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# **The Third Westminster-Goldsmiths Symposium for Student Research in Popular Music**

Friday, 20 May 2016, 9:00-18:30

Chiltern Suite  
University of Westminster, Marylebone Campus  
35 Marylebone Rd, London NW1 5LS

Presented by the Centre for Commercial Music, University of Westminster, and the Popular Music Research Unit, Goldsmiths, University of London

# Schedule

9:00 Coffee and welcome at C422

9:30-11:30 (C419)	Industry and Mediation
Olivia Gable (Open University)	Exploring How Artist Managers Mediate for 'Emerging' Popular Musicians
Leon Clowes (Goldsmiths)	Redefining The Prologue: The Symbiotic Emergent Relationship of Mute and Some Bizzare
Lucas Mateo Guingue Valencia (Westminster)	A Hardware / Software History of the 'Golden Age' of the Columbian Music Recording Industry, 1949-1980
Anthony Farsides (Westminster)	Paying the Piper: Pop Stars, Brand Partners and the New Patronage

11:45-12:45 (C419)	Politics and Performance	11:45-12:45 (C420)	High and Low Cultures
Jacob Downs (Oxford)	PJ Harvey's Revolving Wheel: the Popular Song as Political Assemblage	Ben Hopgood (Goldsmiths)	Radiohead and Postmodernity
Carl Emery (Keele)	"Who Will Survive in America?": An Examination of Masculine Identity in Hip-Hop Through the Work of Kanye West	Agata Kubiak (UWL)	Pop Production Methods in Classical Performance

12:45-14:00 Lunch

14:00-16:00 (C419)	Ethnographies and Encounters
Pete Gofton (Goldsmiths)	Vinyl As Gentrification? An Ethnography of the Post-Digital Music Industry
Steve Wilford (City)	'We're All Algerians Here': Music and Meaning in Public Spaces
Jeremiah Spillane (Goldsmiths)	Transatlantic Swing: The Influence of Louis Armstrong on Django Reinhardt and the Development of Jazz in France
Max Cervellino (Westminster)	The Hybrid Environment-Based Connective Model: Bridging the Music Industry and Academia

16:15-17:15 (C419)	Gender	16:15-17:45 (C420)	Recording and Experience
Katrina Fuschillo (UEA)	Gendered Music Taste: A Comparative Study of Contemporary Musical Listening Practices and the Taste Articulations of Working-Class Women and Teenage Girls	Yong-Ju Lee (UWL)	How Can Actor-Network-Theory and an Ecological Approach to Perception be Used to Analyse Creative Audio Mixing Practice?
Sara Martínez (Lancaster)	Visions of Aretha: Representations of women in Bob Dylan's Tarantula, Chronicles and Song Lyrics 1962-66	Christos Moralis (UWL)	Liveness in Popular Electronic Music: The 'Performable Recordings' Model
		Michail Exarchos (UWL)	Space, 'Bleed', Blend and 'Glue': (Recreating) The Ghosts Behind Hip-Hop Sampling

Drinks from 17:15 (C422)

## 9:30-11:30 (C419): Industry and Mediation

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### **Olivia Gable (Open University). Exploring How Artist Managers Mediate for 'Emerging' Popular Musicians**

Created by the Arts Council England in 2013, the Momentum Music Fund supports 'emerging' popular musicians in England with individual grants of £5,000-15,000. These grants fund musicians' projects, including costs for recording, releasing, marketing and touring. In the Momentum funding process, artist managers are often instrumental in composing, compiling and submitting funding applications for the musicians they manage. In addition, the managers' reputations and viability of their plans factor into the funding assessments of musicians' projects. In these ways, the managers play a practical and symbolic mediating role in the Momentum funding process. Other key actors also provide support to Momentum musicians, such as applying for and reporting on Momentum funding. These actors are primarily workers at independent music labels, who sometimes take on tasks similar to managers. This presentation discusses early results from interviews with managers of Momentum funded musicians and other key actors taking on managerial tasks. I discuss some key themes from the interviews and how these illustrate the ways managers may be mediating between these early musicians, the funders and the music industry. I explain how these emerging themes are informing my data collection process and how I will carry the research forward.

### **Leon Clowes (Goldsmiths). Redefining The Prologue: The Symbiotic Emergent Relationship of Mute and Some Bizzare**

The late 70s and early 80s evolution of record labels Mute and Some Bizzare is a cornerstone of popular music industry history. Purposive signings by founders Daniel Miller and Stephen Pearce (Stevø) predicted and pre-dated oncoming technological and ideological changes within popular music cultural sound production. The aesthetic of both labels championed new sound source combinations, challenging the predominantly four-piece rock group output of contemporary major and independent labels. By the late 1980s, new group formations would become more widely accepted and adopted by the music industries, musicians, labels, audiences and critics.

Depeche Mode debuted on the self-titled Some Bizzare compilation LP. Daniel Miller produced Soft Cell's early single "Memorabilia". UK electronic duos Yazoo, Soft Cell and band Depeche Mode achieved global commercial success. The variegated praxis of musicians, artists and producers fertilized new syntheses and genres through the influence and convergence of avant-garde and industrial artists (Throbbing Gristle, Cabaret Voltaire, Einstürzende Neubauten) with electronic pop. Daniel Miller and Stevø forged innovative models and apposite dynamics with major labels. This paper will cogitate on the reflexive relationship of enthusiasts turned cultural industry intermediaries Daniel Miller and Stevø.

### **Lucas Mateo Guingue Valencia (Westminster). A Hardware / Software History of the 'Golden Age' of the Colombian Music Recording Industry, 1949 to 1980.**

This research focuses on an explosion of music recording companies created by Colombian industrial capital during the 1950s (particularly in Medellín but also in other main cities), founding a so-called 'golden age' of the Colombian music industry in the context of the 1950s to 1970s industrialization of economies in Latin America. The central aim is understanding change/continuity in the industry as a whole, during a three decade period in which Colombian economic policy shifted from industrial protectionism to free-trade, and keeping in mind the *who plays a part and who benefits* question. Notions of *structure* and *strategy* developed by Hesmondhalgh (2007) and Negus (1999) are central in establishing a set of key aspects of analysis for doing historiography on the topic, and they are extended in the way of this research's central premise: industrialization of music as a historical process should be understood from a perspective that encompasses its dual *nature* as cultural industry

– the software side, and as technology industry – the hardware side. Methodology relies mostly on archival work, including newspapers and magazines of the time, as well as government statistics and official documents.

The work examines the long run history of relations between international recording industry and domestic players since the late 19th century, and contextualizes the emergence of a domestic recording industry within the broad process of Colombian industrialization, in which companies as Discos Fuentes, Sonolux, Codiscos, Philips and CBS records played main roles. Three moments for understanding change/continuity during the period of study are established in detail, mostly using economic history to precise breaking points that rearrange contexts of operation, but also considering social, cultural, political and media history of Colombia and the history of international recording industry. The aspect of *internationalization* is explored in depth, arguing that due to their continuous relations with foreign companies, domestic players could be seen to have played a role *within* the global expansion of major players from US and Europe, not really countering their advance. Finally, the jukebox is pointed out as a *media* of special importance for the consolidation of domestic recording companies during the 1950s, and as a key topic for further research.

### **Antony Farsides (Westminster). Paying the Piper: Pop Stars, Brand Partners and the New Patronage**

Patronage is typically regarded as a historical footnote in the evolution of musical production: a pre-capitalist phenomenon superseded by the shift to market and state funding. This paper will argue that the 21<sup>st</sup> century is seeing the growth of a new form of musical patronage centred upon the increasing involvement of corporate brands in popular music. Indicative of this phenomenon is the recent success of British pop artist James Bay whose rise from obscurity to chart topping success is attributable in part to his partnership with the British luxury fashion brand Burberry and the personal endorsement by Burberry's *wunderkind* CEO and design chief Christopher Bailey. For Burberry, Bay's success marks the culmination of a decade long strategy of championing young British acoustic music and placing it at the centre of its marketing and branding campaigns. This paper will show how a music industry weakened by the emergence of disruptive digital and online technologies is becoming increasingly dependent on such brand initiatives for the development and promotion of its artists. Using Burberry as a case study, it will show how non-music brands have been able to take advantage of online technology to create their own 'in-house' musical platforms, content and experiences, such as *Burberry Acoustic*. Thus allowing such brands to act increasingly as powerful cultural intermediaries and patrons in the promotion of new music and musicians. A second case study, focused on the soft drink company Red Bull's *Red Bull Music Academy*, will demonstrate how by similar means Red Bull has been able to develop an equally influential cultural intermediary role but in this case promoting and consecrating the work of musicians from often hitherto neglected areas of popular music's past.

## **11:45-12:45 (C419): Politics and Performance**

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### **Jacob Downs (Oxford). PJ Harvey's revolving wheel: the Popular Song as Political Assemblage**

Can a pop song have a political reality in 2016? If so, what constitutes it? In the face of global political tensions, many of today's music journalists are keen to opine that (some) popular music retains its political power. In most cases, this conclusion is reached through the identification of a song's apparent 'message', most often derived from lyrical content. However, while crucial to any interpretation, regarding a song's formal construction as the sole basis of its 'politics' results in myopic critical analysis. Instead, drawing upon work into musical mediation, I argue that the contemporary popular song can be better understood as a political *assemblage*: a central conduit for the relational constitution of creator(s), context(s) of production, and listening audience(s) – all of which afford equal consideration. I take as my 'case study' an ostensibly simple song (PJ Harvey's 'The Wheel'), examining the politics of its construction, production, and consumption. In particular, I use the theme of repetition, broadly defined, as a vector crossing between the multiple layers of these issues. In short, I argue that the numerous mediations (musical *and* social) that interact and evolve to constitute a song's complex ontology are also constitutive of its political potentiality.

### **Carl Emery (Keele). "Who Will Survive in America?": An Examination of Masculine Identity in Hip-Hop Through the Work of Kanye West**

Kanye West is a pop culture phenomenon, that much is clear. Meanwhile mainstream Hip-Hop has been known for its misogynistic and hypermasculine attitudes and messages. This research comes from a place of admiration of Kanye West's music but also a concern for his hypermasculine performance of identity. His musical output from his debut has been somewhat against the traditional Hip-Hop narrative, hence popular opinion and academic research acknowledge him for taking Hip-Hop into a more 'European direction', creating a sound that is able to reach a broader audience beyond this genre.

Yet aspects of his music are problematic. West's attempts to critique racism and capitalism's effects on the black American population often fall back on tropes of hypermasculinity, a concept associated mostly with gangsta rap, a genre West seemingly avoids. This paper will discuss the dominant expressions of masculinity within modern Western society in order to study its effects on West's performance of masculinity. To do this I will analyse a selection of West's music, lyrics and his hypermasculine performativity, allowing me to examine West's expression of misogyny through a feminist reading of his music.

## **11:45-12:45 (C420): High and Low Cultures**

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### **Ben Hopgood (Goldsmiths). Radiohead and Postmodernity**

I am investigating the works of Radiohead, concentrating on their album *Kid A* (2000). I argue that the band's music exhibits many postmodern identifiers and incidentally is self-reflective of them. Sometimes these identifiers are clear, other times abstract. This abstraction is itself indicative of the multiple meanings and temporalities that has come to be associated with a postmodern movement. Although the works of Radiohead have been closely associated with the theories of thinkers like Lyotard and Baudrillard, I wish to critically re-examine some of their existing conclusions and offer my own conclusions. I conclude it wouldn't be too farfetched to suggest that Radiohead's music has attributed a musical aesthetic to this postmodern condition that our prescriptive and expressive codes have come to identify with.

### **Agata Kubiak (UWL). Pop Production Methods in Classical Performance**

CMHP (Classical Music Hyper Production) is an AHRC-funded research project that ran between April-November 2015. The main aim of the project was to create reinterpretations of several iconic pieces from the classical repertoire using experimental and dub mixing techniques, electric and electronic instruments, extended performance practice and surround sound spatialisation (Zagorski-Thomas 2015).

The aim of my presentation will be to look for new performance practice knowledge arising from a uniquely interrogative connection to technology while performing canonical classical music repertoire. I will investigate how the use of these unconventional methods influenced rehearsals and performances. The technology used within the CMHP, mainly associated with popular music performance and production, included the use of electric string instruments and MIDI electric pianos as well as 20 guitar pedals to name a few.

During my presentation I will be using my electric violin plugged into several guitar pedals to demonstrate the new sonic world that performers had to deal with. The presentation will include video fragments from performances at LCM and Kings Place and fragments of interviews with participants to support discussion about the multiple layers of artistic and socio-cultural tension which arose in that unique performance situation.

## **14:00-16:00 (C419): Ethnographies and Encounters**

### **Pete Gofton (Goldsmiths). Vinyl As Gentrification? An Ethnography of the Post-Digital Music Industry**

Over the past decade or so a growing market has emerged for vinyl records, with specialist record labels and industrial-commercial practices catering for it. I wish to undertake an ethnographic study of this industry, incorporating an examination of the format itself, the record labels that sell it, the marketplace they operate within, and their relationship to the consumers. Through use of physical product, situation within culture, society, and a utilisation of some of the approaches of ethnography, an interesting paradigm has emerged, rife with contradictions: post-urban, yet also grounded in locality and identity. Artisanal and oppositional, yet married to post-digital industry. Borne of the politics of both cultural and physical gentrification, yet an expression of individual politics and identity. By examining the links between the object, its shifting identity in culture, and the increasing corporatisation of that culture, we may come to a greater understanding not only of the music industry, but of the way in which, post-digital, culture is increasingly used as an economic engine.

### **Steve Wilford (City). 'We're All Algerians Here': Music and Meaning in Public Spaces**

The Algerian diaspora in London has grown exponentially in recent years, and with this growth has come an increase in the number of musical performances and other cultural events involving Algerian musicians. However, Algerians often complain of a lack of interest in, or support for, their music-making activities. The city's Algerian community is fractured and dispersed across the capital, and music therefore offers a rare opportunity for social interaction, community building, and the public representation of Algerian culture to non-Algerian audiences. In the face of negative portrayals of Algerians in the local media and a shared sense of marginalisation, performances of popular musics offer a rare opportunity for public exposure and intercultural encounter.

This paper draws upon my ethnographic fieldwork with Algerian musicians and audiences in London, and focuses upon two examples of public festivals that included performances of Algerian popular musics. The paper considers how such events mediate public understandings of Algerian culture in the city, whilst also remaining a space for members of the local diaspora to construct and negotiate shared cultural identities amongst themselves. In addition to reaching new audiences, these events are important to locally-based musicians in facilitating their connections with other Algerians from across London. As such, these performances provoke questions around notions of multiculturalism, and diasporic integration and isolation. Whilst ostensibly opening up Algerian music to new listeners, I ask whether these events in fact provide long-term benefits to Algerian musicians in London, or simply offer transient moments of exposure that require deeper reading?

### **Jeremiah Spillane (Goldsmiths). Transatlantic Swing: The Influence of Louis Armstrong on Django Reinhardt and the Development of Jazz in France**

Django Reinhardt's first encounter with the music of Louis Armstrong was a seminal moment in the history of jazz in Europe. This encounter, through the medium of recorded music, was instrumental in propelling Reinhardt through a career which would see the Gypsy guitarist become Europe's most recognisable jazz innovator. In doing so, Reinhardt, in the company of the Quintette du Hot Club de France, became responsible for the creation of Europe's first significant contribution to the global explosion of jazz.

Drawing on archival materials to historically locate and better understand the influence of Armstrong on the Parisian jazz scene in the 1930s, this paper aims to elucidate the difficult question of influence. By extending upon the complex interplay between Reinhardt and Louis Armstrong, and situating the importance of *jazz hot* and its influence on popular music culture in France, this paper will situate specifically *how* Armstrong influenced jazz in France with particular reference to Django Reinhardt and the Quintette du Hot Club de France.

This analytical and cultural study attempts to present alternative methodological approaches to understanding the notion of influence through a non-linear contextual examination of genre and stylistic development. In doing so it attempts to negate the hierarchical history of jazz through a broader study of the cultural climate of the Parisian jazz scene and the interactions therein.

### **Max Cervellino (Westminster). The Hybrid Environment-Based Connective Model: Bridging the Music Industry and Academia**

My research explores the extent to which the implementation of a Connective Model of Experiential Learning (EL) within a Hybrid Learning Environment (HLE) within a University Commercial Music degree course could be effective in developing wider pedagogical strategies within Pop Music Studies (PMS). These EL activities may help the learner to mediate naturally between process-led academic and product-led industrial learning in a subject area which often promises more than it delivers in terms of graduate employment and skill development. Arguments for the utilisation of EU funding to support such a connective framework will be discussed, as an area which is significantly under-explored in current PMS provision. The research aims at assessing the validity of these connective models and their real-world contexts in equipping the learner with dynamic, transferable and innovative skills for problem solving within varied operating professional scenarios.

## 16:15-17:15 (C419): Gender

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### **Katrina Fuschillo (UEA). Gendered Music Taste: A Comparative Study of Contemporary Musical Listening Practices and the Taste Articulations of Working-Class Women and Teenage Girls**

My project will be examining the relationships between taste, gender and class. Exploring how musical taste articulations are highly informed by both gender and class positioning. I will attempt to argue that female tastes are formed via complex negotiation, are limited by hegemonic gender discourse, and are used to produce a discursively appropriate gendered identity. My ethnographic research will focus on both working class women and teenage girls, will investigate their musical taste articulations and how they use music in their every day lives. Whilst a great deal of music and gender research concentrates on youth tastes, participation and consumption, my work will focus more deeply on the practices of older women, and the ways musical tastes and usage changes with age. Within my project I intend to bridge the gap between the works of DeNora and Skeggs, as neither works directly focus on the musical tastes of working class women. In addition, my work will centre on the stereotypical representations and gendered tropes of female producers and fans within contemporary popular music culture, as both inauthentic and passive.

### **Sara Martínez (Lancaster). Visions of Aretha: Representations of women in Bob Dylan's *Tarantula*, *Chronicles* and Song Lyrics 1962-66**

This paper will consider the role of women throughout Bob Dylan's music, as it is one of the main themes that have been present in his original compositions since the publication of his homonymous debut album in 1962. In order to do so, my research will be based on two main resources: first of all, *Tarantula* (1971), a vague, diffused and chaotic mainstream novel that collects experimental prose and poetry in which female characters stand out for many reasons; and I will also consider *Chronicles, Volume One* (2004), Bob Dylan's intimate, remarkable narration full of flashbacks that explore firsthand his memories in personal, historical and professional levels. I will concentrate on these two texts to triangulate Dylan's presentation of women in 'fiction', in 'autobiography' and thirdly, in key song lyrics.

In *Tarantula*, I will analyse the stereotyped dichotomy that classifies women in two opposite categories: on one hand, some of the characters are synonym of weakness by being victims of domestic violence (Jane, 'the housewife', Madame...) whereas, on the other, some of them are prominent entities because of their strength and divine qualities (Delia, Green Maggie, Crow Jane, Foxy Queenie...). I will also consider recurrent female figures such as the figure of Aretha, who is a symbol of femininity: 'she owns this melody along with her emotional diplomats & her earth & her musical secrets', and women of radical nature, such as Pearl Bailey and Black Betty. In *Chronicles*, there is a range of representation regarding the depiction of female characters: first of all, it reflects on the importance of the rise of key figures in Folk music such as: Odetta, Joan Baez, Joni Mitchell and Karen Dalton; secondly, he pays tribute to some of his childhood idols like Ava Gardner or Judy Garland; and thirdly, he dedicates a space to speak about those women that played an important role in his personal life as lovers: his old hometown girlfriend, the American artist-activist: Suze Rotolo or his wife. As in *Tarantula*, Dylan writes about all those women that were challenging the status quo in the 60s: 'Some women wanted to be called "a woman" when they reached twenty-one' (88; 2004). This analysis will lead to the analysis of several key songs recorded between 1962 and 1966 (up to Dylan's motorcycle accident) to play a decisive role in my analysis, such as: 'The Freewheelin' (1963): 'Girl From The North Country', 'Blonde On Blonde' (1966): 'Visions Of Johanna' and 'Just Like A Woman'.

## **16:15-17:15 (C420): Recording and Experience**

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### **Yong-Ju Lee (UWL). How Can Actor-Network-Theory and an Ecological Approach to Perception be Used to Analyse Creative Audio Mixing Practice?**

In audio mixing, communications between the artist or producer and the mix engineer are crucial elements in creating a track that is authentic and aesthetically pleasing. Through an MA Record Production module Performance in The Studio, the researcher explored the idea that mix engineers, artists and producers develop and select appropriate sounds for a track through a process of negotiation. Furthermore, this negotiation occurs through both verbal and non-verbal communication. Specifically, the researcher aimed to look at subjective, or 'vague' metaphorical descriptions and moments where the engineer, producer, and artists agree on the sound by recommendation and by synchronizing their expectations. However metaphorical description cannot define an exact meaning as it is insufficient as a linguistic tool. The researcher uses Actor Network Theory to understand this negotiation between the technical and the creative and the role of this process of communication and cognition in understanding the interaction and synchronization of the participants' mental representation of the mix and mix process. Furthermore, the researcher uses the Ecological Approach to Perception to analyze specific behaviour and response from participants in the mixing process.

### **Christos Moralis (UWL). Liveness in Popular Electronic Music: The 'Performable Recordings' Model**

My research focuses on popular electronic music, and the way a live act, including traditional instruments, such as electric guitar and keyboards, and other more sophisticated electronic devices such as midi controllers and electronic drums along with vocals, can perform live having the same sonic attributes with those of a studio production. For the purposes of this research a production process model has been developed that I would like to call 'performable recordings': 'a type of music production that enables the artist to perform live using, in real-time, the same mixing and post production process that applied during its creation'. This presentation focuses on the production and performance of electronic drums and synthesizers and according to the research on 'liveness', on which musical descriptors, such as timing, timbre, dynamics, and pitch, are fixed and which vary. The aim of this research is to develop production and performance practice techniques that enable the combination, in real-time, of the sonic characteristics and aesthetics of a contemporary studio-produced song, with the live, human performance and performers' emotional expression.

### **Michail Exarchos (UWL). Space, 'Bleed', Blend and 'Glue': (Recreating) The Ghosts Behind Hip-Hop Sampling**

Rap – the musical element of Hip-Hop culture – constitutes a genre that has been founded upon the appropriation and re-contextualisation of other musics via the manipulation of recorded sound. Throughout its rich history of musical 'citing' or sonic 'bricolage', Hip-Hop production has stumbled upon unavoidable legal, aesthetic and creative challenges, leaving their mark on its stylistic development, current trajectory and future promise. In response, a growing number of practitioners have been incorporating original music and performance into their workflow, challenging the purist notion of an exclusive relationship between stylistic authenticity and the sampling of phonographic records. This paper examines a subset of spatial and timbral variables that characterise sonic material favoured by sampling producers, attempting to bridge the gap between the creation of new performances and the manipulation of sonic imprints resulting from vintage production approaches. As

part of a wider research hypothesis suggesting that the appeal of the sample-based production aesthetic in Hip-Hop is a matter of sonic rather than musical factors, the paper focuses on space, 'bleed', blend and 'glue' as a continuum of interdependent sonic signatures that define sample use, selection and original creation. Through a combination of creative practice, (auto)ethnography and qualitative analysis, the investigation explores methodological alternatives that synthesise the quest for original musical content with the attainment of sonic attributes traditionally associated only with sampling.