



Listening to (Mainstream) **Popular Music** in 2021

Sounds and Practices

International Conference
11–12 June 2021
Department of Music
University of Innsbruck, Austria

Programme

Listening to (Mainstream) Popular Music in 2021: Sounds and Practices

11–12 June 2021, Department of Music, University of Innsbruck, Austria

--- General Information and Schedule ---

Main Contact

Bernhard Steinbrecher (head of the conference committee)

bernhard.steinbrecher@uibk.ac.at

Phone: 0043 512 507 33029

Conference Information and Registration

<https://www.uibk.ac.at/musikwissenschaft/aktuelles/events/2021/konferenz-mainstream/conference-listening-to-mainstream-popular-music-in-2021-sounds-and-practices.html>

During the conference days, please don't hesitate to ask the conference volunteers any time. They will be identifiable by their lanyards and/or their backgrounds in Zoom.

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General Information

Location

The scholarly programme takes place both online, via Zoom, and at the Department of Music of the University of Innsbruck. You find the latter in the "Haus der Musik" ("House of Music"), located right at the center of Innsbruck. Innsbruck main train station is located within walking distance to "Haus der Musik".

Address: Universitätsstraße 1, 6020 Innsbruck (www.haus-der-musik-innsbruck.at)

To get to the Department of Music in the "Haus der Musik", you can either take the west (main) entry of the building and walk right through it to the elevators (and stairs) at its other end, or you can directly take the building's east entry to get to us.

Please make sure to observe the current rules regarding the Covid19-pandemic. You can find current informations on the website of the "House of Music" (<https://www.haus-der-musik-innsbruck.at/sicherheit>; in German), on the website of the University of Innsbruck (<https://www.uibk.ac.at/newsroom/information-on-the-corona-virus.html.en#coronavirus>), and on the official Tyrol website (<https://www.tyrol.com/information-coronavirus>).



You find the registration desk at the 5th floor north foyer of the "Haus der Musik". The presentations also take place at the 5th floor (lecture room).

Conference fees and registration

There are no conference fees, neither for presenters nor for non-presenting attendees. Registration (online) is obligatory both for virtual and in-person attendance.

Conference dinner and evening events

The evening events for those who are able to come to Innsbruck – all of them at one's own, individual, expense – will be no more than 10 Minutes away walking from the "Haus der Musik".

The exact locations and the additional online meeting places will be announced soon.

Schedule

Time (CET)	Date	Information	
	Day 0 - Thursday, June 10th		
18:30	Come-Together	Location: offline-only, tba.	
	Day 1 - Friday, June 11th		
09:30 - 10:00	Coffee	Location: Zoom / 4th floor House of Music	
10:00 - 10:30	Conference Opening	Location (for all sessions): Zoom / 5th floor House of Music	
10:30 - 12:00	Session 1	Virtual Auditory Reality: popular music listening, embodied perception and digital culture	Iain Findlay-Walsh, University of Glasgow
	Panel (Practicing Sound / Sounding Practice)	Cultivating music listening through technologies of personalization. Analyzing 21st century listening practices	Max Alt-Hessenbruch, University of Bonn
		Stutters, Glitches ... and then there was Silence. Perspectives on Subjectivity and Affect in Digital Listening	Steffen Just, University of Potsdam
12:00 - 12:15	Coffee	Location: tba. / 4th floor	
12:15 - 13:45	Session 2	Post-Rock Composition and Performance Practice. Authenticity, Liveness, Creativity & Technology	Laura Lee, Farnham University for the Creative Arts, SRH Berlin School of Popular Art
		"Once I was 7 years old" – the many lives of hit songs in the Youtube age	Henrik Smith-Sivertsen, The Royal Danish Library
		The Musical (Metadata) Hooks of TikTok	Paula Clare Harper, Washington University in St. Louis
13:45 - 14:45	Lunch	Location: 4th floor	
14:45 - 15:45	Session 3	A Production of Mainstream Culture Perspective? The Case of "Deutschpop" 2004 ff.	Alan van Keeken, University of Freiburg
		The Deployment of Anachronicity	Francesco Venturi, Kingston University
15:45 - 16:00	Coffee	Location: tba. / 4th floor	
16:00 - 17:15	Keynote 1: "Sounds"	Form in 21st Century Popular Music	Nate Sloan, USC Thornton School of Music
17:15	Online Drinks	Location: tba.	
18:30	Offline Dinner	Location: tba.	

Time	Date	Information	
	Day 2 - Saturday June 12th		
08:30 - 09:00	Coffee	Location: tba. / 4th floor House of Music	
09:00 - 10:30	Session 4	Silicon Valley, Late Capitalist Anxiety, and the Psychological Value of Mainstream Popular Music	Kira A. Dralle, University of California Santa Cruz
		Getting Close to the Music and Musicians: Traditional and Innovative Approaches to Urban Ethnography	Thomas Burkhalter, Norient and University of Bern
		Šlágř and lidovka: A battlefield between the local and global mainstream	Ondřej Daniel, Charles University Prague Jakub Machek, Metropolitan University Prague
10:30 - 10:45	Coffee	Location: tba. / 4th Floor	
10:45 - 12:00	Keynote 2: "Practices"	Psychological Characteristics of Subjective Experiences of Popular Music in Everyday Life	Ruth Herbert, University of Kent
12:00 - 13:00	Lunch	Location: 4th floor	
13:00 - 14:30	Session 5	"This Is America:" Mainstreaming the Black Lives Matter	Gianpaolo Chiriaco, University of Innsbruck
		Vietnamese LGBT pop music in the 2010s	Ly Quyet Tien, Eastern International University, Binh Duong, Vietnam
		Hit Song Science of Reggaeton	Mariia Mykhalonok, European University Viadrina
14:30 - 15:00	Coffee	Location: tba. / 4th floor	
15:00 - 16:30	Round Table Discussion	Mainstream Popular Music Research. Goals, Objects, Approaches	Ralf von Appen, University of Music and Performing Arts Vienna
			Christofer Jost, University of Freiburg, Zentrum für Populäre Kultur und Musik
			Amanda Krause, James Cook University, Australia
			Helen Reddington, University of East London, UK
16:30 - 17:00	Closing	Location: Zoom / 5th floor	
17:00	Pub	Location: tba.	

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Keynote 1: “Sounds” – Mapping Pop Form in the 21st Century

Nate Sloan, USC Thornton School of Music, nsloan@usc.edu

Abstract

The phrase, “Don’t bore us, get to the chorus” is a cliché of pop songwriting, one that speaks to the centrality of the chorus in pop composition, and by extension, a song’s potential for commercial success. The chorus has anchored pop for decades as the climactic section of verse-prechorus-chorus form. But that convention might be about to change. Recent hits from Billie Eilish, Halsey, and Kanye West shift sonic energy away from the chorus, dilute the chorus, or eliminate it all together.

As Asaf Peres, Drew Nobile, Alyssa Barna and others have argued, pop form appears to be undergoing a tectonic shift. Postchoruses, anti-telos choruses, and dance choruses have reinvented pop’s formal logic. Through close study of key songs, and a broad survey of forms used in the Billboard Hot 100 during the 2010s, this paper assesses whether new formal structures are upending verse-prechorus-chorus form and what their emergence might say about wider stylistic and economic developments in the music industry.

Biography

Nate Sloan is Assistant Professor of Musicology at the University of Southern California Thornton School of Music, co-host of *Switched on Pop*, a podcast analyzing down Top 40 pop music, co-author of the *Switched on Pop: How Popular Music Works and Why it Matters* (Oxford University Press), and author of articles in *Musical Quarterly*, *Journal of Musicology*, and the *Cambridge Companion to George Gershwin*.

<https://music.usc.edu/nate-sloan>

Keynote 2: “Practices” – Psychological Characteristics of Subjective Experiences of Popular Music in Everyday Life

Ruth Herbert, University of Kent, R.Herbert@kent.ac.uk

Abstract

Streaming platforms, video-sharing platforms and mobile technologies are a ubiquitous part of everyday life, allowing individuals to use music to interweave with and mediate a more diverse range of contexts and activities than ever before. For Generation Z in particular (those born in the late '90s onwards), digital technologies have played a central role in shaping personal modes of listening and ways of engaging with music.

This talk addresses the phenomenology (subjective 'feel') of unfolding lived experiences of listening to popular music in daily life. I draw on qualitative empirical data from several research projects to explore the psychological processes involved in musical reception, charting the interaction between individual, musical attributes and environment in a range of real-world contexts. I highlight some key characteristics of experiences of music, including the prevalence of multimodal listening, age-related differences in listening and the use of music to effect subtle self-regulatory dissociative and absorbed shifts of consciousness.

Biography

Ruth Herbert is a pianist, music psychologist, and Senior Lecturer in Music Psychology and Music Performance at the University of Kent, UK, Department of Music and Audio Technology. She is also Director of Research (Music & Audio Technology) and Director of Graduate Studies (School of Arts) at the University of Kent.

Her diverse research interests encompass the fields of music in everyday life, music, health and wellbeing, music and consciousness (including ASC and Trance), sonic studies and music education, performance psychology, evolutionary psychology and ethology. As a professional pianist, Ruth has performed with various ensembles, notably recording soundtracks for silent films commissioned by the British Film Institute (BFI) with the piano trio Triptych, subsequently touring these works at major venues in the UK and USA.

Publications include an edited volume (with Eric Clarke (University of Oxford) and David Clarke (Newcastle University) on music and consciousness (OUP, 2019), a book on the psychology of everyday listening (Ashgate, 2011), chapters in edited volumes on Music and Consciousness (OUP, 2019, 2011; University of Wales Press, 2017), modes of music listening (Rombach-Verlag, 2017), Sounding Art (Routledge, 2017), peer-reviewed articles in a range of journals in music psychology and ethnomusicology, plus encyclopaedia entries in these fields (Sage, 2014). She has also published extensively on aspects of music teaching and education in mainstream specialist magazines (Rhinegold, Aceville publications and ABRSM publishing), in addition to undertaking consultancy work for OMD UK (featured in the Mail Online), the Daily Telegraph and the BBC.

Ruth is a member of the editorial board for the Journal of Sonic Studies, Musicae Scientiae and the Global Listening Centre. She is also a member of the Music Education Expo and Musical Theatre and Drama Education Advisory Committee, the NYJC/IOE Jazz and Gender Forum, is a trustee for the National Youth Jazz Collective, Beyond Divisions Education Trust, and an external examiner for the Royal Academy of Music (BMus programmes).

<https://www.kent.ac.uk/arts/people/24/herbert-ruth>

Round Table Discussion:

Mainstream Popular Music Research. Goals, Objects, Approaches

In this round table, four renowned scholars will talk about the research field of mainstream popular music. Within an interdisciplinary frame, the speakers will discuss goals, objects, and approaches through different research foci and perspectives, such as psychology, sociology, technology, production, gender, media, and aesthetics.

The round table will be open for spontaneous questions from the audience, too.

Speakers (in alphabetical order)

Ralf von Appen, University of Music and Performing Arts Vienna, Austria

Christofer Jost, University of Freiburg, Zentrum für Populäre Kultur und Musik, Germany

Amanda Krause, James Cook University, Australia

Helen Reddington, University of East London, UK

Moderation

Bernhard Steinbrecher, University of Innsbruck

Biographies

After graduate studies in musicology, philosophy and psychology at Justus Liebig University Giessen, Germany, **Ralf von Appen** worked as a teaching and research assistant in Bremen and Giessen where he received a doctorate in musicology in 2007 and deputized the professorship for music pedagogy from 2017 to 2019. In 2019 he became professor for the theory and history of popular music at the University for Music and Performing Arts in Vienna. He has published widely about the history, psychology, aesthetics and analysis of popular music and presented papers at conferences in all across Europe. Ralf von Appen has been chairman of the German Society for Popular Music Studies (GfPM) from 2008-2020. He is also a member of the International Association for the Study of Popular Music and has been elected co-editor of the annual book series *Beitrag zur Populärmusikforschung*.

Christofer Jost is a senior lecturer at the Center for Popular Culture and Music and associate professor (Privatdozent) at the Department of Media and Cultural Studies, both at the University of Freiburg. In 2008, he received his doctorate in music pedagogy from the University of Mainz. In 2011, he completed his Habilitation in media studies at the University of Basel (Umhabilitation 2018 at the University of Freiburg). In 2013, he represented a chair of media and communication studies at the University of Mannheim. He is currently head of the joint project "Music objects of popular culture. Function and meaning of instrument technology and audio media in changing socio-cultural constellations" funded by the German Federal Ministry of Education and Research (funding period 2018–2021). His main areas of research and teaching are: popular music, digital media and music, audiovisual media cultures, music pedagogy and performance studies.

As a music psychology scholar based at James Cook University, Dr **Amanda Krause** studies how we experience music in our everyday lives. Amanda is the author of numerous academic publications and currently serves on the Australian Music & Psychology Society (AMPS) as secretary. Her research asks how our musical experiences influence our health and well-being with current programs of research looking at how listening to music and the radio might improve quality of older life. www.researchaboutlistening.com

Dr **Helen Reddington** is a senior lecturer in Music Production at the University of East London. She has been writing both on punk and women musicians and producers since 2007, as well as being an active songwriter and performer herself under the moniker Helen McCookerybook. In the 1980s

her bands The Chefs and Helen and the Horns were regulars on BBC's John Peel show. Since then, she has worked in Higher Education, lecturing in song writing and production and cultural studies. Her book on women instrumentalists in British punk bands, *The Lost Women of Rock Music: female musicians of the punk era* was published by Equinox in 2012. *She's at the Controls: sound engineering, production and gender ventriloquism in the 21st century* was published by Equinox in 2021 further develops her research on unheard women's voices in the popular music industry. Website: www.mccookerybook.com. Link to book: <https://www.equinoxpub.com/home/shes-at-the-controls/> (discount code for 25% off: enter code MUSIC at checkout).

Session 1

Virtual Auditory Reality: popular music listening, embodied perception and digital culture

Iain Findlay-Walsh, University of Glasgow, iain.findlay-walsh@glasgow.ac.uk

This paper examines popular music listening in light of recent research in auditory perception and spatial experience, record production, and virtual reality, while considering parallel developments in digital pop music production practice.

The discussion begins by considering theories of listening and embodiment by Brandon LaBelle, Eric Clarke, Salomé Voegelin and Linda Salter, examining relations between listening subjects and aural environments, conceptualising listening as a process of environmental 'inhabiting', and considering auditory experience as the real-time construction of 'reality'. These ideas are discussed in relation to recent research on popular music production and perception, with a focus on matters of spatial sound design, the virtual 'staging' of music performances and performing bodies, digital editing methods and effects, and on shifting relations between musical spatiality, singer-persona, audio technologies, and listener. Writings on music and virtual space by Martin Knakkegaard, Allan Moore, Ragnhild Brøvig-Hanssen & Anne Danielsen, Denis Smalley, Dale Chapman, Kodwo Eshun and Holger Schulze are discussed, before being related to conceptions of VR sound and user experience by Jaron Lanier, Rolf Nordahl & Niels Nilsson, Mel Slater, Tom Garner and Frances Dyson. This critical framework informs aural analyses of digital pop tracks released during the last 10 years - Titanium (Guetta & Sia 2010), Ultralight Beam (West 2016) and 2099 (Charli XCX 2019) - presented in the form of personal listening 'notes'.

Through this discussion on personal popular music listening and virtual spatiality, a theory of pop listening as embodied inhabiting of simulated narrative space, or virtual story-world, with reference to 'aural-dominant realities' (Salter), 'sonic possible worlds' (Voegelin), and 'sonic fictions' (Eshun), is developed. By examining personal music listening in relation to VR user experience, this study proposes listening to pop music in the 21st century as a mode of immersive, embodied 'storyliving', or 'storydoing' (Allen & Tucker).

Keywords: personal listening, virtual reality, embodied perception, record production, spatial sound

Dr. Iain Findlay-Walsh / Klaystarr is a sound artist, composer and researcher who uses field recording and autoethnographic methods to explore personal listening. He is a commissioned artist at Tectonics Festival (2021), while his most recent record, 'More No Place', was released on Outlet Archival (2020). His research has been presented across the UK, Europe and in the USA, and has been published in Organised Sound and elsewhere. He is a Lecturer in Music at the University of Glasgow, and co-director of the Immersive Experiences ArtsLab on VR/AR research in the Arts and Humanities.

Panel: Practicing Sound / Sounding Practice. Listening to Contemporary Popular Music at the Crossroads between Musical Analysis and Sound Studies

Panel description

Music research has developed a wide spectrum of methods and a sophisticated vocabulary for the analysis of music – recently also in terms of sound. Established methods of musical analysis commonly focus on music as a perceptual object (in the context of popular music this is usually a recording) which is to be examined in its sonic design and structure in regards to texture, harmony, (micro-)rhythm, compression, spatiality etc. While such analyses have certainly yielded important results, they tend to underestimate listening as a highly complex research subject. Conversely, since roughly two decades, the still budding field of sound studies has examined extensively the

historical, technological and cultural conditions of listening, yet often without a clear focus on musical sound.

The starting point of this panel is the intuition that the expertise of both music research and sound studies can be integrated to offer original readings of contemporary popular music and to raise innovative questions concerning new research agendas as well as key topics in the humanities and cultural sciences. The integration of musical analysis and sound studies can open up new avenues for the study of subjectivity, power, normativity or agency in regards to their specific sonic articulation in/as popular music. The papers of this panel aim to creatively explore ways of understanding listening to 21st century popular music with a focus on constitutive sonic practices.

Panel Paper 1: Cultivating music listening through technologies of personalization.

Analyzing 21st century listening practices

Max Alt-Hessenbruch, University of Bonn, althessenbruch@uni-bonn.de

Since the music industry moved online, data has been generated through online music listening (Prey 2019; Napoli 2003). The *datafication of listening* (Prey 2015) further expedited due to the introduction and establishment of music streaming platforms such as Spotify. As the commodity of music streaming platforms is not the music but contextual user data (Eriksson et al. 2019; Drott 2018a), streaming services devote much effort into measuring the individual's listening behavior and translating it into data. Streaming platforms provide music as a specific *technology of the self* (DeNora 2000) which may offer a real-time access into listeners' modes of subjectivity. Moreover, they also cast music as an everyday practice, giving insights into "who we are, how we feel, what we do, and how these fluctuate from one moment to the next" (Drott 2018b, 239), which transforms music into a tracking device. Understanding music that way, it becomes not only a technology of the self, but also a technology of surveillance and power (ibid.).

The paper approaches music streaming platforms on different levels. First, how do music streaming platforms construct and discipline data subjects and where is music as a technology of the self located in that process? Secondly, by listening to streamed music, an individual exposes parts of its inner self which then can be measured and translated into data. As Eriksson et al. (2019) have shown, music streaming services are able to wield power over emotions and moods. Building upon Byung-Chul Han's (2014) concept of *psycho politic*, the paper discusses technologies of power originating from music streaming platforms.

Keywords: personalization, standardization, datafication, listening, streaming services

Max Alt-Hessenbruch is a research associate and PhD fellow in the department of Musicology/Sound Studies at Rheinische Friedrich-Wilhelms-Universität in Bonn, Germany. Alt-Hessenbruch studied Musicology and Cultural Studies at the Humboldt University in Berlin and at the University of Copenhagen. He is a Forum Humanum Fellowship Holder at the Institute for Philosophy and the New Humanities at the New School in New York. His research interests include the theory and history of popular music, cultural theory, theory of record production and sound synthesis.

Panel Paper 2: Stutters, Glitches ... and then there was Silence. Perspectives on Subjectivity and Affect in Digital Listening

Steffen Just, University of Potsdam, steffen_just@gmx.de

In recent years, popular music scholars have been keen in analyzing pop song aesthetics through the lens of digital production technologies. A considerably vast output of monographs, readers, and articles has convincingly demonstrated how the affordances of digital technologies gave rise to quite distinct song forms and sound designs. In particular, analyses of digital pop music have

identified a palette of digital signature sounds – e.g., autotuned and digitally stuttered voices, artificial track glitches as well as digitally produced “noiseless” silence (Danielsen 2010, James 2015, Brøvig-Hanssen / Danielsen 2016, Brockhaus 2017) –, which have become standard elements in 21st century pop music.

When it comes to the realm of listening, studies on digital pop music provide us with comparably less profound findings. Although pop music analysts regularly assume that digital sound aesthetics are strongly tied to new ways of perception and conditions of subjectivity, they often only mention this in passing without development of a theoretical and/or analytical framework.

This paper aims to develop a perspective with which to fill this lacuna. I set out to review findings of recent song analyses from the digital era and connect them to theories of late modern subjectivity (Reckwitz 2006, Rosa 2010) and perception in the digital age (Shaviro 2010, Kassabian 2013, Vernallis 2013). By weaving together these analytical and theoretical threads, I wish to work towards a model which understands 21st century song aesthetics in a more direct relation to subjectivity and affect in digital listening.

Keywords: listening, affect, subjectivity, music analysis, sound studies

Steffen Just is faculty member of the University of Potsdam, Department of Music. He was research fellow at the Berlin Cluster of Excellence “Contestations of the Liberal Script” (Freie Universität Berlin). From 2017 to 2019, he served as a research assistant at the Department of Musicology of Humboldt-Universität zu Berlin. His research interests embrace 20th century history of popular music, media and culture theory, popular music analysis, and music in the context of postcolonial, queer and gender studies.

Session 2

Post-Rock Composition and Performance Practice - The Relationship Between Authenticity, Liveness, Creativity & Technology

Laura Lee, Farnham University for the Creative Arts, SRH Berlin School of Popular Arts,
Laura.lee@uca.ac.uk

Laura Lee is practice-based artist and musician and her research investigates the influence of studio practice on the post-rock genre, in particular how real-time studio-manipulation presents a challenge to rock music’s defining characteristic: the authenticity of live performance. She argues that post-rock has formulated a new form of post-digital aesthetic and musical identity in composition and performance. The research is a combination of the musicology of popular music, art criticism and technology studies.

Through practice, interviews and contextual research this thesis explore the question ‘Who is the ‘I’ that performs in the studio? This project is concerned with the space in-between live performance and creative studio production. The thesis proposes that the ‘I’ of the band identity or the individual ‘rock’ performer has dissolved or been displaced by a more complex ‘I’ of the human and machine collaboration in the post-rock performance.

Keywords: Popular Musicology, Post-Rock, Liveness, Studio Practice, Human-Machine Interaction, Post-Digital

Laura Lee is a creative practitioner, guitarist, composer and performer with an interdisciplinary approach to arts, music and collaboration. Laura is a practice-based researcher who combines popular musicology and arts practice-based research, exposing new approaches to music technology, blurring the lines of the studio and stage. Currently lecturing between UK and Germany on BA Music Composition and Technology, BA Audio Design and MA Computing and the Arts.

"Once I was 7 years old" – the many lives of hit songs in the Youtube age

Henrik Smith-Sivertsen, The Royal Danish Library, hess@kb.dk

Since late 2010's Youtube.com has been a central part of the musical everyday life of millions of people. On the platform, the contemporary hits exist next to an enormous number of related videos, from live performances and alternative versions by the same artist over all sorts of cover versions, fanvids, parodies and tutorials for specific instruments to "first reaction"-videos and analytical videos.

Using the song "7 Years" by Danish band Lukas Graham as my case, I will show the variety of versioning practices on Youtube, and demonstrate how these different practices 1) contribute to the spreading of the songs and play an important role in the musical mainstream today, 2) reflect what music matters to people and how they use/relate to it, and 3) even though in many cases new, in many ways mirror how people used and related to music in earlier mediascapes.

"7 Years" was a world hit in 2016. It was officially released June 2015 in Scandinavia as a part an album, but several live versions of the song had been on Youtube since 2013. When the song hit the world charts, the stream of versions on Youtube exploded, and by 2019 the weekly number of new videos related to the song uploaded on the site is still about 100. As will be demonstrated, the case of "7 Years" is representative for contemporary major hit songs and therefore makes a good starting point for analyzing how people relate to mainstream music in the digital mediascape.

Keywords: Youtube, videos, covers, fanvids, digital mediascape

Henrik Smith-Sivertsen, senior researcher at The Royal Danish Library, did his PhD in 2008 on Danish translations of popular music and has primarily worked with European popular music history from a wide range of perspectives, including value, technology, music industry and not least cover practices. Since 2012 he has specialized in the building and usage of digital archives and has conducted several collection and research projects on the digital music revolution.

The Musical (Metadata) Hooks of TikTok

Paula Clare Harper, Washington University in St. Louis, paula.c.harper@wustl.edu

In recent years, the video-sharing platform TikTok has become a site for the promotion and dramatic elevation of otherwise unknown music--with Lil Nas X's genre-challenging, record-breaking "Old Town Road" being the most formidable example. Lip synching and dance challenges that heavily populate the site have been responsible for launching particular pieces of music, choreography - and, of course, a small number of persistent and lucky content creators - to massive popular renown through digital repetition.

In this paper, I demonstrate how music and sound function as fundamental components of contagion and spread across the platform. Crucially, each video's sound file is made visible as a metadata hyperlink; when clicked, the file assembles an archive of all other videos using the same sound--and the viewer can easily tap a button within that archive to contribute to it, making a video accompaniment of their own. With music as an architectural platform feature designed to condense participation around sound files as hooks, performing along with a popular sound function as a gateway to visibility, affording guaranteed inclusion in a potentially-viral archive. Across videos, sound and music thus serve as sites for both sink and sync, ensnaring user attention and behavior as they construct digital communities of shared affect and practice.

I situate this centering of the microsoundtrack as a culmination of longer histories of digital virality, in which sound and music have been widely instrumentalized to render surveillance, advertising, and the mechanics of digital platform capitalism more palatable.

Keywords: TikTok, Internet, viral, social media, platforms

Paula Clare Harper is a musicologist who specializes in music, sound, and the internet. Her research analyzes virality and musical memes, fandom, digital platforms and circulation, and practices of soundmaking and listening in digital culture.

Session 3

A Production of Mainstream Culture Perspective? The Case of “Deutschpop” 2004 ff.

Alan van Keeken, M.A., Albert-Ludwigs-Universität Freiburg, alan.van.keeken@mail.zpk.uni-freiburg.de

For years, domestic genres could not put up a fight against US and UK music dominating airplay and charts in (Western) Germany. Starting with the early 2000s the trend reversed and with some delay, followed the European tendency towards “50/50” ratios between national and international productions (Wolther 2008). One of the succeeding production formats contributing to this “normalization” (Schröder 2015) was a combination of German language lyrics with international pop idioms.

This example of a still successful German language mainstream music, referred to as “Deutschpop” (Fuchs-Gamböck und Schatz 2008) is absent from recent anthologies on German music. When its reflected upon, then in regard to lyrics (Kruse 2010) and critique of its impact ranging from accusations of artistic mediocrity or its contribution to nationalism (Schneider 2015).

In my paper, I rather want to take the music, its economic, political and professional background to illustrate, how the production of culture perspective (Nathaus und Childress 2013; Peterson und Anand 2004) can contribute to an understanding of mainstream as a “specific and particular [...] space of cultural production [...] with its own logics, practices and processes” (Baker 2013, S. 5). Apart from drawing from interdisciplinary resources for context and history, I use network analysis to pin down central aesthetic and professional actors (Crossley und Bottero 2015). Following Seabrook’s identification of production clusters (2015) I discuss sources of the “Deutschpop”-Sound and promoting factors enabling its success like the institutionalization of popular music education and the impact of the crisis of the Music Industry (Dolata 2013).

Keywords: German language music, Production of Culture Perspective, Mainstream research, Network Analysis, Popular music aesthetics

Alan van Keeken (born 1990) studied musicology, sociology and political science at Justus-Liebig-University of Gießen and wrote his master thesis 2018 on “The phenomenon Deutschpop ca. 2004-2011”. He is currently working as a researcher in the project “Musical Objects of Popular Culture” at the rock’n’popmuseum Gronau and occasionally works as a music journalist.

The Deployment of Anachronicity

Francesco Venturi, Kingston University, sljivaventuri@gmail.com

We can distinguish three types of anachrony in popular music. The first is *structural*, and has to do with the linguistic nature of music, which is based on a sort of Lavoisier’s principle where nothing is lost, everything is transformed. Every piece can be thought as a montage of tropes referring to different timeframes. The second type is *deliberate*, and has to do with the (post)modern tendency to look back to the musical past in order to push forward to the future. Deliberate anachronism names all that is retrospective, revivalist, neoclassical, neoprimitive, etc. The third type is *deployed*, and rather than about text (the music itself), is about context. Deployed anachronicity is what makes the musical past valuable in the present of the music industry. It gives artists a chance to work, by generating value around the anachronistic quality of their music. Such anachronicity is all about the promise to live within the conditions of an othered time. In this sense, it has to do with

an exoticization, but within time. So, while structural anachrony is about language, whereas deliberate anachronism is about idiom, the *dispositif* of the anachronistic is about discourse. If the musical past has always been a flavour within the modern, and developed into the main element of the postmodern, what is its function today? By considering the international success of Javanese band Senyawa, and introducing minute comparisons with aspects of other artists, in an ahistorical perspective, this paper puts forward the argument that today the deployment of anachronicity has made mainstream the musical past.

Keywords: Anachronism, *dispositif*, Senyawa, value, retromania

Francesco Venturi is a doctoral candidate at Kingston University of London. Composer, scholar and practitioner of extended vocal techniques, he carries out interdisciplinary research into the queer voice. Since 2018, he is artistic director of the concert venue Spettro, in Brescia, Italy.

Session 4

Silicon Valley, Late Capitalist Anxiety, and the Psychological Value of Mainstream Popular Music

Kira A. Dralle, University of California Santa Cruz, kdralle@ucsc.edu

In California, we use popular music as survival. Yet in doing so, we simultaneously support the tech giants that have come to gentrify every aspect of our lives. This paper is interested in the ways in which we use non-serious music to process anxieties of modern life, especially in the spaces of techies, spin classes, and incessant gentrification. It will analyze the ways in which music is used to memorialize, meditate, and motivate underprivileged bodies - functions that are now a highly commodified form of self-care, yet simultaneously necessary for survival in a system without built-in supports.

This work is rooted in the ideological basis of my research early swing and dance band scenes of the 1920's. How might we compare the anxiety, excess, and hedonism of a Weimar era Berlin to 2020's Silicon Valley? How might this open up understandings of steep political division and propagandistic paranoia to contemporary lives? What are the public and private spaces in which popular music can be corporeally experienced in Silicon Valley? In which academic curricula can we accept the mainstream? Why might we be more willing to accept the historical mainstream than the contemporary? How is this music linked in the social consciousness to concepts of not only womanhood, but undesirable and reprehensible girlishness? By analyzing frivolous mainstream music that seeks to reconcile the tragedies of rape, homophobia, climate anxiety, and gun violence in the United States, I seek to highlight the lived experiences silenced by musicological discourse and the musical canon.

Keywords: psychological value, late capitalism, musical canon, tragedy, girlishness

Kira Dralle is currently a PhD Candidate and Associate Instructor in Cultural Musicology at the University of California Santa Cruz. Her ongoing dissertation project examines the lives of African American swing and dance band musicians in Nazi-occupied Europe, and the role this music played in both authoritarian political propaganda as well as active resistance to the Third Reich. More broadly, Dralle's work highlights the racial and gendered violence of archival and canonical absence in 20th century music and its institutions. She has lectured on these topics throughout North America and Europe, and this year, she will be a Visiting Scholar in Residence at the Kunst Uni Graz in Austria, analyzing the early journals of Dietrich Schulz-Köhn.

Getting Close to the Music and Musicians: Traditional and Innovative Approaches to Urban Ethnography

Thomas Burkhalter, Norient and Universität Bern, tom@norient.com

This paper draws on perspectives from different academic disciplines (e.g. ethnomusicology, popular music studies, digital ethnography) and from music journalism, and it discusses the following main questions: How can we get closer to phenomena, music and musicians in urban field research? How can we add more perspectives, and produce deeper, more nuanced knowledge? What are new formats to discuss contemporary culture, music and societies with? And how can we communicate research to diverse publics? The paper is based on ethnographic research from London (2000), Beirut (2006-2010), Ghana (2013-2019), plus current research in London (2019) and Kenya (2020). It will use examples from my recently 2019 documentary "Contradict", about musicians in Ghana. Further it draws on experiences and thoughts from the launch (2002) and re-launch (2020) of the platform Norient – Performing Music Research. The re-launched Norient offers "ethnography as a collage", as James Clifford called it (Clifford, 1981). Its intention is to create space and place(s) for scholars, researchers, journalists, artists and thinkers from a variety of disciplines, worldwide, established and young – a community of practice, multi-disciplinary, multi-sited, multi-lingual, multi-authored, on- and offline. Overall, the paper offers thoughts and insights in what new digital technologies and experimental formats can bring to understand people, music and culture.

Keywords: Music Journalism, Ethnographic Research, Representation, Digitalization

Dr. Thomas Burkhalter [*1973] is an ethnomusicologist, cultural producer and music journalist from Bern (Switzerland). He is the founder and artistic director of Norient – Performing Music Research (norient.com), and the director of the Norient Film Festival (NFF). Recent main projects include the documentary film "Contradict" (2019), the AV/theatre/dance performance "Clash of Gods" (2018), and the re-launch of Norient (2020). Burkhalter published the book "Local Music Scenes and Globalization: Transnational Platforms in Beirut" (Routledge)(PHD), and co-edited the books "The Arab Avant Garde: Musical Innovation in the Middle East" (Wesleyan University Press), "Seismographic Sounds – Visions of a New World" (Norient Books), and "Out of the Absurdity of Life – Global Music" (Norient/Traversion). As a cultural producer he works transdisciplinary: e.g. the audio-visual performances "Sonic Traces: From the Arab World", "Sonic Traces: From Switzerland"; the exhibition "Seismographic Sounds – Visions of a New World" (e.g. ZKM Karlsruhe, CTM Berlin, Base Milano, 2015-2017); the documentary films "Contradict" (2019), and "Buy More Incense – British-Asian Musicians in the UK" (2000). Burkhalter places great emphasis on transdisciplinary approaches between empiric research, theory and practice.

Links: www.norient.com; www.musikfilmfestival.net; <https://www.contradict-film.com/>; <https://www.clashofgods.live/>

Šlágr and lidovka: A battlefield between the local and global mainstream

Ondřej Daniel, Charles University Prague, ondrej.daniel@ff.cuni.cz / Jakub Machek, Metropolitan University Prague, jakub.machek@mup.cz

During the first decade of the 21st century and to everybody's surprise, *Eva & Vašek* became the highest selling Czech musicians. The duo are the best-known example of a new type of *šlágr* (Schlager) music that, together with the congeneric and largely interchangeable genre of *lidovka* (folk-like music), is popular amongst older generations of listeners residing in predominantly rural areas. This kind of music is typically performed at weddings and other kinds of family or village parties reinforcing the overall *heimisch* association of the genre.

Our paper is dedicated to the analysis of the online media and internet debates regarding the *šlágr* and *lidovka* phenomena. These genres are rooted in folklore, filled with national sentimentality and stand in contrast to the dominant ideology of progressiveness and rapid capitalist development. The remarkable increase of the genre's fans' and promoters' activities including the establishment of its own TV channel and radio station, elicited strong sense of hostility from the "guardians of good taste", such as mostly urban journalists, bloggers and social media users and it elicited a comparable response from *šlágr* fans and supporters.

Hence we can observe a passionate debate between fans of the global mainstream and alternative genres on one side and supporters of the traditional local mainstream on other side. We aim to trace embedded ideas regarding what makes 'quality' music and related values and beliefs. Such culture-based debates and their inherent arguments have been utilised in discourses analysing the splitting of Czech society into elites and ordinary people.

Keywords: Schlager, rural and urban mainstream, non-elite strata, online debates, division of society

Ondřej Daniel lectures in the Institute of Global History (Faculty of Arts) at Charles University in Prague specialising in post-socialism, nationalism, migration and popular culture. His dissertation was published under the title *Rock or Turbofolk: The Imagination of Migrants from the Former Yugoslavia* (2013). Together with Tomáš Kavka and Jakub Machek, he co-edited the monograph *Popular Culture and Subcultures of Czech Post-Socialism: Listening to the Wind of Change*, published in 2016.

Jakub Machek lectures in the Department of Media Studies at the Metropolitan University Prague. He is also a research fellow at Charles University, Prague where he received a PhD in Social History in 2012. His research covers Czech popular culture between the end of the 19th century, throughout socialism until the present day. He is the author of the monograph *The Emergence of Popular Culture in the Czech Lands* (2017) and he has co-edited several collections of essays.

Session 5

"This Is America:" Mainstreaming the Black Lives Matter

Gianpaolo Chiriaco, University of Innsbruck, Giovanni.Chiriaco@uibk.ac.at

This paper aims at presenting Childish Gambino's "This Is America" as a mainstream hit that popularized themes and representational techniques developed within the Black Lives Matter movement.

The BLM movement reached a global level in 2020 after the killing of George Floyd in Minneapolis. However, it first emerged on the national arena in 2014, as fluid protests against the excessive use of institutional force directed to minorities in the United States spread across several States. In February 2018 the mass shooting at the Stoneman Douglas High School (Florida) prompted a new stream of demonstrations advocating for gun control in the United States. The song "This is America" and its meaningful video were released in the spring of that year, addressing issues of gun violence from the point of view of an African-American male artist. The song was immediately acknowledged as a hit and eventually collected four recognitions at the 61st Grammy awards ceremony.

I will analyze Gambino's composition within the time frame of its release, highlighting the ways in which he positioned questions raised by the BLM at the forefront, making them palatable for a wider audience while simultaneously influencing a national discussion. With a critical performance of violence – that follows tactics employed by protesters on the streets – the song allowed Childish Gambino to shape the BLM political statement as mainstream.

Keywords: Black Lives Matter, Activism, African-American music, Performance of violence, Mainstream

Gianpaolo Chiriaco is Lise Meitner researcher at the Archiv für Textmusikforschung (University of Innsbruck). He taught ethnomusicology at the Freie Universität Bozen and popular music studies and African-American music at the University of Salento (both in Italy). He worked at the Center for Black Music Research (Columbia College, Chicago) for three years, where he curated and organized two international symposia titled 'Black Vocality: Cultural Memory, Identities, and Practices of African-American Singing Styles.' His area of interests is positioned at the intersection of history and anthropology of the black singing voice within the Atlantic diaspora. He uses different case studies, such as the vocality in the slave narratives, singing as agency among African-American vocalists in the Midwest, and vocal performances of blackness in Italy. His current research project focuses on the sonic memory of the colonial relationships between Italy and Ethiopia. Results of his research, publications, and multimedia materials can be found on the website www.afrovocality.com.

Vietnamese LGBT pop music in the 2010s

Ly Quyet Tien, Eastern International University, Binh Duong, Vietnam, lyquyettien@yahoo.fr

In recent years, we have witnessed the striking appearance of LGBT pop music into the local entertainment business of Vietnam. A series of well-known composers such as Thái Thịnh, Phương Uyên, Nguyễn Hồng Thuận, Hamlet Truong, etc. have written trendy songs which express LGBT identity and sensibility. Their lyrics are largely about same-sex love: intimate feeling, a sense of gay destiny, unashamed sexuality, personal suffering, and power of love. These songs encompass all human feelings: passion, hate, sorrow, anger, worries, and happiness. Composed for singers on stage, MV, Youtube clips, theater, and movies, this music is diverse in its forms and styles; styles range from traditional yellow music to modern popular music, which shares the same sounds and melodies as that of Japanese Tanbi and Chinese Danmei boys' love music which has recently circulated over Asia. Starting in the 2010s and growing in tandem with Vietnam's LGBT movement, this music has not only touched the heart and won the sympathy of Vietnam's gay community but also the larger public, contributing to a flourishing of LGBT culture, diversifying Vietnam's extraordinary musical treasure and highlighting the colors of Asian pop music in times of globalization.

The paper examines the background into which Vietnamese LGBT music was born and develops: its styles, themes as well as its own particular and similar features with the regional boys' love pop music. The paper also studies its identity, positive role in the entertainment industry, its role in diversifying of Vietnam's pop culture and its role in the promotion of the welfare of the Vietnamese LGBT citizens by furthering the native LGBT rights movement.

Keywords: Vietnam, LGBT, pop music, 2010s

Lecturer and researcher at Eastern International University, Doctor Ly Quyet Tien has been guest lecturer at many universities in HCMC, Dong Nai and Binh Duong, Vietnam. He holds bachelor's degrees in History & in English from University of Social Sciences and Humanities. He also holds M.A. degrees in FLE from University of Rouen, in Vietnam History from the Southern Institute of Social Sciences and Humanities in HCMC. In 2008, he received his Ph.D. in Oriental Studies and Humanities from University of Paris 7- Diderot. Specialist in Vietnamese studies, he has participated as presenter in international conferences since 2014.

Hit Song Science of Reggaeton

Mariia Mykhalonok, European University Viadrina (Frankfurt/Oder), euv158139@europa-uni.de

Reggaeton is a Hurban genre that broke onto the mainstream music market in 2005 and has been present in international pop charts ever since. Global popularity of reggaeton provokes the question: what makes listeners all over the world enjoy this mostly Spanish-performed music? I will demonstrate that linguistically and culturally disparate international audiences are engaged in different types of reggaeton acts by numerous verbal, visual, and musical strategies. Due to peculiarities in the linguistic organisation of reggaeton lyrics, the Spanish-speaking public participates in sense-making and text construction when processing the songs and applies their previous knowledge of the discourse when interpreting genre-related references and common narrative structure of songs. Regular code-mixing occurrences between Spanish and English, Brazilian Portuguese, and French, as well as English-language recurrent idiomatic formulas suggest the existence of a global plurilingual reggaeton community, which embraces the audiences of all language backgrounds.

Visually, the listeners' involvement is promoted through Latin American and Caribbean aesthetics of music videos, that usually present picturesque neighbourhoods and/or tropical earthly paradises with happy dancing people. These imageries rely heavily on positive stereotypes about the region and therefore non-Latino audiences take great delight in watching reggaeton videos. The images of dancing Latino/as, combined with the musical patterns of reggaeton and its defining rhythm dembow, corporally engage the public, regardless of their linguistic and cultural background. During concerts, reggaetonero/as adapt their performance to the preferences of linguistically disparate audiences by employing different languages while singing and interacting with fans. This enhances the public's emotional experience and makes them feel included in the performance both emotionally and linguistically.

Keywords: reggaeton, multilingual lyrics, followers' shared knowledge, Caribbean aesthetics, emotional engagement

Mariia Mykhalonok M.A. is PhD candidate in Cultural studies and research assistant at the Chair of Pragmatics and Contrastive Linguistics at the Viadrina European University Frankfurt (Oder), Germany. Her doctoral research about verbal, visual, and musical engagement of listeners in different types of reggaeton performance is supported by the Friedrich Ebert Foundation. By analysing reggaeton songs, concerts, music videos as well as social media activities of both artists and fans, she explores why reggaeton is popular among a wide audience – independent of their linguistic and cultural backgrounds.

“THIS IS MAINSTREAM!”

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