter, n° 11), « Quand la critique rock rencontre le disco. Rhétorique d'une incompréhension » (Nouvelle Revue d'Esthétique, n° 27). Branche d'appartenance à l'IASPM : branche francophone d'Europe

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How does gender normativity effect emotion elicitation in music listening, including musical gestures?

Takahiro Miyauchi¹, Hirofumi Ueta¹

¹ Kyushu University (Japan)

Since the late 1980s, studies of gender have been actively discussed in music research, and throughout a couple of decades, various perspectives have been accumulated (cf. McClary 1991; Maus 2011). However, discussion on the relationship between gender and emotion in music listening has not been explored exhaustively yet, sometimes causing difficulty. Therefore, in this study, we will begin discussing how gender and emotion interact in music listening from aesthetics and gender studies. For instance, Gracyk (2013) might suggest that gender and culture have an effect on aesthetic perceptions, but he hasn't explicated the effect yet. In addition, a psychological study by Jaquet et al. (2014) found that men and women have differences in both felt arousal and valence according to the change in pitch heights. Given our discussion, we argue that emotion elicitation by music listening could be somewhat influenced by gender normativity. In recent years, recording music has had a significant role in popular music studies in music theory and analysis. Influenced by the discussion on body by Cusik (1994), theorists and analysts have continued to consider body movements or gestures by utilizing visually recorded music performance, including discussions on gender. Based on our argument of gender normativity and emotion in music listening, subsequently, we state that body movements or gestures, additional parameters producing music and that include social and cultural context, contribute to strengthening gender normativity of emotion elicitation in music listening by analyzing some recorded performances of well-known Japanese popular music (e.g. Ue Wo Muite Arukou by Kyu Sakamoto). While separating musical gestures of performers as a listener as well as a producer into specific categories as discussed in Gardner and Shea (2022) and considering emotional states deriving from gestures, we will discuss a process of producing gender normativity in music listening.

Hirofumi Ueta (Kyushu university Doctorate in Design (Present), Durham university Master in Music(musicology) (2022)) Takahiro Miyauchi (Kyushu university Doctorate in Humanities, Major in Social Ontology (Present)) IASPM branch Japan being processed

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What makes a violin sound folk in style? Some considerations based on fieldwork in Castilla y León (Spain), the creation of a multimedia glossary and musical recordings

Ainhoa Muñoz¹

¹Musicology Department. Complutense University of Madrid (Spain)

From my Master's thesis (2021) to my current PhD, I have been facing the question of "what makes a violin sound folk in style?" within the framework of my research: practices, identities and scenes around the violin in folk music in Northwestern Spain (1980-2020). In this context, the instrument is closely related to the foreign concept of "fiddle" (Pegg, 2003; Wells, 2003), and reference is made to folk music (Bohlman, 1988; Slobin, 2011), taking into account two dominant narratives in my research context: folk music as a modern reworking of traditional music in which there is also space for new compositions, and/or folk music as a synonym for traditional music (Díaz, 1975; Martí, 1996; Llope y López Cordero, 2006; Campos Calvo-Sotelo, 2008; Moreno Fernández, 2011; Vidal Briones, 2019). The aim of this paper is to offer and approach to answer this question, based on the research I did in Castilla y León in 2021, from some cases of study that I find extrapolated to other cases in Galicia and Asturias through the fieldwork that I am developing with my ongoing doctoral dissertation. To achieve this, during the presentation I will share some notes on the identification of the stylistic and interpretative resources of the instrument in relation to these issues: the elaboration of a multimedia glossary, the repertoires usually played by the instrument, and the roles played within the musical textures, which have been analysed through the interviews of the contributors and the selected musical recordings. In addition, the glossary, which integrates video fragments in which the resources can be heard and visualised, arises from the search for alternative ways of communicating musical research. The aim is to give space to sound discourse as a fundamental expression of the ethnomusicological narrative, since, as Mark Slobin has suggested in relation to folk music, "we know it when we hear it" (2011).

Ainhoa Muñoz Molano is a PhD candidate with a FPU contract from the Spanish Ministry of Science, Innovation and Universities. Her PhD project, currently in progress, studies the practices, identities, and scenes around the violin in the folk music of Northwest Spain. She graduated in Musicology at the Complutense University of Madrid in 2018. Between 2019-2021 she was the beneficiary of a research assistant contract from the Community of Madrid and the European Social Fund, with which she joined the Department of Musicology at the UCM to work on ethnomusicology and popular music studies. In 2021 she graduated with a Master's Degree in Spanish and Hispano-American Music at the UCM, and, in parallel with her musicology studies, she graduated with a Professional Music Degree from the Professional Conservatory of Music of Getafe, specialising in violin. IASPM BRANCH: IASPM Spain-SIBE Sociedad de Etnomusicología

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Taking Astrology Seriously: Ethnomusicological Approaches to Music, Healing, and the Alignments of the Cosmos

Jose Vicente Neglia¹

¹University of Hong Kong (Hong Kong SAR China)

This paper is based on a long term research project that concerns contemporary practices of wellness and mindfulness, and the role that music and sound play in practices of healing. Astrology occupies a particular niche within the so-called wellness industry. For example, many practitioners of sound healing, which includes gong and crystal bowl therapies among other forms, will often incorporate astrology in their healing sessions. In this paper, I explore the different ways that astrology and music overlap. This includes not only sound healing, but also examples from musicians who straddle the divide between wellness and spirituality, including artists who embrace new religious movements—many of whom use rock and pop idioms in their work. The guiding question is, what does it mean to take astrology seriously? Along the same lines, how to parse the divide between skepticism and belief when dealing with practices that are easily dismissed as pseudoscience? The latter question is particularly trenchant for researchers who engage in ethnographic or fieldwork-based research. Here, I build on Tim Ingold's writings, wherein he argues that taking one's interlocutors seriously entails resisting the temptation to explain away belief through sociocultural theory. Instead, it requires an openness to other ways of being in the world—as he puts it, to make ourselves open to the imaginings of others. I propose that Ingold's ideas have important implications for popular music studies more generally, which has a long tradition of taking seriously marginalised and overlooked communities, scenes, and subcultures, but perhaps all too often fails to engage with these music cultures on their own terms, that is, as distinct ways of being and living in the world.

Towards AI-mediated Interactive Listening on the Streaming Platform as a New Hybrid Media

Hiroko Nishida¹, Taketoshi Ushima¹

¹Faculty of Design, Kyushu University (Japan)

Recently, studies on users' music experiences on the streaming platform have become active (Ex. Datta et al. 2018, Shigetomi et al. 2024). Among them, Montecchio et al. (2020) showed the high probability of users skipping during the first 20 % of the song duration. In our recent study (Nishida & Sawai 2023), users complained about the ineffective use of playlists and their reluctance to frequently encounter unfamiliar songs. In addition, YouTube has made it more convenient for users to enjoy different recordings, including live versions. To experience and understand the music data on the streaming platform more deeply, the interactive listening will be effective. Interactive viewing, especially AI-mediated appreciation, has been studied in the field of art, while its effect in the field of music is still unknown. Therefore, this study aims to explore the possibility of combining listening on the streaming platform with communication between a facilitator and users, which will make this platform a new hybrid media between real and virtual experience. In order to construct the AI-mediated interactive listening, this study focused on how a facilitator and users behave when interacting in real space. The procedure of behavioral research is as follows: First, we practice the interactive listening as a facilitator and several users to listen to an unfamiliar songs and genres, and to use playlists more effectively; Second, the interaction between the facilitator and the users is recorded and observed in several scenarios; Third, how their experiences during interactive listening differed from the usual individual ones is interviewed. Finally, the core elements and structure required for AI agents as facilitators and users will be constructed from the video and interviews. In the future step, this result will lead to the implementation of interactive listening with AI on the streaming platform for individual users.

Hiroko Nishida is an Associate Professor with a Ph.D. in Musicology from Tokyo University of the Arts. Her research has focused on music theory & analysis, performance analysis, and music management. Her recent publications include books *Exploring Musical Harmony: Theories and Conceptions*, and *Science History of Music and Mind: When Musicology and Psychology Intersect*, and articles like "Agency in Ensemble Interaction and Rehearsal Communication," as well as presentations like "How do Music Streaming Services Change Japanese Popular Music?" in IASPM 2023. IASPM Branch: IASPM Japan

Taketoshi Ushima is a Professor of Kyushu University with a Ph. D. in Engineering from Nagoya University. His research interests are content environment design, recommender systems, information retrieval and so on. His recent publications include articles like "Lyric-Based Image Generation for Individual Songs with Text2Image Model."

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Czechoslovak beat festival 1968. Newly discovered recordings shed light on old history

Aleš Opekar¹

¹Institute of Art History, Czech Academy of Sciences (Czech Republic)

In December 1967 and 1968, two volumes of nationwide rock festival took place in Prague's Lucerna hall. They were the culmination of the development of the Czechoslovak rock scene, which, despite the Iron Curtain, developed in connection with Western influences. After the onset of normalization after August 1968, the Czechoslovak rock scene disintegrated as a result of various restrictions and campaigns, and the promisingly started tradition could not continue. Czechoslovak Television recorded selected bands at the 1st edition, but the musicians involved at the time sharply criticized its sound quality. The 2nd edition was therefore recorded with much better equipment by Czechoslovak Radio. However, due to the changed political situation, only a fraction of the recordings was broadcast and all the recordings were deleted. The recordings were recently discovered in the private estate of a former radio sound engineer and can thus give the testimonies after almost 60 years. This has inspired a broader interdisciplinary research project, consisting of several parts: 1. detailed musical and content analysis of the recordings, which include speeches by the festival presenters and occasional speeches by musicians, some of which relate to the recent events of August 1968. New comparisons of the discovered recordings with other surviving contemporary recordings, and especially with studio recordings, which, given the inexperience of technicians with rock music at the time, greatly distorted the picture of the actual artistic impact of the work in question, which sounds quite different when recorded from the concert stage. International comparisons (e.g. the English band Yes took part in the festival in December 1968) 2. a survey of existing historiography and contemporary journalism, which also traces what preceded and followed the festivals on the rock scene, thus depicting the broader musical and socio-political context 3. research of the archives of institutions such as Czechoslovak Radio, the Prague Cultural Centre Agency, the Prague City Archives and others, research of personal papers available at the Prague Popmuseum to collect and verify the factual and documentary data 4. research of the archive of the Centre for Oral History at the Institute of the Contemporary History, Czech Academy of Sciences and interpretation of oral-historical interviews conducted with witnesses about their experiences with rock music, censorship, etc. from the 1960s, especially from the period 1967-71 The result of the project is a set of new important findings, clarifying the picture of the peak era of Czechoslovak rock music of the late 1960s, correcting previous inaccuracies (see e.g. Vojtěch Lindaur – Ondřej Konrád: *Bigbít*, Praha: Torst 2001, pp. 39–41, 46, 48–49) and making new comparisons within the European and world context.

‘The state’ of the radio: Competition, coordination, and production in the East German state music monopoly, 1971-1989

Padraig Parkhurst¹

¹University of Melbourne (Australia)

The peculiar qualities of the East Germany music industry profoundly influenced the meaning of popular music recordings and their consumption. Rather than functioning primarily as a distributor and promoter of existing recordings, the radio was responsible for the lion's share of productions, the discovery of new acts, and even the legalised piracy of existing works. One of the fundamental assertions of capitalism is that competition breeds innovation, and on first glance the state's monopoly on music publishing and licensing seems to create the perfect conditions to shut out innovative groups from the public eye. However, a closer examination reveals the many hidden forms of competition between rival producers, radio presenters, different radio channels under the shared umbrella of the state monopoly, and even between the radio and the state record label AMIGA. Existing research has focused primarily on the harsher censorship practiced on the radio, or on the role of individual presenters in promoting alternative music. Less studied are the effects the interactions between these agencies had on everyday musicking in the GDR. This paper draws on first-hand interviews with dozens of the best known figures of East German music including the chief producers of both the radio and record industry, the musicians they recorded, and the presenters and DJs who promoted them; extensive archival research at the Akademie der Künste, Deutsches Rundfunkarchiv, the former Forschungszentrum populäre Musik, and in the private archives of the figures themselves, including the unpublished memoirs of Walter Cikan, chief producer of Rundfunk der DDR. In doing this, it makes the case for a reassessment of our understanding of popular music-making in the GDR, challenging Cold War ‘totalitarian’ readings by emphasising the agency of the individual functionaries, music industry figures, and musicians in the creation of a vibrant and still misunderstood musical culture.

The Sparkling Shine of #cleancore: Exploring Music Genre on TikTok

Anders Bach Pedersen¹, D. Bondy Kaye²

¹Københavns Universitet (Denmark)

²University of Leeds (United Kingdom)

This presentation explores the construction of musical genres on short video platforms through a case study of #cleancore on TikTok. Genre remains a productive lens to interrogate shifts in music culture (Bach, 2020). Recent research has focused on genres' inherent ability to facilitate meaningful "musically-imagined communities" (Born, 2022) online. This presentation focuses on the use of genre and circulation of content, where production is influenced by platform infrastructures and economies. We relate this tendency to the aesthetic style of immediacy (Kornbluh, 2023), where #cleancore is an effective musical expression in the unique musical oeuvre of TikTok. This case study centers on the music of #cleancore frontrunner Galen Tipton (2020; 2024) and engages in genre criticism (Jameson, 1981; Harper, 2011) of her selected work. Further, we draw on interview data with Tipton to situate our genre analysis in the lived reality of the artist and our inquiry into how she operates aesthetically, economically and politically on the short video platform TikTok. In recent years, short video platforms have established themselves as important sites for the production and consumption of music. Whereas music streaming platforms deploy specific taxonomies to categorize music according to dominant, prevaillingly western, genres, short video platforms present aesthetic experiences via an endless refreshing flow of algorithmically recommended content. The latter offers new aesthetic possibilities where producers may account for these new mediations by using hashtags, or by creating music specifically engineered to go viral (Qu & Kaye, forthcoming). Glossy and glassy, the pinballing brainscratchy sonic yo-yos that constitute #cleancore present an immediate vibe of virality, specifically tailored for visual ASMR of blue crystal slime and spotless running faucets. Using this emergent popular genre on TikTok, we ask: How might short video music genres be analyzed aesthetically and politically?

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North American influences on early Spanish Folk Song recordings (1968-1975)

Ruth Piquer¹

¹Universidad Complutense de Madrid (Spain)

In the so-called Developmental Francoism (1959-1975), Spain experienced a period of economic growth, social change, and cultural openness, which involved interesting cultural dialogues, including contact with European and American musical novelties. At the end of the 1960s and beginning of the 1970s, numerous folk singers (Bohlman, 1988; Slobin, 2011) based on the reinvention of traditional Spanish music (Martí, 1996; Jordán & Kristopher Smith, 2011; Vidal, 2023; Muñoz, 2021) recorded their first albums. Among them are Joaquín Díaz, Brenners Folk, Pic-Nic, Nuestro Pequeño Mundo, Mocedades, Pop-tops. These phonographic milestones were also the result of the impulse that folk song music received from the radio and the university. The companies Movieplay and Hispavox also played a crucial role in these recordings. Many of these pioneering groups were inspired by American folk singers such as The Kingston Trio, The New Christy Minstrels, The Brothers Four and Bob Dylan. Although the influence of Latin-American “nueva canción” in Spain have been studied extensively, these groups inspired mainly by North American folk song have not. The aim of this communication is to highlight their relevant role in the configuration of early Spanish folk music and to point out North American influences. A selection of the most representative records will be studied from the point of view of “intermedial” analysis (González, 2023), from album cover art to sound, noting that the role of cover versions was decisive, along with the introduction of instruments such as the banjo and the dulcimer, and that the musical production always tended towards the folk song style. Furthermore, there were not only versions in the original language, but also translations into Spanish. All these aspects indicate processes of isomorphism (Regev, 2019) and hybridization (Canclini, 1990; Burke, 2010), which are crucial for the articulation of Early Spanish folk identity.

Ruth Piquer is Associate Professor in the Department of Musicology at UCM. She holds a Ph.D. in Musicology and a degree in Art History from UCM. Her research career, with three research “sexenios” recognized by the CNEAI, has focused mainly on musical aesthetics and iconography. She has also published and presented articles on audiovisual media and popular music. He is the author of two reference monographs on musical neoclassicism in Spain and the 20th century avant-garde, and has coordinated two volumes on the relationship between music, plastic arts and literature, and another on musical iconography. She has co-directed a research and development project on musical iconography and participated in five other projects on the subject; she is the director of the UCM research group on iconography and organology and of the commission on music and the plastic arts of the Spanish Society of Musicology. As a visiting professor, she has taught undergraduate and postgraduate courses at the University of Southampton (UK) and Nova de Lisboa. As a lecturer she has participated in courses and conferences at the National University of Mexico, University of Cambridge, La Rioja, Salamanca, Universidad Nova de Lisboa, Sorbonne (Paris IV) and University of Melbourne, among others. He has led five projects on teaching innovation. In terms of dissemination and transfer activities, he has coordinated two exhibitions and curated a special exhibition on record covers. He collaborates with Radio Clásica and publishes in various music criticism and diffusion magazines. He is member of the Board of Directors of the IASPM Spain Group, of the International Advisory Committee of IASPM Journal, of the ARLAC Group on Musical Iconography since its creation and of the Study Group on Musical Iconography (both belonging to the International Musicological Society, IMS). He was awarded the RIDIM Brazil prize for the best work in the field of musical iconography in 2021. She is a reviewer for international and national journals (Cuadernos UNAM, IASPM, Revista de Musicología, among others). <https://orcid.org/0000-0002-6993-8510> Publications: “Popular music in Spain: Current lines of research and future challenges”, IASPM Journal

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Enregistrer l'harmonica : questions de méthodes et d'identités sonores

Alexandre Piret¹

¹ Université de Liège, Vrije Universiteit Brussel, Fonds National de la Recherche Scientifique (Belgium)

À l'exception de quelques pages dans la littérature grand public, les écrits sur l'harmonica se sont peu penchés sur la question technique de la prise de son de l'instrument (que ce soit à des fins d'amplification en concert ou d'enregistrement), ce que cette communication envisage d'explorer de manière systématique et diachronique. La pratique appelle pourtant à considérer les interactions en jeu au sein d'un rapport triangulaire entre instrument, microphone, et technique en connexion avec l'ergonomie de jeu. En outre, le processus de captation sonore et la diffusion d'enregistrements ont largement contribué à cristalliser et ancrer l'identité sonores de certaines « écoles » de l'harmonica (classique, pop, jazz, blues et folk). Mon propos sera amplement illustré par le cas de Toots Thielemans (1922-2016), dont la carrière, principalement menée sur harmonica chromatique, connaît pour toile de fond près de 7 décennies d'évolution technologique. Alors que ses débuts à la Libération le contraignent, en l'absence de technologie spécifiquement adaptée, à trouver des solutions d'amplification et d'enregistrement d'appoint, il stabilise ensuite un setup qui constitue un environnement de travail familier sur scène comme en studio. Au-delà de l'affirmation de sa propre identité sonore d'harmoniciste de jazz, son activité de musicien de studio l'amène parfois, tel un caméléon, à en adopter d'autres, en particulier certaines couleurs sonores issues de la musique folk et/ou blues. On verra à travers quelques exemples comment le traitement du son lui permet de « travestir » le son de son instrument, notamment pour pouvoir contourner l'impératif d'avoir recours à l'instrument diatonique.

Uncertainty and challenges in the Peruvian recording industry

Sergio Pisfil¹, Juan Alberto Mata¹

¹ Universidad Peruana de Ciencias Aplicadas (Lima) (Peru)

In 2010 Latin America was the region with the highest level of growth in recorded music revenues. This tendency remained through the coming years and in 2017, Peru became the country with leading revenues growth in the region (IFPI 2018). Meanwhile, during these same years, executives from major recording companies insisted that investment in local talent was crucial to support and expand high-potential local markets (See IFPI 2019, p. 18; IFPI 2020, p.18). This chapter seeks to describe why, despite the favorable conditions mentioned above and the proliferation of professional musicians in Peru, recording companies (both majors and independent) are reluctant to invest resources in local talent and have therefore not played any significant role in the development of the Peruvian music industry. To understand this state of affairs I will focus on socio-economical policies and informal activities, and their role in the recording businesses' adaptability and survival strategies. The paper will draw from Interviews to both multinational recording industries executives, on one side, and independent labels and DIY musicians, on the other, to recognize both of these actors' entrepreneurial objectives as well as the complex relationship of artists, economy and society. Comparative approaches with other recording industries from the region and other emerging economies will provide further ideas for discussion.

Sergio Pisfil gained his PhD at the University of Edinburgh, under the supervision of Simon Frith. His main research areas are rock music and live music studies. His work has been published in journals such as IASPM journal, *Popular Music and Society* and *Communications*, as well as in various edited collections. He is co-editor of *Researching Live Music: Gigs, Tours, Concerts and Festivals*, and he is currently co-editing *The Intellect Handbook of Global Music Industries* (Intellect).

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“God is a chick”: Critiquing heteropatriarchal Christianity and hip hop through feminist lesbian rap

Inka Rantakallio^{1,2}

¹**Helsingin yliopisto = Helsingfors universitet = University of Helsinki (Finland)**

²**Research Association Suoni (Finland)**

This paper focuses on the debut EP Jumala on muija (God is a chick, 2024) by the Finnish rap collective Bämä. The award-winning collective's name reclaims the slang word 'Bämä' often used by male rappers which combines the English word '(bad) bitch' and its Finnish equivalent 'ämmä'. The collective was formed in spring 2023 as a response to increasing misogyny in Finnish rap music and released the single “Kaiken takana on bämä” (There's a bad bitch behind it all) addressing the topic head-on. The collective's four core members went on to record the aforementioned EP where masculine hip hop bragadocio is combined with lyrics about lesbianism, feminism, and Christianity. The EP contains six songs and two female features, a trans woman priest and a social media influencer. The paper analyzes how the ostensibly secular collective's EP constructs lesbian feminist empowerment through witty criticism of two heteropatriarchal cultures, hip hop and Christianity. The EP and its analysis are contextualized through a discussion of how sexist but also feminist and queer content have become more prevalent in rap music in recent years. For example, the EP arguably aligns with queer pop rapper Lil Nas X's recent (in)famous usage of Christianity in his music videos (see e.g. Kehrer 2022: 124–126). Theoretically, the paper draws from feminist hip hop studies (e.g. Halliday & Payne 2020; Withers 2021), gender and queer studies (e.g. Harris & Crocker 1997), queer musicology (e.g. Kehrer 2022), and the idea recently developed within religious studies that religions have become cultural resources in a post-Christian age (Rantakallio 2019).

Inka Rantakallio is a university researcher in Musicology at the University of Helsinki and part of the research project “Music scholars in society” (Research association Suoni, Kone foundation 2021–25). She holds an MA in Study of Religions and a PhD in Musicology. Her research deals with the various intersections of feminism, gender, rap music, popular music, identities, race, worldviews, and ideologies. She is co-editor of three books that focus on hip hop and/or musical meaning, including the Finnish hip hop feminist anthology *Kuka kuuluu? Kirjoituksia hiphopista ja feminismistä* (2021). Her work has been published in *Popular Music & Society*, *The Bloomsbury Handbook of Religion and Popular Music* (2023) and in *Music for Inclusion and Healing in Schools and Beyond: Hip Hop, Techno, Grime, and More* (2023). She is editor-in-chief at *Musiikki*, the leading musicology journal in Finland. She also works as a freelance music journalist and DJ. IASPM Norden

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Recording Non-human Animals: Multispecies Music Memes as Popular Music

Pascal Rudolph¹, Martin Ullrich²

¹University of Cologne (Germany)

²Nuremberg University of Music (Germany)

Research in the field of human-animal studies (HAS) emphasizes the history, present and future of – often mediated – human-animal relations as a meta-discourse related to questions of power, technology and ecology. Researchers in HAS challenge categorical dichotomies like nature / culture and human / animal. The music and sound-focused branch of HAS delves into the realm of animal musicking and interspecies music. In this presentation, we aim to highlight the unique aspects of digital multispecies musicking as seen through the practice of recording on TikTok. Using the platform's duet feature, a wide array of digital collages is created. Users accompany the sounds of non-human animals with musical instruments, recontextualizing these sounds into human-like popular music. Taking a typological exploration as a starting point and employing actor-network theory (ANT), we seek to approach this phenomenon. ANT's fundamental notion is to grant agency to non-human entities that can influence a network. In this context, we intend to address the following questions: Who is making music here, and with whom? To what extent are non-human animals anthropomorphized? To whom or what is agency granted? Which species are privileged, and which are overlooked? How are animal sounds recorded, digitally appropriated, and what is the role of the mediating technology? What prevailing modes of perception are destabilized and negotiated through this practice? Which human-animal relationships are solidified, and which are called into question? By using the viral interspecies pop song "Sometimes I'm Alone" by The Kiffness and catfluencer George Rufus the Lonely Cat as a case study, we aim to engage with these and other inquiries.

Dr. Pascal Rudolph is interim Professor of Musicology at the University of Cologne. He is General Secretary of the International Association for the Study of Popular Music German-speaking Branch. Outgrowths from his previous and current work have been published in *Music & Science*, *IASPM Journal* as well as *Twentieth-Century Music*. Rudolph, P. (2024): "And All I Gotta Do Is Act Naturally" – Trans-media Pop Stars, Musical Performance and Metareference in Narrative Cinema. In: *Persona Studies* 10/1, 22–41, <https://doi.org/10.21153/psj2024vol10no1art1852> Rudolph, P. (2023): The Musical Idea Work Group: Production and Reception of Pre-existing Music in Film. In: *Twentieth-Century Music* 20/2, 136–156, <https://doi.org/10.1017/S1478572222000214> Rudolph, P. (2020): Björk on the Gallows: Performance, Persona, and Authenticity in Lars von Trier's *Dancer in the Dark*. In: *IASPM Journal* 10/1, 22–42, [https://doi.org/10.5429/2079-3871\(2020\)v10i1.3en](https://doi.org/10.5429/2079-3871(2020)v10i1.3en)

Dr. Martin Ullrich is Professor of Interdisciplinary Music Research and Human-Animal Studies at Nuremberg University of Music. His main research area is sound and music in the context of human-animal studies. Martin Ullrich is a board member of *Humanimalia*, *Tierstudien*, *Cultural Animal Studies*, and *Interdisziplinäre Tierethik/Interdisciplinary Animal Ethics*. Ullrich, M. and Trump, S. (2022): Sonic Collaborations between Humans, Non-Human Animals and Artificial Intelligences: Contemporary and Future Aesthetics in More-than-Human Worlds. In: *Organised Sound* 28/1, 35–42, <https://doi.org/10.1017/S135577> Ullrich, M. (2019): Human-Elephant Encounters in Music. In: *Animal Encounters: Kontakt, Interaktion und Relationalität*, ed. A. Böhm and J. Ullrich, 295–302. Berlin: J. B. Metzler. https://doi.org/10.1007/978-3-476-04939-1_18. Ullrich, M. (2018): Between Philology and Biology: Animal Music and Its Epistemological and Methodological Framework. In: *Animals and Their People: Connecting East and West in Cultural Animal Studies*, ed. A. Barcz and D. Łagodzka, 3–12. Leiden/Boston: Brill (*Human-Animal Studies*, 21). https://doi.org/10.1163/9789004386228_002 IASPM Branch: D-A-CH (German-speaking), both speakers

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L'enregistrement sonore, une réévaluation phénoménologique en danse flamenco

Corinne Frayssinet Savy^{1,2}

¹ Institut de Recherche en Musicologie (Paris France)

² Représenter, Inventer la Réalité du Romantisme à l'Aube du XXI^e siècle (Université Paul-Valéry - Site de Saint-Charles - Route de Mende - 34 199 Montpellier Cedex 5 France)

Le flamenco s'inscrit dans l'industrie discographique en oscillant tout au long du XX^e siècle entre une culture enregistrée et une culture de l'enregistrement en studio. L'enregistrement devient très vite un des enjeux de communication et de diffusion d'un style de chant ou de guitare soliste. Il promeut les carrières professionnelles à l'aune des années 1910. Il devient également un outil à promouvoir une démarche musicale et culturelle patrimoniale à travers la réalisation d'anthologies du chant flamenco dès 1954, ce qui relance l'idée d'un flamenco pris sur le vif, document des pratiques musicales familiales gitanes ou privées. L'enregistrement sonore garde encore la dimension performancielle de jam session flamenco dans les années 1970-1980. Il opère un virage avec Enrique Morente qui conçoit chaque disque comme une œuvre en soi au point de concevoir ses concerts en proposant une version du disque, souvent suivi d'un récital de chant accompagné par la guitare. L'exploration des formats s'initie en particulier à travers sa recherche sur les enregistrements des années 1920-1930 depuis sa première anthologie. Cette exploration se déploie dans le champ du son et convoque le trash metal avec le groupe rock espagnol Lagartija Nick dans son disque Omega (1996). Ici énergie et résonance sont questionnées, libérées, affranchies de toutes tentatives stylistiques et esthétiques les poliçant. Il devient par ce geste radical qui replace au cœur du flamenco les problématiques de contreculture et de culture refuge qui sont réévaluées en termes de résistance et de radicalité. Il y est question également d'écologie sonore en ce sens où l'écoute et la réception musicale se réinventent à travers un glissement phénoménologique visant la dimension intérieure qui se jouent entre les musiciens et le public. La danse flamenco d'Israel Galvan avec la complicité de Pedro G. Romero, celles d'Andrés Marin et de Rocio Molina, s'en emparent dès la fin des années 1990 en auscultant les textures de la distorsion comme architecture sonore ouverte à une réévaluation radicale du corps sonore. Le champ discographique flamenco explore ses frontières du musical et du sonore depuis 2018 avec Niño de Elche et Raúl Refree.

Maîtresse de conférences HDR en ethnomusicologie et arts du spectacle à l'université Montpellier Paul-Valéry, membre du RIRRA21 (EA 4209) et chercheuse associée à IReMus UMR 8223 (CNRS-Sorbonne Université), Corinne Frayssinet Savy est membre du C.A. de la Société Française d'Ethnomusicologie, membre de la commission scientifique de la collection Flamenco de EUS (Editorial Universidad de Sevilla). Elle est l'auteure d'articles et de chapitres de livres sur le flamenco et les cultures musicales gitanes. Elle publie Israel Galván. Danser le silence. Une anthropologie historique de la danse flamenco (Actes Sud, 2009), sa traduction Israel Galván. Bailar el silencio. Una antropología histórica del baile flamenco (Continta Me Tiene, 2015), une édition augmentée (Actes Sud, 2025). Ses champs de recherche sont l'anthropologie de la musique et de la danse, les ontologies musicales et sonores, les théories de la performance et les techniques du corps.

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Sounding Divides: Recorded Music and Affective Polarization in Protest Movements

Melanie Schiller¹

¹Radboud university [Nijmegen] (Netherlands)

Democracies across the globe are under pressure. One of the main challenges they face is what political scientists refer to as affective polarization (Iyengar et al., 2019): When individuals or groups develop strong emotional attachments to their own political beliefs, leading to increased distrust, animosity, or hostility towards those with differing political views (Hetherington et al., 2016). In this paper, I present a new research project on how recorded music expresses and shapes affective polarization in contemporary protest movements relating to climate politics, which represents one of the key contemporary divides. The project is funded by the Dutch Research Council (NWO) and starts in 2025. In this paper specifically, I will focus on the recorded music of the contemporary Dutch farmers protests and its role in fostering affective polarization in the Netherlands. Focusing on the musicking (Small 1998) of the radical Farmers Defence Force (FDF) as a case study, I will show how recorded music is used to create a strong positive identification with a rural farmers community of the populist “authentic people” and the radical politics of FDF, while encouraging hostility towards the government and “The Hague” as well as the environmentalists of the so-called “urban elite”. Bringing together political theories of affective polarization and populism (Moffitt 2016; Ostiguy 2017) with insights from popular music, affect and protest (Eyerman & Jamison 1998; Thompson & Biddle, 2013; Drott, 2023), this approach shows how recorded music can play a role in the politicization of everyday life and the creation of social and political divides in the contemporary context.

Short Bio Melanie Schiller is professor of contemporary media cultures at Radboud University in Nijmegen (the Netherlands). She is the co-editor of *Popular Music and the Rise of Populism in Europe* (Routledge 2024) and author of *Soundtracking Germany – Popular Music and National Identity* (Rowman and Littlefield, 2018 and 2020). Schiller is the chair of the International Association for the Study of Popular Music (IASPM) Benelux branch, and editor of the book series *Music and Politics* with Routledge. She has published widely on popular music and politics, national identity, nationalism, and populism. Her current research focuses on popular music, protest, and polarization. IASPM branch: BENELUX

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Plena and the influence of recordings in traditional urban Puerto Rican music

Javier Silvestrini¹

¹University of Music and Performing Arts Vienna (Austria)

This paper examines the role of recordings throughout the history of plena, a traditional popular music genre in Puerto Rico. It presents findings based on an ethnographic study of the plena community in the capital city of San Juan during 2014-2022. I argue that plena recordings, either for commercial or documentation purposes, play a crucial role in the contemporary practice of the genre and have an underlining influence on the orality of the music. As a genre, plena songs typically comment on the happenings of everyday life. Pleneros and pleneras build on a tradition of oral history and improvisational commenting called *bembeteo* to tell the stories of everyday working people in Puerto Rico (López 2007). In its current practice, plena is performed in various settings, ranging from stages and informal street corners to studio practice. The most common kind of plena is participatory, where performers gather to play pandereta drums, sing, dance, and share a good time with fellow pleneros and pleneras. Although the history and oral dimensions of plena have been paid more attention by current research (Ledee 2020, Murray-Irizarry and Dufresne González 2018), particularly in familiar participatory settings, there is a long history of recordings that influence what and how people sing and improvise (Díaz Ayala 2009). Old and new recordings function as a reference, frequently reinterpreted from a contemporary perspective, providing new meaning and purpose to each song. According to the demands of different generations, these recordings have been a key factor in shaping the oral dimension of this Afro-Puerto Rican tradition.

"Seasons in the Sun" – The many lives of a French/American/Canadian world hit

Henrik Smith-Sivertsen¹

¹Royal Danish Library (Denmark)

In 1961, Belgian singer-songwriter Jacques Brel (1929 –1978) released the francophone song "Le Moribond". Thirteen years later, an English version, "Seasons in The Sun" was a world hit by Canadian singer and producer Terry Jacks. In this paper, I will present the results of a research project mapping the history of "Le Moribond"/"Seasons in the Sun". Based on archival materials (including original contracts and correspondences), a database of any known recording of the song, musical analyses of +500 recordings/performances and textual analyses of +60 translated versions, I demonstrate: how the song traveled through versions from to Brel's original, French version to Jacks' 1973-recording, how Jacks' version itself generated a series of versions, both in English and in other languages, pointing directly back to his recording, how a specific line of interpretations of Brel's original version, demonstratively lacking in reference to Jacks' later version, manifested after 1974, and, not least, how various versions became local hits in their respective regions, playing culturally important roles in their own right. The study scope includes all known versions of "Seasons in the Sun" from 1961 to present. Each version is considered to propose how meaning is constructed and negotiated in many ways, both globally and locally, when songs travel the world and changing mediascapes during a period of more than 60 years, and thereby challenge the classic musical work conceptualization (focusing on a specific recording/notation). In terms of attributed authenticity, the distance between Brel (one of the most celebrated figures within francophone popular music culture) and Jacks' version of "Seasons In The Sun" (an overly sentimental commercial hit often chart on lists of "bad music") is probably among the longest within the popular music discourse, further making the case an interesting point of departure when researching these aspects.

Henrik Smith-Sivertsen is a senior researcher at the Royal Danish Library, responsible for the Danish popular music archives. He did his PhD on popular music translation and cover theory and has primarily worked with European popular music history from a wide range of perspectives, including value, technology, music industry and not least musical versioning practices. His publications include studies of the Anglophone pop revolution in the early 1960's, music industry history, music radio history and the digital music revolution. Since 2012 he has specialized in digital archives and has conducted several collecting and research projects on the digital music heritage. Selected publications: Henrik Smith-Sivertsen. *Kylling med soft ice og pølser: populærmusikalske versioneringspraksisser i forbindelse med danske versioner af udenlandske sange i perioden 1945-2007.*" (Chicken with Soft Cream Ice and sausages – Versioning Practices within Popular Music related to Danish Versions of International songs 1945-2007.) Doctoral dissertation, Copenhagen, 2007. Smith-Sivertsen, Henrik. "'Over in the Glory Land' – The Story Behind a Real New Orleans Traditional." In *Jazz, Gender, Authenticity*, edited by Alf Arvidsson, 186-209. Stockholm: Svenskt Visarkiv, 2014. Smith-Sivertsen, H. (2015). The sound of (good) music: Cultural and linguistic hybridity in the Scandinavian popular music soundscape. In *Cultural Mélange in Aesthetic Practices* (pp. 131-148). Fagbokforlaget Vigmostad og Bjørke. Sivertsen, H. S. (2023). Internet Archiving: The Many Lives of Songs in the YouTube Age. *Remediating Sound: Repeatable Culture, YouTube and Music*, 93. IASPM Branch: IASPM Norden.

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Dominant and Alternative Repertoires of Lisbon's Brazilian Street Carnival: Curating Distinction through Live Reproductions of Popular Music Recordings in a Diasporic Festivity

Andrew Snyder¹

¹Universidade Nova de Lisboa (Portugal)

Lisbon's Brazilian immigrant carnival emerged and has grown exponentially since 2015, primarily fueled by live performances of well-known recordings. While some blocos (carnival ensembles) play musical genres that have historically been passed down orally (though in these more "folkloric" cases, recording still play various roles in transmission), most blocos reproduce live versions of commercial recordings. They take liberties in creating arrangements based on the original recordings adapted to the percussion-heavy ensembles, which often include harmonic elements and amplified voice. Yet they take care to follow song forms because a primary function of playing these songs is to mobilize the participation of revelers who sing along enthusiastically with impressive accuracy and thus constitute a diasporic community of common musical references. Given the importance of reproducing recordings in this diasporic festivity, which is predominantly not a stage for original music, the blocos strategically curate their repertoires targeting particular themes, genres, and communities within the street carnival community. Within this economy of references, one could make an uneasy distinction between blocos that reproduce "dominant" references of Brazilian popular music and those that curate "alternative" playlists. This paper compares the repertoires of the more mainstream bloco Bué Tolo with that of Colombina Clandestina, a bloco built on the three "pillars" of feminism, diversity, and public space. It shows how the blocos distinguish themselves through reproductions of particular recorded repertoires in contrast to others, revealing how the selection of recording references serves to appeal to distinct groups within the diverse Brazilian immigrant community. Pushing against the tendency to homogenize immigrant communities by hegemonic national identity markers, I highlight the diversity of taste, region, class, race, and other social categories within this immigrant community from a country of continental proportions in its former metropole, of which they make up 10% of the population.

Bio Andrew Snyder received his PhD in ethnomusicology from UC Berkeley and is currently a Research Fellow in the Institute of Ethnomusicology at NOVA University Lisbon in Portugal. He is the author *Critical Brass: Street Carnival and Musical Activism in Olympic Rio de Janeiro* (Wesleyan University Press); and he is coeditor of the *Journal of Festive Studies*; *HONK! A Street Band Renaissance of Music and Activism* (Routledge 2020); *Festival Activism* (Indiana University Press 2025); and *At the Crossroads of Music and Social Justice* (Indiana University Press 2022), the last of which won the Ellen Koskoff Edited Volume Prize and an Honorable Mention for the Bruno Nettl Prize, both from the Society for Ethnomusicology. His work has appeared in *Journal of Popular Music Studies*, *Ethnomusicology*, *Ethnomusicology Forum*, and *Latin American Music Review*, among other venues. In addition to publishing in JPMS, he has presented at IASPM-US and attended events of IASPM-Portugal.

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Psychedelic Aesthetics and the Art of DJing: Notes from the US Rave Underground

Victor Szabo¹

¹Hampden-Sydney College (United States)

EDM scholarship has heretofore largely focused on the social value of DJing as a means of fostering intimacy and building community, and on DJs' historical significance as cornerstones of minoritized urban subcultures (e.g. Garcia 2023, Salkind 2018). Less scholarly attention has been paid to the aesthetic considerations of DJs and rave participants, despite evidence that minoritized DJs often see themselves as both social agents and expressive artists, and that audiences appreciate DJs for how well they assemble recordings into sets. Moreover, while the use of psychedelics in tandem with music is commonly observed as a key feature of raving, the aesthetic dimensions by which participants assess DJ sets as effective "technologies of transcendence" (Partridge 2018) has not been cohesively elucidated in EDM scholarship. This presentation addresses these gaps by demonstrating the relevance of psychedelic aesthetics to the art of DJing in the contemporary US rave underground. My primary research on this translocal scene, including interviews conducted with globally recognized LGBTQ+ DJs CCL, Kiernan Laveaux, Jake Muir, ADAB, and Furtive, as well as analyses of their sets and performance techniques, reveals shared commitments to spatiotemporal disorientation, ego-loss, and transport, experiential features running through psychedelic music's history (Hicks 1999, Szabo 2023). I place these findings in dialogue with existing scholarship on the artistry and techniques of the DJ (e.g. Butler 2014, Mouraviev 2024, Veal 2013), and with scholarship explaining recorded music as affording embodied cognition and altered states of consciousness (e.g. Krueger 2014, Weinell 2018, Witek 2019), in order to outline a novel framework for understanding the psychedelic aesthetics of DJing along the following parameters: 1) power, or kinetics; 2) flow, or channeling; 3) play, or improvisation; 4) heart, or emotionality; 5) personality, or style; 6) depth, or occasioning awe; and 7) journey, or narrative.

Victor Szabo is Elliott Associate Professor of Music at Hampden-Sydney College. His scholarship broadly addresses popular and electronic music in the US and UK, with special focus on queer and psychedelic aesthetics. His monograph *Turn On, Tune In, Drift Off: Ambient Music's Psychedelic Past* (Oxford UP, 2023) examines the countercultural history and psychedelic aesthetics of the ambient music genre from the 1960s to present. He has also published in the *Journal of the American Musicological Society*, *Twentieth-Century Music*, and *Journal of Popular Music Studies*. His current research examines the art and aesthetics of the DJ set in the contemporary rave underground.

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Making Politics, Recording Records: an Atlas of Antagonist Discography

Jacopo Tomatis¹

¹Università degli studi di Torino (Italy)

The research project Atlas of Antagonist Discography. Italy 1958-1980 (PRIN – Research Projects of National Relevance, funded by the European Union – NextGenerationEU) is the first systematic and scientific study of political discography in Italy. By “antagonist discography” we mean the series of cultural enterprises, official or informal, dedicated to the production of phonographic supports conveying committed political and dissenting contents. Although the production of political records affected other nations as well, the Italian case seems to show several peculiarities, both qualitative and quantitative. In the 1960s and 1970s, parties and organizations, as well as record labels directly or ideologically linked to them, published a large number of records of old or newly composed political songs, political speeches, sound documents and field recordings, also in the wake of folk revival and ethnomusicology. Most of the thousands of records produced can be traced to the area of the parliamentary and extra-parliamentary left, but there is also a discography of Catholic and far-right movements. For at least two generations of militants, from the late 1950s to the early 1980s, records and sound recordings have been at the core of cultural politics, propaganda, acculturation processes, and leisure time. They have been a tool for constructing shared memory and dissent, for counter-information, and for giving voice to minorities (including the feminist, labor and student movements). The paper aims to introduce the research project and some case studies.

Jacopo Tomatis is a musicologist, music critic and musician; he is a research fellow at the University of Torino, where he teaches Popular music and Ethnomusicology. His main research interests are in Italian popular music from the 1920s to the present days, with particular reference to media, politics and cultural history. Among his publications: *Storia culturale della canzone italiana* (il Saggiatore 2019, Feltrinelli 2021 – winner of the international IASPM book prize in 2021), *Nuovo Canzoniere Italiano's Bella Ciao* (Bloomsbury 33 1/3rpm series), and *Bella ciao. Una canzone, uno spettacolo, un disco* (il Saggiatore 2014). He is Principal Investigator of the research project Atlas of Antagonist Discography. Italy 1958-1980 (PRIN – Research Projects of National Relevance, funded by the European Union – NextGenerationEU), and President of the Italian branch of IASPM.

The Impact of Socioeconomic Development on Hong Kong's Recording Studios: 1997-2024

Edmond Tsang¹

¹Hong Kong Baptist University (Hong Kong SAR China)

The Cantopop industry experienced a significant contraction following the Asian Financial Crisis in 1997. This downturn led to a sharp decline in Cantopop record sales, and coupled with advancements in recording technology, many prominent studios were forced to shut down. From 2000 to 2020, smaller-scale recording studios and even home studios have risen to prominence in Cantopop productions. These project studios, typically owned by producers, songwriters, or engineers, are primarily used for their music projects. While the development trajectory of recording studios in Hong Kong mirrors trends seen elsewhere, there are distinct and noteworthy differences worth highlighting. The methodology of this paper is based on in-depth interviews with a wide array of stakeholders. Each interview lasted between one to two hours, involving a total of over 40 participants. This diverse group included recording studio owners, sound engineers, producers, performers, composers, arrangers, and a studio designer, some with over three decades of industry experience. These interviews have woven together a rich tapestry of viewpoints, experiences, and insights, providing a comprehensive understanding of the challenges, developments, and opportunities within the local recording industry. In addition to the invaluable insights from interviews, this research also incorporates secondary sources to enrich the analysis. By drawing from various media such as old newspapers, locally published periodicals, and online resources, this study delves into the historical context, industry trends, and cultural influences that have shaped the evolution of recording studios in Hong Kong. By triangulating data from both primary interviews and secondary sources, this paper aims to offer a holistic and nuanced exploration of the uniqueness and intricacies of the recording industry in this vibrant city.

Edmond Tsang is an established producer, composer, and arranger in Hong Kong. He has been actively involved in the local music scene and has participated in various music productions, including Canto Pop, film orchestration, drama music, and television commercial jingles. Tsang has received multiple awards, including the Top Ten Chinese Gold Songs Award and the CR2 Ultimate Song Chart Awards in Hong Kong. In addition to his musical endeavors, he is a historian who has published a monograph on the political development of Hong Kong. Tsang currently serves as an Associate Professor of Practice at Hong Kong Baptist University. Branch: individual international member

L'usage des enregistrements discographiques, cassettes, et numériques dans les processus d'enseignement-apprentissage de la musique de gaita larga colombienne (1980 à aujourd'hui).

Arihana Villamil¹

¹École des hautes études en sciences sociales (France)

Riche d'une expérience de plus de 10 ans auprès des musicien·nes de gaita larga colombienne de Carthagène des Indes, je me base sur de nombreuses observations ethnographiques et des entretiens pour décrire l'évolution de l'usage des enregistrements par les musicien·nes de cette ville. Tantôt support d'apprentissage, document patrimonial ou encore outil de création et de diffusion, les enregistrements ont été des outils centraux dans l'évolution de cette musique, et ce dès 1958, date du premier Long Play du groupe des Gaiteros de San Jacinto. Prenant comme étude de cas le phénomène de revivalisme de la musique de gaita qui a eu lieu dans les universités de Carthagène dans les années 1980, je montre comment les apprentis gaiteros et gaiteras ont d'abord appris la gaita grâce aux Long Plays, puis à partir de leurs propres enregistrements cassette effectués dans les villages de la région des Montes de Maria. En effet, si dans un premier temps, la transmission de cette musique et de ses répertoires s'est effectuée sous la modalité du « learning by doing » en vivant auprès des maîtres et des maîtresses de cette musique et de leurs familles, très rapidement les enregistrements devinrent une ressource indispensable pour les apprentis gaiteros et gaiteras qui commencèrent à enregistrer des sons pour ensuite les retravailler chez elles et les faire circuler. Avec l'arrivée du premier festival de gaita en 1985 et ceux qui le suivirent, les enregistrements prirent de l'ampleur, cette fois à partir de la scène où les individus commencèrent à enregistrer les musicien·nes sans forcément les côtoyer. En quoi les enregistrements permettent de contrer le processus d'homogénéisation de cette musique ? En quoi l'évolution des usages phono et vidéographiques parle de la spécificité de la musique de gaita larga dans le paysage multiculturel et pluriethnique colombien ?

Arihana Villamil est doctorante en anthropologie (Centre Georg Simmel-EHESS). À partir du cas particulier de la musique de gaita colombienne, sa thèse interroge le caractère fluctuant des identifications ethniques et raciales par le biais des stratégies socioprofessionnelles développées par ses acteur·ices. Son analyse s'inscrit dans une double démarche portant à la fois sur les politiques culturelles et identitaires colombiennes (construction nationale, régimes d'altérité) et sur la commercialisation de la musique (marché, marketing, professionnalisation). Elle a publié un chapitre dans le livre coordonné par Véronique Bénéï, *Artistes et anthropologues dans la cité, Engagements, Co-crétions, Parcours* (2019), portant sur l'insertion du médium audiovisuel sur le terrain et les enjeux de la production scientifique en contexte de marginalisation. Elle a également co-animé le séminaire « Musiciens, opérateurs et opérateurs culturels: recherche, dialogue et engagement dans la cité contemporaine » tenu à l'EHESS en 2018-2019. En 2022, elle a publié un article avec le musicien Alvaro Ortega sur le festival de gaitas d'Ovejas et la constitution de la scène de la gaita larga colombienne dans le *Boletín de Antropología* de l'Université d'Antioquia en Colombie. Affiliation IASPM-Amérique Latine

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How TikTok is “speding-up” the popular music industry: creators, practices and virality of the sped-up remix versions

Eduardo Vinuela¹, Cande Sánchez-Olmos²

¹Universidad de Oviedo (Spain)

²Universidad de Alicante (Spain)

TikTok has been pivotal in shaping new forms of online music circulation, emerging as a significant platform that influences the aesthetics of cultural production (Nieborg and Poell, 2018). In this context, creator culture is key to understanding a hybrid model of creating and circulating content (Cunningham et al., 2021). This paper analyses the most significant musical trend in 2023: “sped-up” remixes on TikTok. Several of the most popular songs on TikTok were crafted by creators who have learned the affordances of the platform (Burgess 2021). Songs on TikTok are fragmented, become modular and circulate under the logic of algorithmics to gain visibility. Thus, it is valuable to explore how TikTok influences the tailoring of popular music aesthetics and why sped-up creators gain higher levels of engagement than the official song by modifying the tempo to create a faster version. This is especially pertinent as sped-up also raises considerations regarding copyright implications. Qualitative research is proposed to delve into sped-up characteristics, categories, and the context in which this phenomenon appears (Punch, 2013). Through a non-probabilistic purposive sample, we will address the most paradigmatic examples on TikTok, based on creativity, virality, and effects on the music industry, e.g. “Collide”, “Cupid”, “Miss You” or “Bloody Mary”. Firstly, we will explore the evolution of sped-up versions on TikTok and contextualize this phenomenon within the contemporary media ecosystem characterized by “intensified play” (Bresnick, 2019) and “intensified audiovisuality” (Vernallis, 2023). Then, we will examine how sped-up versions have given rise to new video lyrics, lip-syncs, innovative choreographies, and, in some instances, entirely official music videos created by the music industry. The results that highlight this practice have transcended mere presumption, significantly impacting the music industry and prompting artists to officially release accelerated versions of their songs and videos.

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From Listening to Connection: The Evolution of Chinese Digital Music Platforms for 'Online Music Socializing'

Manlin Wang¹

¹Communication University of China (China)

In recent years, China has emerged as a significant contributor to the global digital music market. In 2023 global digital music revenues reached \$19.3 billion, with China becoming the fastest-growing market at a 25.9% annual growth rate, ranking fifth worldwide. As of June 2024, China's online music users reached 729 million, representing 66.3% of the country's total internet population. This vast user base has enabled digital music platforms to provide not only streaming services but also to integrate interactive features that foster resonance among users. This has positioned music as an emotional medium and a means for social engagement. As a result, a phenomenon of 'online music socializing' has arisen, in which users connect, share and interact through music on digital music platforms. This paper, based on a review of the relevant literature, online fieldwork and survey research, investigates how Chinese digital music platforms have evolved from listening-oriented streaming tools into generative spaces that integrate distribution, consumption and social interaction. The study addresses three core questions: What are the motivating factors behind the growth of Chinese digital music platforms? What are the key phases in this evolution? What are the characteristics of these platforms as spaces for online music socializing? The research indicates that the evolution of Chinese digital music platforms has been driven by three main factors: policy support, technological innovation and user demand. Over approximately 20 years, the platforms progressed from a phase led by professionally generated content (PGC) to a mature phase driven by user-generated content (UGC). In the present era, Chinese digital music platforms, as spaces for online music socializing manifest three principal characteristics: decentralized and multi-layered spatial structures, virtual-physical integrated interactions, and personalised, algorithm-driven user experiences.

Manlin Wang received her B.A. and M.A. degrees in Recording Arts from the Communication University of China (CUC), Beijing, China, in 2010 and 2013. She works at the CUC's Computer Science and Cyber Sciences School and is currently pursuing a PhD in Musicology at CUC. In 2019, she was a visiting scholar in the Department of Music at the University of Liverpool. Her research interests include popular music, the music community, the music industry and the sound study. *Corresponding author: Manlin Wang, wangmanlin@cuc.edu.cn Thematic Areas: From recording to data and the predominance of streaming platforms ("platformisation") in the consumption of popular music IASPM Branch: IASPM UK & Ireland

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Records for Export: The SweMix and the Sounds of a Small Domestic Market

Eric Weisbard¹

¹University of Alabama [Tuscaloosa] (United States)

In the 1980s, Swedish musicologists Roger Wallis and Krister Malm pioneered international pop studies with *Big Sounds from Small People: The Music Industry in Small Countries*. The duo unreservedly praised reggae in Jamaica and calypso in Trinidad. But they were conflicted about their own country's role, caustically observing: "Sweden has given the world ABBA (though their music has nothing to do with their country of origin)." This talk, focusing on Abba, the guild of songwriters and producers associated with Max Martin, and Spotify, will explore how a small, Scandinavian country has for fifty years redefined mainstream pop worldwide. Lacking a large domestic market, Swedes crafted records for export, fitting the moods of consumers rather than unveiling a local scene. Taking a term used by Swedish dance music DJs, I'll explore a "SweMix": the Swedish remix of pop music. Musical remixes extend, alter, and even obliterate original recordings, so no one version remains definitive. This parallels how music that first registered, with jazz or rock and roll, as Americanization, then got a rework as a Beatles-led British Invasion, has in the 21st century become pop globalization. The goal is to use records to map a place between places, a space of remixing, where the dominant language is often many people's second language and the local gives way to a relentless flow of alluring, and at times alarming, hybridity.

Eric Weisbard is Professor of American Studies at University of Alabama, author of books including *Hound Dog*, *Songbooks*, and *Top 40 Democracy*, and currently editing *The Oxford Handbook of Pop Music*. Previously, he edited the *Village Voice* music section and co-edited *Journal of Popular Music Studies*, was vice-president of IASPM-US, and for many years organized the Pop Conference. He is a member of the IASPM-US branch.

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Songs in the Key of Life: Stylistic Adaptation and the 1970s Music Industry

Justin Williams¹

¹University of Bristol (United Kingdom)

The 1970s have been described as a ‘fragile decade’ in US history: Nixon’s resignation, the decreasing popularity of the Vietnam War, waning public faith in national government, economic recession, the OPEC oil crisis, mass unemployment, economic deregulation, and the lack of fulfilment of many of the promises of the Civil Rights movement. In contrast, the recorded music industry continued on a rising trajectory, with ever more financial support from multinational corporations. In 1975 Stevie Wonder signed a new contract with Motown for an unprecedented \$37 million, one which gave him full artistic control over his projects. The first output from this new contract was the Grammy-winning *Songs in the Key of Life*, a double album released in 1976 with additional four-song EP. The album is seen as the culmination of his ‘mature period’, and it has frequently topped the best albums of the 1970s lists. *SitKoL* is reflective of Black pop’s ties to its history: soul, funk, blues, and jazz, but also borrows from rock’s growing excess and jazz fusion’s proclivity for hybridity. Using *SitKoL* as case study, my paper demonstrates how the album can be understood as the culmination of Wonder’s own personal musical style; as contextualizing the rising support infrastructure of the music industry (and Black capitalism); and as exemplary of superstar 1970s artists’ ability to adapt multiple styles (Schnittke 1971; Williams 2022) to their own maximalist visions.

The Politics of 'Liveness': The Use of Recording in K-Pop Performance

Linzi Yang¹

¹The University of Birmingham (United Kingdom)

Live performance, as a way to bring artists and fans closer together, is an important part of the K-Pop industry in addition to recorded albums and music videos. In order to ensure a 'perfect' live performance, performers are often under pressure to play pre-recorded vocal tracks instead of singing live, or sing along with the pre-recorded voice, so that they can concentrate on dancing. The phenomenon of lip-syncing or 'semi-live' singing has caused some controversy, with notions of 'authenticity' figuring significantly in the discourse. This discourse intersects with those around 'commercialisation' and rapid iteration of K-Pop artists. Throughout this process, recording plays a key role. In one important sense, it alleviates the technical pressures artists face during live performances, but its presence also blurs conceptions of liveness. With pre-recorded vocals that are falsely authentic, audiences are sometimes believed to be caught up in a fake aural intimacy with the artists. However, some voices also argue that the authenticity and liveness of popular music should not be simply and exclusively defined. This research focuses on the use of recording and the politics of 'liveness' in K-Pop performance, discussing the boundaries between live singing and lip-syncing, and the influence that using recorded-voices in live singing may have on the K-Pop culture and industry. The research applies close readings of specific K-Pop live performances and recording analysis to explore the performance details and the function and impact of recording on K-Pop, connected with theories on liveness and performance, and Adorno's Cultural Industry Theory. The research may potentially broaden the understanding of the relationship between recording and live performance, and also of K-Pop culture and industry.

Linzi Yang is a second-year PhD candidate majoring in musicology at the University of Birmingham in United Kingdom. She got her Master's degree in musicology from the University of Manchester in 2023 and Bachelor's degree in music performance from Chongqing University in China in 2021. Her main research interests are about film music, popular music, and musical meanings. Her PhD thesis project focuses on the roles played by music in cyberpunk films. She is a member of the IASPM UK -Ireland branch.

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PANEL - Brazilian popular music, independent production and museum policies in the digital age

Sheyla Diniz^{1,4}, Luiz Henrique Assis Garcia², Eder Wilker Pena^{1,3}

¹Universidade de São Paulo (Brazil)

²Universidade Federal de Minas Gerais [Belo Horizonte] (Brazil)

³CUNY Graduate Center (United States)

⁴Tulane University [New Orleans] (United States)

The digital age has drastically altered the *modus operandi* that had previously governed the recording industry, accelerating the decentralization of this sector and its partnerships and mergers with technology and telecommunication companies. In this context, the revived figure of the independent musician emerges; whether or not they share similarities with their predecessors, now they have on the Internet not only an essential working tool, but also a way of managing their careers without direct agreements with multinational record companies. This panel consists of three papers dedicated to popular music in Brazil and engages with recent debates on the challenges and transformations that the digital age, catalyzed globally from the beginning of the 21st century, has imposed on all instances involving recorded music, from production, dissemination, marketing and consumption to the creation of sound archives for museological purposes. The first paper focuses on the working dynamics, specificities of the recording production, and the international circulation of the trio *Metá Metá*, one of the leading groups in the current “independent music scene” in the city of São Paulo. The second paper looks at the strategies of the São Paulo Museum of Image and Sound (MIS-SP) in response to the new scene and new roles in the digital age. The final paper explores experimental practices and metalanguage in the recording and audiovisual material of independent musician Marcelo Birck. Through these approaches, we aim to highlight and problematize the impasses of this new moment in musical, sociological, political, and economic terms, based on three perspectives on recorded popular music in contemporary Brazil.

The *Metá Metá* Trio: Sociocultural Changes in Brazil and Independent Production on Local and International Stages (Sheyla Castro Diniz, sheyladiniz@usp.br Member of IASPM: Latin American Section) Formed in São Paulo in 2008 by the singer Juçara Marçal, guitarist Kiko Dinucci, and saxophonist Thiago França, the trio *Metá Metá* is considered one of the boldest and most representative groups of the “new Brazilian independent music scene”. In their song albums, we can find local and global references: jazz, rock, punk, noise, experimental music, Brazilian popular music, and Afro-diasporic traditions, particularly Afro-Brazilian Candomblé. The group has been nominated for the Latin Grammy, often receive rave reviews in both local and international press, and has recorded alongside figures such as Afrobeat icon Tony Allen (Africa '70). Resistant to major record labels, this recognition stems from changes in the production and distribution of cultural goods since the advent of the Internet, as well as a new attitude among artists who manage their own careers. This proposal aims to discuss *Metá Metá*'s song and work dynamics through the socio-cultural transformations and political crises that Brazilian society has experienced in recent years, while considering what this independent musical production reveals about the broader context of globalization, decentralization of the music industry, and the digital age. *Metá Metá* has participated in several music festivals in Europe and North Africa, such as Womad (UK), Womex (Germany, Poland), Roskilde (Denmark), Primavera Sound (Spain), and Mawazine (Morocco). Furthermore, the musicians collaborate with independent international labels and regularly perform in France at festivals, bars, and small concert venues. This proposal also aims to analyze the strategies for insertion and circulation of the Brazilian trio in these circuits, where their song often blurs labels and definitions, sometimes classified as “world music” and at other times seen as an expression of the “political chaos” experienced in Brazil in recent years.

Musealization in 21st century's “platformized” phonography: independent popular song in the Es-

téreo MIS project (SP/Brazil) (Luiz Henrique Assis Garcia, luhen.asgar@gmail.com Member of IASPM - Latin American section) Social, cultural and technological changes in the production and circulation of popular music today – particularly the tension between materiality and immateriality, the decline of certain media, and the rise of others like streaming platforms – pose significant challenges for museums, such as Brazil's Image and Sound Museum (MIS). These institutions must develop new museological policies to address gaps in their collections related to the memory and history of Brazilian popular music in the 21st century. To explore this issue, I will first examine the historical development of what is known as the "aural object", which refers to sound – and by extension, popular music – captured as a record through the advent of phonography. I will highlight its subsequent inclusion in institutional heritage preservation contexts, with a particular focus on Brazil. Next, I will summarize the transformations phonography has undergone in the digital age to provide a better understanding of the challenges I have addressed in my recent post-doctoral research. In an experimental and complementary manner, I will present empirical material from the MIS in the city of São Paulo (MIS-SP), selected from the Estéreo MIS project, which promotes presentations and audiovisual recordings of interviews with artists associated with what is termed "independent music" in Brazil. By analyzing some of these testimonies and presentations, I aim to demonstrate the value of this collection policy in response to the challenges identified. I will conclude by suggesting the adaptation of similar approaches within heritage and musealization policies related to popular music in face of contemporary changes.

Surf Atonal: Experimentalism and Independent Music in the 21st century (Eder Wilker Borges Pena, ederwbp@gmail.com/eder.pena@usp.br Member of IASPM – Latin American Section) Marcelo Birck is a Brazilian composer who has been an independent musician since 1984 through groups such as Prisão de Ventre, Graforreia Xilarmônica, Aristóteles de Ananias Jr., Os Atonais, and has had a solo career since 2001. A known figure within the underground milieu of Brazilian popular music, in particular due to the popularity of Graforreia Xilarmônica, which has a less radical approach, Birck incorporated experimentalism – i.e., an opposition to the institutionalized notion of music and to the status quo – to break the traditional mannerisms of the recording industry, using techniques, structures and poetics from the avant-garde and the experimentalism of concert music, as well as influences from popular music genres such as punk, noise, rock, surf, iê-iê-iê, in addition to references to Dada and visual abstractionism in a post-modern mix and a critical challenge to MPB itself, while also maintaining a career as a composer of concert music and university professor. We will explore the song Surf Atonal, re-released on November 25, 2022, on his YouTube channel – a song from his first solo album (2000) –, the hypothesis that Birck takes a manifesto song from independent music and re-signifies it in a new context, from the independent record label to the YouTube channel. Thus, we want to discuss the re-signification of the means of production and dissemination of the independent musician, the contradiction of analog recording processes for the digital medium, through the reading of the track in its two moments and the very metalanguage present in the song through its relationship with the past.

Author's bios :

Sheyla Castro Diniz holds a degree in Music and in Social Sciences (UFU, Brazil) and a master's and PhD in Sociology (Unicamp, Brazil). Between 2013 and 2014, during her PhD, she carried out a research internship at the Centre d'Histoire Culturelle des Sociétés Contemporaines at the Université de Versailles Saint-Quentin-enYvelines (UVSQ, France). Since 2020, she has been a postdoctoral researcher on a grant from the São Paulo Research Foundation (Fapesp) at the History Department of the University of São Paulo (USP, Brazil), where she also teaches in the Social History postgraduate program. She is currently a Visiting Scholar in the Department of Spanish and Portuguese at Tulane University (USA).

Luiz Henrique Assis Garcia is Graduated, Master and Doctor (2007) in History at FAFICH/UFMG (MG-BRAZIL). Coordinated for 8 years the research staff of the Abílio Barreto History Museum, in Belo Horizonte (MG/BR). Professor at Museology/Museum studies undergraduate course and the PPG in Science Information at UFMG. Coordinates the Center for Interdisciplinary Studies of Cultural Heritage (ESTOPIM). Member of IASPM - Latin American section. Research areas: History and Museology, Brazilian popular music, heritage and memory, cultural exchanges, territories, museums and cities. Song-

writer.

Eder Wilker Borges Pena is a Post-doctoral researcher at the Music Department (CMU-ECA) of the University of São Paulo (USP) with a FAPESP grant, currently as a Visiting Scholar at CUNY – The Graduate Center, New York. PhD in Music from São Paulo State University (UNESP) under the supervision of Prof. Dr. Lia Vera Tomás and FAPESP scholarship holder with a one-year period as a Visiting Scholar - BEPE/FAPESP at Columbia University in the City of New York, under the supervision of Walter M. Frisch. Master's degree in Music from São Paulo State University (UNESP), under the supervision of Prof. Dr. Lia Vera Tomás, with research into the nature of humorous music in Erik Satie. Bachelor's degree in Music - Instrument (Guitar) from the Federal University of Uberlândia (UFU).

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PANEL - Metal Zines: Recording the Underground

Gerome Guibert¹, Owen Coggins², Catherine Guesde³

¹ Institut de Recherche Médias, Culture, Communication Et Numerique (France)

² Brunel University of London (UK)

³ Université Paris 8 (France)

Panel Abstract. Metal Zines: Recording the Underground This panel examines metal zines as recordings of the underground metal scene; metal zines as inextricably but ambivalently related to metal music recordings; and metal zines as unrecorded in the history of popular music zines in comparison to punk, post-punk and industrial zines. Metal zines are idiosyncratic and marginal, yet assert themselves as exemplifying the true spirit that sustains the underground. As well as recording underground metal culture by interviewing bands and reviewing LPs, tapes and CDs, metal zines respond to and regulate underground values and practices through jokes, assertions and severe criticism. Meanwhile, the importance of band interviews to metal zines elaborates context for the reception of recordings, such that even if zines are not widely read, they serve as important ideological drivers for the most committed participants. More than this, when recordings were difficult to access, reading metal zine reviews could be the closest analogue for underground fans to actually hearing the music. With their historic connections to death metal and black metal tape-trading, underground metal zines represent an underground scene oriented more towards recordings (and their distribution by mail) than to live performances, more to translocal underground networks than to participation in local scenes. Academic scholarship of zines as recordings of music subcultures has strongly focused on punk and post-punk music. The enormous number of metal zines emerging since the 1980s split between metal's mainstream and extreme underground (many hundreds of titles from around the globe are listed by publisher and collector Schattenmans) are largely unrecorded in historical approaches to zines. The panel notes commonalities and differences between metal zines and the dominant notion of the local, transient, 'DIY', and (at least implicitly) anarchistic punk zine: metal zines' encouragement to 'support the underground' extends a more separatist, exclusive yet globally connected aim for the musical culture. As for the music culture more broadly, metal zines often have far greater longevity, with some titles extending across decades and/or dozens of issues.

Owen Coggins, "Surreal Festivity of Abstruse Utterance": Rhetoric, Ambiguity & Ideology in Black Metal Zines This paper investigates the role of black metal zines in the rhetorical mechanisms and traditions of the music culture, through their relationship with and discussion of recordings. In a subgenre which—rarely for rock and metal music—often eschews or deemphasises live performance, black metal zines describe and assess musical recordings in CD, LP and tape reviews, while contextualising recordings by interviewing musicians about them. Given controversies over the extent to which fascist ideas and symbols operate in the musical culture, zines are an important site for assessing black metal's ideological dynamics. The study is based on discourse analysis of 130 issues of 57 black metal zine titles from the 1990s to the present sourced through underground distros and online repositories, and also incorporates observations from the creation, distribution and reception of my own black metal research zine *Cryptic Murmurings* (six issues since 2019, including 49 interviews with black metal musicians and other participants, and contributions from other metal researchers). The presentation discusses not only how black metal zines relate to and report on black metal recordings, but how zines record and (claim to) regulate the associated values, traditions and ideology of black metal; and how zines record and represent black metal's musical aesthetics in visual, text and typographic form on paper. Zines offer a stage for the performance of antagonistic individualism in combative interviews, for denouncing others' claims to black metal authenticity, and for making veiled assertions about esoteric practices and occult interests. Meanwhile, zines aesthetically echo the distortion, analogue noise and lo-fi indecipher-

ability of black metal's venerated demo tapes in the arcane blackletter typography, baroquely absurd language, and spikily elaborate borders of print on paper. As a result, they are marginal yet important, intense yet ambiguous drivers of controversy, aesthetics and ideology in black metal and thus crucial for understanding black metal's contested relationship with political extremism.

Dr Owen Coggins is Lecturer in Sociology at Brunel University of London and recently completed a Leverhulme Early Career Fellowship investigating ambiguity, controversy and mysticism in black metal. In addition to a monograph on this work, Owen is working on a collaborative book about the jew's harp in global metal music. Previous research included the ethnographic study *Mysticism, Ritual and Religion in Drone Metal* which won the IASPM book prize in 2019. From 2019-2024 Owen was Secretary of the International Society for Metal Music Studies, and he is a member of IASPM UK & Ireland branch.

Gérôme Guibert, *Fanzines as subcultural media in the metal world: before and after the digital era. French case study* This contribution looks at the role of fanzines in the French metal community. In the early '80s, as in many other European countries (Great Britain, Germany, Spain), France saw the emergence of several hard rock & heavy metal magazines, widely distributed and achieving sales of almost 200,000 copies, before sales began to decline from the late '80s onwards. This was the time when dozens of heavy metal and extreme metal fanzines began to appear. They were driven in particular by the low investment required to produce the object, the immediacy of execution possible (the absence of deadlines) in terms of publication, the freedom of speech authorized in the editorial process as well as, technically, by the proliferation of photocopying machines and, in the case of metal music, by the profusion of band recordings available and the desire of fans to express themselves around the music they loved. On the other hand, the political dimension of DIY was not, in general, what was most valued in metal fanzines. There are typically two main types of fanzine in metal circles. The first, in the tradition of fandom described by Henry Jenkins, allow fans to cover the news of the bands they love, sometimes dedicated to a single band or linked to their fanclubs. They allow fans to follow all the news about the bands or sub-genres they love, to find out about tours or even bootlegs. The latter, devoted to extreme currents such as thrash, death or black, evoke bands that are little covered by the magazine press, and through their writings, photos, images and drawings, enable fans to construct and affirm what constitutes sub-cultures, while preserving a secret dimension (confidentiality of prints and sharing between insiders). With the advent of the Internet and the development of online media, the metal fanzine has not disappeared, but its status has changed. It is still a way of connecting people at concerts. It can serve as a memory to commemorate certain events (exhibition, festival...) or enhance the collector's dimension of an album. The points of view they present can be used as listening guides or to convey messages, without being (easily) detectable by search engines. We will demonstrate these developments through a corpus of publications associated with metal music in France.

Gérôme Guibert is a Professor in sociology and head of the Communication Dpt (ICM) at the Sorbonne Nouvelle University. He has coedited *Music Scene and Social Class. Debating punk and Metal* (with R. Garbaye, Palgrave Macmillan, 2024), *Made in France. Studies in Popular Music* (with C. Rudent, Routledge, 2018) and also published several popular music studies books in this language including its first international, *Penser les musiques populaires* (with G. Heuguet, Editions de la Philharmonie, 2022). He studies heavy metal music since the beginning of the century. Author of numerous texts in the underground press, he is also involved in research on fanzines and co-organizer of the *Acazine* seminar (Accredited by Campus Condorcet) with S. Etienne and A. Mayer.

Discussion and Moderation : Catherine Guesde Catherine Guesde is a lecturer in the Department of Philosophy at the Université Paris 8 Vincennes - Saint-Denis; her research focuses on marginal and radical forms of popular music, such as extreme metal and noise. With Pauline Nadrigny, she co-authored *The Most Beautiful Ugly Sound in the World. A l'écoute de la noise* (Éditions Musica Falsa, 2018) edited the collective work *Penser avec le punk* (Presses universitaires de France, 2022), and is a member of the editorial board of the journal *La Vie des idées*. She has contributed to numerous fanzines. Alongside her research, she leads various musical projects, solo (Cigvë) or collective.

PANEL - Resonant Recordings: Popular Music and Documenting (In)Justice

Áine Mangaoang¹, Andy McGraw², Noah Krogsholm¹, Ieva Gudaitytė¹

¹**University of Oslo (Norway)**

²**University of Richmond Virginia (United States)**

What is the role of recorded music for those at the margins of society? What are the challenges and opportunities of producing and disseminating music from places of mass incarceration, active warzones, and other spaces of crisis and conflict? How might vital issues surrounding access, technology, and ethics play into such actions? Taking such questions as a starting point, this panel delves into the potent role of recorded music in documenting and advocating for social justice in a troubled world. The panel journeys through three disparate case studies from the United States, Norway, and Ukraine, covering an array of contemporary examples of where and how recorded music documents – and even challenges – instances of systemic injustice. Together, these presentations share samples of recordings that directly serve to confront societal inequities and problematize the power of recorded music in amplifying marginalized voices and challenging oppression. From the prison-industrial complex to contemporary warfare, this panel seeks to both underscore and critique the significance of recorded music in documenting injustice, while also inspiring collective action, advocating for its recognition as a vital component in the broader struggle for social equity and systemic change. Panel Participants Andy McGraw, “Ain’t Dead At All: Hip-hop from Inside Virginia’s Prison System” Noah W. Krogsholm and Áine Mangaoang, “From Carceral Logics to Decarceral Recording” Ieva Gudaitytė, “Keeping the record: Digital community radio in Ukraine as a document” Panel Information Format: The 90-minute panel consists of three 20-minute presentations followed by 30 minutes for questions and discussion. Language: English

Andy McGraw, “Ain’t Dead At All: Hip-hop from Inside Virginia’s Prison System” I have facilitated a weekly music recording program in Virginia’s city jails and prisons for over a decade through which residents have produced and recorded over 250 tracks. Music in these carceral contexts can have a deeply ethical function in which the collaborative production of music can forge community in otherwise alienating circumstances. Although African Americans make up only 18% of Virginia’s population, they represent nearly 53% percent of the population of the state’s prison population and nearly 90% of the population in the facilities I work in. Participants in the music program primarily produce hip-hop, through which they articulate the worldview of a Black male underclass caught up in America’s carceral state. Entire segments of Virginia’s Black population have become habituated to the carceral state, in which the prison system is deeply integrated with policing, courts, parole systems, municipal funding streams, immigration enforcement, hospitals, and schools. Participants in the music program compose the anthems of this state, often describing the shared conditions of oppression. While Lomax imagined Black residents in Virginia’s prisons to be isolated, cultural time-capsules, their music has in fact long shared, inspired, and foreshadowed many of the stylistic conventions of popular music on the “outside.” Today, most residents in Virginia’s prisons have access to the Jay Pay app on tablets through which they can access a proprietary music catalog including instrumental beat-tracks intended for composing new rap, and onto which some prisoners have uploaded original tracks. In this presentation I describe the ways in which residents use this technology, and other means, to engage in popular music genres while simultaneously expressing the worldview of an incarcerated underclass within, across, and beyond the prison walls. Although residents do not exist within a hermetically sealed subculture, various forms of financial exploitation, censorship, and other forms of disciplinary control limit the extent to which they can broadcast their voice and speak truth to power. A significant proportion of this presentation will be dedicated to playing examples of the music produced within the recording program, alongside composers’ notes for listeners.

Noah W. Krogsholm & Áine Mangaoang, "From Carceral Logics to Decarceral Recording" As part of the international research project Prisons of Note, we embarked on a collaboration with the Oslo-based band Venja's Harem. Led by Norwegian music therapist Venja Ruud Nilsen, this unique ensemble comprises both formerly and currently incarcerated women, providing a critical perspective on the intersection of music, incarceration, and social justice. Venja's Harem centers the voices and perspectives of its members, advocating for a creative and decarceral sonic process. What began with an invitation to their weekly practice sessions, where we became immersed in their music, eventually evolved into a recording session where we recorded their original song "Til Elise"— an anthemic ode to sisterhood and solidarity among incarcerated women. Throughout our collaboration, we navigated complex tensions arising from the inherent power dynamics within the recording studio. Our roles as producers unavoidably influenced the musical aesthetics, underscoring the necessity of an ethical framework when operating within carceral logics. It further highlighted the paradoxical power hierarchy that characterizes everyday interactions within the studio, as both a sonic and social space. This paper thus explores the social and ethical dynamics of working with incarcerated women in a recording environment, addressing the following key questions: Can we understand the recording studio as a space of carceral logic, and if so, how can we navigate this understanding to transparently record music? How can we create an authentic and meaningful space within the recording studio for individuals with experience of incarceration to express themselves freely? How can we, as researchers and facilitators, bestow creative ownership of both the process and the outcome to the musicians involved? Drawing from our findings, we share our process of decarceral recording within the music studio, and reflect on how this decarceral approach impacted our recording experience with Venja's Harem.

Ieva Gudaitytė, "Keeping the record: Digital community radio in Ukraine as a document" Russia's full-scale invasion of Ukraine has exposed the fragility of both material and living memory: destroyed archives and libraries, killed artists, people with indigenous knowledge of the occupied territories cut off from information exchange. Documenting the war has become a tool to collect evidence of its crimes, and a way to reflect on the personal experiences of its terror. On the one hand, it has intensified conversations around broader memory politics in Ukraine, transgenerational trauma, and epistemic injustice. On the other, recording the war, and listening for historical leitmotifs, has become one of the ways for people to make sense out of the ongoing terror through sound. Based on fieldwork with independent online music radio in Kyiv, Ukraine (20ft Radio and Gasoline Radio), this paper looks at how community radio documents and archives sonic responses to war. Examples that illustrate that vary in their aesthetics and content: war soundscapes, or recontextualised field recordings of war sounds; artistic responses that reflect the choice of music to create or listen to; and memory revival – shows that engage with archive, folklore, or other cultural materials from the past. Together, they reflect a broader way of how community radio can become an ad hoc infrastructure for sonic events and their emotional responses to be recorded and shared through sound and (popular) music. Read through Marianne Hirsch's conceptualisations of postmemory in mourning; Ana Maria Ochoa Gautier's notions of aurality and unsilencing; and Maria Sonevsky's analysis of how modern Ukrainian civic identities are negotiated through music, this work asks how recording and listening back to community reactions on digital radio play into broader understandings of civic identity and popular culture at war (Gautier 2015; Hirsch 2008; Sonevsky, 2023).

Biographies

Andy McGraw (IASPM-US member) Dr. Andy McGraw is Associate Professor and Chair of Music at the University of Richmond in Virginia. He is the author of *Radical Traditions: Reimagining Culture in Balinese Experimental Music* (Oxford 2013) and *Music as Ethics* (Oxford 2023). He has co-edited two volumes on Indonesian music: *Performing Indonesia*, with Sumarsam (Smithsonian 2014) and *Sounding Out the State of Indonesian Music*, with Chris Miller (Cornell 2022). He has published numerous articles on music and ethics as well as analytical pieces on rhythm in Balinese, Javanese, and Cuban musics. In Richmond he facilitates community gamelan and stringband ensembles and runs a music program in the Virginia prison system. His research, teaching, and creative work has been supported by multiple

Fulbright grants, the National Endowment for the Humanities, Arts International, the Smithsonian, and the Indonesian Department of Culture, among other organizations. Since in 1996 he has spent years studying, teaching, and performing in Indonesia, collaborating with leading composers and performers in Bali and Java. His discography includes recordings on Sargasso, Porter, Tzadik, Out of Your Head, and New Amsterdam record labels.

Noah W. Krogsholm (IASPM Norden member) Noah W. Krogsholm is a recent master's graduate from the University of Oslo and research assistant on the Prisons of Note project alongside associate professor Åine Mangaoang and postdoctoral fellow Lucy Cathcart Frödén. The foundations of the work I do is laid upon the curiosity I have surrounding the role and function of music production and its relationship to social structures and identities. This is reflected most in my master's thesis "Sonic Queering: Negotiations of Queerness in Popular Music Production" but is extended into my role as a research assistant on this current research project. Working as an RA, in addition to an aspiring career in music production, I use my expertise to confront systems of oppression in all aspects of my work, challenging normative and oppressive systems in my writing as well as my music production. Åine Mangaoang (IASPM Norden member)

Åine Mangaoang is Associate Professor in Popular Music at the University of Oslo. Her books include *Dangerous Mediations: Pop Music in a Philippine Prison Video*, winner of the 2021 IASPM-US Woody Guthrie Book Prize, and *Made in Ireland: Studies in Popular Music*. She is Principal Investigator for the four-year interdisciplinary project *Prisons of Note*, supported by the Norwegian Research Council's Young Research Talent Award. Recent writing on music on the margins appears in the *Journal for the Society for Musicology in Ireland*, *Musicae Scientiæ*, and in her forthcoming collection *Sound & De-tention: Towards critical listening, sonic citizenship, & social justice*.

Ieva Gudaitytė (IASPM Norden member) Ieva Gudaitytė is a PhD candidate at the University of Oslo, with a project investigating the aural politics of alternative music and radio media communities in Ukraine and their partners across Eastern and Central Europe. Following her previous research on the independent community radio scene in Budapest, her practice operates on the intersection of sound studies and cultural musicology. Her wider practice involves cultural journalism, creative writing, curating, teaching, and various radio work. She is a recipient of the Lithuanian Art Criticism Awards and a member of The Independent Community Radio Network, where she hosts an occasional radio show.

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PANEL - Resonant Frequencies: National Identity, Musical Memory, and Artistic Activism in Southeast Asia

Rebekah Moore¹, Jeremy Wallach², Cristina "Krina" Cayabyab³

¹**Northeastern University (United States)**

²**Bowling Green State University (United States)**

³**, University of Edinburgh (UK), University of the Philippines**

As scholars of popular music in Southeast Asia, we convene around a shared interest in the traces (or erasures) of global cultural diversity in recorded music and how recorded popular music shapes the region's national identities, musical memories, and artistic activism. Our first presenter analyzes how national identity is shaped within the music industries of Thailand and Indonesia by both cosmopolitan influences and standardized linguistic practices. Despite their cultural and historical differences, media industries in both countries face similar challenges from the rise of low-cost digital music, undermining traditional business models and national cohesion. The study contrasts mainstream and underground music scenes, noting that while global influences prevail, independent artists often cling to older physical formats, revealing complexities in national integration among Southeast Asian music subcultures. The second presenter focuses on Philippine jazz recordings from the mid-20th century, exploring how private collectors, archives, and online platforms influence the categorization and memory of local jazz. The paper addresses the challenges in creating a decolonized archive that accurately reflects cultural diversity and Philippine jazz's unique historical contexts. The presenter emphasizes how digital platforms shape and sometimes obscure local music history by investigating how past recordings are reimagined in contemporary contexts. The final presenter showcases the work of an Indonesian rock band whose protest songs exemplify how commercial recorded music plays an essential role in activism. The presenter argues that recordings serve irreplaceable, if not irreplicable, activist functions where commercial commodification meets urgent ecological messaging. Together, these papers illustrate how recorded music functions as cultural, economic, and activist frequencies, resonating across Southeast Asia's diverse musical landscapes.

Paper 1: Encoding and Decoding the Nation in Southeast Asian Popular Music
Paper 1 Abstract: In this paper I examine two Southeast Asian national music industries, Thailand's and Indonesia's, in order to investigate how national identity is constructed through an amalgam of cosmopolitan musical idioms and standardized linguistic expression, combined with specific encoding practices involving physical media products. While there are myriad cultural, geographic, and religious differences that distinguish the two countries, not to mention a widely divergent colonial history, they possess remarkably similar media industries that are currently in flux as a result of the widespread availability of low-cost digital music lacking the materiality and profitability of older formats. I argue that the resultant fluidity erodes the solidity of national community just as it disrupts previous business models predicated on the lucrative sale of music commodities to a captured domestic market. I examine both the mainstream music industries in the two Southeast Asian nations and the underground/independent scenes present in both countries, which, while more global in their influences and aspirations, are ironically far more likely to adhere to an older model of consuming physical music artifacts like compact disks, analog audiocassettes, and vinyl. The final portion of the paper explores this irony and its implications for national integration among members of global music subcultures in Southeast Asia.

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Jeremy Wallach is Professor of Popular Culture at Bowling Green State University. A cultural anthropologist specializing in popular musics, he has written or co-written over forty research articles; co-edited a special issue of *Asian Music* (2013); authored *Modern Noise, Fluid Genres: Popular Music in Indonesia, 1997-2001* (Wisconsin, 2008; Indonesian trans., *Komunitas Bambu*, 2017) and co-edited *Metal Rules the Globe: Heavy Metal Music around the World* (Duke, 2011) and *Defiant Sounds: Heavy Metal Music in the Global South* (Lexington, 2023). A co-founder and former chair of the Society for Ethnomusicology Popular Music Section, Wallach is a Series Editor of *Music/Culture* (Wesleyan UP) and has presented his research in Austria, Finland, France, Germany, Indonesia, Italy, Malaysia, the Netherlands, the Philippines, Puerto Rico, Thailand, and throughout North America.

Paper 2: Identifying and Cataloguing Local Jazz from Commercial Records in the Philippines
 Paper 2 Abstract: As research on how local records produced and marketed before the 1970s in the Philippines continues, record collectors and private businesses participate in building interest and mobilizing memory of local music histories by exposing records online. Institutional archives have also expanded the dynamics of public engagement with their record collections. With these, classifying genres based on critical community interpretations; local music industry histories; present listener experiences; images that "brand" records online; and revivals and re-imaginings with mixed media have enriched the meanings of commercial recordings from the mid 20th century onwards. At the same time, because of these considerations, cataloguing recorded music with the objective of compiling and reconciling how a musical practice was localized becomes more challenging. In this presentation, I discuss questions I continue to deal with as I attempt to catalogue records which have been institutionally marketed, endorsed by individuals, and algorithmically linked online as jazz in the Philippines. All in all, how can jazz be collectively remembered through music recordings without hindering both cultural experiences and established ideals surrounding the genre? What and who were promoted as jazz in local productions and mainstream media in the mid 20th century by commercial record labels? How can decolonizing approaches to archiving records be thoughtfully applied while also building a local jazz canon? How can non-commercial recordings such as personally recorded live concerts and sessions cooperate in this endeavor, thus making the criteria complex? Interviews with jazz makers of the scene; observations in record platforms and social media comments online; and primary resources are used as guidance in imagining an archive of local jazz records. This pursuit is part of an ongoing research project towards writing a postcolonial history of the jazz scene in Manila, Philippines (1946-1986).

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Krina's research interests include popular music cultures, jazz studies, and ethnomusicology. She composes and arranges for theatre, vocal groups, and events, while performing with the female vocal trio, Baihana. She is currently pursuing her PhD in Music degree at the University of Edinburgh, with a

research project on a postcolonial history of jazz in Manila, Philippines from 1946 to 1986. She is a faculty member at the Department of Musicology of the University of the Philippines College of Music, where she received her degree in Choral Conducting (2009) and her Master of Music in Musicology degree (2018).

Paper 3: Key Frequencies of Activism: Re-evaluating the Recorded Protest Song in Indonesia and Beyond
 Paper 3 Abstract: The protest song has long been the subject of popular music criticism, yet it has only recently figured into broader discourses about artistic activism and its efficacy. This paper asks whether the value-laden hierarchy of activism, where the physical risk-taking of direct action—street marches, strikes, sit-ins, etc.—outweighs “safer” forms of activism—e.g., policy advocacy, awareness education, social media engagement—maps onto artistic activism in any form, but particularly the recorded protest song. As an exercise in personal course correction, I present, in rapid succession, five songs by Navicula, an Indonesian rock band at the forefront of environmental activism in Southeast Asia. Each song’s activist purpose as a recording may be augmented but cannot be supplanted by live performance. Songs in which the narrator embodies the last Sumatran tiger, for example, or the orangutan forced onto the city streets because he has lost his forest habitat serve a taxonomical function, preserving species on the brink of extinction—traces of biodiversity soon to be erased—and an anthropomorphic function through animal mimicry that reminds the listener of their shared fate at the cusp of the sixth extinction. For their latest single, the band joined a campaign featuring more than two dozen international recording artists to collaborate with “Nature,” now a recognized Spotify artist earning royalties for environmental conservation. While this latest collaboration might rightly resurrect concerns about the potency of protest within the music economy, it is also illustrative of the recording’s indispensability in the broad spectrum of activist strategy. The protest song does not merely complement activism; it is a key frequency integral to shaping and understanding the characteristics and consequences of activist work in the Indonesian context and beyond.

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From Indonesia to Greater Boston, Dr. Moore’s research has been driven by ethnomusicological inquiry and anthropological methods to understand the role of musicians and artists in advancing social and environmental justice and affecting individual and collective health and wellbeing. Her latest work appears in the edited volumes *Sounding Out the State of Indonesian Music* (Cornell University Press, 2022), *At the Crossroads of Music and Social Justice* (Indiana University Press, 2023), *The Cambridge Companion to the Electric Guitar* (2024), *The Routledge Companion to Women and Musical Leadership: The Nineteenth Century and Beyond* (2024), and the forthcoming *The Oxford Handbook of Global Music Industry Studies* (2025). She is currently completing her first monograph on rock music and environmental activism in Indonesia, titled *The Rise of Rock Gods in the Last Paradise*. Her writing for a general audience has appeared in the *Boston Art Review* and several Indonesian publications, including *Inside Indonesia*, *Hello Bali*, *Jakartabeat*, *Jakarta Java Kini*, and the nation’s only feminist media source, *Magdalene*.

ROUNDTABLE - Aya Nakamura: recording cultural diversity in contemporary France

Marion Coste¹, Marianne Di Benedetto², Juliette Hubert³, Jérémy Michot⁴, Grégoire Tosser⁴, Emmanuel Parent⁵

¹**Université Paris Sorbonne (France)**

²**IRMÉCCEN/CELLAM (France)**

³**Université Polytechnique des Hauts de France/Université Laval (Canada)**

⁴**Université de Tours (France)**

⁵**Université de Rennes 2 (France)**

Aya Nakamura: recording cultural diversity in contemporary France In the space of just a few years, Aya Nakamura has become one of the most popular French artists of her generation. This popularity is measured both by the number of streams she receives on digital distribution platforms (millions of views on YouTube, number one French-speaking artist on Spotify from 2020 to 2024) and by her presence in public debate, where she is regularly the subject of controversy. The latter recently came to a head over her programming for the opening ceremony of the Paris 2024 Olympic Games (Vallée, Sonnette-Manouguian and Hammou, 2024). At issue is the tension between her identity perceived as a black woman of African descent who has distinguished herself in popular musical genres, and the role of representing France internationally. Aya Nakamura's music, controversies and success can be seen as an opportunity to analyze the presence and influence of postcolonial cultures in contemporary France. The question of recording cultural diversity, its "phonographic visibility", can thus be interrogated through the concept of the "Black Mediterranean" (Proglio et al. 2021, Aterianus, 2022), which has come to be superimposed on the older concept of the "Black Atlantic" (Gilroy, 1993) in the cultural history of Afro-French minorities and new generations of "post-migrants" (Steil, 2021). The aim is to question and analyze the figure of Aya Nakamura and her music from a postcolonial perspective, and to observe the construction of an Afro-French space of creativity capable of renewing contemporary musical identities, imaginations and aesthetics, while inscribing it in the long history of French chanson (Edith Piaf, Charles Aznavour...). The round-table discussion will look at collaborations and tensions between the norms of French culture and song and artistic forms derived from an Afro-diasporic filiation (rap, dancehall, r'n'b, zouk, coupé décalé, afrotrop...). It will question the analytical tools needed to analyze her work. It will also question the construction of a transnational black femininity and the "returns" to Africa of figures of global blackness forged by the "pop" music industries. This round table is part of an ongoing research project supported by the University of Rennes 2 (Arts: Pratiques et poétiques) and Paris 3 (Irméccen) over the period 2024-2025, bringing together some ten researchers, including the 6 IASPM-bfe members invited to take part in this round table.

Participants : Marion COSTE (IASPM-bfe) Marion Coste is a associate professor in Francophone literature at Paris Sorbonne University. She works on the relationship between music and literature in sub-Saharan and West Indian francophone novels and in French rap. Marianne DI BENEDETTO (IASPM-bfe) Marianne Di Benedetto holds a doctorate in comparative literature, and is currently a professor of modern literature at the lycée and a research associate at Irméccen (Sorbonne Nouvelle) and CELLAM (Rennes 2). Her research explores discourses on song and representations of this art form in France and other French-speaking countries. Juliette HUBERT (IASPM-bfe) Juliette Hubert is a doctoral student in literature and musicology at Université Polytechnique des Hauts-de-France and Université Laval in Canada, co-directed by Stéphane Hirschi and Serge Lacasse. His thesis focuses on musical and syntactic rupture in French-language trap music. Jérémy MICHOT (IASPM-bfe) Jérémy Michot is an associate professor of music at the University of Tours. He works on the music of television series and on the in-

tersections between queer and feminist theories and musicology. He is a member of the editorial board of the journal *Transposition* and co-founder of the journal *Émergences, musique son et médias audiovisuels*. Emmanuel PARENT (IASPM-bfE) Emmanuel Parent is an associate professor in popular music and ethnomusicology at Rennes 2 University, and a researcher in the "Arts: pratiques et poétiques" research unit. His research focuses on the musicology and anthropology of African-American music, from blues to hip-hop and electronic music. He is currently chair of the French-speaking European branch of IASPM. Grégoire TOSSER (IASPM-bfE) Grégoire Tosser is an associate professor in musicology at the University of Tours. His research and teaching focus mainly on twentieth- and twenty-first-century American, Russian and Hungarian music. More recently, his research activities have focused on the analysis of pop and rock music, chanson, and the sound/music/image relationship in cinema.

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ROUNDTABLE - Recording Leonard Cohen

David Shumway¹, Erin McLeod², Marcia Pally³, Loren Glass⁴, Robert de Young⁵,
Eric Weisbard⁶

¹ **Carnegie Mellon University [Pittsburgh] (United States)**

² **Vanier College, Montreal (Canada)**

³ **New York University, (United States)**

⁴ **University of Iowa (United States)**

⁵ **Independant filmmaker, ⁶University of Alabama (United States)**

Leonard Cohen's artistic career is unique. I can think of no other poet or novelist who became a rock star. And there is no other rock star whose career peaked in his eighth decade. Indeed, one could argue that Cohen's popularity is still growing five years after his death. Despite his enormous following, Cohen remains a mystery. That may be surprising given that in many respects he was remarkably unchanged over the course of his career, but his persona and his songs remain enigmatic. This roundtable will consider the various forms in which Leonard Cohen has been recorded. These range from the albums he has released, to the films and videos in which he has appeared, to the photographs taken of him, and on to the critical judgments that have been made of him. The participants are all contributors to the forthcoming Cambridge University Press volume, *The World of Leonard Cohen*. The individual presentations of 10 minutes each will deal with the form of Cohen's songs, the reissue of Cohen's albums in Columbia's "Legacy" series, the perfectionism of his songwriting and the spontaneity of his live performances, Cohen's association with the city of Montreal, the transformation of his persona from poet to rockstar, and the use Cohen made of Jewish and Christian covenantal theodicy in his songs and poems. Individual Presentations.

Leonard Cohen: Recording Montreal without Records, by Erin MacLeod. This paper explores Leonard Cohen's complex relationship with Montreal, examining how his status as a global figure reflects and transcends the city's linguistic and cultural divisions. Although born in the anglophone enclave of Westmount and rooted in the Jewish tradition, Cohen represents the "third solitude" of Quebec, distinct from the province's French and English-speaking populations. Cohen's influence extends beyond the boundaries of language and geography. This, however, does not reflect his recorded musical output, which overwhelmingly avoided discussions of Montreal, save for fleeting references. Nonetheless, Cohen himself and his music have contributed to conceptions of Montreal, the identity of Montrealers and Montreal's international cultural reputation. To connect with Cohen is to connect with Montreal, and this assists in situating Montreal as a tourist destination for the Cohen fan. By examining Cohen's music in the context of Montreal as space and the embrace of Cohen as "secular saint" for the city, this paper argues for an analysis of the reception of music as material for identity formation. The ongoing construction of Cohen's public identity is connected to the ongoing construction of that of Montreal. This paper seeks to unravel how Cohen's lack of Montreal-related recorded output has, ironically, helped shape Montreal's identity on the world stage, while simultaneously raising questions about authenticity, cultural heritage, and the erasure or preservation of spatial identities as part of the broader landscape of popular music. Erin MacLeod (she/her) has a PhD in communications from McGill, has taught at the University of the West Indies and presently teaches at Vanier College in Montreal, located on the traditional and unceded territory of the Kanien'kehà:ka (Mohawk). Her research interests lie in relationships that connect culture and geography. She has written about music and culture for Rolling Stone, the Guardian and Pitchfork, among others. IASPM Canada

Leonard Cohen's Covenantal Theodicy: "From This Broken Hill I Sing to You," by Marcia Pally. Leonard Cohen, the "black romantic" and "elder statesman of the bedroom," chiseled his poetry into a diagnosis. He asked: How did we get to our "divisions of every sort." The answer is a covenantal theodicy in the

secular, Jewish, and Christian imagery of Cohen's work. We live in a relational, covenantal, universe—in relationship with the transcendent and in commitments to others. Yet we trounce connectedness in our spiritual, personal, and political lives, bringing us to loneliness, poverty, and violence. Indeed, Cohen challenged God for creating us to flourish by covenantal commitment yet so easily able to break it in fear that commitment swallows autonomy. "I needed so much to have nothing to touch/I've always been greedy that way" ("Night Comes On"). In fear of annihilation-through-love, we are greedy for self-enclosure. So we follow the call of passing sex, "Babylon," and of the hustle for gain, "Boogie Street," two running themes in Cohen's work. Cohen began his j'accuse with himself: "I made a date in Heaven," he wrote, "Oh Lord but I've been keepin' it in Hell." And then turned his despairing pen to God—"I've seen you change the water into wine/...I try but I just don't get high with you"—and then to world, "There is a war between the rich and poor/A war between the man and the woman." This presentation will explore Cohen's theodical thoughtscape in his spiritual works (e.g., *Book of Mercy*, *Various Positions*, *You Want It Darker*), in his writings about women ("Suzanne," "There Is a War" and too many others to mention), and in his political indictments (e.g., "Everyone Knows," "Anthem," "Democracy"). Marcia Pally teaches at New York University and held the Mercator Professorship in the Theology Faculty of Humboldt University (Berlin), where she is an annual guest professor and member of CITRS (Center for Interreligious Theology and Religious Studies) and of the Berlin Institute for Public Theology. Her most recent books include: *White Evangelicals and Right-wing Populism: How Did We Get Here?* (Routledge, 2022) – *From This Broken Hill I Sing to You: God, Sex, and Politics in the Work of Leonard Cohen* (Bloomsbury Academic, 2021) IASPM US

You Know Who I Am: Leonard Cohen from Writer to Rockstar, by Loren Glass. In the early sixties Leonard Cohen was a literary celebrity in Canada, but his books sold poorly, and he was virtually unknown in the United States. He headed to Nashville in search of a career as a songwriter. But he got waylaid in New York, where Judy Collins jumpstarted his folk-rock reputation by recording what would become his first signature song, "Suzanne." Cohen stayed in New York, signed with Columbia, and promptly followed with *Songs of Leonard Cohen* in December 1967, his somber debut. As this talk will illustrate, Cohen entered the record industry at an auspicious time for an artist like him. In the wake of the meteoric success of Bob Dylan and the Beatles, rock albums were beginning to be treated as high art and their lyrics were beginning to be appreciated as poetry. And, correlatively, as David Shumway affirms, the media was beginning to accept "rock stars as representative of their generation and its role in what was perceived to be the remaking of America." Cohen's career and credentials as a published poet and novelist popular with the younger generation were prominent components of his public image, buttressing his reputation as a rockstar with the cultural capital of the lyric poet. This talk will chronicle and analyze how this image developed over the course of the next decade, when the singer-songwriter came to prominence as a cultural avatar across America and the globe. Loren Glass is Professor of English at the University of Iowa, specializing in 20th and 21st century literatures and cultures of the United States, with an emphasis on book history and literary institutions. He is the author of *Counterculture Colophon: Grove Press, the Evergreen Review, and the Incorporation of the Avant-Garde*, (Stanford 2013), republished in paperback by Seven Stories Press under the title *Rebel Publisher: Grove Press and the Revolution of the Word*, and the editor of *After the Program Era: The Past, Present, and Future of Creative Writing in the University* (Iowa 2016). His most recent book is a study of Carole King's *Tapestry* for Bloomsbury's 33 1/3 Series. He is currently working on a history of creative writing at the University of Iowa. He is a member of the Post45 collective and co-edits their book series. IASPM USA

Recording Leonard Cohen – studio and live practice, by Robert de Young. The Leonard Cohen archives bear witness to the wordsmith's obsession with endless revision of drafts of poems, his novels, and his song lyrics. His more than 240 Notebooks, dating from 1956 to shortly before his death in November of 2016, are full of draft after draft of poems and song lyrics. Most famously, the song "Hallelujah" was written over many years and more than 80 alternative verses were drafted by Cohen, and some of the "alternative" verses appeared in live performance during the 1988 I'm Your Man tour. As Cohen told biographer Ira Nadel, his archive is "the mountain" and the published worked the "volcano."

This paper examines something of a dichotomy in Cohen's practice as an artist. In preparation for his material to be recorded in the studio, and in the studio itself, Cohen strove to achieve a level of perfection in his work for the published albums. But on stage during his tours – most notably during the 1972 tour – Leonard displayed a playfulness with his compositions and, much to audience's enjoyment, would spontaneously make up songs on the spot. In terms of his published albums, this spontaneity can be heard on the track "Please Don't Pass Me By" recorded during the 1970 tour and released on the 1973 album *Leonard Cohen: Live Songs*. Robert de Young holds a master's degree and doctorate in literary studies and has taught widely in literature, popular music, media theory and practice. Robert worked as a writer, director, and producer with ABC Radio National and ABC Television for over a decade before working as an independent documentary filmmaker (credits on IMDb). Most of his films revolve around Hollywood history and popular music. From July 2017 until November 2023 Robert was an archivist and creative producer with the Leonard Cohen Family Trust. IASPM US

Reissuing Leonard Cohen, by David Shumway. Leonard Cohen's albums have been generally available throughout his career. Although none of his albums before 2009 had especially strong sales in the United States, some songs from most of them remained popular. One response by Columbia to this state of affairs was to release several different "best of" albums. But Columbia also released new editions of most of Cohen's albums beginning in 2007. The initial reissues were not in response to the resurgence of interest in Cohen that occurred in 2009 after he returned to touring. Rather, they reflect the changing business model of the record industry, where back catalogs were regarded as increasingly valuable assets. At that moment, before streaming but after digital downloads, releasing older material was seen as one of the most promising ways to get people by physical media because older listeners were less likely to be downloading. The revival of Cohen's career less than two years later seems to suggest that Columbia was prescient in their strategy, since Cohen's return touring began without a new studio album in release. Live recordings from the late tours, preeminently, *Live in London* (2009), were popular, and they demonstrated the continuing interest in songs that Cohen had recorded over the entire length of his career. The reissues and the late concerts demonstrate the iron law of fashion no longer governs popular music, if it ever did. Cohen's music was reissued not for reasons of nostalgia, but because the songs had proved their continuing appeal and relevance. David R. Shumway is Professor of English, and Literary and Cultural Studies, and was the founding Director of the Humanities Center at Carnegie Mellon University. His most recent book is *Rock Star: The Making of Musical Icons from Elvis to Springsteen* (2014). He has published numerous articles on popular music, including contributions to *The World of Bob Dylan*, *The Cambridge Companion to Bob Dylan*, and *The Cambridge Companion to the Singer-Songwriter*. He is editor of *The World of Leonard Cohen* (Cambridge University Press, 2025). IASPM US

Leonard Cohen's Unrocking Rock and Roll, by Eric Weisbard. With "Avalanche" and other songs like it, Leonard Cohen created classic examples of a form unknown to 1950s rock and roll but central to post-Dylan rock: war horses. Elongated songs in the manner of long poems, sequences that even on arrival, before they became festival rituals, or had every take reissued for added overkill, felt well-worn and epic. War horses refused to be power ballads of love, substituting instead the role, thematically useful to protopunks as much as postpunks, of pinnacles of antiheroicism. They were failures told as boasts. Cohen could not rage, instrumentally or vocally. Little rock and roll could erupt out of his cadences. But the man from the family with the Montreal clothing factory money, born to wear a suit, could summon an avalanche. Eric Weisbard is Professor of American Studies at University of Alabama, author of books including *Hound Dog*, *Songbooks*, and *Top 40 Democracy*, and currently editing *The Oxford Handbook of Pop Music*. Previously, he edited the *Village Voice* music section and co-edited *Journal of Popular Music Studies*, was vice-president of IASPM-US, and for many years organized the Pop Conference. IASPM US