**IASPM Postgrad Student Conference**

**Thursday 9th June**

**14.00** Arrival/welcome/registration

**15.00** **Paper session 1A** Chair: Nancy Bruseker

**Phil Allcock, Huddersfield**

**How do you tell the story of Elton John?**

Elton John's career has spanned over forty years, producing over thirty albums, as well as various stage shows, soundtracks, and films. During this time there have been distinct stages to both his music career and personal life, with many parallels between the two. With this in mind, how do you tell the story of Elton John?

This paper approaches Elton John from a gender perspective, exploring what implications his music has for issues relating to gender. I propose a double approach to this analysis. Firstly, using computer analysis software, I intend to gain an understanding of what the typical Elton John song would be, enabling strong conclusions to be drawn about John's musical style. Secondly, I plan to create an interpretative analytical model to understand John's music in the light of issues relating to gender, such as age, authenticity, and sexuality. This interpretative analytical model will blend salient analytical tools with gender and cultural theories to provide a tailored analytical approach.

This is work in progress, and so a discussion about what is undecided or unknown about this research will also be of importance. This paper concludes by asking 'what is storytelling and what is study?', and how this relates to my research.

**‘All the Stars in Heaven’: Suicide, Sexuality, and the Life and Death of Joe Meek.**

**Tom Morris, Northumbria**

This paper will investigate media coverage relating to the death of Joe Meek, the pioneering British producer, famous for writing ‘Telstar’ – the first single by a British band to reach number one in the U.S. – but equally infamous for both his homosexuality and his suicide, committed after Meek fatally shot his landlady Violet Shenton in 1967. By analysing contemporaneous newspaper reportage and modern depictions of this spectacular event, it will unpick the often fraught relationship between media agents, popular music, masculinity, and mortality. Exploring how narratives of despair are established over time, and how the figure of the suicidal musician/producer is constructed and disseminated for public consumption, it will highlight a dual process in such media-led narratives: firstly, how the body of the ‘hysterical’ male musician is subject to the medical gaze – a process of pathologizing and ‘Othering’ that delineates a deviant body not to be emulated; secondly, how overtly romanticised narratives of suicide, also establish seemingly ‘natural’ masculine connections between artistic creativity and mental instability. Thus, it contends that the body of the ‘hysterical’ male musician, through its portrayal in media narratives, offers an intriguing prism through which we can begin to develop histories of madness, gender and sexuality.

**Rated R: Narrating Sex in the Pop Personas of Rihanna and Lady Gaga**

**Brian Rossiter, Edinburgh**

The recent censorship of Rihanna's single, 'S&M', by the BBC, in tandem with the banning of its music video in multiple jurisdictions worldwide, evokes strong parallels with the fate endured by Lady Gaga's 'LoveGame' in 2009. Taking these as arguably the two most successful and ubiquitous female pop musicians of recent years, this paper considers how varying discourses around sex are played out in their respective outputs, both with regard to gender and race, and also how their constructions of the sexual in the entertainment sphere are intertwined with depictions of their private identities. In both instances, although the versions of sexuality being voiced are markedly different, the performers in question have utilised personal narratives of sex in merging the public with the private, in doing so enriching and reaffirming their respective pop personas. Their work, however, also speaks to a more pervasive narrative: that of sexualisation as it applies to the cultural mainstream. For popular music, this is connected to a modern-day emphasis on female performers as both stars and celebrities, as well as to broader developments in media technology and the ever-advancing visual economy.

**Paper session 1B** Chair: Tom Sykes

**Kieran Foley, Cork**

**Performance of authenticity: a case study of Rory Gallagher**

The prevalence of the word 'authenticity' and concepts of integrity and honesty in discourse about rock music is remarkable. To ascribe authenticity to a performer is to make a positive value judgement about them. I wish to demonstrate how an assertion of authenticity has been made by and for Irish blues/rock musician Rory Gallagher. First I will examine some models of authenticity aiming to establish what Gallagher and others could be seen as being authentic to. Then, as Gallagher has been said to be an authentic blues musician, I will examine the resistance and subversion with which the blues as a folk music has been said to have been inbuilt with. Consulting then with the opinions of the performer and the audience as expressed in various media and other forms of expression I will establish aspects of Gallagher's authenticity which are central to the assertion of such on his behalf. These will include his perceived resistance to commercialism, his image as a sort of anti-star and his seeming dislike of technology in comparison to some of his peers. Comparing Gallagher's authenticity with that of contemporaneous blues/rock musicians Eric Clapton and Jimmy Page will reveal how each performers authenticity seems to be built upon somewhat different conventions. I hope to demonstrate how Gallagher's authenticity is built upon the performance of folk ideals.

**James Felix, Leeds**

**The evolution of tradition: A new approach to old fado**

 In 1999, Portugal mourned the death of Amália da Piedade Rodrigues, whose performances came to be seen by many as the embodiment of true fado. Throughout her sixty year career, the view of her as an innovator gradually shifted, and she was increasingly seen as a guardian of tradition. In a genre where authenticity is so highly prized, how are we to view an evolving tradition which is meant to determine authenticity?

This paper considers the ways in which tradition in fado is created and recreated, evolving alongside society. It will explore issues such as the effects of modernisation and commercialism on a genre built upon a strong socio-historical tradition, and the way in which innovations may contribute to such a tradition without necessarily destroying or abandoning what went before. I argue that the fado ‘tradition’ is not static, but a living, evolving tradition in a constant state of flux, and I use examples of key innovations over the past century within the genre to support the notion that the present state of fado is simply one point on a temporal continuum, developed from what has gone before, but a precursor of what is yet to be.

**Ross Aspden, Salford**

**Seasick Steve: Started out with Nothing**

In this paper I will discuss the career of American blues musician Seasick Steve, while evaluating how far stories and myths, however much they are based in truth, have supported his success as a musician. Although this study is specifically in reference to Seasick Steve, there will be instances where its findings might be applied to the careers of other blues musicians, or even to musicians from outside the genre.

I hypothesise that truth must become myth to propagate a seemingly authentic image throughout events indicating the contrary. In the case of Seasick Steve, this takes the form of him continuing to display the image of the nomadic workman while actually enjoying a good level of success (both musically and financially) as a performer.

I go on to discuss authenticity directly by noting that the biographical stories and anecdotes which are featured in his lyrics wholly overlook the successes he has found in his later life in favour of events more linked to the mythic lifestyle of the hobo blues singer. I will demonstrate this point through an examination of three notable recordings from across his six albums.

**16:30 Break**

**17:00 Publishing round table**

**19:00 Dinner**

**Friday 10th June**

**9.00** Arrival/registration

**9.30 Paper session 2A** Chair:

**Joe O’Connell, Cardiff**

**Rock Against Racism and the Politics of Punk**

The genre label ‘punk’ often carries, alongside an imagining of musical content, a set of perceived political connotations. From the Sex Pistols song ‘Anarchy In The UK’ to the wearing of swastika armbands, the punk rock scene of the late seventies was littered with political signifiers, and as such is retrospectively regarded by some as a ‘political movement’ in which musicians and fans engaged in political activity, expression and discourse. A pivotal part of this narrative is the popularity of the far-right political party the National Front, for whom fans of certain bands (Sham 69) and bands themselves (Skrewdriver) expressed support. However a great majority spoke out against this fascist movement, which, combined with politically-dubious comments by figures such as Eric Clapton and David Bowie, led to the formation of the Rock Against Racism (RAR) movement. With specific reference to the Tom Robinson Band and Sham 69, I will examine the story of RAR and the importance of its message to musicians and fans in the late seventies, as well as considering the assumption of punk as a unified political sphere.

**Joe Stroud, Edinburgh**

**“This Machine Kills Fascists”: Contemporary Narratives of Popular Music and Anti-Racism**

Writing on rock music, Martin and Segrave claim that “[i]t represents the idealistic, spontaneous, and nihilistic tendencies of youth versus the hypocritical, repressive, and traditional tendencies of adult society.” (79) Such idealism has accompanied popular music throughout its history, leading to the impression that it lends itself to left-wing values. Following on from the work of Sabin on punk and “Rock Against Racism,” this paper considers the narratives of music and race promoted by contemporary organisations such as “Love Music Hate Racism” and “Folk Against Fascism.” These groups believe that music, as a product of converging cultures and traditions, can and should be used to bring people together. Yet, this ideology faces opposition from groups such as the British National Party, who are attempting to wrest ideological ownership of certain genres—most notably folk, but also pop and rock—to promote an ideal of authentic British music. As well as considering the ways these disputes are played out in popular media, this paper examines the ideological soundness behind the arguments, concluding that the contradictions within many of the genres in question leave them open to appropriation by both left and right.

**Pedro Gonzalez, Manchester Met**

**Mestizo Music Scene**

Taking the music website of Radiochango, as an object of study, my paper explores how political activism has become part of a music scene. Radiochango is a website advocating music and revolution. On the website they have connected the leaders of opinion of social movements, such as Noam Chomsky and Ignacio Ramonet, from ATTAC, to a music that embraces a collective identity. They promote Mestizo music and social conscience around the world, and have established cultural and social links in Barcelona, where its creators live. Glocal (Think Global and Act Local) is their belief. Since the Civil Rights movement there has never been a music scene so strongly linked with a social movement. The Mestizo scene, similar to the Anti-Globalization social movement it supports, is also transnational, with roots stretching from Europe to Africa and Latin America. Radiochango is the most influential website for this music scene, which was originally born in the banlieues (suburbs) of French multicultural cities in the mid-eighties. Currently, with the international recognition of the French singer Manu Chao, this music is enjoying a new revitalizing effect, especially in Barcelona, where Radiochango is holding events and festivals to promote world awareness of social and political issues, and, also, integration in the local communities. My paper focuses on Radiochango’s modus operandi through the organization of festivals and events in Barcelona, London and, even, Tokyo. The case of Radiochango provides a vibrant example of political engagement, within a music movement, through methods of modern communication.

**Marie Thompson, Newcastle University**

**Voicing the Cyborg: the Political Potential of Noise Music**

Technology, we are often told, is a story centred around ‘man’ and his progress; its offspring are fathered by ‘Western’ science and politics, and thus, of racist, patriarchal capitalism.’ Woman’, by contrast, has often been cast in the roles of ‘mother earth’ and ‘nature’s goddess’; ‘she’, with her capacity for reproduction, is exemplary of the organic. Contra to this dualism, Donna Haraway has proposed that socialist-feminist politics may find an affinity with machines, as is epitomized by her figure of the cyborg. As the bastardised child of patriarchy, imperialism, and war, the cyborg exists as an assemblage of machine and organism, occupying the borderlands between science fiction and social reality. Its power comes from its ability to function as a noise within the systems of essentialism and naturalism.

In this paper, I will suggest that noise music, as a practice that frequently involves broken, hacked, or misused machines, has the potential to provide a voice for Haraway’s cyborg. Using two exemplars; the guitar performance style No Wave artist Lydia Lunch and the synth noise duo Neon Hunk, I will argue that, in spite of its typical ‘macho’ rhetoric of violence, domination and aggression, noise music, like Haraway’s cyborg has an ethico-political potential to disrupt binaristic modes of thinking.

**Paper session 2B** Chair:

**Paul Kiddy, Liverpool**

Sociable folk dancing is a popular pastime for many people in Britain forming a social hub for many of the people who participate. The events and activities organised around this can be viewed as non-youth music scenes that most of the participants adopt at a later time in their life. This paper will present some early reflections on my PhD research, which takes a cross-disciplinary ethnographic approach through fieldwork, to focus on the practice of Cajun and Zydeco, and Scandinavian folk music and social dance in Britain. This paper aims to explore issues such as dance tourism and the privileging of information through narrative in the transmission of folk music and social dance practices, narrative in the ethnographic interview, and how participation in folk social dance fits within the 'life course' of participants.

**Michael Murphy, Dun Laoghaire**

**'Autoethnogrpahy of the Popular Music Industry and the Popular Music Scene in Ireland.'**

My study examines the interaction of participants in the Irish music scene with the professional music industry. Both worlds are frequently represented in terms of binary opposites; my story is an ethnography of the border between the music scene and the music industry.

Becker depicted the production of culture as a process involving a series of relationships. He presented this network of relationships as an 'art world'. The artist, though not acting alone, is provided with opportunities to express creativity. He wrote: 'Multitudes of small decisions get made, in a continuous dialogue with the cooperative network that makes up the art world in which the work is being made. Artists ask themselves, “If I do it this way, how will it feel? To me? To others?' (Becker 2007, 201)

This paper tells one 'story' of how the cooperative world coexists with the professional network. I argue that their constant interpenetration impacts the music produced.

**Eileen Hogan, Cork/Liverpool**

**‘Home in my heart’: Migrant narratives of music and belongingness in Cork city, Ireland**

Cities, as hosts to multi-ethnic and multicultural communities, are key locations for the creation, production, performance, diffusion and transformation of music. A focus on music-making provides a lens through which to explore how migrants experience the city, how they consider the places they have left behind, the circumstances of their migration, their place within the host society and opportunities for movement. This paper draws from ethnographic research on the music scene in Cork city, Ireland and explores the place of music within the lives of three migrant musicians currently living in the city. Musicians are enabled, using narrative methodologies, to tell their own stories. This paper considers how musicians articulate their experiences of home, identity and belongingness and their negotiation of the geographical spaces they inhabit and move between, both locally and globally. Transnational networks for professional musicians reveal more flexible opportunities for movement and migration to, and within, Europe than might have been anticipated. Both intra-cultural and intercultural informal networks, based upon ethnicity, nationality, ideology and musical style offer routes for musicians into Europe and Ireland and opportunities for integration which are not often visible in the more dominant mainstream socio-economic and political studies of migration.

**Tom Sykes, Salford**

**Online/Offline: music scenes and cultural identity in the age of the internet**

Music scenes are traditionally geographical in nature, and cultural identity among the inhabitants of a particular scene is often bound up with the location of that scene (from Seattle grunge to ‘Madchester’). Scenes have been the subject of popular music discourse since the early 1990s (Straw 1991), which has led to a range of theoretical viewpoints (including the use of the term ‘subculture’), identifying scenes as also being translocal, such as Riot Grrrl: ‘What being a Riot Grrrl meant to a girl in Los Angeles could differ radically from what it meant to a girl in Louisville’ (Schilt 2004: 120). Now that technology enables the easy exchange of ideas and the music itself, we may also consider ‘virtual’ scenes and online communities, and their intersection with geographical ones.

In this paper I will discuss the ways in which web-based communication is impacting on the translocal jazz scene in Britain, and indeed to what extent an online community of jazz fans could be said to exist, and whether cultural identity is being affected by this technology. My PhD research will involve some ‘virtual ethnography’ (Hine 2000), and it is hoped that I may have some initial results to report – not the full story, but perhaps a prologue at least…

**11.30 Coffee**

**12.00 Keynote – Freya Jarman**

**13.00 Lunch**

**14.00 Paper session 3A Chair:**

**Aine Mangaoang, Liverpool**

**‘Hide yo’ Kids, Hide yo’ Wife, Hide yo’ Husband ‘cuz they raping everybody out here’: The evolution of Viral Videos and the revolution of Celebrity Culture**

In our technology-savvy society filled with smart phones and digital cameras, almost anyone can record and upload anything onto the many media-sharing websites and share that content with a global audience instantly. This paper examines the shift in musical narrative since viral videos, digital media and participatory culture technologies have become mainstream. Using case studies from recent YouTube music video phenomena, this paper focuses primarily on the “Bed-Intruder Song” by Antoine Dodson and The Gregory Brothers, (2010) to illustrate the real and potential issues this form of media presents us with, including themes surrounding the transition from local to global, copyright control, and human agency. The “Bed-Intruder Song” can be read as symbolic of the overwhelming rise in the (re)construction of celebrity culture since the dawn of viral videos, and offers an interesting commentary on the rise of the amateur. It reveals how the Internet has created a new breed of five-minute celebrity: the celetoid - an extreme form of attributed celebrity exists in a temporary, wholly manufactured and disposable form. Building on theories from Walter Benjamin, Marshall McLuhan and Chris Rojek, this paper charts the possibilities between popular music and contemporary mass media.

**Anders Fahey, Newcastle**

**Evolving Democracy in the Digital Age: the music genome project**

This research concerns the dynamic relationship between cybernetic convergence technology and the consumer public. By comparing the Music Genome Project (MGP)-an algorithmic song database-and recommendation driven Internet radio programs like Last.FM and Pandora Radio to twentieth century archival models, I address the question of what shape our knowledge democracy is taking in the digital age and its effects on rituals of music consumption. A cyclical trend has emerged in which the complexification of technology creates the expansion of choices, thereby increasing the specificity of individual taste which subsequently demands further complexification of technology in order to fulfill consumer’s expectations. In a consumer culture the primary force uniting this cycle is democracy. Rather than allowing users to describe how they hear the music, the MGP employs experts to categorize the songs in its database. In order to demonstrate the potential value of democratising the MGP by expanding editorial power to its users, I explore Wikipedia’s open-source database in contrast to the closed-source Encyclopedia Britannica model. Although I don’t assume the hierarchy of intelligentsia will topple as a result of the digital revolution, I do propose embracing the trend that popular music will be further democratized as cybernetic technology complexifies.

**Christina Wong, Leeds**

**Exploring the Underground Soundscape: Subway Musicians in Toronto**

The term soundscape was developed by R. Murray Schafer to describe “the sonic environment” (Schafer, 1977, p. 274), which encompasses all the sounds that surround us. One soundscape that has been rarely studied is one that is found in many urban cities – the subway. The subway is often depicted as dark and dingy; the subway stations in Toronto have often been compared to public washrooms by its residents. Despite its negative connotations, the subway is the arteries of the city. Its underground soundscape has become embedded into the daily rider’s commute: the beep from swiping the Metropass; the clank from passing the turnstiles; the chime of the train doors opening and closing; and the computerised voice announcing each stop. If one listens closely, one can hear sounds emanating from an erhu, a guitar, or keyboards, sounds, perhaps on a first hearing, uncharacteristic of the subway.

Consequently, the transit system becomes a temporary performance space for those willing to listen. Using Schafer as a guide, this paper will explore how subway musicians contribute to this underground soundscape and ultimately how this soundscape can be used to make sense of our urban environment and offer a new way of navigating the city.

**Paper session 3B Chair:**

**Charles Collins, Open University**

**Broadcasting in the Sixties: The Impact of the Pirates**

According to the orthodox narrative, the offshore ‘pirate’ radio stations, which broadcast off the coast of Britain in the mid 1960s, changed dramatically the face of radio in the UK.  ‘The Pirates’ are considered as destabilising a strongly conservative industry, a virtual monopoly, and fuelling a nascent ‘youth’ rebellion in popular culture by broadcasting virtually non-stop pop music.

This paper contests that position with reference to two specific issues: that before the pirates the dissemination of ‘pop’ on the BBC was grudging and minimal, and that ‘The Pirates,’ as a generic entity, share equal recognition for the changes in British broadcasting.

My paper examines the style and content of broadcasting, ‘pre-pirates’, compares this with the output of the off-shore broadcasters and concludes that there was a great deal of similarity – the ‘continuity’ agenda.  My research suggests that rather than, ‘The Pirates’, it was predominantly one station – Radio London – which was responsible for introducing a formulaic style of music broadcasting ‘format radio,’ subsequently adopted across both the commercial and PSB sectors - Radios 1 & 2 and the Independent Local Radio stations. It is this formula – the ‘change’ agenda – which subsists today.

**Adam Smith, Huddersfield.**This paper asks how the lyrics of British popular music of the 1960s took influences from different forms of literature and investigates the applications of these influences used in the compositional process. It begins by outlining how relevant cultural aspects during this period affected both popular music and other art forms. It goes on to investigate a range of literary techniques that are present in songs in this period, grouped into sections including the influence of romantic literature and writers; nonsense and non-narrative forms; psychedelic and experimental writing. This will be illustrated using examples of song lyrics by artists such as Syd Barrett, John Lennon, Nick Drake and Donovan and will explain how these artists utilised literary techniques and inspiration in their compositions. It will investigate the different layers of inspiration that are superimposed in these works, with either Direct inspiration, Didactic inspiration through cultural artefacts of the period, Technical inspiration, or where a number of literary techniques are combined to create stratification. It will examine how lyrics and music coincide and it will then continue with a more in depth analysis of one particular song, illustrating in detail how various techniques taken from literature are used in lyric and music writing in this period. This paper shows the influence of literature in the evolution of popular music and also the role played by popular music in the 1960s in the unsettling of cultural hierarchies and the destabilisation of boundaries between high and low cultures.

**Sini Timonen, City University London**

**NARRATIVES OF SEGREGATION AND INDEPENDENCE: FEMALE SINGERS AND REGIONAL BEAT GROUP SCENES IN ENGLAND IN THE 1960S**

This paper examines the gendered expectations and realities faced by female singers working within the British beat group genre in the 1960s. Whilst previous research on beat groups has chiefly focused on nationally and internationally prominent acts, I concentrate on grassroots level music-making in local scenes. Drawing on original interviews conducted with vocalists from regional scenes around England (e.g. Manchester, Brighton), I shall identify the key challenges faced by ‘girl singers’ within their bands and in interaction with their audiences and the music industry. Whilst having a girl in the band was deemed a useful promotional tool, their roles were frequently determined by the gendered standards of the day; they were rarely encouraged to pick up instruments and, although they were the main attraction on stage, they felt detached from their bands and audiences off-stage. In addition, the lack of role models resulted in their identification with female pop soloists rather than performers from beat groups. However, my findings also indicate that these vocalists frequently had more control over their careers and the repertoire they performed than female singers active in London; working on the outskirts of the music industry apparently allowed them to have more freedom.

 **15.30 Coffee break**

**16.00 Paper session 4a Chair -**

**Alison Eales, Glasgow**

**Credit, Conflict and Trust: Stories about Songwriting**

As a member of a band where songwriting, arrangement and studio production credits are shared, I am intrigued by the different ways in which these production roles can be demarcated (or rejected), and how collaborative creation can be managed. dissertation aims to shed light on the working relationships and practices of songwriting and production teams. This paper, which will feed into the dissertation, will focus on the stories which songwriters tell retrospectively about those relationships and practices.

The creative practices involved in the production of popular music can often seem opaque, our only insights coming from media interviews with its creators. With the spectre of self- mythology looming large in such interviews, what, If anything, can these creation stories really tell us about how popular music comes into being? How do such stories relate to the realities of how songwriting credits are registered? What can we learn about how conflicts arise, and how they are resolved?

This paper will be illustrated with examples of stories about songwriting drawn from the VH-1 ‘Storytelling’ series.

**Simone Varriale, Warwick**

**(Re)imagining the rock community: post-1970s music biopics and the cinematic history of rock culture**

Hollywood film industry has produced films on popular music icons at least since The Jazz Singer (1927). However, only with The Buddy Holly Story (1978) the long established tradition of the biopic started investigating into the lives of artists celebrated by rock culture.

My paper aims to describe the changing representation of rock culture in music biopics produced from the late 1970s to more recent years. More specifically, I will analyse the way in which these films elaborated a 'popular version' of rock history that tends to challenge notions of authenticity historically associated with post-1960s rock culture (Frith: 1983, Lindberg et al. 2005). However, the ideology of rock itself has influenced the usual way in which biopics celebrated American popular culture, leading to new kinds of narratives that challenge Hollywood assumptions about popularity and individual-based histories (in films likeThe Doors and Great Balls of Fire! among others).

Overall, what I am going to analyse are "strategies for reconstructing the popular past" (Thornton: 1990) that have not been investigated by other studies on rock culture's histories and ideology, not even by those scholars who acknowledge the role of cinema in shaping peculiar narratives about rock (Grossberg: 1993, Keightley: 2003).

**George Musgrave, East Anglia**

**The Birth of Cultural Entrepreneurs: The Economics of Culture**

My research investigates the changing economic composition of the music industry, with specific reference to Porter’s (1979) ‘Five Forces which Shape Strategy’, which suggests a field of cultural production which is becoming increasingly competitive. Against this cultural backdrop, my research adopts an anthropological methodology of ethnography to tell a specific story: THE WAYS IN WHICH MUSICIANS EXPERIENCE THIS COMPETITIVE ENVIRONMENT, and what macroeconomic behavioural strategies musicians are adopting as a consequence. It will tell the story of subcultural musicians involved in a music scene with which I am deeply involved; UK Hip Hop/Grime (as an artist, my material receives regular airplay on BBC Radio1, and MTV), and ask whether or not the competitive marketplace is necessitating the emergence of cultural entrepreneurs - musicians whom act akin to ‘CEO’s of their artwork’. After mapping this competitive environment, I will aim to investigate the following key questions: what are the implications of artistic ‘marketplace engagement’ on creativity i.e. can a musician be both a businessman and creative, without the former compromising the latter?; how do these behavioural strategies impact the ways in which musicians acquire various forms of Bourdieu defined capital?; and finally, what are the implications of this new marketplace on artistic welfare? That is, whilst a wealth of economic competition literature focuses, and rightly so, on the maximization of consumer welfare, what of firm (or in this case, musician) welfare?

**Paper session 4B Chair -**

**Andy Earnshaw, Liverpool**

**The kick inside: Contradictory musical grammar in Kate Bush’s ‘Wuthering Heights’.**

 This paper offers an insight in to the theoretical reading of the triadic harmony in ‘Wuthering Heights’. It wishes to highlight this in relation to its post-tonal triadic harmony and post tonal-modality, focusing on the internal ‘contradictions’ of its musical grammar. It also wishes to relate these to the contradictory content of the lyrics (and literary subject)- love and hate, cruelty and tenderness, and the surprising saliency of its musical equivalence in pitch space. The paper invites the audience to embark on a ‘guided tour’ of the music through the metaphorical musical space. A brief introduction to post-tonal triadic harmony and post-tonal modality will also be given.

**‘Most parents were children long ago’: Musical innocence and subversion in children’s music**

**Liam Maloy, University of Liverpool**

Adults leave their indelible mark on children’s music. Children’s songwriters and gatekeepers often perpetuate Rousseau-ist ideas of the child as simple and innocent, and childhood as a ‘natural’ state, separate from the complexities of adulthood. This stereotype manifests itself in children’s music as ‘musical innocence’, a knowing simplicity that defines the songs both thematically and musically. Children learn how to be childlike through exposure to children’s music. They learn that their world lacks the complexity of adulthood and that to remain in a childlike state, they need to know and understand less than adults, a message reinforced by much children’s music and culture.

‘Simple’ music encourages participation. Musical complexity positions young children as listeners rather than singers, as consumers rather than producers. The recent rapid expansion in the marketing of products to young children and the notion of ‘cradle to grave’ consumers has serious implications for children and wider society.

My paper adapts existing work on children’s literature, and employs musicological analysis to explore ideas of musical innocence and its subversion in the work of Jim Henson, Pete Seeger, Oliver Postgate and others, whilst considering the power relationships inherent in the categorisation of children’s music.

**Rupleena Bose, University of Delhi**

**CITY ROCK: Bands, subcultures and the tracing Independent music scene of the eighties.**

Where popular music in India is primarily revenue generating film music, Indian Ocean, a contemporary fusion music band based in Delhi, is the only Indian band to sustain itself for 20 years, paving the way for an independent music scene. Indian Ocean, as the band is called, is a bit of the modern city in itself, drawing from myriad folk & local traditions fusing them with the sound of the contemporary, creating music, which is diasporic. My paper will locate the band Indian Ocean in the present through the music documentary Beware Dogs (IFFR 2008).

Outside the cinematic space of the present, my paper will trace the rock scene in Delhi from the eighties and the sub-culture it created, inspired by the music of Beatles, Pink Floyd, Simon and Garfunkel, Jimi Hendrix through the narratives of the band members. The subculture of the early city band scene within the space of the mainstream was the pre-history of the members of the band Indian Ocean. My attempt will be to provide the history of the band scene in Delhi and the beginning of professional bands, also looking at the movement from rock to fusion in the emerging alternative musical space.

**17.30 Conference close**

**18.00 Pub crawl**