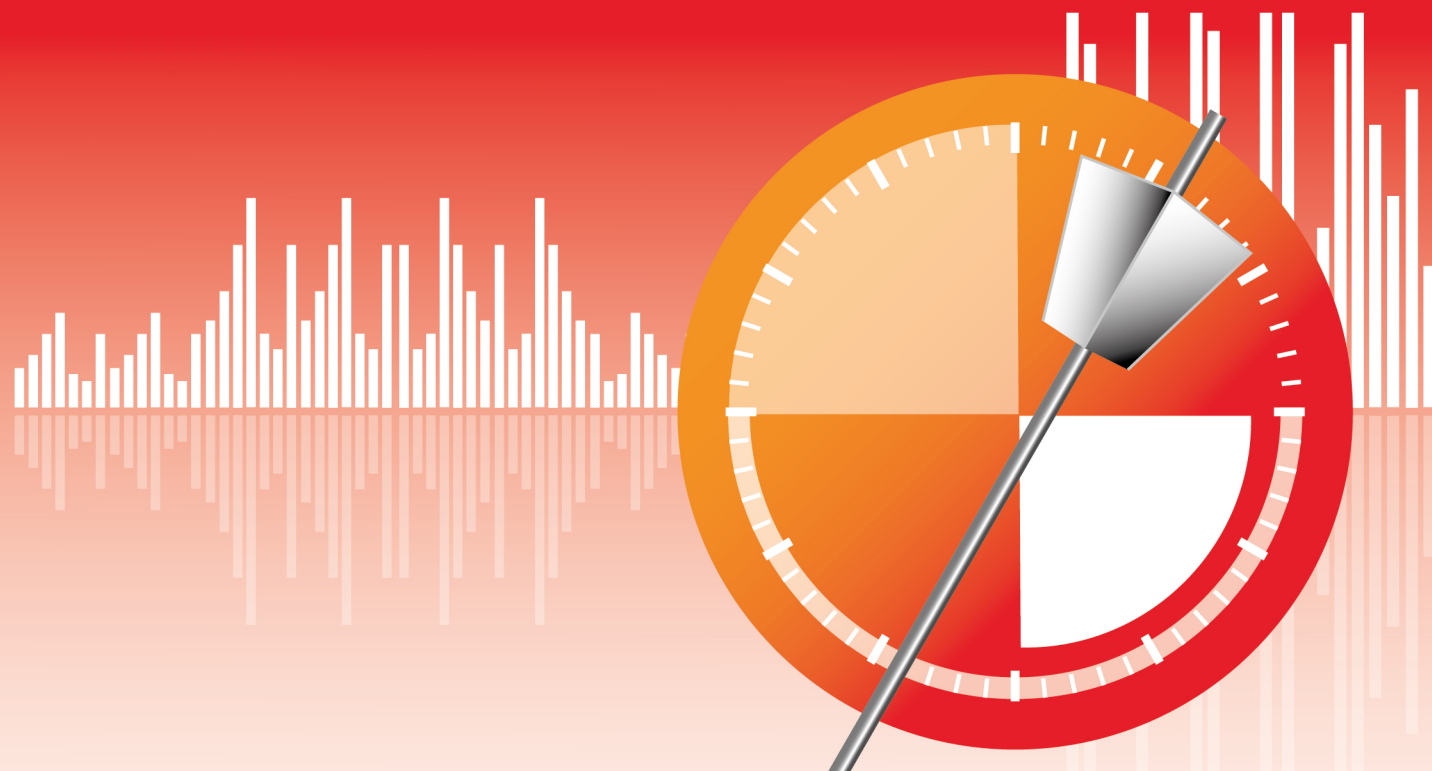


# Back to the Future: Popular Music and Time

29 June – 3 July 2015



International Association for the Study of Popular Music

## 18<sup>th</sup> Biennial IASPM Conference

*Universidade Estadual de Campinas, Unicamp  
São Paulo, Brazil*



DIRETORIA DE APOIO À PRODUÇÃO  
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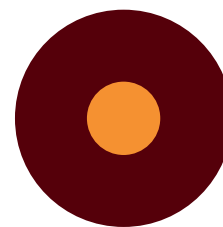


International Association for the Study of Popular Music

[18iaspm.wordpress.com](http://18iaspm.wordpress.com)



# Contents



Dear IASPM Delegates,

It is with great pleasure that UNICAMP (Universidade Estadual de Campinas) will host this important academic event aimed at the study of popular music. With the subject: *Back to the Future: Popular Music in Time*, the Conference will gather more than 200 researchers from countries of all continents who will present and discuss works aimed at the study of sonority, styles, performances, contents, production contexts and popular music consumption.

IASPM periodically carries out, since 1981 – year which was founded – regular meetings and the publication of the works contributing to the creation of a new academic field targeted to the study of this medium narrative modality of syncretic and multidimensional nature, which has been consolidated along the last 150 years as component element of the contemporary culture. We hope that this Conference will represent another step in the consolidation of this field which has already achieved worldwide coverage.

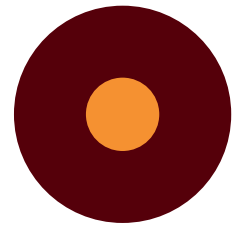
For the Music Department of the Arts Institute of UNICAMP, to carry out the 18<sup>th</sup> Conference brings special importance as it created the first Graduation Course in Popular Music of Brazil, in 1989, making this University a reference institution in these studies.

UNICAMP is located in the District of Barão Geraldo, in the city of Campinas – SP. This region showed great development at the end of XIX century and beginning of XX century due to the coffee farming expansion. Nowadays it presents itself as an industrial high-tech center. Its cultural life is intense, being music one of the most relevant activities. With a good hotel complex, numerous cultural facilities and a wide service structure, Campinas welcomes its visitors.

We hope you will enjoy the programme of this event as well as your staying in Campinas.

Rafael dos Santos  
Conference Coordinator

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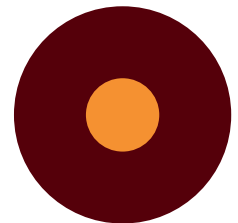
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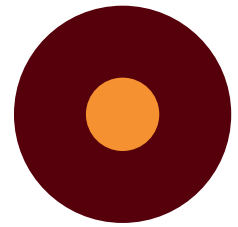


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# Conference Programme



Panels and Abstracts	p. 08
<i>Tuesday, June 30</i>	p. 08
<i>Wednesday, July 01</i>	p. 55
<i>Thursday, July 02</i>	p. 99
<i>Friday, July 03</i>	p. 113
Participants	p. 150
FAQ (Frequently Answered Questions)	p. 154

## **Ageing Times**

*fandom and memory; musicians' biographies; archiving and remastering; ageing bodies; ageing technologies; recycling repertoires*

## **Historical and Social Times**

*contextual times; local and global histories and counter-histories; fashion, retro and revival trends; timelessness; sampling and other forms of sonic genealogies, re-circulations and surrogations*

## **Modern Times**

*new sounds; new technologies; futurism; music industry strategies; mobile media*

## **Phenomenological Times**

*creative process; performance deployment; gesture, affect and listening experience; cross time productions, collaborations and performances*

## **Structural Times**

*rhythm, tempo, groove, swing, beat and the various ways of conceptualizing the duration of sound; periodicity and repetition; flow and cadence; being in/out of time and sync; relationships between noise and silence(s)*

## Tuesday, 06/30

ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6	ROOM 7	ROOM 8	
A1	H1	H2	H3	H4	M1	Ph1	M2	
9:00	Solis,G	Thomas,S	Mazzanti,S	Fellezs,K	Conter,MB	Alabarces,P	Jones,AL	Paiva,JER
09:20	Williams,A	Madrid / Rojo	Campelo,I	Shumway,DR	Reia,J	Liska,M	Marx,T	Polivanov / Waltenberg
09:40	Behr,A	Minutti,ARA	<b>Discussion</b>	Goldschmitt,K	Araujo,MCS	Trotta,F	Oliveira,LX	Tofalvy,T
10:00	Bolderman,L	Party,D	<b>End</b>	Keightley,K	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>
10:20	<b>Discussion</b>	<b>Discussion</b>		<b>Discussion</b>	<b>End</b>	<b>End</b>	<b>End</b>	<b>End</b>
10:40	<b>End</b>	<b>End</b>		<b>End</b>				
11:00	<b>Coffee Break</b>							
A2	H5	H6	St1	H7	M3	St2	A3	
11:10	Malcomson,H	Redmond,SL	Barron,C	Bennett,S	Bacchini,L	Morrow,G	Shelley,BD	Olwage,G
11:30	Miller,S	Snorton, CR	Hadley,F	Klein,E	Nicodemo,TL	Barr,K	Eato / Wells	Julien,O
11:50	Madrid,AL	<b>Discussion</b>	Johnson, B	<b>Discussion</b>	Garcia,W	Zwaan,K	Dupetit,G	Smith,N
12:10	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>
12:30	<b>End</b>		<b>End</b>		<b>End</b>	<b>End</b>	<b>End</b>	<b>End</b>
13:00	<b>Lunch</b>							
H8	H9	H10	H11	H12	Ph2	A4	H13	
15:00	Valente,HD	McGovern,C	Machado,AC	Elliott,R	Corti,B	Party,D	Driessen,S	Freitas,SPR
15:20	Clementi, MN	Pecknold,D	Santos,DV	Jong,N	Rietveld,HC	Kosar,AJ	Graber,N	Percival,JM
15:40	Minatti, S	Waksman,S	Oliveira,IG	Biddle,I	<b>Discussion</b>	Venegas,Gi	Poecke,N	Appel,N
16:00	<b>Discussion</b>	Weisbard,E	<b>Discussion</b>	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>
16:20	<b>End</b>	<b>Discussion</b>	<b>End</b>	<b>End</b>		<b>End</b>	<b>End</b>	<b>End</b>
16:40		<b>End</b>						

## Wednesday, 07/01

ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6	ROOM 7	ROOM 8	
A5	H14	H15	Ph3	H16	H17	Ph4	St3	
9:00	Fourie,P	Rojas,CG	Wajima,Y	Fry,R	Guerrero,J	Ulhoa,MT	Côrtes,A	Mattos,PC
09:20	Froneman,W	Schmiedecke,NA	Tong,KFB	Powell,EH	Haring,CB	Reys,MM	Matos,CN	Morrison,L
09:40	Rantakallio,I	<b>Discussion</b>	Appert,CM	Pipe,E	Arguello,SG	<b>Discussion</b>	Murph,M	Krieger,F
10:00	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	Brusila,J	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	Meller,L
10:20	<b>End</b>		<b>End</b>	<b>Discussion</b>	<b>End</b>		<b>End</b>	<b>Discussion</b>
10:40				<b>End</b>				<b>End</b>
11:00	<b>Coffee Break</b>							
A6	H18	H19	H20	Ph5	H21	H22	Ph6	
11:10	Rottgeri,A	Ruth,N	Williamson,J	Bonetti,LZ	Brennan,M	Meléndez,SA	Gay Jr,LC	Maliangkay,R
11:30	Chornik,K	Manabe,N	Cloonan,M	Golden,RM	Doffman,M	Baksh,D	Echard,W	Shin,H
11:50	Rohr/Borem	Ogawa,H	<b>Discussion</b>	Krieger,A	McGuinness,S	<b>Discussion</b>	Seinen,N	Yoo,J
12:10	González,LJ	<b>Discussion</b>	<b>End</b>	O'Flynn,J	Thomas,SZ	<b>End</b>	<b>Discussion</b>	Lee,K
12:30	<b>Discussion</b>	<b>End</b>		<b>Discussion</b>	<b>Discussion</b>		<b>End</b>	<b>Discussion</b>
12:50	<b>End</b>			<b>End</b>	<b>End</b>			<b>End</b>
13:00	<b>Lunch</b>							
H23	H24	A7	Ph7	M4	H25	H26		
15:00	Whittam,J	Vermes,M	Oliveira,MR	Auvinen,T	Hemming,J	Dosunmu,O	Man,Y	
15:20	Acton,L	Reia,J	Santhiago,R	Henriksen,HTZ	Fabbri,F	Martínez,S	Bourdage,M	
15:40	Mullen,J	Siqueira,U	Frydberg,MB	Meynell,A	Silva / Cruz	IgnácZ,A	Favoretto,M	
16:00	<b>Discussion</b>	<b>Discussion</b>	Garcia,T	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	Nnamani,E	
16:20	<b>End</b>	<b>End</b>	<b>Discussion</b>	<b>End</b>	<b>End</b>	<b>End</b>	Nagamuna,C	
16:40			<b>End</b>				<b>Discussion</b>	
17:00							<b>End</b>	

## Thursday, 07/02

	ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6
9:00	<b>GENERAL ASSEMBLY</b>					
09:20						
09:40						
10:00						
10:20						
10:40						
10:45						
11:10						
11:30						
11:50						
12:10						
12:30						
12:50	<b>Lunch</b>					
13:00						

	ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6
	H27	H28	H29	Ph8	St4	Ph9
15:00	Barsalini,L	Vásquez/Pessoa	Milani,MA	Spencer,C	Ramos,PEZ	Bastos,ER
15:20	Amorim,LC	Alves/Vásquez	Dumnic,M	Pereira,SL	Almada,CL	Ganc,D
15:40	Alvarenga/Mazzotti	Fernandes/Peters/Ferreira	<b>Discussion</b>	Silva/Schlindwein	Zagury,S	Stover,C
16:00	<b>Discussion</b>	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>
16:20	<b>End</b>	<b>End</b>		<b>End</b>	<b>End</b>	<b>End</b>

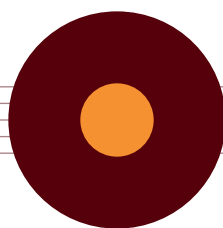
## Friday, 07/03

	ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6
	H30	H31	Ph10	H32	M5	
09:30	López,MI	Senger,S	Bannister,M	Bethencourt,J	O'Grady,A	-
09:50	Goldsack,E	Lalonde,A	Vargas/Rossetti	Karja,AV	Barna,E	-
10:10	Bedetti,R	Hunter,LR	Santos,L	<b>Discussion</b>	<b>Discussion</b>	-
10:30	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	<b>End</b>	<b>End</b>	-
10:50	<b>End</b>	<b>End</b>	<b>End</b>			-
11:00	<b>Coffee Break</b>					

	ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6
	H33	H34	H35	H36	M6	H37
11:30	Ballantine,C	Niebur,L	Ramstedt,K	Diniz,SC	Sá, SP	Morales,SN
11:50	Schwetter,H	Paranhos,A	Poikolainen,J	Freire,GA	Cunha,SE	Murchison,G
12:10	Marsden,A	Morrison,RB	Uimonen,H	Moreira,MBC	Windress,K	St-Laurent / Venkatesh
12:30	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	Severo,GF	<b>Discussion</b>	Drewett,M
12:50	<b>End</b>	<b>End</b>	<b>End</b>	<b>Discussion</b>	<b>End</b>	<b>Discussion</b>
				<b>End</b>		<b>End</b>
13:00	<b>Lunch</b>					

	ROOM 1	ROOM 2	ROOM 3	ROOM 4	ROOM 5	ROOM 6
	St5	M7	H38	H39	St6	M8
15:00	Pfutzenreuter,KE	Osborne,R	Bertho,RM	Siegfried,D	Nascimento,H	Kim,J
15:20	Williams,C	Domingues,D	Garcia/Marra	Rauhut,M	Tiné,PJS	Berkers,P
15:40	Aquino,TF	Sarafian,V	Peters,AP	Koleman,Kt	Love,SC	Aguilar,A
16:00	<b>Discussion</b>	Szmere,A	Paranhos,K	Gomes, RT	Sagawa,FS	Cocotle,G
16:20	<b>End</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>	<b>Discussion</b>
16:40		<b>End</b>	<b>End</b>	<b>End</b>	<b>End</b>	<b>End</b>

**Panels and  
Abstracts**



Tuesday,  
June 30



## 29/06 - Monday

09:00 - 13:00 - REGISTRATION – IA Building

13:00 – 15:00 - LUNCH

15:00 – 17:00 - OPENING LECTURE – IA Auditorium

## 30/06 - Tuesday

09:00 - 10:40

Session A1 – AGEING TIMES – Room 1

### *Memories and Narratives in Popular Music*

#### Participants

Gabriel Solis (chair) (University of Illinois, USA) [gpsolis@illinois.edu](mailto:gpsolis@illinois.edu)

Alan Williams (University of Massachusetts, USA) [alan\\_williams@uml.edu](mailto:alan_williams@uml.edu)

Adam Behr (Edinburgh University, UK) [adam.behr@gmail.com](mailto:adam.behr@gmail.com)

Leonieke Bolderman (Erasmus University Rotterdam, Netherlands) [bolderman@eshcc.eur.nl](mailto:bolderman@eshcc.eur.nl)

#### A1.1 Panel

#### Panel abstract

Creativity in popular music—and the innovative, even revolutionary power of that creativity—is routinely understood as a function of youth, a point made intensely and succinctly in the Who’s “My Generation.” This privileging of the young has dominated the scholarly conversation, despite the fact that it is paradigmatic of only a small, but prominent slice of pop music cultures in the post-war era. Drawing on affect theory, critical age theory, and musical close reading, the papers in this panel offer case studies that look at rock, pop, and hip hop artists and audiences who did not burn out, asking how aging can be viewed as a critical, aesthetic, and cultural phenomenon in the music. Routinely this manifests as the problem of fading away—the specter of irrelevance in an art that continues to draw its primary audience from the young—but significantly it may also be a source of value. As Pete Townshend’s generation—and the following generation, for that matter—age, they have pushed the aesthetic envelope, occupied new spaces in the changing music industry, and expressed the sentiments and politics of an increasingly intergenerational fan base.

#### Abstracts

##### 09:00

#### *Bad as Me: Narrative Age, Chronological Age, and Tom Waits as Reluctant Boomer*

Gabriel Solis (University of Illinois, USA)

Over more than four decades, Tom Waits has gone from ironic twenty-something lounge act to sincere sixty-something punk. Throughout this work Waits has derived considerable aesthetic value and distinction from writing songs from the perspective of, and performing in the voice of old men. This presentation explores the place of narrative age in Waits’s

songs throughout his oeuvre, in relation to his own chronological age, with a particular focus on his first album, *Closing Time* (1973) and his most recent, *Bad as Me* (2011). I argue that Waits's use of lyrics and sound to inhabit different aging male personas is critical to understanding him as an artist in relation to his Baby Boomer cohort. My argument follows Leppert and Lipsitz's work on the embodied experience of age in popular music (1990). Drawing on critical affect theory I propose that Waits's performance of premature old age in the 1970s placed him significantly at odds with his Boomer peers, staging melancholy and not celebrating youth. Over time, even as his music has remained "alternative," his later embrace of harder rock sounds and his production of a nostalgic, retrospective, even memoirist album has brought him closer to the dominant affect of his generation as they have moved into middle age.

**09:20**

***Living Nostalgia: Pete Townshend and the "My Generation" Gap***

Alan Williams (University of Massachusetts, USA)

Pete Townshend was 20 years old when he penned the phrase that would haunt him for the rest of his life – "Hope I die before I get old." "My Generation" released in 1965, drew a line in the sand, an anthemic statement of purpose, a UK hit single, and a paradoxical indication that its author was already living in the past. A self-conscious nostalgia permeates much of his following work – from the holiday camps of *Tommy*, the punk meeting godfather of *Quadrophenia*, and the desperately aging narrator of *Empty Glass* and *Cowboy Eyes*, to the re-workings of past glories – *Psychoderelict* resuscitating *Lifeline*, numerous re-stagings of *Tommy* and *Quadrophenia*, a seemingly endless series of farewell tours and reunion events. But while Townshend laments the loss of relevance, his largest audience is quite content to laud "Baba O'Reilly" and "Pinball Wizard," songs that are old enough to have grandkids of their own. This paper analyzes how nostalgia is the central theme of Townshend's work, while an alternative nostalgia for the emergence of arena rock in the early 70s defines the Who for its audience, longing to be fooled over and over again.

**A1.2. Individual Presentations**

**09:40**

***Didn't die before they got old: Rock performance and ageing***

Adam Behr (Edinburgh University, UK)

'Rock' is no longer the preserve of the young nor even, as Baby Boomers shift into retirement, the middle aged. But what distinguishes it from its predecessors is its inception as specifically 'youth' music. This paper discusses the strategies of 'heritage' acts in a field whose discourses of authenticity refer to youth, competing not only against younger acts but the music and images of their own younger selves. Whilst old age brings travails for all musicians over stamina and physical performance, artists in other genres (notably jazz and blues) carry an aura of authority. How do ageing rock artists, when athleticism and sex appeal fall away, recreate 'authenticity' in the mass culture whose success was predicated on a rejection of 'age'? The authority of past works, and the genre's consecration in the wider culture, mark routes through this dilemma, but often require live work in large venues. The alumni of the 1960s are therefore navigating new territory, commercially bound to their youthful works whilst pressing ageing bodies into service to showcase them. This paper charts that territory, illuminating the way in which markers of authenticity and cultural legitimacy have adapted in the face of an ageing genre and its protagonists.

**10:00**

***Have you found what you're looking for? On value attribution in music tourism motivation***

Leonieke Bolderman (Erasmus University Rotterdam, Netherlands)

Music tourism can be defined as the phenomenon of people traveling to places because of a connection with music (Gibson and Connell, 2005). Music tourism motivation is frequently attributed to the role of nostalgia and authenticity in postmodern Western society (Connell and Gibson, 2005), and linked to baby boomer generation tourists that flock to Sixties popular music inspired locations (Kruse, 2003). However, up to now little qualitative empirical research has been done to explore how these theories relate to examples that involve different music genres and decades of music history.

This research project therefore makes a start with the question: how do tourists motivate, experience and value visiting places related to Wagner, Abba and U2? Focusing on the way music is related to the experience of Bayreuth, Stockholm and Dublin, participant observation of tourist behavior during walking tours is combined with semi-structured interviews among tourists (15), tour guides (6) and tourist policy agents (3). The results show how the connection between music and place is negotiated in the tourist experience, calling for an evaluation of the relation between music tourism and processes of heritagization.

09:00 - 10:40

Session H1 – HISTORICAL AND SOCIAL TIMES – Room 2

***Experimental Practices in Latino/a America***

**Participants**

Susan Thomas (University of Georgia) suthomas@uga.edu

Alejandro L. Madrid (Cornell University) alm375@cornell.edu + Pepe Rojo (University of California, San Diego) duo

Ana R. Alonso Minutti (University of New Mexico) aralonso@unm.edu

Discussant and Chair: Daniel Party (Pontificia Universidad Católica de Chile) dparty@uc.cl

**Panel Abstract**

This panel seeks to challenge notions of experimentalism as defined in conventional narratives by approaching a variety of Latin/o American popular music traditions conceived and/or perceived as experimental. In the course of the session the panelists will engage the following questions: How is the idea of experimentalism inhabited individually and collectively? How is technology, its access, its appropriations, its prescribed or subversive uses, conducive to artistic creativity and experimentation? In which ways do experimental practices stimulate rethinking asymmetries of late modernity and hegemonic paradigms of modernism? How are spaces, places, and venues significant in the imagination of experimental practices? In what ways does experimentalism engage questions of individualized identification of gender, class, and ethnicity? Exploring these manifestations helps us understand the multiple sites in which experimentalism emerges and becomes meaningful beyond Eurocentric interpretative frameworks.

**Abstracts**

**09:00**

***Cultural Revolution, the Avant-garde, and Popular Music: Understanding the Grupo de Experimentación Sonora del ICAIC***

Susan Thomas (University of Georgia)

From 1969-1978 Cuba's Grupo de Experimentación Sonora (GES) was housed within the Cuban film institute known

as the ICAIC. This paper considers the GES within the context of the larger trajectory of post-revolutionary popular music. In doing so, it challenges earlier studies that have downplayed the popular profile of the GES, focusing primarily on the composition of film scores and the training of previously autodidactic musicians by composers Leo Brouwer and Federico Smith. In focusing on the GES as an incubator for popular music, I question how the discursive rhetoric of the avant-garde was appropriated by the GES, whose members described themselves as “la vanguardia de la música cubana.” I suggest that such rhetoric might be as much strategic as descriptive, serving to shield the collective of composers, musicians, pedagogues, and sound engineers from charges that its foreign-inflected music might be tainted with unsavory *desviación ideológica*, or “ideological drift.” This paper thus considers the rhetoric of avant-gardism and experimentalism in Cuba not as a marker of subversion or oppositionality, but rather within a context in which the avant-garde, championed by official institutions as representing the transformative potential of the Revolution itself, came to serve the status quo.

**09:20**

***Experimentalism as Estrangement: Neo-liberal Globalization and Café Tacvba’s Revés/Yo soy***

Alejandro L. Madrid (Cornell University) and Pepe Rojo (University of California, San Diego)

In the mid 1990s the Mexican rock band Café Tacvba was one of the most promising up and coming Latin American acts, especially after releasing their kitschy third album, *Avalancha de éxitos* (1996), which received enormous popularity. Unexpectedly, Café Tacvba followed this record with *Revés*, a highly experimental music that defied the conventions of *Rock en Español*. The band’s label cut a deal with them, allowing the recording to be distributed only as part of a double feature that included also *Yo soy*, a second album conformed by more conventional songs. *Revés/Yo soy* (1999) did not achieve the level of commercial success of Café Tacvba previous productions but quickly became a cult album that allowed the band to acquire an artistic aura that transcended their status as Latin pop stars. Based on Viktor Shklovsky’s notion of *ostranenie* (estrangement), in this paper we explore the ways in which Café Tacvba’s sonic and stylistic experimentation in *Revés/Yo soy* reverses the audiences’ listening experience and allows listeners to hear the fantastic possibilities of everyday sounds, thus lengthening these sound’s aesthetic horizon. The notion of estrangement is also illuminating in exploring the subversive character of *Revés/Yo soy* as an artifact that challenges the very globalized marketing networks that generated it.

**09:40**

***“Gatas y Vatas”: Female Empowerment and Community-Oriented Experimentalism***

Ana R. Alonso Minutti (University of New Mexico)

*Gatas y Vatas* (a Spanish slang that loosely means “cats and tough gals”) is an annual all-female music festival in Albuquerque, New Mexico that started in 2010 featuring solo performances by local women musicians. While there is a complete freedom in the style of music played in the space of the festival, most of the performers have engaged with sound experimentation that challenges any given categorization. Initiated by young Hispanic musicians as an attempt to counteract the white-male dominance of the local music scene, *Gatas y Vatas* has become a catalyst of female empowerment where participants experience liberation while defying genre norms in an all-inclusive environment. Drawing from ethnographic research, in this paper I explore the ways in which the practices fostered in *Gatas y Vatas* are tied to a locally perceived freedom granted by Albuquerque’s complex cultural makeup. To the “*Gatas*,” the city is a place where “everything is possible.” This sentiment of endless potential drives performers to experiment with sound, noise, technology, and the environment, and to engage in activities that foster a feminist ideal rooted in a Hispanic

connection. The result is a community-oriented experimental atmosphere that has reached levels of inclusion and female equality rarely seen in experimental music scenes.

09:00 - 10:00

Session H2 – HISTORICAL AND SOCIAL TIMES – Room 3

### ***Music and Translation***

#### **Participants**

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#### **Panel Abstract**

In different fields of human creativity, translation is one of the first modes through which a cultural object is appropriated and popularized outside its original production context. In the case of popular songs, the passage from a culture to another not only involves the (more or less) faithful translation of the lyrics, but often also a revision of the original musical style. The focus of the panel is a widespread comparison of the strategies used in different countries in this particular typology of intersemiotic translation, starting from specific case studies. In the continuum stretching from domestication to foreignization put forward by translation theorists, is it possible to sketch a shared theoretical and analytical framework taking in the complex issues at play when dealing with a multi-layered object like popular songs?

#### **Abstracts**

**09:00**

#### ***Translating musicals: a national Jesus Christ Superstar***

Sergio Mazzanti (University of Macerata)

In musicals, a film and theater genre in which, by definition, songs are interwoven into the narratives, it is particularly important that the audience understand the lyrics; when the musical is written in a different language the lyrics must be translated, and sometimes transferred in a singable version. A very interesting case study is Lloyd Webber and Rice's *Jesus Christ Superstar* (1970), one of the most famous US musicals that has been translated in several languages: Spanish, Japan, Czech, Portuguese, etc. (in Russian there are at least four different versions). Every national *Jesus Christ Superstar* shows important semantic, rhythmic and tonal differences, due to the influence of both the context and the language of the target culture. Analyzing and comparing different musical translations of the same work can highlight important aspects of the strategies of "cultural borrowings", from assimilation to adaptation, from domestication to foreignization, in which the receiving culture always reinterprets the borrowed element for its particular exigences (Veselovsky).

**09:20**

#### ***The role of Portuguese translations in the shaping of Brazilian and Portuguese popular music (1960-2013)***

Isabel Campelo (Universidade Nova de Lisboa)

Singing in English has been a constant feature of Portuguese popular music, pop-rock in particular, since the sixties. However, from the sixties until the nineties there were a number of foreign songs – mainly, in English - which, due to their

success in the original language, were translated to Portuguese and sung by Portuguese singers and groups. In Brazil, the presence of the English language in popular music has been more subtle than in Portugal (Michailowsky 2014). But translations of international hits – again, mainly from English, with occasional exceptions - to Brazilian Portuguese have been a constant practice throughout the last five decades until today, transversal to different popular music genres. I am interested in understanding these translations within the framework of the two countries' recording industries. Are they literal translations or adaptations to Portuguese? Why has this practice disappeared in Portugal and remains active in Brazil? Based on the concept of language ideology (Woolard 1994), I also wish to understand the agency of language in the shaping of popular music both in Portugal and in Brazil. Methodology will include ethnographic interviews with different actors in this terrain, as well as historical survey relevant to the period at stake.

09:00 - 10:40

Session H3 – HISTORICAL AND SOCIAL TIMES – Room 4

### ***Bossa Beyond Brasil, 1964-69***

#### **Participants**

Kevin Fellezs (Columbia University) kf2362@columbia.edu; organizer

David R. Shumway (Carnegie Mellon University) shumway@cmu.edu

Kariann Goldschmitt (University of Cambridge) kariann@gmail.com

Keir Keightley (University of Western Ontario) kkeightl@uwo.ca; organizer

#### **Panel Abstract**

This panel explores the musical-cultural imaginaries of bossa nova as it moves beyond the borders of Brazil. Bossa nova emerged in the late 1950s as a distinctively Brazilian form of popular music; by the mid-1960s, as Brazilian songs, sounds, and stars travelled the globe, bossa nova had become a crucial component of the period's international soundscape. Bossa not only circulated musical ideas of place (Rio de Janeiro, for instance) but, significantly, a sense of historical time: the relatively rapid movement of bossa nova out of Brazil and around the world allowed it to help mark "the sound of the Sixties." In redefining the mainstream sound of up-to-date easy listening and jazz, film and television soundtracks, and advertising campaigns in Europe and North America, bossa nova contributed to a modern global imaginary, shaping the historical moment's sense of time as well as place. The panel addresses the circulation, reception, and significance of bossa nova outside Brazil in the Sixties. It includes distinguished scholars from U.S., U.K, and Canadian universities who approach the topic from a range of disciplinary backgrounds (ethnomusicology, English literature, media studies). The papers are quite tightly focussed on the mid-to-late 1960s, when bossa nova reached the peak of its global popularity. The papers' theoretical concerns include issues of hybridization, exoticism and subalterity, audience reception and historical sensibility, cosmopolitanism and tourism, stardom and popularity, among others.

#### **Abstracts**

09:00

#### ***Blue-Eyed Soul Sauce: Cal Tjader, Bossa Nova, and the Tropical Sublime***

Kevin Fellezs (Columbia University)

Bossa nova has been described as "samba plus jazz," registering its inherent hybridity. Cal Tjader was a Swedish American multi-instrumentalist whose recordings of bossa nova, among other Latin music styles, helped create a sonic

imaginarium of tropical escapism for American audiences in the early 1960s. Tjader would become one of Latin jazz's biggest stars yet he was not only "Anglo" but also never lived south of San Mateo, California. In spite of this, his collaborations with Latin music stars such as Eddie Palmieri, Tito Puente, Armando Peraza, and his mentorship of a young Poncho Sanchez attest to his acceptance into the highest strata of Latin music. But Tjader was no purist. Due to his early development as a jazz musician, his bossa nova was inflected by parallel currents in the San Francisco Bay Area jazz scene and the so-called West Coast cool jazz of the period, leaning more to the jazz than the samba side of bossa nova's formative equation. Additionally, because his projects were instrumental rather than vocal recordings, Tjader's bossa nova folded the foreign into the familiar, creating a space I am calling the Tropical Sublime – an imaginary space of non-threatening exotica for mainstream American audiences.

**09:20**

***'The Girl from Ipanema': America on the Cusp***

David R. Shumway (Carnegie Mellon University)

In the summer of 1964, Stan Getz and Astrud Gilberto's "The Girl from Ipanema" became a smash hit single. The album Getz/Gilberto made it to number 2 in Billboard, being kept from number 1 by the Beatles' A Hard Day's Night. The song combined Getz's contemporary jazz sound with Gilberto's sultry, slightly exotic vocals. The popularity of this combination is not what one would expect eight years after Elvis had become King, and in the year the Beatles took America by storm. Indeed, it was the last time that a record by a major jazz instrumentalist was so popular, and it marks a moment just before the charts would be completely dominated by various forms of rock. The song itself is iconic. The number of covers of the song is rivaled in this period only by "Yesterday," and "A Taste of Honey." How do we account for the record's popularity? What does it mean that a Brazilian song rooted in a Brazilian musical style would be so successful in America? What does the song tell us about the U.S. in this moment: before the Gulf of Tonkin Resolution and the escalation of U.S. involvement in Vietnam, but in the midst of the Civil Rights struggle? This recording captured a cultural imaginary that included not only pre-rock innocence and cultural unity, but also a desire for sophistication and the new that also would be found in rock.

**09:40**

***From the 'Jet Set' to Intrigue: Bossa Nova and the 1960s International Spy Thriller***

Kariann Goldschmitt (University of Cambridge)

Following the success of *Black Orpheus* 1959, bossa nova was popular in international film and television as a musical symbol of the style's birthplace: Rio de Janeiro. It was only a matter of time before its associations expanded to embody some of the period's exuberance for luxurious internationalism, especially in English-language films that focused on air travel and espionage. In this paper, I will trace how bossa nova symbolized travel and romance in *The Gentle Rain* (1966) and international Cold War intrigue in *The Deadly Affair* (1966). By 1967, the link between films featuring intrigue, seduction, and bossa nova was so entrenched that it was used to humorous effect in the James Bond spoof, *Casino Royale* (1967) via Dusty Springfield's recording of "The Look Of Love," and later in numerous bossa nova tracks in *Austin Powers: International Man of Mystery* (1997). I argue that such filmic settings in the mid-1960s expressed the ideals and fantasies of the so-called "Jet Set" that defined the period and, by extension, solidified bossa nova's links to luxury and adult tastes even as Brazil and other countries in South America occupied a subaltern status in the global imagination.

10:00

*Astrud Gilberto, Jet-Set Superstar*

Keir Keightley (University of Western Ontario)

This paper examines the music and image of Astrud Gilberto as she leaves behind one of the founders of bossa nova, João Gilberto, to forge a successful solo career outside Brazil. From her famously unplanned breakthrough recording, to her best-selling pop-bossa LPs of the mid-1960s, to her sung voice-over for Eastern Airlines' long-running "Number One to the Sun" television ad campaign in the late 1960s, Astrud embodied an unusual combination of shyness and worldliness, demureness and sex appeal, that found a global audience. Singing in Portuguese, English, and Italian (among other languages), Astrud's famously quiet vocal style drew on bossa nova's "restrained excitement" and cosmopolitan sensibilities, and produced one of the most sustained global pop careers of any of the bossa generation. A reluctant sex symbol with Brazilian roots, Astrud's stardom nonetheless resisted exoticization, and this may be due, in some part, to the influence of U.S. cool jazz trumpeter Chet Baker. Baker's vocal recordings of the early 1950s rejected the timbre and projection of the mainstream singing styles of the time in favour of a new, casual, almost non-professional approach. The rise of a cult of the "amateur" marked multiple musical mainstreams in the period (folk, rock), and Astrud, with her uncertain pitch and almost indifferent affect, was strangely at home in this new musical world. Tracing out Astrud's reception in the USA and Canada in the 1960s will help us better grasp the global imaginary both drawn upon and circulated by bossa nova in the 1960s.

09:00 - 10:20

Session H4 – HISTORICAL AND SOCIAL TIMES – Room 5

*There is no future: resistência, lo-fi e do it yourself na música punk*

*There is no future: resistance, lo-fi and Do It Yourself in punk music*

**Participants**

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Jhessica Reia (UFRJ) [jhereia@ufrj.br](mailto:jhereia@ufrj.br)

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**Resumo do Painel**

Sem dúvida, resistência é uma palavra essencial no que diz respeito à compreensão do movimento punk. Seja nos seus primórdios, na década de 1970, como resistência ao status quo, ao conformismo das classes médias e baixas, em Londres, seja como resistência às grandes gravadoras através das práticas do faça você mesmo, ou do uso de equipamentos sucateados ou obsoletos, produzindo registros fonográficos de baixa definição sonora. Este painel pretende refletir sobre diferentes práticas punks, que resistem à ação do tempo, seja via adaptações, reapropriações ou reconfigurações diversas, desde suas primeiras manifestações até a contemporaneidade, em múltiplos contextos sociais e tecnológicos.

**Panel Abstract**

No doubt the word resistance is essential regards the understanding of the punk movement. Either during its early stage in the 1970's, as a resistance to the status quo, against the conformity of middle and low classes in London, Either



during its early stage in the 1970's, as a resistance to the status quo, against the conformity of middle and low classes in London, or as a resistance against the major labels through "do it yourself" practices, such as the use of obsolete and junked equipments, producing low definition phonographic records. This panel aims to reflect on different punk practices that resist aging, either via adaptations, reappropriations or several reconfigurations, from its earliest manifestations to contemporary times, in multiple social and technological contexts.

## Resumos / Abstracts

09:00

### *Quatro décadas em quatro canais: amadorismo, autenticidade, espiritualidade e afetos da música lo-fi*

Marcelo Bergamin Conter (UFRGS)

O lo-fi surgiu no início da década de 1980 como um movimento de resistência às grandes gravadoras, quando músicos amadores optaram por gravar suas canções em casa, através do uso de aparelhos cassete portáteis de quatro canais. Com o passar dos anos, ele foi adquirindo novas qualidades. A precariedade e a espontaneidade sonora, a produção horizontalizada e a circulação das fitas desenvolveram, entre os fãs, a ideia de que registros caseiros eram mais autênticos do que os produzidos comercialmente. Mais tarde, músicos reconheceram nesta prática um reencontro com a espiritualidade na música pop. O objetivo deste trabalho é mapear e analisar, a partir da filosofia da diferença de Deleuze e Guattari, os agenciamentos que constituem e arrebatam o lo-fi, tornando-o mais complexo. Inspirando-se na mesa de som de quatro canais, pretende-se aqui focar em quatro agenciamentos: (1) amadorismo; (2) autenticidade; (3) espiritualidade; e (4) afeto, esta onde as outras três são conectadas e manifestadas nas paisagens sonoras das gravações caseiras. Observar-se-á a obra dos estadunidenses Daniel Johnston, Jandek, Beat Happening e Guided By Voices, e dos brasileiros Yoñlu e Chimi Churris, contemplando a persistência dessa prática nas últimas quatro décadas.

### *Four decades in four tracks: amateurism, authenticity, spirituality and affects of lo-fi music*

Lo-fi emerged in the beginning of the 1980's as a resistance movement against big corporate record labels, when amateur musicians opted to record their songs at home, through the use of four-track portable cassette devices. Along the years, it acquired new qualities. Sound precariousness, spontaneity, horizontalized production and the circulation of the tapes, developed, between the fans and musicians, the idea that home recordings were more authentic than the commercially produced. Later, musicians recognized in such practice a reencounter with pop music spirituality. The objective of the present work is to map and analyze, taking start in the philosophy of difference of Deleuze and Guattari, the assemblages that constitute and ravishes lo-fi, making it become more complex. Inspired by the four-track mix desk, we focus in four assemblages: (1) amateurism; (2) authenticity; (3) spirituality; and (4) affect. The last one being where the three others are connected and manifested in the soundscape of home records. It will be observed in the works of Americans Daniel Johnston, Jandek, Beat Happening and Guided By Voices, and of the Brazilians Yoñlu and Chimi Churris, contemplating the persistence of such practice in the last four decades.

09:20

### *O futuro é aqui: DIY, novas tecnologias e straight edge*

Jhessica Reia (UFRJ)

Foi a partir do movimento punk que o straight edge surgiu, a princípio como uma contraposição ao estilo 'live fast, die young' e ao nihilismo presente na cena daquele momento. Apesar do straight edge ter sua identidade bem delimitada pela

sobriedade e por escolhas políticas (como o veganismo), incorporou do punk o do-it-yourself, os equipamentos baratos, a sonoridade agressiva, o caráter juvenil, a experiência urbana e a busca por autonomia – aqui, das drogas, do álcool, das gravadoras e do conformismo. Mesmo tendo passado mais de três décadas, o straight edge ainda pulsa em diversos lugares do mundo, sendo que a cidade de São Paulo abriga desde 1996 uma das maiores subculturas, organizada em torno do festival Verdurada. Nos últimos anos, o DIY foi altamente impactado pela apropriação de novas tecnologias, fazendo com que gravar, prensar e divulgar músicas ficasse ainda mais simples. Aqui pretende-se discutir como a mudança dos paradigmas tecnológicos impactou o DIY do século XXI, principalmente no que diz respeito à produção e ao consumo musical em cenas e subculturas como o straight edge, que historicamente discute as potencialidades da autonomia e da cooperação.

*The future is here: DIY, new technologies and straight edge*

Straight edge emerged from the punk movement, first as an opposition to the “live fast, die young” lifestyle and the nihilism that was present at that moment. Despite having its identity defined by sobriety and political positions (like veganism), straight edge incorporated from the punk the do-it-yourself ethics, the cheap sound equipment, the aggressive sound, the youthfulness, a certain urban experience and the search for autonomy - here, from drugs, alcohol, major record labels and conformism. Even more than three decades after its rise, straight edge still beats in different parts of the world. The city of São Paulo, in Brazil, is home to one of the largest straight edge subculture since 1996, organized around the Verdurada festival. In the last years, DIY was highly impacted by the use of new technologies, simplifying even more the acts of recording, pressing and promoting music. Here, we intend to discuss how the change of technological paradigms impacted DIY in the XXI century, particularly with regard to production and consumption in musical scenes and subcultures such as punk and straight edge, which, historically, have been discussing the potential of autonomy and cooperation.

**09h40**

*A estética vanguardista na cultura pop: punk rock em Nova York na era presentista*

Marina Corrêa da Silva de Araujo (UFRGS)

Na década de 1970 Nova York foi palco de uma cena artística de bandas no East Village. O bar CBGB foi o espaço agregador de bandas como Television, Patti Smith Group e Ramones, em um movimento que ficou conhecido como punk rock. Estes artistas eram influenciados pela tradição literária vanguardista europeia, e propostas dadaístas e surrealistas foram adaptadas à produção de música pop. Assim, estas bandas produziram um tipo de arte que envolvia uma resistência tácita à moralidade burguesa e de produtividade capitalista. Esta resistência se dava em uma negação da possibilidade de futuro e progresso no sentido da História Moderna. Em suas performances e modo de vida, existia a vontade de viver um presente eterno, que se concretizava por um hedonismo extremo e prazer imediato, no uso de drogas e performances chocantes. Partindo do conceito de modernidade na acepção de Benjamim, este trabalho pretende discutir a moldagem da sensibilidade do tempo histórico nestas produções como forma de resistência ao status quo político e social deste período. Problematiza-se esta questão a partir da relação entre tempo e arte na contemporaneidade.

*The avant-garde aesthetics in pop culture: punk rock in New York in the presentism age*

During the 1970s New York was the stage of an artistic scene of bands in the East Village. CBGB was the space that aggregated bands such as Television, Patti Smith Group and the Ramones, in a movement later known as punk rock.

These artists were influenced by the European avant-garde literary tradition, and the Dadaist and Surrealist propositions were adapted to the production of pop music. These bands produced an art that involved an underlying resistance to the bourgeoisie morality and capitalist productivity. This resistance happened as a denial of the possibility of future and progress, in the meaning of Modern History. In their performances and ways of living, there was the will to live in an eternal present, reflected in hedonism and immediate pleasure, in using drugs and in shocking performances. Steaming from the concept of modernity developed by Benjamin, this paper aims at discussing the framing of historical time sensibilities in these productions as a way of resistance to the social status quo of this period. This matter will be questioned taking into consideration the relationship between time and art in contemporary times.

09:00 - 10:20

Session M1 – MODERN TIMES – Room 6

***Sexualidade e subalternidade na música contemporânea: uma aproximação comparativa entre cumbia, tango, funk e sertanejo***  
*Sexuality and subalternity in contemporary music: a comparative approach between cumbia, tango, funk and sertanejo*

### **Participants**

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Felipe Trotta (Universidade Federal Fluminense, Brazil) trotta.felipe@gmail.com

### **Resumo do Painel**

Esse painel integra um projeto de pesquisa conjunto entre a Universidade de Buenos Aires (Argentina) e a Universidade Federal Fluminense (Brasil) que tem como objetivo investigar a articulação entre as músicas periféricas de massa e os movimentos de redefinição das culturas populares urbanas contemporâneas, a partir de um estudo comparativo. Busca-se interpretar *de que forma* as músicas colaboram para negociações dos imaginários compartilhados em larga escala sobre o universo popular e os territórios periféricos. Em diversas práticas musicais no Brasil e na Argentina, os repertórios de negociação do popular-periférico são processados através de narrativas musicais em torno da temática da sexualidade. As tensões de gênero (gender) são performatizadas quase sempre em narrativas de erotismo (como no caso da cumbia villera na comunicação de Alabarces), de sedução (como no caso do sertanejo universitário na comunicação de Alonso), de construção da masculinidade (como no caso do funk na comunicação de Trotta) ou da desconstrução de sexualidades convencionais (como no caso do tango *queer* na comunicação de Liska). A mesa fornece um painel diversificado de processamentos da sexualidade em práticas musicais populares e periféricas atuais, contribuindo para um debate sobre as culturas populares em ambos os países.

### **Panel abstract**

This panel is part of a research project between the University of Buenos Aires (Argentina) and the Universidade Federal Fluminense (Brazil) which aims to investigate the relationship between peripheral mass songs and the contemporary redefinition of urban popular cultures. As a comparative study, it seeks to interpret how the songs deal with shared imaginary about popular culture and peripheral territories. In various musical practices in Brazil and Argentina, the repertoires are processed through musical narratives about the theme of sexuality. Gender tensions are performatized

almost always through narratives of eroticism (as in the case of cumbia villera in Alabarces' paper), seduction (as in the case of *sertanejo universitario* in Alonso's paper), the construction of masculinity (as in Iinfunk in Trotta's paper) or the deconstruction of conventional sexualities (such as Tango Queer in Liska's paper). The session provides a diverse panel about sexuality in popular current musical practices, contributing to a debate on popular culture in both countries.

## Abstracts

09:00

### ***“Laura, se te ve la tanga”: la cumbia argentina y sus representaciones de género***

Pablo Alabarces (Universidade de Buenos Aires-CONICET, Argentina)

La popularización de la cumbia argentina, un proceso que ocurre en los últimos cuarenta años, implicó su transformación en la música por excelencia de las clases populares: la *música de los pobres*, su consagración como el género más popular, en el doble sentido de su consumo –las cifras de ventas la colocan como el género más vendido– y de su significación de clase. La cumbia argentina configura una *escena* compleja: es una escena transnacionalizada –aunque prescinde del diálogo con las *otras cumbias* latinoamericanas y a veces privilegia el intercambio con el hip hop– y a la vez se aferra a la idea de género, no como un repertorio de rasgos fijos –apenas la marcación rítmica– sino como una etiqueta que define un repertorio cultural, básicamente de distinción de clase social –una distinción a la vez negativa (*no somos chetos* –de clase media, pudientes) y positiva (*esta es nuestra música, música de negros*). Dentro de ese panorama, el trabajo pretende focalizarse en los modos en que la cumbia problematiza los imaginarios de género (*gender*) en la Argentina contemporánea, rediscutiendo de manera original los roles tradicionales, con fuerte énfasis sobre los comportamientos eróticos.

### ***“Laura, se te ve la tanga”: Argentine cumbia and its gender representations***

The popularization of Argentinian cumbia in the last forty years changed the typical popular classes' music: the *music of the poor*. Its consecration as the most popular genre happens in a double sense of consumption - the sales value amount as the best-selling genre – and class significance. The Argentinian cumbia is a complex scene: it is a transnational scene - although it goes beyond the dialogue with other Latin cumbias and sometimes privileging the exchange with hip-hop – mainly through the idea of genre (mostly rhythmically) but also works as a label that defines a cultural repertoire, basically social class distinction, which is at same time negative (from the medium class perspective) and positive (from popular classes point of view). Within this scenario, the paper aims to focus on the ways in which the cumbia problematizes gender in contemporary Argentina, displacing traditional roles, with a strong emphasis on erotic behavior.

09:20

### ***Feminidades post-sensuales: Estéticas gestual-corporales y textualidades eróticas contemporáneas en el tango porteño***

Mercedes Liska (Universidade de Buenos Aires, Argentina)

La configuración de modos de bailar el tango que desdibujan la expectativa heterosexual obligatoria, trae aparejada la necesidad de repensar las relaciones entre danza y sexualidad. Dichas prácticas vienen ocurriendo e incrementándose gradualmente en los últimos diez años, en distintos ámbitos de la ciudad de Buenos Aires de concurrencia más juvenil y particularmente en una milonga denominada Tango Queer, que fue creada en torno a la posibilidad de bailar del tango entre parejas del mismo sexo con el interés explícito de incluir a las personas que se identifican como gays, lesbianas y bisexuales, pero también proponiendo

modificar la dinámica intersubjetiva del tango más allá de las orientaciones sexoafectivas. A partir de una investigación de carácter etnográfica este trabajo se propone analizar la configuración estético-corporal del tango queer relacionada a la producción de trabajos de investigación recientes que refieren a la flexibilización de la norma heterosexual y disminución de la carga erótica en las actividades de baile. En particular, analizaremos la ejecución de una “economía sexual” derivada de los discursos feministas, y la conformación de una “estética de la discreción” como estilo negociado en la legitimación de las diversidades sexo-genéricas. De esta manera, el trabajo se orienta a pensar y discutir los modos en que las políticas de género contemporáneas se constituyen como los vectores de los cánones estéticos del tango en un contexto socio-histórico específico.

### ***Post-sensual femininities: gestual and body aesthetic and erotic textualities in contemporary tango in Buenos Aires***

The configuration of ways of dancing tango that draw heterosexual expectation implies the need to rethink the relationship between dance and sexuality. Such practices are occurring and gradually increasing over the last ten years in different areas of the city of Buenos Aires mainly through young audience and particularly in a milonga called Tango Queer, which was built around the possibility to dance the tango between same sex couples with the explicit interest. The place offers the possibility of including people who identify as gay, lesbian and bisexual, but also proposing to modify the dynamics of inter tango beyond sexual and affective orientations. From an ethnographic research this paper analyses the aesthetic-body configuration of tango queer related to the production of recent research papers that relate to the relaxation of the heterosexual norm and decreased load on erotic dancing activities. In particular, we discuss the implementation of a “sexual economy” derived from feminist discourses, and the formation of an “aesthetics of discretion” as negotiated style in legitimizing sexual diversities. Thus, the paper is oriented to think and discuss the ways in which contemporary gender policies constitute vectors as the aesthetic of tango in a specific socio-historical context.

09:40

### ***Estereótipos da (hiper)masculinidade no funk carioca***

Felipe Trotta (Universidade Federal Fluminense, Brazil)

Desde o final do século XX, diversas práticas musicais ao redor do mundo associadas ao universo “popular” têm protagonizado debates acirrados sobre relações de gênero (gender). Tais repertórios geram debates acirrados sobre as novas formas de machismo da cultura contemporânea, condenado veementemente pela intelectualidade. Esse machismo hiperbólico e incômodo é manifestado em performances midiáticas (sons, visuais, danças e discursos) nas quais determinados artistas exibem um estereótipo de masculinidade afirmativa, violenta e, às vezes risível. No Brasil, o funk tem sido um dos gêneros musicais mais incisivos no processamento dessa hipermasculinidade, que narra conquistas sexuais através da força, da virilidade e do dinheiro, quase sempre relegando às mulheres papel caricaturalmente objetificado e inferior. Pode-se pensar que tais narrativas são construídas como “resposta” a uma óbvia diminuição do desequilíbrio de poder entre homens e mulheres, mas essa interpretação mascara certas contradições das masculinidades performatizadas em tais músicas, que não raro são vivenciadas pelos artistas e pelo público de forma irônica e lúdica. Além disso, o estereótipo do hipermacho é também confrontado com mulheres “ativadas” sexualmente, que cobram machezas inatingíveis cujo resultado muitas vezes é simplesmente a inversão da dominação (não menos problemática) com a transformação do próprio homem em objeto.

### ***(Hyper)masculinity stereotypes in funk carioca***

Since the late twentieth century, various musical practices around the world associated with the “popular” engaged heated debates about gender relations. Such repertoires generate debates about new forms of contemporary culture of male chauvinism,

strongly condemned by the intellectuality. This hyperbolic and uncomfortable machismo is manifested in media performances (sound, visual, dances and speeches) in which certain artists exhibit an affirmative stereotype and a violent masculinity, sometimes laughable. In Brazil, funk has been one of the most incisive musical genres in processing that hypermasculinity, in which chronicles sexual conquests through strength, virility and money are described, often relegating women as an objectified caricature. One might think that such narratives are constructed as a “response” to an obvious reduction of the imbalance of power between men and women, but this interpretation masks certain contradictions of masculinity in these songs, which are often experienced by artists and the public in an ironic and playful way. Moreover, the stereotype of hipermacho is also confronted with sexually “activated” women, that demand unattainable masculinities whose result is often simply the reversal of domination (no less problematic) with the transformation of man into an object.

09:00 - 10:20

Session Ph1 – PHENOMENOLOGICAL TIMES – Room 7

### ***Phenomenological Time: Identification***

#### **Participants**

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Luciana Xavier de Oliveira (Universidade Federal Fluminense) luciana.ufba@gmail.com

#### **Abstracts**

**09:00**

#### ***Gendered Beats and Sanctified Distortion: Peculiar People, Masculinity and Gospel Go-Go Music***

Alisha Lola Jones (University of Chicago)

Through a case study of a popular gospel go-go band Peculiar People in Washington, D.C., I examine the links between gospel go-go as an evangelical resource and the musicians’ creative processes in performing a Christianized street credibility and hypermasculinity. The gospel go-go tradition resides in a legacy of police surveillance and marginalization, even though it boasts a high rate of youth who convert to Christianity. These anxieties about gospel go-go are connected to a legacy of perceptions about what happens when young black men gather to lift their voice. To what extent has the remnant of governmental policies such as Black Codes influenced the ways in which black communities worship in Washington, DC? Go-go is a rhythmic funk music that emerged in the Washington, D.C. area during the early 1970s. Since the 1990s, “gospel go-go” (3G) has served as an evangelical tool for men facing urban violence, disenfranchisement, and discrimination. Musical strategies, such as the use of gendered beats and distortion, become effective tools as artists tap into the existing discourses of urban hassles, pain, and pleasure.

**09:20**

#### ***Cohesion In Small Semi-Professional Music Groups***

Tobias Marx (Kassel University)

Long-lasting existences of music groups require cohesion. This study aims at answering how cohesion can be conceptualized from a musicologist point of view and how cohesion can be explained for semi-professional bands in the field of popular music. Method. Five music groups consisting of 20 musicians in total were assessed via half-structured

interviews. Results were visualized in a sociogram. In addition three questionnaires on cohesion (GEQ, TKFB, BKFB) were investigated on how they fit the needs required for describing music groups. From this resulted a strategy to interpret the interviews again. Furthermore group identification (IIS) and the atmospheres in the workflow of the bands were evaluated. Results. Three dimensions of cohesion have been found adequately describe small music groups: musical, organizational and social cohesion. Cohesion is mostly motivated by music itself. Nonetheless extra-musical goals and therefore necessary organizational activity increases. In the case of higher social than musical cohesion, striving for success becomes subordinate. Further findings show that only-musical driven bands have better working atmospheres in rehearsal rooms, whereas singers assess group atmosphere more positive in concert situations than other musicians. A cohesion profile was created for each group.

**09:40**

### ***Baile Black de Branco? Nostalgia, performances raciais e questões de gosto***

Luciana Xavier de Oliveira (Universidade Federal Fluminense)

Este artigo pretende analisar duas festas cariocas de black music a festa Soul, Baby, Soul! e o Bailão do Castelo. Em ambos os eventos, os produtores pretendem recriar o clima dos bailes black dos anos 70, com um set list especializado em funk e soul norte-americanos, incluindo também sucessos de artistas brasileiros de black music. Mantendo um público fiel, formado por jovens universitários brancos de classe média, esses eventos são marcados pela nostalgia, e pelo desejo de um “resgate” de um passado. A atitude nostálgica, neste sentido, é dependente do fascínio pela natureza irrecuperável de um momento e de uma época, imaginando e idealizando um passado jamais vivido. No fetiche do resgate e da “descoberta”, existem valores e temporalidades diferenciados, que condicionam a tentativa de recuperação de modos de escuta e fruição, através dos quais é possível notarmos também a emulação de uma suposta performatividade negra. “We wanted to pretend we were black, we danced like we were black”, Reynolds (2011) comenta a respeito da cena inglesa do Northern Soul. Mas, em contrapartida, como lidar com essa “fantasia performática” em um país cujo discurso oficial prega a democracia racial e a celebração da mestiçagem? Neste artigo pretendemos, pois, analisar as tensões entre gosto, distinção e marcas identitárias, ressignificando a nostalgia também como um ato de subversão crítica a um presente.

### *White People in Black Dance? Nostalgia, racial performances and questions of taste*

This article aims to analyze two black music parties in Rio de Janeiro: Soul, Baby, Soul! and Bailão do Castelo. In both events, the producers want to recreate the atmosphere of the black dances from the 70s, maintaining a set list of American funk and soul, also including hits by Brazilian soul artists. Maintaining a loyal audience of white middle-class university students, these events are marked by nostalgia and the desire of a “rescue” of the past. The nostalgic attitude depends on the fascination of the irrecoverable nature of a moment and a time, imagining and idealizing a past never lived. In this rescue fetish and “discovery”, there are values and different temporalities that influence the attempted recovery modes of listening and enjoyment. Through this it is also possible to note the emulation of a supposed black performativity. “We wanted to pretend we were black, we danced like if we were black,” Reynolds (2011) comments on the British Northern Soul scene. But, on the other hand, how to deal with this “performative fantasy” in a country whose official discourse preaches racial democracy and the celebration of miscegenation? In this article we intend therefore to examine the tensions between taste, distinction and identity marks, understanding the nostalgia also as an act of subversion to criticize the present.

***Formats and Distribution in the Digital Age*****Participants**

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Tamas Tofalvy (Budapest University of Technology and Economics, Hungary) tamastofalvy@gmail.com

**Abstracts****09:00*****A Pirataria e o download via rede como elemento de reconfiguração das relações entre artista e mercado.***

José Eduardo Ribeiro de Paiva (UNICAMP, Brazil)

A pirataria no mercado fonográfico não é tão recente como muitos pensam. Sua popularização ocorreu nos anos 60, quando os “bootlegs” se tornaram um dos símbolos da contracultura, para muitos uma forma de liberdade em relação aos contratos com as gravadoras (Marshall, 2004:165). Com o advento da gravação digital e o mp3, a pirataria passou a ser o centro da discussão e a ser apontada como responsável pela queda na venda de discos e nos direitos autorais. Porém, a distribuição musical pela rede, legal ou ilegal, cria novas relações entre artistas e mercado, onde a indústria musical é obrigada a se articular de uma nova forma. Este trabalho procura discutir diversas novas possibilidades que a distribuição musical (legal ou ilegal) pela rede trouxe aos artistas e quais caminhos podem ser trilhados a partir daqui.

***The piracy and download giving new meaning relations between artist and market***

Piracy in the music industry is not as recent as many think. His popularity was in the 60s, when the “bootlegs” became one of the symbols of the counterculture, for many a form of freedom for contracts with record labels (Marshall, 2004: 165). With the advent of digital recording and mp3, piracy has become the center of discussion and it was identified as responsible for the decline in record sales and copyright. However, the music distribution over the network, legal or illegal, creates new relationships between artists and market, where the music industry is forced to articulate in a new way. This paper discusses several new possibilities that music distribution (legal or illegal) the network brought to the artists and what paths can be taken from here.

**09:20*****Synthetica: reflections on the (im)materiality of music in albums-apps***

Beatriz Polivanov (Universidade Federal Fluminense, Brazil) and Lucas Waltenberg (Universidade Federal Fluminense, Brazil)

The idea of music “dematerialization” crosses a series of reflections regarding the transformations suffered in the cultural industry with the popularization of the internet, turning music into bits (Rollemberg 2010; Herschmann e Albornoz 2009). Using the album-app *Synthetica*, launched in 2013 by Canadian band Metric, as object of study, this article aims



to investigate the relationship between material culture and music in cyberspace. The album-app contains eleven so-called “song experiences”, which are at one time songs and mini-apps that the listener/user can interact with. The paper examines the conflicts between materiality and digital culture, departing from Straw’s idea that “music is arguably the one [cultural form] most embedded in the material infrastructures of our daily lives” (2012). Sterne’s notion of “micromateriality”, Latour’s actor-network theory and Bolter and Grusin’s “remediation” concept are used to try to understand the digital context in which *Synthetica* is inserted. We also discuss the music album in a more traditional sense to highlight its similarities and differences with the album-app, and propose a definition for such object. Anchored by literature review and the object analysis we conclude that even in cyberspace music possesses a material complexity, shaping new “protocols of listening” in the relationship between human and non-human actants.

**09:40**

***Of Vinyls, Mp3s and Cultural Capital: The Social Construction of Audio Formats Over Time***

Tamas Tofalvy (Budapest University of Technology and Economics, Hungary)

Since the advent of music recording technologies, audio formats (such as the various manifestations of vinyl, tape, cassette, and digital format e.g. the mp3) have always been of crucial importance in shaping the dynamics of music-related social practices. However, as recent works on the social construction of technologies and music technologies in particular have emphasized (by Wiebe Bijker, Trevor Pinch and Jonathan Sterne among others), the role of culture in determining those technologies’ use is equally substantial in the evolution of musical collectivities. In my talk I will focus on that angle: How cultural values attached to audio formats and recording technologies contribute to the dynamics of collectivities centered around music? How particular contexts of cultural capital affect the change of meanings, ideas, values associated with audio formats over time? With the help of case studies taken from the history of Hungarian popular music (socialist era underground and mainstream rock music, contemporary extreme metal-hardcore and lo-fi scenes), I aim to show that cultural interpretations of audio formats and technologies function as significant points of reference in building up scenic hierarchies and authenticity by the means of cultural capital production.

10:45 – 11:10  
COFFEE BREAK

11:10 - 12:30  
Session A2 – AGEING TIMES – Room 1

***Danzón, ageing and performance in Cuba and Mexico***

**Participants**

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Alejandro L. Madrid (discussant) (Cornell University, USA) [alm375@cornell.edu](mailto:alm375@cornell.edu)

**Panel abstract**

Danzón is a genre commonly associated with older performers in both Cuba and Mexico. Papers in this panel explore the relationship of older performers to dance, experiences of ageing, romance, and musicians (young and old). Presenter

1 explores ideas of Mexican *danzón* events as spaces of contradictions, where experiences of ageing are redefined. Presenter 2 considers how amorous encounters and gendered relations are negotiated within Mexican *danzón* arenas. And Presenter 3 explores Cuban charanga musicians' relationships to, and interactions with, older dancers, and how musical gestures and melodies are embodied in the shared memories of a community bound by common cultural experience.

## Abstracts

*'¡El danzón no es para viejitos!' Ethnographic reflections on the construction of a 'social age' in danzón performance in Mexico City*

In the first decade of the twenty-first century, the performance of *danzón* burst into public space in Mexico City as part of a 'revival' that started in the late 1990s (Livingston 1999). This culminated in a process of intervention and reinvention of *danzón*'s past as an object of cultural consumption (Holt 2007; Malcomson 2012; Madrid & Moore 2013). Currently, most 'danzoneros' are aged between 55 and 75 years old. However, in their discourse, there is a constant rejection of the association between age and dance: '¡El danzón no es para viejitos!' (*Danzón* is not for oldies). This apparent contradiction expresses the controversy over the meaning and reconfiguration of a new 'social age'. Drawing from ethnographic data, I will argue that *danzón* as a practice of cultural consumption sets up a social and conflictive space in which contradictions are expressed and resignified, and the 'social age' of these older performers acquires a new meaning. Specifically, sharing spaces, objects, (aesthetic) codes, problematic issues, and ethics relating to 'ageing culture' impacts on the subjectivity of the performers and thus redefines the experience of ageing.

11:10

### ***Dance, romance and ageing: Danzón in the Port of Veracruz, Mexico***

Hettie Malcomson (University of Southampton, UK)

The amorous lives of older people have been largely neglected both by popular music and dance scholarship, and by studies of gender and sexuality in Latin America. In this paper, I address this lacuna by analysing dance, ageing and amorous encounters in the Port of Veracruz, Mexico. I focus on *danzón*, a popular Cuban music-dance form, performed daily in the Port's main squares, mostly by older people. Many of these older performers are new to *danzón*: *danzón* is something these older people now do, and sometimes did when they were young (especially those aged above 70), rather than the frequently-heard myth that it is something people have done all their lives. The women tend to be widowed, separated or divorced, while many of the men are married. Here, I explore how *danzón* practices intersect with older performers' amorous lives, with women's romantic lives beyond marriage, men's potency, and shifting mores over the life course. I also argue that feminist readings of María Novaro's film *Danzón* need to be re-thought in light of this data.

11:30

### ***Embodied Musical Memories Amongst Cuba's Amigos del Danzón***

Sue Miller (Anglia Ruskin University, UK)

At a matinee performance in April 2000 in Havana the charanga *orquesta* La Sublime performed to an audience of enthusiastic older Cubans many of whom belonged to an association known as *Los Amigos del Danzón*. They were dressed in their finery with many of the men in spats and waistcoats and the women in dresses equipped with *abanicos* (fans) required for dancing *danzón*. A large vat of home-made beer and bags of *chicharrones* (pork scratchings) were available as refreshments for this largely retired audience who responded animatedly to the band's grooves and to the

improvisations of the flautist Melquiades Fundora. Performing at such events myself over the last decade, I have been struck by how melodic and rhythmic gestures in my own and others' playing have elicited collective responses in terms of interaction and dance moves. In this paper I analyse how musical gestures are embodied in (and in relation to) this older dancing public using filmed fieldwork performances from Havana, Bejucal and Santa Cruz del Norte. The dynamic relationships between musicians and dancers reveal the importance of fun, playfulness, sensuality and humour - qualities which the communist government of the 1970s dismissed as decadent and without message (Moore, 2006).

**11:50**

Alejandro L. Madrid (discussant) (Cornell University, USA)

11:10 - 12:10

Session H5 – HISTORICAL AND SOCIAL TIMES – Room 2

### ***Sonic Insurgences in Popular Culture***

#### **Participants**

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C. Riley Snorton (Cornell University) riley.snorton@gmail.com

#### **Panel Abstract**

This panel is composed of analyses of race and musical sound defined as “sonic insurgences,” that is, counter histories and dissenting narratives performed through racialized bodies and queer gender performances. The papers here offer alternative configurations of temporalities, genders, and identities in relation to racialized sounds in popular texts. In fact, the spirit of these papers assumes an urgency in sonic insurgences that address race and gender in popular sonic texts as the temporality of globalized cultural economies becomes increasingly more violent. Shana Redmond’s essay “Singing Like it’s 1985: Disaster and the Popular” analyzes how the term “popular” within the context of Black U.S. and diasporic musical cultures works to reinscribe the power of the State and the U.S. as a global empire. C. Riley Snorton’s “Hearing the Trans in Trans-Atlantic Literature, Or the Sonic Repertoires of the Black Modernist Literary Tradition” focuses on Black literary texts to argue for the ways trans/gender gestures sound through transnational circulation of Afro-modernist literature. Deborah Vargas’s “Ya La India Llegó” (“La India Has Arrived”) analyzes the performative gestures of Yoruba chants in the music of La India as contesting the racist colonialist discourses of arrival and discovery of the Américas.

#### **Abstracts**

**11:10**

#### ***Singing Like it’s 1985: Disaster and the Popular***

Shana L. Redmond (University of Southern California)

Black popular culture in the U.S. has historically been the catalyst for and the result of a healthy Black public sphere, through which its citizens have produced proactive manifestoes as well as indignant response. The increased commodification of Black voices through a globalized popular culture has tested the freedoms of the form and opened it up to new uses and

functions. I am interested in examining aid anthems—a genre of popular music grown from disaster—as a disruption to the category of “popular culture.” In order to introduce an anthem with which to sell the grieving of others, the U.S. must announce its distinct distance from the conditions of disaster that prompted the intervention. The popularity of Black musics and musicians in the U.S. validates the conscription of Black culture and its producers into this project by becoming the voices and bodies through which the State attempts to argue itself as internally coherent and externally distinct. The sonic timeline for this 25-year project begins with 1985’s “We Are the World” and extends to 2010’s “We Are the World 25 for Haiti.” By juxtaposing these two texts, its performers, and performances I will examine the change in notions of the popular within Black U.S. and diasporic musical cultures.

**11:30**

***Hearing the Trans in Trans-Atlantic Literature, Or the Sonic Repertoires of the Black Modernist Literary Tradition***

C. Riley Snorton (Cornell University)

This paper focuses on two canonic literary texts in black studies written in the early 20th century, namely W.E.B. Du Bois’ *The Souls of Black Folk* (1903) and James Weldon Johnson’s *The Autobiography of An Ex-Colored Man* (1912). Du Bois and Johnson’s works represent a palimpsest of textual forms, reminiscent of Susan Stryker’s discussion of the transsexual body, as “flesh torn apart and sewn together again.” Drawing on cultural critic Charles Nero’s work on (black) John’s “female interiority” in “The Coming of John” and charting the various instances in which the unnamed protagonist of *Autobiography* expresses what I have elsewhere referred described as “transgender yearnings,” I suggest that a reading practice attuned to the sonic register of these texts that gestures toward the trans/ gendered stakes of a black modernist literary tradition and contests both contemporary and contemporaneous attempts to figure Afromodernity as a masculinist project. Reading *Autobiography* and *The Souls of Black Folk* as explicitly concerned with processes of gender self-fashioning that often include crossgender affiliation provides new opportunities to hear the implications of trans/gender identity in the transnational circulation of Afro-modernist literature.

11:10 - 12:30

Session H6 – HISTORICAL AND SOCIAL TIMES – Room 3

*Fiery Horizons in Black Music Cultures: Contemporary Blurrings of the Sacred and Secular in Sound and Sense*

**Participants**

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**Panel Abstract**

In recent decades, scholars, performers, and culture bearers have come to realize common dichotomies separating the secular and the sacred in expressive cultures are regularly destabilized in Black Atlantic musical traditions. Whether through physical performance aesthetics, lyrical borrowing, recreating communities, or remixing of symbols and sounds, the sacred and secular always seem to intersect from a variety of trajectories in black music cultures of the Western hemisphere. This panel will highlight four contemporary examples of this phenomenon and unpack new and often hybridized variations on themes related to music, culture, belief, and performance practice. The papers will canvass emerging themes from hip-hop influenced contemporary gospel performed as ‘Christian chic’ in secular spaces, biblical

scripture deployed as scorching social critique by a ragga soca artist Bunji Garland, house music as a sacred community surrogate for black/Latino gay youth in the American north, and the dually celebrated and scorned social media mediated gospel remixing of sexually explicit Beyoncé songs. These research topics present contemporary histories of black music expression by popular professional artists as well as socially affirmed creativity among amateur performers and doubly marginalized groups. The panel will engage perspectives from ethnomusicology, sociology, religious studies, gender/queer studies, and performance analysis.

## Abstracts

11:10

### *“This is Why I’m Hot”: Hip-hop’s Influence in Contemporary Gospel Music*

Charrise Barron (Harvard University)

Gospel music has always been known for blending popular music with lyrics espousing the Christian faith. Consequently, it is to be expected that contemporary gospel artists would incorporate hip-hop music forms in their repertoires. Yet, in the last twenty years, many contemporary gospel artists have committed themselves to not only incorporating hip-hop sounds, but also presenting themselves as hot—desirable and even sexy, by the standards of hip-hop culture. Consequently, through their attire, musical choices, and abandonment of traditional sacred/secular binaries, gospel artists perform a hotness, or Christian chic, that positions their music and ministry for appeal beyond traditional black, Protestant, church-attending audiences. In order to understand this phenomenon, the works of gospel duo Mary Mary and urban choir director Deitrick Haddon will be examined. Both Mary Mary and Deitrick Haddon are currently at the forefront of hot gospel performance, as evidenced through their starring roles in multiple reality television shows. This paper will show that the adoption of hip-hop culture manifests not only in the musicality, but also in the hyper-performance of fashionability and heterosexuality of gospel artists. This “sexy-for-Jesus” inclination points to the gospel music industry’s current evangelistic emphasis on crossing over to mainstream markets.

11:30

### *Reimagining Black Church Spiritual Expression in the House that Jack Built*

Fredara Hadley (Oberlin College)

This paper investigates the melding of sacred and sexual experience within house music clubs. The genre of house music takes its name from the Warehouse Club Chicago in which Frankie Knuckles pioneered its sound, but it also alludes to an alternative “house” or space in which African American and Latino LGBTQ youth fostered safety and community-building. The marginalization of African American/Latino LGBTQ participants mirror the alienation of African Americans who were forced out or chose to leave antebellum-era churches in which they could not worship in a style that met both their cultural and spiritual needs. In his work on the New York underground dance music scene, DJ/ethnomusicologist Kai Fikentscher emphasizes the notion of “collective performance” in successful house music parties. This phenomenon mirrors the symbiotic relationship between the preacher and the congregation in black worship experiences in that the habitation of the spirit, or “vibe” is predicated on the communal interaction among dancers and the DJ. Contrary to accusations from within the church community, African Americans within house music communities did not abandon the music, language, and sermons of the Black Church, but used them to create a space that affirmed both their spiritual needs and sexual identities.

11:50

*The Gospel of Beyoncé: Religious Remixes of the Ultra Secular in the Social Media Age*

Birgitta J. Johnson (University of South Carolina)

Within the African American gospel tradition, the occurrence of gospel cover songs of secular hits is not new. Traditionally, the lyrical conversion from one worldly perspective into a pious one occurs within the safe boundaries of switching a romantic love song into a song expressing love for God. Today, amateur gospel covers have emerged amidst praise and controversy. With access to sound equipment and social media, young Christian-identified fans of pop are able to produce and globally-disseminate their own religious covers of secular hits. With the release of the Beyoncé in December 2013, fans have taken to Youtube.com to share remixes of the album's most popular tunes. However, some fans have forgone more subdued love songs for the very sexually suggestive, "Drunk in Love" and "Partition." This paper will delineate how these recent gospel covers represent a shift in practice where the remixing and re-imaging of lyrical-visual content reflect an aspect of black youth culture far more comfortable making pop culture safe and sanctified. The four gospel covers featured in this paper represent four distinct trajectories from which to engage this unique manifestation of blurring the sacred and the secular in African American expressive culture in the social media age.

11:10 - 12:10

Session St1 – STRUCTURAL TIMES – Room 4

*Structural Times in Popular Music*

**Participants**

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Dr Eve Klein (University of Queensland, Australia) [textileaudio@gmail.com](mailto:textileaudio@gmail.com)

**Panel abstract**

This panel focuses on structural times in popular and classical music. In all recorded music, time manifests in different forms: lyrical narratives over time, tempo and meter, repetition, recording era and / or reception time and context. Additionally, spatial characteristics present in the recording, such as positioning of instruments in the stereo field, applications of time-based signal processors such as echo, reverb and delay, play a role in our perception of space, but also on our perception of time. Similarly, different forms of manipulation establish alternative relationships between lyric and musical elements, in turn affecting our perception of a song's narrative. This panel illuminates time in recorded music from four complementary perspectives. Eve Klein and Samantha Bennett both consider the aesthetics of time-based signal processing in recorded music: Klein analyses the construction of recorded sound environments and the 'studio soundstage'; Bennett elucidates the impact of time-based signal processing on alternative rock recordings.

## Abstracts

11:10

### *Time-based Signal Processing and 'Shape' in Alternative Rock Recordings*

Samantha Bennett (The Australian National University)

This paper considers the impact of time-based signal processors on the 'shape' of alternative rock recordings. The concept of musical 'shape' is considered here as both textural and gestural. In this instance, texture pertains to the interaction[s] between the component parts of a multi track recording and gesture relates to application[s] of processing by the recordist. Many factors, including musical performances, lyrics, instrumentation and acoustic environment contribute to a recording's *macro* shape. Less acknowledged are influences of technological potential on the recording, such as microphone choices and placement, the manipulation of frequencies with equalization, spatial positioning of instruments in the stereo field and applications of dynamics and time-based signal processors. Yet such *micro* factors have played a vital role in 'shaping' recorded song and in some instances, time-based signal processors have defined vocal styles, instrument techniques and entire artist repertoire. Scholars such as Zak (*The Poetics of Rock*, 2001) and Hodgson (*Understanding Records*, 2010) have both acknowledged the presence of 'ambience' in recordings, as well as sonically discernible applications of reverberation, echo and delay. Doyle (*Echo & Reverb*, 2005) recognized the importance of reverb and echo in popular music recordings until 1960, in an extensive study on the fabrication of space. Further work by Dockwray and Moore ("Configuring the Sound-Box 1965-1972," 2010) illustrated spatial characteristics in rock recordings at the turn of the 1970s. However, little work refers specifically to the impact of time-based effects on contemporary music since. Drawing on examples by The Jesus and Mary Chain (*Psychocandy*, 1985), Siouxsie and the Banshees (*Peeshow*, 1988), Mazzy Star (*She Hangs Brightly*, 1990) and My Bloody Valentine (*Loveless*, 1991), the impact of time-based signal processors on the 'shape' of the recordings is elucidated.

11:30

### *Convolved Reverberations: Speculating on Realisms and Time-Based Audio Effects in Contemporary Sound Recording Practices*

Eve Klein (University of Queensland, Australia)

This paper evaluates the role time-based audio effects play in the construction of recorded sound environments. Western musical sound recording practices falsify acoustic environments. Symes has characterised recording practice as providing "enough suggestion of realism for listeners to complete the relevant sound picture for themselves" with engineers anticipating listeners' auditory experiences and shaping "the sense of musical similitude accordingly" (2004: 62). To Symes, the recording represents a "joint creation between the engineer and the listener, who is tricked into thinking that its musical representation is real" (ibid). Time-based sonic effects, including reverberation and echo, bind together musical performance with a sense of real or imaginary location in recordings, placing the listener on a particular soundstage. This aesthetic deception is possible because the human brain relies on detected differences in the time and level of incoming audio signals to judge the direction and distance of sound sources. Via this head-related transfer function humans create a perception of the physical space surrounding them. The manipulation of time based effects in recordings crafts ambience by working with this psychoacoustic response. Izhaki considers the application of reverb vital to the crafting of mix ambience by "building up missing elements during mixdown" transforming dry or imperfect recordings into inspiring spatial arrangements (2008: 408-409). This paper draws from analytical frameworks defined by Peter Doyle (2005) to analyze the re-timing of recorded sound environments through contemporary synthetic reverberation, convolution reverberation and de-reverberation technologies. By examining the speculative object of the ambient soundstage I seek to highlight the ways contemporary recording aesthetics are committed to particular forms of realism, but only forms of realism that lock the definitive record into the soundstage of the studio.

11:10 - 12:30

Session H7 – HISTORICAL AND SOCIAL TIMES – Room 5

*Anatomia do fracasso. Célebres insucessos na história da música popular brasileira*  
*Anatomy of failure. Famous failures in the history of Brazilian popular music*

### Participants

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Thais Lima Nicodemo (UNICAMP) thaisnicodemo@gmail.com

Walter Garcia (IEB-USP) waltegarcia@usp.br

### Resumo do Painei

A formação da música popular brasileira, assim como aquela de outros países, e o resultado de uma seleção de obras que, por motivos diferentes e em épocas diversas, ganharam consagração e reconhecimento. Trata-se de um processo em constante mutação e frequentemente contraditório, baseado tanto na inclusão quanto na exclusão, capaz de reabilitar o que no passado foi banido e de estigmatizar o que anteriormente foi celebrado. A capacidade de uma obra de ser interpretada do tempo histórico é um fator determinante para seu sucesso. Às vezes, porém, o sucesso pode manifestar-se com muito atraso quando há uma defasagem entre o contexto da criação artística e o da sua recepção. O intuito desta mesa é repensar a música popular brasileira e a carreira de alguns de seus maiores protagonistas a partir dos discos que foram rejeitados, focando nos variados fatores que determinaram o seu insucesso, momentâneo ou permanente.

### Panel Abstract

The concept of Brazilian popular music and other countries' music, is the result of a selection of works that, for different reasons and at different times, achieve acclaim and recognition. It is a constantly changing and often contradictory process, based on inclusion and exclusion, that is able to rehabilitate what was banned in the past and to stigmatize what was previously praised. The capacity of a work to interpret its own historical time is a decisive factor for its success. Sometimes, however, success can occur very late when there is a gap between the context of artistic creation and its reception. The purpose of this panel is to rethink Brazilian popular music and the careers of some of its greatest protagonists throughout the unsuccessfulness of records, due to various factors that lead to its failure, momentary or permanent.

### Resumos / Abstracts

11:10

*Fracasso em 45 rotações. Chico Buarque de Hollanda e o mercado fonográfico italiano*

Luca Bacchini (University of Bologna, Italy)

O fracasso foi um elemento constitutivo e imprescindível na formação de vários artistas da música popular brasileira, inclusive de um de seus maiores protagonistas, Chico Buarque de Hollanda. Quando em janeiro de 1969 resolveu deixar o clima opressivo do regime militar brasileiro para morar na Itália, Chico Buarque era um músico consagrado que já tinha vendido milhares de discos. Apesar de seu indiscutível talento e dos grandes investimentos dos produtores



italianos, Chico Buarque nunca conseguiu afirmar-se no mercado fonografico nacional durante os 14 meses que viveu em Roma. Dentro dessa trajetoria surpreendentemente marcada pelo fracasso, o compacto com as musica Cara cara e Ciao ciao Addio (lancado na Italia em 1970 pela gravadora RCA), fruto da parceria entre Chico Buarque e o letrista e produtor Sergio Bardotti, pode ser lido como o ultimo ato ruinoso, e tambem inesperado e desesperado, de uma campanha de marketing malsucedida que a gravadora italiana criou para lancar o musico brasileiro no mercado nacional.

### ***Failure in 45 rpm. Chico Buarque de Hollanda and the Italian music market***

The failure was a constitutive and essential element in the formation of various artists of Brazilian popular music, including one of its greatest protagonists, Chico Buarque de Hollanda. When in January 1969 decided to leave the oppressive climate of the Brazilian military regime to live in Italy, Chico Buarque was a renowned musician who had sold thousands of records. Despite his undeniable talent and large investments of Italian producers, Chico Buarque was never able to assert itself in the national music market during the 14 months he had lived in Rome. Within this trajectory surprisingly marked by failure, the 45 records with the music “Cara cara” and “Ciao ciao addio” (released in Italy in 1970 by RCA Records), born of a partnership between Chico Buarque and the producer Sergio Bardotti, can be read as the last ruinos act, and also unexpected and desperate, of an unsuccessful marketing campaign that Italian label created to release the Brazilian musician domestically.

**11:30**

### ***Do soul ao samba: Ivan Lins na primeira metade dos anos 1970***

Thais Lima Nicodemo (UNICAMP)

Na primeira metade dos anos 1970, a trajetoria do compositor Ivan Lins foi marcada tanto pelo fracasso do sucesso como pelo sucesso do fracasso. Lins se destacou de forma expressiva no inicio da decada ao apresentar um repertorio que se aproximava do soul estadunidense, entao proeminente no cenario musical nacional. Alcançou um subito e explosivo sucesso comercial, em termos de vendagem de seu primeiro LP *Agora* (Forma/Philips, 1970), concomitante a uma intensa exposicao midiatica vinculada, sobretudo, a Rede Globo. Seu grande exito comercial e projecao nao foram acompanhados por um reconhecimento por setores da critica e por parte do publico identificado com a MPB. Ivan Lins passou a promover mudancas, referentes as suas escolhas musicais e profissionais, que nao deixavam de responder as expectativas destes segmentos. Seus discos seguintes venderam pouco e ele passou por uma consideravel queda de popularidade, embora passasse gradualmente a conquistar um maior prestigio no meio da MPB. Este trabalho se propoe a analisar, a partir do caso de Ivan Lins, como sucesso e o insucesso comercial representavam-se como fatores relevantes para o reconhecimento de artistas ligados a MPB, levando ainda em consideracao a reorganizacao das industrias da cultura durante o regime militar nos anos 1970.

### ***From soul to samba: Ivan Lins in the first half of the 1970s***

In the first half of the 1970s, the career of songwriter Ivan Lins was marked by both: the failure of success and success of failure. In the early 1970s, Lins stood out significantly by presenting a repertoire related to American soul music, then prominent in the national music scene. Lins reached a sudden and explosive commercial success, in what refers the selling of his first LP *Agora* (Forma/Philips, 1970), concomitant with an intense media exposure, especially in Rede Globo (TV broadcasting company). His great commercial success and projection were not followed by an artistic recognition by segments of the critique and the public related to MPB (Brazilian popular music). Ivan Lins promoted

changes regarding to his musical and professional choices, which corresponded also to some expectations of these segments. The sales of his albums decreased and his popularity dropped, although he gradually conquered greater prestige in MPB circle. This work aims to analyze, from Ivan Lins case, how commercial success and failure represent relevant aspects in what concerns the recognition of artists in the MPB circle, taking into account the reorganization of the cultural industries during the military regime in the 1970s.

**11:50**

***A musica de Edu Lobo por Edu Lobo: um estudo de caso***

Walter Garcia (IEB-USP)

A musica de Edu Lobo por Edu Lobo, lancado em 1965, e um dos discos mais significativos da cancao de protesto e do samba-jazz, duas vertentes da segunda geracao da bossa nova, depois chamada MMPB (Moderna Musica Popular Brasileira). Com Edu Lobo (voz e violao) e o Tamba Trio (Luizinho Eca, piano e arranjos; Bebeto, contrabaixo e flauta; Ohana, bateria), o disco sintetiza a busca de equilibrio entre: a estetica da primeira geracao da bossa nova (condensada nos três primeiros LPs de Joao Gilberto); o estilo musical entao predominante no Beco das Garrafas; as pesquisas de musica e letra vinculadas ao CPC (Centro Popular de Cultura) da UNE (Uniao Nacional dos Estudantes), fundado em dezembro de 1961 e proibido apos o golpe civil-militar de 1964. Oito das doze cancoes integrariam, em 1994, o Songbook Edu Lobo, cujo repertorio foi selecionado pelo proprio compositor. Visto por esse angulo, portanto, nao se pode afirmar que o sucesso das cancoes, na decada de 1960, tenha redundado em fracasso. Por outro lado, a substantiva perda de importancia do disco, nao so no mercado hegemonico como tambem no ambito da critica social, torna-o exemplar no estudo das relacoes entre arte e sociedade no Brasil contemporaneo

*A música de Edu Lobo por Edu Lobo: a Case Study*

A música de Edu Lobo por Edu Lobo is a 1965 studio album by Edu Lobo (voice and guitar) and Tamba Trio (Luizinho Eça, piano and arrangements; Bebeto, bass and flute; Ohana, drums). It is one of the most significant albums of the protest song and samba-jazz, two parts of the second generation of bossa nova, then called MMPB (Modern Brazilian Popular Music). The album epitomizes the pursuit of balance between: 1) the aesthetics of the first generation of bossa nova, condensed in the first three João Gilberto's LPs; 2) the prevailing musical style in Copacabana nightclubs; 3) song research linked to CPC of UNE [Popular Culture Center of National Union of Students], founded in December 1961 and banned after the civil-military coup in 1964. Eight of the twelve songs will integrate, in 1994, the Songbook Edu Lobo, whose repertoire was selected by the composer himself. Therefore, we cannot say that the success of the songs, in the 1960s, has ended in failure. On the other hand, the substantial loss of importance of the album, not only in the hegemonic market but also in the context of social criticism, put in evidence the relationship between art and Brazilian contemporary society.

11:10 - 12:30

Session M3 – MODERN TIMES – Room 6

*In With the New? Online Music Industry Issues.*

**Participants**

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Kenny Barr (University of Glasgow, Scotland, UK) k.barr.1@research.gla.ac.uk

Koos Zwaan (Inholland University of Applied Sciences, Diemen, Netherlands) koos.zwaan@inholland.nl

## Abstracts

11:10

### ***Post-Fordism/neo-Fordism in the music industries: Are major record labels devolving risk through a neoliberal restructuring?***

Guy Morrow, Denis Crowdy, Diane Hughes, Sarah Keith and Mark Evans (Macquarie University, Australia)

This paper examines the research question: In modern times, are major record labels devolving risk through a neoliberal restructuring? To address this question, the music industries will be located within the broader creative industries. The argument will be made that there is a parallel between the way in which McGuigan (2010) notes that: “Television now, like other cultural and media industries, is a risky business yet it is strangely risk averse (330)” and, in some instances, the contemporary role of major record labels within the music industries. This paper draws on a series of focus groups with Australian artists and practitioners within the music industries and will feature a case study of the Australian artist management company Parker & Mr French. Within our focus groups, an interesting juxtaposition emerged: some respondents explained that they believed the industry to be constituted by many more “small and nimble” entities than in the past, while others noted an increasing monopolization. In this context, ‘artist entrepreneurship’ serves certain vested interests within the music industries; rather than artist entrepreneurship being a force of disruptive ‘creative destruction’ (Schumpeter, 1939), the value placed on this form of entrepreneurship reflects the increased workload that has been placed on artists themselves in a way that suits entities such as Google, Facebook, Apple, Spotify, Warner Music Group, Sony Music Entertainment, and Universal Music Group.

11:30

### ***‘The Gift that Keeps Giving’: Music Copyright and Gift in the Digital Music Economy***

Kenny Barr (University of Glasgow, Scotland, UK)

The music industries are, to a large extent, constructed upon the exploitation of copyright that subsists within musical works and performances. This market economy trading in music rights appears to operate in opposition to conceptions of musical creativity as a process of reciprocation, community, exchange and tradition: a gift economy. The ‘market economy/gift economy dichotomy’ takes on increased significance in the digital environment where music can be transmitted instantaneously to global audiences. Using Lewis Hyde’s seminal work ‘The Gift’ (1983) as a touchstone text, this paper examines the extent to which professional and semi-professional creators (songwriters and performers) attempt reconcile these two apparently oppositional forces as they operate in the contemporary digital music market. Drawing on in-depth interviews with a number of independent music creators operating in the UK, the paper analyses and critiques these informants’ accounts of their own practices and attitudes. The paper finds that independent creators are often highly adept at resolving the apparent incompatibility between trading music as commodity and gifting music to audiences. Indeed, it appears that a mixed model of commodification and gifting lies at the heart of the commercial decision-making of creators in the digital age.

11:50

### ***No Limits: The economic value of the Dutch online music industry***

Koos Zwaan, Sabine de Lat and Sanne van Oort (Inholland University of Applied Sciences, Diemen, Netherlands)

At every pop music conference and in every music industry discussion, both within academia as well as in the professional field, it is commonly acknowledged that “the game has changed”. Downloading, video and music streaming, social

media and crowd funding have opened up new alleys for the music industry. What is lacking from most of these discussions is how to measure the online presence and how to convert this presence into an economic value. This is the focus of a current study conducted by the Inholland University of Applied Sciences, in collaboration with BUMA Cultuur, the Dutch music export organization (also the organizer of events such as Eurosonic Noorderslag and Amsterdam Dance Event). The aim of our study is to design a method to measure the value of online for Dutch pop musicians. We will present recent findings from our study for which we have interviewed key figures in the Dutch music industry, as well as ‘new industry players’ including Spotify, YouTube and Deezer. We will sketch the current business model(s) and how the value of online presence of a sample of Dutch musicians can be valued.

11:10 - 12:30

Session St2 – STRUCTURAL TIMES – Room 7

## **Groove**

### **Participants**

Braxton D. Shelley (University of Chicago, USA) [bdshelley@uchicago.edu](mailto:bdshelley@uchicago.edu)

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Guillaume Dupetit (University of Paris 8, France) [guillaume.dupetit@hotmail.fr](mailto:guillaume.dupetit@hotmail.fr)

### **Abstracts**

#### **11:10**

#### ***‘A Praise That Just Won’t Quit’: Constructing Meaning in Contemporary Gospel Music***

Braxton D. Shelley (University of Chicago, USA)

In this paper, I propose a process-oriented theory of form in contemporary African American gospel music, centered on ‘the vamp,’ a repetitive ending section, which constitutes one of the most important elements of contemporary gospel performance. This theory engages with the supposition that the syntax of ‘the vamp’ is a microrepresentation of the metonymic relationships resident in the rituals it supports. I will argue that although ‘the vamp’ is typically used to refer to a specific segment of a gospel piece, it is less a discrete aspect of a song, than the outline shaped by the recursive application of escalatory techniques such as such as tonal, temporal, and textual modulation to repeated sonic materials—the process I call *vamping*. The vamp, then, exists primarily in abstract, as a ‘structuring structure’ whose influence lies in the analogical relationship of ‘the vamp’ and ‘the shout’ in the context of African American Christian Worship. I will analyze Rev. Dr. Jeremiah Wright and the Sanctuary Choir of Chicago’s Trinity United Church of Christ’s rendering of Richard Smallwood’s “Healing” to show how *vamping*—effected at the intersection of composition and improvisation, periodicity and intensification—contributes to the construction of meaning in contemporary gospel performance practice.

#### **11:30**

#### ***‘Dakar’: articulating the tremendous***

Jonathan Eato / Jez Wells (University of York, UK)

The final track on the Brotherhood of Breath’s *Country Cooking* was not named accidentally. Credited to Chris McGregor, but with much of the musical subtlety reliant on key creative contributions *in performance* from the rhythm section of Brian Abrahams (drums), Chris McGregor (piano) and Ernest Mothle (bass), the groove of ‘Dakar’ is a fascinating an example of

what Cornell West described as the ‘tremendous articulateness [that] is syncopated with the African drumbeat’. That Dakar (Senegal) was the exit port for many African people transported to the United States as slaves wasn’t lost on Abrahams, McGregor and Mothle. And neither was the pain of an inescapable embrace that binds popular music to this disgraceful episode in human history. Seventy-nine years on from Hughes Panassié’s early attempts to acknowledge – and (re)articulate in prose – the knowledge embedded in groove by musicians building on innovations initiated by the arrival of African musicians in the southern United States, this paper will use the Brotherhood of Breath’s ‘Dakar’ to address a number of methodological challenges facing scholars of groove and timing in popular music.

**11:50**

***Getting into the groove: notes on the perception of time in Funk music***

Guillaume Dupetit (University of Paris 8, France)

The feeling of groove emerges from a fluctuation in the perception of time. The cyclicity and repetitiveness become central components of the time structuration, and the rhythmic and melodic construction of the pattern shows a process of compression and decompression that makes the groove move in time. While playing the groove requires a particular approach to the rhythm, as well as a particular feel and attitude, its communicativity is intimately connected to the act of playing and to the complex interplay that takes place on different levels inside the band and denotes a conception of a vertical time.

But the groove reaches another level of interaction as the audience responds to the signal sent by the musicians. Through the physical and psychological involvement of both the musicians and the audience, a feelingful connection is created, a circular phenomenon, like a feedback loop between the inside and the outside of the musicians’ sphere, the intention and the perception, which is constantly adjusted to keep the groove alive. This collective recognition, participation and acceptance in the same process might be called positive involvement. Getting into the groove, from that perspective, reflects a turn it loose, a letting go attitude in an extended present. In light of those observations, it seems possible to characterize different reacting levels that convey different levels of time perception in the production and the reception of groove. This presentation will focus on the perception of time, both from the musician’s point of view and from the audience’s reaction, by considering the omnipresent relations between these two interactive poles. James Brown’s affirmation might thus be displaced to fit this context: “get up, get into it and get involved.”

11:10 - 12:30

Session A3 – AGEING TIMES – Room 8

***Technology, Recordings and Ageing***

**Participants**

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Nigel Smith (Princeton University, USA) nsmith@princeton.edu

**Abstracts**

**11:10**

***Recording Bass: Creating Paul Robeson’s Voice***

Grant Olwage (University of the Witwatersrand, South Africa)

In the decade from the mid-1920s, when Paul Robeson first entered the recording studio, to the 30s, by which time he

had become a global recording artist, Robeson's attitude towards recording technology changed: at first objecting to broadcasting because "he considered the microphone was not always fair to artists" (*Daily News*, March 28, 1929), he later eulogized the technology, declaring: the microphone "let[s] me be natural" (*Evening Post*, April 13, 1937). One of the developments in recording technology that occasioned this change of heart was an improvement in the recording of bass, and of bass singers like Robeson, as acoustic recording gave way to electrical recording. Through closing listening to (and some computational analysis of) historical recordings and a reading of contemporary reviews of Robeson's singing, this paper traces the changes in the sounds of Robeson's voice enabled by developments in audio technology. In so doing I also interrogate what constituted Robeson's "true" voice. I then explore how the success of what opera critic Hermann Klein would term Robeson's "gramophone singing" (*Gramophone*, December 1926) led in turn to the singer's engagement with emergent sound technologies in his "live" concert performances. Robeson's technology-informed performance practice, I argue, allows us to consider the ways in which early twentieth-century singers actively courted technology to fashion their vocal selves; a more "modern" orientation that the history of sound technology has tended to associate with the latter half of the century.

**11:30**

***'Little Period Pieces': Four-Track Recording and the Sound of the 1960s***

Olivier Julien (Paris-Sorbonne University, France)

Recalling the making of *Sgt. Pepper*, George Harrison observed, back in 1992: 'If you listen to the music of the twenties and thirties, it has a certain sound to it; it's partly the song that you like, and it's partly the way it was recorded, the tube amplifiers in the boards, how the microphone sounded in those days . . . It becomes like a little period piece . . . You wouldn't want to hear the Beatles doing "Mr. Kite" on a forty-eight-track machine, it wouldn't have the same charm'. The so-called 'warmth' of 1960s tube amplifiers (as opposed to their 1970s transistor counterparts' 'coldness'), the typical sound of old-time condenser microphones, not to mention that resulting of recording procedures based on single- or multi-miking techniques: these issues have been well documented indeed. But what about forty-eight-track recording? More generally, how does a recording format come to embed a sound in an era? By examining the contribution of four-track recording to the sound of the 1960s, this presentation intends to answer the latter questions.

**11:50**

***"Several Species of Small Furry Animals"***

Nigel Smith (Princeton University, USA)

This paper explores the role of musical and literary-pastoral memory in one highly experimental period of Pink Floyd's career. More attention in music writing is given to PF's middle and later works, the enormously successful *Dark Side of the Moon* and what followed. A revered corner remains for the earliest period with Syd Barrett, but I admire the experimentalism, inventiveness, idiosyncrasy and wit of the sequence from *Saucerful of Secrets* to *Meddle*, and wherein 'Echoes' is perhaps the crowning glory. I analyze the musical and lyric features of this idyllic, pastoral, otherworldly music from formal and affective angles. I pay attention to musical and poetic meter, notably anapaestic and dactylic, spatial reference, sound texture, timbre and production. I also use several autobiographical accounts of PF concerts in the early 1970s, discussing the music in the context of live performances, rapport between band and audiences, and collective understanding of the significance of PF in the London area during these years. What later seemed amateur and awkward, not least to PF members themselves, was in its moment memorable because strange, mentally liberating new forms were found for old truths and familiar places.

13:00 – 15:00

LUNCH

15:00 – 16:20

Session H8 – HISTORICAL AND SOCIAL TIMES – Room 1

***Tempo, espaço e performance na canção popular: uma aproximação aos conceitos de Paul Zumthor***  
***Time, space and performance in popular song: an approach to Paul Zumthor concepts***

**Participantes / Participants**

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Sheila Minatti (MusiMid/ PPGMUS UNESP) sheilaminatti@gmail.com

**Resumo do Painel**

Dentre os vários conceitos criados por Paul Zumthor aplicáveis ao estudo da canção – popular ou de qualquer outra - encontram-se os de “performance”, nomadismo, movência, tempo-espaço. Muito embora tendo sido propostos para o estudo da poesia oral, tais conceitos oferecem perspectivas de análise que ainda não foram devidamente exploradas. Este painel pretende abordar estes conceitos, a partir de quatro comunicações. Se a voz cantada é, antes de tudo, uma “voz-viva”, a “presença da voz” que canta carrega uma mensagem poética. Sheila Minatti aborda a canção de amor, em sua universalidade, a partir da análise de aspectos técnicos vocais. Atmosfera, ambiência e circunstâncias nas quais a mensagem poética se realiza são outros referenciais: A qualidade de “movência” possibilita uma série de transformações, ao longo do tempo. Mauro Clemente analisa, a partir de canções de sucesso, os conceitos de nomadismo e “movência”: como estas derivações ocorrem, conforme a culturas pelas quais as canções, adquirindo diferentes significações. A memória de algumas canções se instaura no corpo, construindo a sua história: Ao cantar damos forma ao passado. Muitos desses aspectos são elementos formais da linguagem musical. Sobre esse tema baseia-se a comunicação de Heloísa Valente. A obra poética se sujeita a mais variantes, quando a criação resulta de uma mescla de oral e escrito; mais ainda, quando o eixo espaço-temporal é diferido. Sobre esse aspecto trata Marita Fornaro, a partir do estudo do caso do “Grupo de Tacuarembó”.

**Panel Abstract**

Among many concepts created by Paul Zumthor applicable to the study of song - popular or otherwise - we find the ones of “performance”, nomadism, “mouvance”, time-space. Although they were proposed for the study of oral poetry such concepts offer analytical perspectives that have not been properly explored yet. This panel intends to approach these concepts in four papers. If the singing voice is, above all, a “living-voice”, the “presence of the voice” that sings carries a poetic message. Sheila Minatti addresses the love song (“Autumn Leaves”), in its universality, from analyzing vocal technical aspects. Atmosphere, ambience and circumstances in which the poetic message is realized are other main references: The quality of “mouvance” provides a series of transformations in time. Based on the hits “Tu vuò fal’americano” and “Comme d’habitude” Mauro Clemente analyzes the concept of nomadism and “mouvance”: how

these derivations occur as the cultures in which the songs, acquiring different meanings. The memory of some songs is established in the body, building its history: when we sing we construct and shape the past. Many of these formal aspects are elements of musical language. It is about this subject that Heloísa Valente will develop her ideas, based on the example of the “hit” “Parole, parole”(Ferrio/ Chiosso/ Del Re). The poetic work is subject to more variations when songs are the result of a mixture of orality and writing; further, when the space-time axis is deferred. About this aspect Marita Fornaro develops the study of the “Group of Tacuarembó” production.

## **Resumos / Abstracts**

**15:00**

### ***“Ecco il mio destino, parlarti... come la prima volta”: Memória e nomadismo do “hit”, em seus aspectos musicais***

Heloísa de A. Duarte Valente (MusiMid/PPGCOM- UNIP)

Zumthor afirma que “A performance de uma obra poética encontra (...) a plenitude de seu sentido na relação que a liga àquelas que a precederam e àquelas que a seguirão. Sua potência criadora resulta de fato, em parte da movência da obra”(1997: 267). Nesse trânsito de variantes, que se multiplicam ao longo do tempo, chamam a atenção alguns traços característicos que mantêm a canção como memória da cultura. A canção italiana “Parole, parole”, estreada e lançada em disco em 1972 é um “hit” facilmente lembrado hoje, mesmo para o ouvinte que não presenciou seu lançamento. Para além do conteúdo da letra, alguns elementos musicais detêm força capaz de sustentar a memorização (refrão, rimas etc.). Ademais, a linguagem adotada combina em elementos da tradição estética musical mais ou menos antiga: da música barroca, da Bossa Nova e, mesmo da “balada” em voga, na década de 1970. Esta comunicação pretende abordar, principalmente: 1) a combinação de códigos distintos (texto declamado; cantado); 2) as sobreposições temporais estilísticas musicais; 3) as variantes internacionais (adaptações/traduições da letra, arranjos). Para tanto, serão utilizados como fontes teóricas os conceitos de “performance”, nomadismo, movência (Zumthor); paisagem sonora (Schafer) e som (Delalande).

### ***“Ecco il mio destino, parlarti... come la prima volta”: Memory and nomadism of “hit” on their musical aspects***

Zumthor states that “The performance of a poetic piece finds (...) the plenitud of its meaning in the relation that links it to those that preceded it and those that will follow it as well. Its creative power results in fact, in part because of the movance of work “(1997: 267). In this transit of variants which multiply over time, what calls the attention are some characteristic features that keep the song as culture memory. The Italian song “Parole, parole” was premiered and released on disc in 1972. It is a “hit” easily remembered today, even for the listener who did not witness its launch. Beyond to the content of the lyrics, some musical elements are forceful enough to sustaining memory (chorus rhymes etc.). Moreover, the adopted language combines elements of more or less ancient musical aesthetic tradition: the Baroque music, bossa nova and even “ballad” in vogue in the 1970s. This paper intends to address, mainly: 1) the combination of different codes (text declaimed and sung); 2) musical stylistic temporal overlays; 3) international variants (adaptations / translations of lyrics, arrangements). For this purpose, it will be used as theoretical sources the concepts of “performance”, nomadism, movance (Zumthor); soundscape (Schafer) and sound (Delalande).

**15:20**

### ***As maneiras do dizer na música: nomadismo e movência na canção popular***

Mauro Nascimento Clemente (MusiMid/ PPGCOM- UNIP)

Paul Zumthor, em seu livro “Performance, recepção e leitura”, nos relembra a importância da atmosfera da arte, sua



ambiência e circunstâncias nas quais a mensagem poética se realiza. A qualidade de “movência”, característica da cultura oral, possibilita uma série de transformações e, a este processo, ele deu o nome de “nomadismo”. Trataremos, portanto, destas noções de nomadismo e movência na música popular, utilizando como exemplo: a canção “Tu vuò fa l’americano”, de Renato Carosone (1956), que inspirou uma versão em inglês na “performance” de Sofia Loren no filme “Começou em Nápoles” (1960) e, mais recentemente, a forma eletrônica dançante “We no speak americano” do duo australiano “Yolanda Be Cool”, em 2012. Outro exemplo está na canção do francês Claude François “Comme d’habitude” (1967), que transmuta para “My way” (1968) nas palavras de Paul Anka e, posteriormente, para várias versões em língua espanhola com o título, “A mi manera”. Analisaremos como estas derivações variam conforme as diversas culturas pelas quais as canções se moveram e, também, as suas diferentes resignificações a cada nova “performance” suscitada.

### *The ways of say in music: nomadism and mouvance in popular song*

Paul Zumthor, in his book “Performance, recepção e leitura” reminds us of the importance of the atmosphere of art. Its environment and circumstances in which the poetic message takes place. The quality of “mouvance” that is a characteristic of oral culture, allows a number of transformations and to this process, he gave the name of “nomadism”. We will deal therefore, with these notions of nomadism and mouvance in popular music, using as an example the song “Tu vuò fa l’americano” by Renato Carosone (1956), which inspired an English version on the “performance” of Sofia Loren in the film “It started in Naples” (1960) and, more recently, electronically danceable way: “We no speak americano” by the Australian duo “Yolanda Be Cool” in 2012.

Another example is the song of the French Claude François “Comme d’habitude” (1967), which was transmuted to “My Way” (1968) in the words of Paul Anka and later for various versions in Spanish entitled “A mi manera “. We will analyze how these derivations vary according to the different cultures in which the songs were moved and also their different resignifications every new “performance” evoked.

**15:40**

### *O cantor e as variáveis do tempo na interpretação da canção de amor*

Sheila Minatti (MusiMid/ PPGMUS UNESP)

A relação do intérprete com determinada obra musical, neste contexto o cantor e a canção popular, passa por diversas etapas que vão desde a escolha do repertório, seguida de sua preparação técnica, execução, gravação e edição envolvendo também a “performance” em público. É notório como o relacionamento do intérprete com o tempo, em função das demandas específicas, é diferente em cada etapa do processo e muitos são os critérios utilizados para compreender e organizar esta prática. Porém, o referencial “tempo” torna-se ainda mais complexo uma vez que o cantor/intérprete assume como uma “voz-viva” (Zumthor, 2005), que comunica uma mensagem poética e, desta maneira, passa a se relacionar com características que se manifestam desde a “presença da voz” que canta, até que as que, somadas a outras do domínio da linguagem, conferem o caráter de universalidade da canção de amor. Buscamos aqui elucidar estes referenciais e como eles se manifestam tecnicamente, no canto, sob o aspecto da emissão vocal. Para tanto, selecionamos versões contrastantes da canção “Autumn Leaves” (Johnny Mercer, 1947) interpretada por Nat King Cole e Edith Piaf, para demonstrar como a canção é um objeto vivo e a necessidade de um intérprete, um texto e um ouvinte para sua existência.

### *The singer and the time variables in the love song interpretation.*

The interpreter’s relationship with certain musical work. In this context the singer and the popular song goes through several steps ranging from the choice of repertoire, followed by their technical preparation, execution, recording and

editing, involving also the performance in public. It is notorious how the artist's relationship to time, depending on the specific demands, is different in each process step and many are the criteria used to understand and organize the practice. However, the reference "time" becomes even more complex since the singer / performer takes as a "living-voice" (Zumthor, 2005), which communicates a poetic message. Thus, becomes related with features that arise from the "presence of the voice" that sings. And added to the others from language domain, provides the universal character of the love song. We are seeking here to elucidate these references and how they manifest themselves technically in singing, under the aspect of vocal emission. So, we selected contrasting versions of "Autumn Leaves" song (Johnny Mercer, 1947) sung by Nat King Cole and Edith Piaf, to demonstrate how the song is an alive object. And the necessity of an interpreter, a text and a listener for its existence.

15:00 – 16:40

Session H9 – HISTORICAL AND SOCIAL TIMES – Room 2

*New Histories of the First Rock and Pop Era*

### **Participants**

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Steve Waksman (Smith College) swaksman@smith.edu

Eric Weisbard (University of Alabama) Eric.Weisbard@gmail.com

### **Panel Abstract**

The hit sounds of the post-World War II U.S., an era that gave us multitrack recording, 45 and 33 RPM formats, youth marketing, and of course rock and roll, can be so arresting that they stop history in its tracks. And that's a problem, which this panel will address by revisiting the first rock and pop era through a variety of new interpretive approaches. Diane Pecknold frames her study of the period as an episode in the history of tween pop – music that lacks the hallowed rebelliousness of teen style but which readied the world for rock rather than diluting it. Steve Waksman moves beyond records to live performance, looking at how the pioneering deejay Alan Freed created the rock and roll audience through his concert organizing, not just his radio broadcasts. Charles McGovern interrogates rock and roll's status in relationship to its own pre-history. Eric Weisbard takes an early 1960s hitmaker, Del Shannon, and uses his travels globally and across eras of pop revivalism and archiving to consider the interpretive challenges presented by Top 40 crossover.

### **Abstracts**

**15:00**

#### ***Restoring History to the Pre-History of Rock and Roll***

Charles McGovern (College of William and Mary)

Postwar U.S. pop chronicles often relate rock 'n' roll's emergence as converging stylistic streams within a nation of eroding social barriers and demographic change. Almost always they celebrate rock's advent as aesthetically revolutionary and historically inevitable. This essay rethinks that tale by re-visiting the contexts in which R&R emerged. Examining concurrent genres, business concerns, marketing trends, and most important, the influences upon postwar artists, fans, and business people, I argue first, that R&R represented less a break with the past than its furtherance. Second I contend that rock's emergence was highly contingent and

unstable. The music and African-American press, oral histories and unpublished papers, illuminate three issues. The predominantly ethnic and racialized character of pre-rock era pop destabilizes the myth that pre-rock music was homogeneous and blandly white. Second, industry's embrace of inter-national/global markets and sounds reveals that numerous arenas of 'new sounds' were as likely as R&R to emerge as commercially dominant. Last, the racial and commercial backlash against R&R obscured its continuities with earlier music. These all underscore that R&R's emergence was neither monolithic or inevitable but historically and socially contingent. Our insistence on differentiating genres has obscured the many similarities in their histories.

**15:20**

***Building Future Fans: Children's Music and the Making of the Rock Mainstream?***

Diane Pecknold (University of Louisville)

Over the past decade, the mainstream visibility and viability of tween pop has contributed to moral panics about the down-aging of adult sexuality and consumerism to child audiences and aesthetic panics about the up-aging of child tastes and desires into adult musical culture. Implying that this circulation of music across age boundaries is both a recent and troubling phenomenon, such formulations ignore the longer history of exchange between adult and children's music and the pivotal role pop aimed at pre-teens has played in the development of the music industry. Using trade papers and audio archives, this paper traces the history of the fraught relationship between adult and children's music by examining the structure of the "kidisk" industry of the late 1940s and early 1950s, when record companies sought to cultivate a child pop audience even as they worried that the economy of children's music might threaten the more profitable adult market. While these efforts failed to establish a stable market for children's pop, they led directly to the rise of Beatlemania and bubblegum pop in the 1960s, phenomena that both signaled the incorporation of children into the mainstream pop audience and prompted a struggle, especially among radio broadcasters, to contain their influence on adult tastes.

**15:40**

***Got Live If You Want It: Alan Freed and the Rock and Roll Concert in the 1950s***

Steve Waksman (Smith College)

The story of rock and roll's emergence in the U.S. typically revolves around the combined power of records, radio and television to create a unique sort of "youth culture." Lost in such standard accounts is the importance of live performance to the early history of rock and roll. This paper examines the concert promotion efforts of U.S. radio deejay Alan Freed in Cleveland and New York City from the years 1952-1959 to better understand early rock and roll concerts and the role they played within the broader rock and roll phenomenon. That Freed drew markedly young audiences made his concerts a lightning rod for critics; that he drew a significant mixture of black and white concertgoers also made his concerts subject to anxieties concerning racial intermixture that prompted some of the strongest impulses toward backlash against the music. Drawing upon archival collections at the Rock and Roll Hall of Fame Library and Archives, this paper adds a new chapter to the historical analysis of live music offered in the recent work of Frith, Brennan, Cloonan, and Webster (2013), and expands on the important work of John Jackson (1991) and Preston Lauterbach (2011) on live rock and roll.

**16:00**

***Runaway to Where? Del Shannon and the Top 40 Space-Time Continuum***

Eric Weisbard (University of Alabama)

Maria Rosetto writes from Australia: "I want to meet Bobby Rydell because his parents are Italians and I never met an

Italian singer before.” Shirley Westover writes to Michigan: “Tomorrow is the last day in Sweden. Chuck is glad as they are a very weird people.” One is a fan, looking to meet Rydell, Chubby Checker, and Del Shannon. One is the wife of Shannon, born Charles Westover and thrown by the 1961 hit “Runaway” into a global Top 40 youth culture so new that a London program touted: “Real American Hamburgers and specially imported Hot Dogs.” Shannon killed himself in 1990, never reconciled to the path from hometown minstrel programs to Israeli cabarets and 30,000 in the Phillipines, then revival by Jeff Lynne, Tom Petty, and Crime Story. How much clearer is popular music studies about processes abstracted as globalization and (post)modernization? Drawing on the Rock and Roll Hall of Fame Archives, which include Shirley Westover’s scrapbook, fan letters, and an interview Shannon gave over a Sanka-drenched breakfast in 1981, I’ll consider how pop’s “Runaway” circulated across borders and eras and the interpretive challenges presented when pop sends young icons worldwide, then preserves them in temporal display cases.

15:00 – 16:20

Session H10 – HISTORICAL AND SOCIAL TIMES – Room 3

*A “linha evolutiva” da música popular brasileira: definições e limites*  
*The “evolutionary line” of Brazilian popular music: definitions and limits*

### Participants

Adelcio Camilo Machado

Daniela Vieira dos Santos (Unicamp)

Ismael Gerolamo de Oliveira (Unicamp)

### Resumo do Painel

A consolidação da MPB se deu a partir do enfeixamento de correntes anteriormente tidas como antagônicas, tais como a Bossa Nova e o Tropicalismo. Na medida em que esses repertórios se fundiram na corrente principal da MPB, esta se consolidou como o principal produto de mercado da música brasileira como um padrão de “bom gosto”. Tem-se assim a institucionalização da “linha evolutiva”, termo utilizado por Caetano Veloso no emblemático debate promovido pela Revista de Civilização Brasileira em 1966. A partir dessa “ideia força”, a MPB se legitimou como um elemento definidor dos rumos da música popular brasileira, de alto valor sociocultural e econômico, mas dotada de caráter excludente, pois desvalorizava produções que estivessem aquém ou além de suas proposições estéticas. Os trabalhos desse painel estudam os padrões e as fronteiras dessa “linha evolutiva”. Primeiramente será abordado de que maneira alguns críticos fizeram uma leitura da história da música popular brasileira para organizá-la “evolutivamente”, para depois analisar como a “linha evolutiva” foi incorporada na produção musical de Caetano Veloso. Nesse contexto, insere-se ainda a produção de Nara Leão, personalidade de destaque no ambiente da bossa nova, que transitou da canção de protesto à tropicália.

### Panel Abstract

The consolidation of MPB (Brazilian Popular Music) occurred when you put together currents previously seen as antagonistic, such as Bossa Nova and Tropicalismo. When these repertoires merged themselves into the mainstream of MPB, they became the mainproduct of Brazilian music and a standard of “good taste”. With that, we have the institutionalization of “evolutionary line”, a term used by Caetano Veloso in the emblematic debate sponsored by *Revista de Civilização Brasileira* in 1966. Based on this idea, the MPB was legitimized as a defining element of the Brazilian

popular music, with high socio-cultural and economic value, but endowed with excludent character, because it has not recognized the aesthetic productions that were below or beyond its propositions. The aim of this panel is to study the patterns and borders of this “evolutionary line”. First of all we will focus in how some critics read the Brazilian popular music history to organize it “evolutionarily”. Then we will analyze how the “evolutionary line” was incorporated in the musical production of Caetano Veloso. So we will investigate the inclusions and exclusions of the bolero inside the MPB pattern, and, finally, analyze the relationship between the experimentalism of Tom Zé and his marginality in MPB.

## **Resumos / Abstracts**

**15:00**

### ***Boleros dentro e fora da “linha evolutiva”***

Adelcio Camilo Machado

Desde a consagração da bossa-nova, o bolero e todo o repertório latino-americano de teor melodramático passou a ser majoritariamente identificado como símbolo de “mau gosto”. As inovações de composição, arranjo e interpretação propostas por Tom Jobim, João Gilberto, Vinicius de Moraes e seus seguidores tornaram-se uma espécie de oposição aos boleros, tangos e sambas-canções dramáticos que marcaram a década de 1950. Assim, não é de se estranhar as críticas dirigidas a cancionistas como Benito diPaula, Nelson Ned e Odair José que, na década de 1970, recuperaram aspectos da canção latino-americana em suas produções. Contudo, nesse mesmo período, João Bosco e Aldir Blanc também estavam lançando canções com elementos do bolero, mas que eram aceitas no circuito da MPB e valorizadas por críticos musicais. O presente trabalho busca compreender as razões que levavam à legitimação de certos boleros e à condenação de outros, tomando como objetos de reflexão as canções “Além de tudo”, composta e gravada por Benito di Paula em 1974, e “Miss Suéter”, de autoria de João Bosco e Aldir Blanc, lançada em 1976 no LP Galos de briga, de João Bosco.

### ***Boleros in and out of “evolutionary line”***

Since the consecration of bossa nova, bolero and the entire Latin American melodramatic repertoire became mostly identified as a symbol of “bad taste”. Innovations in composition, arrangement and interpretation proposed by Tom Jobim, João Gilberto, Vinicius de Moraes and his followers became a kind of opposition to boleros, tangos and dramatic sambas-canções that were widespread in 1950s. So it’s not surprising the criticism received by some song composers and singers as Benito di Paula, Nelson Ned and Odair José that, in the 1970s, incorporated some aspects of Latin American song in their productions. However, during the same period, João Bosco and Aldir Blanc also released songs with elements of bolero, but they were accepted in MPB circuit and valued by music critics. This paper aims to understand the reasons that led to the legitimization of certain boleros and condemnation of others, taking as examples the songs “Além de tudo” (“After all”), composed and recorded by Benito di Paula in 1974, and “Miss Suéter” (“Miss Sweater”) by João Bosco and Aldir Blanc, released in João Bosco 1976 *LP Galos de briga* (“Roosters fighting”).

**15:20**

### ***Caetano Veloso: um ponto na linha***

Daniela Vieira dos Santos (Unicamp)

Caetano Veloso ocupa um lugar privilegiado na hierarquia sociocultural da MPB, e a sua produção musical durante o tropicalismo chocou-se, em grande medida, com as canções produzidas no pré-1967, sobretudo, com as músicas

engajadas. Não obstante, Veloso resgatou elementos da tradição musical e da Bossa Nova por meio de uma leitura que buscou combinar as informações dessa tradição com a modernidade bossanovista e com aspectos da vanguarda. Com essa mistura, o compositor tentou resgatar a chamada “linha evolutiva” da MPB, e se afastar das canções empenhadas da época. Dito isso, pretendemos verificar essas questões por meio da análise da canção *Eles* (Caetano Veloso/Gilberto Gil) que compõem o LP “Caetano Veloso -1968”. Em síntese, *Eles* expressa a maneira pela qual Caetano Veloso articulou a modernidade musical com os aspectos político-ideológicos da época por meio de uma música que fala explicitamente a setores da esquerda.

### *Caetano Veloso: a point inside the line*

Caetano Veloso occupies a privileged place in the sociocultural hierarchy of MPB, and his musical output during the “Tropicalismo” collided strongly with the songs produced in the pre-1967, specially the political engaged music. Nevertheless, Veloso rescued elements of Brazilian musical tradition and the Bossa Nova through a reading that combined the information of this tradition with the modernity of bossa nova and vanguard aspects. With this mixture, the composer attempted to rescue the so-called “evolutionary line” of MPB, and get away from the engaged songs. That said we intend to verify these questions by analyzing the song *Eles* (Caetano Veloso / Gilberto Gil) that comprise the LP *Caetano Veloso -1968*. In summary, *Eles* express the way that Caetano Veloso articulated the musical modernity with the political and ideological aspects of the 60’s through a song that speaks explicitly to the left side of politics.

15:40

### *“Joana d’Arc do telecoteco”: Nara Leão e o samba engajado*

Ismael de Oliveira (Unicamp)

Figura de destaque nos anos 1960, Nara Leão delineou uma trajetória singular, atuando em momentos e fenômenos distintos – desde a Bossa Nova até a Tropicália. Atuou inicialmente como cantora de bossa nova, contudo, quando do lançamento de seu primeiro LP, (1964, *Nara*, Elenco), o “clima intimista”, as temáticas leves (“o amor, o sorriso e a flor”) dariam lugar aos sambas de Nelson Cavaquinho, Cartola e Zé Ketí, e a canções com temáticas sociais. Tal repertório retrata uma guinada na trajetória da cantora, e mesmo da canção brasileira, em direção ao engajamento político. Nesse cenário, artistas deveriam buscar nas “raízes populares” vitalidade e autenticidade para nutrir, esteticamente e politicamente, suas produções. De modo que as temáticas e materiais musicais utilizados remetiam a dois principais “locais históricos de resistência popular”: “o morro” e “o sertão”.

### *“Joana d’Arc do telecoteco”: Nara Leão and the politicized samba*

Leading figure in the 1960s, Nara Leão outlined a singular trajectory, acting at distinct times and musical phenomena - from Bossa Nova to Tropicália. She worked initially as a bossa nova singer, however, when she released her first LP (1964, *Nara*, Elenco), the “intimate feeling” mild thematic (“love, smile and flower”) moved over to sambas of Nelson Cavaquinho, Cartola and Zé Ketí, and to songs with social thematic. This repertoire portrays a shift in the singer trajectory, and even in Brazilian music, towards political engagement. In this scenario, artists should get the “grass roots” to nourish vitality and authenticity, aesthetics and politically, his productions. So the thematic and musical materials used were referring to two main “sites of popular resistance”: the “hill” and the “backcountry”. From this resumption, cultural scene returns to the figure of the *malandro*: at once a symbol of authenticity and resistance (mainly from 1964).

15:00 – 16:20

Session H11 – HISTORICAL AND SOCIAL TIMES – Room 4

*Time, Nostalgia and Distance: International Perspectives*

### Participants

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Ian Biddle (Newcastle University) ian.biddle@ncl.ac.uk

### Panel abstract

The history of nostalgia has seen the concept develop from a longing for home towards a more general longing for the past. Whether temporally or spatially focussed, nostalgia is fundamentally understood as resulting from a gap, a division between what is longed for and the moment of longing. This panel examines this ‘nostalgia gap’ by exploring a range of international popular music cultures – fado, tábú, klezmer and flamenco – that can be read in relation to lost, longed-for or imagined pasts and futures. The chosen genres are international not only in the sense that they originate from different regions, but also in that they have become internationally displaced or diasporic. This displacement process, the panel will suggest, should be read as a narrative of temporal as much as spatial dislocation, and the focus will therefore be on the sonic genealogies, re-circulations and surrogations that can be traced across popular music histories. Nostalgia is often conceived as a look back across an unbridgeable gap and as therefore originating in, and being primarily of interest to, the present. The very act of representation can also, we suggest, be read as a form of ‘instant nostalgia’, or nostalgia for the present.

### Abstracts

15:00

#### *Excavating ‘Coimbra’: Genealogy, Nostalgia, and the Material Life of a Portuguese popular song*

Richard Elliott (University of Sussex)

This paper uses the story of a particular song, the Portuguese fado ‘Coimbra’, as a way of exploring the relationship between representational distance, ‘prescribed’ or ‘instant’ nostalgia and history. ‘Coimbra’ began its life as a musical representation of a city but later became, as ‘April in Portugal’, an international representation of a country and of a more general sense of nostalgic longing. Telling this story chronologically will encourage a focus on the twists, turns and mutations that occur during the life of a much-performed song, tracing in particular the way in which this song’s inherent representational distance grows into ever more distanced, displaced and distorted configurations. This journey will travel from Portugal to Brazil, from France to the USA, as well as many points in between. The second part of the paper reverses this historical chronology by focusing on the chronology of the research process, on the unearthing, excavation and genealogic processes involved in historical song studies. What can be understood from having all of these ‘Coimbras’ available to us, not least on digital platforms such as Spotify, YouTube and iTunes? Here, notions of the archive, of media archaeology and of the material life of music become paramount and impact on the questions of nostalgia and temporal displacement with which this panel is engaged.

15:20

*Acts of Diasporic Nostalgia: The Tambú Party in the Netherlands*

Nanette de Jong (Newcastle University)

Tambú is an African-inspired religio-spiritual music from Curaçao (largest of the Netherlands Antilles). In Dutch mainland cities, however, tambú has developed into a type of party music, popularly attended by Curaçaoan as well as African and other Afro-Caribbean immigrants. They connect at these parties via shared histories of dispersion and relocation, yet navigate that experience through individual needs and imagined returns. A Curaçaoan woman living in Amsterdam for three years, as example, admits she never attended tambú while living on Curaçao, yet in the Netherlands, the parties provide “a sense of home.” Similarly, a Ghanaian teenager recalls that, “The moment I walked into a tambú party I felt at home.” This paper introduces Dutch tambú parties as a lens for studying the affective value of popular music in the making of nostalgic memories. It foregrounds how memories may be distorted or recreated in the diasporic imaginary and demonstrates how popular music, enmeshed in layers of nostalgia and national identity, enables tambú partygoers to write new and meaningful narratives of belonging in the Netherlands. The paper is based around ethnography conducted over a two year period in Amsterdam, Rotterdam and The Hague.

15:40

*Nostalgia and the Many Ends of Hauntology: Klezmer, Yiddish, and the New(ish) Europe*

Ian Biddle (Newcastle University)

This paper explores some of the ways in which Yiddish-language musical cultures are being re-imagined in what Jeffrey Shandler has termed the ‘postvernacular’ spaces of the Yiddish-speaking world after the Holocaust and, especially, after 9/11. Several recent events have given this exploration a particular urgency: with the rise of right-wing anti-Semitic parties in Eastern Europe (especially in Lithuania, Poland and the former Ukraine) and the coterminous (and connected) emergence of the so-called Double-Genocide thesis of the Prague Declaration, the spaces in which the remnants of Ashkenazi Jewish cultures are given leave to survive is once again shrinking. How, then, is it possible to speak of ‘revival’, ‘continuity’ or what in Yiddish is called *doikeyt* [‘being in place’] in this context? The paper explores recent German and Polish attempts by non-Jewish artists to explore Yiddish-language musical cultures – especially klezmer – and examines some of the ways in which those artists open (or close) dialogues with living Jewish musical cultures in Israel, North America and elsewhere in the diaspora. In particular, the paper proposes a new theoretical conception of hauntology and nostalgia as both intensely contested and as susceptible to complex and fractured imaginations of musical belonging.

15:00 – 16:00

Session H12 – HISTORICAL AND SOCIAL TIMES – Room 5

*Swirling genealogies: Historicising sound system cultures of the Black Atlantic*

**Participants**

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Hillegonda C Rietveld (London South Bank University, UK) [rietvehc@lsbu.ac.uk](mailto:rietvehc@lsbu.ac.uk)

**Panel Abstract**

In 1993 Paul Gilroy introduces the Black Atlantic “as one single, complex unit of analysis” (Gilroy 1993:15) for



diasporic cultural expressions that resulted from the enslavement of Africans across the Atlantic Ocean during European colonialism. When discussing sound system cultures such as dub reggae and hip hop, Gilroy marks out “the difficult task of striving to comprehend the reproduction of cultural traditions ... in the breaks and interruptions” (101) of musical practices. While Gilroy describes the Black Atlantic as “rhizomorphic, fractal structure” (80) and “webbed pathways” (95) highlighting chance and contingency when re-combining musical repertoire, he does not offer a consistent metaphor or theory that resolves historical questions around the remarkable compatibility and similarity of musical practices distant in time and space. Which useful models or narratives serve this purpose more than 20 years on? Which new sound system practices emerged that call for analysis? Which concepts complement or challenge that of the Black Atlantic? This panel’s papers address the entangled and swirling histories of broken beat in London (Rietveld) and jazz in Latin America (Corti), collectively thinking towards a historiography of popular music that challenges the authority of genealogies.

## **Abstracts**

**15:00**

### ***Black Atlantic from the South: A perspective to think Latin American Jazz***

Berenice Corti (Instituto de Investigación en Etnomusicología, Buenos Aires)

The present proposal will try to answer to one of this Panel’s challenges, which asks about the productivity of new analytical and different concepts emerged from Paul Gilroy’s work and his Black Atlantic theory. Following the anthropologists José Jorge de Carvalho (2002) and Luis Ferreira (2008), we will focus on the specificity of these processes in our subcontinent, they call South Black Atlantic. For the cited authors, a bi-focal Black Atlantic culture that should be considered plural is necessarily and geo-historically marked by north/south asymmetries, so here we will work in the analysis of a regional case as it is jazz in South America, and Argentine jazz in particular. Before exploring ideas as “roots, families, mutations and survivals”, we’ll prefer to investigate concepts as trans-culturation (Ortiz 1978), family resemblance (Wittgenstein 2003, Miguez & Semán 2006, Ferreira et. al. 2012) and linked jazz values (Berliner 1994, Corti 2011). This proposal arises from a long research produced for a master and PhD theses as well as the coordination of a Working Group called Jazz in Latin America and their symposia held in 2012 and 2014, under the Iaspm Latin America Branch.

**15:20**

### ***Breaking the Beat – Tracing Soundsystem Techniques***

Hillegonda C Rietveld (London South Bank University, UK)

This presentation will address a genealogy of DJ techniques in London’s broken and break beat culture. During related dance events, the manner in which DJs manipulate the crowd and MCs pick up the mike to address the crowd seems comparable to what Back (1988) and Henriques (2011) have found in their studies of reggae soundsystem events. In addition, such dance events feature a significant sense of ‘sonic dominance’, as also observed by Henriques at contemporary sound system events in Kingston, Jamaica. As shown by researchers such as Street (2002) and Hebdige (1987), Jamaica has produced a significant influence on the British music scene from the 1950s onwards. Yet, although similarities in techniques and family connections can be demonstrated, the routes of influence work in a rhizomic and roundabout manner, for example via dancehall, electro and rave culture. These are some of the avenues for a ‘broken’ historical investigation of the breaking aesthetics that can be found in London’s DJ scenes.

15:00 – 16:20

Session Ph2 – PHENOMENOLOGICAL TIMES – Room 6

### *Phenomenological Time: Analysis 1*

#### **Participants**

Daniel Party (Pontificia Universidad Católica de Chile) dparty@uc.cl

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Gabriel Ignacio Venegas (University of Arizona and Universidad de Costa Rica) gabovenegas@email.arizona.edu

#### **Abstracts**

**15:00**

##### *The Pop Duet*

Daniel Party (Pontificia Universidad Católica de Chile)

This presentation reports preliminary findings of the first systematic study of the duet in popular music studies. I understand the duet as a pop song recorded by two singers and consider it in a wide range of styles and settings, from bands that feature two singers permanently to one-time collaborations for a song or album. I begin by proposing a taxonomy of the duet, paying particular attention to the degree to which the two singers dialog with words and/or music. Secondly, I engage the conference theme by investigating the temporal dimension of duet recordings. Italian philosopher Adriana Cavarero understands the duet as “a calling and a responding or, better, a reciprocal intention to listen.” However, it is common practice for duet singers to record their vocal tracks independently, at different times, sometimes even without having met each other—a paradigmatic example being the posthumous duet. Thus, can we identify Cavarero’s intention to listen in the pop duet? Finally, I turn to the gendered subjectivities afforded by duets. Among the questions I ask are: can we distinguish masculine and feminine perspectives in the man-woman duet? What about love songs in which voices are indistinguishable in terms of sex?

**15:20**

##### *Musical Settings of Iterative Events in the Contemporary Country Music Narratives*

Anthony J. Kosar (Rider University)

Narrative is important in most country music songs, and in any narrative the listener must be able to distinguish “story-time” from “discourse-time.” In addition to narrative events presented “out of order” (analepsis or prolepsis), narratives frequently contain iterative events—defined by Gérard Genette as “a type of narrative where a single narrative utterance takes upon itself several occurrences together of the same event (in other words, once again, several events considered only in terms of their analogy). . . It is indeed a question of taking on together, synthetically, and not of recounting a single one of them which would stand for all the others, which is a paradigmatic use of singulative narrative.” The most logical musical placement of the iterative narrative is in the chorus; but typically choruses reflect on the narrative in the verses and remain “outside” of the song’s narrative time. My study examines musical representations of iterative events, such as the 79-second outro of “Boondocks” by Little Big Town (2005). The lyrics, listing events that occur every weekend, are repeated seven times; the music employs a progressively more complex use of canon to combine repetition and counterpoint to emphasize the iterative nature of the text.

15:40

***Expressive Dominants: Tonal Drama in Three Songs by Sui Generis, Eric Clapton, and Radiohead***

Gabriel Ignacio Venegas (University of Arizona and Universidad de Costa Rica)

This paper addresses, from a Schenkerian perspective, the relation between tonal structure and expressive meaning in connection with the use of the dominant function in three popular songs: “Rasguña las Piedras” by the Argentinian rock band Sui Generis, “Tears in Heaven” by the American guitarist and song writer Eric Clapton, and “Codex” by the British band Radiohead. In “Rasguña las Piedras” I argue that the paradoxical images suggested by the song’s lyrics are echoed by the song’s unusual tonal structure, whose structural dominant is only experienced as a prospective phenomenon brought into present perception. Clapton’s “Tears in Heaven” and Radiohead’s “Codex” exemplify two instances of bVII displaying dominant function: bVII as part of a dominant expansion and bVII as a dominant substitute. In Clapton’s song I explore the potential for expressive content in the bridge’s bVII tonicization and clarify the contrapuntal role of bVII within the song’s tonal structure. Radiohead’s “Codex” illustrates the pivot-chord technique of dominant-function interchange (DFI): bVII as the minor-mode dominant substitute and the dominant of the relative major. I finish the paper proposing a correlation between the expressive meaning of the DFI’s dual tonal process and the lyric’s poetic intention in Radiohead’s song.

15:00 – 16:20

Session A4 – AGEING TIMES – Room 7

***Fandom And Memories***

**Participants**

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Niels van Poecke (Erasmus University Rotterdam, Netherlands) vanpoecke@eshcc.eur.nl

**Abstracts**

15:00

***‘As long as you love me’: Insights in the long-term fandom of Dutch Backstreet Boys fans***

Simone Driessen (Erasmus University Rotterdam, Netherlands)

Studies addressing the relationship between popular music and ageing, describe music as a nostalgic element or explore bodily issues of aging in subcultures. Yet, there is a hiatus in accounts of ageing *minds* (the concept of ‘ageing minds’ is originally presented in a study by Bielby & Harrington). These ageing minds can be found in fandoms, for fandoms change in relevance to one’s cultural identity at specific times. Hence, this study illuminates how fan engagement develops over time by drawing on an interview-study with long-term Backstreet Boys fans from the Netherlands.

Findings indicate that the Boys and their music form a constant factor in the fans’ lives. This impact in-/decreases at times, yet, the music offers a safe-haven when the fans need a break from current responsibilities. It helps fans to reconnect with their Younger Selves, when they want a break from current social roles (e.g. motherhood). However, because of their current socio-economic position they can *also* engage with new practices, e.g. buying meet-&-greet or going on a Backstreet Boys-cruise. These changes in meaning and practices they employ *now* are appropriations of their ‘fanship’ into their current biographies and ways to (still) commit to the ‘Backstreet Army’.

15:20

***Memories that Remain: Finding Feminist Solace in Mamma Mia! after 9/11***

Naomi Graber (University of Georgia, USA)

*Mamma Mia!*, the musical based on the songs of 1970s supergroup ABBA, has remained popular for more than a decade, yet the timing of its opening—barely a month after 9/11/2001—has been left out of scholarly accounts of its success. Professional and amateur critics alike praised the show as opportunity to heal the wounds of the attacks, and fan responses to *Mamma Mia!*, particularly from baby-boomer women, show that part of its lasting impact is due in its unique position in post-9/11 culture. Most post-9/11 nostalgia expresses a masculine longing for World War II and the Eisenhower era, but *Mamma Mia!* celebrates the heyday of second-wave feminism by focusing on three single over-forty women who are successful mothers entrepreneurs, and lovers all at once. ABBA's music plays a crucial role in this celebration; in the 1970s their music was considered bubblegum pop, but the all-female team behind *Mamma Mia!* reframed these songs as feminist anthems, allowing people to publically appreciate a previously “guilty” pleasure. Women have responded by forming on- and offline communities around *Mamma Mia!*, making it one of the most visible signs of resistance to the post-9/11 backlash against feminism.

15:40

***Telling the Story of Your Life: Folk Music and Narrative Identity***

Niels van Poecke (Erasmus University Rotterdam, Netherlands)

Folk music is traditionally seen as a narrative art form. Folksingers are seen as storytellers, whose songs and ballads are rooted in tradition, myth, religion and everyday life, and are orally transmitted from one generation to the other. Investigating the use and meaning of current forms of folk music (often referred to as ‘free folk’, ‘freak folk’, and ‘indie folk’) in everyday life, I will show in this paper how the stories told in these genres play an active role in the construction of narrative identity by folk music fans in the Netherlands. Employing Paul Ricoeurs theory on time and narrative, which argues that through the narrative the temporal experience of human existence becomes interpretable, and drawing from 32 in-depth interview, it will be argued that interviewees not only tell their life stories in the form of a narrative - that is, as a coherent and meaningful chain of events - but that they also use the stories from contemporary folk music in order to construct these life stories. More specifically, this paper will demonstrate how folk music fans use the narratives of contemporary folk music as a way of dealing with what Ricoeur has referred to as ‘discordances’: fatal moments in life through which the unity and meaningfulness of the personal life story is disrupted and needs to be retold. In doing so, this paper contributes to sociological research about music in everyday life, which has proven that music functions as a resource and tool for aesthetic agency (e.g. feeling, motivation, desire, energy), but, following Hesmondhalgh (*Why music matters*, 2013), seems to have underestimated the psychic difficulties people face in constructing a coherent and meaningful self-identity.

15:00 – 16:20

Session H13 – HISTORICAL AND SOCIAL TIMES – Room 8

***Critique, theory II***

**Participants**

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Nadav Appel (Bar-Ilan University) nadavappel@gmail.com

## Abstracts

15:00

### ***Conversas de longa data: dos planos tonais complexos na valoracao da musica popular***

Sergio Paulo Ribeiro de Freitas (Universidade do Estado de Santa Catarina)

Aborda-se aqui um modelo pre-analitico para o estudo comparado de planos tonais. Trata-se de um expediente metodologico voltado para a apreciacao critica de obras musicais que, desde os finais do seculo XVIII, de diferentes maneiras, em diferentes contextos, alcanam efeitos contando com a combinacao de areas tonais indiretas ou remotamente relacionadas. Para demonstrar algo de suas capacidades e limitacoes, nesta oportunidade, o referido modelo sera ilustrado com casos escolhidos nos repertorios da cancao Tin Pan Alley, do Jazz, do Choro, da Bossa Nova e da MPB. Considerando que, este tracado dos planos tonais realca o manejo criativo das ambiencias harmonicas, e tambem que, a este hábil manejo esta associada uma imprecisa gama de nocoos de originalidade, inspiracao, inovacao, organicidade, intensidade, individualidade e genialidade, esta comunicacao procura desenvolver o argumento de que e possivel reconhecer vinculos entre esse amontoado de nocoos valorativas, sua heranca residual de fundo romantico e escolhas composicionais, especificamente tecnico-musicais, observaveis em tais repertorios da musica popular do seculo XX. Deste modo, pretende-se tomar parte dos esforcos de aproximacao entre os que estudam a musica popular contando com recursos musicologicos e aqueles pesquisadores das diversas areas da cultura que, com seus enfoques e ferramentas, tambem estudam tal musica.

*Longstanding conversations: of complex tonal plans in the valuation of popular music*

Here we address a pre-analytical model for a comparative study of tonal planes. This is a methodological system aimed to critical appreciation of musical works that, since the end of the 18th Century, in different ways and in different contexts, has achieved effects, counting on the combination of indirect or remotely related tonal areas. To show part of their capacities and limitations, at this opportunity, the aforementioned model shall be illustrated with selected cases from the repertoires of the song Tin Pan Alley, as well as excerpts of jazz, Brazilian choro music, Bossa Nova and Brazilian popular music (MPB). Considering that this path of tonal plans stresses the creative handling of harmonious environments, and also that this skilful handling is associated to an imprecise variation of notions of originality, inspiration, innovation, organicity, intensity, individuality and geniality, this article intend to develop the argument that it is possible to recognise links between this pile of notions of value, its residual heritage with a strong romantic base, and also choice of music, specifically of techno-musical base, which can be seen in the repertoires of popular music of the 20th Century. In this way, the intention is to take part in the efforts to encourage closeness between those who study popular music with musicological resources and those researchers of different areas of culture which, with its focuses and tools, also study such music.

15:20

### ***Going deaf for a living: live music criticism and the discourse of volume***

J. Mark Percival (Queen Margaret University, Edinburgh, Scotland)

Volume, or perceived loudness is ingrained in the aesthetics of many forms of popular music, most obviously in rock and its associated sub-genres, but also in many forms of dance and electronic music. The primary site of expression of these

notions is in the live music experience, not least because of the practical issues around production of extremely loud musical sounds which must be contained in either specialised urban spaces or predominantly rural festival locations. The reproduction of the ideologies of loudness as ‘authentic’ is threaded through the discourse of popular music culture, from rehearsal rooms to the Guinness Book of Records (Deep Purple or The Who, who was louder? In what ways does this matter?). Despite having been satirised in various forms (Spinal Tap and The Hitchhikers Guide To The Galaxy, amongst others) and regardless of advances in noise-related health and safety legislation, the notion of ‘loud-as-good’ lives on in print and electronic media coverage of music. This paper takes a longitudinal view of live rock criticism in the UK from the 1970s onwards and critically assesses the resilience of a peculiarly late-twentieth century concept of the popular music lived experience from the perspective of the twenty-first century.

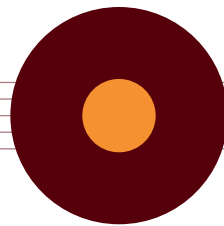
**15:40**

***Manifestations and Negotiations of the Singer-Songwriter Disposition in Contemporary Music***

Nadav Appel (Bar-Ilan University)

Although the term “singer-songwriter” is often used as an adjective (“X is a singer-songwriter”), it might be better understood as designating a certain performative disposition, one that relies upon a set of aesthetic principles such as the foregrounding of the ordinary human voice and the fabrication of a musical environment that connotes intimacy and sincerity while suggesting a direct relation to the individual listener. Popular music historiography often regards the singer-songwriter disposition as having reached the peak of its relevance in the early 1970s, yet my paper will show the ways in which it had been recently deployed in the works of contemporary musicians such as Joanna Newsom, Kanye West, Grimes, Frank Ocean and James Blake. The aesthetic palette employed by these artists is much more diverse than the “original” singer-songwriters’, relying on such means as digital voice manipulation and abstract soundscapes, thus investigating the boundaries of the disposition’s historical principles. My paper will examine how this new singer-songwriter renaissance benefits from the ongoing erosion of such dichotomies as pop/rock, acoustic/electronic or “black”/“white” music while arguing for the importance of regarding the singer-songwriter as an ever-changing artistic strategy rather than a fixed historical and possibly outdated aesthetic form or genre.

**Panels and  
Abstracts**



Wednesday,  
July 01

## 01/07 - Wednesday

09:00 - 10:20

Session A5 – AGEING TIMES – Room 1

### *Biographies And Autobiographies, 1*

#### **Participants**

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#### **Abstracts**

**09:00**

***“There was no-one to touch us doing our American thing”*: Autobiography and fiction in *Kat and the Kings***

Paula Fourie (University of Stellenbosch, South Africa)

In 1995, South African co-writers Taliep Petersen and David Kramer premiered *Kat and the Kings*, their only musical that went on to play both at London’s West End (where it won two Laurence Olivier awards in 1998) and on Broadway. This musical tells the story of the Cavalla Kings, an acapella group consisting of four young “coloured” singers lead by Kat Diamond, in their words, “doing our American thing” in 1950s South Africa. Throughout, a “young” Kat and an “old” Kat appear on stage together, a narrative device that allows the latter to act as narrator reminiscing about his past. Informed by the life experience of Salie Daniels as a young performer in Cape Town’s District Six, the original production of *Kat and the Kings* also starred Daniels in the role of “old” Kat. Kat’s experiences are also not unlike that of musical co-writer Taliep Petersen. Like Daniels, Petersen also started out as a young “coloured” performer in a District Six saturated with contemporary American culture and music, something that is also reflected in this production’s musical language. Concerned with exploring the relationship between autobiography and fiction in the medium of the musical, this paper explores the convergences and divergences between Kat’s story and the real-life experience of “coloured” performers such as Petersen and Daniels in apartheid South Africa.

**09:20**

#### ***After Fame***

Willeniem Froneman (University of KwaZulu-Natal, South Africa)

Nico Carstens used to be a celebrity. Two lifetime achievement awards, displayed in the corner of his room in an old-age home in suburban Cape Town, speak of the faded glory of his musical career. Now 89 years old and nearly bedridden he is, as the saying goes, a shadow of the rich and famous accordionist of the 1950s and 1960s.

The decline of Carstens’s career has been slow and unspectacular. The first musician in South Africa to sell more than a million records, his music has all but disappeared from the local commercial music market. Squandering away most of his fortune as soon as he had earned it, his lack of income during the last thirty years has left him without the material means of distinguishing himself from the octogenarians he now shares a corridor with.



In this paper I address the particular problems facing the biographer when writing about extended periods of inactivity in the lives of ageing popular musicians. I aim to take the Carstens one encounters in old age out of the shadow of his former selves and to consider new ways of making sense of the often lengthy and unglamorous period of life after fame.

**09:40**

***Ageing Body, Timeless Soul: Finnish Underground Rap's Spiritual Sensibilities***

Inka Rantakallio (University of Turku, Finland)

In some modern forms of spirituality which draw from Hinduism and Buddhism, “old souls” are considered as those in the final stages of reincarnation and spiritual development. The paper offers a close reading of the music video “Vanha Sielu” (Old Soul) by the Finnish underground rapper Aameeba, arguing that rather than his physical ageing, the song aims to describe the timeless wisdom of an ancient soul inhabiting the rapper’s body.

The paper examines the music video through the juxtaposed concepts of landscapes/soundscapes, local/universal, and ageing/timelessness. The music video merges natural landscapes and artificial soundscapes; images of nature and organic sounds fused with synthesized effects and echoes, such as a wind howling, cracking fire wood, and barking dogs, suggest immediate presence and connection with nature. The highly aestheticized beauty and mystique surrounding the Finnish Lapland, its omnipresent snow and wide-angle shots of its skies render the video’s spiritual symbolism palpable while contributing to stereotypic discourses of the North. The lyrics narrate the life and philosophy of the rapper, portrayed as a sage, while the camera zooms into his beard, wrinkles, cracked lips and the animals and snow-covered wilderness around him, thus culturally constructing compliance with nature as equalling spiritual insight.

09:00 - 10:00

Session H14 – HISTORICAL AND SOCIAL TIMES – Room 2

Chile

**Participants**

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**Abstracts**

**09:00**

***El Condorike: Exploracion de un caso fallido de vinculacion entre musica popular e historieta humoristica a partir de diferentes nociones de temporalidad***

Cristian Guerra Rojas (Universidad de Chile)

En 1949 en Chile se publico el primer numero de Okey, una revista de historietas. En ese mismo numero debuto Condorito, un personaje humoristico creado por el dibujante y caricaturista Rene Rios (Pepo). Em la actualidad, aunque Condorito se ha convertido en un personaje practicamente globalizado, en Chile todavia se le aprecia como icono nacional y local. En 1997, en el marco del Festival Internacional del Comic en Santiago de Chile, el chileno Elias Llanos decidio escribir un grupo de canciones alusivas a Condorito y esto resulto en un CD titulado Condorito: Ritmo Latino, en el cual colaboraron algunos musicos de reconocida trayectoria. La cancion que logro mas difusion de este

CD fue “El Condorique”, pero tanto esta pieza como el fonograma en su conjunto no obtuvieron el éxito esperado en Chile. En esta ponencia me interesa explorar algunas causas posibles de este “fracaso” artístico a partir de diferentes nociones de temporalidad. Específicamente, considero la temporalidad sociohistórica, donde se contraponen la historia local chilena y la historia caribeno-internacional, la temporalidad de la estructura de las historietas en contraposición a aquella implicada en los esquemas formales de las canciones, y finalmente el tiempo-espacio festivo frente al clima de fiesta fingida que se percibe en las canciones contenidas en el CD. Como referencias teóricas considero estudios sobre Condorito, sobre la historieta en Chile, sobre las músicas populares urbanas en Chile y Latinoamérica, y sobre diferentes conceptos y nociones de temporalidad vinculados con músicas populares.

*El Condoriqué: Exploring the event of a failed link between popular music and humorous cartoon from different notions of temporality*

In 1949 in Chile was published the first issue of Okey, a comic strips magazine. Condorito, a character created by cartoonist Rene Rios (Pepo), appeared for the first time in this issue. As time went by, Condorito became internationally recognized and today is almost a global icon. In Chile however is appreciated as a local and national icon. In 1997, during Comic International Festival in Santiago, Chile, Chilean Elias Llanos wrote many songs about Condorito that later were recorded, with the help of outstanding musicians, in a CD called Condorito: Ritmo Latino. The most broadcasted song was „El Condorique“, but both this song and all the CD were not as successful as they were supposed to be. In this paper I want to explore some possible reasons for this artistic „failure“, within the framework of different notions of temporality. I consider sociohistoric temporality, where Chilean local history and Caribbean-international history collide, the temporality of comic strips structure contrasting with these songs formal schemes, and finally, the spacetime of feast in opposition to a pretended feast atmosphere perceived in these same songs. My theoretical framework contains studies about Condorito and comics in Chile, about popular urban music in Chile and Latin America, and about different concepts and notions of temporality in relation to popular musics.

**09:20**

**(1970-1973)**

Natalia Ayo Schmiedecke (Universidade Estadual Paulista)

Em 1970, diversos músicos ligados ao movimento da Nova Canção Chilena declararam seu apoio a candidatura presidencial do socialista Salvador Allende, representante da Unidade Popular. Enquanto sua vitória eleitoral aguardava ratificação, o conjunto Inti-Illimani gravou o LP Canto al programa com o objetivo de difundir pelo país o programa de governo da coalizão. Dando continuidade ao tema, nos anos seguintes foram lançados três LPs comemorativos dos aniversários do governo instaurado: as obras coletivas *Se cumple un año, !!!y se cumple!!!* (1971), *Chile pueblo* (1972) e *No volveremos atrás* (1973), editados por diferentes selos discográficos. Enfocando esses quatro discos, nossa comunicação analisará as maneiras como o tempo presente chileno aparece representado em cada caso. Para tanto, observaremos as escolhas temáticas e musicais realizadas, associando-as aos interesses dos artistas e grupos políticos envolvidos na produção dos discos. Buscaremos, a partir daí, examinar como eles pretenderam intervir na conjuntura política nacional em um momento de extrema polarização ideológica e de fortes tensões no interior da esquerda. A análise dos discos comemorativos se pautará no pressuposto de que comemorar significa “reviver de forma coletiva a memória de um acontecimento considerado como ato fundador” recurso voltado a (re)construir consensos que cumpre um papel especialmente importante em tempos de crise.

*Commemorate to intervene: the political contingency in the discs dedicated to the Chilean process (1970-1973)*

In 1970, several musicians linked to the movement of New Chilean Song declared their support to the presidential candidacy of socialist Salvador Allende, representative of the Popular Unity. While his election victory was awaiting ratification, the Inti-Ilumani band recorded the LP *Canto al programa* with the aim of spreading across the country the coalition government program. Continuing the theme, in the following years three commemorative LPs were released in the anniversaries of the established government: the collective works *Se cumple un año, ¡¡¡¡ se cumple!!!* (1971), *Chile pueblo* (1972) and *No volveremos atrás* (1973), edited by different record labels. Focusing on these four discs, our paper will examine the ways in which the Chilean present time was represented in each case. To this end, we will observe the thematic and musical choices that were made, associating it to the interests of the artists and groups involved in the production of the disks. From there, we are going to examine how they intended to intervene in the national political context in a moment of extreme ideological polarization and tensions within the left. The analysis of commemorative disks will be based on the assumption that celebrating means “to collectively relive the memory of an event considered as a founding act”, resource oriented to (re)build consensus that plays a particularly important role in times of crisis.

09:00 - 10:20

Session H15 – HISTORICAL AND SOCIAL TIMES – Room 3

*Concepts of pop*

### Participants

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### Abstracts

09:00

#### ***In Search of the Japanese Idol: From the Nationwide Attraction to the Local/Transnational Subculture***

Yusuke Wajima (Osaka University)

Japanese idol (aidoru) phenomenon is recently powerfully promoted in the “Cool Japan” policy as a remarkable example of cute (kawaii) culture. However, as the fact that “idol” is a loan word derived from the French film “Cherchez l’idole” (1964) suggests, when emerged around 1970, it had a distinctively “Westernized” implication and served as an introducer of international pop/rock trends to an ordinary Japanese audience. Once declined in the late 1980s and dissolved in the newly emerged genre of “J-Pop”, idols recently reemerged in a rather different manner. Some characteristics found in the past idols, such as amateurish performance, emphasis on effort and hardship, restriction of the freedom of love and sexuality, along with highly eclectic and artificial musical styles, have become intentionally exaggerated and reinterpreted as “genuinely Japanese” cultural expression emphasizing continuity from Japanese performing arts tradition. In this presentation, I introduce a brief history of Japanese idols and analyze it in relation to the issues of cultural nationalism. Then, as a potential alternative to the tendency toward nationalizing idols, I discuss a unique attempt of a locally-based idol group Linda Sansei, that consists of five Brazilian-Japanese girls from the Brazilian community in Gunma prefecture in North Kanto region.

09:20

***Enka as a Marker of Social Difference: Understanding 'Tradition' as 'Taste'***

Koon Fung Benny Tong (National University of Singapore)

In being labelled 'the sound of Japanese tradition' and 'the heart and soul of the Japanese', the popular music genre of enka has been discussed in both popular and academic discourse as a representative of an essential and authentic Japanese traditional identity. However, such an understanding is insufficient in explaining its marginal position within a segmented Japanese music industry and audience. Instead, I argue that musical preference for enka serves as a marker of social difference, by understanding the genre through sociological frameworks of musical taste, community and 'musicking', rather than culturally essentialist understandings. Mobilising as data enka's development within the socio-historical context of 1960s and 1970s Japan and an ethnographic study of three karaoke settings in the Greater Tokyo area, I show how enka marks off a unique musical space populated by a specific social demographic identifiable in terms of age, education and family income.

09:40

***"We are Born in Mbalax": Popular Music as Aural History in Senegal***

Catherine M. Appert (Cornell University)

In the years following Senegal's independence from France in 1960, musicians in the nation's capital Dakar developed a new, distinctly Senegalese popular music genre called mbalax, Mbalax combines instrumentation and harmonies from the jazz and Cuban son of colonial dance halls with indigenous drum rhythms and localized revisions of Islamic praise singing. In doing so, it layers musical markers of multiple times, encounters, and exchanges to aurally express the cultural melange that defines postcolonial Senegal. Now, half a century later, a modernized mbalax continues to dominate Senegalese music television, radio, and dance clubs. Despite mbalax's constant evolution through processes of urbanization, ethnic mixing, and globalization, however, urban youth overwhelmingly describe it as local, "traditional" music, in contrast with a global modernity that they access through Afro-diasporic musics such as hip hop and reggae. This paper employs ethnographically situated historical and musical analysis to examine how and why mbalax has come to aurally signify the past for the present generation. Building on anthropological scholarship on embodied and non-discursive forms of memory, I argue that the very sounds and rhythms of mbalax sonically remember and reinforce the intertwined indigenous and (post)colonial social systems that many youth perceive as inherently anti-development.

09:00 - 10:40

Session Ph3 – PHENOMENOLOGICAL TIMES – Room 4

***Phenomenological Time: Performance, representation and the moving image***

**Participants**

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Elizabeth Pipe (London College of Music) elizabeth.pipe@uwl.ac.uk

Johannes Brusila (Åbo Akademi University) jbrusila@abo.fi

## Abstracts

09:00

### *Welcome to Nashville: As Seen on TV*

Robert Fry (Vanderbilt University)

Since its 2012 debut, ABC's Nashville has presented Music City in a way that connects fictional personalities and stories to the real Nashville. Many viewers are introduced to the city and its music tradition through its televised representation rather than its history. This introduction has resulted in an increase in tourists who demand a side-by-side presentation of the real Nashville and the fictional Nashville. The line between the real and fabricated is further blurred through live performances where fans of the television series are able to interact with their favorite TV characters live in Nashville venues such as the Grand Ole Opry and the Bluebird Café. Such performances are backed by local musicians who appear both in cameo performances on the television series and in live performances in Music City, reinforcing the authenticity of the show while further obscuring the differences between Nashville and Nashville. Through an analysis of the first two seasons of the television series; onsite research at featured sites around the city; and interviews with fans of the show, tourist-industry employees, and local musicians, this paper demonstrates the effect of the television series on Nashville's tourist industry and music tradition while highlighting the ever-changing and hyperreal production and presentation of the country music tradition and its history.

09:20

### *Coincidental Reactions: Orientalism, Afro-South Asian Hip Hop, and Sonic Temporalities*

Elliott H. Powell (University of Minnesota)

For many music scholars, U.S.-based hip hop's sampling of South Asian music at the turn of the twenty-first century represented a sonic extension of U.S. Orientalism. Take, for example, the 2002 hit song, "React," by rapper Erick Sermon. While Sermon's lyrics center on heterosexual flirtation, "React" also curiously features sampled lyrics from a Bollywood film song about suicide. As a result, popular music scholars have typically argued that the lyrical incongruity between Sermon and the Bollywood film song index classic Orientalist logic. In particular, the incompatibility of the lyrics reifies differences between East and West, othering South Asia. Yet, this scholarship fails to interrogate "React" in relation to Sermon's alleged suicide attempt a year prior to the song's release. While some might read this intersection of Sermon's personal and musical life, via suicide, as purely coincidental, and therefore inconsequential, this paper seeks to think critically about coincidence as a theoretical framework. I argue that coincidence, a meeting of temporal frames whose unintended convergences are routinely overlooked, offers new sets of knowledges about and possibilities to theorize U.S.-based hip hop's engagements with South Asian music. Indeed, alternative temporalities like coincidence potentially open up new ways of imagining these recordings as anti-Orientalist.

09:40

### *The Use of Gesture and Character in Popular Music Performance*

Elizabeth Pipe (London College of Music)

The visual representation of current, live popular music performance can be considered to be more akin to many aspects of theatre than ever before – not least through the physical embodiment of the persona of the performing musician,

which has significant implications on the perception of how the music is perceived by the viewing audience. With this in mind, the use of the physical self and body in communication becomes an important focal area – the areas of gesture and movement allow the performer to express the meaning of the music through ways which are non-musical. Supported by extracts of original video footage, this paper examines the implications and repercussions of the use of gesture and character, in various different guises, on live popular music performance. Findings will be presented on the ramifications of the inclusion of such visual stimuli on the actual musical content of a performance (such as the narrative meaning of the lyrics, and the pitching, tone and dynamic of musical phrases), and on how the visual representation interacts with, and impacts upon, the aural experience; including the way in which the musical and narrative content is executed and interpreted by the performing musician *and* audience recipients.

**10:00**

***Home is where the chart is: Finland-Swedish minority songwriters negotiating careers on the Finnish and Japanese mainstream markets***

Johannes Brusila (Åbo Akademi University)

Pop songwriters do not always start their careers writing for mainstream markets; some individuals originally belonged to a minority or originated from a distant cultural sphere. Despite these origins, these songwriters have managed to create music that has achieved large-scale success in the mainstream market. In doing so they have negotiated a career path that includes complex aesthetic, personal and economic choices. This paper focuses on two case studies of individuals from the small Swedish-speaking population of Finland who have moved on from unprofitable minority markets and made a career by adapting their musical style to meet the expectations of larger audiences. Charles Plogman started by performing so-called ‘Dansbandsmusik’ (‘dance band music’) for the Swedish-speaking minority, but gradually changed into creating Finnish mainstream dance music for the national majority market and has subsequently achieved several gold records. Janne Hyöty had a background in Anglo-American music but started writing J-pop and has had several number one songs, records and DVD releases on the Japanese market. By using qualitative and quantitative methods the paper will analyze how these songwriters have negotiated their position by making culturally sensitive musical choices, through discussion of (dance) rhythm, choice of key, musical form, and sound ideals.

09:00 - 10:20

Session H16 – HISTORICAL AND SOCIAL TIMES – Room 5

*1960s Folk Outside US*

**Participants**

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**Abstracts**

**09:00**

***The 1960s: A key decade in the change of Argentine folk music***

Juliana Guerrero (Universidad de Buenos Aires)

In the field of popular music, the Argentine folk scene underwent substantive changes throughout the 1960s. The so called “Argentine folk music boom” initiated the emergence of a great number of music groups aiming at asserting “national identity” and Argentine folk roots. These expressions were opposed by other movements such as the “Nuevo Cancionero” and “música de proyección folklórica”. The two latter movements gave rise to a complex process of creation of music practices in an urban context. This resulted in a series of actions and discourses oriented at defining what is “our own” and what is “foreign” and which looked to transform, accept, reject, mix and/or re-semanticize genres, repertoires, performative practices, technological uses and other aspects of musical practices and of the routines which subjects generate around them. This study intends to identify the ties between these musical transformations and other dimensions of social life (social tensions, ideological beliefs, esthetic differences, etc.). The starting hypothesis is that the cultural context and the particular historical moment when these transformations happened allow the revealing of specific strategies of collective experimentation with sounds and meaning to observe as the aspects on which the subjects participating in those scenes attempted to set policies for musical change.

**09:20**

***The Sound of (Austrian Pop) Music – Elements of Traditional Folk Music in Contemporary Popular Music***

Christa Bruckner-Haring (University of Music and Performing Arts, Graz, Austria)

Since their first arrival in the early 20th century, North American popular music styles have been quick to earn a fixed place in the cultural life of Austria, a country deeply steeped in musical history and famous for its classical composers like Wolfgang Amadeus Mozart. Over time, this field of popular music has developed into an important form of cultural expression through the incorporation of different musical elements and traditions. In recent years, an increased integration of traditional Austrian folk music elements into popular music has been proving to be successful, thus triggering a folk music revival trend in Austria. The principal aim of this paper is to examine the ways in which leading Austrian pop musicians combine elements from traditional folk music with elements from other musical styles in order to create their personal identity as a musician. On the basis of this author’s transcriptions, thorough musical analyses of structure, rhythm, melody and harmony are conducted to reveal seminal musical elements of the selected pieces by contemporary artists such as Hubert von Goisern, the Global Kryner and Andreas Gabalier. In addition, qualitative interviews conducted with experts from different areas of the Austrian popular music scene will complement this data.

**09:40**

***El Festival Nacional de Folklore de Cosquin y el Certamen Pre-Cosquin (Cordoba, Argentina): tiempo mítico y tiempo histórico***

Silvina Graciela Arguello (Universidad Nacional de Córdoba)

En enero del año 1961, se llevó a cabo el primer Festival de Folklore en Cosquin, localidad de veraneo de la Provincia de Córdoba. El éxito de la convocatoria a nivel nacional hizo que el grito de apertura, “Aquí Cosquin, Capital del Folklore”, quedara como epíteto de dicha ciudad, al que luego se le agregó “Nacional”. Con este evento culminaba el proceso de construcción del paradigma clásico del folklore y del estado-nación. Dicho paradigma se forjó con una mirada esencialista de la tradición, a la que había que conservar y proteger de las “contaminaciones” extranjeras. En esta ponencia sostengo la hipótesis de que dicha idea del folklore influye de manera decisiva en la programación del Festival de Cosquin. Cada verano, en el Valle de Punilla se repite un ritual que lleva más de 50 años y que se corresponde con una concepción mítica del tiempo. Aunque todos los años se contratan nuevos grupos, los músicos que representan el modelo tradicionalista son los que obtienen mejores condiciones de trabajo. Por el contrario, en el Certamen previo al

Festival se puede apreciar una búsqueda de renovación por parte de los participantes, que concuerda con una mirada lineal del tiempo (tiempo histórico).

*The National Folklore Festival of Cosquín and Competition Pre-Cosquín (Córdoba, Argentina): mythical time and historical time*

In January 1961, took place the first Festival of Folklore in Cosquín, a summer resort town in the Province of Córdoba. The national success of the event determined that the motto sentence, “Here Cosquín, Capital of Folklore”, remained as an epithet of the city. Later the term “National” was added. This event helped to consolidate the process of construction of the classical paradigm of folklore and that of the nation-state. This paradigm was forged with an essentialist view of tradition, which should be preserved and protected from foreign “contamination”. In this paper I hold the hypothesis that this idea of folklore has a decisive influence on Cosquín Festival program. Every summer, in the Valle de Punilla a ritual, that has even lasted over 50 years and corresponds to as a mythical conception of time, is repeated. Although every year new groups are hired, musicians representing the traditionalist model obtain better work conditions. On the contrary, in the pre-Festival competition some participants searching for stylistic renewal obtain recognition, what consecrate a different view of time, a linear historical time.

09:00 - 10:00

Session H17 – HISTORICAL AND SOCIAL TIMES – Room 6

*Dance histories*

**Participants**

Martha Tupinamba de Ulhoa (UNIRIO) [mulhoa@unirio.br](mailto:mulhoa@unirio.br)

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**Abstracts**

**09:00**

***A valsa no Brasil do século XIX – da dança de salão à canção seresteira***

Martha Tupinambá de Ulhôa, UNIRIO

De acordo com o pesquisador Jairo Severiano, a valsa, transplantada para o Brasil no início do século XIX, com a vinda da família real portuguesa em 1808, e adotada nos salões da sociedade urbana emergente. Mas e somente na segunda metade dos oitocentos que ela se populariza no Brasil, inicialmente como composição instrumental e, posteriormente, como canção. A partir do início do século XX, a valsa “com letra” se consolida como a “expressão máxima de nossa canção amorosa” (Severiano 2013, p. 202). No entanto, na história da música europeia e norte-americana a valsa tem sido considerada como a música de salão mais popular do século XIX (Lamb 2013). Uma busca em periódicos brasileiros do início do século XIX disponíveis online desde julho de 2012 através da Hemeroteca Digital Brasileira (HDB), da Fundação Biblioteca Nacional nos permite uma reavaliação do papel exercido pela valsa no Brasil e, quem sabe, uma possível revisão da historiografia da música popular no Brasil. Adicionalmente, a comunicação apresenta uma metodologia para a pesquisa musicológica em periódicos utilizando uma dupla perspectiva sincrônica e diacrônica. Por meio desta metodologia percebemos como o estudo de certos gêneros musicais de entretenimento do século XIX (no



caso, a valsa) esta relacionado nao somente a usos e significados especificos, mas permite a reconstrucao de uma rede de agentes que contribuíram para a consolidacao das praticas culturais do periodo, incluindo nao somente musicos, mas também editores e autores teatrais.

### *The waltz in 19th-century Brazil – From the Dance Hall to the street serenades*

According to researcher Jairo Severiano, the waltz, transplanted to Brazil in the early 19th century with the arrival of the Portuguese royal family in 1808, flourished in the halls of the emerging urban society. However, it was only in the second half of the 1800's that it became popular in Brazil, initially as instrumental composition and subsequently as song. Since the early 20th century, the waltz "with lyrics" was consolidated as the "ultimate expression of our love song" (Severiano, 2013, p. 202). In the history of European and American music, the Waltz has been regarded as the most popular ballroom dance of the 19th century (Lamb 2013). A search in Brazilian journals from the early 19th century available online since July 2012 via the Brazilian Digital Newspaper Library (HDB), of the National Library Foundation allows a reassessment of the role of the Waltz in Brazil, and maybe a possible revision of popular music historiography in the country. Additionally, the paper outlines a methodology for musicological research in journals, using a dual synchronic and diachronic perspective. By means of this methodology, we perceive how the study of certain 19th century entertainment genres (in this case, the waltz) points to not only specific uses and meanings, but also allows the reconstruction of a network of agents (musicians, publishers, and playwrights) who contributed to the consolidation of the cultural practices of the period.

**09:20**

#### ***Un genero musical, dos espacios, tres tiempos...***

Mireya Marti Reyes (Universidad de Guanajuato, Mexico)

El danzon es el genero que hemos seleccionado para abordar en dos espacios: Cuba y Mexico; y en três tiempos del andar de esta musica entre los dos paises. El primer tiempo estara dedicado al de su origen (Matanzas, Cuba, 1879), y su llegada a Mexico, casi inmediatamente despues de su creacion. Un segundo tiempo abarcara esos contextos temporales, de los procesos de decadencia del danzon en Cuba, por una parte, y de su auge y arraigo, no solo en Yucatan y Veracruz por donde entro, sino en otros estados de la Republica Mexicana. El tercer tiempo se vincula a que en el estado de Guanajuato, muy lejos de los espacios en que inicia el transito del danzon por el territorio mexicano, el genero ha cobrado gran fuerza, convirtiendose en un acontecimiento, a tono con lo expresado por Bauman en Arte, .liquido?: "una época que sustituye el patron oro de la fama por la circulacion fiduciaria de la notoriedad". En torno a estos três momentos e historias sobre el danzon, en dos de los paises con mayor representatividad, y a la hipotesis de concebirlo como una via para la construccion de formas de identidad cultural, es que versa esta propuesta.

#### *A musical genre, two spaces, three times...*

Danzon is the genre we have chosen to address two areas: Cuba and Mexico; and in three different times between the two countries. The first time will be dedicated to their origin (Matanzas, Cuba, 1879), and his arrival in Mexico, almost immediately after its creation. A second time will cover these temporal contexts: the processes of Danzon decay in Cuba, by one side, and its rise and roots, not only in Yucatan and Veracruz where it entered, but in other states of the Mexican Republic. The third time is linked to the state of Guanajuato, far from the places where Danzon initiated its transit through Mexico. The genre has turned itself very strong, becoming to an event according to the views expressed

by Bauman in Art - Is it liquid?: “a time to replace the gold standard of Fame by the fiduciary circulation of notoriety.” Around these three moments and stories about Danzon, in two of the countries with the highest representation, and the hypothesis as a way to conceive the construction of forms of cultural identity is at issue in this proposal.

09:00 – 10:20

Session Ph4 – PHENOMENOLOGICAL TIMES – Room 7

### ***Phenomenological Time: Creative Process***

#### **Participants**

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#### **Abstracts**

##### **09:00**

*Development of a course related to the practice of improvisation in Brazilian popular music*

Almir Côrtes (Universidade Estadual de Campinas-UNICAMP)

This presentation will attempt to show the progress of my Post-doc research, which includes ongoing development of a course related to the practice of improvisation in Brazilian styles. This course is being planned for use in the Undergraduate Program in Popular Music at the Art Institute of UNICAMP. In continuation of my doctoral study (Côrtes, 2012), I developed a set of musical exercises for building improvisational skill. These have been tested and evaluated in classroom practice with undergraduate students in the Popular Music Program at UNICAMP. In addition to the main goal of creating an efficient improvisation course, this research is also intended to motivate investigation and theoretical reflection via a reflexive musical practice. Therefore, questions that arise during practice sessions should generate new thoughts and associations. Once students understand the musical aspects, it is then much more effective to introduce ideas like “idiomatic improvisation” (Bailey, 1993), “knowledge base” and “referent” (Kenny, Gellrich, 2002), stylization of templates, and details about the crystallization process of classical formats in certain musical styles. In this way, such concepts can be used to improve technical aspects of performance, such as recurrent grooves, articulation, rhythmic figures and phrasing.

##### **09:20**

*Linguagens cancionais de vanguarda: lições do passado, criação e consciência crítica*

Cláudia Neiva de Matos (Universidade Federal Fluminense)

Desde o final do século XVIII, diversas propostas transformadoras das linguagens artísticas questionaram princípios e práticas do cânone e da tradição, produzindo discursos combativos e obras inovadoras que, nas suas manifestações mais veementes, foram reconhecidos como movimentos de vanguarda. Entretanto, a maioria das estéticas e ideologias vanguardistas não deixaram de referir-se a determinados momentos, setores e aspectos do passado remoto ou recente. A

reciclagem de elementos seletos da tradição nos gestos de contínua reativação da modernidade foi discutida, notadamente no campo literário, por pensadores como T. S. Eliot e Octavio Paz, que também apontaram, neste mesmo quadro, a interação entre paixão criativa e consciência crítica. Processos similares se verificam no campo da música popular. A partir da bossa-nova, quando um contingente maior de artistas de formação escolar e intelectual mais graduada vai ocupando espaços na canção popular brasileira, a produção de obras inovadoras conta com o suporte de releituras críticas do passado. Para ilustrar essa questão, vamos comentar a elaboração de duas linguagens cancionais bem diferentes, ambas ligadas a propostas consideradas de vanguarda e desenvolvidas a partir dos anos 1990 por dois cancionistas de São Paulo: Luiz Tatit, ex-integrante do grupo Rumo, e Arnaldo Antunes, egresso da banda Os Titãs.

### *Avant-garde languages of song: lessons from the past, creation and critical consciousness*

Since the end of the 18th century, many transformation propositions of artistic languages brought into question canonical and traditional principles and practices, producing combative discourses and innovative works. In their most intense manifestations, they were acknowledged to be avant-garde movements. Nevertheless, most of avant-gard aesthetics and ideologies also referred to some moments, sections or features of the remote or recent past. The recycling of selected elements of tradition in such operations of modernity reactivation was discussed, mainly in the literary field, by specialists like T. S. Eliot and Octavio Paz. They also stressed, in the same frame, the interaction between creative passion and critical consciousness. Similar processes can be found in the popular music field. After the bossa-nova, when a major number of artists having high intellectual education takes place in the world of brazilian popular song, the production of innovative works relies on critical recovery of the past. In order to illustrate this subject, I would like to observe the elaboration of two very different song languages, both linked to avant-garde proposals and developed since the 1990's, by two authors from São Paulo: Luiz Tatit, ex-participant of the Rumo band, and Arnaldo Antunes, who used to be part of the Os Titãs band.

**10:00**

### *Ecological Place within Progressive Rock? - YES!: A Look at the Incorporation of Landscape Imagery in the Early Music of YES*

Megan Murph (University of Kentucky)

Rock critics Paul Stump and Rob Young have pointed towards the longstanding history of the pastoral as an important aspect of British progressive rock. These “prog” rockers did not merely acknowledge the trends of British folklore and the landscape of the pastoral, but they created mystical references inspired by a spiritual view of nature in their bands’ aesthetic, from lyrics to form and timbre. This paper will explore how environmentalism and an idealized representation of nature contributed to the creation of the progressive rock band Yes’s early song, “Survival” (1969). My analysis of “Survival” moves beyond the text to examine how Yes’s choices of musical elements (musical motives/ostinato, timbres, instrumentation, and studio production) evokes nature. The song’s preoccupation with motivic development and textual emphasis on nature and ecological imagery foreshadows Yes’s mature style. Further, “Survival” was the first sole-credit composition by songwriter, Jon Anderson, who more explicitly infused his songs with spiritual and New Age themes as he developed as a songwriter into the 1970s. This ecocritical review takes into consideration Anderson’s and Yes’s views on environmentalism, not only from a spiritual aspect, but from physical and philosophical concerns reacting to the disturbance of humanity’s “ecological future.”

09:00 - 10:40

Session St3 – STRUCTURAL TIMES – Room 8

### *Moving Image, Rhythm, Groove and Timing and the Recording Process*

#### **Participants**

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Lauro Meller (Universidade Federal do Rio Grande do Norte, Brazil) lauromeller@ymail.com

#### **Abstracts**

**09:00**

#### *Espacialização como elemento estrutural na música de Steven Wilson*

Pedro Corrêa de Mattos (UNIRIO, Brazil)

O advento das tecnologias de gravação teve um enorme impacto no modo como pessoas produzem e consomem música. Ao longo do sec. XX, essas transformações se acentuaram com o desenvolvimento do estúdio de gravação, que aceito como uma ferramenta de composição, expande as possibilidades sonoras consideravelmente. O rock está entre os gêneros nos quais a mediação tecnológica está mais presente, visto que ela está em sua gênese. Consequentemente, os limites entre as definições de compositor e produtor musical se tornam incertos. Neste trabalho, será analisada uma das maneiras como essas ferramentas de estúdio são utilizadas - a espacialização como parâmetro musical - com o intuito de entender as motivações estéticas por trás de escolhas feitas por compositores-produtores de rock. Particularmente, na faixa “Anesthetize” da banda inglesa Porcupine Tree, um riff de uma guitarra é disposto de modo peculiar, alternando nos extremos do campo estéreo, trazendo a espacialização para o primeiro plano. A análise, assistida de espectrogramas e a metodologia para a análise de espacialização proposta por Moylan (2012) colaboram para compreender o fenômeno e avaliar como as características espaciais contribuem para a estrutura da faixa.

#### *Spacialization as structural element on Steven Wilson's music*

Recording technologies had an enormous impact in the way people make and consume music. During the twentieth century, these transformations accentuated with the development of the recording studio, which accepted as a compositional tool, expand sound possibilities considerably. Rock is among the genres in which technological mediation is more present, as it is part of the genre's formation. Consequently, the lines between composer and producer are blurred. In this study, an analyses will be made on how one of these studio tools are used – spacialization as a musical parameter - in an effort to understand the aesthetical motivations behind choices made by rock composer-producers. In particular, in “Anesthetize”, a track by the english band Porcupine Tree, a guitar riff is displayed in a peculiar way, alternating between both extremes of the stereo field, bringing spacialization to the track foreground. The analyses, assisted by spectrograms and Moylan's (2012) methodology for the analyses of space, collaborates to understand the phenomenon and evaluate how spacial characteristics contribute to the track structure.

**09:20**

***The Entanglement of Polyphonic Pulse Streams on Radiohead's The King of Limbs***

Landon Morrison (McGill University, Canada)

Radiohead's most recent album, *The King of Limbs* (2011), represents a clear departure from their previous releases, which largely adhered to the crisp, harmonically driven song forms prevalent in the alternative rock aesthetic. By contrast, many of the tunes on *TKOL*, such as "Bloom" or "Feral," present a minimalist tapestry of interlocking rhythmic figures, and generally lack the teleological trajectory of classic power anthems like "Karma Police." This stylistic shift can be attributed to the band's extensive use of sampling and looping techniques on *TKOL*, as well as their subsequent layering of these cyclical structures into a composite texture. Each looped pulse layer projects a unique sense of expressive timing within the overall metrical framework, resulting in a polyphonic discourse that is permeated by conflicting interpretations of the underlying groove. In order to shed light on this phenomenon, my paper employs aspects from two different theoretical models—John Roeder's *pulse streams*, Christopher Hasty's *expressive microrhythms*—as well as analytical tools, such as visual sonograms and graphic music representation software. I intend to show that the interaction of pulse streams on Radiohead's *TKOL* actively shapes musical form by yielding an entanglement of overlapping grouping structures on various time scales.

**09:40**

***Rhythm on Metallica studio albums and a comparison with the 'New Wave of British Heavy Metal'***

Franz Krieger (University of Music and Dramatic Arts, Austria)

The American metal band Metallica, founded in 1981, is among the most successful metal groups worldwide. Rhythm is a major parameter in the structure of the band's music; the study on hand will examine this factor in light of the nine Metallica studio albums released to date. These recordings were produced between 1983 and 2011 and, altogether, contain 116 tracks. Detailed rhythmic analysis of these pieces will show

- the nature of the structural elements,
- their use in the context of each album, and
- their use in the course of the band's history to the present.

Additionally, these parameters will be assigned a stylistic classification in the context of early heavy metal music, based on the musical preferences of Metallica's drummer and primary arranger, Lars Ulrich. Ulrich, an exponent of the "new wave of British heavy metal", assembled the 1990 compilation album *New Wave of British Heavy Metal '79 Revisited*. The 30 titles on this double album, from 30 different bands, will also be subjected to rhythmic analysis. The results of this analysis, and comparison with Metallica's works, will allow conclusions to be drawn as to the nature and degree of stylistic similarities in the rhythmic structures.

**10:00**

***The Man-Machine connection: from "integrated" Kraftwerk to "apocalyptic" Radiohead***

Lauro Meller (Universidade Federal do Rio Grande do Norte, Brazil)

The theme of the future has been explored in literary and film works, usually under an apocalyptic, tragic tinge. Examples abound: from George Orwell's *1984* to Aldous Huxley's *Brave New World*, from Asimov's *I, robot* to *The Matrix*, they all share a sense that at best technology will deprive us from our humanity; at worst, humans will empower machines to the point of being enslaved by them. In this paper, we focus on how the theme of "future" is treated by two bands,

Kraftwerk (Germany, 1970s) and Radiohead (UK, 1990s). Although both are noted for the use of a highly technology-mediated sound, the analysis of their lyrics reveals that whereas Radiohead follows the path opened by the literary and film works mentioned above, seeing the man of the future through a pessimistic lens, the German act sheds a different light on the topic, proposing – at least apparently – a harmonious integration between humane and robotic. In order to illustrate our point, we will use songs by both bands, analyzing their lyrical content and musical approach, and reporting to the writings of authors such as Frith (1998) and Tagg (2000, 2004) for the analysis of the musical and sociological aspects involved.

10:45 – 11:10  
COFFEE BREAK

11:10 – 12:50  
Session A6 – AGEING TIMES – Room 1

### ***Recycling Repertoires, Biographies and Autobiographies***

#### **Participants**

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#### **Abstracts**

**11:10**

#### ***Out Of Time Band: Historiography and Analysis of Mano Negra (1987–1994)***

André Rottgeri (Universität Passau, Germany)

The title of this paper is a play on words. It is based on the song *Out Of Time Man* (1991) and the DVD *Out Of Time* (2005), both released by the French group Mano Negra (1987–1994). In general, it follows the research of French popular music scholars like Barbara Lebrun (e.g. *Protest Music In France – Production, Identity and Audiences*, Ashgate 2009) Yet, at the centre stands my own research on the band Mano Negra which was founded by Manu Chao, his brother (Antonio Chao) and his cousin Santiago Casariego in the late 1980s near Paris. Mano Negra disbanded around 1994 after a short, but successful career in France and abroad and is still famous for its mix of different languages and musical styles, especially in Latin America. The history of the band and the cultural influences of its members – reflected in language, music and artwork – were analysed in my PhD thesis (André Rottgeri: *Mano Negra – Historiographie und Analyse im interkulturellen Kontext*, Universität Passau, 2013). This paper outlines the work that led to the concise band biography – based only on reliable sources – in the historical part of the book and therefore connects with the topics: *time* and *musicians' biographies*.

11:30

***Music, Memory and Human Rights: The Case of a Singer-Songwriter and Torturer in Pinochet's Chile***

Katia Chornik (University of Manchester, UK)

This paper explores the intersections of popular music, memory and human rights through the case of Barraza (pseudonym), a Chilean singer, guitarist and composer of ballads. When I recently interviewed him, he showed me a *gaviota de plata* (silver seagull) awarded to him by the International Song Contest of Viña del Mar (Chile). This important accolade was not, however, granted for his musical talents but “for having defeated Marxism terrorism in Chile”, as the inscription reads. Barraza was in fact a top agent of the CNI, one of the secret services of Pinochet’s dictatorship (1973-1990). As part of his duties, Barraza ran a clandestine torture and detention centre known for its heavy manipulations of political prisoners’ acoustic environment. Convicted of innumerable crimes, Barraza now serves life imprisonment. Using my interview material and drawing on research in musicology (Cusick, 2013; Grant and Papaeti, 2013), memory studies (Lazzara, 2014) and sociology (Jelin, 2002), I explore Barraza’s elusive memories of Pinochet’s prisons and their sound landscapes, how he makes sense of his own detention and confronts passing-of-time anxieties through ballads he has composed as a prisoner. My analysis suggests that for him, music has been a powerful tool to exert agency upon time.

11:50

***O Violoncelo de Jaques Morelenbaum na música popular brasileira***

Raquel Rohr and Fausto Borem (UFMG)

Entre os instrumentos da família das cordas friccionadas, o violino (como solista) e o contrabaixo (como instrumento acompanhante) tem sido bastante presentes ao longo da história da música popular brasileira. Já o violoncelo teve uma participação bastante restrita, quase sempre dentro de um contexto orquestral. Entretanto, nas últimas três décadas, o violoncelo tem se destacado na música instrumental sem as demais cordas friccionadas, tanto como instrumento solista ou como integrante de bandas. No Brasil, Jaques Morelenbaum, músico de formação erudita, é o violoncelista que mais contribuiu nesse sentido. Destacando-se a partir de sua atuação na *Nova Banda* de Tom Jobim, ele tem construído sua carreira exclusivamente na música popular, especialmente nos gêneros bossa nova e samba. O presente estudo visa a analisar as transformações ocorridas no estilo de performance de Jaques Morelenbaum ao violoncelo na música popular brasileira, ao mesmo tempo em que traça seu contexto histórico, a partir de levantamento da literatura publicada em forma de texto e gravações, e dados inéditos coletados em entrevistas.

*Jaques Morelenbaum's Cello on Brazilian popular music*

Among the orchestral string instruments, the violin (as a soloist) and the double bass (as an accompaniment) have been used very frequently in the history of Brazilian popular music. The violoncello, on the other hand, has been used almost always in orchestral context. However, this scenario has changed in the last three decades for the cello both as a solo instrument and taking part in the instrumentation of popular bands. In Brazil, Jaques Morelenbaum, a musician of classical background, is the cellist who has mostly contributed in that sense. Appearing with Tom Jobim’s *Nova Banda*, he constructed a career exclusively devoted to the performance of popular music, especially in the genres of *bossa nova* and *samba*. This study aims at analyzing the changes in the violoncello performance style of Jaques Morelenbaum in Brazilian music, while tracing its historical context departing from the published literature of texts and recordings, and exclusive data collected in interviews.

12:10

***Cantar la cueca escuchando hacia atrás***

Laura Jordán González (Université Laval, Canada)

Durante las dos últimas décadas, se ha desarrollado en Santiago de Chile una escena de revitalización de la cueca urbana, cueca de connotación ciudadana (Torres 2003) y marcada inscripción local (Spencer 2011). Entendido como un tipo distinto al de las cuecas predominantemente difundidas a través del disco (Solís 2012), uno de los motores principales de su revitalización ha sido la promoción de ciertos modos específicos de cantar, informados por la oralidad, la escritura poética (Núñez 2005) y académica (Claro et al. 1994) y la mediación de registros sonoros. En particular, esta ponencia propone examinar cómo un grupo de cantores presentemente activos, por una parte, *actualiza* prácticas vocales plasmadas en un conjunto acotado de hitos discográficos – *La cueca centrina* (1967), *La cueca brava* (1968), *La cueca centrina* (1969), *Cuecas con escándalo* (1970), *Buenas cuecas centrinas* (1971)–, y por otra, concibe estos últimos como un prisma mediante el cual es posible observar y valorar prácticas vocales proyectadas hacia el pasado más remoto de la cueca. Más que examinarse como un proceso de anacronismo, se argumenta aquí que la proyección retrospectiva de nociones sobre voz y canto en la cueca sirven para alimentar recursivamente criterios de apreciación estética, destreza técnica y valor social.

*Listening back in cueca singing*

Over the past two decades, an “urban cueca” revival scene has taken shape in Santiago de Chile. This particular kind of cueca, locally set (Spencer 2011), participatory and community-based (Torres 2003), is thought of as different from other cuecas that have been disseminated mainly through mainstream recordings (Solís 2012). A central element in this revitalization is the promotion of a specific way of singing, informed by oral sources, poetic texts (Núñez 2005), academic writings (Claro et al. 1994) as well as sound recordings. In that sense, this paper proposes, on the one hand, to examine how a group of currently active singers “*actualize*” certain vocal practices inscribed in a succinct collection of albums – *La cueca centrina* (1967), *La cueca brava* (1968), *La cueca centrina* (1969), *Cuecas con escándalo* (1970), *Buenas cuecas centrinas* (1971). On the other hand, it aims to interrogate how these singers conceive of such records as a “prism” through which it is possible to observe and value vocal practices harkening back to the dawn of the cueca. Instead of narrowly framing it as an anachronistic process, this paper argues that, by retrospectively projecting certain notions of voice and singing, the practitioners of urban cueca repeatedly nourish a series of criteria related to esthetic appreciation, technical skills and social values.

11:10 – 12:30

Session H18 – HISTORICAL AND SOCIAL TIMES – Room 2

*Post-Disaster*

**Participants**

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## Abstracts

11:10

### *Good music in bad times. A content analysis of norms and values in popular music in times of crisis*

Nicolas Ruth (University of Wuerzburg)

When investigating the content of popular music, most studies tend to examine whether there are aggressive, sexual deviant, or rebellious issues in popular songs (e.g. Knobloch-Westerwick et al., 2008; Armstrong, 2001; Mohan & Malone 1994). But little do we know of good issues and especially norms and/or values transported through popular music. Because of their statements and activism we know there are a lot of musicians who care about the environment, human rights, animal rights etc. But is there a certain time when they release songs with such issues? The goal of the present study is to examine if there are more and different norms and values transported via popular music in times of crisis like 2011 when the Fukushima Daiichi nuclear disaster happened than in comparable times without largely media-hyped crisis. Therefore the German top music charts (which contain mostly international songs), following the weeks of a crisis, were collected and compared to the charts of neutral years. To identify the issues, norms, and values in the songs, a quantitative content analysis was conducted following the approach of Pettijohn and Sacco's (2009) study. In the presentation the methods will be outlined and the final results will be discussed.

11:30

### *Protest through Nostalgia: Evocation of Childhood in Antinuclear Songs of Post-Fukushima Japan*

Noriko Manabe (Princeton University)

Protest movements in Japan have a negative reputation as radical subcultures. To make them less intimidating, many antinuclear artists have referenced children's culture, which had been used to make nuclear power seem friendly and unthreatening to the Japanese public since the 1960s. Bathed in nostalgia for childhood times, these songs beckon people to listen and contemplate antinuclear messages. Drawing on Peirce and Turino, interviews, and ethnography, I discuss three case studies. Singer-songwriter Saitô Kazuyoshi's "The Hare and the Tortoise" reinterprets the Aesop fable to be about a hare manipulated into an unwinnable race, flipping the moral to mean, "Why must Japan run so fast to need nuclear power?" Monjukun, a cartoon character personifying the accident-prone Monju reactor, delivers information on nuclear power humorously over Twitter, books, web columns, songs, and live appearances at music festivals. With a personality resembling Nobita (Doraemon) and origin story similar to Astro Boy's, he keeps with traditions of Japanese cartoon characters, affording him a familiarity that makes him popular with mothers and children. The history of the Godzilla series, from the H-bomb awakened monster to kiddie hero, is recalled in Hikashû's sets of themes from Godzilla movies, triggering both nostalgia and contemplation over Japan's circumstances post-Fukushima.

11:50

### *Disaster and Music: Music played on the radio after the Great East Japan Earthquake and Tsunami in 2011*

Hiroshi Ogawa (Kansai University)

The purpose of this paper is to describe what kind of music was played on the radio after the Great East Japan Earthquake and Tsunami in 2011, combining with the findings at the time of the Great Hanshin Earthquake of 1995, and to construct a theoretical frame about disaster and music. In 2011, compared to 1995, new developments have been seen in the media. First, in addition to the broadcasting station that covers the prefecture, temporary disaster community broadcasting

station was opened. Second, a system that allows people to listen to the radio broadcast over the Internet have been developed. In this study, I examine the diverse practices of radio station and the audience. Staff of broadcasting station was faced with the decision; whether they should play music or not, what music they should play. Various music source was sent to the broadcasting station from a variety of people in order to comfort and cheer the sufferers. For example, a song which nursery school children sang for the sufferers got a lot of requests from the audience.

11:10 – 12:10

Session H19 – HISTORICAL AND SOCIAL TIMES – Room 3

*Unions & Justice*

### **Participants**

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### **Abstracts**

**11:10**

***Redefining musical labour? Chris Barber, traditional jazz, and the British Musicians'***

***Union in the 1950s***

John Williamson (University of Glasgow)

This paper examines the tensions between the changing nature of musical work in the 1950s and the worldview of the trade unions representing musical workers. Specifically, it looks at the early career of the British jazz musician, Chris Barber, and reflects on how emerging musical genres and changes in the recording and live music industries offered opportunities for performers which conflicted with the instincts of the (British) Musicians' Union (MU). Barber is an important and under-represented figure in the history of the British popular music industries as a performer, recording artist and concert promoter. He was one of the first British jazz acts to tour in the USA, and, as a promoter, he introduced many American blues artists to UK audiences. In each of these activities, he found the MU to be unconcerned, derisive or obstructive. For it, Barber and his contemporaries represented a threat to the Union's founding aims, which focused on protecting its orchestral members from amateurs, unscrupulous employers, fellow musicians and foreigners.

**11:30**

***You don't get me I'm (not) part of the Union: The British Musicians Union and Popular Musicians 1963-1989***

Martin Cloonan (University of Glasgow)

The British Musicians' Union (MU) was formed in 1893 and for over 120 years has sought to improve the working conditions of musicians across all musical genres. In doing so it has been at the heart of labour relations in the UK's music industries. This paper draws on work being conducted as part of a four year research project on the MU's history ([www.muhistory.com](http://www.muhistory.com)). It focuses on the extent to which the Union has been able to represent those musicians working in popular mediums. This has been a matter of some debate. For example in his seminal text *The Sociology of Rock* Simon Frith claimed that 'the MU has always been out of touch with the particular needs of rock musicians' (1978: 162). This paper considers the following questions: 1 Was Frith right? 2 If so, why was the MU so out of touch? 3 If not, why did it

appear to be? It suggests that a number of factors affected popular musicians' attitude towards the MU including notions of being an artist, individualised working practices, the state of the Union, the Union's dealings with the recording sector, resentment on behalf of some musicians at being forced to join the Union as part of unofficial "closed shop" agreements, stratification within popular musicians, and questions of who best represents musicians' interests. In doing so the paper seeks to question the extent to which the working lives of popular musicians under particular circumstances militates against trade union membership.

11:10 – 12:50

Session H20 – HISTORICAL AND SOCIAL TIMES – Room 4

*Cinema*

### **Participants**

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John O'Flynn (St Patrick's College, Dublin City University) [john.offlynn@dcu.ie](mailto:john.offlynn@dcu.ie)

### **Abstracts**

**11:10**

#### ***Socio-historical representation through Moacir Santos film music***

Lucas Zangirolami Bonetti (Universidade Estadual de Campinas UNICAMP)

One characteristic of film music is that it is informative, especially about cultural aspects, which can determine geographical locations, beliefs, etc. Cinema can be understood as welcoming musical practices from the five continents (Chion, 1995), due to that the collective associations are exploited intensely (Kalinak, 1992). Music can be considered in some cases as a character itself, nevertheless, this allegory must be used with caution, since there is the risk of being reductionist, starting from stereotyped clichés (Chion, 1995). To escape such practices it is necessary to have a huge cultural consciousness, and it is noticeable that Moacir Santos (1926-2006) knew how to balance it in his works. *Ganga Zumba* (1964) and *Seara Vermelha* (1964) are the clearest cases among his film music. There was a big research in the concerned compositions, about the choice of the esthetical concepts, attuned to the screenplays. It is known that the use of music ended up serving as a way of bringing the culture to the center of the attention in many Brazilian movies of the 1960's (Costa, 2006). It can be compared to some kind of nationalism that the directors also carried, which brought to the spectators aspects of the "oppressed cultures".

**11:30**

#### ***Hoodoo in the Attic: Local Histories, Music, and Hybridity in The Skeleton Key***

Rachel May Golden (University of Tennessee)

The supernatural film *Skeleton Key* (2005, dir. Iain Softley) interrogates musical, temporal, and racial hybridities. Set in Terrebonne Parish outside New Orleans, it features Caroline (Kate Hudson), a nurse who moves to a historic bayou home to care for Ben, silenced and paralyzed by a stroke. The remote house is haunted by a history of hoodoo and

racism, including the lynching of two black servants: Justify and Cecile. Ben's wife Violet proves to embody these cruel legacies, revealed as a hoodoo sorceress, the source of Ben's illness, and Cecile's white reincarnation. Through Bakhtin's theories of hybridity and heteroglossia, I examine the film's dialogic contrasts and negotiation of local inheritances: between historical past and reincarnated present; black and white; city and swamp; voodoo (identified as legitimate religion) and hoodoo (described as unreligious magic). The soundtrack highlights these tensions through temporal and generic disjunction, including "Iko Iko" (Dixie Cups), Bizet's Pearl Fishers, Mozart's Marriage of Figaro, New Orleans-based Rebirth Brass Band, Robert Johnson, and Alan Lomax's field recordings. Further, an old reincarnation spell—a kind of sampled, timeless magic—sounds diagetically on LP at key moments. Through sound, the film creates its own history, forging cultural hybridities that reconfigure tradition and experience.

**11:50**

***Rhythmic means of dynamizing video game music***

Albin Krieger (Conservatory of Carinthia / University of Music and Performing Arts Graz, Austria)

In contrast to the linear nature of ordinary films, the course of modern video games is subject to the influence of the player. This fact must be taken into account in the composition of background music, which uses methods of variation and adaptation with the primary goal of rendering the music "dynamic". One significant element of these methods is the use of rhythm. The basis of this study is a comprehensive sampling of the appr. 2.500 music tracks from the following video game series: - "Super Mario" (since 1981, with over 295 million games sold the world's most successful video game); - "Final Fantasy" (since 1987, more than 100 million games sold); - "Pokemon" (since 1996, more than 200 million games sold). Using detailed rhythmic transcription, the rhythmic-structural elements of the sampling (polyrhythm, rhythmic formulas, syncopation, time and tempo changes, beat subdivision, microrhythm, rhythmic ambiguity) will be analyzed, allowing conclusions to be drawn in reference to the following aspects: - type and frequency of the rhythmic effects employed; - the chronology of their employment; - the connection between the effects used and the respective advancement of computer technology. With these conclusions, and in conjunction with the graphic and plot elements of the games, the programmatic function of rhythmic effects will be examined (establishment of mood, use of motives, underscoring), and the interdependence of rhythm and dramaturgical development as a whole will be analyzed.

**12:10**

***Navigating place and time: popular music in recent Irish film and TV***

John O'Flynn (Dublin City University)

This paper looks at popular music in recent Irish film and TV, focusing on soundtracks/scores that afford 'alternative' identifications and readings of time, place and belonging. Ironically, while what is interpreted as alternative here in large part constitutes the everyday for most of the country's population (the international and domestic popular music that is consumed above all other music categories combined), film and TV music associated with Ireland has up to very recently been dominated by stereotypical sonic signifiers, from the tweeness of much twentieth-century Hollywood scoring to more recent 'authentic' use of indigenous musical traditions. Four cases are presented. First, *The Last Bus Home* (Grogan, 1997) represents a largely diegetic narrative of Dublin's punk scene in 1979 through a 1990s lens. The second case, *Ondine* (2009) represents auteur Neil Jordan's modern take (and twist) on Celtic/Nordic selkie mythology, incorporating into both soundscape and plot (the reception of) music scored by Icelandic group Sigur Ros. Next

considered is the soundtrack for *The Guard* (McDonagh, 2011), a comedy drama based in the iconic west of Ireland with music written and performed by American indie rock group Calexico. Last contemplated is the employment of retro references to ‘Tico’s Tune’ (Geoff Love) and ‘Where’s me jumper?’ (The Sultans of Ping FC) in sitcom series *Moone Boy* (Lowney, 2012).

11:10 – 12:50

Session Ph5 – PHENOMENOLOGICAL TIMES – Room 5

### ***Fracture at the heart of cohesion: four considerations of timing in popular music***

#### **Participants**

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#### **Panel abstract**

This panel questions the experience of musical groove and temporal cohesion by examining various forms of fracture that lie at the heart of experience in popular music. While acknowledging the positive powers of beat and time, we want to point to the breaks – productive and otherwise – that inform performed or imagined groove. Sara McGuinness takes geographic distance – a spatial fracture - as her starting point for re-examining assimilation between Cuban and Congolese music and their commonality across the Atlantic divide. In Matt Brennan’s paper, temporal togetherness is viewed critically as a fracture of identification by examining the ambivalent status of drummers, seen both as guardians of the beat and as marginal within popular music. Simon Zagorski-Thomas explores the perception of togetherness across the human/ technological fracture, and draws on ecological theories to account for listeners’ feelings of cohesion (or not) in human and machine generated rhythms. In the final paper, Mark Doffman looks at the fleeting moments of an improvised ending and explores how the groove of jazz musicians gives way to temporal breakdown. Using entrainment theory and studies of social interaction, the paper views musical endings as liminal points of fracture in shared musical experience.

#### **Abstracts**

##### **11:10**

##### ***So many drummers, so little time***

Matt Brennan (University of Edinburgh)

Throughout the history of popular music, the drummer has often been referred to as the time-keeper of the band (e.g. Dinerstein 2003, p.161). This is a misleading description – all members of a band share time-keeping responsibilities – but it has nevertheless stuck, used variously as evidence of the drummer’s importance (dictating time to the rest of the band) or marginal status (being merely the time-keeper). This paper explores how the relationship between drummers and musical time has been discussed over the history of twentieth century music criticism; I argue that such discussions often place the drum kit and drummers (rightly or wrongly) at the centre of a broader discussion on the relationship between time and popular music as a whole. To acknowledge the importance of the drummer is to flip traditional

hierarchies of musical authorship upside down by prioritising rhythm and timing over melody and lyric. Drawing on the work of scholars who have previously explored the issue of rhythm and time (Keil and Feld 1994, Frith 1996, Danielsen 2010), I will focus on particular concepts of musical time, particularly drummers and syncopated time, drummers and machine time, and drummers and bad time.

**11:30**

***Ending and entrainment: jazz musicians at the breakdown of the groove***

Mark Doffman (University of Oxford)

The central feature of jazz performance and jazz temporality has been seen as the swing or groove in the music, usually providing a platform for the greatest heights of solo and group improvisation. This paper by contrast looks to the banal, often un-regarded side of jazz temporality and that is the breakdown of groove in the fleeting moments of a standard when the musicians try to close the tune. Within the frame of a jam session, in which there is little or no agreement about how to end a number, the musicians must negotiate their way through to their unscripted ending of a tune. In this cognitive ethnography of jam sessions on the British jazz scene, performers were interviewed and their performance documented through video and multi-tracked audio. Through an examination of their discourse about temporality as well as analyzing the phase and periodicity of their timing, the paper explores the relationship between musician' conduct and knowledge, and between their discourse and bodily practice at the breakdown of a groove. With reference to entrainment theory, the study asks questions about the relationship between intentionality and the 'gravitational' pull of groove, and the temporal organization of a musical ending.

**11:50**

***Trans-Atlantic groove: Musical commonalities in Cuban Son and Congolese Rumba***

Sara McGuinness (University of West London)

There is a longstanding historical and cultural relationship between Congo and Cuba via the slave trade and the 'return' of Cuban music to Africa, a relationship that has apparently been very scantily documented. It is acknowledged that Congolese roots are present in Cuban music but there is little musical analysis of the actual elements concerned. Existing research has focused on issues such as the return of Cuban music to Congo (Topp Fargion 2004), the emergence of rumba Lingala in the 1950s and 1960s (Kazadi 1970; Stewart 2000), and the subsequent development in the 1970s and 1980s of Congolese music away from the Cuban era (Stewart 2000; Ewens 1994). However, I contest that, rather than diverging from the 1970s onwards, Congolese and Cuban music retained commonalities that can be recognised by musicians immersed in the two styles. In 2006 I created a band, Grupo Lokito, bringing together UK based Congolese and Latin Musicians. Using a performance-as-research methodology, I charted the experience of the band, exploring the ways in which musicians from the two traditions recognised and assimilated each other's music. Today I focus on one aspect of this experience: the creation of groove and the common ground that we discovered therein.

**12:10**

***Watching the Beat Detective: Gestural Consistency versus Timing Accuracy in Contemporary Performance and Production Practices***

Simon Zagorski-Thomas (University of West London)

Over the past thirty years, since the advent of MIDI and sequencing, there has been an interesting and somewhat paradoxical combination of approaches amongst practitioners. In many forms of recorded performed music there has

been a move towards stricter adherence to the click track and in sequenced music there has been a parallel attempt to add more 'life' to machine generated timing. Programmers seek to sound more human and players aspire to be more machine-like. This paper presents some preliminary findings from a research project into the perception and interpretation of consistency and 'togetherness' in rhythm section performance. Conventional narratives of being 'in time', both in relation to performed and computer generated rhythms are examined from the broader perspective of consistency of gesture. Does dynamic and timbral consistency affect our perception of rhythmic consistency? Drawing on the ecological approach to perception and the notion of embodied cognition, the project involves listening tests where various parameters of timing, dynamics and timbre are varied and subjects provide qualitative assessments of consistency. This paper will discuss these tentative findings in relation to some examples of contemporary performance and production practices. Do the types of tacit knowledge inherent in these practices reflect these findings?

11:10 – 12:30

Session H21 – HISTORICAL AND SOCIAL TIMES – Room 6

*Retro, revival, nostalgia*

### Participants

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### Abstracts

11:10

*Lo tragico es magnetico: electronica, glam y revivals en la era cibernetica*

Sara Arenillas Melendez (Universidad de Oviedo, Spain)

Los comienzos del siglo XXI se han caracterizado por la masificacion de Internet y la normalizacion de las redes sociales como medio de comunicacion y de difusion, lo que ha provocado una fragmentacion de las audiencias y una mayor diversidad de tendencias. Asi, se han producido diferentes revivals dentro de los circuitos indie y underground, algunos de los cuales han participado de los discursos del Glam, ya sea inspirandose en el rock de los 50 o en la tecnologia futurista de los 80, tendencias en las que esta presente la teatralidad, el espectaculo y la visualidad. En Espana, el glam se ha manifestado primero junto a un revival del rock and roll canonizado (bandas como Circodelia o Babylon Chat), y mas tarde mezclandose con discursos similares a los de la Movida madrilenia de los anos 80 (bandas como Nancys Rubias; Fabio McNamara; Glamour to Kill). El proposito de este trabajo es un analisis de estas bandas (musica, performance, estetica), partiendo de la hipotesis de que en su produccion se articula una mezcla de elementos locales y globales, junto a un protagonismo evidente de la imagen y lo visual, que ha recibido el apoyo de cierto sector de la audiencia, construyendo un discurso original dentro del panorama de la musica popular espanola.

*Tragedy is magnetic: electronic, glam and revivals in the cyber age*

The beginning of the 21st century has been marked by the massification of the Internet and the normalization of social networks as a means of communication, which has caused the fragmentation of audiences and tendencies have become

more diverse. Thus, different revivals originated inside the indie and underground scenes, some of them adopting features from the discourses of glam, taking inspiration from either the rock and roll of the 50s or the futuristic technology of the 80s, tendencies in which the showmanship and the visuality is a fundamental part of their constructions. In Spain, glam developed first as a revival of the classic rock and roll (bands as Circodelia or Babylon Chat), later getting mixed with discourses similar to those of the “Movida madrilena” of the 80s (groups as Nancys Rubias, Fabio McNamara or Glamour to kill). The aim of this work is to make an analysis of these bands (music, performance and aesthetics), based on the hypothesis that their production has a mixture of global and local elements, with their image and visual aspects playing a key role, that has been supported by a certain part of the audience, building an original discourse in the Spanish popular music market.

**11:30**

***“De People An’ Dem Want To Hear Ah Ole-Time Chutney”:* Reviving Relevance through ‘Re-cycled’ Re-mixing in Indo-Caribbean Popular Music**

Darrell Baksh (University of the West Indies, Trinidad)

In Trinidad, the southernmost of Caribbean islands, chutney is the name ascribed to remembered and ‘re-membered’ Bhojpuri folk music traditions still practiced by descendants of mid-nineteenth to early-twentieth century sugarcane workers from India. Initially performed in private settings, it evolved into chutney soca, a public fusion shaped by Trinidad’s Carnival music, in the mid-1990s. Within a decade, this sound embarked upon dynamic changes, including the introduction of melodic influences from Hindi film songs; the replacement of musical instruments; a decrement in tempo; and a lyrical shift from Bhojpuri to Trinidadian English Creole. By 2012, a growing clamour for a return to “ole-time chutney” resulted in a revival of retro aesthetics, revamped with contemporary sounds and assisted by modern technologies. As such, this paper investigates three ongoing projects—the “Chatak Matak Invasion,” “The Revolution,” and the “Return of the Traditional Chutney Legends”—to show how Indo-Caribbean popular music attempts to re-mix traditional and modern temporal contexts by making ‘re-cycled’ folk sounds relevant to a modern generation; to illustrate how these musical concessions similarly reflect constant negotiations of ‘Indianness’ in the Caribbean context; and to reveal how popular music practice and identity formation within the Indo-Caribbean community is both complex and contradictory.

11:10 – 12:30

Session H22 – HISTORIAL AND SOCIAL TIMES – Room 7

*Topics of US History*

**Participants**

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**Abstracts**

**11:10**

***May Irwin’s times: Sonic circulations and shifting mediality***

Leslie C. Gay, Jr. (University of Tennessee)



A highly successful North American vaudeville entertainer, May Irwin (1862-1938) appeared regularly in New York shows and tours. Known as a coon-shouter, a singer in the legacy of earlier black-face minstrelsy and more contemporary Tin Pan Alley song, Irwin's performances, recordings, and song sheets found wide currency across public cultures in the United States. Her music's significance, however, extends beyond her time. For instance, her "Frog Song" continues to circulate within folk-revival and children's song contexts. The fluidity and circularity of her music challenges understandings of music and race and points to the importance of Tin Pan Alley songs into the 21st century. My examination of the circulation and re-interpretations of Irwin's music employs Jonathan Sterne's notion of "mediality," the social and technological webs that connect people and communication technologies. Such webs extend beyond the technological objects into constellations of behaviors, social and technological institutions, and ideologies. In tracking Irwin's music from the late 19th century until today, I note shifts around professional and amateur performance, song-sheet publishing, recordings, and social media. Ultimately, I challenge fixed assumptions about music as performance, media, or recordings, positioning Irwin within broader categories of global and temporal transmissions.

11:30

***Placed Among the Secrets of the Pyramids: Afro-Modernity and Psychedelic Topicality***

William Echard (Carleton University, Ottawa)

Early psychedelic funk and soul are relatively under-studied. Histories of psychedelia tend to center on rock music or on recent electronic dance musics, and histories of funk and soul tend not to engage directly with psychedelia. However, existing work on Afro-Futurism and Afro-Modernity does overlap with psychedelia in important ways. This presentation aims to explore that overlap. It begins with the observation, developed by Gilroy and others, that blackness was both foundational to, and excluded from, Euro-American modernism. In a similar manner, blackness was marked as other relative to early psychedelia even as black psychedelic artists made decisive contributions. I will explore how artists such as Sly and the Family Stone, the Temptations, and Parliament/Funkadelic crafted stylistic niches that were resonant with Afro-Futurism and at the same time foundational for psychedelia, and what this can teach us about both. In order to engage musical text, I will consider distinctive forms of signification developed in this music, employing semiotic topic theory as a framework. Special emphasis will be placed on preacher and guide vocal personas, along with a comparison of the funk jam and the space-rock jam as sonic markers of futurism and the psychedelic. By employing topic theory, a secondary discussion of temporality will be opened up as we ask how old topics were transformed and new ones created in this specific context.

11:50

***'I hear you're mad about Brubeck': nostalgia and parody in Donald Fagen's The Nightfly***

Nathan Seinen (Chinese University of Hong Kong)

Donald Fagen's solo debut *The Nightfly* (1982) presents a critical commentary on American cultural history and the history of popular music. The title refers to the New York City radio DJs that Fagen listened to in his youth, when the hard bop they played offered an exhilarating contrast to suburban life. The album is unified by an satirical yet affectionate appraisal of the mainstream culture of the Eisenhower era, supported by allusions to a range of popular styles of the period, as Fagen blends into the jazz-rock idiom inherited from Steely Dan specific references to genres such as barbershop, Latin jazz, rock 'n' roll, and swing. This paper considers relationships between lyrical irony and musical parody, and compares the album with postmodern trends in music, film, and television of the 1970s and early 1980s. In contrast to the contemporary mainstream, *The Nightfly* demonstrates an understanding of 'real' history, and

maintains the critical edge that parody possessed before it declined (according to Fredric Jameson) and became mere pastiche. I argue that the more polemical examples of parody are directed at the popular music associated with white middle-class suburbia, rather than the genres of urban black music that were Fagen's formative influences.

11:10 – 12:30

Session Ph6– PHENOMENOLOGICAL TIMES – Room 8

### ***Korean Pop Music From Transnational Angles***

#### **Participants**

Roald Maliangkay (Australian National University) roald.maliangkay@anu.edu.au,

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Jiyun Yoo (University of Warwick) yoojiyun@hotmail.com

Keewoong Lee (Sungkonghoe University) keewlee@hotmail.com

#### **Panel Abstract**

This panel comprises four papers which each deliberate how transnational collaborations have affected the repertoires, sound, and performance of Korean popular music at different times and different settings throughout history, respectively the 1950s, 1980s, 2000s, and 2010s. Despite focusing on different eras in Korean history, each paper examines the complex role of agency in production. Based on fieldwork and archival study, they adopt a largely phenomenological approach and analyze the effect of transnationalism in Korean popular music in the past, and at present.

#### **Abstracts**

##### **11:10**

#### ***So you Think you Can Sing?: The Impact of the US Military on Korean Pop Music in the 1950s***

Roald Maliangkay (Australian National University)

Korean popular music has long entailed the direct involvement of non-Koreans. Although entertainment was fairly segregated during the period of Japanese colonial rule (1910–45), Japanese and Korean entertainers often cooperated. Since they ultimately controlled the content and the venues, Japanese enterprises dominated the Korean popular music scene. They supported the notion of Japan standing at the vanguard of modernity, and influenced the way in which Korean popular music was recorded and performed. During and after the Korean War (1950–50), their role as facilitators and cultural gatekeepers was taken over by the American military. Young Koreans began to imitate the liberating forms of expression that they introduced, through records, movies, and the American Forces Network Korea radio. The US military not only provided employment, but they helped Koreans acquire instruments, and taught them how to play and perform. To them, Korean entertainers were an affordable and readily available alternative to USO entertainment flown in from overseas, which could never keep up with the demand. This paper analyses the organization and auditioning of live entertainment during the 1950s. It discusses the impact of US servicemen on the various acts' composition, repertoires and performance styles.

11:30

***The 1980s are The Best: The Origin of ‘Gangnam Style’?***

Hyunjoon Shin (Sungkonghoe University)

The origin of K-pop is commonly placed around the early 1990s when ‘new generation dance music’ became South Korea’s local norm. The origin can, however, be traced back to the 1980s dance club scene clustered around Itaewon (Yongsan district) and Seocho (Gangnam district), two areas that lie on opposite sides of the third Hangang Grand Bridge (now Hannam Grand Bridge). The nexus that interlinks these areas provided entertainment loci for the teenagers from nouveau-riche backgrounds. Although their consumerism was described, sometimes criminalized, as ‘juvenile delinquency’ in the mainstream media, the dance music was eventually converted into a popular cultural product. Based on interviews with the disc jockeys and dancers who performed and ritualized the entertainment loci, this paper analyzes the process that saw disc jockeys becoming record producers and ‘back dancers’ becoming dance groups. Particular attention will be paid to the international, and in particular, the inter-Asian connections among the DJs, as well as the role of ethnic Korean returnees from Japan and North America. It will also seek to understand why despite their undeniable influence, ‘American’, ‘European’ and ‘Japanese’ forms of dance music were contested by the scene.

11:50

***Made in Europe and Sold by Korea: Korean Idols’ Hit Song-Making Processes***

Jiyun Yoo (University of Warwick)

A large percentage of the contemporary hit songs by Korean idol singers are written by songwriters from Europe, in particular Scandinavia. Girls’ Generation’s Genie and BoA’s Hurricane Venue, for example, were both composed by a Norwegian group of composers, Dsign Music, while Girls’ Generation’s Hoot and TVXQ’s Superstar were written by the Danish group of composers called DEEKAY Music. Examples abound. SM Entertainment, currently Korea’s primary entertainment company, stands at the vanguard of the formation of transnational collaborations between local and global creators who produce K-pop hit songs across the Asian region and beyond. In this regard, the purpose of this paper is to explore the processes involved in making new types of transnational K-pop songs. Focusing on SM Entertainment and its unique ‘Song-writing Camp’ system, it will examine how the local and European composers collaborate (through the camps held both in Korea and in Europe) and identify the significance and impact of K-pop as a transnational phenomenon. This paper will hopefully provide an insight into the production and circulation processes of K-pop, and highlight the need to change our focus from the traditional local versus Anglo-American binary to one that involves European music industries.

12:10

***Reliving Home Abroad: Deterritorialized Musical Practices of Western Expats and Production of Cosmopolitan Cultural Space in Korea***

Keewoong Lee (Sungkonghoe University)

Hongdae, a small neighborhood in western Seoul, has long been the epicenter of Korean indie music. Few acknowledge, however, that Hongdae’s indie community has always been a product of translocal cultural exchange. Western expats, mostly English teachers, have been important agents in the formation of the community. At first, they were mostly confined to the relatively muted role of club-goer, Korean-led band sideman, or entourage, but they later began to take various initiatives. A host of all-expat and expat-led bands have emerged since, as well as expat-run record labels, live

venues, expat event organizers, bloggers and music crews. This rapidly expanding network is creating a new scene and changing the cultural geography of the neighborhood. Focusing on the mediations each participant has carried out in the process, this paper traces how and why this change occurred, what forces were in play when it happened, and what effects it has produced. It argues that although this change was an outcome of western expats' desire to create an affective space where they could 'feel at home' on foreign soil, it has always produced 'cosmopolitan' spaces that keep evolving as they involve complex mediations of heterogeneous actors.

13:00 – 15:00

LUNCH

15:00 – 16:20

Session H23 – HISTORIAL AND SOCIAL TIMES – Room 1

*Tackling Canons and Producing Pop*

### Participants

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Lauren Acton (York University) [lauren.acton@gmail.com](mailto:lauren.acton@gmail.com)

John Mullen (Universite Paris-Est Creteil) [John.mullen@wanadoo.fr](mailto:John.mullen@wanadoo.fr)

### Abstracts

15:00

***Social spectacle: White doves, One-man bands, and the Enlightenment***

Julian Whittam (Universite de Montreal)

The one-man band can be traced back in time through documentary sources to last quarter of the 18th century. If we accept that spectacle can be seen as a way of representing social truths, then it is possible to understand the one-man band and his performances not just as a musical phenomenon, but as the expression of a unique set of social values which may in turn be related to the historical time in which the phenomenon emerged. The longevity of the one-man band and its continuing interest to spectators today suggests that the themes mediated through its performances aren't necessarily restricted to one particular time. This presentation uses interviews with performers, representations of the one-man band in popular culture, and historical descriptions of the phenomenon to define what themes may be present in one-man band performances and how these themes may relate to those of the historical and social time (end of the enlightenment/beginning of the industrial revolution) in which the one-man band began to appear. Contemporary manifestations of the phenomenon will be used to show how spectator/performer interaction with these themes has evolved over time while remaining consistent within the art form.

15:20

***"What's past is prologue": Musicals, revivals and classics at the Stratford Festival***

Lauren Acton (York University)

In the 1980s, revivals of Broadway musicals began to fill theatres until, in the 1990s, there were more revivals than new

musicals on Broadway stages. A new Tony Award category was created for “best revival” and, in order to be considered for the category, a musical had to be deemed a “classic.” In this paper, I explore the historicism of the Broadway musical by examining how works have achieved classic status. Revivals reinforce the canonical standing of certain musicals by emphasizing their historical origins, and often appealing to audience nostalgia for an imagined past. In my research on revivals, I rely on the specific case study of the Stratford Festival, Canada, which was founded as a Shakespearean festival, committed to producing Shakespeare and the classics. In 1986, the Festival began to regularly include musicals on its playbills, validating their inclusion in a classical festival by arguing that Stratford would produce the classics of the musical genre. I explore how the revivals of classical musicals at the Stratford Festival are situated in the context of much older classical plays, and how hierarchies of taste and canon are rearticulated in this context to provide new readings on terms like revival and classic.

**15:40**

***British and French pop song in 1915***

John Mullen (Université Paris-Est Creteil)

In Britain and France, recent celebrations of the centenary of the First World War have been of very varied historical and ideological content. Relatively little has been said about popular music of the time : the same dozen or so ultrapatriotic songs seem to be quoted, and one or two pacifist songs, whereas the rich variety of the repertoires (thousands of songs) has been completely ignored. However, in 1915, as today, the popular song was an important means of expressing and celebrating the everyday experience and fantasies of ordinary people, and an important mass social activity. Mainly produced as live shows and as sheet music, since gramophones were still the preserve of a small minority, pop song of the time had its own grammar in which the voices of different interests entered into compromises. The repertoire was formed under many kinds of pressure – the commercial requirement to sell songs and seats, the varying priorities of mass audiences, of travelling singers and of local orchestras, technological pressures (such as big halls without microphones) and the pressures of a singalong genre where much participation is required from the audience. This contribution will compare the repertoires of British and French pop music from the year 1915, and the industries which produced them, hoping in this way both to illuminate a production which can be seen as part of the prehistory of modern popular musics, and to measure the influence on the songs of different technological, social and political pressures in two very different countries involved in total war. The choice of a single year is intended to allow a focus which takes into account the relatively fast-changing face of popular music repertoires, even before the accelerations due to the arrival of broadcast media.

15:00 – 16:20

Session H24 – HISTORIAL AND SOCIAL TIMES – Room 2

*Brasil History I*

**Participants**

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## Abstracts

15:00

### ***“Fados, tangos e outros excitantes”: o teatro musical no Rio de Janeiro (1890-1900) e os projetos de modernização e civilização pos-Republica***

Monica Vermes (UFES – Universidade Federal do Espírito Santo)

O Rio de Janeiro da virada do século XX era uma cidade de intensa vida musical. As várias atividades se desenvolviam em circuitos paralelos interconectados pelo trânsito de músicos e público e, pelo compartilhamento de espaços. Um dos lugares privilegiados da atividade musical eram os teatros. Uma combinação de fatores fez emergir uma percepção compartilhada de otimismo e entusiasmo com a modernidade e a rapidez, esse momento serviu também como estímulo a projetos civilizatórios. A programação dos teatros era composta basicamente por revistas, magicas, operetas e zarzuelas, que aos olhos de parte significativa da imprensa e dos profissionais de teatro, eram gêneros menores e seriam necessárias reformas que valorizassem um repertório teatral-musical mais sério. Esta comunicação é resultado de um projeto de pesquisa que analisa, nas seções diárias de Artes e Teatros de jornais cariocas, o repertório apresentado em cada teatro e a recepção da imprensa desse repertório e dos projetos reformistas/civilizadores. Será apresentado um panorama da atividade teatral do Rio de Janeiro entre 1890 e 1900 (obras, gêneros, autores, intervenções locais em peças estrangeiras), os projetos de renovação e o que revelam sobre uma forma de ver a música e, em particular, a música ligeira e a música popular.

### ***“Fados, tangos and other exciting songs”: musical theater in Rio de Janeiro (1890-1900) and the post-Republic projects of modernization and civilization***

Rio de Janeiro at the turn of the twentieth century was a city of intense musical life. Various activities took place in parallel circuits that were interconnected by the transit of musicians and audiences, and the sharing of venues. One of the privileged places for musical activity were the theaters. A combination of factors did emerge a shared sense of optimism and enthusiasm with modernity and rapidity, and this moment also served as a stimulus to civilizing projects. Theaters primarily presented revues, féeries, operettas and zarzuelas, which in the eyes of a significant part of the press and theater professionals were lesser genres and needed to be submitted to reforms that would valorize a more serious theatrical-musical repertoire. This paper is the result of a research project that analyzes the daily sections of Arts and Theaters in Rio’s newspapers regarding the repertoire presented in every theater and the reception of the press of both this repertoire and the reformist/civilizing projects. It will include an overview of the theatrical activity of Rio de Janeiro between 1890 and 1900 (works, genres, composers, local interventions in foreign works), the renovation projects, and also what they disclose about a way to understand music and, in particular, light and popular music.

15:20

### ***Musica de rua: Sons e performances na cidade através do tempo***

Jhessica Reia (Universidade Federal do Rio de Janeiro)

As práticas e performances do que se convencionou chamar “música de rua” estão presentes nos centros urbanos há séculos, intimamente ligadas à cidade e às transformações temporais, físicas, culturais e políticas desses espaços. Usando calçadas, ruas, transportes e praças para suas apresentações, esses músicos vêm exercendo sua atividade das mais diferentes maneiras, seja na França do século XVIII ou no Brasil contemporâneo. Aqui se pretende discutir a música de rua em uma breve perspectiva histórica que traz à tona os debates sobre sua atuação majoritariamente marginal – muitas

vezes ilegal -, suas relações de pertencimento com o espaço público urbano e a recente questão de legitimação da arte de rua enquanto uma “arte pública”, principalmente nas cidades brasileiras que vem regulamentando as manifestações de arte de rua a partir de uma premissa que a coloca enquanto serviço público.

### ***Street music: Sounds and performances over the time in the cities***

The practices and performances of what is conventionally called “street music” (or busking) have been present in urban centers for centuries, closely linked to cities and to the temporal, physical, cultural and political transformations of these spaces. Using sidewalks, streets, squares and public transport for presenting themselves, these musicians have been exerting their activities in many different ways, whether in eighteenth-century France or in contemporary Brazil. Here we intend to discuss street music in a brief historical perspective that brings to the fore the debate over its largely marginal performances – often faced as illegal - its relations of belonging to urban public space and the recent issue of street art legitimation as “public art”, especially in Brazilian cities that have been regulating street art expressions from a premise that places it as a public service

**15:40**

### ***Musica caipira, musica sertaneja e trabalho (Piracicaba, 1940-1950)***

Uassyr de Siqueira (Universidade Estadual de Campinas)

O objetivo desse trabalho é analisar a produção da música sertaneja na cidade de Piracicaba, num momento de crescimento urbano e industrial. Notamos que em estudos pioneiros havia uma preocupação em ressaltar as radicais diferenças entre a música caipira e a música sertaneja: a primeira é tratada como a “autêntica” cultura do homem rural, ao passo que a segunda é vista como uma mercadoria que passaria a ser explorada pela indústria cultural, dirigida para o consumo da grande massa. No ambiente urbano, o compositor teria perdido sua autonomia criativa, se submetendo de maneira passiva aos ditames do mercado. A música sertaneja teria se transformado em veículo divulgador da ideologia burguesa, um instrumento de alienação do trabalhador. Buscaremos ressaltar que, apesar da intensificação da indústria do disco e da interferência das gravadoras, os compositores de música sertaneja ainda encontravam espaço para fazer da música um veículo de transmissão de suas experiências na cidade, com especial atenção para experiências relacionadas às condições de trabalho. O texto a ser apresentado utiliza como fonte de pesquisa o material produzido e armazenado pelo Centro de Folclore de Piracicaba, entidade fundada em 1945 para preservar as tradições populares da cidade. O referido centro arquivou uma série de letras de música, nunca gravadas, as quais consistirão no principal corpus documental a ser analisado.

### ***Rural music, country music and labor (Piracicaba, 1940-1950)***

The aim of this study is to examine the production of country music in the city of Piracicaba, in a moment of urban and industrial growth. We noticed that in early studies there was a concern in emphasizing the deep differences between rural music and the country music: the first is treated as the “authentic” culture of the rural man, while the second is seen as a commodity that would be exploited by the culture industry, directed to the consumption of the mass of society. According to these theories, in the urban environment, the songwriter would have lost its creative autonomy, submitting himself, passively, to the wishes of the market. Thus, the country music would have been transformed into disclosure vehicle of bourgeois ideology, a tool of alienation of the workers. In this work, we try to emphasize that despite the intensification of the recording industry, and interference of the record companies, composers of country music still found space to make their music a vehicle for transmitting their experiences in the city, with special attention to experiences related to

conditions of job. The text that will be presented uses as a source of research material produced and stored by the Folklore Center of Piracicaba, an organization founded in 1945 to preserve the folk traditions of the city. This aforementioned Centre, filed a series of lyrics never recorded, which consist in the main document to be analyzed.

15:00 – 16:40

Session A7 – AGEING TIMES – Room 3

### *Archives and Biographies of Popular Music*

#### **Participants**

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#### **A7.1. Panel**

##### **Panel abstract**

The purpose of this panel brought together the reflections of four Brazilian researchers who treated on biographies of musicians at different times of their production. From this experience came the idea to develop a reflection as base of this presentation under the perspective of biography as an educational field turned specially to the areas of humanities and arts, with music emphasizing this approach. This way, each of the approaches made develops differently two aspects: 1) the reflection on biography as a theoretical-methodological field; and 2) a case study which highlights the musical history and biography as experience.

##### **Abstracts**

###### **15:00**

###### ***A música e a trajetória de Lupicínio Rodrigues: a história cultural e a história do tempo presente (2002/2014)***

Márcia Ramos de Oliveira (Universidade do Estado de Santa Catarina, Brazil)

O compositor Lupicínio Rodrigues, considerando sua história de vida e produção musical, foi tema e objeto da minha pesquisa desenvolvida no Mestrado e Doutorado na área de história. Inicialmente a abordagem utilizada como referencial analítico foi a história social da música na aproximação da história cultural. Tendo a pesquisa sido concluída em 2002, pretende-se observar e destacar a abordagem conceitual e teórica feita naquele momento, contrapondo a outras possibilidades de construção no campo da história do tempo presente. Pretende-se com isso observar como a figura deste indivíduo foi observada e construída pela pesquisa histórica em momentos distintos, discutindo novas possibilidades de abordagem e apoio documental, com destaque a diferentes suportes midiáticos, a partir da atual conjuntura. O ano de 2014 é especialmente destacado neste recorte temporal em função da comemoração do centenário de nascimento deste compositor em Porto Alegre, no RS / Brasil, diante da multiplicidade de referências feitas a tua presença/ausência.



### *The music and the life story of Lupicínio Rodrigues: the cultural history and history of the present (2002/2014)*

The life story and the musical work of the composer Lupicínio Rodrigues was the subject of the research developed in both: at my master's degree thesis and doctorate dissertation in History. Initially the approach as an analytical framework was the social history of music in the approach of cultural history. Since the investigation was completed in 2002, we intend to observe and highlight the conceptual and theoretical approach taken at that time, contrasting it to other possibilities in the field of the present history. Thus, the purpose of this paper is to understand how the image of Lupicínio Rodrigues was observed and constructed by historical research through the time, discussing new possibilities in terms of approach and documentary support, and highlighting the different media, given the current situation. The year of 2014 is especially highlighted due to the celebration of the birth centenary of the composer, born in Porto Alegre, RS / Brazil, given the multiplicity of references to his presence/absence.

15:20

### *Envelhecer cantando: Formas públicas e privadas de envelhecimento no campo musical*

Ricardo Santhiago (Universidade Federal Fluminense, Brazil)

Neste trabalho, viso analisar formas públicas e privadas de envelhecimento no campo musical. Baseio-me em dois casos, com estratégias metodológicas distintas. Primeiramente, efetuo um estudo comparado da trajetória artística das cantoras Alaíde Costa e Elza Soares, partindo de um mote notável: o fato de elas terem praticamente a mesma idade, terem sido criadas no mesmo bairro e no mesmo quarteirão, e não somente terem seguido trilhas estéticas sensivelmente diferentes mas também encaminhado formas de envelhecimento vocal, imagético, performático, obviamente distintas. Em seguida, desenvolvo uma análise do valor positivo atribuído ao tempo em histórias orais de cantoras negras que entrevistei – uma valoração positiva atrelada ao acúmulo de experiências profissionais e ao aperfeiçoamento do ofício, mas também à própria questão racial. Em outras palavras, trata-se de uma defesa da perspectiva de que envelhecer cantando representa, para uma cantora negra, menos um fardo e mais uma possibilidade tardia de diferenciação. Os conceitos de memória e tempo, subjetividade e intersubjetividade, autoconstrução e percepção pública, são ideias-chave que aproximam esta análise do campo de reflexões da história oral, da história do tempo presente e dos estudos biográficos.

### *Age and singing: Public and private ways of aging within the music field*

In this paper, I analyze public and private ways of aging within the music field relying on two cases and using different methodological strategies. First, I make a comparative study of the artistic trajectory of singers Alaíde Costa and Elza Soares, from a curious starting point: the fact that they are practically the same age, they have been raised in the same block within the same neighborhood, and yet they not only have followed aesthetic trails notably different, but they have also chosen vocal, imagistic, and performative ways of aging that are clearly dissimilar. Second, I develop an analysis of the positive value attributed to time in oral histories of black women singers I interviewed. Such positive evaluation involves the accumulation of professional experience and the improving of their skills in their craft, but also the race: in the interviews, they articulate that aging is, for a black singer, less of a burden and more of a possibility of late positive differentiation. The concepts of time and memory, subjectivity and intersubjectivity, self-construction and public perception are key ideas that bring this analysis closer to the fields of oral history, history of the present, and biographical studies.

15:40

**“O sambista é um artista”:** *Pensando a trajetória do artista a partir do sambista Martinho da Vila*

Marina Bay Frydberg (Universidade Federal Fluminense, Brazil)

Para analisar uma biografia é necessário situar o sujeito nas várias esferas da sua vida social para, a partir disto, conseguir relacionar vida e trajetória. Situar o sujeito significa dar a ele a sua individualidade que se modifica dependendo do diferente grau de interação social em que este está inserido. Esse esforço em situar o sujeito biografado faz com que a biografia una, em uma mesma narrativa, vida e trajetória. A narrativa organiza os fatos vividos de forma linear e objetiva, mas pode também preencher as lacunas da memória. A narrativa da memória, do vivido, do biografado, consolida e cristaliza identidades. Pensar uma trajetória para além da sua aparente linearidade, buscando os alinhamentos e desalinhamentos da vida, é a proposta deste trabalho através do estudo do sambista Martinho da Vila e da maneira como o artista construiu a sua trajetória musical e literária, mas também se construiu como artista. E, assim, compreender como esse mesmo artista se constrói como músico brasileiro, sambista e negro. Pensar a trajetória e a obra de Martinho da Vila é desvendar o que significa para um músico popular a afirmação de que “o sambista é um artista”.

**“The samba singer is an artist”:** *Thinking the artist’s path of Martinho da Vila*

To analyze a biography is necessary to place the subject in various spheres of social life, to relate life and career. Locate the subject means to give him the individuality that changes depending on the different degree of social interaction in which it is inserted. This effort to situate the biography subject makes the biography to join, in the same narrative, life and career. The narrative organizes the lived facts in linear and objective ways, but can also fill in the gaps of memory. The memory, life and biography narrative, consolidates and crystallizes identities. To think a trajectory beyond its apparent linearity, seeking alignments and misalignments of life, is the purpose of this work by studying the samba singer Martinho da Vila; the way the artist built his musical and literary history, and was constructed as an artist. And then to understand how this same artist builds himself as Brazilian musician, samba singer and black man. Think the trajectory and work of Martinho da Vila is unveiling what it means for a popular musician the statement “the samba’s singer is an artist.”

## **A7.2. Individual Presentation**

16:00

**A monumentalização da canção popular brasileira. Funarte em tempo de Hermínio Belo de Carvalho**

Tânia da Costa Garcia (Universidade Estadual Paulista, Brazil)

A presente proposta de comunicação tem por objetivo analisar os projetos *Lucio Rangel* e *Almirante*, implementados por Hermínio Belo Carvalho, durante sua gestão na FUNARTE, órgão criado em 1975 pela política cultural da ditadura militar. O projeto *Lucio Rangel*, ao estimular, via concursos, a produção e reprodução de monografias sobre personagens da música popular brasileira, tendo em vista compensar a escassa bibliografia existente, *museificou* personagens e oficializou uma dada narrativa da história. O *Projeto Almirante*, criado para a edição de discos de figuras “históricas”, elegeu não só um elenco de artistas e repertórios já consagrados pelos “primeiros historiadores da música popular”, como ainda complementou essa narrativa ao trazer impresso na capa dos discos textos assinados por figuras influentes do meio da musical, que, constituindo um documento a parte, legitimavam essa seleção. Os dois projetos, funcionando muitas vezes de forma integrada, serão examinados como produção de documentos e formação de acervo pelo Estado,

oficializando iniciativas de grupos e movimentos culturais ligados ao campo musical que, no decorrer do século XX, participaram da invenção e consolidação de uma tradição cultural calcada no nacional-popular.

*“Museumfication” of the Brazilian Popular Music: Funarte in the times of Hermínio Belo de Carvalho*

The present communication proposal intends to analyze the projects *Lucio Rangel e Almirante*, implemented by Hermínio Belo Carvalho during his management at FUNARTE, an organization created in 1975 by the cultural politics of the military dictatorship. The project Lucio Rangel, to encourage, via contests, the production and reproduction of monographs about Brazilian popular music characters, aiming to compensate the scarce bibliography patrimonialized characters and officiated a particular narrative of history. The Projeto Almirante, created for the editing of consecrated historic figures records, elected not only a cast of artists and repertoires already consecrated by the “first historians of popular music”, as well as it complemented the narrative bringing out printed on records cover texts, signed by influent figures in the music environment which, constituting a document aside, legitimated such selection. Both projects, working oftentimes in an integrated way, will be examined as document production and public domain, formalizing cultural groups and movements’ initiatives concerned with the musical field that, along the 20<sup>th</sup> Century, took part on the creation and consolidation of a cultural tradition supported on the national-popular.

15:00 – 16:20

Session Ph7 – PHENOMENOLOGICAL TIMES – Room 4

### ***Phenomenological Time: Technology and Afect***

#### **Participants**

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Anthony Meynell (University of West London) [Anthony.Meynell@uwl.ac.uk](mailto:Anthony.Meynell@uwl.ac.uk)

#### **Abstracts**

15:00

#### ***Phenomenological Time in Contemporary Studio Production and Musical Aesthetics***

Tuomas Auvinen (University of Turku)

When considering time the application of digital technology to music has made two important contributions to the production of pop music. First of all with the digital revolution the practice of sampling especially in the contemporary pop aesthetic has become more of a rule than an exception. Different samples again are products of different times and musical eras making a new song essentially a collection of bits of musical pieces, whose production timespan phenomenologically starts from the moment the oldest used sample was created to the time the most recent one was created. Secondly the emergence of the ‘home studio’ and especially the dawn of the digital audio workstation (DAW) has given the producer and other creative parties independence of time and space to work in the ‘studio’, which increasingly more often today is a digital space within a laptop, whenever they want. When members of the production team act partially separately the time span of the production of a pop song becomes fragmented. Both these aspects of time related to music production contribute to the aesthetics of the produced music. In my paper I’m going to discuss this based on results from my music production case-studies.

15:20

***Music and movement in perceptual time: experiencing rhythm and verticality in the flow of music***

Hans T. Zeiner-Henriksen (University of Oslo)

When we're listening to music our perception of time is influenced by the tempo and how the main pulse and groove is formed. Perceptual processes of entrainment (Jones 2004) and metaphoric experiences of up and down (Johnson 2007) can shape our participatory listening. With an analysis of both the music and the music video of Gotye's "Hearts a mess" (2006) as point of departure, I will explore the relationship between music and bodily movement as it can shape our perceptual time experiences. I will present findings from two studies I have conducted; one that explores correspondences between rhythm and sound and rhythmic entrainment behaviour (head nodding) to electronic dance music and another that explores emotional reactions to ascending melodic structures of mainly melancholic pop/rock songs.

15:40

***How recording studios used technology to invoke the psychedelic experience - Tape manipulation, mayhem and madness in the 1960's recording studio***

Anthony Meynell (University of West London)

By 1966, recording popular music had evolved from producing an audio facsimile of a live performance that was "as accurate as possible" to using the studio as an instrument. The innovative development of recording techniques during the psychedelic period of 1966 to 1968, led to the creation of sounds employing methods such as backwards tape, tape speed manipulation, phasing, distortion etc., to try and create the soundscapes the musicians were demanding for their new psychedelic records. This presentation explains how many of the tape manipulation effects were discovered, often by accident or pushing the equipment beyond design limits. Previous studies of recording technology have tended to focus on the technology itself, or interviewing practitioners, without revealing the human ingenuity involved in overcoming various constraints. My study seeks to understand the detail of the human interaction with the technology of the period by examining video re-enactments of particular techniques. Through visual example, I am able to demonstrate the performative nature of the tacit knowledge. The investigation further provides insight into the psychoacoustic impact of these soundscapes that became signifiers of the counter culture of the era and examines whether re-recording using modern equipment changes aspects of the original musical coding.

15:00 – 16:20

Session M4 – MODERN TIMES – Room 5

***Streaming, Data and the Internet***

**Participants**

Jan Hemming (Music Institute, University of Kassel, Germany) jan.hemming@uni-kassel.de

Franco Fabbri (University of Turin, Italy) prof.fabbri@gmail.com

Juliana Rocha de Faria Silva (Instituto Federal de Educação, Ciência e Tecnologia de Brasília) jurfsilva@gmail.com and

Fernando William Cruz (Universidade de Brasília) fwcruz@unb.br

**Abstracts**

15:00

***Music, possession and the immaterial mediamorphosis***

Jan Hemming (Music Institute, University of Kassel, Germany)

The Austrian sociologist Kurt Blaukopf (1989) first introduced the notion of *mediamorphosis* to metaphorically describe the influence of technology on social and economic developments. Various authors have subsequently shown the usefulness of this concept to historically trace the development of the music industry. For example, Smudits (2002) distinguishes five stages of *mediamorphosis* (1) *graphical mediamorphosis*: The invention of writing; (2) *repro-graphical mediamorphosis*: The invention of printing / offset-printing which allowed for mass dissemination; (3) *chemical-mechanical mediamorphosis*: The invention of photography and sound recording; (4) *electronic mediamorphosis*: Radio, amplification and studio recording; (5) *digital mediamorphosis*: CD, DAT, lossless copying, illegal and commercial music distribution over the Internet. All these stages rely on material artefacts which can be purchased, owned, stored and collected and thus foster music's status as commodity. However, most recent changes in music distribution such as streaming finally bring the status of commodity to a close. It remains disputed if streaming means that a music file (or a part of it) is at least temporarily present on a computer. With regard to these developments, I wish to add a sixth, *immaterial mediamorphosis* and argue for the overall usefulness of this concept for popular music studies.

**15:20**

### ***What if Big Data are Wrong?***

Franco Fabbri (University of Turin, Italy)

Millions of 'songs' (including classical music pieces) have been tagged in the past years, providing information for web surfers and consumers, as well as for researchers. The very amount of data is promising: a number of studies were made, and stunning results were disseminated (like: 'jazz is the most popular music from the 1950s!'). But what if data are wrong? Or more or less approximate? Among many sources of errors, the most evident are:

- 1) The incoherence of tagging systems;
- 2) Insufficient room for significant descriptions of musical content;
- 3) Limited and
- 4) Biased (especially ethnocentric) categories.

Most tags are user-generated, and if a user describes a piece of Greek rembetiko as 'blues' there is nothing other users (or researchers) can do. For popular music scholars, the existence of such an amount of unreliable data is tantalizing; as it is obviously impossible to restart tagging from scratch, methods have to be provided in order to correct existing tags, via automatic error-detecting algorithms, or by means of Wiki-like editing. The paper (based on an application for an ERC grant) will present a description of the state of the art on the subject, and possible solutions.

**15:40**

### ***A Ciência da Informação na indústria da música***

Juliana Rocha de Faria Silva (Instituto Federal de Educação, Ciência e Tecnologia de Brasília) and Fernando William Cruz (Universidade de Brasília)

A indústria da música tem sofrido modificações nas últimas décadas devido às rápidas mudanças trazidas pelo uso de Tecnologias de Informação e Comunicação (TIC). A comunidade de pesquisa que trata da recuperação da informação musical (MIR) preocupa-se com o mercado de gravação e distribuição de música neste contexto. A informação musical é uma fusão multifacetada que inclui os elementos intrínsecos à música (ritmo, harmônico, melódico, etc.) e os extrínsecos que estão relacionados às informações editoriais e aos metadados. Enquanto a classificação da música erudita vem se

desenvolvendo por longos anos, é possível afirmar que as suas atribuições, com os fins de recuperá-la, parecem ser mais rigorosas e criteriosas. No caso da música popular, não se desenvolveu uma taxonomia padronizada para a sua recuperação e sua terminologia modifica-se quando emergem alguns de seus estilos e outros desaparecem gradualmente (Kulczak; Jetton, 2011). Esta apresentação discute, por meio de uma revisão da literatura, as duas correntes de pesquisa que envolvem a representação e recuperação da música popular: de um lado, o interesse na catalogação deste repertório para fins acadêmicos e no âmbito das bibliotecas e, por outro, o foco na indústria da música, i. é., a distribuição e venda nas lojas virtuais. Pretende-se analisar os estudos desenvolvidos para classificação da música popular voltadas para o mercado da música.

### *Information science in the music industry*

The music industry has undergone changes in recent decades due to rapid changes brought by the use of Information and Communication Technologies (ICT). The research community dealing with the music information retrieval (MIR) is concerned with the market for recording and distributing music in this context. The information is a multifaceted musical fusion that includes the intrinsic elements of music (rhythm, harmony, melody, etc.), and extrinsic factors that are related to publishing information and metadata. While the classification of classical music has been developing for many years, we can say that their tasks with the purpose of retrieving it seem to be more rigorous and thoughtful. In the case of popular music, It has not been developed a standardized taxonomy for their recovery and their terminology is modified when some of their styles emerge and others fade (Kulczak; Jetton 2011). This presentation discusses, through a literature review, the two streams of research involving the representation and retrieval of popular music: on one hand, the interest in cataloguing this repertoire for academic purposes and within the libraries and secondly, focus on the music industry, distribution and sale in the virtual stores. It is intended to analyse the studies developed for classification of popular music aiming at the music market.

15:00 – 16:20

Session H25 – HISTORICAL AND SOCIAL TIMES – Room 6

### *Music, scenes and politics*

#### **Participants**

Oyebade Dosunmu (Obafemi Awolowo University, Ile-Ife, Nigeria) oyebadedosunmu@hotmail.com

Silvia Martinez (Universitat Autònoma de Barcelona, Spain) silvia.martinez@musikeon.net

Adam Ignacz (Hungarian Academy of Sciences) ignaczadam@gmail.com

#### **15:00**

#### ***Afrobeat: Scenes and Networks***

Oyebade Dosunmu (Obafemi Awolowo University, Ile-Ife, Nigeria)

Accounts of the contemporary state of afrobeat often convey a binary sequence of events: In the 1960's, Fela Anikulapo Kuti created afrobeat in Lagos, Nigeria; today, afrobeat thrives in the cultural capitals of the world. While such “roots-legacy” narratives provide commentaries on bookend moments in afrobeat's evolutionary trajectory, they offer little insight into the complex sociohistorical processes that have fostered the genre's diffusion across time and place. What migratory paths have carried afrobeat from 1960s Lagos, Nigeria to present day New York City, San Francisco, London,

Paris? What social, cultural, and political mechanisms have propelled the transnational diffusion of afrobeat? How exactly has afrobeat become a global phenomenon? This paper chronicles afrobeat's emergence in 1960s Lagos and its subsequent global diffusion. Musical genres are collective, cultivated through the circulation of cultural texts via heterogeneous networks of musicians, fans, producers and other culture brokers. The history of afrobeat is, thus, a history of the formation of social networks, of human agents affiliating across vast territories through time. It is, as I will show, a history of the formation of local scenes, and the forging of transnational networks which connect such scenes one to another.

**15:20**

***The same old song? Exploring singer songwriter boundaries in the 1960s Spanish scene***

Silvia Martinez (Universitat Autònoma de Barcelona, Spain)

In spite of the fact that authoring text and music is usually seen as a condition sine qua non to be considered a “cantautor” (singer songwriter), some Spanish singer songwriters very popular in the 1960s have never written a text for their songs. Similarly we can find in the Spanish musical scene of those times well known performers, as Julio Iglesias, who have written themselves their first songs but who do not promote themselves under the singer songwriter label and were not recognized as such by their followers. The goal of this paper is to explore the limits of the notion of singer songwriter examining particular cases in the Spanish 1960s mainstream. “Cancion melodica”, “pop”, “copla” and “musica latina” are genres that sometimes border with singer songwriting, but these labels are apparently incompatible with the character of the production of the latter. The formal elements of a song seem to play an important role in informing the symbolic imagery of these pioneers in singer-songwriting. Simplicity of arrangements and musical production and a restrained interpretation of the text over a simple tonic-dominant instrumental accompaniment are the clear stylistic marks of the genre during the 1960's. Although in recent decades instrumental arrangements have approached in style rock and latin music thus blurring differences in genre between songwriter songs and other popular music styles, there is a clear cleavage in the symbolic world that the different genres evoke. Without any taxonomic pretensions this paper intends to examine (and challenge) the definition of accepted genres in order to investigate the ways in which the semantic field of the notion of songwriter song is constructed in Spanish scene.

**15:40**

***Changes in the Concept of National Popular Music Under Communist Regimes - The Hungarian Example (1949-1989)***

Adam Ignacz (Hungarian Academy of Sciences)

A popular belief is that Communism and Nationalism are contrary, moreover mutually exclusive terms. However, following World War II, Communist parties attempted almost everywhere to represent themselves as promulgators of national tradition. The old Stalinist concept of “national in form, socialist in content” became a primary aim in all forms of art. As in the USSR, the creation of a novel, nationalist culture was also attempted in satellite states along condemnations of ‘international’ influences. Hungary was no exception to this. Transformations did not spare popular music either. In my paper I will present the concepts of Hungarian cultural policy makers developed to emphasize the national character of dance music, and to create a popular culture contrary to, and independent from global trends. I will discuss detailed the Stalinist period (1949-1956) and the period during which Hungarian (speaking) beat music was born (1965-69). This research also attempts to reveal, within the dichotomy of the ‘global’ and the ‘local’, the exact meaning of ‘global’ for genres of popular music developing within the Socialist bloc. That is to say, I wish to determine whether the Soviet pattern, beyond that of the West, also represented something “global”, compared to which national characteristics became decisive.

15:00 – 17:00

Session H26 – HISTORICAL AND SOCIAL TIMES – Room 7

*Memory, Identity and Politics*

### Participants

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Emmanuel Nnamani (University of Cambridge, UK) en283@cam.ac.uk, ginuel@gmail.com

Chie Naganuma (Akita International University/University of Minnesota) chie@aiu.ac.jp

### Abstracts

15:00

#### ***Contextualizing Popular Music in the Colonial History of Hong Kong China***

Ivy Man (Hong Kong Polytechnic University)

While there is a proposition that Hong Kong, as a British colony for more than a decade, has been exposed jointly to different styles and influences, from the vernacular to the literary, from the East and the West, and from the local and the global, Cantonese popular music (also commonly known as Canto-pop), the popular music bred and grown in Hong Kong, is presumed to display its sensitivity to the city's unique historical background. Having the aims to contextualize and describe the evolution of Canto-pop at different historical points in Hong Kong and China, the present paper will examine the musical and social content of Canto-pop against a grid of corresponding significant historical moments since the milestone decade, namely, the Seventies, when the term Canto-pop received wider recognition both locally and internationally. In addition, as cultural identity may appear as a response to change and an approach to regain some form of coherence within the cultural space, the study will also see if certain profile and/or relationship between the music itself and the city's cultural history can be revealed.

15:20

#### ***“Mood Ebony”: Race, Popular Music, and the Civil Rights Movement in Playboy***

***Strand: Historical & Social Times***

Monique Bourdage (University of Michigan)

Playboy's December 1953 inaugural issue claimed it didn't "expect to solve any world problems or prove any great moral truths," but by the 1960s, Playboy would champion itself as a pioneer of integration. While Playboy provided a platform for civil rights leaders (e.g., Malcolm X; Dr. Martin Luther King, Jr.; Eldridge Cleaver; James Farmer) throughout the 1960s, it also recognized popular music as an important site of struggle over race relations. Scholars such as Reebee Garofalo and Ingrid Monson have examined the reciprocal relationship of popular music and the Civil Rights Movement, noting jazz as a key vector of popular music's engagement with civil rights. Indeed, it was through Playboy's promotion of jazz in print, on television, and in its nightclubs that the company initially championed civil rights. Through



its annual jazz poll and interviews with black musicians and activists, Playboy linked popular music and progressive politics to sophisticated, white masculinity, making it an historical document that highlights the complexities of white men as advocates for black music. Reaching approximately 9.3 million homes by 1969, Playboy provides an important site for re-examining the relationship between race and popular music in an historical time marked by rapidly shifting musical tastes and social relations.

**15:40**

***Charly Garcia: un adelantado a su epoca***

Mara Favoretto (University of Melbourne, Australia)

Charly Garcia (1951-) es unanimemente reconocido como el cronista-musico de la situacion sociopolitica en Argentina, responsable de hacer del rock nacional un vehiculo de protesta social (Pujol 2007). En tiempos de la dictadura militar en este pais Garcia compuso canciones alegoricas que contribuyeron a definir un espacio en el que los jovenes compartieron codigos y practicas como formas de resistencia, expresion y solidaridad. Sin embargo, muchos de sus albumes- en particular las letras de SUS canciones- recibieron en su momento duras criticas y una recepcion demorada en el tiempo. Como Madsen (1994), me atrae el genero alegorico porque desde su invencion por los interpretes griegos y los mitos de Homero, la alegoria ha sido el centro de debates y de intensos conflictos teoricos, la mayoria de ellos en el campo de la literatura. En este trabajo, se aborda la alegoria en el espacio de la musica popular contemporanea, donde emerge renovada en las letras de las canciones de rock de Charly Garcia. Se exploran las funciones de la alegoria en toda su lettristica analizando por que se lo ha considerado un adelantado a su epoca y por que muchas de sus canciones aun necesitan ser decodificadas. Ahead of his time: Charly Garcia (1951-) is unanimously regarded as a music chronicler of the socio-political situation in Argentina, responsible for making Argentine national rock a vehicle for social protest (Pujol 2007). During the dictatorship in this country Garcia developed allegorical songs that helped shape a hitherto undefined space in which new codes could be drawn on by the youth as a form of resistance, expression and solidarity. However, most of his albums –his lyrics in particular- often received harsh criticism or delayed reception. Like Madsen (1994), I am attracted to the allegorical genre because since its invention by Greek interpreters and the Homeric myths, allegory has been the subject of debate and intense theoretical conflict. I move forward from works on allegory that are limited to the literary narrative field, to the study of allegory in the field of popular music, where it emerges at its best in Charly Garcia's rock song lyrics. This study, therefore, explores the functions of allegory in Garcia's whole production as a songwriter, analysing why he has been ahead of his time and most of his songs are still to be decoded.

**16:00**

***It's Highlife Time! – Beyond the Themes and Tides of an African Contemporary Pop Genre***

Emmanuel Nnamani (University of Cambridge, UK)

Despite the gradually growing interest in the study of Highlife music, there are still enormous gulf within the prevailing discussions with regards to the articulation and formulation of conceptual frameworks for addressing the various changes, historical, social and phenomenological which have become associated with the times and tides of this indigenous genre of Africa. Exploring and tracking these connections and clarifying apparent confusion thereof are the crux of and the motivating factors for this discussion. This paper problematizes the tides and times of Highlife music in terms of the historical transformations of the Atlantic commercial activities and subsequent political developments, the cosmopolitanization of coastal towns in the West Africa, South America and Caribbean Islands as the major factors that culminated in the emergence of Highlife music. As social spaces, these towns became sites for

intercontinental migration and mobility with attendant translocation and transformation of musical identities with diverse patterns of musical production and consumption. The discussion projects a triangulation theory as a way to discuss and understand the connections between the historio-social and phenomenological morphologies of time in the development and propagation of Highlife music even within and beyond the scenarios strictly controlled by new technology and globalized musical space.

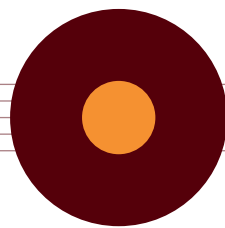
**16:20**

***Makes Me Feel Like Singing: Musical Film, Sister Act and Its Everlasting Influence on the Development of Local Gospel Communities in Japan***

Chie Naganuma (Akita International University/University of Minnesota)

More than 20 years has passed since the Hollywood films, *Sister Act I* (1992) and its sequel, *Sister Act II: Back in the Habit* (1993) were released worldwide. These films are often credited with igniting the Japanese gospel boom from the mid-1990s, as observed in the then popular tag line, “Let’s sing like *Sister Act*,” to advertise commercial-based gospel chorus classes. Although films featuring more authentic gospel music have come out since then, no other film has ever been able to fascinate and entice viewers to feel like singing than *Sister Act*. My recent surveys conducted in both Japan and the U.S. show that many Japanese and white-American college students singing with university gospel choirs still refer to *Sister Act* as their first point of entry to be interested in gospel music. The Broadway version of the film has toured worldwide including Japan since 2009. Beyond time and space, *Sister Act* has contributed to the creation of imaginable gospel culture disconnected from the racial and religious context of black Christianity. To illuminate film’s enduring popularity, the paper examine how *Sister Act* series represent gospel music and culture and have influenced the development of local gospel communities over years.

**Panels and  
Abstracts**



Thursday,  
July 02

## 02/07 – Thursday

09:00 - 12:50  
GENERAL ASSEMBLY

13:00 – 15:00  
LUNCH

15:00 – 16:20  
Session H27 – HISTORICAL AND SOCIAL TIMES – Room 1

*Samba studies*

### Participants

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### Abstracts

15:00

#### *A bateria no Brasil: dos batuques as baquetas*

Leandro Barsalini (Universidade Estadual de Campinas)

A bateria instrumento originalmente norte-americano, foi gradativamente incorporada ao cenário musical do Rio de Janeiro a partir da década de 1920, até sua fixação nas bandas e orquestras mais atuantes do período. Naquele mesmo tempo, ocorria uma transição quanto aos parâmetros rítmicos e a instrumentação característica do samba urbano carioca, processo que resultou na elaboração de padrões estéticos que serviram de base para a construção da música autenticamente brasileira, definidora de certa identidade nacional. No início dos anos 1930, os instrumentos “rústicos” como pandeiro, surdo, cuica e tamborim foram adotados como a percussão “típica” do samba, embora esse instrumental nem sempre fosse utilizado em gravações e orquestras da época, sendo inclusive comumente substituído pela bateria. A esfera musical se conectava, a sua maneira e em diferentes graduações, ao conflito político e ideológico gerado em um país que buscava se firmar como nação, em busca de traços identitários determinados por peculiaridades locais, que se redefiniam constantemente sob o impacto da absorção de elementos estrangeiros. Uma identidade complexa que sintetizava o impulso ao moderno e o estrangeiro, coexistindo com algum caráter de exotismo da manufatura local.

#### *The drumset in Brazil*

The American instrument drums was gradually incorporated into the music scene of Rio de Janeiro from the 1920s until its attachment to the most active bands and orchestras of the period. At that same time, a transition

occurred on the rhythmic parameters and on the characteristic instrumentation of the urban samba carioca, process that resulted in the development of aesthetic standards which were the basis for the construction of authentically Brazilian music, defining of certain national identity. In the early 1930s, the “rustic” instruments such as pandeiro, tamborim, cuíca and surdo were adopted as “typical” of samba percussion, although this instrument was not always used in recordings and orchestras of the time, including being commonly replaced by the drums. The musical sphere was connected in its own way and in different degrees, to the political and ideological conflict generated in a country that sought to establish itself as a nation in search of identity traits determined by local features, which are constantly redefined under the impact of absorption foreign elements. A complex identity that epitomized the impulse to modern and foreign, coexisting with some of the exotic character of local manufacture.

15:20

***Desnaturalizando a ideia de competição entre as escolas de samba: história, hegemonia, política e transformação social***

Lino Camenietzki Amorim (Universidade Federal do Estado do Rio de Janeiro UNIRIO)

Identificando-se uma naturalização da ideia de competição entre as escolas de samba a partir de entrevistas realizadas com componentes de baterias de escolas de samba cariocas durante pesquisa de mestrado em desenvolvimento, propõe-se aqui uma investigação acerca de dados históricos desse contexto em diálogo com as considerações de Antonio Gramsci acerca da ideia de hegemonia, com o objetivo de problematizar essa naturalização. Foram detectados, de um lado, indícios de rivalidade, conflitos e violência já presentes em diversas práticas carnavalescas anteriores às escolas de samba, e, de outro lado, a imposição de mecanismos de competição que acabam por exercer um controle sobre a atuação política das mesmas, que se configuram enquanto grupos potencialmente mobilizadores das classes sociais desfavorecidas. Apresentando as condições históricas que permitiram o estabelecimento e a perpetuação dos mecanismos de competição atuais, questiona-se então o impacto dos mesmos sobre a atuação das escolas de samba, argumentando em favor da importância delas enquanto potenciais facilitadoras da transformação social necessária para as comunidades nas quais estão estabelecidas.

***Denaturalizing the idea of competition among the escolas de samba: history, hegemony, politics and social transformation***

A naturalization of the idea of competition among the escolas de samba was identified and observed in interviews with bateria members of escolas de samba from Rio de Janeiro made during a master research on development. This paper proposes an investigation about the historical data of this context by dialoguing with Antonio Gramsci’s considerations on the idea of hegemony, in order to raise issues about the process of this naturalization. On one side, evidences of rivalry, conflict and violence already present in several carnival practices previous to the escolas de samba have been detected. In the other hand, it was possible to observe the imposition of competition mechanisms that end up exercising control over the political activities of them, which figure as potentially mobilizing groups of disadvantaged social classes. Presenting the historical conditions that allow the establishment and the perpetuation of the current competition mechanisms, this text therefore questions the impact of them over the escolas de samba performance, arguing in favour of their importance while potential enablers of the necessary social transformation in the communities they are set.

15:40

***Samba como núcleo estável e perene do caráter nacional brasileiro***

Claudia Helena Alvarenga (UFRJ e UNESA) and Tarso Bonilha Mazzotti (UNESA)

A afirmação de vínculos identitários por meio das musicalidades expõe os desejáveis dos grupos que comungam acerca do seu valor. O constructo de identidade cultural vinculado a nacionalidade é uma crença reforçada pelas práticas sociais, que no registro musical se sustenta na metáfora que define Música como a ALMA DO POVO. A análise retórica dos textos poéticos do cancionário popular brasileiro, que expõe o que o samba é, permite compreender os raciocínios que identificam o samba como expressão musical da essência nacional brasileira. Os sentimentos de identificação entre membros do grupo se constituem a partir de práticas comunicativas de caráter epitético, ou seja, de valores compartilhados entre seus membros, os quais abrangem as tradições culturais frequentemente argumentadas e negociadas no âmbito da comunhão de território, língua, sangue e passado histórico. A sonoridade do samba, identificada como núcleo estável e simbólico de representação da alma brasileira, sustenta o ethos de brasilidade. Nesta perspectiva, as musicalidades constituem artefatos para afirmação da identidade social em que o samba é uma expressão da diversidade musical, que mostra a relevância da música na delimitação das identidades.

***Samba as stable and perennial core of Brazilian national character***

The statement of identity bonds through musicality exposes the desire of the groups who share their value. The construct of social identity linked to nationality is a belief reinforced by social practices, which on musical register relies on the metaphor that defines Music as the People's Soul. A rhetorical analysis of poetic texts of popular Brazilian songbook which exposes what samba is, allows to understand the reasoning that identify the samba as musical expression of Brazilian national essence. The feelings of complicity among group members are formed with basis on communication practices of epideictic character, i.e., values shared among its members which cover cultural traditions frequently argued and negotiated within the communion of territory, language, blood and history. The sound of the samba, identified as symbolic core of Brazilian soul representation supports the Brazilianness ethos. In this perspective, musicality constitutes artifacts affirmation of social identity in which the samba is an expression of musical diversity that brings out the relevance of music over identity delimitation.

15:00 – 16:20

Session H28 – HISTORICAL AND SOCIAL TIMES – Room 2

***As Micro-histórias da Música em Contextos Temporais Paranaenses***  
***The Micro-histories of Music in Temporal Contexts of Paraná***

**Participants**

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## Resumo do Painel

Este painel propõe discutir as micro-histórias da música no cenário paranaense. São apresentados três estudos de caso. O primeiro aborda historiografia de um processo colaborativo para a criação e desenvolvimento de um audiovisual a partir da interdisciplinaridade, o segundo apresenta o tempo social das micro-histórias do Carnaval de Antonina-PR e as transformações ocorridas na Escola de Samba do Batel produzidas pela indústria do turismo e o terceiro as histórias locais do Choro em Curitiba, bem como as influências estéticas e sociais experimentadas pelo gênero musical nas últimas décadas.

## Panel Abstract

This panel proposes itself to discuss the micro-histories of music in Paraná scenario. Three case studies are presented. The first discusses the historiography of a collaborative process for the creation and development of an audiovisual material from interdisciplinarity. The second presents the social time of micro-histories from the Carnival party in a city called Antonina-PR and the changes occurring in the Batel Samba School produced by tourism industry. And the third is about the local histories of Choro in Curitiba (Capital city of PR), and the aesthetic and social influences experienced by this musical genre in recent decades as well.

## Abstracts

15:00

### *A Música em uma Experiência Interdisciplinar: Transporte Neonatal Intra-hospitalar*

Edwin Pitre Vásquez (PPGMúsica – UFPR) and George Pessoa

O artigo propõe a historiografia de um processo colaborativo para a criação e desenvolvimento de um audiovisual a partir da interdisciplinaridade em um contexto temporal entre as áreas de Medicina, Design e Música. Para isto foi desenvolvido um projeto que visava sanar uma problemática recorrente durante um procedimento clínico, em um Hospital Universitário. O modelo escolhido foi a produção de uma peça audiovisual cujo objetivo era informar e capacitar alunos de medicina, pessoal técnico e familiar, sobre os cuidados necessários no Transporte Neonatal Intra-hospitalar de prematuros. A criação e produção da Trilha Sonora resultante foi baseada nos pressupostos teóricos de Blacking (1974), Bourdieu (2007), Carrasco (1993), Chion (1994), Merriam (1964), Wyatt & Amyes (2005). O artigo demonstra como diferentes áreas do saber podem criar um produto didático diferenciado a partir da Universidade.

### *Music on an Interdisciplinary Experience: Intra-hospital Neonatal Transport*

The article proposes the historiography of a collaborative process for the creation and development of an interdisciplinary audiovisual material in a temporal context between the areas of Medicine, Design and Music. For this was developed a project that aimed to remedy a recurring problem during a clinical procedure in a University Hospital. The chosen model was the production of an audiovisual piece which the goal was to inform and empower medicine students, technical staff and family, about the necessary care in Intra-hospital Neonatal Transport of premature infants. The creation and production of the resulting soundtrack was based on theoretical assumptions of Blacking (1974), Bourdieu (2007), Carrasco (1993), Chion (1994), Merriam (1964), Wyatt & Amyes (2005). The article demonstrates how different areas of knowledge may create a differentiated teaching product since the University.

15:20

***Micro-histórias no Tempo Social: O Carnaval de Antonina-PR***

Cainã Alves (UFPR) and Edwin Pitre-Vásquez

O artigo apresenta o tempo social das micro-histórias do Carnaval de Antonina-PR e as transformações ocorridas na Escola de Samba do Batel produzidas pela indústria do turismo. Neste procedimento é utilizada uma escala de espaço e tempo reduzida, sem desprezar as estruturas da História Geral. O município de Antonina possui uma trajetória neste tipo de manifestação da cultura popular e se vê ameaçado pela transformação iminente do seu Carnaval. Abordagem está apoiada nos aspectos de “familiaridade e pré-convivência” Schutz (1976), culturais tratados por Canclini (2008), etnomusicológicos por Nettl (1983) e das manifestações carnavalescas por Baptista (2007) e Pitre-Vásquez e Ferreira (2014).

***Micro-stories in Social Time: The Carnival party in Antonina-PR***

The article presents the social time of micro-histories of the Carnival party in Antonina-PR and the changes occurring in the Batel Samba School produced by the tourism industry. In this procedure a reduced range of space and time is used, without neglecting the structures of General History. The municipality of Antonina has a path in this type of manifestation of popular culture and sees itself threatened by the imminent transformation of its Carnival. The approach rests on the aspects of “familiarity and pre-cohabitation” Schutz (1976), cultural dealt by Canclini (2008), ethnomusicological by Nettl (1983) and the carnivalesque demonstrations by Baptista (2007) and Vásquez-Pitre and Ferreira (2014).

15:40

***Histórias Locais e Genealogias Sonoras: O Choro Curitibano***

Cláudio Aparecido Fernandes, Ana Paula Peters and Luzia Aparecida Ferreira – Lia

Neste artigo são apresentadas as histórias locais do Choro em Curitiba e as influências estéticas e sociais experimentadas pelo gênero musical, dentro de uma cidade que presenciou processos migratórios, os quais durante décadas configuram a sua sociedade. As várias agremiações sociais e suas atividades culturais produziram mutações no gênero musical, que podem ser analisadas desde uma perspectiva da genealogia sonora. Durante a trajetória do Choro constata-se a busca de uma identidade sonora a partir dos compositores, intérpretes e público apoiada em teses como o “Paranismo” (Pereira, 1998) e (Camargo, 2007) e posteriormente “Cidade Modelo” (Moura, 2007). Esta preocupação identitária foi observada na pesquisa realizada, que apontou a existência de um Choro com características curitibanas a partir de elementos musicais e extramusicais (Kazadi, 2006).

***Local stories and Sound genealogies: Choro Curitibano***

In this article are presented the local story of Choro in Curitiba and the aesthetic and social influences experienced by musical genre, in a city that witnessed migration processes, which for decades configure their society. The various social associations and their cultural activities produced mutations in the musical genre, which can be analyzed from the perspective of sound genealogy. During the trajectory of Choro it is observed the search of a sound identity since the composers, performers and public endorsed by theses as “Paranismo” (Pereira, 1998) and (Campbell, 2007) and later “Model City” (Moura 2007). This identity concern was observed in the done survey, which indicates the existence of a Choro with features of Curitiba from musical and extra-musical elements (Kazadi, 2006).



15:00 – 16:00

Session H29 – HISTORICAL AND SOCIAL TIMES – Room 3

*Creating meaning*

### **Participants**

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### **Abstracts**

**15:00**

#### ***Mutacoes no punk brasileiro; a constituicao do discurso da uniao e conscientizacao***

Marco Antonio Milani (Universidade Estadual Paulista Julio de Mesquita Filho)

Tao logo o punk surgiu no Hemisferio Norte, comecou a ressonar no Brasil, mesmo que, por vezes, distorcido pela abordagem sensacionalista da maioria dos veiculos de imprensa. A violenta postura atribuida aos punks encontrou um campo fertil nas crescentes periferias dos centros urbanos, chegando a um cenario insustentavel no final da decada. Assim, a primeira metade da decada de 1980 foi ocupada pelo esforco de parte dos punks em se organizar, conter a violencia nos espacos de reuniao e as lutas entre gangues. Desse esforco, constituiu-se um discurso, veiculado na musica e nos fanzines, preocupado com o fortalecimento de canais de comunicacao entre punks de diversas localidades e com a criacao de um mercado underground de consumo de estilo. Tal discurso se constituiu com relacao a diversas praticas, como a organizacao de festivais de punk rock, a promocao de pequenas lojas e selos de gravacao e a producao de fanzines. Dessa maneira, os punks esperavam escapar a dissolucao de suas formas de representacao provocada pela absorcao do punk pela cultura dominante, ao assedio constante da policia e interferir na conjuntura politica e social daquele momento.

#### ***Mutations of Brazilian punk; constitution of the discourse of union and awareness***

As soon as punk emerged in Northern Hemisphere, it began to resonate in Brazil, even though occasionally distorted by the sensationalist approach of most press outlets. The violent stance often attributed to punks found a fertile field in growing urban suburbs, becoming unsustainable by the end of the decade. Therefore, the early 1980s were marked by the punks members' efforts to contain the violence in venues and the gang fights. From that effort, a discourse was constituted, propagated by music and fanzines, concerned with the strength of communication channels among punks of several locations and the creation of an underground market of style consumption. That discourse was related to some practices, like organizing punk rock festivals, promoting small shops and record labels and producing fanzines. Thus, punks expected to escape the dissolution of its modes of representation caused by the absorption of punk by the dominant culture and the constant police harassments and intervene in the politic and social conjuncture.

15:20

***Making Music Old: Performances of Starogradska Muzika (Old Urban Music) in Belgrade***

Marija Dumnić (Serbian Academy of Sciences and Arts, Belgrade, Serbia)

Traditional urban music in the Balkans exists in numerous local variants, cross-linked by repertoire, music style and performance context, so it can be considered regional popular music. The so-called “old urban music” (starogradska muzika) in Serbia recently has become important in scholar discourse, as part of the aforementioned practice and also as particular genre. A specific repertoire of popular/folk songs had existed before World War Two; after the war, it acquired a nostalgic aura and was attached a marketing label “old”. This repertoire is nowadays considered “old urban music”. Except those songs, one finds new songs written in an idiom that simulates the earlier popular music style. Today, the “old urban” label is earned in a specific performance context, i.e. the live performances in taverns, mostly by tambura ensembles. Skadarlija, an area in the center of Belgrade, is a very important site for the preservation of “old urban music” tradition, because prominent “(old) urban” musicians perform(ed) in those taverns. Touristic representation of Skadarlija as a “bohemian quarter” is partly constructed with performances of starogradska muzika, which implies that these constitute a significant part of Belgrade soundscape. In order to discuss the meaning of the label “old”, this paper deals with historical aspects of this genre and analyze tools of performing nostalgia in Skadarlija musicians’ practice.

15:00 – 16:20

Session Ph8 – PHENOMENOLOGICAL TIMES – Room 4

**Participants**

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**Ph9.1 Panel Presentations**

**Panel Abstract**

*Desplazamiento, producción e institucionalización de escenas musicales en Sudamérica. Los casos de Sao Paulo, y Santiago de Chile (1980-2015)*

En las últimas décadas hemos observado un fuerte crecimiento de escenas musicales regionales y locales sudamericanas. El fin de las dictaduras, el crecimiento económico, el recambio generacional y el desarrollo urbano han propiciado la consolidación de escenas musicales con impacto nacional (rock, tango, cueca, bambuco, joropo) e internacional (salsa, samba, cumbia). Sin embargo, al mismo tiempo nuevos factores como los cambios políticos, la migración internacional y la “privatización” de la música han provocado el desplazamiento, institucionalización y reterritorialización de estas escenas en nuevas formas de producción de localidad a partir del uso del espacio. Es el caso del desplazamiento de la “festivalización” de las escenas musicales en Santiago de Chile y las luchas por la hegemonía entre escenas musicales distintas en Sao Paulo, Brasil. Utilizando enfoques provenientes de la etnomusicología y la historia urbana (*localidad, itinerario*), la geografía de la música (*espacio, festivalización*) y los estudios de música popular (*escenas musicales*), este Panel analiza modos contemporáneos de creación del espacio por medio de la música. A partir de tres casos en

Brasil, Perú y Chile, se espera realizar una reflexión general acerca del estado de las escenas musicales latinoamericanas, ahondando en su aporte a la creación de una cultura urbana postdictatorial.

*Displacement, production and institutionalization of music scenes in South America. The cases of Sao Paulo, and Santiago de Chile (1980-2015)*

In recent decades we have seen a strong growth in South American regional and local music scenes. The end of dictatorships, the economic growth, generational changes and the urban development have led to the consolidation of music scenes with national impact (rock, tango, cueca, bambuco, joropo) or international (salsa, samba, cumbia). However, at the same time new reasons such as the political changes, immigration and the “privatization” of music, have displaced, institutionalized and re-territorialize scenes turning it in new forms of production of locality. This is the case of the “festivalization” of music scenes in Santiago and struggles for hegemony between different musical scenes in Sao Paulo, Brazil. Using approaches from ethnomusicology and urban history (*location, itinerary*), music geography (*space, festivalization*) and popular music studies (*music scenes*) this panel examines new forms of social production of space through music. Using three cases in Brazil, Peru and Chile, we try to make a general reflection on the state of Latin American music scenes, delving into their contribution to the creation of locality in the postdictatorial urban culture.

## Abstracts

15:00

***Música, localidad y consumo. Las transformaciones urbanas y la “festivalización” de las escenas musicales en Santiago de Chile***

Christian Spencer (Departamento de Musicología de la Universidad de Chile, Chile)

En la última década nuevos festivales y encuentros de música folclórica, rock, cumbia y electrónica se han instalado en la agenda cultural de la Santiago de Chile, atrayendo a grandes cantidades de personas y promoviendo nuevas formas de consumo cultural y uso del espacio. Todos estos festivales están basados en escenas musicales activas que se han estandarizado al formato “festival” saliendo de barrios y localidades para dar a conocer masivamente su trabajo. Sin embargo, al mismo tiempo han creado una nueva cultura urbana de la performance en vivo que está relacionada con nuevas formas de urbanismo, turismo y de habitamiento de espacios públicos de la ciudad, convirtiendo a la capital en una más de las ciudades postindustrializadas con oferta cultural globalizada. Usando los conceptos de localidad (Appadurai, Cohen, Massey) y festivalización (Holt and Wergin, Bennett) esta ponencia analiza el caso de la escenas folclórica y rockera de Santiago como ejemplo de uso incremental de espacios públicos urbanos para eventos culturales con agendas sociales o económicas. Asimismo, analiza la posible pérdida de actividad en las escenas musicales que nutren estos festivales y la manera en que ello puede afectar el repertorio.

*Music, locality and consumption. Urban changes and the festivalization of music scenes in Santiago de Chile after the dictatorship*

In the last decade new festivals and “encuentros” with traditional, rock, cumbia and electronic music has expanded in Santiago de Chile engaging thousands of people and promoting new forms of cultural consumption and uses of space. All these festivals are based on music scenes that moved from local forms to festivals, leaving (or temporarily abandoning) their connections with local neighborhoods to spread massively their musical work. However, at the same time they have

created new audiences for a live performance urban culture linked with new urban developments, tourism and uses of public spaces of the city. Using the concepts of *locality* (Appadurai, Cohen, Massey) and *festivalization* (Holt and Wergin, Bennett) this paper analyzes traditional folk and rock scenes in Santiago as an example of the increasing use of urban public spaces for cultural events with economic and social agendas. I also study how these changes can affect the development of local music scenes and its social nets due to the post-industrialized and segregated urban design of Chile's capital.

**15:20**

***Salsas, rumbas, merengues – aspectos de uma cena musical-midiática em S. Paulo (Brasil)***

Simone Luci Pereira (UNIP)

Esta comunicação enfoca as relações entre cenas musicais (Straw) e produção de localidades (Appadurai) a partir da análise e compreensão dos usos e apropriações da música cubana em São Paulo/Brasil. Esta música cubana (muitas vezes chamadas por seus ouvintes como “músicas latinas”) que vem se constituindo numa cena musical em S. Paulo abrange ritmos/gêneros variados, como salsa, rumba, timba, merengue, mas que têm em comum o fato de serem dançantes, acionando - para além da escuta e a frequência a *shows* entre outras práticas presentes em muitas cenas - o elemento da dança, com concursos e festivais específicos. Nestas práticas musicais/midiáticas que envolvem as músicas cubanas dançantes vemos características da noção de cena musical como um modo de construir simbolicamente as cidades, ou partes dela, onde surgem imaginários da urbe cosmopolita e embricamentos de fluxos culturais globais, locais, regionais, nacionais em constante negociação e luta por hegemonia. Interpretar aspectos desta cena musical é o objetivo neste trabalho, etnografando as práticas de fãs, dançarinos, músicos, produtores, DJs, (brasileiros e cubanos) para entender as relações entre música e os processos de (re)territorialização das cidades, as apropriações dos espaço urbanos feitas por estes agentes em suas formas de consumo musical/cultural (Canclini) e criação de laços de pertencimento.

*Salsas, rumbas, merengues – musical-midiatic scene aspects*

This paper focuses on relationships between music scene (Straw) and the production of locality (Appadurai) based in the analysis and understanding of Cuban music uses and appropriations in São Paulo / Brazil. Cuban music (often called by their listeners as “Latin music”) has constituted a musical scene in Sao Paulo and involves varied rhythms and genres like salsa, rumba, timba, and merengue. These genres have in common the fact that they are danced genres which empower audiences to the practice of dancing -in addition to listening- offering several contests and festivals. In these musical-mediatic practices involving Cuban dance music, we see features of musical scene concept as a way to symbolically build parts of the cities, where cosmopolitan city imaginaries arise and global, local, regional and national cultural flows converge in constant negotiation and struggle for hegemony. The aim of this paper is to interpret these aspects based on a conducted ethnography of fans, dancers, musicians, producers, DJs practices (both Brazilians and Cubans). I look to understand the relationships between music and (re) territorialization processes in the cities, and also to comprehend the urban space appropriation made by people through their musical / cultural consumption forms of leaving (Canclini).

## Ph11.2. Individual Presentation

### Abstracts

15:40

#### *Uma abordagem do gosto musical de jovens músicos na perspectiva qualitativa*

Áurea Demaria Silva and Luciane Maria Schlindwein (Universidade Aberta do Brasil/UFSCar / Universidade Federal de Santa Catarina)

Esta comunicação apresenta reflexões sobre a constituição do gosto musical de um grupo de jovens músicos, a partir de suas próprias percepções. Foi realizada uma investigação qualitativa, na qual foram entrevistados oito jovens músicos. A partir de um roteiro semiestruturado de entrevista, os jovens músicos eram instigados a comentar as respostas, gerando diferentes depoimentos sobre os motivos que os levaram ao gosto musical. Uma estratégia utilizada foi a apresentação de situações, às quais os jovens músicos deveriam se posicionar. Observamos que o emprego deste recurso contribuiu para avivar uma atmosfera receptiva, ao provocar uma surpresa e um deslocamento de foco das vivências individuais para o âmbito social. Tal recurso também se mostrou frutífero para a rememoração de gostos musicais não mencionados espontaneamente. Esse procedimento desencadeou – nas entrevistas, e, posteriormente, na pesquisa como um todo – momentos de autorreflexão acerca da experiência da escuta como um processo. Esta metodologia permitiu levantar indicadores quanto à compreensão do gosto como algo resultante de sucessivas socializações e da inserção dos indivíduos em múltiplos contextos de pertencimento. Por fim, os resultados destacaram a emergência, no contexto da sociedade contemporânea, dos perfis heterogêneos, em termos de preferências culturais, assim como vêm constatando estudos recentes sobre a juventude e a questão do gosto musical.

#### *An approach to musical preferences of young musicians in a qualitative research*

This paper presents reflections on the constitution of the musical tastes of a group of young musicians about their own perceptions. This is a qualitative research, in which eight young musicians were interviewed. From a semi-structured interview, the young musicians were encouraged to comment on the own answers, generating different statements about the reasons that led to musical taste. One strategy used was the presentation of a problem situations which the Young musicians should appreciate. In these situations, we observed that the use of this feature contributed to create a receptive atmosphere that surprise the researcher and a shift of focus from individual experiences to the social context. This feature also proved fruitful for the recollection of musical tastes not mentioned spontaneously. This procedure resulted, in the interviews, and later in the whole survey - in moments of self-reflection about the experience of listening as a process. This methodology allowed to raise indicators regarding the understanding of musical taste as something resulting from successive socializations and how the cultural context it's very important in this process. Finally, the results indicated an emergence of heterogeneous cultural profiles in terms of musicals preferences. This fact has been proven in recent studies published in Brazil.

15:00 – 16:20

Session St4 – STRUCTURAL TIMES – Room 5

## ***Brazilian Choro***

### **Participants**

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### **Abstracts**

**15:00**

#### ***Harmonic organization of Pixinguinha's choros***

Pedro Emmanuel Zisels Machado Ramos (Universidade Federal do Rio de Janeiro, Brazil)

This paper describes some of the results obtained from statistical analysis of a selection of choros composed by Pixinguinha, focusing specifically in the harmonic organization domain. It integrates an undergraduate research project linked to the Post-Graduation Program of Music in the Federal University of Rio de Janeiro (UFRJ), in which aims to the algorithmic composition of idiomatic variations of Pixinguinha's choros. One of the conclusions obtained by analysis suggests that, alongside the rhythm, harmony contributes decisively to the idiomatic characterization of the genre from a precise syntactic organization that is especially evidenced by correlations between harmonic functions and their placements in formal-syntactic structure of the four phrases that comprise each the three parts of a choro standard. The aim is to further demonstrate that, resulting from such correlations, certain isolated chords (properly associated with their roles in the context of phrases) have different levels of recurrence, which may contribute to, in the future, the elaboration of a harmonic vocabulary related to Pixinguinha's practice, reinforcing through another perspective the characterization of his compositional style.

**15:20**

#### ***Generalization of melodic contours in choros***

Carlos de Lemos Almada (Universidade Federal do Rio de Janeiro, Brazil)

This paper presents a specific issue of a broad research project, which aims to develop algorithmic composition of idiomatic variations of choros. The project was initiated with a detailed statistical analysis considering several structural elements present in a selected group of Pixinguinha's pieces. The results obtained contributed to the elaboration of a mathematical model of an archetypical choro (Ramos, Avellar & Almada, 2014), which was employed for the construction of a series of computational applications for composition (Almada, 2014) based on strong correlations observed between musical idiom, hierarchical levels of organization, and frequency of occurrence of structural elements. These applications are dedicated to specific structural domains (rhythm, harmony, melody and form), and operate in a precise and integrated sequence, forming a stratified hierarchical organization. The present study examines the penultimate construction level, responsible for the design of the choro's melodic contour. Its operation is based on the concept of generalization of

melodic lines: a special algorithm applied to the analyzed choros classifies specific intervals/directions according to predetermined “contour gestures”, resulting in a limited group of melodic profiles. The composition procedure reverses the analytical process, producing a specific contour from the melodic generalizations, based on the frequency of occurrence of their component gestures.

**15:40**

***Os Grupos de Choro dos anos 90 no Rio de Janeiro; suas Re-leituras dos Grandes Clássicos e Inter-Relações entre Gêneros Musicais***

Sheila Zagury (Universidade Federal do Rio de Janeiro and UNICAMP, Brazil)

A presente proposta descreve a investigação da autora a respeito dos grupos dedicados à música instrumental popular que surgiram no Rio de Janeiro a partir da década de 1990 e as suas contribuições musicais para o choro, sendo que esta culminou em uma tese de Doutorado. Tais conjuntos buscaram inovar o fazer musical do choro, ao trazer mudanças nos arranjos de grandes clássicos do gênero assim como suas possíveis inter-relações deste com outros gêneros musicais. Ao observar suas trajetórias e material musical, foi possível constatar estas propostas de mudança no repertório usual do choro, além de outras modificações, como a inserção de outros repertórios estranhos ao âmbito deste gênero. O trabalho de pesquisa, análises musicais e performance dos arranjos elaborados pelos conjuntos estudados trouxeram outras discussões, como a questão de representações que envolvem o choro, e a maneira que a identidade nacional se relaciona com este universo da música instrumental brasileira. A percepção dos processos de hibridação com outros mundos musicais e como estes foram elaborados são os resultados desse estudo.

***90's Choro ensembles on Rio de Janeiro***

Sheila Zagury (Universidade Federal do Rio de Janeiro and UNICAMP, Brazil)

This proposal describes the author's investigation of the groups devoted to Brazilian instrumental music that emerged in Rio de Janeiro in the 1990s and their musical contribution to choro. Those groups had sought to innovate musical making that evolves choro, in the form of changes within the repertoire arrangements of this musical genre and also possible interactions with other genres. By observing their history and musical material, it was possible to perceive their proposed changes to the standard choro repertoire and other modifications, such as the inclusion of works that are distant from the choro realm. The research work, musical analysis and the performance of some of the group's arrangements have given rise to some issues, such as the representations that have evolved regarding choro and how national identity relates to this Brazilian musical world. These considerations have aided in the search to a more critical point-of-view to this survey. Perceived hybrid procedures with other musical worlds and how they were developed are the results of this research.

15:00 – 16:20

Session Ph9 – PHENOMENOLOGICAL TIMES – Room 6

***Phenomenological Time: Analysis 2***

**Participants**

Everson Ribeiro Bastos (Universidade Federal de Goiás) [everson.bastos@yahoo.com.br](mailto:everson.bastos@yahoo.com.br)

David Ganc (Universidade Federal do Estado do Rio de Janeiro – UNIRIO) [davidganc@gmail.com](mailto:davidganc@gmail.com)

Chris Stover (The New School for Jazz and Contemporary Music) [stoverc@newschool.edu](mailto:stoverc@newschool.edu)

## Abstracts

15:00

*A different Baião: Musical hybrids by Edu Lobo in “Libera-nos” (Let us Free)*

Everson Ribeiro Bastos (Universidade Federal de Goiás)

In the 1960s Edu Lobo developed a compositional style taking as references bossa nova, Northeastern music and classical music. After his orchestral studies in Los Angeles (1969-1971) he returned to Brazil and recorded “Missa Breve” (Brief Mass) in the album “Edu Lobo” (1973). Among the compositions of this mass there is an interesting baião called “Libera-nos”. Taking the musical analysis as the starting point it was possible to observe how Edu Lobo realized musical hybridisms, that is, how he created a new sort of composition having those references. It was identified the octatonic mode (half step-whole step), the rhythmic structure of baião, a ostinato that reminds “The Rite of Spring” and orchestration elements that point to Igor Stravinsky (1882-1971) and Krzysztof Penderecki (1933 -). It was found that Edu Lobo realized in “Libera-nos” a hybridism between sonorities linked with popular and classical music. One of the core elements of this hybrid is the octatonic mode, because it presents many common notes used with Northeastern music, it mediates between this “natural” mode tradition and the “artificial” modern mode culture (octatonic scale) coming from formally trained composers.

15:20

*Improvisation and composition of Nivaldo Ornelas through time*

David Ganc (Universidade Federal do Estado do Rio de Janeiro – UNIRIO)

This paper presents a view of Nivaldo Ornelas’s (1941-) improvisation compared to a parcel of his work that deserves wider recognition: his chamber music. We transcribed some of his improvised solos and compared it with his classical music. Therefore we have enough material to study works constructed in a diametrically opposite way: completely improvised solos X music written under the classical tradition. With the corpus structured, we listed the similarities and differences, investigating the possibility of a thought shared by the two aspects. We started out from the premise that improvisation is an instant composition and we used the analytical/comparative methodology. Thus, we conducted a survey through time, from Ornelas’s first recordings from the early 1970s until today. For being recognized as a popular musician for its contribution in records and shows of Milton Nascimento, Hermeto Pascoal and Egberto Gismonti, in the years 1970/80, and also by his authorial discography, we think that the music resulting from his trajectory is appropriate to this research.

15:40

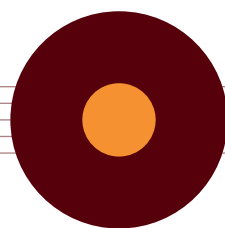
*Three temporal illusions, three temporal allusions: African rhythmic processes and Música Popular Brasileira*

Chris Stover (The New School for Jazz and Contemporary Music)

Time in Brazilian popular musical (MPB) is filled with illusions and allusions. As examples of temporal illusions, we might consider the superimposed straight and swung rhythms of Marisa Monte’s “Bem leve,” the hidden samba timeline obscured by the surface activity of Tom Zé’s version of “A felicidade” (which only reveals itself at the very end of the performance), or the harmonic and lyrical circularity of Djavan and Chico Buarque’s “A rosa,” Gilberto Gil’s “Aqui e agora,” or Caetano Veloso’s “Circuladô de fulô.” Temporal allusions inflect the allegorical storytelling of João Bosco and Aldir Blanc’s “O Bêbado e a equilibrista” and Buarque’s “Apesar de você,” the resigned inevitability of Gil’s “Domingo no parque,” and the vertiginous temporal discontinuities of many of Veloso’s songs, from “Força estranha” to “Tropicália” to “Terra.” Using this sampling of iconic MPB songs, this paper explores the influence of and interpenetration between two levels of African temporal process: the circular time of African cosmological reckoning and the particular ways that musical time gets stretched and compressed at the level of phrase, meter, beat, and microrhythm.



**Panels and  
Abstracts**



Friday,  
July 03

## 03/07 - Friday

09:30 - 10:50

Session H30 – HISTORICAL AND SOCIAL TIMES – Room 1

*Géneros en expansión. Folklore, rock, y jazz en la argentina de los '80. Tres estudios de caso*  
*Expanding genres. Folk, rock, and jazz in the '80s of Argentina. Three case studies*

### Participants

María Inés López (Organizadora) (Universidad nacional del Litoral, Santa Fe, Argentina) ma.ineslopez@yahoo.com.ar

Elina Goldsack (Universidad Nacional del Litoral, Santa Fe, Argentina) elinagoldsack@hotmail.com.ar

Raquel Bedetti (Universidad Nacional del Litoral, Santa Fe, Argentina) raquebe19@hotmail.com

### Resumen del Panel

Ubicar una música determinada dentro de un género musical implica caracterizarla desde lo estético- musical hasta la relación con su entorno social. Como plantea Ochoa (2003:86) la historia de un género determina no solo un marco estético de definición sonora sino también un marco valorativo. A través del tiempo los posicionamientos de los músicos y del público, con respecto a estos marcos han ido variando al expandirse los criterios de inclusión o ampliarse las fronteras genéricas. La identificación de los géneros en el ámbito musical se produce por delimitación de parámetros musicales, como el sistema de alturas, aspectos armónicos o melodías, patrones rítmicos, instrumentos que se utilizan, forma, recursos compositivos y aspectos interpretativos, entre otros. Las búsquedas y experimentaciones se vinculan a estas variables realizando prácticas que ponen los límites de los géneros en tensión. La vuelta a la democracia en 1983 generó una condición de posibilidad en relación a este tipo de propuestas musicales, generándose circuitos de circulación, intercambio entre músicos y la existencia de un público ávido y participativo. El presente panel se propone abordar el análisis de agrupaciones o solistas de diferentes partes del país (Chango Farías Gómez, Spinetta Jade, Enrique Sinesi). En cada propuesta se evidencian diferentes vinculaciones con los marcos genéricos y una relación con el contexto histórico –social /musical de la época.

### Panel Abstract

Locate a particular music within a genre implies to characterize from the aesthetic-musical relation to their social environment. As Ochoa (2003:86) suggests the history of a genre determines not only an aesthetic framework definition sound but also an evaluative framework. Over time the positions of the musicians and the public regarding to these frameworks have varied to expand the inclusion criteria or developed generic boundaries. The gender identification in music is produced by musical delineation parameters such as system heights, harmonic aspects or melodies, rhythmic patterns, instruments used, shape, compositional provisions and interpretive aspects, among others. Searches and experiments are related to these variables making practices that put gender boundaries in tension. The return to democracy in 1983 generated a condition of possibility in relation to this type of musical offerings, generating circuits, circulation exchange between musicians, and the existence of an avid and participatory public. This panel proposes to address the analysis of groups or soloists from around the country (Chango Farías Gómez, Spinetta Jade, Enrique Sinesi). In each proposal the different links with generic frameworks and a relationship with the musical/historical-social context of the period is evident.

## Abstracts

09:30

### *El Chango Farías Gómez y los MPA: su influencia en la escena musical argentina de los '80*

María Inés López (Organizadora) (Universidad nacional del Litoral, Santa Fe, Argentina)

El presente trabajo forma parte del Proyecto CAI+D: “Música popular argentina. Procesos de hibridación y circuitos alternativos de circulación a partir de la apertura democrática” Instituto Superior de Música de la Universidad Nacional del Litoral. El Chango Farías Gómez, referente en la música popular argentina, protagonizó 50 años de su historia, flexibilizando los límites del género folklórico desde lo estético-musical y conceptual, incorporando denominaciones y definiciones que ponían en jaque las categorías vigentes. En 1983 realiza una temporada con un espectáculo: “Los amigos del Chango”, invitando a músicos de jazz y rock a improvisar sobre ritmos folklóricos. Este encuentro resultó un antecedente para la aparición del grupo MPA (Músicos Populares Argentinos). La relación de MPA con lo folklórico, evidencia una búsqueda identitaria sin apego a reglas del género, representando el sonido de una época, revolucionario para el momento y naturalizado en la actualidad. A través de fichas de análisis auditivo, realización de transcripciones, entrevistas, y análisis de publicaciones de la época, nos proponemos identificar algunas características de su propuesta musical en relación con el género folklórico y sus límites. Esto permitirá dilucidar el grado de significatividad e influencia del Chango Farías Gómez y el grupo MPA en la escena musical Argentina posterior a la apertura democrática.

### *El Chango Farias Gomez and MPA: The influence on the music scene of the 80' in Argentina*

This work is part of Project CAI + D: “Argentinian Popular Music. Hybridization processes and alternative circuits of circulation since the democratic opening” Instituto Superior de Música. Universidad Nacional del Litoral. El Chango Farías Gómez, Argentinian reference in popular music, starred 50 years of its history, relaxing the limits of folk genre from the musical and conceptual aesthetic, incorporating descriptions and definitions that put in risk the existing categories. In 1983 he makes a season with a show: “Los amigos del Chango” inviting jazz and rock musicians to improvise on folk rhythms. This meeting was a precursor to the onset of MPA group (Musicos Populares Argentinos). The relation of MPA with folk, evidence an Identity search without attachment to rules of the genre, representing the sound of an era, revolutionary for the time and natural today. Through auditory analysis record cards, transcriptions, interviews and analysis of publications of that time, we aim to identify some characteristics of their music in relation to the folk genre and its limits. This will elucidate the degree of significance and influence of Chango Farías Gómez MPA group and the music scene in Argentina after the democratic opening.

09:50

### *Jazz y Pop en el Rock de Luis Alberto Spinetta*

Elina Goldsack (Universidad Nacional del Litoral, Santa Fe, Argentina)

El presente trabajo forma parte del Proyecto CAI+D: “Música popular argentina. Procesos de hibridación y circuitos alternativos de circulación a partir de la apertura democrática” Instituto Superior de Música de la Universidad Nacional del Litoral. El comienzo de la década de los '80 nos muestra a L.A.Spinetta iniciando una nueva etapa, caracterizada por la incursión en el jazz desde el rock y consolidada en su nuevo grupo “Spinetta Jade”. Alma de diamante (1980), Los niños que escriben en el cielo (1981), Bajo Belgrano(1983), Madre en años luz(1984) conforman la discografía de

esta formación que transita el llamado jazz-rock de la época. Simultáneamente desarrolla su carrera solista que incluye desde sonoridades acústicas hasta eléctricas cercanas al pop y un disco junto a Fito Páez, Lalalá (1986) que consolida un período sumamente fructífero en la vida del músico. Partiendo de la concepción de que esta música no ha sido concebida ni diseñada para ser almacenada y distribuida como notación (Tagg 1979), trabajaremos sobre la base del análisis auditivo y la transcripción. De esta manera también incorporaremos aspectos electro-musicales y mecánicos a la comprensión del proceso creativo. Esto nos permitirá comprender los aportes de este compositor al rock argentino y su influencia en músicos de diferentes generaciones.

### ***Jazz and Pop on the Rock of Luis Alberto Spinetta***

This work is part of Project CAI + D: “Argentinian Popular Music. Hybridization processes and alternative circuits of circulation since the democratic opening” Instituto Superior de Música. Universidad Nacional del Litoral. The beginning of the 80s shows us L.A. Spinetta entering in a new phase, characterized by the foray into jazz from rock and consolidated his new group “Spinetta Jade.” *Alma de diamante* (1980) *Los niños que escriben en el cielo* (1981), *Bajo Belgrano* (1983), *Madre en años luz* (1984) make up the discography of this formation transiting on the called jazz-rock of the era. Simultaneously he develops his solo career which includes sounds from acoustic to electric and close to pop. At this time he makes an album with Fito Paez, Lalala (1986) that consolidates a highly successful period in the musical life. Starting from the idea that this music is not designed nor intended to be stored and distributed as notation (Tagg 1979) we will work on the basis of auditory analysis and transcription. This will also incorporate music and electro-mechanical understanding of the creative process aspects. This will allow us to understand the contributions of the Argentinian rock composer and his influence on musicians of different generations.

### **10:10**

#### ***Los estudios de guitarra-fusión de Quique Sinesi, un aporte a la formación en música popular***

Raquel Bedetti (Universidad Nacional del Litoral, Santa Fe, Argentina)

El presente trabajo intenta abordar parte de la obra del compositor y guitarrista argentino, Quique Sinesi, desde la perspectiva de su contribución a la formación de los guitarristas. Sus obras para guitarra utilizan rítmicas y armonías propias de la música popular argentina de diversos géneros. En el recorrido de su producción guitarrística se encuentran numerosos ejemplos que actualmente forman parte tanto de recorridos “elegidos” en los repertorios de guitarristas, como en los que forman parte de las selecciones de los docentes en los ámbitos de formación académica. La guitarra es el instrumento más relacionado a la formación en música popular fuera del ámbito académico formal. Las academias de guitarra se convirtieron en instancias de enseñanza sistematizada de la música popular principalmente en niveles amateur. Esto se da al introducirse la guitarra como instrumento doméstico como señala Juan Pablo González, muchos músicos reconocidos han obtenido su primera formación en los mencionados ámbitos. En los ámbitos de formación superior, visualizamos que la inclusión de la música popular en los repertorios abordados en las cátedras de guitarra generalmente se mantuvo, pero habría que preguntarse si desde una perspectiva que respete su especificidad. El paso del tiempo, la continuidad en la producción de los guitarristas compositores, y su inclusión en los repertorios mencionados, generan la necesidad de objetivar características que se relacionan con la técnica y el modo de producción del sonido a emplear para su abordaje. El análisis de los Estudios para guitarra fusión de Quique Sinesi, puede generar un aporte a esta cuestión.

## *Studies of Sinesi Quique guitar-fusion, a contribution to the education in popular music*

This paper attempts to address to some of the works of the Argentinian composer and guitarist Quique Sinesi, from the perspective of its contribution to the guitarists formation. His works for guitar use rhythmic and harmonies of Argentinians popular music of several genres. In the course of his guitar production are numerous examples that are currently part of both ways “chosen” in the repertoires of guitarists, as well as they are part of the selection of teachers in the fields of education. The guitar is the most studied instrument in popular music outside the formal academic ones. The guitar schools became systematized teaching environment of popular music mainly in amateur levels. This occurs when introduced as a domestic instrument guitar notes as Juan Pablo González. Many renowned musicians have obtained his early training in those fields. In the areas of higher education, we can see that the inclusion of popular music in the repertoires of the guitar classes generally remained, but one must ask whether this respects their specificity. Over time, the continued production of guitarists composers, and their inclusion in the above codes generate the need to objectify features that are related to art and sound production in a proper way for your approach. The analysis of Quique Sinesi Studies of fusion guitar can generate a contribution to this issue.

09:30 - 10:50

Session H31 – HISTORICAL AND SOCIAL TIMES – Room 2

*Hip hop: Roots and Routes*

### **Participants**

Saasha Senger (University of Kentucky) saasha.senger@gmail.com

Amanda Lalonde (Cornell University) als387@cornell.edu

Lorien R. Hunter, University of Southern California, lrhunter@usc.edu

### **Abstracts**

09:30

#### ***Place/Time in MC Solaar’s American Francophone***

Saasha Senger (University of Kentucky)

By Doreen Massey’s definition, place and space have a great deal in common, with place as a more focused manifestation of spatial “social relations and material social practices.” It then follows that place is as “inextricably interwoven” with time as space is. In hip-hop scholarship, Massey’s observations have become “inextricably interwoven” with perceptions of rap music, facilitating discussions on the confluence of global and local, past and present. These concepts illuminate French rapper MC Solaar’s negotiation of geographic, cultural, and temporal factors in his songs “Leve-toi et rap” and “Nouveau Western.” In “Leve-toi et rap,” Solaar connects to traditional hip-hop lineage with American rap samples from songs released in 1994 and the use of a funk bassline from 1974, as he recounts his personal history in French. The date and ordering of these samples and the relative antiquity of the bassline, combined with the linear story of Solaar’s slang-infused verses, demonstrate the simultaneity of past and present, global and local found in “Nouveau Western.” Here, Solaar tells a story of a man who, just like rap, both benefits and suffers at different places and times because of American corporate and pop culture domination.

09:50

***The Real Old School: Junior High School 123***

Amanda Lalonde (Cornell University)

This paper explores the notion of the “old school” in hip hop and, in particular, the role that New York high schools played in the genesis of the genre. The paper begins by investigating the usage and meaning of the phrase “the old school” in early hip hop, with a focus on connecting the expression to the public school system through record cover imagery (including The Funky Four Plus One’s “That’s the Joint”) and film scenes (Wild Style). It then presents the significance of the public school as a venue for early hip hop shows, primarily through the documentary evidence of event flyers. Furthermore, it positions the environment of the public school as a source of inspiration for early hip hop (through athletic chants and skipping songs), developing arguments put forth by Gaunt (2006). Finally, the paper engages with research about hip hop authenticity by Williams (2013), Ogbar (2007), Lena (2003), and others, contending that the perceived purity of old school hip hop, prior to its professionalization through the influence of the recording industry, is linked to the idealisation of the amateur music making of highschool students who came of age during the genesis of the genre.

10:10

***A Brief History of AfricasGateway.com and the Development of South African Hip Hop Culture and Community***

Lorien R. Hunter (University of Southern California)

In this paper I consider the historical development of hip hop culture and community in South Africa, focusing on the contributions of one key player in its history: AfricasGateway.com. Although the birth of South African hip hop predates the launch of this website by many years, as I will demonstrate in this essay, AfricasGateway.com held a pivotal position in the cultivation of South Africa’s hip hop culture and community. To make this argument I will open with a brief summary of the scene’s development prior to AfricasGateway.com’s launch in 1997, and then continue the narration of this history as it surrounds the South African hip hop website. Using a combination of data obtained from the site itself as well as personal interviews, I ultimately seek to reveal, not only how AfricasGateway.com helped to develop hip hop culture in South Africa, but also the role that hip hop websites in general have played in shaping its **community and culture**.

09:30 – 10:50

Session Ph10 – PHENOMENOLOGICAL TIMES – Room 3

***Duration and Creativity in Popular Music***

**Participants**

Matthew Bannister (WINTeC) [matthew.bannister@wintec.ac.nz](mailto:matthew.bannister@wintec.ac.nz)

Herom Vargas and Regina Rossetti (Municipal de São Caetano do Sul) [heromvargas@terra.com.br](mailto:heromvargas@terra.com.br), [rrossetti@uscs.edu.br](mailto:rrossetti@uscs.edu.br)

Luana dos Santos (Independent) [luana.rz@hotmail.com](mailto:luana.rz@hotmail.com)

**Panel abstract**

This is a panel on applying the ideas of Henri Bergson and Gilles Deleuze to interpretations of the experience of popular music. Writing in the forward to William James’ Pragmatism, Bergson states: “While for other doctrines a new truth is a discovery, for pragmatism it is an invention... we invent the truth to utilise reality, as we create mechanical devices to utilise the forces of nature” (The Creative Mind, 215). Bergson argues that it is only by theorizing time that we can hope to account

for the emergence of the new, and his philosophy of time as duration is directly relevant to the conference theme, Bergson in turn influenced Deleuze, and music provides for both an example of how time and creativity can be linked.

## Abstracts

**09:30**

### *You gotta move: duration, systems theory and musical creativity*

Matthew Bannister (WINTEC)

In this presentation I offer a critique of the kind of intellectual frameworks typically used to explain creativity in music (for example the kind of research questions typically asked of a student commencing a music project at postgraduate level). These questions are typically analytical, say around the conventions of a genre and how they can be used to produce new work, but they fail in my view to acknowledge creativity as a process, analytical questions being more suitable to assess a finished work, not one that hasn't even started yet, or is in process. The conventional academic wisdom is that the "new" is a revoicing or recombining of the familiar, but in this formulation, the "new" remains essentially untheorised. I use concepts around creativity as novelty from Henri Bergson, such as duration and movement, to offer a critique of systems theories of creativity (Toynbee, McIntyre and Csikszentmihalyi) that seek to reduce the creative process to a series of "choices" between different pre-existing creative possibilities. In its place I propose a focus on novelty, duration and movement as aspects of creative process.

**09:50**

### *The Bergsonian creating time in the Brazilian popular music*

Herom Vargas and Regina Rossetti (Municipal de São Caetano do Sul)

Music is a temporal phenomenon par excellence. According to the philosopher Henri Bergson, music is the most appropriate artistic way to express the lasting time and it's able to transform things and beings. This purpose of this article is to explain the creating and transforming character of time, from the Bergsonian conception of time as duration, through the analysis of some Brazilian popular songs, their lyrics and relations with their musical texts. The analysis will involve music and lyrics of, at first, six songs: *Oração ao tempo*, composed by Caetano Veloso, *Tempo e artista*, by Chico Buarque, *Faz tempo*, by the band Nação Zumbi, *Pelo tempo que durar*, by Adriana Calcanhoto and Marisa Monte, *Tempo II*, by Siba, and finally *Tempo sem tempo*, by José Miguel Wisnik. Expected results suggest creative ways of expression of time as: creator, inventor, generator and fruitful; transformer and in constant motion; past and living memory; future and unpredictable; continuous, qualitative, heterogeneous and immanent.

**10:10**

### *Rhyming times, becoming refrains: musical narratives in an urban setting of Southern Brazil*

Luana dos Santos (Independent)

How can a refrain engender different temporalities? How can rhymes become refrains? In this paper I will try to explore the different times evoked in musical narratives of a hip hop group from Southern Brazil. Based on my fieldwork experience in an urban setting represented under the stigmatizing label "poor and violent", I intend to reflect how the musical narratives performatized by my interlocutors assemble a set of their interpretations about the temporalities of the place where they live. Theoretically inspired by Gilles Deleuze's ideas on constituting refrains (through difference

and repetition, spaces and times) and epistemologically moved by ethnomusicological approaches, my purpose here is discuss how time becomes a conceptual skill in the creative exercise of composing/performatizing rhymes. While questioning some philosophical and musicological lines which understand musical practices as narrative mimesis, I highlight an interplay of affects, percepts and concepts that draw force lines in direction to the fabulation of times in the experience of popular music.

09:30 – 10:30

Session H32 – HISTORICAL AND SOCIAL TIMES – Room 4

*Diasporic experiences / receptions*

### Participants

Juan Bethencourt (Universidad de la Rioja) jbetmor@gmail.com

Antti-Ville Karja (Finnish Jazz & Pop Archive JAPA) avk@jazzpoparkisto.net

### Abstracts

09:30

***Cuando o samba aterro no Estadio Santiago Bernabeu: Recepcion de la musica brasileira en El tardofranquismo espanol***

Juan Bethencourt (Universidad de la Rioja)

La presente ponencia individual pretende describir la recepcion y difusion de la musica brasileira en los doce ultimos anos del regimen franquista, que finaliza en noviembre de 1975 con la muerte del dictador. Este trabajo se centrara en la mayoria de los generos musicales, englobados dentro de la musica folklorica y la musica popular urbana brasileira, recurriendo a todas aquellas manifestaciones que hacian posible la escucha de esta musica desde distintas fuentes, como emisoras de radio y television, clubes de jazz, recitales en teatros y colegios mayores y acontecimientos especiales como la actuacion del G. R. E. S. Estacao Primeira de Mangueira en la XV Demostracion Sindical, el 1 de Mayo de 1972, asistiendo El General Franco y en aquel entonces Principe Juan Carlos. Este evento celebrado en el Estadio Santiago Bernabeu de Madrid, en el que desfilaron cientos de sambistas al ritmo frenetico de la “bateria”, acompanados de la “banda” instrumental, que interpretaron distintas sambas de enredo y exaltacao; será objeto de mi trabajo de campo en una proxima visita a la ciudad de Rio de Janeiro.

***Cuando o samba aterro no Estadio Santiago Bernabeu: Reception of the brasilian music in the spanish tardofranquismo***

The present paper aim to describe the reception and difussion of the brasilian music during the last years of political regime “franquista”, that end in 1975 with the death of the dictator. This paper will focus on the most musical genres encompassed within brasilian folk music and brasilian popular urban music, using all those events that made this possible to hear the music from multiple sources, such as broadcast radio and television, jazz’clubs, concerts at theaters and colleges and special events such as the performance of the GRES Estação Primeira de Mangueira in the “XV Demostración Sindical”, the May 1, 1972, who attended the General Franco and that time Prince Juan Carlos. This event held at the Santiago Bernabeu Stadium in Madrid, the hundreds of samba dancers marched at the frenetic pace of “bateria” and the instrumental “banda, playing several sambas “de enredo y exaltação”. This performanca will be the subject of my fieldwork in an upcoming visit to the city of Rio de Janeiro.



**09:50**

***Sacred Pop: The Case of Obi Phrase***

Antti-Ville Karja (Finnish Jazz & Pop Archive JAPA)

In my presentation I will focus on the dynamics of the ‘popular’ and the ‘sacred’ in the context of music and multiculturalism in Finland. These dynamics will be approached by paying specific attention to how ‘national’ music is constructed both in historiography and contemporary practices. Theoretically, my aim is to reconceptualise the popular through an understanding of the sacred as not merely a dimension of religiosity but also a marker of boundaries that define identities in more general. The focus on questions about national belonging and religious differences connect the analysis to postcolonial studies within which the tension between essentialising historiography and real-life diasporic experiences has been emphasised. This implicates the analysis also into a metahistorical stance, entailing addressing the ways in which musical past is accounted for. My presentation is based on a collaboration with Sierra Leonean musician and activist Obi Phrase who in his performances openly advocates equality, welfare and antiracism. I have documented his activities in Finland since April 2014. The presentation will be supported by a thirty-minute audiovisual documentary.

09:30 – 10:30

Session M5 – MODERN TIMES – Room 5

*Modern Local and Translocal Scenes*

**Participants**

Alice O’Grady (University of Leeds, UK) A.OGrady@leeds.ac.uk

Emilia Barna (Budapest University of Technology and Economics, Hungary) emilia.barna@gmail.com

**Abstracts**

**09:30**

***Dancing Outdoors: the DIY ethic of the campsite, the politics of outdoor space and the aesthetics of the UK psytrance festival***

Alice O’Grady (University of Leeds, UK)

This paper will focus on the UK’s vibrant psytrance festival scene and will examine how traces of the free party movement in the late 1980s continue to pervade the ethos and aesthetic register of contemporary events. It will consider the potent DIY ethic of the campsite that emerged as result of the convergence of New Age Travellers with sound systems such as Spiral Tribe, Exodus and Bedlam. It will examine how the aesthetics of these rural, grassroots gatherings hark back to a particular moment in British history and how the sights, sounds and cultures of the current festival circuit are intimately connected to the histories from which they grew. What is distinctive about the UK psytrance festival and how are those special qualities connected to the politics of dancing, playing and being outdoors? Has the culture of the live in vehicle become fetishised or does it remain a powerful symbol of freedom and community? How does the outdoor experience contribute to the ecosystem of belonging that underpins the mythology of the weekend society?

09:50

*A (translocal) music room of one's own: female musicians within the Budapest lo-fi scene*

Emilia Barna (Budapest University of Technology and Economics, Hungary)

My paper looks at the Budapest lo-fi or “bedroom” music scene (emerging around 2011) as a particular DIY underground scene that relies on the use of new home recording technology and online technology, in particular social networking and microblogging sites (such as Facebook and Tumblr) and music platforms such as Bandcamp. I will argue that, while exclusive on its own terms, the scene can be considered as an example of a relatively more accessible space for female musicians within a popular music world that can still be considered male-dominated. I will address how, paralleling Virginia Woolf’s notion of “a room on one’s own”, the bedroom functions as a “safe” creative space for developing, initiating and maintaining a music career with the help of technology (recording and sharing) – an alternative to the typically masculine spaces of the rehearsal room, the studio, and even live music venues. At the same time, I also aim to demonstrate how the “virtual bedroom”, i.e. artists’ online profile-based activity, functions as a node for building and maintaining extensive local (city-based) and translocal (genre-based) networks for the communal practices of music making – including evaluation, support, and professional networking.

11:00 – 11:30  
COFFEE BREAK

11:30 – 12:50  
Session H33 – HISTORICAL AND SOCIALTIMES – Room 1

*Critique, theory I*

**Participants**

Christopher Ballantine (University of KwaZulu-Natal, South Africa) ballanti@ukzn.ac.za

Holger Schwetter (Leuphana University Lueneburg, Germany) schwetter@leuphana.de

Alexander Marsden (University of Cambridge) marsden564@hotmail.com

**Abstracts**

11:30

*Modernism and Popular Music*

Christopher Ballantine (University of KwaZulu-Natal, South Africa)

The concept of modernism continues to play a significant role in the ways we think about music and other forms of art in the modern era. As it has long done, the concept serves as an aesthetic benchmark and criterion of value, as well as a way of accounting for the characteristic features of contemporary arts. At the same time, however, there is often patent anxiety over what the concept really means, for whom, and why. My paper seeks to interrogate the concept: to ask what weight it carries and what purposes it has served, but also to question its implicitly universalizing claims, claims that are linked (behind its back, as it were) to a particular socio-historical context. Put differently: because modernism developed, at a particular moment, in cultural symbiosis with a ‘high’, elite, Western outlook, it has to be understood contextually.

The important question, then, is whether there are ways of thinking about modernism that, without undermining its weight and traction, would make it more responsive to other (popular, non-elite, non-Western) contexts? These ways of thinking would involve keeping the concept open and flexible, instead of fixing, reifying or essentialising it. And to do that would be to retain modernism as a strong and critical concept elsewhere, on atypical terrains: for instance (as will be the focus of my talk) in the domain of popular music, of both Western and non-Western provenance. I shall also present some music examples.

**11:50**

***“Time has come today” Special time patterns of pop-musical chronotopoi and their impact on the temporal differentiation of life worlds since the 1960s.***

Holger Schwetter (Leuphana University Lüneburg, Germany)

The concept of Chronotopoi was developed by Michail Bakhtin to focus on the inextricable relation between time and space. Within the research project “Time has come today” it was adapted for the field of popular music. Here a chronotopos is neither a space or a show; it is a succeeding musical experience situated in a special point in space and time. This experience combines aesthetic and social experience. At the same time it is in potential conflict with other social time demands, e.g. work. The concept is used to develop an integrated methodical approach featuring aesthetic and empirical research in order to re-investigate the connections between popular music and social change. I investigate chronotopes in two specific time frames in Germany: the ‘progressive’ experience from the late 1960s to mid 1970s and the ‘ruins of negativity’ from the mid 1970s to mid 1980s. In Germany countryside discotheques played a big role in offering space and time for progressive chronotopes, some of them later became important places for movements and styles of negativity. Their history and the stories of participants form an anchor point of the analysis. In my presentation I will demonstrate these combined methods and their possible outcome, using examples from my research. These methods include fieldwork at revival parties (anachronistic chronotopos), analysis of music and their succession in DJ sets as well as interviews with former participants.

**12:10**

***The Blind Beatmaker: Evolutionary Metaphors of Stylistic Change in the Hardcore Continuum***

Alexander Marsden (University of Cambridge)

This paper considers the use of evolutionary metaphors to describe stylistic change in music history writing. Using the case study of the critic Simon Reynolds’ concept of the ‘Hardcore Continuum,’ it asks how such metaphors shape our conception of stylistic change, and how they affect the imagination of musical futures. Reynolds developed his concept to describe a set of EDM genres (Jungle, 2step, Grime, and Dubstep) and the developmental relationship between them. Reynolds conceives of these genres as the successive products of a self-contained scene, and uses terms like ‘mutation’ to describe the stylistic changes within this lineage. Reynolds’ non-teleological evolutionary model is more technically accurate than the misinterpretation of Darwinian theory employed in the historical writings of serialist composers (e.g. Schoenberg and Boulez) to advocate for their music as the ‘top rung’ of the musical evolutionary ladder. Reynolds’ evolutionary metaphors are nonetheless similarly advocative for the music of the ‘Hardcore Continuum.’ By defining genuine musical change as being achieved through mutation rather than, for example, through recombination of earlier musical techniques, Reynolds portrays the ‘Hardcore Continuum’ as a rare site of hope for a dynamic musical future in a wider popular culture which is, in his eyes, inert.

11:30 – 12:50

Session H34 – HISTORICAL AND SOCIALTIMES – Room 2

*Gender and sexuality*

### **Participants**

Louis Niebur (University of Nevada, Reno) Lniebur@unr.edu

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Rachel Beausoleil-Morrison (Carleton University) rachelbeausoleil@cmail.carleton.ca

### **Abstracts**

**11:30**

#### ***“Menergy”: The Emergence of a Gay Post-Disco San Francisco Style***

Louis Niebur (University of Nevada, Reno)

By 1979, the disco phenomenon had died in the mainstream. But in San Francisco, the gay community never got the message. Gay underground disco celebrated a post-Stonewall freedom mostly absent from its Top 40 incarnation. Two San Francisco record labels, Megatone and Moby Dick Records, returned disco to its gay, nightclub-centered roots, creating a new sound, coined “Hi-NRG” because of its emphasis on electronic up-tempo dance grooves. Culturally, Hi-NRG captured the spirit of the drugenhanced, euphoric tone of many gay men’s experience in San Francisco in the brief period before AIDS decimated both the local music industry and the community. This paper will explore the emergence and heyday of Hi-NRG dance music culture in San Francisco. Synthesizer pioneer Patrick Cowley established the San Francisco Hi-NRG sound, in collaboration with singer Sylvester, and in solo tracks tailored for the gay market, such as “Menergy,” and “Megatron Man.” Moby Dick Records reinforced the sound in tracks that combined Cowley’s technological obsession with the earlier R&B roots of disco in a series of humorous, homoerotic dance songs such as “Cruisin’ the Streets,” and “Disco Kicks.” Together, these two labels established a new disco paradigm influencing gay dance music throughout the USA and Europe.

**11:50**

#### ***Corpo, mulher e sexualidade na musica popular brasileira dos anos 1970***

Adalberto Paranhos (Universidade Federal de Uberlandia/UFU/Brasil)

Esta comunicacao incursiona pelos caminhos da historia da musica popular brasileira na decada de 1970, que assinalou a emergencia, numa proporcao jamais vista, de compositores(as), cantores(as) e canções que tematizaram a problematica das mulheres, da sexualidade e erotizacao das relacoes de genero. Destacaram-se, entao, outros enfoques, para alem dos habituais, sobre questoes que envolvem as relações afetivo-sexuais, a ponto de abarcar tambem, num segundo plano, temas referentes ao universo gay e a androginia. Compreender o significado desse momento historico, quando – em meio a ditadura militar e a um suposto “vazio cultural” – outras formas de acao e/ou de contestacao politica adquiriram forca e expressao social, e um dos meus propositos fundamentais. Pretendo evidenciar o alargamento da nocao de politica, em circunstancias sob as quais ganhou espaco a concepcao feminista de que “o pessoal e politico” e de que as politicas do corpo eram igualmente uma maneira legitima de afirmacao da presenca no mundo de sujeitos sociais nem sempre

valorizados politicamente. Para tanto, a producao no campo da musica popular – desde as cancoes, suas interpretacoes, ate as capas dos discos e apresentacoes ao vivo – fornece elementos que desaguarao na reflexao sobre os enlaces estabelecidos entre as areas da cultura e da politica.

### *Body, women and sexuality in the Brazilian popular music in the 1970s*

This paper follows the paths of Brazilian popular music history in the 1970s, which witnessed the emergence, in an unprecedented proportion, of composers (male and female), singers (male and female) and songs talking about women, sexuality and gender relations eroticization issues. Thus, different approaches, other than the usual ones, are developed about issues involving affective-sexual relations, to the extent that these included, in the background, topics concerning the gay universe and androgyny. One of my main goals here is to understand the meaning of this historical moment when – under a military dictatorship and a supposed ‘cultural void’ – other forms of action and/or political protest gained strength and social expression. I intend to point out the widening of the notion of politics in circumstances in which the feminist conception ‘the personal is political’ gained space and when body policies were an equally legitimate way to assert the presence in this world of social subjects that were not always politically valued. To this end, production in the field of popular music – from songs and their interpretations to album covers and live concerts – are elements that will lead to a reflection on the links between culture and politics.

**12:10**

### *How the World Hears the Brazilian Popular Singing Voice*

Rachel Beausoleil-Morrison (Carleton University)

This paper will examine the Brazilian popular singing voice as it has been imagined and stereotyped in Anglo- and Franco-North America since Carmen Miranda traveled to Hollywood in the 1940s. While many have focused on the visual stereotypes of Brazil, from the fruit-covered hats of Miranda to the sexualized bodies of women at Carnaval, I explore the sound stereotypes associated with Brazilian singing, which over time have become rooted in the sound of the bossa nova generation of singers, such as Joao and Astrud Gilberto and Tom Jobim. The vocal timbres associated with bossa nova singing, often described loosely as “light,” “relaxed,” or “warm,” have come to signify Brazil worldwide to the same extent as the samba beat. The goal of this paper is to trace North American stereotypes of what constitutes a Brazilian singing voice, and to begin to challenge and deconstruct them by drawing attention to a myriad of Brazilian singing styles that belie any monolithic categorization of a “Brazilian sound”. In so doing, I will begin to reveal the very deep ways in which the sound of the voice is entangled with identity issues, whether they be based on nationality, gender, race, or class.

11:30 – 12:50

Session H35 – HISTORICAL AND SOCIALTIMES – Room 3

### *Finnish Issues and Musics*

#### **Participants**

Kim Ramstedt (Abo Akademi University, Finland) kim.ramstedt@gmail.com

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Heikki Uimonen (Sibelius Academy, University of the Arts Helsinki) heikki.uimonen@uniarts.fi

## Abstracts

11:30

### *Urban DJ culture meets traditional rural pavilion dances. Audience-performer interaction in the We Love Helsinki dance events*

Kim Ramstedt (Abo Akademi University, Finland)

The We Love Helsinki (WLH) parties have within the last few years become attractive gatherings for an urban chic crowd in Finland's capital. The WLH concept is built around the idea of rediscovering and treasuring old Finnish iskelma music (light popular song or schlager), which is the music you will hear a DJ play at the events. A large part of the audience dresses up accordingly – men in retro suits, bow ties, berets or fedoras, women in long floral dresses and high heels. This paper explores the different roles and values at play in a setting where traditional rural pavilion dance culture meets urban club culture. The notion of performance is used as a principal theoretical tool and it is applied broadly to include both the DJs performing on stage, and the audience performing the role of the traditional dance patron. The study seeks to answer how in this retro culture, traditional values and performance practices are transformed in the interaction between the audience and the DJ. The paper is based on extensive ethnographic work conducted in 2013 and early 2014, comprising semi-structured interviews with DJs, observational fieldwork at WLH events, which include informal talks with audience members.

11:50

### *Popular Music, Fandom, and the Sociocultural Spaces of Youth in Finland – A Historical View*

Janne Poikolainen (University of Helsinki)

Anglo-American pop and rock made their breakthrough in Finland in the late 1950s and in the early 1960s, along with the rise of the commercial youth culture and the westernization of Finnish society. These music styles soon gained importance as symbols of modernizing youth, increasingly distinct from the cultures of childhood and adulthood. This symbolic connection became tangible especially in the way in which popular music was used as a marker of the sociocultural space of youth in the private, semipublic, and public spheres of home, school, and cafes. In my paper, I discuss the relation between pop, rock, and social space particularly from the point of view of Finnish music fandom in the 1950–70s. I approach the subject through a versatile historical data consisting of music magazines and written recollections on fandom. My focus is on the circulation of music (listening, singing, and playing) and the display of the visual symbols of fandom (posters and other fan items) as practices of marking the spaces of youth and challenging the adult authority over the uses of space.

12:10

### *Practicing Idealists. Civic Groups Challenging the Live Music Industry*

Heikki Uimonen (Sibelius Academy, University of the Arts Helsinki)

ELMU abbreviates for Live Music Association (Elavan musiikin yhdistys). These originally civic groups of music enthusiasts set out to promote local live music acts in 1970's Finland. Subversive nature of the associations evolved into professional organizations responsible for various music festivals thus contributing to the music cultures both locally and nationally. This presentation deals with an association operating in Seinäjoki town. It became a semi-national actor in the live music scene contributing to the town development strategy by introducing popular music to it and keeping

local rock music scene alive by providing performance opportunities and rehearsal premises for the emerging music groups. Of special interest is the ideology and how it manifested in associations' activities and the symbiotic relationship between the association and the community. The paper draws from Jeff Tilton's ethnomusicological concept of music culture consisting of "ideas, actions, institutions, material objects - everything that has to do with music."

11:30 – 13:00

Session H36 – HISTORICAL AND SOCIALTIMES – Room 4

***Diferentes sentidos do experimentalismo na produção de música popular da década de 1970***  
***Different senses of the experimentalism in the production of popular music of the 1970's***

**Participants**

Sheyla Castro Diniz (Universidade Estadual de Campinas) sheyladiniz@yahoo.com.br (organizadora do painel)

Guilherme Araújo Freire (Universidade Estadual de Campinas) guilhermefreire@gmail.com

Maria Beatriz Cyrino Moreira (Universidade Estadual de Campinas) biacyrinom@gmail.com

George Glauber Félix Severo (Instituto Federal de Educação, Ciência e Tecnologia da Paraíba) george.severo@ifpb.edu.br

**H36.1. Poster Presentations**

**Resumo do Painel**

A prática do experimentalismo na música popular, ainda que inserida na lógica comercial do mercado, constituiu sempre um estímulo para a invenção de outros modos de criar. Diferentes combinações experimentais foram registradas no Brasil nos anos 1970. Pesquisas empíricas envolvendo recursos sonoros (tais como exploração de timbres vocais e instrumentais, outros tipos de condução rítmica, uso de atonalismos ou de sons produzidos por objetos inusitados) guiaram a criatividade de certos músicos. Formas convencionais e/ou cristalizadas de comunicabilidade musical foram não somente renunciadas como também tensionadas. Entre 1967/68, a Tropicália já havia lançado propostas diversificadas nessa direção. Contudo, a década posterior proporcionou condições mais favoráveis – fossem elas técnicas, tecnológicas ou contextuais – para o desenvolvimento do experimentalismo. As três propostas que compõem este painel colocam respectivamente em evidência o trabalho dos artistas Tom Zé, Walter Franco e Egberto Gismonti. A partir da análise de algumas de suas obras, pretende-se caracterizar as práticas musicais experimentais e os diferentes sentidos que elas adquiriram naqueles anos 1970. As novidades estéticas geradas pelo experimentalismo, uma vez calcado na recusa de "fórmulas tradicionais" de composição, arranjo ou concepção musical, também podem ser elucidativas de questões sociopolíticas.

**Panel Abstract**

The practice of experimentalism in popular music, even if inserted in the commercial logic of the market, has constituted always an incentive to the invention of other ways to create. Different experimental combinations were recorded in the 1970's in Brazil. Empirical researches involving sound resources (for example: exploration of vocal and instrumental timbres, different rhythmic patterns, use of atonalisms or sounds produced by unusual objects) guided the creativity of some musicians. Conventional and crystalized forms of musical communicability were not only renounced, but also tensed. Between 1967 and 1968, the Tropicália movement has already made diversified musical propositions in

this direction. However, the next decade provided more favorable conditions – being them technical, technological or contextual – for the development of experimentalism. The three proposals that make up this panel set in evidence the production of the artists Tom Zé, Walter Franco and Egberto Gismonti. Through the analysis of some of their works, we intend to characterize the experimental musical practices and the different senses that they acquired in those 1970's. The aesthetic innovations generated by the experimentalism, once based in the refuse of “traditional formulas” of composition, arrangement and musical conception, can also be elucidative of sociopolitical questions.

## Resumos / Abstracts

11:30

### *Ou não: o experimentalismo na “Cabeça” de Walter Franco*

Sheyla Castro Diniz (Universidade Estadual de Campinas)

Walter Franco, atuante na cena artística brasileira desde os anos 1960, surpreendeu o público e a crítica ao apresentar sua composição “Cabeça” no VII Festival Internacional da Canção, transmitido pela TV Globo em 1972. O discurso sonoro de “Cabeça”, entrecortado por silêncios e isento de instrumentação, baseava-se na emissão de palavras e ruídos vocais sobrepostos. Sua frase-guia, “Essa cabeça, saiba que ela pode explodir, ou não!”, era recombinação, à la poesia concreta, de maneira a criar uma atmosfera caótica adensada no final da execução. Apesar das amplas vaias que Walter Franco recebeu, os jurados saíram em sua defesa por reconhecerem sua ousadia e inovação em meio aquele ambiente que ainda prezava pelo lirismo ou por fórmulas composicionais de maior inteligibilidade. Pretendo, com este trabalho, avaliar o experimentalismo de Walter Franco em correspondência com o contexto sociocultural do início dos anos 1970. Além de focar na polêmica que envolveu a apresentação de “Cabeça” no referido festival, discuto os interesses que motivaram a gravadora Continental a convidar o músico para que ele gravasse seu primeiro disco, *Ou não*, lançado em 1973. A concepção do álbum e as canções nele registradas, como “Cabeça”, “Flexa” e “Me deixe mudo”, serão igualmente analisadas no sentido de caracterizar os aspectos experimentais utilizados e os possíveis diálogos com referências de vanguarda.

### *“Ou não”: experimentalism in the song “Cabeça” of Walter Franco*

Walter Franco, active in the Brazilian art scene since the 1960s, surprised the audience and the critics when he presented his composition “Cabeça” at the VII International Song Festival, broadcast on TV Globo in 1972.

The audible speech of “Cabeça”, interrupted with silences and free of instrumentation, was based on the pronunciation of overlapping words and vocal noises. Its guide phrase, “Essa cabeça, saiba que ela pode explodir, ou não!” (“This head, you know that it can explode or not!”) Was recombined, à la concrete poetry, in order to create a chaotic atmosphere densified at the execution end. Despite of the large boos that Walter Franco received the jury came out in his defense by recognizing his audacity and innovation through that environment that still treasured the lyricism or compositional formulas of greater intelligibility. I intend, with this paper to evaluate the experimentalism of Walter Franco in correspondence to the sociocultural context of the early 1970s.

In addition of focusing on the controversy involving the presentation of “Cabeça” in that festival, I discuss the interests that motivated the Continental label to invite the musician to record his first album, *Ou Não*, released in 1973. The design of the album and the songs recorded on it, such as “Cabeça”, “Flexa” and “Me deixe mudo”, will also be analyzed in order to characterize the experimental aspects used and the possible dialogues with vanguard references.



11:50

***Pesquisa de novos timbres e sonoridades na década de 1970: o projeto da “música operária” de Tom Zé***

Guilherme Araújo Freire (Universidade Estadual de Campinas)

Em meados da década de 1970, a carreira artística do compositor baiano Tom Zé caminhava em direção ao ostracismo. Após a repercussão desfavorável causada pelo disco *Todos os Olhos* (1973), no qual o artista havia radicalizado os experimentos musicais e poéticos nos seus processos criativos e tensionado certos referenciais hegemônicos da canção da MPB, Tom Zé se distanciava da cena artística “oficial” e passava a atuar em espaços alternativos. A ousadia do compositor baiano acontecia em um momento pouco favorável para inovações musicais, pois além da conjuntura política de intensa repressão e censura do regime militar devido à vigência do AI-5, as novas configurações do mercado fonográfico e as estratégias de atuação das gravadoras geravam dificuldades no lançamento de novos artistas e de novas sonoridades e fechavam-se os espaços para experimentalismos. Apesar das dificuldades, Tom Zé continuou investindo no seu projeto estético experimental nos anos seguintes. Neste trabalho, tratamos dos seus experimentos de fins dos anos 1970, investigando o sentido da ação do artista ao iniciar uma pesquisa musical de timbres com ferramentas, máquinas de oficinas e sons oriundos da execução de fitas magnéticas manipuladas através de equipamentos eletrônicos, bem como as possíveis razões de tais escolhas estéticas.

***Search for new timbres and sonorities in the 1970s: the project of “labor song” from Tom Zé***

In the middle of the 1970s, the artistic career of the composer Tom Zé (from Bahia) was moving itself toward the ostracism. After the unfavorable impact caused by the album “*Todos os Olhos*” (1973), in which the artist had radicalized the musical and poetic experiments in his creative processes and tensioned certain hegemonic references of the MPB song, Tom Zé moved away from the “official” art scene and went to work in alternative spaces. This daring of the composer from Bahia happened in a not favorable moment for musical innovation. In addition to the intense repression and censorship of the military regime due to “AI-5” (Institutional Act Number Five), the new settings of the music business and operational strategies of record labels generated difficulties in launching new artists and new sounds. So they closed the gaps for experimentalism. Despite of the difficulties, Tom Zé continued to invest in his experimental aesthetic design in subsequent years. In this paper, we treat about his experiments by the end of the 1970s. We investigate the meaning of the artist’s action when he started a musical timbres research with tools, machines from mechanical shops and sounds coming from the execution of magnetic tapes manipulated by electronic equipment as well as the possible reasons for these aesthetic choices.

12:10

***Os discursos experimentais de Egberto Gismonti na década de 1970 e a sensibilidade pós-moderna***

Maria Beatriz Cyrino Moreira (Universidade Estadual de Campinas)

Com o lançamento do disco *Academia de Danças* (1974) a música de Egberto Gismonti passa a se expressar através da criação coletiva e da improvisação, se voltando cada vez mais à linguagem instrumental. Demonstrando uma preocupação maior com a “forma” e menos com o “conteúdo”, sua música parece refletir as transformações pós-modernas; a relação com a tecnologia, o discurso fragmentado, a perda das noções antagônicas do modernismo, abrem espaço para a desarticulação de identidades do passado e o surgimento de novas possibilidades experimentais. A ampliação da mobilidade social e física fez com que a arte se tornasse instrumento para modificar a consciência e organizar novos modos de sensibilidade (SONTAG, 1987). Os artistas desafiavam seus próprios recursos, seus materiais e seus métodos. Este trabalho propõe a investigação da composição “*Trem Noturno*” presente no

disco *Corações Futuristas* (1976). Nela, o moderno e a tradição são referências que se sobrepõem, sem passado ou memória. A fragmentação do arranjo em seções distintas, de sequencia não linear, evidencia a perda da articulação da linguagem dentro de uma experiência instalada no tempo, representando uma “transformação da realidade em imagens” e a “fragmentação do tempo em uma série de presentes perpétuos” que são traços presentes na pós-modernidade (JAMESON, 1982: 4).

### *Experimental speeches by Egberto Gismonti in the 1970s and the post-modern sensibility*

With the release of *Academia de Danças* (1974) Egberto Gismonti’s music starts to express itself through collective creation and improvisation, turning more and more to instrumental language. Demonstrating a greater concern with the “shape” and less on the “content”, his music seems to reflect the postmodern transformations. The relationship with technology, fragmented speech, the loss of antagonistic notions of modernism, open space for the past identities disarticulation and the rise of new experimental possibilities. The expansion of the social and physical mobility has meant that art became a vehicle for modifying the awareness and organize new sensitivity modes (SONTAG, 1987). Artists defied their own resources, their materials and methods. This paper proposes the investigation of the composition “Trem Noturno” present on the album *Corações Futuristas* (1976). In this song, the modern and the traditional references are overlapping, without past or memory. The fragmentation of the arrangement into distinct sections, nonlinear sequence, shows the loss of articulation of language within a experiment installed in time, representing a “transformation of reality into images” and “fragmentation of time into a series of perpetual present” traits that are present in the post-modernity (Jameson, 1982: 4).

## **H36.2. Individual Presentation**

### **Abstract**

**12:30**

#### *Jaguaribe Carne: experimentalismo na música paraibana*

George Glauber Félix Severo (Instituto Federal de Educação, Ciência e Tecnologia da Paraíba)

A música experimental do grupo paraibano Jaguaribe Carne é a tônica principal desta proposta de trabalho que visa discutir e analisar o modo como pode ser entendido o experimentalismo presente na música do grupo. O Jaguaribe Carne foi criado pelos irmãos e músicos paraibanos Pedro Osmar e Paulo Ró, há 40 anos, na cidade de João Pessoa, Paraíba, Brasil. O repertório possui uma diversidade estética onde se percebe que não existe a preocupação em atender as demasiadas regras que são estabelecidas no mercado musical regional. Assim, contempla uma série de estéticas que nos remetem ao local, global, à cultura popular, à contemporaneidade, à música popular, à aleatória. Suas apresentações costumam ser realizadas em variados locais; teatros, escolas, sindicatos, nas praças públicas, em eventos universitários, atos públicos, ações das quais eles chamam de “Guerrilha Cultural”, compreendida como uma ação que agrega a produção de arte, sobretudo, musical e a ação de seus integrantes na política cultural da cidade, que por meios de debates e apresentações levam sua produção artística marginal para diversas audiências. Deste modo, percebe-se que as ações do Jaguaribe Carne se tratam de motivações não apenas musicais, mas também com o intento de usar a arte como uma ferramenta política.

#### *Jaguaribe Carne: experimentalism in the music from Paraíba State*

The experimental music of the group Jaguaribe Carne, from Paraíba, is the main tonic of this work proposal that aims to discuss and analyze how this experimentalism can be understood in the music of the group. The Jaguaribe Carne was

created by the musician brothers from Paraíba Pedro Osmar and Paulo Ró, 40 years ago, in the city of João Pessoa, Paraíba, Brazil. The repertoire has an aesthetic diversity, in which one realizes that there is no concern in addressing the many rules that are established in the regional music market. Thus, it comprises a number of aesthetic that brings us to the local, global, popular culture, contemporary, popular music, aleatory music. Its performances are often held in various locations: theaters, schools, labor unions, public squares, in academic events, public events, actions which they call “Cultural Guerrilla”, understood as an action that adds the production of art, especially music and acts of its members in the city cultural policy, which by the means of debates and performances take their marginal artistic production to diverse audiences. Thus, one realizes that the actions of Jaguaribe Carne encompass motivations not only musical, but also with the intent to use art as a political tool.

11:30 – 12:50

Session M6 – MODERN TIMES – Room 5

### ***The Impact of YouTube***

#### **Participants**

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Kent Windress (Queensland Conservatorium, Griffith University, Australia) kent.windress@griffithuni.edu.au

#### **Abstracts**

**11:30**

#### ***Technological appropriations in funk carioca musical genre***

Simone Pereira de Sá (Universidade Federal Fluminense, Brazil)

The paper addresses the phenomenon called “Batalha do Passinho”, a “challenge” among young dancers of the musical genre funk carioca, who gained visibility through choreographies shot on smartphones and tablets and disseminated on YouTube. Departing from this case, we intend, first, to discuss the mediation role of mobile and locative media such as mobile phones articulated with musical platforms such as YouTube, producing some reconfigurations of the funk scene, besides its new links with other “peripheral” musical scenes, such as the technomelody scene from Pará (Belém). Further, the paper seeks to discuss the consequences of this mixture to the stability of the notion of genre, which seems to be in a moment of intense destabilization as a result of creative appropriation that occurs in social networks, resulting in the emergence of a “Peripheral” Popular Music network.

**11:50**

#### ***Das ruas às redes: música popular periférica e performances de gosto no YouTube***

Simone Evangelista Cunha (Universidade Federal Fluminense)

Com poucos minutos - às vezes segundos de duração - um vídeo “típico” do YouTube pode encerrar um universo de questões. A partir de vídeos sobre o funk brasileiro que alcançaram grande visibilidade na plataforma, refletiremos sobre como as interações realizadas ali se articulam com questões de um gênero musical marcado por tensionamentos relacionados a desigualdades sociais no Brasil. Nossa hipótese é de que a popularização

dos vídeos de funk no YouTube não apenas atualiza essas tensões, mas traz novos tópicos importantes para a discussão sobre produção e consumo de gêneros musicais populares periféricos. Tomamos como referência o trabalho de teóricos dos Estudos Culturais como Martín-Barbero (2001), Hall (1997) e Canclini (1998,2003) para pensar sobre as valorações do popular ao longo da História, ao mesmo tempo em que investigamos práticas culturais próprias da internet e do YouTube (Burgess e Green, 2009) que se articulam com o consumo de música popular no século XXI, como as disputas entre fãs e antifãs, o flaming (Moor, Heuvelman, & Verleur, 2010) e as possibilidades de performatização do gosto (Hennion, 2010) trazidas pelas novas mídias digitais.

### *From streets to web: Peripheral popular music and performances of taste on YouTube*

With a few minutes - sometimes seconds long - a “typical” YouTube video can highlight a universe of questions. Using Brazilian funk videos that achieved a great visibility on the platform, this work reflects about how the interactions performed on the platform complicating the characteristic of social tensions related to this musical genre in Brazil. Our hypothesis is that the popularization of funk videos on YouTube not only updates these tensions, but brings important matters about production and consumption of peripheral popular music genres. We take as reference the work of theorists of cultural studies such as Martín-Barbero (2001), Hall (1997) and Canclini (1998, 2003) to think about the valuations of what is popular throughout history. We also investigate cultural practices associated with the Internet and YouTube (Burgess and Green 2009) that articulate with the consumption of popular music in the twenty-first century, as disputes between fans and anti-fans (Moor, Heuvelman, & Verleur 2010) and the possibilities of taste as performance (Hennion 2010) brought by new digital media.

**12:10**

### *Captured in Time: The emergence of ceremonial batá drumming videos on YouTube*

Kent Windress (Queensland Conservatorium, Griffith University, Australia)

Cuban *batá* drums and their performance form one part of the ritual complex of the Afro-Cuban religion most commonly called *santería*. An increasing global interest in *santería* has seen a concurrent rise in interest in *batá* drumming, which has resulted in the development of a globalised cohort of *batá* players. But while previously *batá* drummers who have lived outside centres of *santería* practice had limited exposure to the performance of *batá* drumming in its ceremonial context, this has now changed. YouTube now offers a global resource containing thousands of videos of ceremonial *batá* performance. This paper focuses on how YouTube is being used by this global cohort of *batá* drummers who do not have the opportunity to regularly attend ceremonial *batá* performance. YouTube now offers this cohort a repeatable, online experience of *batá* ceremony that transcends the temporal and spatial limitations of traditional ceremonial practice. Selected case studies will illustrate how YouTube is helping to shape a new paradigm around ceremonial *batá* drumming that both reinforces and destabilises traditional methods of transmission, and how this online experience of ceremonial *batá* drumming is problematizing pre-digital era concepts of ritual space and time.

11:30 – 13:00

Session H37 – HISTORICAL AND SOCIALTIMES – Room 6

*Individual's works I*

### **Participants**

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Mei-Ra St-Laurent (Universite Laval) and Vivek Venkatesh (Concordia University)

Michael Drewett (Rhodes University Grahamstown South Africa) m.drewett@ru.ac.za

### **Abstracts**

**11:30**

***The rap getting older: Social, economic and musical resignification strategies by a mature rapper in Bogotá***

Santiago Nino Morales (Universidad Distrital Francisco Jose de Caldas, Bogota, Colombia)

McLitos is a long trajectory artist in the underground hip-hop culture in Bogotá. Like some others rappers in Bogotá, he and his music represents a sensible transformation of music, poetry, and the scenic performance as consequence of the inevitable passing time in his life. The ways that McLitos creates and produces, distributes and circulates, sells and shares his music represent the change of methods conventionally established, based on the concept of the rap as music for young people. The ideas that McLitos incorporates to his music, from his initial “target”: music for his contemporary public, to the present: the fans that grew up hearing him, and a music relevant for new audiences also; represents a strategy to keep his music active, then and now, including creative alternatives and more deep perspectives about social, ethic and human problems in his context. Through life history and ethnography as main methodology, and using unstructured interview as basic tool, the research presents the changing elements in the process of creation-production, circulation-distribution and appropriation-consumption of the McLitos’s music through the time, in the context of social and political moments of Colombia and Bogotá, which affect the ways that he socialized his music.

**11:50**

***Ancestry in Progress: Marie Daulne’s Re-creation of European Identity in Black Pan-Europe***

Gayle Murchison (College of William and Mary, Williamsburg, VA)

Zap Mama founder Marie Daulne claims for herself a malleable musical identity that rejects music industry fixed categories and redefines “European” as embracing of its African citizens. In the early 1990s Zap Mama recordings were marketed as world music, with African traditional and popular songs. The next ten years, Daulne increasingly incorporated African American hip-hop; by 2004 she had moved towards global pop. In *Ancestry in Progress* (2004) Daulne announces herself as a “native African.” In a duet Daulne and Erykah Badu call out across time as yodel blends with gospel vocals. Five years later in *Recreation*, sonically we discover Daulne re-creating herself as diva, embracing French song and Brazilian rhythms. Her self-invention comes at a crucial stage in modern Europe, as black Europeans begin to define themselves, confront racism, and enter the political mainstream. Daulne refashions herself as Super Diva, creating both music and a pop music iconography that is “Afropean,” chronicled in her 2008 sonic autobiography at

2008's Jazzwoche Burgenhausen. In an era when Western European countries adjust to challenges facing multiracial and multicultural societies, Daulne fuses an African and European identity – on her terms.

**12:10**

***Nuances in the Quebec black metal scene's representations of national socialist***

***Ideologies***

Mei-Ra St-Laurent (Universite Laval) and Vivek Venkatesh (Concordia University)

Black metal, a subgenre of extreme metal, uses fast tremolo picking of guitars, blastbeat drums, screeched vocals and lo-fi production, with lyrical content exploring violence, hostility, European and Nordic history, and in some cases, racist ideologies under a national socialist banner. For example, in Canada's Quebec black metal scene (QBMS), bands like Forteresse or Chasse-Galerie depict, through imagery, lyrics and ferocity of the music, a strong attachment and movement towards to roots of their French heritage. In this paper, the authors analyse Quebec black metal as a phonographic narrative and emically situated ethnographic phenomenon, transmitted by the members of the scene, who act as narrators and characters in a retelling of Quebecois folklore. By using music narratology, a methodology based in both literary studies and musicology, the authors will first analyse and report on select songs in the QBMS using the narrative structure (time, modality and voice of the narrative) and the musical qualities (harmony, voice timbre, recording technology) allowing to understand the themes that emerge from the songs. These data will be then be triangulated with ethnographic field materials (concert observations, interviews with artists, record label owners and fans, etc.), to create a nuanced representation of National Socialism in the QBMS.

**12:30**

***Cold facts? Searching for the truth behind the Rodriguez story***

Michael Drewett (Rhodes University Grahamstown South Africa)

In the narrative and post-release aftermath of the film 'Searching for Sugar Man' various claims have been made about relationship between Rodriguez' album 'Cold Fact' (in particular) and the development of an anti-apartheid rebelliousness amongst white South African youth in the 1970s and 1980s. These claims have ranged from the unlikely to the incredulous. For example, that the lyrics gave "the white youth permission to question. And question they did" and that Rodriguez' music "jumped the Atlantic Ocean and found an eager audience in the then apartheid South Africa, especially amongst privileged white youth. Also restricted by the tightly controlled, highly censored, fascist apartheid state, these youth were so inspired by the working-class lyrics and soulful melodies that some joined the Black-led fight to bring down that racist system." In the film itself it was claimed that the anti-establishment Afrikaans Voelvry music movement was most strongly influenced by the music of Rodriguez. This paper incorporates archival research at the South African Broadcasting Corporation, apartheid-era Directorate of Publications and the South African Music Royalties Organisation and interviews with musicians involved in the Voelvry Movement to dig deeper into the truth behind and influence of Rodriguez in South Africa.

13:00 – 15:00

LUNCH

15:00 – 16:20

Session St5 – STRUCTURAL TIMES – Room 1

## ***Time, Rhythm and Silence***

### **Participants**

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### **Abstracts**

**15:00**

#### ***The drummer as a composer: Strategies for rhythmic composing on the modern drumset***

Karla Eva Pfützenreuter (Universidade Federal da Bahia, Brazil)

The modern drumset, first emerged in the context of popular music in the USA during 1890 and 1910 and provides a rich field of musical activity. Considered as an instrument with primarily rhythmic properties, its melodic properties remain frequently less discerned which consequently keeps the drumset on a musically subsidiary, rather informal stage.

“[...] in jazz music and all other forms of playing derived from jazz, it is incumbent for the drummer, to mark the basic rhythm, to keep the tempo and to inspire the other musicians through his intense rhythmic/sonic playing.” (Wicke & Ziegenrucker, 2005)

One of the circumstances the drummer has to confront is the fact that in certain styles, a detailed drum sheet is either very reduced or fully left out. This promotes musical liberty but requires also compositional skills of the drummer. Regarding Brazilian popular music, where the hand percussion instruments have largely formed the respective rhythmic parts, drumset players often restrict themselves to reproducing the percussionist’s paper and replicating the traditional rhythms instead of utilizing them as a fundamental base to create new and contemporary rhythms. However, there exist techniques to extend this perspective and enrich the instrumental practice by exploring both rhythmic and melodic parameters of a rhythm, which can be useful for non-drummers as well.

After providing a clear idea about the role of the modern drumset in the musical context of Brazilian popular music, the present paper focuses on presenting selected techniques, such as those of *rhythmic illusions* (Harrison, 1996), *linear drumming* (Chaffee, 1999), and divisive rhythms (Ligeti, 1984) exemplified on the afro-brazilian rhythm *ijexá*.

**15:20**

#### ***On the importance of spirals: A hypertoroidal model for analysing time-pitch relationships.***

Charlie Williams (University of Cambridge, UK)

Probabilistic and Bayesian models, excellent tools for modeling human perception and cognition generally (Chater et al, 2006), have brought welcome rigor to musical analyses, describing overall pitch distribution and pitch transition

probability in individual pieces (Margulis, 2005) as well as larger corpora (de Clercq and Temperley, 2011). However, these analyses tend to consider pitch distribution/transition as if it were probabilistically static across a piece or section. Analysis which takes metric and hypermetric positioning into account reveals strong effects (Temperley and de Clercq, 2013) which differ between popular and classical idioms. Building on this, I propose a conceptual framework and visual display method for analyzing relationships within multiply-nested time-bound hierarchical structures (Lerdahl and Jackendoff, 1983). This method ‘wraps’ musical content into spirals along the time dimension, such that temporally-distant yet perceptually-related events (such as successive downbeats) are spatially aligned without obscuring their true temporal distance. The resulting hypertorus allows discovery and concise description of metrical effects on pitch behavior, as well as visualization of these relationships and their evolution. Finally, a “typical probability space” can be calculated for a given track, artist, or genre which affords some of the information content the work(s) contain.

**15:40**

### ***Estruturas rítmicas do samba nas performances de bateria solo de Luciano Perrone***

Thiago Ferreira de Aquino (Escola de Comunicações e Artes, Programa de Pós-Graduação em Música Universidade de São Paulo)

Luciano Perrone (1908-2001) foi o baterista mais importante da primeira geração do instrumento no Brasil, exercendo um papel central na consolidação tanto do samba quanto da bateria. Seu estilo de execução é conhecido como “samba de batucada”. Esta era a maneira usual de execução do gênero até o advento da Bossa Nova no final da década de 1950, que trouxe consigo o chamado “samba de prato”. Nas décadas de 1960 e 1970, Perrone lança dois discos como líder de uma orquestra de percussão popular. Em cada um deles, executa um solo de bateria. O presente trabalho realiza uma transcrição e análise das estruturas rítmicas das duas faixas solo, “Samba Drums” e “Polca – Samba – Choro”. Temos o objetivo de caracterizar tecnicamente o estilo deste importante personagem da música brasileira no século XX, selecionando os momentos nos quais, atuando como solista, pode desenvolver-se com maior liberdade. Para isso, são fundamentais as noções de cometricidade e contrametricidade, conceitos cunhados por Kolinski (1959), desenvolvidos por Arom (1985) e aplicados no estudo do samba por Carlos Sandroni (2001). Ao mesmo tempo, conforme já sublinhado em outra ocasião (Aquino, 2013), propomos uma expansão deste referencial para dar conta de especificidades da bateria.

### ***Samba rhythmic structures in Luciano Perrone’s solo drumset performances***

Luciano Perrone (1908-2001) is the most important drummer of the first generation of the instrument in Brazil, playing a central role regarding the consolidation of both samba and the drumset. Perrone’s style is known as “samba de batucada”. This is the most usual way of playing samba on the drums, until Bossa Nova brought a new style, “samba de prato” (“ride-cymbal samba”) on the 1950s. During the 1960s and 1970s, Luciano Perrone records two long-plays, leading a popular music percussion group. Each long-play features a drum solo performed by him. This paper presents the transcription and analysis of the rhythmic structures present in each solo recording, “Samba Drums” and “Polca – Samba – Choro”. One goal is to describe in technical detail the style of this important character for 20th century brazilian popular music. In order to accomplish this, one chooses recordings in which, due to their soloist nature, the drummer can act with most freedom. The concepts of cometricity and contrametricity are in the core of this analysis. First stated by Kolinski (1959), developed by Arom (1985) and applied to samba case by Sandroni (2001), we have proposed (Aquino, 2013) an expansion of these concepts to better fit drumset specific issues.



15:00 – 16:40

Session M7 – MODERN TIMES – Room 2

## *Modern Music Industry Strategies*

### **Participants**

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### **Abstracts**

**15:00**

#### *In New Music We Trust*

Richard Osborne (Middlesex University, UK)

‘New’ is a word that the music industries use tactically. In the UK, the BBC helps to justify its licence fee by using the slogan ‘in new music we trust’ for its youth-orientated radio stations. The idea is that, in encouraging emergent talent, the BBC is providing a service to the nation. This is an isolated example of a wider phenomenon. In the music industries’ lobbying documents and governmental papers, the word ‘new’ crops up again and again. It has been used to justify everything from the extension of copyright to the high price of CDs. In my paper I wish to explore various aspects of the ‘new’. In what ways is newness tactically employed? When did the ‘new’ first start being used in this way? What proportion of record company income is derived from the ‘new’? How does the ‘new’ impact upon the old? How ‘new’ is the new? I also wish to set the industry’s vaunting of newness against theorists’ complaints that we are living in an era of ‘retromania’, and suggest that neither is correct. What in fact dominates the pop landscape, as it always has done, is *nowness*.

**15:20**

#### *PonoMusic e o o Futuro do Consumo Musical*

Daniel Domingues (Universidade Federal Fluminense, Brazil)

Objetiva-se analisar o grau de envolvimento que as tecnologias de reprodução exercem na experiência musical contemporânea, a partir do estudo da relação entre os consumidores que aderiram à campanha de crowdfunding lançada pelo músico Neil Young para aquisição do player Pono Music e a promessa que baseou a divulgação desse aparelho de reprodução de música em altíssima qualidade. Busca-se investigar por meio de entrevistas com participantes do crowdfunding e integrantes da comunidade do Pono Music no Facebook quais aspectos fundamentaram seu interesse na aquisição do player e compreender qual histórico possuem com as tecnologias de reprodução anteriores, como o Ipod e os MP3 players. Serão avaliados: (i) se o interesse foi baseado apenas em obter um player com reprodução de música em alta qualidade; (ii) a idade do usuário e se já utilizou outros players previamente; e (iii) se a oferta de edições especiais do player com músicas e a assinatura digital de artistas influenciou na aquisição. Dessa forma, pretende-se entender a inserção do Pono Music no mercado fonográfico comparando-o com as diferentes reconfigurações do consumo musical originadas pela audição de arquivos no formato de mp3 e pela popularização dos Ipods, com uma mídia digital um pouco superior ao mp3.

### ***PonoMusic and the Future of Music Consumption***

This article aims to analyse the degree of involvement that reproduction technologies play in the contemporary musical experience; the study covers the relationship among consumers who joined the crowdfunding campaign launched by musician Neil Young to acquire the PonoMusic player and includes the promotion-based promise that this device produces high-quality sound. Through interviews conducted via internet with crowdfunding participants and members of the PonoMusic community on Facebook, this article intends to investigate which aspects substantiate user interest in acquiring the player; the article also aims to understand what history those users have with earlier reproduction technology, such as the iPod and other MP3 players. In this context, the following will be evaluated, among other issues: (i) whether the interest was based solely on acquiring a player with high-quality music reproduction; (ii) the user's age and whether he has previously used other players; and (iii) whether the provision of special-edition players with music and artists' digital signatures influenced the acquisition. Finally, I intend to understand PonoMusic introduction into the music industry by comparing it with the different reconfigurations of musical consumption caused by MP3 files and later by the popularity of iPods, which exhibited a slightly higher level of digital media.

**15:40**

#### ***Fan-funding : the new Eldorado?***

Victor Sarafian (Université Toulouse 1 Capitole, France)

For musicians, signing a contract with an independent or major label is often seen as a stepping-stone to success. Record labels provide a number of services, one of which is to provide financial support to record and promote albums. Over the last decade technological innovation has allowed artists to tap into new sources of finance, one of which is the use of fan-funding websites. Although academic research about this phenomenon is growing, it is still scarce and little attention has been paid to the dynamics behind the success or failure of campaigns. This paper will explore how musicians use fan-funding platforms to promote and finance their projects by presenting three case studies of bands on the French platform My Major Company. This study will start by giving a brief description of My Major Company and will examine its business model within the larger context of the French music industry. We will then present the results of our cases studies which take into consideration quantitative and qualitative data. This paper seeks to shed light on the question of how and why more and more musicians are reverting to fan-funding sites. How do artists manage and experience fan-funding campaigns? What are the relationships between the musicians, the fan-funding platform, and the funders? What factors influence the results of the campaigns?

**16:00**

#### ***Whose Tupac? The Intersection of Temporalities in the Staging of Tupac's Resurrection at the 2012 Coachella Festival***

Anna Szemere (Florence Melton School of Adult Education, US) with Taryn Kearns and Ilana Winchester

Tupac Shakur's hologram appearance at the 2012 Coachella Festival was one of the most celebrated pop events of the past few years. (This was in fact not hologram technology but a 2D CGI was projected onto a reflective surface on the floor, which then bounced back onto a mylar surface.) The creators of the performance talked of taking the projection onto a tour. Critics anticipated that similar re-incarnations of pop megastars will be the order of the day. However, neither did the tour materialize, nor have many holograms of deceased megastars follow. In this paper we argue that staging a dead star's reappearance raises complex ontological and ethical questions about authorship (of a vision of a star's identity) and agency (of a dead person), and therefore cannot be easily repeated. Notions of authorship and

agency moreover are bound up with different intersecting temporalities: historical, mythical, and modern. Modern time's technology has materialized the collective myth of Tupac's immortality. But unlike other mythological pop heroes such as Michael Jackson or Elvis Presley, Tupac, not merely a thug but a poet and spokesperson of the Black community, constantly reminds one of historical time, the persistence of social problems and the politics of race in the US. The conjuncture of these different temporalities and Tupac's multi-faceted personality made the Coachella event at once mesmerizing and disturbing.

15:00 – 16:40

Session H38 – HISTORICAL AND SOCIAL TIMES – Room 3

### *Brasil History II*

#### **Participants**

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#### **Abstracts**

**15:00**

#### ***O calendario da roda: consideracoes etnograficas sobre repertorio e temporalidade***

Renan Moretti Bertho (Unicamp)

Os dados etnograficos apresentados nesse trabalho foram construidos em uma roda de choro de São Carlos, interior de Sao Paulo, tendo como base metodologica a etnografia da musica (Anthony Seeger, 2008). Ao analisa-los surgem as seguintes inquietacoes: “O que orienta a repeticao dos choros na roda?” e “Quais os sentidos do repertorio no presente espaco?”. Para responder tais questoes busco confirmar a hipotese de que a possibilidade de repetir os choros, somente sob algumas condicoes, caracteriza importante fator estrutural dessa pratica musical. Desse modo tenho como objetivos mapear os momentos onde e possivel repetir musicas que ja foram tocadas e elencar questoes relacionadas aos sentidos do repertorio. Os resultados apresentam analises dessas situacoes em dialogo com os conceitos de “tempo virtual da musica” (John Blacking, 1973) e de experiencia musical otimizada, ou Flow (Thomas Turino, 2008), revelando assim aspectos culturais e sociais fundamentais para compreensao do repertorio como mediador do tempo. Concluo enfatizando que a escolha dos choros na roda e uma acao que padroes da organizacao humana com padroes de producao sonora. Desse modo compreendo o repertorio como “calendario da roda”, responsavel por subordinar a duracao da pratica musical as modalidades qualitativas de tempo, valor, desenvolvimento e compartilhamento.

#### ***The calendar of the roda: ethnographic considerations about repertoire and temporality***

The ethnographic data presented in this article were built in a *roda de choro* of São Carlos, São Paulo, using ethnography of music (Anthony Seeger, 2008) as methodological basis. By analyzing these data, the following issues arise: “What guides the repetition of *choro* at the *roda*?” and “What are the meanings of the repertoire in this space?” The answer to these questions confirms the hypothesis that the possibility of repeating *choros*, only under some conditions, features

important structural factor in this practice. Thereby I have as objectives to map the moments where is possible to repeat the *choros* and to list issues related to the senses of the repertoire. The results present analysis of these situations in dialogue with the concepts of “virtual time of music” (John Blacking, 1973) and enhanced music experience, or Flow (Thomas Turino, 2008), thus revealing fundamental cultural and social aspects for understanding the repertoire as a mediator of time. I conclude by emphasizing that the choice of *choros* at the *roda* is an action that reconciles patterns of human organization with standards of sound production. Therefore I understand the repertoire as “calendar of the *roda*”, responsible for linking the duration of musical practice to qualitative modalities of time, value, development and sharing.

**15:20**

***Temporalidades sobrepostas: sociabilidade e repertorios de musica popular nos bares da cidade em Belo Horizonte***

Luiz Henrique Assis Garcia (UFMG) and Pedro Silva Marra (UFF)

Nossas pesquisas tem como um de seus principais focos a compreensao da experiencia auditiva no espaço urbano (GARCIA & MARRA, 2012). A musica popular, inserida nesse cenario, desempenha um papel significativo na conformacao da experiencia social e historica de diferentes grupos que co-habitam e disputam a cidade contemporanea. Em suas regioes centrais varias temporalidades sao sobrepostas em espacos contiguos, e miriades de sons de diferentes epocas ofertadas simultaneamente ao citadino, que ouve musica pop e eletronica no bar Anos 80 ou a trilha de Easy Rider ao atravessar a rua. A medida que a enorme compressao do espaco-tempo provoca uma experiencia instavel, particularmente no ambiente urbano, aumenta a demanda pela sensacao de inteireza e pertencimento a um lugar e/ou tempo. Um conjunto de cancoes, enquanto meio para a interacao social (DENORA, 2000) e poderosa argamassa de identidades (STOKES, 1994), pode operar como “ancora simbolica” (HUYSSSEN, 1996). Neste contexto intentamos compreender como, atraves da execucao de um repertorio (BECKER & FAULKNER, 2009) que compoe um arquivo de referencias reconheciveis e associaveis, os bares produzem uma ambiência que comporta diferentes fenomenos culturais relacionados ao tempo (nostalgia, retro, revivalismo, etc.; ver SAMUEL, 1994), na qual determinados grupos interagem, inclusive como consumidores.

***Overlapping temporalities: sociability and popular music repertoires at bars in Belo Horizonte***

One of our research focus it's the understanding of the hearing experience in urban space (Garcia & Marra, 2012). Popular music, set in this scenario, plays a significant role in shaping the social and historical experience of different groups that co-inhabit and dispute the contemporary city. In its central regions several temporalities are superimposed in contiguous spaces, and myriads of sounds from different eras are offered simultaneously to city dwellers, as he/she can hear pop and electronic music in the Anos 80 bar or Easy Rider soundtrack across the street. As the enormous compression of space-time causes an unstable experience, particularly in an urban environment, increases the demand for the sense of wholeness and belonging to a place and / or a time. A set of songs, as mean for social interaction (Denora, 2000) and powerful alloy of identities (Stokes, 1994), can work as “symbolic anchor” (Huysen, 1996). In this context, we propose to understand how, by performing a repertoire (Becker & Faulkner, 2009) based upon an archive of recognizable and associable references, bars produce an environment that covers various cultural phenomena related to time (nostalgia, retro, revival, etc. ; see Samuel, 1994) in which particular groups interact, including as consumers.

15:40

### ***Choros gravados nos cds e nas memorias de Curitiba***

Ana Paula Peters (UNESPAR/ Escola de Musica e Belas Artes do Parana)

Para acompanhar o percurso do Choro em Curitiba, a proposta deste artigo parte da análise dos dois únicos cds gravados pelo grupo Choro&Seresta, um dos regionais de choro mais antigo desta cidade que toca ininterruptamente desde 1973, aos domingos pela manhã na feirinha de artesanato do Largo da Ordem, separados por 14 anos. O primeiro cd foi gravado em 1999, com uma música inédita de Pixinguinha e, no segundo cd, de 2013, conta com a participação de chores de outras regiões brasileiras. Com a seleção das músicas escolhidas para gravar, a concepção de cada cd e a escolha dos músicos/chores além dos integrantes do grupo para cada cd, abordarei uma das maneiras de se aproximar e construir a história do Choro de Curitiba, que se apoia também na escolha dos instrumentos mais usuais de cada época, na maneira de interpretar e compor cada choro e nos jogos e disputas entre a tradição e contemporaneidade, hierarquias e sociabilidades.

### ***Choros recorded on cds and in the memories of Curitiba***

The purpose of this article is to follow the route of *Choro in Curitiba*. It starts from the analysis of only two CDs recorded by *Choro & Seresta* group, one of the oldest *Choro* groups of the city that plays continuously since 1973 on Sunday mornings at the Handicraft Market in the *Largo da Ordem*. Both CDs were separated by 14 years. The first cd was recorded in 1999 with a new song from Pixinguinha and in the second cd, 2013, with the participation of “*chorões*” of other Brazilian regions. With the selection of songs chosen to record, the design of each cd and musicians/“*chorões*” chosen beyond the group members for each cd, I will discuss one of the ways to approach and build the history of Choro in Curitiba. This history also supports itself on the choosing of the most usual instruments of each season, the way to interpret and compose each Choro and games and disputes between tradition and contemporaneity, hierarchies and sociability.

16:00

### ***Que bicho e esse?: teatro e musica no Brasil pos-1964 / What kind of beast is this?: theatre and music in post-1964 Brazil***

Katia Paranhos (Universidade Federal de Uberlandia/UFU/Brasil)

Teatro popular e teatro engajado são duas denominações, entre outras, que ganharam corpo por intermédio de um vivo debate que atravessou o final do século XIX e se consolidou no século XX. Seu ponto de convergência estava na tessitura das relações entre teatro e política ou mesmo entre teatro e propaganda. Para o crítico inglês Eric Bentley, o teatro político se refere tanto ao texto teatral como a quando, onde e como ele é representado. Este trabalho aborda a importância histórica da peça “Se correr o bicho pega, se ficar o bicho come”, de Ferreira Gullar e Oduvaldo Vianna Filho, como uma representação política de resistência a ditadura militar no Brasil. Ênfase como característica fundamental desse musical, encenado em 1966 pelo Grupo Opinião, a mistura de tradições culturais, a predominância do que Eric Hobsbawm designa “canções funcionais” (canções de trabalho, músicas satíricas e lamentos de amor) e a produção/criação artística dos atores/cantores.

### *What kind of beast is this?: theatre and music in post-1964 Brazil*

Popular theatre and politically engaged theatre are two designations, among others, that gained acceptance through a lively debate that went on throughout the late 19<sup>th</sup> century and consolidated itself in the 20<sup>th</sup> century. It converged around the structure of the relations between theatre and politics or even between theatre and propaganda. According to the English critic Eric Bentley, the term of political theatre concerns both theatre texts themselves and when, where and how these are staged. This paper looks at the historical importance of the play ‘Se correr o bicho pega, se ficar o bicho come’ (If you run, the beast catches you, if you stay put, it eats you), by Ferreira Gullar and Oduvaldo Vianna Filho, as a political representation of the resistance against the Brazilian military dictatorship. As the crucial characteristic of this musical, staged by Grupo Opinião in 1966, I point out its mix of cultural traditions, the predominance of what Eric Hobsbawm terms ‘functional songs’ (work songs, satirical songs and love lamentations) as well as an artistic production/creation of actors /singers.

15:00 – 16:40

Session H39 – HISTORICAL AND SOCIAL TIMES – Room 4

### *Jazz: Mediators, Modernity and Avant-Garde*

#### **Participants**

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#### **H39.1. Panel Presentations**

##### **Panel Abstract**

Jazz did not simply manifest itself in postwar Europe as a dance music and art form practiced by a heterogeneous group of musicians. Those who analysed and presented the music in various media, from the press through to radio and television, and concert performance, also mediated and discursively formed it. This process took place during several phases and was propelled and influenced by actors of different kinds. Members of the proposed panel will discuss three case studies that illustrate how scholars, journalists and concert promoters acted as “catalysts” who structured and accelerated the reception of jazz in postwar Europe. Understanding their achievements is vital to conceiving how jazz could disseminate so quickly in Europe, and how it came to be perceived as a music of modernity. However, the notion of “catalyst” does not lose sight of the fact these agents did not act in isolation. Their initiatives were never decoupled from social and artistic contexts. Members of the panel will therefore attend to how these actors acted within international networks, networks from which they drew musical vision and which provided the social frameworks that could allow their ideas to take on ‘material force’. The panelists will present current research illuminating the activities of three prominent mediators of jazz in Europe: Ernest Borneman, Joachim-Ernst Berendt and Horst Lippmann.

## Abstracts

15:00

### ***Ernest Borneman: The Anthropologist Looks at Jazz***

Detlef Siegfried (University of Copenhagen)

In the 1950s, Ernest Borneman (born 1915) was rated “one of the world’s foremost jazz critics and scholars” (Nat Hentoff). As a German expatriate during the “Third Reich” with a Jewish and communist background, studies in anthropology and musicology and practical experiences in the jazz scenes in Britain, Canada, the USA and France, Borneman investigated the historical development and contemporary shape of jazz and blues. During the 1940s and 1950s, he was the author of a series of articles “An Anthropologist Looks at Jazz” and a columnist for *Melody Maker*, and became a well-known jazz publicist. As one of the first jazz scholars and critics, Borneman understood jazz not primarily as an aesthetic form, but contextualized it within its social environment: “Music is formed by the social structure of society and not by its racial structure. [...] the difference between African and European music is not the difference between two different races but the difference between two different forms of social organisation.” The paper will discuss the main features of Bornemans concept of jazz and blues, contextualize it within his biographical background and outline its reception within the jazz scene.

15:20

### ***Horst Lippmann: The businessman as visionary***

Michael Rauhut (University of Agder, Norway)

Horst Lippmann (1927–1997) was the most important German jazz impresario of the 1950s and 1960s. Being an active member of the illegal Hot Club of Frankfurt am Main since 1941, he significantly contributed to the transregional interconnection of the jazz scene after the Second World War. He initiated the foundation of the German Jazz Federation, the governing body of all Hot Clubs, and worked as its concert advisor. Subsequently he opened a concert agency that cooperated with the American jazz promoter, Norman Granz. Lippmann defined his own role as never simply that of a service provider but also as a didactic propagandist. This missionary impetus became visible with the presentation and public image of his concerts as well as in his numerous journalistic works. Horst Lippmann gained international influence with the “American Folk Blues Festivals”, he staged all over Europe from 1962 on. These events put the blues into an all new context and charged them in an ideologically sustained manner. The festivals set new standards of interpretation and evaluation. The paper portrays Horst Lippmann as a powerful visionary, who never lost sight of commercial efficiency.

## H39.2. Individual Presentations

### Abstracts

15:40

### ***“The New Thing & The Blue Thing”: Free Improvisation and the Jazz Avant-Garde Reconsidered***

Kwami T. Coleman (New York University)

The jazz avant-garde of the 1960s is typically positioned as a radical stylistic break in jazz history. Critics and historians alike have characterized the music of artists like Ornette Coleman and Cecil Taylor as decisive movements away from the jazz tradition, evolving as a “separate entity” from the mainstream. This paper presents an alternate view of these

artists and this period by proposing musical experimentalism as the impetus for the varied applications of free improvisation in and out of the jazz mainstream. I explain how free improvisation was conceived as an extension of the jazz tradition – a sonic rupture that suggests radical continuity, not divergence. The title of this paper is drawn from trumpeter Ted Curson’s 1965 LP, where free improvisation interfaces with familiar musical forms like the blues. Curson’s recording provides a particularly vivid example of the creatively fertile surge of experimentalism that critics in the 1960s described as the “new thing,” which is now commonly referred to as “free jazz.” What links Curson to Coleman, Taylor, and well-established veterans like Charles Mingus, John Coltrane, and Miles Davis is their willingness to experiment with new and flexible approaches to musical composition, improvisation, and instrumental expression within their parameters of tradition.

**16:00**

***Cesar Camargo Mariano e o Sambalanço Trio: confluência entre aspirações estéticas e mercado musical***

Rafael Tomazoni Gomes (UNICAMP)

A partir da observação da trajetória do pianista brasileiro Cesar Camargo Mariano e do Sambalanço Trio, grupo que atuou durante a primeira metade da década de 1960 na cidade de São Paulo, esta comunicação busca levantar elementos sobre o contexto musical em torno do surgimento do chamado samba-jazz. Textos que tratam do ambiente cultural paulistano da época, como os escritos do historiador Francisco Rocha e os depoimentos registrados na autobiografia de Cesar Camargo Mariano, apontam para uma noção de modernização associada à cultura norte-americana, incluindo o jazz. Cesar Camargo Mariano, que teve o jazz como referência em sua formação musical através dos pianistas Erroll Garner, Nat King Cole e outros, utiliza tais referências em seu estilo pianístico no repertório de samba-jazz, como mostra a avaliação de trechos de gravações do Sambalanço Trio. Orientados por tal noção de modernidade, sugere-se que este momento representou uma confluência entre as aspirações estéticas do Sambalanço Trio, e a própria dinâmica do mercado musical, representado pelo cenário jazzístico da noite paulistana e pela produção fonográfica.

***Cesar Camargo Mariano and Sambalanço Trio: confluence between the aesthetic aspirations and music market***

From the observation of the trajectory of brazilian pianist Cesar Camargo Mariano and Sambalanço Trio, a group that acted during the first half of the 1960s in the Sao Paulo city, this communication indicates elements about the musical context around the emergence of so-called samba-jazz. Texts that deal with the São Paulo cultural environment in that time, as the writings of the historian Francisco Rocha and testimonies registered in Cesar Camargo Mariano’s autobiography, points to a notion of modernization that was associated with north-american culture, including jazz music. Cesar Camargo Mariano, who had jazz music as a strong reference in his musical development by pianists like Erroll Garner and Nat King Cole, uses such references in his pianistic style of playing samba-jazz, as this paper shows through musical analysis of excerpts from recordings of Sambalanço Trio. Guided by this notion of modernity, this paper also propose that this moment represented a confluence between the aesthetic aspirations of Sambalanço Trio, and the musical market dynamic, represented by the night clubs jazz scene and phonographic production.



15:00 – 16:40

Session St6 – STRUCTURAL TIMES – Room 5

### ***Analysing Brazilian popular forms***

#### **Participants**

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#### **Abstracts**

**15:00**

***“Maracapan”*: Maracatu rhythm patterns spacialized after studio recording features, in an overdubbed three guitars piece by Heraldo do Monte**

Hermilson Nascimento (State University of Campinas UNICAMP)

The present work is to discuss how musical genres can be meaningful when used as vehicle of identity dialogues, in a Brazilian jazz context. A piece titled “Maracapan” (Heraldo do Monte, 2004) – the analysis object – appears focused on Maracatu rhythm patterns and its (dis)placements, by using studio recording special techniques, revealing the creative process and peculiar appropriation of such rhythm. Heraldo do Monte is recognized as a great Brazilian guitarist, mainly due to his accomplishment of an accent for Brazilian music on electric guitar, instead the classical version (a true symbol in Brazilian popular music). Maracatu is a northeastern rhythm, from Pernambuco state, Heraldo’s land. Musical genres in Brazil are over time relevant to both, territorial and traditional/modern articulations. Although playing basic Maracatu patterns, Heraldo do Monte makes a spacial distribution of the rhythm, applying the overdubbing recording technique, putting together three fragmented played guitars that work very well as a whole. Allied to a contrasting grammar – with consonances and dissonances arranged in a diagram of questions, answers and comments, also spacialized (right, left and center) – studio recording features improve expressiveness range, helping to establish a pendular narrative that criticizes the dialectical view: “typical” x “universal”, in the Brazilian jazz scene.

**15:20**

***O Tempo de Hermeto Pascoal: procedimentos rítmico-harmônicos e formais em “Mestre Radamés” em seu contexto.***

Paulo José de Siqueira Tiné (Instituto de Artes, UNICAMP)

O presente artigo almeja demonstrar aspectos harmônicos e fraseológicos, que estruturam os procedimentos formais da obra “Mestre Radamés” do compositor alagoano Hermeto Pascoal (1936). A partir da gravação de referência (Pascoal, 1984), busca-se descrever os processos envolvidos nos aspectos mencionados a partir da divisão e enumeração das frases, bem como da indicação na pauta dos acordes e seu ritmo harmônico. Nesse processo descobriu-se que a obra em questão se desdobra em 22 frases sucessivas sem repetição, porém, pertencentes a uma mesma tonalidade, processo que pode ser denominado como “rapsódico”. Associado a ele, há uma rica elaboração de convenções entre baixo, acorde e bateria associados ao arranjo da peça, fato desenvolvido por outros pesquisadores, mas que se soma para a compreensão do objeto. Além disso, o artigo procura, por um lado, mencionar a inserção da obra no álbum e ele na produção do

compositor, que é o contexto da década de 1980 e da série de álbuns gravados para o selo Som da Gente. Por outro, procura conceituar a obra do ponto de vista estético, os pilares que balizam a produção do autor a fim de verificar sua pertinência nessa obra.

*In Time with Hermeto Pascoal: rhythmic-harmonic procedures and forms in 'Mestre Radamés', a contextualised analysis.*

This article aims to demonstrate harmonics, phraseological aspects and the formal procedures that structure the piece “Mestre Radames” of Hermeto Pascoal (1936). From the recording reference ( Pascoal, 1984), one tries to describe the processes involved in the aspects mentioned from the division and enumeration of phrases, as well as the indication on the score of its harmonic chords and rhythm. In this process it was discovered that the work in question unfolds in 22 successive musical phrases without repetition, while belonging to the same tonality; a process that can be termed as “rhapsodic”. Associated with it, there is a rich elaboration of agreements between bass, drums and chords associated with the arrangement of the piece (actually developed by other researchers, but that adds to the understanding of the object). Furthermore, the article seeks, on one hand, to mention the inclusion of the work on the album, examining it in the context of the work of the composer (the context of the 1980s and the series of albums recorded for the label Som da Gente). On the other hand, it seeks to conceptualize the work from an aesthetic point of view, in the structural components which guide the work of the author to verify their relevance in his work.

**15:40**

### ***Rhythmic Innovation in the Bossa Nova***

Stefan Caris Love (University of Massachusetts Amherst, USA)

Several authors cite João Gilberto’s syncopated guitar patterns as the essential rhythmic innovation of the *bossa nova*. In this paper I describe two additional innovations: triple division of the beat and unpredictable phrase structure.

Irna Priore has noted how Gilberto’s vocals irregularly anticipate or delay the accompaniment’s strong beats. But even when Gilberto’s vocals fit the accompanying meter, they often imply *triple* division of the beat, placed against the quadruple division implied by the accompaniment. The triple divisions result from a process of smoothing out the samba’s angular syncopations. They are a consistent element of Gilberto’s approach, evident throughout the classic 1964 album *Getz/Gilberto*, and numerous live recordings.

In their phrase structures, Tom Jobim’s compositions include subtle departures from regularity, a large-scale rhythmic innovation. In “Desafinado,” small phrases stand out clearly, but the larger form only gradually becomes apparent. Meanwhile, the overall form of “Para machucar meu coração” is clear, but the lower-level phrasing is more ambiguous. In his solos, Getz deftly complements both of these effects. In a more recent performance of “Para machucar meu coração,” solo, Gilberto presents his own interpretation: he modifies the metrical structure, compounding the irregularity. These innovations help explain the bossa nova’s hypnotic effect.

**16:00**

### ***A dimensão do tempo em três interpretações de Victor Assis Brasil***

Fernando Seiji Sagawa (Universidade Estadual de Campinas UNICAMP)/SP – Brasil)

Este trabalho propõe a análise das escolhas feitas na dimensão do tempo pelo saxofonista Victor Assis Brasil em três gravações de diferentes momentos de sua carreira: “Minha Saudade” (1966), “Dindi” (1970) e “O Cantador” (1980).

Partiremos do levantamento das escolhas do interprete em relação ao andamento, às variações de ritmo e ao uso de variação agógica no intuito de delinear para cada gravação o projeto interpretativo proposto por ele na dimensão de controle do tempo. Essas escolhas serão comparadas com as escolhas de mesmo tipo feitas na primeira versão de cada uma das canções e com significados encontrados no núcleo melodia e na letra segundo análise Semiótica da Canção (Luis Tatit). Em uma segunda parte do trabalho, os três projetos interpretativos de cada gravação serão pareados no intuito de demonstrar recorrências e mudanças na maneira de interpretar desse saxofonista durante o desenvolvimento de sua carreira.

#### *Dimensions of time in three compositions of Victor Assis Brasil*

This paper proposes the analysis of choices made within a time framework by saxophonist Victor Assis Brasil in three recordings from different moments in his career: “Minha Saudade” (1966), “Dindi” (1970) and “O Cantador” (1980). In the first part of the paper, we are going to list the beat choices, the rhythmic variations and the agogic (*agoge*) variations in order to delineate for each recording the interpretive project proposed by the saxophonist in the realm of time control. These choices will be analyzed in terms of ‘agreement’ or ‘disagreement’ with the first version of each song and in relation to meanings found in the melody and lyrics through song semiotic analysis (Luis Tatit). In the second part of the paper, the three interpretive projects of each recording will be matched in order to demonstrate recurrences and changes in the performance of Victor Assis Brasil throughout the development of his career.

15:00 – 16:40

Session M8 – MODERN TIMES – Room 6

#### *Creativity and Reception in Contemporary Media Contexts*

##### **Participants**

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##### **Abstracts**

##### **15:00**

##### ***We Enjoy Role-Playing: An Examination of The Online Fandom Constructed and Practiced by the Global K-pop Fans***

Jungwon Kim (University of California, Riverside, US)

The term fandom has been understood as being passive, controlled, subordinated, disempowered, or even abnormal (Lewis 1992; Fiske 1992). However, K-pop fans’ activities, recently observed online, suggest fandom is no longer related to passiveness or subordination. They actively share information about K-pop, participate in discussion on K-pop, and construct their own community regarding K-pop. Among such practices of the online K-pop fandom, it is notable that some K-pop fans from different countries are involved in role-playing as faux K-pop singers in Facebook with new IDs having manipulated personal information such as their name, birth/current place, nationality, gender, age, affiliation, and occupation. In this paper, I examine the global K-pop fans’ role-play on Facebook. For this examination

I will look at how the fans perform role-playing as K-pop singers. Also, I will discuss why the K-pop fans practice role-play online in particular, and how this role-playing can be interpreted in relation to their identities. Through this examination and discussion, I will then argue that the global K-pop fans' role-playing on Facebook can not only suggest new understanding of popular music fandom but also create 'cultural cohort' as well as 'identity cohort' beyond the expression of their fondness for K-pop.

**15:20**

***The appeal of protesting musicians: Pussy Riot, mediatization and the construction of cosmopolitan citizenship***

Pauwke Berkers, Frank Weij, Jiska Engelbert (Erasmus University Rotterdam)

Already for decades musicians have been involved in political activism. However, most protesting musicians operate – often as celebrities – within the established Western political paradigm and hardly ever in opposition to it. More recently, we witness the emergence of a different kind of protesting musician, previously unknown artists who explicitly challenge the practices of domestic political institutions. While facing severe criticism or legal repercussions within their own country, artists like Pussy Riot receive broad support from international media outlets and Western audiences. In order to clarify their appeal, we argue that these musicians should be approached as social movements that afford Western audiences to express cosmopolitan citizenship. The central research question, therefore, is: To what extent and in what ways does Pussy Riot's mediated political advocacy afford Western audiences to construct cosmopolitan citizenship? To answer this question, this paper analyzes a large body of Twitter data. Twitter serves as a platform for everyday communicative practices in which (Western) audiences actively discuss various newsworthy topics. First, a thematic analysis of hashtags, demonstrated that cosmopolitanism is performed in a rather depoliticized – yet mediatized – way. Second, topic modeling of the actual messages showed that Twitter users seem to pay little attention to Pussy Riot's political protests or conditions in Russia. They are more interested in the way in which Pussy Riot appears in Western media and to communicate their knowledge of these events, rather than actually discussing the political implications of these protests.

**15:40**

***The Hitchhiker's Guide to the World Wide Web: music-making in the digital era***

Ananay Aguilar (University of Cambridge, UK)

While the world wide web has been held as an invaluable resource for music marketing and distribution, the vast and growing quantity of music circulating the web also means that it has become ever more difficult for artists to be noticed. Daily updates in order to grow an audience and keep fans locked in consume hours of time that could otherwise be devoted to the production of music, as does learning how to create ISRC and barcodes, signing up to aggregators and collection societies, and negotiating presence on online shops and streaming services. Through a series of interviews with musicians and industry representatives, as well as online research, this paper presents routes taken by musicians to enter the market. I join other authors who argue that despite the opportunities offered by the web, many musicians still aspire for a record deal with a major label. But I also ask to what extent, and in what ways, activities associated with marketing and distribution are cost-effective and relate these to questions of job satisfaction and the meaning of launching one's music independently. It is only through a detailed understanding of these questions that policy efforts can be directed towards artists' needs.

16:00

***Del forever alone al bitch please: la cultura del meme como expresión y resistencia en la industria musical mexicana del siglo XXI***

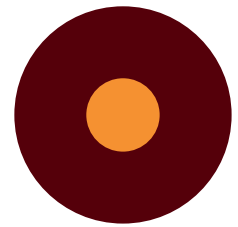
Guadalupe Caro Cocotle (ITESM Campus Estado de México)

Este es un trabajo que tiene como finalidad el analizar tres casos concretos dentro de la industria musical mexicana presentes en la actualidad. Esta investigación propone analizar el fenómeno de la red denominada como imágenes miméticas o *memes* en los casos de la fallecida cantante Jenni Rivera, Justin Bieber y Juan Gabriel. Tales *memes* se presentan como un fenómeno social a partir del cual se contesta y se resiste a una industria musical que se ha alineado con preceptos capitalistas. A partir del cuestionamiento de ciertas representaciones de género y posturas políticas dentro del contexto mexicano, los *memes* se revelan como una expresión social, a veces viral a veces contestataria, principalmente de las denominadas juventudes 2.0, tanto de generaciones de migrantes digitales como de los denominados nativos digitales.

***From forever alone to bitch please: the meme culture within the Mexican Music Industry as expression and resistance***

This work analyses three specific cases within the current Mexican music industry. This research aims to analyze the phenomenon known as mimetic images or *memes* in the case of the singers Jenni Rivera, Justin Bieber and Juan Gabriel. Such memes are presented as a social phenomenon as expressions of resistance and questions towards the music industry; an industry that has been aligned with capitalist precepts. From the questioning of certain representations of gender construction, and political positions within the Mexican context, *memes* are revealed as a viral and rebellious social expression from the so-called 2.0 youth; an expression from digital migrants and the so-called digital natives.

# Participants



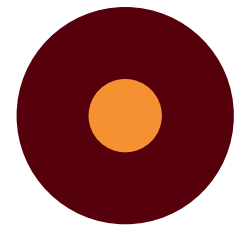
1. Adalberto Paranhos H34
2. Adelcio Camilo Machado H10
3. Alejandro Madrid / Pepe Rojo H1
4. Amanda Lalonde H31
5. Ana Alosnso Minutti H1
6. Ana Paula Peters H28
7. Ananay Aguilar M8
8. Aurea de Maria Silva /  
Luciane Maria Schlindwein Ph8
9. Adam Behr A1
10. Adam Ignacz H25
11. Albin Krieger H20
12. Alejandro Madrid A2
13. Alexander Marsden H33
14. Alice O`Grady M5
15. Alisha Lola Jones Ph1
16. Allan Willians A1
17. Almir Cortes Barreto Ph4
18. Amanda Lalonde H31
19. Ana Paula Peters H38 / Luzia Ferreira / Claudio  
Fernandes H28
20. Andre Rottgeri A6
21. Anna Szemere M7
22. Anthony J. Kosar Ph2
23. Anthony Meynell Ph7
24. Antti-Ville Karja H32
25. Beatriz Polivanov / Lucas Waltenberg M2
26. Berenice Corti H12
27. Birgitta Johnson H6
28. Braxton Shelley St2
29. C. Riley Snorton H5
30. Cainã Alves H28
31. Carlos de Lemos Almada St4
32. Catherine Appert H15
33. Charles McGovern H9
34. Charise Barron H6
35. Charlie Williams St5
36. Chie Naganuma H26
37. Chris Stover Ph9
38. Christa Bruckner-Harig H16
39. Christian Spencer Spinoza Ph 8
40. Cristian Guerra Rojas H14
41. Christopher Ballantine H33
42. Claudia Helena Alvarenga H27
43. Claudia Neiva de Matos Ph4
44. Daniel Domingues M7
45. Daniel Party Ph2 / H1
46. Daniela Vieira dos Santos H10
47. Darrell Baksh H21
48. David Ganc Ph9
49. David R. Shumway H3
50. Detlef Siegfried H39
51. Diane Pecknold H9
52. Edwin Pitre Vasquez / George Pessoa H28
53. Elina Goldsack H30
54. Elizabeth Pipe Ph3

55. Elliot H. Powell Ph3
56. Emilia Barna M5
57. Emmanuel Nnamani H26
58. Eric Weisbard H9
59. Eve Klein St1
60. Everson Ribeiro Bastos Ph9
61. Felipe Trotta M1
62. Fernando Seiji Sagawa St6
63. Franco Fabbri M4
64. Franz Krieger St3
65. Fredara Hadley H6
66. Gabriel Ignacio Venegas Ph2
67. Gabriel Solis A1
68. Gayle Murchison H37
69. George Glauber Felix Severo H36
70. Grant Olwage A3
71. Guadalupe Caro Cocotle M8
72. Guilherme Araujo Freire H36
73. Guillaume Dupetit St2
74. Guy Morrow M3
75. Hans T. Zeiner-Henriksen Ph7
76. Heikki Uimonen H35
77. Heloisa Duarte Valente H8
78. Hermilson Nascimento St6
79. Herom Vargas and Regina Rossetti Ph10
80. Hettie Malcomson A2
81. Hidalgonda Rietveld H12
82. Hiroshi Ogawa H18
83. Holger Schwetter H33
84. Hyunjoon Shin Ph6
85. Ian Piddle H11
86. Inka Rantakalio A5
87. Isabel Campelo H2
88. Ismael Gerolamo de Oliveira H10
89. Ivy Man H26
90. J. Mark Percival H13
91. Jan Hemming M4
92. Janne Poikolainen H35
93. Jhessica Reia H4 / H24
94. Jiyun Yoo Ph6
95. Johannes Brusila Ph3
96. John Mullen H23
97. John O'Flynn H20
98. John Williamson H19
99. Jonathan Eato / Jez Wells St2
100. Jose Eduardo Paiva M2
101. Juan Bethencourt H32
102. Julian Whittam H23
103. Juliana Guerrero H16
104. Juliana Rocha Silva /  
Fernando Willian Cruz M4
105. Jungwon KIM M8
106. Kariann Goldschmitt H3
107. Karla Eva Pfitzenreuter St5
108. Katia Chornik A6
109. Katia Paranhos H38

110. Keewoong Lee Ph6  
111. Keir Keightlev H3  
112. Kenny Barr M3  
113. Kent Windress M6  
114. Kevin Fellezs H3  
115. Kim Ramstedt H35  
116. Koon Fung Benny Tong H15  
117. Koos Zwaan M3  
118. Kwami T. Coleman H39  
119. Landon Morrison St3  
120. Laura Jordan Gonzalez A6  
121. Lauren Acton H23  
122. Lauro Meller St3  
123. Leandro Barsalini H27  
124. Leonieke Bolderman A1  
125. Leslie Gay H22  
126. Lino Amorim H27  
127. Lorien Hunter H31  
128. Louis Niebur H21  
129. Luana dos Santos Ph10  
130. Luca Bacchini H7  
131. Lucas Bonetti H20  
132. Lucas Waltenberg M2  
133. Luciana Xavier de Oliviera Ph1  
134. Luiz Assis Garcia / Pedro Marra H38  
135. Luzia Aparecida Ferreira H28  
136. Mara Favoretto H26  
137. Marcelo Bergamin Conter H4  
138. Marcia Ramos de Oliveira A7  
139. Marco Antonio Milani H29  
140. Maria Beatriz Cyrino Moreira H36  
141. Maria Ines Lopez H30  
142. Marija Dumnic H29  
143. Marina Bay Frydberg A7  
144. Marina Correa da Silva Araujo H4  
145. Marina Ines Lopez H30  
146. Martin Cloonan H19  
147. Matt Brennan Ph5  
148. Matthew Bannister Ph10  
149. Mark Doffman Ph5  
150. Martha Ulhoa H17  
151. Mauro Nascimento Clemente H8  
152. Megan Murph Ph4  
153. Mercedes Liska M1  
154. Mey-Ra St-Laurent / Vivek Venkatesh H37  
155. Michael Drewett H37  
156. Michael Rauhut H39  
157. Mireya Reys H17  
158. Monica Vermes H24  
159. Monique Bourdage H26  
160. Nadav Appel H13  
161. Nanette de Jong H11  
162. Naomi Graber A4  
163. Natalia Ayo Schimiedecke H14  
164. Nathan Seinen H22  
165. Nicolas Ruth H18  
166. Niels Van Poecke A4  
167. Nigel Smith A3



168. Noriko Manabe H18
169. Olivier Julien A3
170. Oyebade Dosunmu H25
171. Pablo Alabarces M1
172. Paula Fourie A5
173. Paulo Tiné St6
174. Pauwke Berkers / Frank Weij /  
Jiska Engelbert M8
175. Pedro Alabarces M1
176. Pedro Correa de Matos St3
177. Pedro Emmanuel Zisels Ramos St4
178. Rachel Beausoleil-Morrison H34
179. Rachel May Golden H20
180. Rafael Tomazoni Gomes H39
181. Raquel Bedetti H30
182. Raquel Rohr A6
183. Renan Moretti Bertho H38
184. Ricardo Santhiago A7
185. Richard Elliott H11
186. Richard Osborne M7
187. Roald Maliangkay Ph6
188. Robert Fry Ph3
189. Saesha Senger H31
190. Samantha Bennet St1
191. Santiago Morales H37
192. Sara Arenillas Meléndez H21
193. Sara McGuinness Ph5
194. Sergio Mazzanti H2
195. Sergio Paulo Ribeiro de Freitas H13
196. Shana Redmond H5
197. Sheila Minatti H8
198. Sheila Zagury St4
199. Sheyla Castro Diniz H36
200. Simon Zagorski-Thomas Ph5
201. Silvia Martinez H25
202. Silvina Arguello H16
203. Simone Evangelista Cunha M6
204. Simone Driessen A4
205. Simone Luci Pereira Ph8
206. Simone Pereira Sá M6
207. Stefan Caris Love St6
208. Steve Waksman H9
209. Sue Miller A2
210. Susan Thomas H1
211. Tamas Tofalvy M2
212. Tania da Costa Garcia A7
213. Thais Lima Nicodemo H7
214. Thiago Ferreria de Aquino St5
215. Tobias Marx Ph1
216. Tuomas Auvinen Ph7
217. Uassyr de Siqueira H24
218. Victor Sarafian M7
219. Walter Garcia H7
220. Willeniem Froneman A5
221. William Echard H22
222. Yusuke Wajima H15



## Display of audiovisual material

- All rooms are equipped with computers with wired access to the internet, projectors and sound system.
- The computers have Microsoft Word and Powerpoint. The lecturers must bring their files in the following formats: .doc; .ppt and .mp3 on USB Sticks (flash drives).
- Upon registration, our computer support team will receive the USB Sticks (flash drives), verify the integrity of the files and place them on the Local Area Network (LAN) for the presentation.
- There will be Wireless Internet Access (WI-FI) available for all the participants.
- For other technical questions during the 18<sup>th</sup> IASPM Congress, there will be personnel available for help. Please, check in advance at the Help Desk to solve problems related to your equipment and digital documents for the lectures. If there are any other needs, please let us know in advance.

## Security Advice

- **No smoking policy** – Law prohibits smoking in all closed public or private places of the State of Sao Paulo (Anti-tobacco Law Nb. 13.541, May 7, 2009). Smoking is only permitted outside the buildings, restaurants, etc. We advise participants to avoid smoking in closed areas.
- **Personal belongings** – Take care of your personal belongings, especially laptops, cell phones, wallets, purses, chains, etc.; unfortunately, petty theft is present on campus. Carefully – and always – keep your valuables with you or leave them in a secure place at your hotel.
- **Water and food** – Never drink water directly from any tap! Eat the food from restaurants recommended by the Organizing Committee.
- Neither the Conference team nor the State University of Campinas will be responsible for any theft or personal loss happening during the days of the Conference.

## Transportation to Unicamp

Cidade Universitaria (University City) Zeferino Vaz, which is the name of UNICAMP in Campinas, is located in the District of Barao Geraldo, about 12 miles from downtown Campinas and 110 km from São Paulo (1:30-hour drive).

### Coming by car:

#### • *From São Paulo-Capital:*

- Bandeirantes Highway (SP-348) - Links the cities of Cordeiropolis, São Paulo, Campinas metropolitan region.
- Anhanguera Highway (SP-330) - Connects Sao Paulo-Capital to the rest of state and the Midwest region of the country.
- D. Pedro I Highway (Direction Jacarei, SJC), get access immediately after Don Pedro Shopping Center

#### • *From downtown Campinas:*

- By Don Pedro I Highway (Direction Jacarei, SJC), get access immediately after Don Pedro Shopping Center. Cross the bridge and follow the avenue, at the end turn left and follow the signs

### Coming by bus:

Bus Campinas-UNICAMP

Bus lines: 3:37 and 3:32 lines - there is a bus stop in front of the Convention Center.

- 3:31 - Bus Terminal - Barao Geraldo

- 3:33 - Central Terminal - Terminal Barao Geraldo

Central Terminal to Terminal Barao Geraldo Campinas. To arrive at Unicamp, should get the line in Terminal 3:37 Barao Geraldo. You pay one ticket only.

- 3:32 - Bus - Unicamp

- 3:30 - Central Terminal - Unicamp
  - 3:29 - Terminal Barao Geraldo - Campinas / Internal Transportation in Campus (shuttle bus)
- An internal bus line (free of charge) circulates through the main points of Unicamp campus.

## Contact Conference Team

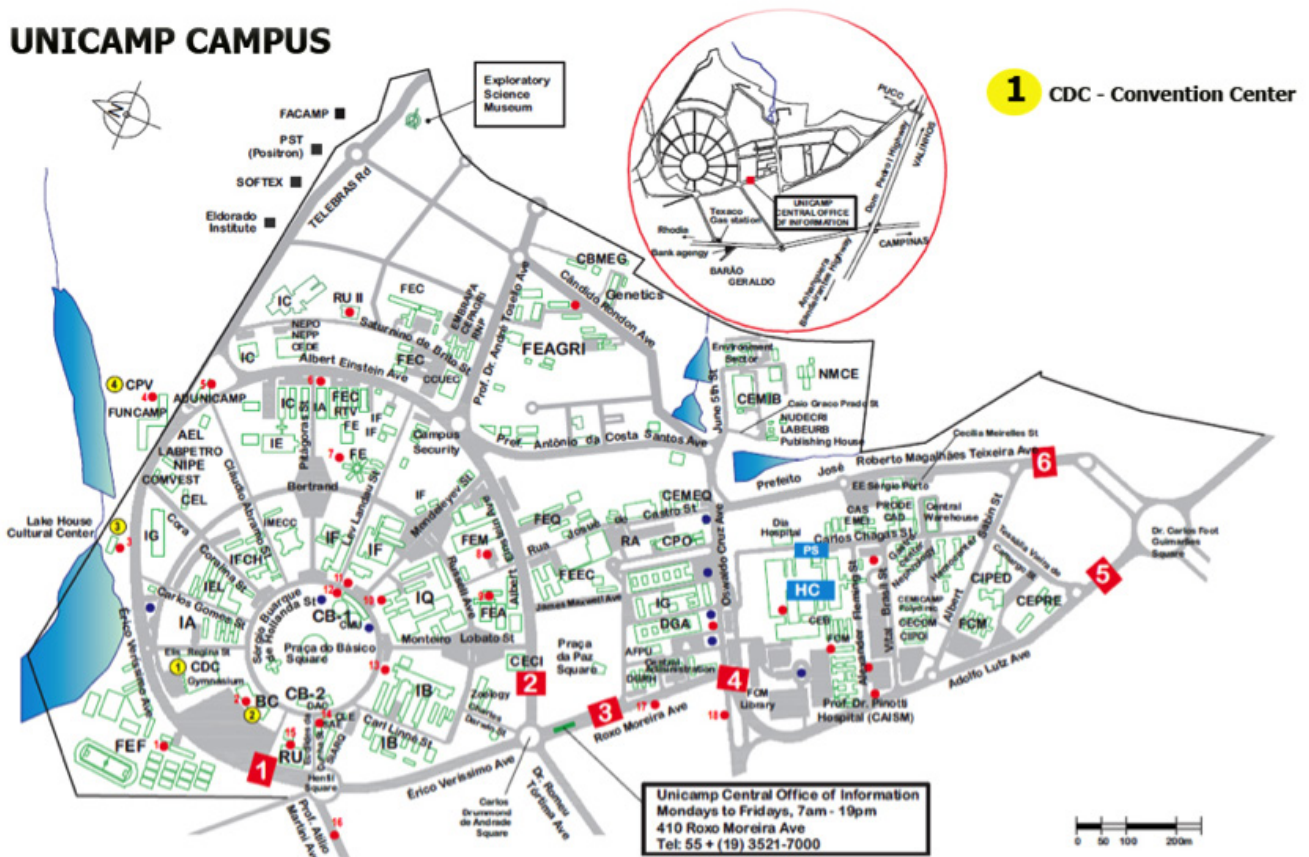
For further information you need, please contact the conference team.

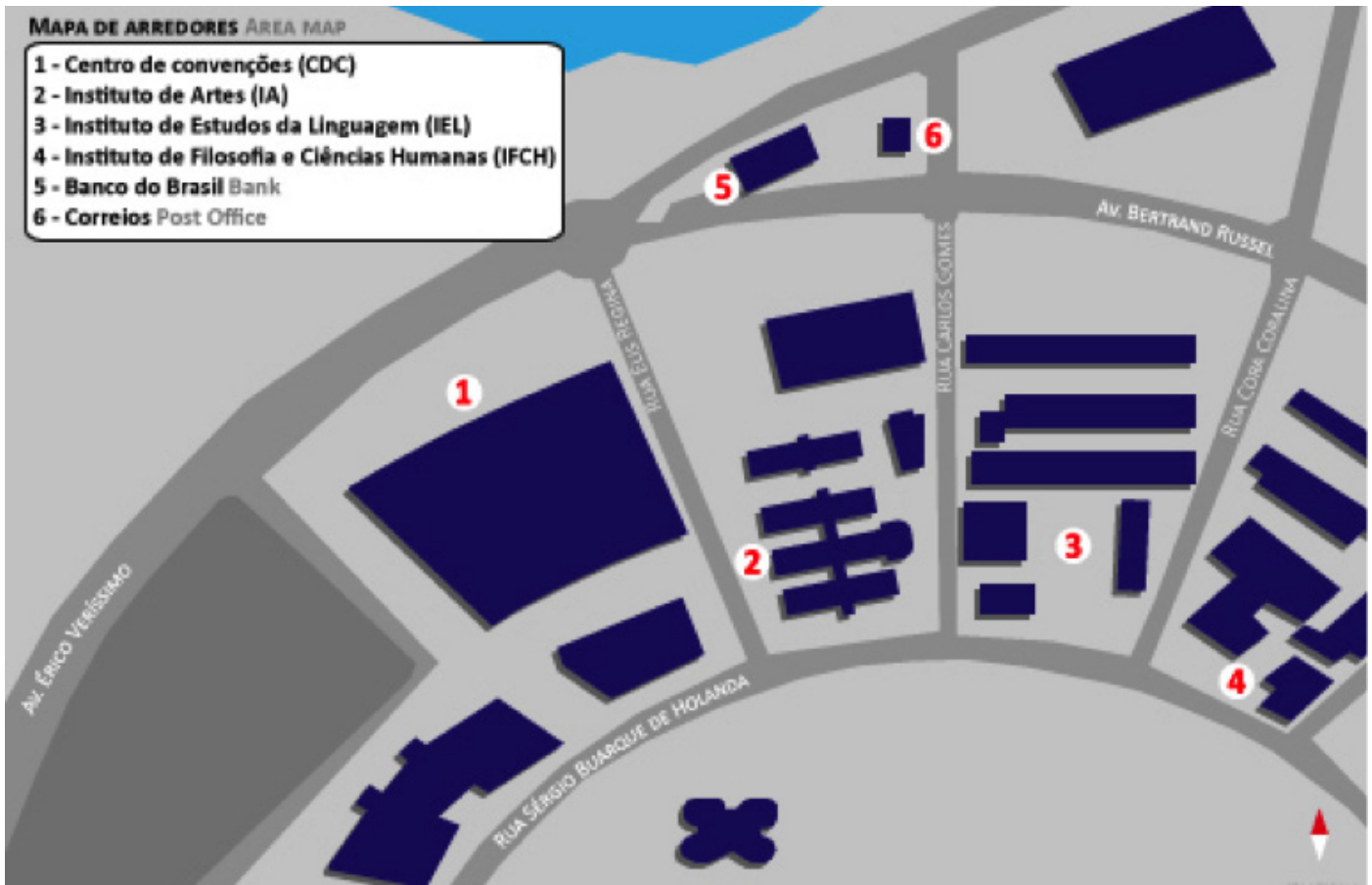
## Emergency telephone numbers

- Emergency:** 192 (fire and ambulance)
- Police:** 190
- Drugstore:** +55.19.3262.0075
- Taxi:** +55.19.3289.3300

## Conference Location

All Conference activities will take place at Unicamp Campus.





## Other FAQ

### 1. There are only 3 speakers in my panel. Does this mean I can have more time for my presentation?

No, each presentation will last, maximum 20 minutes, plus 10 minutes for questions and comments, even if there are only two or three speakers in your panel.

### 2. When can I get my certificate?

Certificates will be available on 18IASPM website after Conference's end.

### 3. When will the conference proceedings be published?

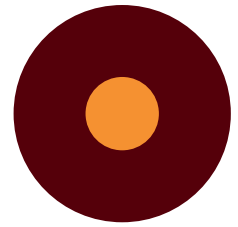
Instructions regarding conference proceedings will be announced during the conference by Executive Board of IASPM.

### 4. May I bring drinks and foods to the rooms and/or theatre?

No, it is not allowed to eat or drink in the Auditorium and in the rooms. It is very important that we comply with this, as it is one of the rules of the venue.

Feel free to contact the organization staff if you need further information!

# IA Big Band



## **Flute:**

Clara Kok Martins

## **Sax:**

Vinicius Moreira Corilow - tenor/soprano

Giovanni Della Guardia - alto

Mateus Marques Pinto de Souza - alto

Lucas Quinamo Furtado Mendonça - tenor

## **Trumpets:**

Islan Gerônimo dos Santos

Hugo Ponchet Pimentel

Luiz Guilherme Osti Iaquinto

Ianca Almeida Ianca de Almeida Campos

Gabriela Fernanda de Souza

## **Trombones:**

Daniel Barbosa Soares

Daliél Ebraim Dias

Amanda Aparecida da Silva

## **Guitar:**

Alessandro Gentili Perez

## **Piano:**

Felipe Ribeiro Santos

Matheus de Oliveira Felipe

## **Bass:**

Murilo de Lima Murilo Santos de Lima

## **Drum kit:**

Fernando Ribeiro Junqueira Corrêa

## **Percussion:**

Gabriel Peregrino

## **Voice:**

Ana Paula Albuquerque

## **General Assistant:**

Eddy Andrade

## **Coordination:**

Prof. Dr. Paulo Tiné

Prof. Dr. Leandro Barsalini

