

MUSICAL MATERIALITIES
IN THE DIGITAL AGE



University of Sussex 27-28 June 2014

Acknowledgements

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Welcome

The Music Department at the University of Sussex is delighted to host this two-day interdisciplinary conference, 'Musical Materialities in the Digital Age'. The Department was founded in the late 1960s and soon established its international reputation for specialising in twentieth-century and contemporary music, combining an integrated fusion of composition and musicology with broader historical and contextual interdisciplinary study. Nearly 50 years on, this reputation is strongly maintained at the heart of all we do. We are proud of our internationally recognised focus in contemporary music which embraces performance, composition and popular music studies, as well as critical and creative approaches in music production and innovation in music technology.

The Music Department is part of the School of Media, Film and Music, which is located in the Silverstone Building. The School's cinema, labs and studios can all be found here, together with social spaces, student exhibition spaces and specialist resources. Students come from around the world to study here. There are about 600 undergraduates in the School, studying for degrees in Film Studies, Media and Communications, Media Practice, Music, and Cultural Studies. Almost 100 postgraduate students join them, on MA degrees in Film, Media and Cultural Studies, Journalism, Media Practice and Music. Academic and production staff and about 90 research students complete the School's bustling academic culture. The School is home to the Centre for Research into Digital Material Culture, the Sussex Centre for Cultural Studies, the Centre for Life History and Life Writing Research and the Centre for Research in Opera and Music Theatre. The Public Culture Hub is a research group in the School of Media, Film and Music.

The Silverstone Building will be the venue for all conference sessions and also for refreshment breaks and lunch on both days. An enquiries desk, located in the Social Space on the third floor of the building, will be in operation for most of the conference. If you have any queries please direct them to the helpers staffing this desk or to any of the conference organisers or staff.

We hope you enjoy the conference.

Abstracts

Session 1

1a: Noise, Drone, Resonance

STEPHEN GRAHAM (Goldsmiths, University of London)
Retromania in the No-Audience Underground

The 'no-audience underground', a term used by noise musician and micro-label head Rob Hayler to describe the range of experimental, noise, drone, free, and extreme musics that exist outside of or at a tangent to art and popular music, has always ploughed its own metaphorical furrow. In the 1970s and 1980s, fans and musicians used shows, shops and mail-order to exchange music and other paraphernalia. With the advent in the 1990s of digital technologies such as the CD and the web, however, music could be copied and distributed much more easily. This had a huge impact, with labels such as Hospital Productions in the US and Alchemy Records in Japan able to promote their music internationally, musicians able to publicise/sell work via platforms like EBay, My Space and, later, Bandcamp, and audience members able to access various materials through digital archives such as Ubuweb, specialist blogs and sites, and peer-to-peer networks.

But this utopian account covers over a highly complex situation where the effects of the digital age are far from clear cut or all-encompassing. Many artists rail against what they see as the devaluing through digitisation of whatever meagre capital the underground could formerly claim. Meanwhile labels and others resist digitisation either by giving themselves over completely to physical media, or by using digital tools merely to supplement or publicise their tape, LP or CD-R releases. My paper documents and analyses this situation. I use interviews with key practitioners to illustrate typical underground media practices, ultimately providing a critical overview in which I argue that the persistence of retro media forms here can be seen to express three related desires: first, a nostalgia for the media of the practitioners' childhoods; second, an eagerness to secure some kind of economic surety against creeping devaluation; and third, a concern to counter the mainstream narrative of obsolescence that now dominates these media, in this way further articulating the underground's separateness from that mainstream.

OWEN COGGINS (Open University)
Materiality and Mysticism in Drone Metal Music

I investigate the importance of materiality in listener descriptions of drone metal music as mystical experience. Drone metal radically extends the sonic codes of heavy metal into vast expanses of slow, repetitive, distorted guitar noise, with rhetorical focus shifted to amplifiers rather than instruments. Groups such as SunnO))), Earth, Om and Bong also use sounds and symbols from religious traditions such as chants or prayers in Arabic and Sanskrit; timbres and scales signifying exotic alterity; performances in cathedrals and crypts; artwork or lyrics

featuring holy mountains, mystical texts and spiritual practices. In album and concert reviews, online discussion, and in extensive ethnographic interviews with the researcher, listeners frequently draw on a vocabulary of mysticism, transcendence, trance, meditation and ritual in describing their experiences of drone metal recordings and performances. Reports of overwhelmingly loud live performances invariably begin with disclaimers about the impossibility of description, before focusing on the physical effects of extreme vibrations on the body: some listeners are unable to swallow or move, and many regard concerts as catharsis, endurance test, or initiation into music “to be experienced rather than understood.” Most listeners prefer records to digital media, claiming vinyl offers a more tactile relationship with sound, while also noting the necessarily careful engagement with the physical objects and their packaging, and suggesting ritualised demarcation of space and time in private spheres in contrast with the portable ubiquity of digital music media. In each case, the material interactions of sound vibrations, listeners’ bodies, and physical sound media are crucial components of musical-mystical experience in drone metal. I suggest understanding these reported connections with Michel de Certeau’s ideas of mysticism as a way of using language (or other symbols) to draw attention to the materiality of (mystic) signs, gesturing towards the sacred in performatively demonstrating their failure to describe it.

ADAM POTTS (Newcastle University)
The Fragmented Language of Listening

In Daniela Cascella's text *En Abîme: Listening, Reading, Writing* (2011) the idea of listening is presented as an activity driven by memory and return as part of a complex listening present. Musical materials are not merely sonic objects but windows into individual listening histories. To write about sound is, according to Cascella, to essentially map these histories; it is an attempt to account for the range of people, places and memories that are implicated in the act of listening to musical materials. But the impossibility of fixing sound to one specific time, place, or person is how Cascella attends to what appears to be the impossibility of communicating our experience of sound and music. This is why her writing is fragmentary as it looks to evoke the complex temporality that is never fully present in our listening encounters. But more than this, her writing stands as not only the irreducible disjunction she sees existing between writing and listening but also, as this paper will argue, her writing is in proximity to the distance that is inherent in language as the disjunction between image and object. This paper will argue that the figure of subjectivity in listening, as it is presented by Cascella, is equivocal to the figure of the neutral in Blanchot's literary philosophy. That is to say, in the writing of our listening experiences there is a natural and unavoidable attachment to something outside of itself that interrupts our listening history and identity. Writing, particularly as it relates to a complex temporality of listening, is always out-of-sync with itself as is the very act of listening itself.

1b: Material & Immaterial Music Practices

RODDY HAWKINS (University of Manchester)

Huge Music, Tiny Speakers: Anthem Compilation Albums, Nostalgia and the Mediation of Immediacy in the Digital Age (with an interpretation of Coldplay's 'Paradise')

This paper forms a small, exploratory part of a developing material theory of the compilation album, a project which necessarily engages with music prior to the digital age as well as during it. With an emphasis on hermeneutical interpretations of music, my ontology begins with the materiality of mediation in order to shine a light on these largely invisible musical objects and the unheard stories that they might have to offer; it investigates the changing and varied functions of compilation albums in the last fifty years, examining a wide range of technologies, genres and listening habits.

Interestingly, in the context of the digital age, the material status and relevance of the compilation album is, at least in theory, thrown into question by new forms of curating and sharing music online. That such difficulty is not borne out in practice is an important point, though one I do not intend to explore in what follows; it is important because it emphasises how compilation albums have adapted to technological change in the past and therefore suggests how they might continue to adapt despite the challenges presented by user playlists and new forms of musical community in the digital age.

For the time being, then, I approach these larger processes by way of hermeneutics. Building on an existing critique of *Top Gear Anthems: the Greatest Ever Driving Songs* (2007), I develop an interpretation of the 'normative' anthem compilation and discourses of 'bigness'. By looking at the various musical and material conditions that mediate Coldplay's 'Paradise' in present-day neoliberal Britain, this paper argues that anthem compilation albums might continue to prove important because, in providing a material form for the immaterial, they serve up, and capitalise upon, the nostalgic promise of immediacy which neither they nor anyone else can provide.

ANNE-KATHRIN HOKLAS (Technische Universität Berlin)

Generational Differences Regarding the Role of Materiality for Everyday Music Listening Practices in Germany: A Qualitative Case Study

While recent empirical studies focusing on younger age cohorts indicate that everyday music listening practices are far from being 'dematerialized' (Magaudda 2011; Kibby 2009), it remains unclear whether there exist social differences in the material use of new digital music technologies. From the standpoint of the praxeological sociology of knowledge, digital music consumption should be a generation-specific practice. According to Mannheim's theory of generations as carriers of cultural change (Mannheim 1964), the material world experienced during the formative years pre-structures later habitual use of language, tools, and also media, as also put forward by other authors (Gumpert and Cathcart 1985; Schäffer 2005). Thus, we assume that people who grew up with the possibility to easily appropriate a vast but intangible amount of music during their youth should also exhibit different practices of music consumption in adulthood compared to adherents of age cohorts socialized with the haptical experience of physical storage media.

The paper presents an empirical case study based on qualitative interviews with members of different age cohorts conducted in Germany in the context of the DFG-funded mixed-methods project *Survey Musik und Medien* (Lepa et al. 2013). We try to examine and qualify the namely basic assumptions by drawing on interview material that deals with biographical experiences with audio media and nowadays music consumption practices. By means of Documentary Method (Bohnsack et al. 2010; Nohl 2010), different habitual orientations towards physical and digital music collections of informants are reconstructed, typologized and compared regarding their adherents' birth cohorts. The comparison indicates that members of older cohorts, though using digital music media, tend to approach those media with a *modus operandi* formed in the pre-digital age and are orientated to tangibility, while members of the 'digital generation' seem to view it as floating objects that are accessible at any time and place.

PATRICK BILLINGHAM (University of Sussex)
Big Band Operation in the Digital Age

This paper is primarily a case study, showing how digital techniques and devices play a key part in the operation of The Sussex Jazz Orchestra, a 20 piece band with conventional big band instrumentation, saxophones, trumpets, trombones and a rhythm section comprising piano, guitar, bass and drums. Aspects of band operation reliant on digital techniques include preparing the printed music, communication with band members and archiving material, including recordings, will be discussed. Comparison will be made between running a band now and running a band in the 1970s, showing in particular that certain problems, that could be major then, are insignificant now. Sonic and visual illustrations are to be included. The issue of copyright will also be discussed.

Session 2

2a: PANEL Sensory Pleasures in the Sound Archive

CHERYL TIPP (British Library), ANDY LINEHAN (British Library), DAVID HENDY (University of Sussex)

Sound archives have always presented an immaterial face to the public – listened to remotely, their material origins largely concealed. Digitization has merely amplified this apparent disconnection between the sounds themselves and the media on which they have been stored. But this panel looks at how sound archives are being used in new ways to help us appreciate the material and sensual qualities of sound.

Cheryl Tipp, Curator of Natural Sounds at the British Library Sound Archive, and Andy Linehan, Curator of Popular Music at the British Library Sound Archive, will give a joint presentation, looking in particular at ways in which we can stretch the definition of music (and our aesthetic appreciation of it) to encompass a surprisingly wide range of sounds and objects.

David Hendy, Professor of Media and Communications at the University of Sussex, will talk about his experience of using archival sounds from the British Library in his recent 30-part series for BBC Radio 4, *Noise: a Human History*.

This panel is supported by the Public Culture Hub of the University of Sussex, and is the second in a series of seminar collaborations between the University and the British Library focused on creative ways of bringing sound archives into the public domain.

2b: Operatic Materialities

ROSLYN STEER (National University of Ireland, Maynooth)

Collecting Kundry's Scream: The Implications of Recording and Digital Technology on the Materiality of the Scream in Wagner's *Parsifal*

Kundry's scream in the second act of Wagner's *Parsifal* marks a watershed moment in the aesthetic history of this extreme vocal gesture. Uttered as Kundry awakes, the scream presents the Schopenhauerian agony of confrontation with the will on the operatic stage, while prefiguring the role of voice in the psychoanalytical understanding of hysteria: as Michel Poizat puts it, 'Kundry is The Voice, the epitome of the vocal object.' In its raw materiality, Kundry's scream breaks through conventional musical textures, confronting the audience with the physical and emotive force of a phenomenon which begins inhaled as air and ends exhaled as existential crisis. Performers of this scream are granted considerable dramatic and sonic latitude to create a unique and personal expression which breaks down narrative boundaries and becomes an event in itself.

But when the screams of Kundry are captured in recordings and disseminated digitally, they can be copied, repeated, collated and compared as remnants. Performance practices and trends can be observed (particularly in the relationship between Kundry's scream and the clarinet gestures that shadow it) and the development of performance conventions can be traced, as certain performers can be seen to settle into a pattern of performing the same style of scream every time. The 'eventness' of the scream—its status as unrepeatable and transitory—is challenged as it becomes an infinitely repeatable digital trace, a record of performer repetition and but one thing among many of its kind. Located somewhere between the fleeting eventness of the scream on the one hand and its radical materiality on the other, the recorded scream seems to gesture to the territory famously invoked by Gurnemanz when he tells Parsifal that 'here time becomes space'.

ROB DEAN (University of South Wales)

"Duh-de-de-der-der": The cultural evolution of Wagner's Valkyries meme

In *The Selfish Gene* (1976) Dawkins proposed that the spread of cultural phenomena follows a comparable process and responds to similar pressures as genetic reproduction. The term Dawkins uses to describe these cultural 'genes' is 'memes'. One of the examples he gives are melodies. Dawkins alignment of the transient with the scientific provides a materially informed method for interrogating questions pertaining to the permanence of music and its transmission. Like their genetic equivalents musical memes have a lifespan. Equally, some are more successful than others and establish a level of cultural permanence before becoming outdated. Musical memes are also dependent upon and altered by the 'host' through which they are conducted. As such self-replication in musical memes involves mutation, adaptation, and hereditary complications that stem from the mode of transmission. This may be hindered by technological obsolescence, accelerated through musical ephemera, or propagated through a process of mediatization.

Since opening the third act of *Die Walküre* (1870) 'Ride of the Valkyries' has been frequently used as a musical excerpt in a variety of media including films, television

programmes, adverts, animations and novels. The composition's apparent affinity with the moving image as well as the range of associations and meanings the melody has come to embody has directly influenced its success in terms of propagation and lifespan. These frequent transpositions enabled the Valkyries meme to evolve far beyond its origins and develop into an intertextual reference point that accesses a nexus of meanings upon its citation. The following paper will map the memetic lineage and semi-linguistic characteristics of Wagner's Valkyries' meme, interrogating the various meanings and composite readings it has accrued over the last 150 years and the broader implications of recycling musical material through mediatization.

**ISABEL VILLANUEVA (Universitat Internacional de Catalunya, Barcelona)
Opera Audiovisual Remediation in the Twenty-First Century: Televisual and Cinematic Approaches**

From an artistic and sociological approach, opera has been traditionally recognized as a natural media and is best understood as a performing art whose essential qualities may be best described by audiovisual speech. Applying the perspective of media coverage allows a study of the subject from the discipline of Communication Sciences and warns that with the audiovisual nature, for more than 100 years, opera has involved a logical process of remediation to interact with society. With the advent of the digital era and concerns about generational changes, current operatic institutions are rethinking the remediation of original operatic formats and are now launching large-scale audiovisual strategies through digital media. They do this by acquiring apparently cinematic and televisual media that help to show the most current, familiar and enriched audiovisual show in the eyes of the public. Thus, derivatives of the primary recordings from theatre shows are now a consolidated remediation and Opera Collections are found on DVDs and satellite broadcasts streaming to the home computer. This paper will analyse precisely the characteristics and effects that these media have used to represent the art in digital format through the screens. In this process, the new challenge facing the opera is to harmonize the uses to give the public and the media artistic content that can be offered to attract audiences, better educate them and create a loyal following.

2c: Instruments

FRANCISCO JAVIER BETHENCOURT LLOBET (Universidad Complutense de Madrid)

From Un-Valued Materials to Instrument of Desire: Authenticity, Displacement and Technology of the Flamenco Guitar in the Digital Age

This paper will focus on a specific artefact/instrument – the flamenco guitar – which can be heard on early recordings and found in contemporary live concerts. This instrument was originally created for musicians with a very low income but has since become an instrument of desire in new cultural contexts. This paper explores the flamenco guitar and its creators in relation to concepts of authenticity, displacement and technology. This family of instruments has suffered an eternal fight for recognition to get a space between the arts, paradoxically absorbing constant influences of other folk, popular and world musics while trying to keep its own identity, sound and traditions. Does the sound produced by the flamenco guitar acquire new meanings when it is played outside its familiar environment or when it is plugged in and/or recorded using digital devices? I will use primary fieldwork material to question assumptions about the attitudes towards authenticity by bringing the voices and perspectives of British and Hispanic makers and practitioners to bear on questions of belonging, home, and displacement. In conclusion, drawing on my own experiences of playing and teaching this artefact and other world popular musics in different contexts, I will examine some of the ways in which this instrument has generated new and lasting communities of affiliation and aesthetics.

JOHANNES BRUSILA (Åbo Akademi University)

Music as Instrument, Commodity and Relic: Theoretical Reflections on Musical Materialities in Digital and Predigital Times

The so-called digital revolution has led to wide-ranging consequences for the making, distribution, consumption and preservation of music. This change also offers fruitful ways of discussing how we approach music and materiality in general. I would argue that the various practices surrounding the mediation, commodification and preservation of music, reflect not only some broad material conditions that can be contrasted with a true, immaterial essence of music. In fact, digitalization offers us an opportunity to see how these material aspects not only define our understanding of music, but also often are seen as concrete elements of music.

In my paper I intend to discuss the materiality of music by referring to instruments, sound recordings and archived artefacts. All of these substantial and tangible things have been crucial for our understanding of music in the past. I will ask to what extent digitalization possibly has changed our understanding of these objects and our approaches to music and materiality. Further I intend to study how music is often defined as intangible and its mediators as something tangible detached from it. The study of music's material forms has for a long time been influenced by morphological organology, theories on commodity fetishism and subcultural consumerism, and ideas of musical Urtexts. However, I want to argue that insights offered by theories of e.g. Kopytoff, Appadurai and Latour can offer new ways of approaching music and materiality both in the past and in the digital era.

In my presentation I will draw on my own experience from both music research and the music museum sector (having worked as a curator for ten years).

DANIEL DOMINGUES (Universidade Federal Fluminense, Rio de Janeiro)
Play the World: The New Generation of Musical Instruments

This paper aims to analyse the possible reconfigurations in music creation articulated by the integration of technology with musical instruments. To this end, it aims to investigate the use of mobile phones and tablets by musicians and music producers; this is accomplished through the analysis of two categories: (a) applications that transform mobile phones and tablets into musical instruments and (b) musical instruments emerging in the digital age that incorporate mobile phones and tablets into their bodies by using touchscreens as well as by digital expansion effects allowed by the device. Thus, the paper uses the following cases as objects of research:

(a) Mogeos: Its launch was accomplished through a crowdfunding campaign, which raised nearly 100 thousand euros from 1,600 supporters. Mogeos consists of a sensor that picks up the vibration of any object and translates it into audible sounds. Coupled with a mobile phone, this sensor can turn any object into a musical instrument.

(b) Misa Tri Bass: It is a synthesizer controller which enables an interaction between the user and the instrument, seeing as its body has no strings or buttons. On the freeboard, the musician simply slides his hand to form the chords; however, where there would normally be strings, there is instead a tablet installed in the body of the instrument. Rhythm control is achieved by touching different parts of the touchscreen.

This paper aims to: (i) understand, through interviews with the creators of these products, the development of these products' introductions into the music industry; (ii) identify the profile of the consumers of these new musical technologies in order to understand whether the acquisition is occurring by amateur musicians, professionals, or just those intrigued by new technologies; and (iii) verify the nature of interaction with the users of these technologies and musical instruments and discover how these advancements have been put to use.

Session 3

3a: Formats

ED MONTANO (RMIT University)

Locating Physicality in a World of Format Immateriality: Electronic Dance Music, DJ Culture and Performance

In 2002 Will Straw noted how “manufacture of the 12-inch single requires a material basis (that of vinyl pressing) which is slowly disappearing from the world”. This slow disappearance has perhaps been nowhere more apparent than in electronic dance music culture. Shifts in technology and formats have seen the vinyl 12-inch and turntables supplanted by digital files, laptops and software. Drawing on ethnographic research conducted in the Sydney and Melbourne commercial electronic dance music scenes since 2002, the aim of this paper is to reveal some of the discourses that circulate within DJ culture around the use of particular technologies, with a focus on the physicality of DJ performance. The gradual slide into obsolescence of vinyl and the rise of software such as Ableton Live has almost obliterated any kind of format materiality in DJ culture. Arguments around vinyl and turntables as representative of authentic technology in DJ culture are now redundant. Yet the physical expression afforded by the movement required to mix vinyl records has ingrained the associated skills of DJing in the physical and visible manipulation of technology. While format materiality in DJ culture may have been challenged, this paper argues that performance physicality still matters. Locating this physicality in the visually soporific act of operating a laptop has proved challenging, requiring a reorientation of the performance tactics of DJs. This paper explores some of the ways DJs in the digital age have responded to this, and argues for a reframing of the skills and abilities deemed essential to DJ practice. Drawing on affordance theory, it considers how contemporary technologies have generated renewed approaches to DJ performance. It traces how shifts away from format materiality have ruptured the rituals of DJ practice. In doing so, it makes broader points about how materiality and technology affect the creative process.

IAIN A. TAYLOR (University of the West of Scotland)

Revaluing a Devalued Medium? Exploring Cassette Culture in Scotland’s Independent Music Scene

In 2013, figures from the BPI showed vinyl records had their biggest year of sales since 2001. Sources such as Haynes (2006) have described this development as an act of defiance by consumers in the face of increasing digitisation and digitalisation of recorded music from 1999 to the present. However, while vinyl has been at the forefront of media and academic attention, the humble cassette tape has quietly but surely re-emerged as the physical media of choice for many independent acts and labels.

Drawing upon research into Scotland's independent music scene, this paper will explore the implications of the cassette tape's resurgence (coupled with digital download codes) as a popular format for the distribution of recorded music in

Scotland's independent music scene. I will argue that this resurgence is illustrative of a kind of fragmentation of the conventional ways in which music fans and consumers locate value in recorded music. In computing, the term 'fragmentation' refers to the inefficient use of storage space, leading to a reduction in capacity and performance in a computer system. Here, I am arguing that the way in which music users conceive of value in recorded music is now similarly fragmented between tangible artefacts (like the vinyl record and the cassette tape) and intangible artefacts (digital recordings).

Discussion will focus on what this perceived fragmentation of value means for Scotland's indie cassette culture and, more broadly, what these findings might suggest about the role and significance of format for both producers and consumers of popular music in an age of digital intangibility.

LUIZA BITTENCOURT (Universidade Federal Fluminense, Rio de Janeiro) PonoMusic and High-Quality Music Reproduction: The Future of Music Consumption?

This paper 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. It is worth noting that such crowdfunding raised over 6 million dollars, and pre-sales amounted to 10,000 devices making it the third-most successful campaign in the history of the site Kickstarter.

Through interviews conducted via internet with crowdfunding participants and members of the PonoMusic community on Facebook, this paper 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. The consumers' survey results will be compared to the opinions obtained through interviews with users of MP3 players and iPods in order to understand the relationship between consumers and these players and to determine if there was any latent demand that would justify their future acquisition of PonoMusic.

Thus, we intend to understand PonoMusic's introduction into the music industry by comparing it with the different reconfigurations of musical consumption caused by MP3 files – which has always been questioned due to its low-quality music reproduction – and later by the popularity of iPods, which exhibited a slightly higher level of digital media. Finally, we seek to raise some exploratory questions about the demand that the launch of this new player, which focuses on high-quality music reproduction, tends to meet.

3b: PANEL Scoring Silents

TOM REID (University of Sussex), PAUL ROBINSON (Royal College of Music), ED HUGHES (University of Sussex)

Silent film music involves a different kind of approach for composers than a music commission for a sound film. Because the musical track is unaffected by sound and dialogue, an opportunity arises to explore the ways in which the purely visual film patterns, forms and narratives may be coherently reflected in musical patterns, forms and narratives. Of course, authentic silent film performance practice typically involves live performance to picture. But the revival, restoration and distribution of early silent films, and indeed the generation of new artist-led silent films, through digital media, has led some composers to embrace a new kind of materiality - arising from an encounter between new scores and what might be called a critical synchronisation with silent moving images of both the archive and contemporary varieties. In this panel, three composers describe their different approaches to this area. Tom Reid is working on new alignments between historic modernist abstract visuals and contemporary postmodernist music, focusing particularly on the 1920s abstract films of Eggeling and Ruttmann. Paul Robinson discusses his recent projects as both film maker and composer, stimulated by his long standing engagement with films from the 'silent' period. Ed Hughes describes a three year project on new scores for the BFI's Ozu Collection, in which Ozu's visual aesthetics and methods overall informed the production of Ozu-esque music for contemporary western audiences.

TOM REID

Audiovisual Syntaxes in Contemporary Compositional Readings of Early Abstract Cinema: Music as Formal and Conceptual Intermediary

I am investigating the extent to which the 1920s abstract films of Viking Eggeling and Walter Ruttmann embody pre-existing musical processes and forms, and pre-figure certain aspects of later musical thought. How does this affect the rationale for contemporary sonic interventions, or 'excavations'?

In bringing the insights and methods of later musical thought to bear retrospectively on these early abstract films, my compositions explore new modes of formal and conceptual mediation between historical modernist visuals and contemporary modernist/postmodernist music. I am keen to call attention to film as a mechanical process and interrogate human-machine polarities; hence my preoccupation with computerised virtuosity and the dynamic tension between human, quasi-human and unequivocally electronic modes of performance.

I will begin by providing a historical context for the chosen examples of abstract film and offer a critical analysis of their formal construction and aesthetic qualities. Then I will explain and evaluate my processes of musical remediation, illustrated with audiovisual examples.

PAUL ROBINSON

The Performance Film: Mediating Live Performance Gestures

One of the stimuli behind three performance films I have made recently stems from my engagement as a composer/performer with films from the 'silent' period. Despite buoyant interest in films from this period and associated accompaniment practises since the 1970's, there is a tangible fatigue from cinema programmers at the small body of work that has survived and rotates, obliging composers to look further afield for repertoire. A further stimulus came from a perceived gap in films that attempt to fully integrate live performance with visual content. There is a history of films that interpret live performance or have been made with improvised accompaniments in mind. But my intent was to expand live performance gestures into a visual dimension from a tightly controlled score so that visual elements are active counterpoints to the live element rather than backdrops to them or visuals to be accompanied.

I will explore these issues using clips from 3 films: 'Magnetic North' for Viola and split screen projection, 'Ornithology' for Clarinet and split screen projection and 'Moondream' for 3 sopranos (Ensemble Juice) and split screen projection.

ED HUGHES

Scenes from Ozu: How Early Silent Films Can Shape Contemporary Musical Materials

Yasujiro Ozu (1903-1963) is described as the 'most typically Japanese' film director, due to his interest in the lives of the Tokyo middle class, and his development of a measured visual language which follows its own rhythm and pacing. His early silent films (c. 1929-1933) reveal an obsession with Hollywood genre films of the day - but his own remediation of Hollywood involved a process of synthesis that did not occlude the rapid emergence of a distinctive filmic identity. Commissioned to score twelve of these early silent films between 2009 and 2013 for the BFI's Ozu Collection, I found myself increasingly drawn to what I saw as his careful balancing of narrative and formality. The strong narrative elements seemed to invite through-composed and even mimetic responses. However, an emerging sense of the network of correspondences between scenes and objects in these films encouraged an analogous approach to the development of musical cues as objects which might recur in non-motivic and non-teleological forms. For example, where the story of a suicide might seem to invite a conventionally emotional or even quasi-operatic musical response I was constrained by the larger objective concerns of the picture (e.g. *Woman of Tokyo*, 1933); where recent graduate Nomoto looks fruitlessly for employment a long cello and bass clarinet line against slowly unfolding piano harmonies are inspired by the circularity of his plight (*I Graduated, But*, 1929); where father Yoshii struggles with a removal truck stuck in the mud, the musical ostinatos spin equally unprofitably (*I Was Born, But...*, 1932). In this presentation I will focus on my music's absorption of Ozu's methods, including devices that nuance the relationship he seeks between human agency and its environments.

3c: Time, Material, Narrative

DAMIEN CHARRIERAS (City University of Hong Kong)

ARKIVES::: Analog Memories, Artistic Experience, Archives, Modulations

In 2011, the DJ Richie Hawtin released a series of remixes for the “Arkives Project”. For this project, Richie Hawtin uses softwares dedicated to music production. With these digital tools, he did a remix of some of his past songs from the 90’s that used to be produced mainly on analog technologies (analog sequencer, analog drum machines). This activity of reproduction of content through digging into a personal archive is for Hawtin “going back to the past and go dark and explore things that I wanted to explore back then in a new way” (Plastikman Arkives interview Richie Hawtin, 2010). For this project Hawtin travelled back to Canada and Detroit to get a hand on physical artefact (old instruments, promotional flyers) gathered in the carefully crafted Arkives box sold in limited edition. With an attention to the tools used in his process of production on the Arkives project as compared to the tools in his process of production in the 90’s, we want to explore how Hawtin’s musical memory is iterated through different stages of media and equipment (floppy - DAT - RAM – Vinyl, rhythm boxes, analog sequencer, software, plug ins) (MacKenzie, 2006, p. 16). How by connecting differently to different technological tools he revisits the past.

We will try to analyze how the kind of data storage for his music, linked to different regimes of performance, can be linked to the ways in which Arkives as a performance includes the affective dimension of past performances as partly recorded through the data storage, but also accumulated in the bodies of Hawtin and other artists in discrete forms through continuous remapping of the body-technologies relationship. This view contrasts with the traditional conceptions of the user and leads to conceive interaction more like an assemblage where agency is shared among its many parts” (Barker, 2012, p. 15), a complex, iterative and temporal ecology of musical tools.

PAUL NATARAJ (University of Sussex)

You Sound Like a Broken Record: An Interrogation of the Ontological Resonances of Music Ownership in Analogue and Digital Consumptive Practices

In this slippery multi-strand environment of musical miscegenation, it is critical to find the value in the personal and reposition the sometimes forgotten individual narrative into a critique of the ever-changing musical milieu. Through the use of oral history interviews, with both record collectors and 16-18 year old music listeners, I am interested to investigate the relationship between the individual and his or her musical practices. This work will explore the ways in which these practices impinge on the sharing of musical heritage, personal identification and practices of the everyday, in both analogue and digital paradigms. In this landscape of transience, musical gluttony, co-existence of formats and hybridity of usage – I ask whether an interrogation of vinyl culture, its ontological resonances and its rich narrativity can take on new significance to expose the losses and gains in the future cultural value of musical recordings?

Owners' stories about their chosen records will be physically inscribed onto the surface of donated discs. The palimpsests produced will mirror contemporary listening habits, becoming disengaged and temporally challenged. They will also indelibly combine object, story and owner in their shared musical journey. After playback the remaining sonic material will be re-appropriated to produce a series of 'digilogue' sound pieces that will redefine and redistribute power within the consumptive life cycle of the media artefact. The work will create an unholy bastardization between artefact, story, voice, memory, and music; so exploring the theoretical and personal tensions that exist within the contemporary musical consumptive landscape.

I propose to present some findings from these interviews, the process of inscribing the records, their playback and retransformation into new sonic works as an overview of the project. As Burroughs discovered through the splicing of tape, one can 'mix yesterday in with today and hear tomorrow your future rising out of old recordings.'

TOM PERCHARD (Goldsmiths, University of London)
"A Good Jazzman is a Dead Jazzman": The History, Memory and Materiality of a French Jazz Past

This paper begins by surveying creative trends and critical discourses in French jazz during the mid-1980s, a moment at which many were preoccupied by the revisiting and reversioning of jazz styles from the past. Though in France as elsewhere this movement was (and still is) identified with the American trumpeter Wynton Marsalis, I show here how such practices easily harmonised with what the historian Pascal Ory had diagnosed as a wider French cultural 'rétrophilie': local jazz practitioners and audiences played their part in articulating a newly postmodern self-consciousness. That much may not be surprising, but the sketching of this historical turn enables the paper to begin its central task, and the attempt to locate the 'places' of French jazz history as they have subsequently been defined. So the investigation proper opens by looking at conceptual distinctions between 'history' and 'memory' that were drawn across the (French) historiography of the 1980s and 90s – most notably by Pierre Nora in his *Les Lieux de mémoire* project (1984-92) – and uses these to unpick narratives of a French jazz past, both 'official' and otherwise, that emerged during that time. But by taking a closer look at 21st-century framings of the music's history, memorial and materiality – these found variously in the built environment, in written discourses, and in endless creative remediations of a French(ified) jazz's visual and sonic devices – the paper seeks finally to identify a commercial-industrial *entrepreneur* working 'between' memory and history, acting in the name of a jazz past if not always at its service. Beyond the iconic musician and the conflicted critic, this figure – whether abstract or personified – may form the next important subject for historical jazz studies.

Session 4

KEYNOTE LECTURE

NOEL LOBLEY (Pitt Rivers Museum, University of Oxford)

"Curating Sound is Impossible": Views from the Galleries, Streets and Rain Forests

Sound curation can sometimes involve linking the most beautiful music in the world with cultural renewal projects and also with the senseless and violent destruction of militias. But how are we to make sense of this?

How do you curate and relate the experience of sound? What are the possible future relationships between ethnographic sound archives, recorded communities and wider audiences? Drawing on my projects working with some of the world's largest collections of ethnographic recordings – including Hugh Tracey's *The Sound of Africa* series (The International Library of African Music, South Africa) and the Louis Sarno BaAka archive (Pitt Rivers Museum, UK) – I will analyse the practical value of pro-active and interdisciplinary sound curation and repatriation. In future, ethical sound curation will mean connecting archival recordings with local and contemporary musical, social and political realities in communities.

Dr Noel Loblely is a sound curator who is currently working as an ethnomusicologist Research Associate at the Pitt Rivers Museum, University of Oxford, where he is developing the music and sound collections through a series of curated experiential sound events. His interdisciplinary research in the anthropology of sound and music explores recorded heritage as a key method for understanding the relationships between archival field recordings, culture and environment.

With extensive fieldwork experience in South Africa, Kenya and Guinea, Noel is an applied Africanist musical anthropologist who forges links between institutions and source communities, and between popular and traditional music. Embracing soundscape ecology, popular music studies, ethnomusicology and the anthropology of sound, his research examines ethnographic sound and music recordings as measures of cultural and environmental change. His doctoral research provided a historical and ethnographic analysis of the world's largest collection of recordings of sub-Saharan African music - Hugh Tracey's *The Sound of Africa* series - eliciting local responses to socio-cultural change across fifty years. During a year's fieldwork in the Eastern Cape of South Africa, including archival research at the International Library of African Music (ILAM), he developed a method of sound elicitation to assess local responses of Xhosa people in the townships near ILAM to archival Xhosa recordings. His research shows how the creative circulation of sound recordings among source communities can elicit local insights into contemporary social and environmental issues, such as urbanization and the ethics and politics and transformation of cultural heritage.

Session 5

5a: Ghosts & Haunting

DANNY BRIGHT (University of Sussex)

From Stone to Code to Tape: Navigating the Multi-Modal Materialities of Unmoored Sonic Pasts, Presents and Futures

The BBC television play *The Stone Tape* (Sasdy 1972), postured that the ghosts of an old building were somehow ‘recorded in the stone’. At a possible watershed between the predigital – trying to record the ‘ghosts’ on analogue reel-to-reel tape machines – and the digital – feeding the “mass of data” (ibid.) into an early computer calculation system – the characters try to make sense of the sonic materiality of the stone. As a composer seeking to creatively ‘unmoor’ these ghosts from fixed or knowable temporalities, whilst ‘grounding’ them in the spaces they inhabit, this presentation will investigate the process of navigating between the ‘stone’ of haunted sound environments, the ‘code’ that is involved in conjuring them, and the ‘tape’ that can provide a physical presence. Moving into the ‘present’ of the digital/post-digital, a creative exploration of these sonic “ghosts of place” (Bell 1997) suggests a multi-modal approach to investigating the relationships between ‘sonic ghosts’ and their musical materialities. The presentation will discuss the role of digital and analogue materials in the production and distribution of ‘sonic ghosting’ works and posit a multi-modal approach to musical materialities that combines live analogue/digital hybrid performance, digital archive, web distribution and an analogue cassette or vinyl record physical presence. Finally, it will discuss this multi-modal approach to ‘sonic ghosting’ in relation to concepts of nostalgia, cultural and sonic memory, hauntology, and speculate on how the ‘ghosts’ of the compositional process might become embodied in the physical materials that it generates.

FRANÇOIS MOUILLOT (McGill University)

The Ghost of the Machine: Technological and Avant-Garde Mediations in Colin Stetson’s Saxophone Practice

While the alto and tenor saxophones have had a long and rich history in jazz and popular music practices, the bass saxophone is seldom heard in the those contemporary music genres. This paper analyses the ways several successful Montreal experimental musicians shift the cultural status of the bass saxophone, a once obsolescent instrument, through iconoclastic remediations of popular music aesthetics. Specifically, this study focuses on the case of Colin Stetson – the most commercially successful example among these musicians – whose pieces for solo saxophone released on the emblematic experimental music label Constellation Records have gone from underground cult status to making the prestigious Canadian Polaris album-of-the-year prize’s short-list in 2011 and 2013, and being featured in the latest Oscar-winning feature *12 Years a Slave*.

This paper analyzes aspects of Stetson’s use of extended playing techniques and innovative mobilization of simple recording technology in order to argue that they

have allowed the saxophone to match the musical aesthetic of popular electric instruments. Through their combination of avant-garde jazz playing style with popular music composition structure, Stetson's pieces go far beyond the traditional repertoire associated with the saxophone. They pay homage to, refashion and expand such earlier musical aesthetics as minimal electronic music, early heavy-metal, and contemporary western art music. Through a field research-based analysis of Stetson's practice in relation to the Montreal experimental music scene and its reception in local and international media, this paper argues that Stetson's albums re-affirms the cultural relevance of the bass saxophone within contemporary independent and semi-mainstream music circles alike. Furthermore, this re-contextualization of the bass saxophone within the vibrant contemporary Montreal independent music scene is analyzed in relation to anxieties – specifically at play in the neighbourhood in which Montreal 'hipster' culture flourishes – about larger issues of gentrification and retro-fetishism identified by Geoff Stahl and Simon Reynolds.

5b: Digital Materialities

MARILOU POLYMEROPOULOU (University of Oxford)

The Material Culture of Chipmusic: Combining Digital and Physical Materiality

This paper examines the material culture of chipmusic, a kind of internet-mediated digital music primarily composed on 1980s obsolete computers and videogame consoles. Chipmusicians compose music on repurposed computer platforms such as the Amiga, Commodore 64, and the Nintendo Game Boy that are based on low-level 8-bit soundchips, and utilise modern, technologically advanced computers for online promotion and communication. In this paper I analyse how media primitivism and modernism become fragments of the material culture of chipmusic.

The chipscene, the network of chipmusicians, emerged online in the late 1990s. The first chipscene generation originated from the demoscene, a 1980s computer, whose purpose was to create short audio-visual presentations showcasing programmers' skills as well as the machines' capacities. For this particular generation, the medium is the message, and the value of chipmusic relates to programming skills. The second chipscene generation values melody over technological complexity. This generation helped in the popularisation of chipmusic and enhanced mobility in the chipscene, by employing handheld consoles for chipmusic-making and performing. Nostalgia is primarily communicated by these chipmusicians who have memories of playing videogames on their remediated musical instruments. Finally, third generation chipmusicians are distanced from 1980s as they were born a decade (or more) later, and live a borrowed nostalgia.

In my presentation I explain how the material culture of chipmusic assembles in this network of people and things. Firstly, I examine physical materiality and the social biographies of obsolete platforms, which transformed accordingly by changes in context, from high-tech computers to musical artefacts. Secondly, I discuss the importance of digital materiality (especially ICTs) to maintain and develop the chipscene network. Finally, I argue how capitalism's need for obsolescence is creatively discarded by this transnational network of musicians.

THOR MAGNUSSON (University of Sussex)

The Materiality of Code in Computer Music: On Metaphors and the States of Gates

From the Neanderthal flute to musical programming languages, the material constraints of our musical instruments have defined the scope and expressive possibilities of musical performance and compositions. For a programmer, the materiality of code is as tangible as the materiality of clay is for the potter: the programming language has expressive qualities represented by genotypical classes that materialise objects containing properties and methods (nouns with adjectives and verbs), or by functions that operate on data, like a blacksmith hammering hot iron.

This paper explores two common metaphors: "code as a material" and "code as literature", from the perspective of musical coding, particularly live coding. Applying

material epistemologies, it traces a history of musical expression through material objects, encoding systems, and digital materiality. Dwelling on the digital, the concept of digital matter is explored in the context of *hyle* (gr. ὕλη - wood, matter, substance) and *techne* (gr. Τέχνη - craft, skill, carpentry), where the creative act of programming – the craftsmanship involved – is studied from the perspective of a computational meta-machine whose gates open and close for electrical current, on the one hand, and that circuit control's logic, whose matter is written in the form of procedural instructions, on the other.

Every programming language affords a set of actions and materiality to the coder. The language lays out potential structures for algorithmic thinking and its semantics and syntax communicate those thoughts to other readers, as well as to the machine that interprets the code and acts upon it. This relates strongly to the structure of the musical score and how it encapsulates music for reading and interpretation. This paper will explore a history of encoding, transmitting and decoding in the lineage of musical technologies from the flute to the tablet and describe the heterogeneous agency of these musical materialities.

KYLE DEVINE (City University London)
The Material Intensity of Digital Music: A Political Ecology

This presentation is about the history of what recordings are made of, and about what happens to those recordings when they are disposed of. It is part of a larger project that inscribes a history of recorded music in five materials: shellac, polyvinyl chloride, polyester, polycarbonate, and data — otherwise known as 78s, LPs, cassettes, CDs, and MP3s. Here I focus on digitalisation and music as data. Against everyday discourses which suggest that music digitalised is music dematerialised, I highlight the obdurate 'material intensity' of digital music's delivery infrastructure and accessory technologies. Translating into music studies the work of scholars such as Richard Maxwell and Toby Miller, and Jennifer Gabrys, my focus is on how the manufacture and delivery of digitally mediated music 'consumes, despoils, and wastes natural resources' (Maxwell and Miller 2012). Like earlier predictions about the paperless office, claims about the possibility of a digitally weightless musical culture assume an untenable lightness of being. Ending on a longer view of the history of the recording industry, I suggest that while the political *economy* of music may follow a path of abstraction, from the solidity of manufacturing to the airiness of rights agreements, the same cannot be said of the political *ecology* of music.

5c: Objects & Performance

HEATHER FRASCH (Independent Researcher)

(Re-)Contextualizing Meaning with Physical and Sonic Objects in the Work of Hanna Hartman

With the incorporation of electronics and (pre-)recorded sound technologies into the music performance situation, the sonic space expanded. Objects, which disembodied sounds from their sources, focused the listening without any visual reference. The hiding of the sound source inside of a big black box, started to bring about questions that needed to be answered. Artists asked themselves: what does it mean to remove an object from the stage, to leave it behind, or to bring it back. But a speaker hides, not only the sound source, but the performer of the source. So, when a human performer is present, to perform along with these black bodies full of musical richnesses, artists asked themselves what was the potential relationship between these seemingly distinct bodies. The performer / object relationship was drawn into question.

Electronic composer and sound artist, Hanna Hartman, has found a personal solution, that foregrounds the object, extracts its sonic properties, and creates artistic meaning with its presence on the stage. Her work connects and balances all of these elements. Her starting point as a composer, was 'sound for sound's sake', focusing on the purity of sounds and then re-contextualizing and revealing hidden correspondences between sounds. But her work has branched out, incorporating instrumentalists and acoustic objects. These objects are sonically rich, as well as hold strong metaphorical, yet non-explicit imagery.

In this paper, I will analyse Hartman's work and her use of objects as electronic instruments. I will show how her objects fuse together sound, physicality, presence and meaning. Hartman's work is a balance that allows the new electronic instruments to deepen the meaning of the composition, and change the presence of traditional instruments. Hartman's works do not disembody or re-embody sounds, but rather re-embody the traditional acoustic instruments with the presence of her new objects. The sounds are re-contextualized through their presence, but also contain a strong enough voice that they are not overshadowed by the other bodies. The sparseness allows for the richness to be felt and heard, in all the collaborators: instrument, object, performer & sound.

JOE WATSON (University of Sussex)

Playing With Tape: A Reflective Rehearing

For the past year, as part of my practice based PhD in musical composition, I have been exploring the techniques and materials of 'tape music', a cluster of practices prevalent from the 50s to 70s (*musique concrète*, *Elektronische Musik*, the early work of the Radiophonic Workshop) that use analogue tape for recording, manipulating and assembling what was later termed 'electronic music'. I'm interested in a contemporary 'media archaeology' practice that utilises the methods and media of a previous period in music history (Zielinski, 2006). Not as an exercise in nostalgia, but because it has much to tell us about contemporary musicking (Small,

1998) and wider currents of intellectual endeavour, and because, in light of my practical exploration of the techniques, it resonates strongly with my artistic work. This is a practice of “slow craft time” that “enables the work of reflection and imagination” (Sennett 2008), and is fascinating as a form of craftsmanship, a way of structuring the thinking/making mind in its engagement with physical tools and the environment. I have come to view tape music as a situated, embodied practice, where the environment, the ergonomics of interface and studio, and the work of extended cognition through the nexus of hand, ear, mind, all interact to form a dynamic, complex ecosystem. My research explores the methods and materials of a historically ‘superseded’ practice, from the perspective of a digital audio literate composer, with the hope of encouraging a critical, creative, embodied *rehearing* of music made with analogue tape. This paper will provide a report on my progress to date.

JON PIGOTT (Cardiff Metropolitan University)
Electromagnetic Interrogations: Practice-Based Research in
Electromechanical Sound Art

This paper presentation will report on a recent practical outcome of practice based PhD research into electromechanical sound art and sound sculpture. The original artwork discussed, titled *Electromagnetic Interrogations* (2014) consists of a series of dismantled but operative compact disk players whose electromagnetic emissions are interrogated by swinging pendulum microphones. The internal workings of the digital audio devices, and the way in which the electromagnetic radiation is manifest in the space surrounding them are rendered audible in the kinetic sculptural installation. The work is discussed in the context of the intersection of sound sculpture and experimental music composition. Themes of materiality, autonomy, systems and process are considered within music making and the plastic arts, through the work of other sound artists and composers including Alvin Lucier, Takis, Jean Tinguely and Steve Reich. The theoretical underpinning of the practice-based research project is also explored. This will include relevant discussion of materialist accounts of media networks and object orientated ontologies.

Web documentation of early iterations of *Electromagnetic Interrogations*, exhibited as *Unfixed Media Pt1* at the Telenesia exhibition (2011) can be viewed at <http://www.sonicmarbles.co.uk>.

Session 6

6a: PANEL Embodied Spaces - Spaces of Embodiment

SIMON EMMERSON (De Montfort University), PETER NELSON (University of Edinburgh), SALLY JANE NORMAN (University of Sussex), SIMON WATERS (Sonic Arts Research Centre, Queen's University Belfast)

This session is focussed on the materialities of spaces and places for music making, and those of the bodies - human, artefactual, machinic - which inhabit them. It delves into questions of proxemics and social rhythms, and spatiotemporal encodings manifest through the physical and digital constructs that make and accommodate musicking. The flows of movement and energy, and the dynamics of scales and tunings that characterise our cultural sonic practices, are considered to be driven by a fundamental quest for meaning anchored in shareable, physical experience.

SIMON EMMERSON Relocation (in Time and Place)

Sound takes time and space. The internet inevitably has latency but so do concert halls, as the best orchestras know. Musicians are supremely sensitive to time – but manifested *in space*. Places for music may now be linked together in any and many combination(s). As this becomes the norm 'dislocation' becomes 'relocation'. We listen to one place while in another (true since recording). Now we make music 'together' in separated places – not 'displaced' any more but 're-placed'. Anthropologists and psychologists urge us not to perpetuate the Cartesian 'in here/out there' ways of thinking – 'virtual reality' becomes a mediated 'reality'. Something we can play with as musicians – although I do wonder where exactly that leaves the embodiment of togetherness.

PETER NELSON The Materiality of Space

Spaces can be seen as the enablers and analogues of social configurations for music making. Pragmatically, iconic concert halls determine significant aspects of the present of music, in terms of concepts such as proximity, separation, resonance, silence, community, etc. This presentation will discuss ways we interpret the possibilities of space for music making, in terms of notions of rhythmic socialisation (de Certeau, Coyne, Lefevbre). Digital spaces both encode (in the realm of impulse response reverb, for example) and extend the possibilities for social configuration, yet our notions of digital spaces are still informed by these concepts, even if digital space confronts some of them.

SALLY JANE NORMAN

Places as Shaping and Residual Forces for Sound Art

Places that, specifically and literally, are made to resound through our musicking activities are both the shaping and residual forces of sounds they accommodate. Forensic investigation of such architectures and environments can reveal them to be determinant, telling witnesses of sound art practices. This presentation will look at how places can provide material evidence for our conjectures about past music making, and at how they can be construed as operational instruments rather than as passive envelopes. It will evoke the deeply entwined legacies of cultural practices and mores that continue to shape emerging sonic creation.

SIMON WATERS

Inhabiting Sound

Connections can be suggested between music's occupation of physical space, its relative 'presence' (using Edward Hall's notion of proxemics), and the various senses of movement which pervade it. Movement might be seen to operate with respect to music at a variety of levels of metaphorisation – as increasingly complex chains of analogy which point back to our early physical experience of the world. But of course music is, fundamentally, action. Humans put energy into systems - external or internal to themselves - which transduce that energy into the movement of air. At the acoustic level music is, emphatically and unmetaphorically, movement. Perhaps such simple physical perceptions form one route through which we might understand and explore shared senses of meaning and their capacity for 'transduction' between multiple individuals. Our (developmentally) early sensory models of the world, built from encounters with its physical resistances and affordances, might be a route to understanding our more clearly encultured and abstracted ('higher' level) understandings of music.

6b: Museums

HÉLÈNE LAURIN (University of Ottawa)

Never Mind the Bollocks Here's the Internet: Museum Exhibition *Europunk's* Digital Conversion

In late 2013, the Musée de la Musique in Paris hosted the exhibition *Europunk*, a travelling exhibition that was previously presented in Rome, Geneva and Charleroi. Focusing on the visual creativity of punk culture in Europe between 1976 and 1980, the exhibition consists of six sections on features or ambassadors of the punk movement : the Sex Pistols, the Bazooka collective, WTF, Anarchy, DIY and New Wave. This exhibition displays considerably more material artefacts than textual information; furthermore, the contextualizing texts are sparse and rarely linked to one another. However, the opposite is true of the exhibition's website; namely, the texts are more present than the photographic reproductions of artefacts. Also, the website features visual iconography loosely related to punk, such as shaking blocks of texts, the usual mouse cursor transformed into a hand giving us the middle finger, small explosions appearing randomly on the page, etc.

In this paper I would like to explore the ways in which this museum exhibition is converted into a website, while considering its role regarding punk culture and popular music at large. This particular digital conversion seems to be part straightforward copy-paste and part remediation (following Bolter and Grusin, I consider remediation as the way a media absorbs and transforms another). Moreover, I will pay close attention to the choices of interface displayed in the digital exhibition. Also, interactivity being a major characteristic of new media, I will examine how *Europunk's* digital conversion actually *lacks* interactivity, compared to its real-life version. The aim of this paper is twofold: to explore the tensions between material and digital cultures, while assessing how this museum exhibition valorizes punk culture.

ROBERT KNIFTON (Kingston University)

Retromania in the Museum? Models of Memory and Nostalgia in Popular Music Exhibitions

Popular music exhibitions within museums have been dismissed as catering too readily to nostalgia and presenting music 'with the battle lines erased, everything wrapped up in a warm blanket of acceptance and appreciation' (Reynolds, 2011: 7). Nostalgia can be understood as a site of tension for museums. It has the power to attract audiences but also potentially frames the past in particular, even troubling, ways.

In this paper, we assess how museum exhibitions of popular music enable modes of nostalgic engagement. We discuss the affective power of popular music material culture in the museum, and examine the mnemonic strategies curators adopt to harness it. The paper draws on research conducted during the AHRC Beyond Text research project 'Collecting and Curating Popular Music Histories', including a series of interviews with museum professionals and case studies such as Tyne and Wear Museums' *North East Beat*, Capsule's *Home of Metal*, St Fagan's *Pop Peth*, and popular music related displays staged by National Museums Liverpool and V&A Museum.

Through these examples, we will move toward an understanding of nostalgia in the museum that expands possibilities for curatorial use rather than narrowing the interpretations available for music materiality. We aim to assess popular music material culture as both a subject for exhibition making and as part of the tools available to curators who are engaging with processes of memory and offering audiences emotional points of connection.

LEONIEKE BOLDERMAN (Erasmus University Rotterdam)

Have You Found What You're Looking For? Materializing Music Memories in Music Walking Tours

Music history is frequently materialized in museums dedicated to particular bands, composers or periods, exhibiting artefacts that fans wish to see. However, certain locations in a city that once played an important role in music history can also become the object of the fan and tourist imagination. Music walking tours that evolve around these types of locations are the focus of this research into the materialization of a musical imagination through music tourism.

This research project offers results from ethnographic fieldwork into music walking tours, exploring the interaction between music, place and memory as it unfolds during walking tours of U2's Dublin, ABBA's Stockholm and Wagner's Bayreuth. Music tourism motivation is frequently attributed to a need for nostalgia and a search for authenticity in postmodern Western society (Connell and Gibson, 2003, p. 222 – 277; Gibson and Connell, 2005, pp. 263; Fremaux and Fremaux, 2013), and linked to baby boomer generation tourists that flock to 60's music inspired locations (King, 1994; Cohen, 1998; Kruse, 2003). Exploring the way music tourists of rock, pop and musical theatre tourism locations attribute value to their on-location experiences, the results of this research challenge these notions of music tourism motivation, showing a complex process in which ethical and affective considerations play into the experience of the material reminders of the music. Nostalgia and authenticity in music tourism show to be complex notions that lend a hitherto unexplored spatial context to debates on musical memory, use and value. Moreover, this project explores the special connection between music, place and memory that is realized during music tourism activities, deriving from the tension between the abstract, aural properties of music and the (visual) materialization of place and memory.

ELODIE A. ROY (Newcastle University)

“Polaroid Roman Photo”: The Material Culture of the *Jeunes Gens Modernes* (1978-1983)

In light of the case study of the *Jeunes Gens Modernes* (a short-lived French postpunk movement), this paper will examine the relationship of interdependence between the making of musical scenes and tangible artefacts (such as records, artworks and fanzines). I will notably reflect upon the meaning and value of material culture studies for the study of musical movements. A particular emphasis will be put on the changing meaning of the music object in the course of time. Drawing from Thompson, Boym and Reynolds, processes of aging, nostalgia and retro-consumption will be exposed. One of the aims of this paper is to examine the contemporary recirculation and redemption of the *Jeunes Gens Modernes*, through four main processes of mediation (museum exhibitions, reissues, audio-visual recreations and digital dissemination). I will especially focus on the remediation of the material culture of the movement, realised in the abundant reissuing of both the music and literature produced by and around the *Jeunes Gens Modernes*.

6c: What Remains? The Life of Recordings

JON STEWART (BIMM Brighton)

Phonograph Blues: Robert Johnson and Acoustic Archaeology

Almost every material object associated with the life and work of Robert Johnson — such as his photographic images, his grave site, and other remaining physical records of his existence — has been subject to some form of controversy. While items declared as genuine attain the status of reliquary, others of more questionable provenance are exposed as fraudulent.

Johnson's considerable reputation as a spellbinding blues guitarist and groundbreaking popular song writer has, so far, remained intact. That is, until recently. Over the past decade the integrity of Johnson's forty-two surviving songs has been challenged by audiophiles and enthusiasts who argue that they do not provide an accurate representation of his sound, because recording engineer Don Law produced master discs with a significantly raised tempo and pitch.

Johnson's cultural magnetism is so compelling that even items only tenuously connected to his work draw significant attention — so the recent controversy over the sonic reliability of his recordings can be read as another enthralling exemplar of our ongoing fascination with his life and work. My paper will ask whether innovations in acoustic archaeology might provide answers to the latest questions raised about this enigmatic and mysterious performer.

JEAN-CHRISTOPHE SEVIN (Centre Norbert Elias, EHESS Marseille)

Are Musical Works Improvable? The Records to the Test of Digital Reissue

A musical recording is not equivalent to sheet music which requires an interpretation; it is the work itself. In other words, its identity is not notational but linked to its history of production. This production refers not only to the capture of a musical performance but also to the sound processing in the studio, which involved various technical and human intermediaries to reach the final mix that concludes the production process. Nevertheless, an investigation into the studio of sound restoration, within the framework of reissue of analogue records, shows that the status of musical recording remains shaky and little recognized – if we except the case of highly valued recordings like those of the Beatles for examples.

Recorded music owes part of its aesthetic to its medium. But during the reissue process, music is extracted and is thus separated from its original medium. Then with remastering it undergoes a form of adaptation to a new and very different technical environment. If a recording as art work is created when the production process is closed, the remasterisation re-opens it by changing the balance of soundtracks. It appears as an interpretation whose authority is not clear. We can also observe a tension between the neutrality – linked to the respect of what is perceived as the aesthetic intention of the recording process – and the temptation to improve it, for example by trying to remedy to what is perceived as a bad sound take.

The analysis of the treatment of the materiality of the recording in the reissue process thus appears as indicative of how it is considered: a trace of an event or the event itself?

LÉA ROGER (ULB – Brussels / EHESS – Paris)

The Return to Vinyl Records: The Situated Emergence of an Attachment to an Object Promised to Death

The last decade has witnessed a return to vinyl records. The current vinyl record is probably not exactly the same as before its substitution by CDs in the mid-1980s. If it was, the period of disappearance between 1985 and 2000 would have only been a historical parenthesis, followed nowadays by a rehabilitation by the public and the music industry as the only mass media. It has nevertheless the same use as before: to listen to music. The case of the vinyl record is indeed specific and differs from other trajectories of mass objects. When these latter lose their full value, they gradually lose their original function. By contrast, the function of the vinyl has remained intact. As a consequence, I argue that it is rather its status that has evolved. To be able to understand it, we need to reconstruct the various ‘trajectories’ of vinyl records between the doom in the music industry in the eighties and its current revival. In this paper, I will focus on the case of the library music records of the seventies. I will depict the effective path of some of these records, taken individually. To do so, I will rely on fieldwork research I conducted in Paris, during which I met current owners of these records, producers, manufacturers, past and current users and people who reissued them on the music market: manufacturing industry, libraries, collectors, music lovers, DJ’s, record shop owners, bloggers. I will also show the intense social life of these records on the Internet, and the process by which they are disseminated and listened to massively on the Web. As a conclusion, the results of this investigation will allow me to propose an approach of the phenomena of music consumption in the digital age which aims at a ‘grounded’ problematization emerging in the subject-object interactions.

JOSEPH TOLTZ (Sydney Conservatorium of Music, University of Sydney)

Silent Witness: The Forgotten Musical Content of David Boder’s 1946 Interviews in the European Displaced Persons Camps

In July 1946 a Latvian-born American psychologist ventured into the displaced camps of post-war Europe. Boder had studied with Wilhelm Wundt and Vladimir Bekhterev, two important figures in the early formation of the Psychological discipline. Funded by the US National Institute for Mental Health, Boder’s initial brief was to document an ‘inventory of trauma’. Armed with a Pierce-Armour wire recorder, approximately 200 spools of wire, and a working knowledge of eight languages, he departed for Paris on the same ship as those attending the Paris Peace Conference. Once there, he set to work in DP houses and camps, moving from Paris to Geneva, then Tradate and finally receiving permission to enter the US occupied zone of Germany, where he concluded a punishing three-month project in Munich before returning to Paris. His 130 audio interviews with Holocaust survivors and bystanders are among the earliest extant recordings of testimony. Alongside and at times embedded in the interviews are songs that the survivors heard, performed or even composed in response to the traumatic experiences of those years. As well as individual song sessions, Boder recorded choral groups and religious services in his musical collection. As well as examining the content and range of Boder’s music collection and speculating as to the motivation behind the recordings, this paper will ask why this musical materiality continues to languish, neglected, in studies of Boder, while the non-musical materiality (spoken testimonial recordings from the same expedition) have been transformed into a digital web presence. Is there something within their content that makes them unattractive or resistant to the historical, ethnographic post-Holocaust narrative?

Session 7

7a: PANEL Ritual, Remembrance and Recorded Sound

IAN BIDDLE (Newcastle University), NANETTE DE JONG (Newcastle University), RICHARD ELLIOTT (University of Sussex)

This panel presents ongoing work from the research project Ritual, Remembrance and Recorded Sound, in which these three conceptual fields are tested against a range of case studies while also being examined in light of their enactment in different geo-political, historical and ethnographic settings. The project explores the nature of the relationship between theoretically-informed approaches to thinking about music (and sound more broadly) and the specifics of local sites of musical practice. It brings together a range of examples, including soukous clubs in Kinshasa, Holocaust cinema, Portuguese fado recordings, South African jazz, the collection of country music records and Curaçaoan comback parties. In doing so the project makes a case for the necessity of a global orientation for developing key cultural-theoretical strategies when engaging music and musical practices in the twenty first century. Employing this perspective confirms that there are significant and hitherto unspoken and pressing connections that can and should be drawn between the disciplines of ethnography, critical archival theory and technology studies, which both open out and productively question recent cultural-theoretical and anthropologically-informed approaches to ritual, remembrance and recorded sound. The panel presents three of the project's case studies and examines them in the light of the conference themes of materiality, digitality and remediation.

IAN BIDDLE

The Phonographic Holocaust in the Age of Digital Media

The paper examines some of the ways in which thinking about sound and sound reproduction during and after the Holocaust enables us to critically reassess the role of media in shaping our imagination of genocide. It raises questions about the uses of sound, sound collection and storage, dissemination media and their intervention in the symbolic imaginary of the Holocaust from a perspective that is both historically informed (in that it is interested in the specificities of those media) and, even more crucially, interested in querying what it means to do this kind of historical media studies in the digital age. Whilst the paper explores a number of ways in which to reposition sound closer to the heart of Holocaust studies, then, situating, as Semprún asks us to, sounded mediations of the Holocaust 'not only in a historical context but within a continuity of emotions' (*L'écriture ou la vie*, 1994), it also seeks to understand how the turn to digital media has reshaped and restaged a new set of media materialities more broadly, and seeks thereby to understand how digital media enable a new kind of media historicism. In seeking to negotiate tensions between these different 'media regimes', as Steven Shapiro puts it, the paper attempts both to sketch out the technological-historical context for Semprún's observations (what technological resources would have been available to cultural actors seeking to

make a sounding record of the Holocaust?) and to query the medial translations that attend Holocaust mediatisations.

NANETTE DE JONG

Musical Media and Changing Traditions: Examining a South African Bhaca Ritual

Umkhosi Wokukhahlela is an annual ceremony held in KwaBhaca Great Kingdom (Eastern Cape, South Africa), which celebrates the virginity status of Bhaca girls and young women. Not regularly practiced for decades, it has been revived by KwaBhaca's King Madzikane Diko II as a strategy for combatting the principal challenges of the 21st century, specifically HIV/AIDS and the abuse of women more generally. In the effort to give contemporary meaning to the ritual, King Madzikane enlisted popular music, specifically recordings of maskanda, a musical genre defined and marketed globally as Zulu-specific. By tradition *Umkhosi Wokukhahlela* made use of the unaccompanied singing of Bhaca tribal songs. Yet, in its current revival, a DJ sits at the back of the ritual site, spinning popular maskanda recordings to correspond with crucial moments of the ceremony—including the ritual slaughter of the ox. This paper accounts for the role of musical media in the formation of current Bhaca cultural memory through an analysis of contemporary *Umkhosi Wokukhahlela*. It brings up questions about recorded music's shifting relationship to place, identity and cultural memory, and about ways in which ritual and cultural traditions may change with new, technological shifts in music making.

RICHARD ELLIOTT

Dead Voices: Phonography, Archaeology and Materiality

This paper focuses on a range of issues affecting popular and vernacular musics in the era of recorded sound. It seeks to highlight the ways in which recording adds lateness, or posthumousness, to musical creation. Edison originally conceived the phonograph as primarily a memorial device and this aspect is still crucial to understanding sound reproduction. As a way of making concrete such philosophical concerns and of connecting to the broader project reflected in this panel, I first consider the uses to which song collectors put recording technology during both fieldwork and in early studio recording sessions in the UK and USA. I follow this with a consideration of how, with the growth of the record industry and the spread of recordings as the primary means by which many people came to know and understand vernacular music, the notion of collecting shifted from one in which human beings were sought out for their songs to one in which recordings themselves were prized. The paper engages briefly with debates around phonography, the archive and memory work, as well as making reference to figures involved in song and record collecting, such as the Lomaxes, Moses Asch, Harry Smith and Joe Bussard. In terms of lateness, the focus here is on the extent to which recordings and the voices contained within them are seen or heard as living or dead. As objects, recorded artefacts enable voices to live on and artists to 'enjoy' posthumous careers. But of equal interest are the 'lives' of the objects themselves, which maintain a strange hold over consumers, demanding that we not abandon them, or that we at least mourn their passing. Records gave voices an afterlife and people, in turn, give records an afterlife.

7b: Unpacking My Record Collection

JEAN HOGARTY (National University of Ireland, Maynooth)

“Unpacking My Record Collection”: Exploring the Relationship between Material Music Formats and Memory

Emanating from a socio-cultural perspective, this paper explores the continued appeal of CDs and the renaissance of interest in vinyl in relation to a young generation of music aficionados. As José van Dijck (2006: 364) observes, music formats are an “intrinsic part of the act of reminiscence” and so this paper explores how material (vinyl, cassettes and CDs) and intangible (MP3 files) music formats relate to the production of musical memories. Memory has historically been regarded as a tangible phenomenon by Walter Benjamin (1999 [1931]) in relation to book collecting while vinyl records are portrayed as a source of autobiographical memory in Nick Hornby’s popular novel *High Fidelity* (1996). How does memory fare though when Benjamin’s (1999 [1931]) books become intangible files on an e-reader and, more to the point for this paper, when Hornby’s (1996) vinyl records become intangible MP3 files? It is important to address this topic in an era where the processes of virtual conservation appear to be replacing the material manifestations of memory as more and more people elect to download and stream music, to post their reviews online, and to upload music-related images and videos directly from their camera rather than developing material versions, as they entrust their musical memories to the intangible archive of the internet. Based on interviews conducted with a sample of eighteen to thirty year olds in the greater Dublin area, the results show that despite the widespread use of streaming sites and MP3 technology for convenient but non-descript music experiences, the participants possessed much affection for material formats, namely, vinyl records and CDs for more memorable music experiences. The paper thus shows how various music technologies impact on the production of memory in diverse ways.

SIMON POOLE (Falmouth University)

Very Good Plus: Record Collecting, Nostalgia and Patina

This paper explores the practices and cultures of contemporary vinyl record collecting. It does so through two specific conceptual devices. Firstly through the historical framing of vinyl collecting within four disc eras – shellac, vinyl, CD and Hard Disc – and three collecting eras: From the early practices and discourse of a ‘music’ collection (without reference to formats), through what I argue is the nostalgic turn in collecting between 1968 and 1972, to the contemporary practice of collecting in the post-vinyl economy. This first conceptualisation allows for a second, whereby the paper explores the differing nostalgic practices and discourses of value of collectors who are broadly bifurcated along the lines of their lived (or unlived) experiences with vinyl as the primary medium of music consumption. As such, collector’s attitudes toward the historical material artifact can be explored in two broad categories. The first contains those whose lived experience includes vinyl as the primary carrier of music; they can be explored as restorative nostalgics (Boym, 2005) with particular attitudes to condition. In this vinyl collecting discourse (through publications such as *Goldmine* or *Record Collector*) care of the material object, its patina, is demonstrated through a complex *absence of “wear and tear”* (Appadurai,

1996). The second group – collectors whose experience of vinyl is broadly within the eras of the CD and Hard Disc; the post-vinyl economy – can be explored as reflective nostalgics (Boym 2005) with a differing attitude to the condition of records. These collectors can value the signs of age, writing on sleeves, ring wear or damage; the *presence of wear and tear*, or the absence of patina. Beyond this there are shared cultural activities within, what I argue, is a shared bohemian nostalgia that can be situated at the intersection of traditional subcultural ideologies and post-subcultural practices.

MAT FLYNN (Liverpool Institute for Performing Arts)
It's Immaterial: Exploring the Difference in Perceptions of Recorded Music Value between Unit Collectors and Streaming Curators

Attali (1985) argued, music users "devote their time to producing the means to buy recordings of other people's time." In a streaming based model of music consumption, arguably this is no longer the case. In removing the vessel, streaming removes a layer of materiality. Shifting the emphasis of the object of listening from music consumers' perceptions of 'their' collection of units, toward a celestial jukebox of artist catalogues that is dislocated from the physical and psychological perceptions of 'ownership'. Streaming explicitly places the music user in a position of curator as opposed to collector.

If time is no longer devoted to producing the means to acquire a collection of music. And that music no longer occupies tangible space in a specified location. Then what are the implications for the range of values attributed to recorded music, when listening isn't related to a prior sense of investment and ownership by the user. Furthermore, streaming affords the opportunity for a more transient, distributed and discursive form of listening. Where ease of access and insurmountable frictionless choice, increases conflict between listening to something already valued and the ongoing enticement of unexplored 'new' possibilities. Moreover, the economics of the model mean there is little consequence in a 'poor' choice. To date, materiality has anchored individuals listening of recorded music within the constraints of time, effort and space. This paper will propose some initial thoughts on the possibilities and implications for the creation and consumption of music, when the constraints on listening and the diminished perception of consumer ownership no longer apply.

Session 8

Keynote Lecture

MICHAEL BULL (University of Sussex)

The Seductive Persistence of Sensory Complexity in the Digital Age

The lecture will discuss the persistence of materialism in music reception and to some extent production through a multi-sensory analysis of a range of social and cultural practices embedded in the use of a range of music technologies, from Walkmans, iPods and back to record players etc.

Michael Bull is Professor of Sound Studies at the University of Sussex. He is author of *Sounding Out the City: Personal Stereos and the Management of Everyday Life* (Berg 2000) and *Sound Moves: iPod Culture and Urban Experience* (Routledge 2007). He is presently co-editing a second edition of *The Auditory Culture Reader* for Bloomsbury and has published a four volume edited work – *Sound Studies* – for Routledge (2013) He is the co-founding editor of a new journal on Sound Studies to be published by Bloomsbury in 2015.



Brighton Modular Meet is perhaps the UK's largest gathering of modular synthesiser enthusiasts, musicians and manufacturers. With plenty of chat and strange noises, this regular event always has a wide range of vintage, modern and DIY modular synthesiser equipment on show.

This event is taking place on the Saturday of the conference and is located in Pevensey 3, a 10-minute walk from the Silverstone Building.

Delegates

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Francisco Bethencourt Llobet is an ethnomusicologist, guitarist and producer who completed his PhD at Newcastle University and is now based in Madrid where he teaches at Universidad Complutense de Madrid. Francisco has a MA in Ethnomusicology and he has given papers at numerous international conferences. In Granada, he studied musicology and flamenco guitar with many flamenco maestros. Francisco has been involved in a variety of projects in Germany, Ireland, Spain and UK with many different acts, including Paco Bethencourt Trio, Island Quartet, From India to Spain and ALEIDA. In the UK, he has performed in Durham, Edinburgh, SAGE Gateshead, Leeds, York and in London at Cargo and Ronnie Scott's. Francisco has been deeply involved in the ¡VAMOS! Festival since 2006. www.vamosfestival.com

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Ian Biddle is a cultural theorist and musicologist, working on a range of topics in music- and sound-related areas. His work ranges from the cultural history of music and masculinity, theorising music's intervention in communities and subjectivities, sound, soundscapes and urban experience, and the politics of noise. He has interests in memory studies, sound studies, Italian workerist and autonomist theory, psychoanalysis and theoretical approaches to 'affective' states. He is co-founder and co-ordinating editor (with Richard Middleton) of the journal *Radical Musicology*.

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Patrick Billingham is a retired Maths teacher with a background in Engineering. He is currently attempting to complete a Master's degree in Music and Sonic Media at Sussex. His creative project has a band, a choir and a venue for the première; all that remains is to write it. He plays in, and has managed The Sussex Jazz Orchestra for several years. His paper relates to the use of digital media in this context.

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Luiza Bittencourt is a Brazilian cultural entrepreneur. She is currently completing a Master's Degree in Communication at Federal Fluminense University. She graduated from the Law School of the Federal University of Rio de Janeiro, specialized in Entertainment Law at the State University of Rio de Janeiro, and Postgraduate in Intellectual Property Law at the Pontifical Catholic University of Rio de Janeiro. She is a partner in the cultural company Ponte Plural and a researcher associated with LabCult. <http://www.labcult.uff.br>

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Leonieke Bolderman studied at the University of Groningen, obtaining a bachelor's degree in Arts, Culture and Media and a research master's degree in Literary and Cultural Studies. From May 2010 until November 2012 she worked as a press officer for the Rotterdam Philharmonic Orchestra. Currently a PhD candidate in the Department of Arts and Culture at Erasmus University Rotterdam, her research focusses on the role and meaning of music tourism in contemporary media culture.

This research is part of the NWO-funded project *Locating Imagination: An Interdisciplinary Perspective on Literary, Film and Music Tourism*.
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Danny Bright is a sound designer, composer, recordist, musician and sonic manipulator working across the fields of music, performance, installation, theatre and media. His work has appeared at the New York City Electroacoustic Music Festival, World Soundscape Conference, Victoria & Albert Museum, Prague Quadrennial, Summerhall Edinburgh, British Science Festival, Manchester, Newcastle & Brighton Science Festivals, Edinburgh, Bedford & Brighton Fringe Festivals, and toured the UK, Europe, Australia and the USA. Commissions and supporting organisations include: Arts Council England, Octopus Collective, MAGNA Trust, and the Arts and Humanities Research Council as funder of his ongoing doctoral research in Music at the University of Sussex.

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Johannes Brusila is professor of musicology at Åbo Akademi University. He has also worked as curator and director of the Sibelius Museum and as freelance journalist at the Finnish Broadcasting Corporation. Among his research interests are the cultural study of music, ethnomusicology and material culture studies in music. His publications include among other things 'Local Music, Not From Here -The Discourse of World Music examined through three Zimbabwean case studies: The Bhundu Boys, Virginia Mukweshu and Sunduza', and contributions in books and journals.

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Robert Dean is Senior Lecturer in Drama, Theatre and Media at the University of South Wales. He has published work that explores and identifies the parallels between nineteenth century theatrical practice and contemporary dramatic conventions. His research into musical dramaturgy and the history of sound production has resulted in publications that reconsider the role of sonic material in the works of Ibsen, Chekhov, Boucicault, and Shaw. Other publications focusing on popular culture include a consideration of ethics and catechism in the horror series 'The Walking Dead', a close analysis of Chris Morris's radio comedy 'Blue Jam', and an exploration of how representations of Batman have developed within gaming culture.

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David Hendy is Professor of Media and Communications at the University of Sussex. David is a media historian interested very broadly in the role of sound, images, and communication in human cultures across time. He's especially interested in the role of modern 'mass' media – radio, the press, cinema, television, the internet – in shaping popular life and thought in the 19th, 20th and 21st centuries. He's just completed a Leverhulme Research Fellowship for writing *Media and the Making of the Modern Mind*, which will be published by Oxford University Press in 2016. As part of that project, he wrote and presented *Noise: a Human History*, a 30-part series for BBC Radio 4, which was broadcast in 2013. The series traced the role of sound and listening in social life from prehistory to the present-day.

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released by Metier/Divine Art on DVD in 2013, was the subject of essays by scholars Prof James Williams and Prof Michal Grover-Friedlander, and was subsequently reviewed in *Gramophone*, *International Record Review* and *Tempo*.

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Peter Nelson is currently Professor of Music and Technology at the University of Edinburgh. His research involves aspects of music cognition as well as composition, and he has recently published a number of papers on the social aspects of rhythm. His compositional output includes orchestral, instrumental, vocal and electronic music, particularly developing the use of real-time interactive computer systems. Through the 1980s he worked closely with the composer, Iannis Xenakis and his UPIC graphic computer music system, composing a number of works for the UPIC and touring extensively with les Ateliers UPIC. He is also editor of the international journal, *Contemporary Music Review*.

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Sally Jane is a theatre historian and cultural theorist, Professor of Performance Technologies and Director of the Attenborough Centre for the Creative Arts at Sussex. She teaches 'Sound Environments' on the Music and Sonic Media MA and promotes cross-campus research. Her work deals with expressive gesture and responsive systems, and the staging and framing of live art. As artistic co-director of the Studio for Electro-Instrumental Music (Amsterdam, 1998–2000) Sally Jane co-organised the Touch Festival with Michel Waisvisz and Joel Ryan. She collaborated on the 'Music and Machines' programme launched by Bennett Hogg during her time as founding Director of Culture Lab at Newcastle University (2004–2009).

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Jon Pigott makes kinetic sound sculptures that explore the relationship between objects, systems and sound, and that interrogate a theme of materiality, particularly

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Adam Potts is a third year PhD student at Newcastle University and has recently submitted his thesis on the relationship between Japanese noise music and the work of Maurice Blanchot. He is the author of a forthcoming article on the topic of noise music and philosophy in the Journal for Cultural Research and has been published extensively on the topic of film and experimental literature for a number of pop-cultural sites. He was part of international research collaboration between Kyoto University and Bristol University called Renkei and is also the vocalist in several noise projects.

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Dr Joseph Toltz is research associate and lecturer at the Sydney Conservatorium of Music. His principal area of interest is music and memory in Jewish Holocaust survivors. A former Fellow at the United States Holocaust Memorial Museum, he is completing research on the 1946 field recordings of David Boder from Displaced Persons' camps in post-war Europe. He is analysing Professor David Bloch's oral history archive of Terezín survivors, and working on a project around the first published pamphlet of Holocaust songs (Bucharest, 1945). In August he is staging the first Sydney performances of the children's opera *Brundibár*, the most popular work performed in the Terezín Ghetto.

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Isabel Villanueva graduated in Media and Film, Public Relations and Advertising, and Music, specialising in vocal studies and film scoring. At present, she is Vice-dean at the Faculty of Communication in the International University of Catalonia (UIC), Barcelona. Her PhD dissertation deals with opera, media, and new technologies and her teaching areas include music and cinema. She is an author of various articles related to the performing arts, audiences and new media.

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Simon Waters is an improviser, composer, curator and academic who recently joined the staff of the Sonic Arts Research Centre at Queen's University in Belfast, having been for nearly twenty years the director of the electroacoustic music studios at the University of East Anglia. His works have been widely performed and broadcast. He is also currently artistic director of the Sonorities Festival.

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