

Elvis lives in Amsterdam

Manifestations of the
imaginary musician

International conference
29 Nov - 1 Dec 2018



UNIVERSITEIT VAN AMSTERDAM

Conference Programme

Thursday, November 29th

Welcome Address

13:00 JULIA KURSELL (CHAIR OF MUSICOLOGY, UNIVERSITY OF AMSTERDAM) AND OTHERS

Panel One

Impersonated Musicians

CHAIRED BY RUTGER HELMERS

13:30 JAAP KOOIJMAN (UNIVERSITY OF AMSTERDAM)

Something of a Camp Artefact: Diana Ross and Star Performance as Self-Impersonation

14:00 YUNHWA KOH (YONSEI UNIVERSITY, SEOUL)

Two 'Presents' Meet in Hee-Moon Lee's Imaginary Performance in 2018

14:30 MAGDALENA FÜRNRANZ (UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA)

"God, I'm Glad I'm Not Me": Bob Dylan as Imaginary Musician in *I'm Not There* (Todd Haynes, 2007)

15:00 COFFEE BREAK

Panel Two

Absent Musicians

CHAIRED BY FLORIS SCHUILING

15:30 ANNE HOLZMÜLLER (UNIVERSITY OF FREIBURG)

Invisible Musicians and the Virtualization of Sound around 1800

16:00 ANDREW CHUNG (YALE UNIVERSITY, NEW HAVEN)

Ghosts in the Machine: A Theory of Sonic Apparitions

16:30 JONAS TRAUDES (UNIVERSITY OF COLOGNE)

The Infant Lyra: Musical Prominence in Late Georgian Britain Between Public Persona and Fictional Character

17:00 COFFEE BREAK

Key Note One

17:30 LYDIA GOEHR (COLUMBIA UNIVERSITY, NEW YORK)

Shifting Perspectives: From the Imaginary Museum to the Imaginary Musician

18:30 WELCOME RECEPTION

Friday, November 30th

Panel Three

Resonant Musicians

CHAIRER BY LOES RUSCH

- 09:30** MATTHIAS HEYMAN (UNIVERSITY OF ANTWERP)
"Something Borrowed, Something Blue": The Curious Case of MOPDTK's *Blue*
- 10:00** SAMIRAN CULBERT (NEWCASTLE UNIVERSITY)
The New Saviours: Post-Mortem Images of Bowie and Prince as Religious Icons
- 10:30** FARDO ERINGA (UNIVERSITY OF GRONINGEN)
'Michaeling': Walking in the Footsteps of Michael Jackson to Make the World a Better Place
- 11:00** WALTER VAN DE LEUR (UNIVERSITY OF AMSTERDAM)
Blowing Gabriel Out of the Clouds: Jazz and the Afterlife
- 11:30** COFFEE BREAK

Panel Four

Virtual Musicians

CHAIRER BY WALTER VAN DE LEUR

- 12:00** SHANIKA RANASINGHE (ROYAL HOLLOWAY, UNIVERSITY OF LONDON)
"Let me hear you sing once more, like you did before / Sing a new song...":
The ABBA Fan's 35-Year Wait for the Virtual 'ABBAtars' Show
- 12:30** KONRAD SIERZPUTOWSKI (JAGIELLONIAN UNIVERSITY KRAKÓW)
Listening to Holograms: The Carnality of Virtual Animated Bands
- 13:00** LUNCH BREAK

Key Note Two

- 14:00** NICK PRIOR (UNIVERSITY OF EDINBURGH)
The Virtual Idol as Assemblage: Miku, Love and Labour
- 15:00** COFFEE BREAK

Panel Five

Haunting Musicians

CHAIRER BY OLIVER SEIBT

- 15:30** MEREDITH SCHWEIG (EMORY UNIVERSITY, ATLANTA)
Enter the Butterfly: Deng Lijun, Fan Culture, and Transmedia Storytelling
- 16:00** KO ON CHAN (RUTGERS UNIVERSITY, NEW BRUNSWICK)
Impersonator as Reincarnation: Langgalamu as Teresa Teng
- 16:30** FREDERICK REECE (UNIVERSITY OF MIAMI)
Rosemary Brown's Lisztian Ghost Writing
- 17:00** PETER FALCONER (UNIVERSITY OF SOUTHAMPTON)
Welcome to Seaton Snook: Uncovering the Sounds of an Imaginary Abandoned Seaside Town

Saturday, December 1st

Panel Six

Real Musicians?

CHAired BY BARBARA TITUS

09:30 KRISTIN FRANSEEN (MCGILL UNIVERSITY, MONTREAL)

“They All Fell to Quarrelling Over Tchaikovsky”: Conspiracy, Community, and Queer Musical Gossip at the Turn of the Twentieth Century

10:00 LISA GIOMBINI (ROMA TRE UNIVERSITY / FREE UNIVERSITY BERLIN)

Joyce Hatto: The World Greatest Imaginary Pianist

10:30 FLORIS SCHUILING (UTRECHT UNIVERSITY)

A sketch of a cultural history of the blindfold test

11:00 COFFEE BREAK

11:30 IFA RAMIALISON (UNIVERSITY OF APPLIED SCIENCES UTRECHT)

Representations of the Musician and Technology: An Examination of Damon Albarn’s *Everyday Robots*

12:00 CHRIS TONELLI (UNIVERSITY OF GRONINGEN)

Imaginary Masculinities, or The Problems of Chromeo’s Post-Ironic Pop

12:30 LUNCH BREAK

Panel Seven

Fictional Musicians

CHAired BY JULIA KURSELL

13:30 DORI HOWARD (LIVERPOOL HOPE UNIVERSITY)

“A Manufactured Image with No Philosophies”: A Consideration of The Monkees as Inhabitants of a Popular Music Thirdspace

14:00 RADOŠ MITROVIĆ (UNIVERSITY OF ARTS IN BELGRADE)

Kubrick’s Beethoven

14:30 PASCAL RUDOLPH (UNIVERSITY OF POTSDAM)

Björk on the Gallows: Persona and Authenticity in Lars von Trier’s *Dancer in the Dark*

15:00 MATTHEW HEAD (KING’S COLLEGE, UNIVERSITY OF LONDON)

The American ‘Lady Composer’ as Character Type in Operetta and Musicals of the 1930s

15:30 COFFEE BREAK

Key Note Three

16:00 NICHOLAS COOK (UNIVERSITY OF CAMBRIDGE)

Music — Imaginary, Virtual, or Just Real

Elvis Lives in Amsterdam

Manifestations of the Imaginary Musician

29 NOVEMBER – 1 DECEMBER 2018

AMSTERDAM UNIVERSITY LIBRARY, SINGEL 425, DOELENZAAL

Welcome to Amsterdam, current home to the King!

We are delighted that so many of you were able to come and attend this conference and we are very much looking forward to three days of stimulating presentations and discussions.

To make sure that you have an enjoyable time not just while attending the actual conference events but also when you want to leave the building during the breaks, we included a map of the university library's vicinity in this booklet that you find on the last page, indicating a selection of places where you can have lunch or just a rest with a cup of coffee or tea. We haven't been able, unfortunately, to inspect all of them prior to the conference, and so we cannot fully guarantee their gastronomic quality, but we tried to include only locations with positive reviews online.

If you don't want to leave the building there is also the Toastable UB cafeteria opposite the main entrance that will be open on Thursday and Friday from 8:30 to 16:30 and on Saturday from 09:00 to 16:00 where you can buy drinks, sandwiches and other snacks.

During the coffee breaks free coffee, tea, and non-alcoholic drinks will be served in the foyer of the Doelenzaal, and on Thursday evening, we would like to invite you for the welcome reception subsequent to the keynote by Lydia Goehr (starting time approximately 18:30).

While enjoying these, we would also like to invite you to have a look at the affiliated exhibition *Elvis has just left the panel: Musicians in comics and graphic novels* that will be permanently accessible during the conference period.

To arrange for joint dinners on Thursday and Friday, we have already sent out an invitation for the Elvis Dinner Doodle by email, which you can fill out until November 28th, 23:59. If you like to join us but did not participate in the Doodle, please let us know no later than the lunch break of the respective conference day. We will then try to arrange for additional seats.

We hope you'll have a great time with us, all our colleagues, the King and the many other imaginary musicians attending the conference.

Rutger Helmers and Oliver Seibt

Conference convenors

Rutger Helmers is Assistant Professor in Historical Musicology at the University of Amsterdam, and has previously taught at Radboud University Nijmegen and Utrecht University. He specializes in nineteenth-century music history, and his main interests are opera, Russian music, nationalism, and musicians' mobility. He is a board member of the KVNMM (Royal Society of Dutch Music History), editor at the interdisciplinary journal *De Moderne Tijd* (The Modern Age), and the author of *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera* (University of Rochester Press, 2014).

Oliver Seibt is Assistant professor in Cultural Musicology at the University of Amsterdam since 2016. Before, he worked as interim or guest professor for ethnomusicology at the universities of Cologne (2013), Frankfurt am Main (2013-15), and Vienna (2015-16) and as a postdoctoral researcher at the Cluster of Excellency "Asia and Europe in a Global Context" at Heidelberg University (2009-2012). He is co-founder and former general secretary (2012-16) of the German-speaking branch of the International Association for the Study of Popular Music (IASPM-D-A-CH) and author of *Der Sinn des Augenblicks: Überlegungen zu einer Musikwissenschaft des Alltäglichen* (2010) and a number of articles about (the globalization of) Japanese popular music.

Exhibition curator

Hans Romp is in charge of the music archive of the department of musicology at the University of Amsterdam and the digitalization of the Jaap Kunst collection. He is a passionate lover of comics and graphic novels of all kinds but also of popular music. Especially the Beatles.

Elvis Lives in Amsterdam

Manifestations of the Imaginary Musician

From Marvel's Kiss comics of the late 1970s to Cate Blanchett and Heath Ledger acting out different facets of Bob Dylan's public persona in Todd Hayne's experimental film *I'm not there*; from continuous assertions that the guy on stage isn't the real Paul McCartney to YouTube videos showing Nigerian Michael Jackson impersonators; from Hans Sachs, the sixteenth-century Meistersinger, still performing regularly in Wagner's opera, to a virtual band like Gorillaz; from Adrian Leverkühn's pact with the devil in Thomas Mann's *Doktor Faustus* to the unsolved mystery of Chet Baker's defenestration from Amsterdam's Prins Hendrik Hotel.

During this conference, hosted by the University of Amsterdam's School of Cultural Analysis (ASCA), we aim to have an interdisciplinary discussion about the various ways in which our understanding of musicians taps into the imaginary, and what case studies about musicians can teach us about the imaginary constitution of our everyday experiences.

Thereby, our interest will not be to debunk myths, but to understand what role imaginary representations of musicians play in our personal lives, in society and the arts in general. In discussing collective as well as individual imaginations of musicians, we are especially interested in the concurrence of the dimensions of "the real", "the fictive", and "the imaginary" in music cultures. Theories of the imaginary as, for example, those by Jean-Paul Sartre, Jacques Lacan, Wolfgang Iser, or Cornelius Castoriadis could thereby serve as theoretical background that allows for an interdisciplinary communication about the topic.

Panel One *Impersonated Musicians*

Thursday, November 29th, 13:30

JAAP KOUIJMAN (UNIVERSITY OF AMSTERDAM)

Something of a Camp Artefact: Diana Ross and Star Performance as Self-Impersonation

“The Essential Diana Ross: Some Memories Never Fade” (The Venetian, 2015-2017) and “Endless Memories” (Wynn Encore, 2018) are the titles of recent Las Vegas residencies of former Motown artist Diana Ross. In this way, the now 74-old-year singer joins numerous other “Diana Ross” performances by impersonators (both male and female) on the Las Vegas strip, raising the question whether or not the performance by the “real” star is a form of self-impersonation, bordering on karaoke and drag. Already two decades earlier, music critic Diane Cardwell described Ross as “something of a camp artefact,” arguing: “Like a mirror of the past, Ross simply reflects the surface that made her famous—the glamour gowns, the breathy sweet voice, the constant smile—rather than the substance. It is a universal irony of icons: to freeze in the very image they create” (1997: 122).

In this presentation, I will use the Diana Ross star image (Dyer 1982) as case study to explore how (and when) a star performance becomes self-impersonation, starting with an analysis of Ross’s 1996 music video of “I Will Survive” (a cover of Gloria Gaynor’s 1978 disco classic), which features RuPaul and four drag queens looking more like the iconic diva “Diana Ross” than Ross does herself. Moreover, I will make a connection to Nicole Fleetwood’s analysis of Diana Ross as a “racial icon” (2015: 55-80) to discuss how Ross’s “original” star image is historically positioned in the so-called post-civil rights 1970s and 1980s, as well as to Kimberly Springer’s identification of Ross as “the template of contemporary notions of the diva” (2007: 256), thereby also placing the “original” Ross star image in the past. The presentation will include a short audiovisual essay.

Cardwell, Diane (1997), “Diana Ross,” in Barbara O’Dair (ed.), *Trouble Girls: The Rolling Stone Book of Women in Rock*, New York: Random House, 116-23.

Dyer, Richard (1982), “Diana Ross,” *Marxism Today*, 36-37.

Fleetwood, Nicole R. (2015), *On Racial Icons: Blackness and the Public Imagination*, New Brunswick: Rutgers University Press.

Springer, Kimberly (2007), “Divas, Evil Black Bitches, and Bitter Black Women: African American Women in Postfeminist and Post-Civil-Rights Popular Culture,” in Yvonne Tasker and Diane Negra (eds.), *Interrogating Postfeminism: Gender and the Politics of Popular Culture*, Durham: Duke University Press, 249-76.

Jaap Kooijman is associate professor in Media Studies and American Studies at the University of Amsterdam and the author of *Fabricating the Absolute Fake: America in Contemporary Pop Culture* (AUP 2013). His articles on black superstardom—Diana Ross, Michael Jackson, Tina Turner, Whitney Houston, and Beyoncé—have been published in journals such as *The Velvet Light Trap*, *Celebrity Studies*, and *[in]Transition*, as well as edited book collections such as *Popular Music and Film* (Wallflower 2003), *Performance and Popular Music* (Ashgate 2006), and *Revisiting Star Studies* (Edinburgh UP 2017).

Thursday, November 29th, 14:00

YUNHWA KOH (YONSEI UNIVERSITY, SEOUL)

Two 'Presents' Meet in Hee-Moon Lee's Imaginary Performance in 2018

The symbolic includes, almost always, a 'real-rational' component: that which represents the real or is indispensable for thinking of it or acting on it. But this component is inextricably interwoven with the actual imaginary component (Castoriadis 1997: 128).

Hee-moon Lee is well known as the leader of 'Ssing-Ssing, the Korean hybrid pop music band of six members', but recently his independent project <'Deep 舍廊 Love' Series > is very interesting. On the stage, he becomes his mother (Ko Ju-rang, Korean traditional folk singer) and returns to the 1960s and 1970s. He also takes audiences to the past through a representative 'Gyeong-gi' province folk song and a story of his mother's. He dresses and talks as if he were his mother. In addition, this performance attempts to communicate with the audience by manifesting the past Korean musicians. This project is made of three series, and was recently invited to Scena Nowa, Poland to perform the first series.

This paper explores the music performances of impersonators or manifestation in Korea. And the phenomenological sociologists P. Berger and T. Lukman's theory will be used in the theoretical backgrounds. The theory consists of 3 elements. 1) Externalization: Human beings are incomplete, so they constantly outsource themselves through physical and mental activities. 2) Objectivation: the process by which the externalized product of human beings is characterized as objectivity 3) Internalization: the objectified world returns to human consciousness through the process of socialization. In short, the social composition of reality that forms culture is made through the dialectical process of three themes. For this research analysis, I do also interview with Hee-moon Lee (director & lead performer) and the collaborators. Ultimately, the performance as a representation of the past enables communication between the past 'present' and actual 'present', which is a cultural phenomenon.

Yunhwa Koh is an adjunct professor at Korea Soongsil Cyber University and Korean National Police University. She currently teaches Korean popular culture & music classes in liberal arts and teaches music industry and arts management at graduate school. Recent research topics are music listening & consumption behavior in a digital age, music in everyday life, blockchain system etc. She focuses on various interrelationships between music, human life, and society. she is actively working as a research committee of the Korean Association for the Study of Popular Music (KASPM) and a director of the Korean Singer-Songwriters Association (KSSA). And she is also working as an advisor for business companies and is planning industry-academic cooperation projects.

Panel One *Impersonated Musicians*

Thursday, November 29th, 14:30

MAGDALENA FÜRNKRANZ (UNIVERSITY OF MUSIC AND PERFORMING ARTS VIENNA)

“God, I’m Glad I’m Not Me”: Bob Dylan as Imaginary Musician in *I’m Not There* (Todd Haynes, 2007)

This paper studies the multiple facets of Bob Dylan’s public persona in *I’m Not There* (Todd Haynes, USA/Canada/Germany, 2007). It therefore approaches the genre biopic as a field in which different identity representations can be discussed. A biopic has the ability to create or manipulate the historical memory of generations by using blurry lines of fact and fiction to (re-)write an artist in the narrative of his or her time.

The film features numerous songs written and performed by Bob Dylan, but also recordings of other artists. The originally recorded Dylan songs work as a suture for Dylan’s public persona and his private narrative in a film that recreates the genre of 1960s documentaries in black and white. The biopic tells its story by using non-traditional narrative techniques, shifting between six different Dylan-inspired characters. While not being biographically accurate, five actors and one actress embody different facets of the artist’s public persona. The white male characters portrayed as Bob Dylan are associated with the concept of “hegemonic masculinity” (Connell 1999). However, two characters are placed in the film as parts of the artist’s public persona despite not being white males.

This paper discusses *I’m Not There* not only in terms of Dylan’s biography and life narrative, but also in the performance of sexual identities focusing on the way the musician’s public persona is represented by using selected intersectional approaches to understand what role the imaginary representation of Bob Dylan plays in popular culture. Beyond the need to focus on the gender category when questioning socially produced differences and resulting social inequalities, I also reflect on other categories such as class, race, body, or sexuality that recreate Bob Dylan as imaginary musician.

Magdalena Fürnkranz is a postdoctoral fellow at the Department of Popular Music at the University of Music and Performing Arts Vienna. As co-leader of the project “Performing Diversity” and leader of the project “Female Jazz Musicians in Austria”, her recent research has focused on performativity in popular music, gender studies, queer studies, Austria’s popular music scene, and gender/identity in jazz. She is co-editor of *Performing Sexual Identities. Nationalities on the Eurovision Stage* (2017) and co-author of *Performing Diversity* (forthcoming in 2019).

Thursday, November 29th, 15:30

ANNE HOLZMÜLLER (UNIVERSITY OF FREIBURG)

Invisible Musicians and the Virtualization of Sound around 1800

Todd Hayne's *I'm not there* is mentioned by the call for papers as an ideal example for the imaginary musician. In this regard my talk adds a certain twist to the question: I want to discuss several historical performance situations in which the musicians *are there*, but the listeners enjoy the idea that they are not.

In the late eighteenth century, we find an increasing number of reports that attest to a fascination for hidden, invisible musicians: The reports of Protestant Rome travelers on the famous performance of Gregorio Allegri's *Miserere* in the Sistene Chapel on Good Friday account for a performance in complete darkness. German-Danish writer Friederike Brun describes her listening experience as "streams of euphonic sounds" of "choirs of comforting ghosts, that resonate *invisibly*" and lift her up to heavenly heights (*Tagebuch über Rom*, 1796). At about the same time the performance Concerts Spirituels at Schloss Ludwigslust in Mecklenburg which exclusively presented sacred music featured hidden musicians. And many years later, in 1830, Felix Mendelssohn reported on invisibly singing nuns of Trinità dei Monti in Rome. Although the music was rather bad the sheer sound, the light and the church itself as well as "in particular the notion that those who were singing could not be seen" had such a great effect on him that he decided to compose a piece for the nuns (letter to Franz Hauser, 1830).

These remarks on the invisibility of performing musicians are more than a metaphorical take on the ineffable in the music, they correspond with a specific experiential listening quality. In combination with the reverberating and enveloping acoustic qualities of the churches the seemingly sourceless sound suggests a music coming directly from heaven, a sound that is everywhere and coming from nowhere. Rather than as a personalised communication between individuals, as expressions coming from humans, music is perceived as a surrounding sound space that one can enter and immerse in just as in a transcendent realm. To the late eighteenth century, an age that has been captivated by music automats that technologically simulate the presence of an absent musician, aesthetically just as desirable was apparently the simulation of an absent, virtualised musician. Historically, this ideal of dehumanised and virtualised sound is both linked to the mediaeval ecstatic perception of music as the angels' chants in the heavenly hereafter (Hammerstein 1978) and to the virtualised acousmatic sound of technological (re-)production media of the twentieth century.

In my talk I want to discuss several listening reports that account for performances with hidden musicians and the specific effectiveness of this disguised sound sources. I want to analyse both the specific performance situation and the reports by taking their aesthetic, social, liturgical, and theological contexts into consideration. Finally, I want to argue that the fascination for virtualised, sourceless sound and imaginary sonic sources are one aspect of an historic experience culture of immersive listening that is the main interest of our current research project in Freiburg entitled "Leisure and Musical Immersion", part of the Sonderforschungsbereich "Muße" ("Leisure", SFB 1015).

Anne Holzmüller is a Historical Musicologist and teaches at the University of Freiburg. She is the author of *Lyrik als Klangkunst. Klanggestaltung in Goethes Nachtliedern und ihren Vertonungen von Reichardt bis Wolf* (2014). In 2011/12 she was a Visiting Fellow at Harvard University. In 2017/18 she was Junior Fellow at Freiburg Institute for Advanced Studies (FRIAS). Research interests are music aesthetics, music and language, *Lied*, history of listening. Since 2017 she is conducting a research project on ‘*musical immersion*’ as a part of the SFB 1015 ‘*Otium*’ in Freiburg. Her current book project investigates immersive modes of listening in the late eighteenth century.

Thursday, November 29th, 16:00

ANDREW CHUNG (YALE UNIVERSITY, NEW HAVEN)

Ghosts in the Machine: A Theory of Sonic Apparitions

Both figuratively and literally, early phonograph listeners imagined that the machine's quasi-magical reproduction of musical and vocal sound was produced by tiny musicians inhabiting the device. Edison Company advertisements feature children puzzling over the phonograph, describing them as "looking for the band." Such accounts were cast in increasingly jocular and dismissive terms as the phonograph became a familiar device, but they pose fascinating paradoxes of causality worthy of serious consideration. These fictive, miniature musicians inside the phonograph are sonic specters: apparitional presences brought into being by the very sounds they are otherwise thought to produce.

I theorize the uncanny, apparitional qualities of recorded sound, arguing that such effects may occur when musical/vocal sounds are produced by mechanisms considered uncondusive to producing those sounds. Furthermore, recorded sound possesses two intertwined semiotic capacities when producing apparitional presences: both *indexically presupposing* (referring to) the bodies of recorded musicians and seeming to conjure them as spectral—if not actual—presences within the context of audition, a process called *indexical entailment*.

I demonstrate with examples including the phonograph and recent experimental music. As phonographs became domesticated and better understood by auditory publics, they were increasingly considered to be credible rather than bewildering sources of musical/vocal sound and were thereafter conceptualized not in supernatural terms, but in terms of sonic fidelity. Composer Peter Ablinger's *Quadraturen III* series (2004-present) recreates the epistemological bewilderment attending the phonograph's early supernaturally-tinged reception. A modified player-piano mechanism reproduces recorded voices on the keyboard, a technology seemingly uncondusive to vocal sound reproduction. In *Quadraturen III*, the discomfiting fidelity of the piano's sound to the human voice it presupposes enables it to serve as an incantation that conjures the spectral presence of the voice's owner—the ghostly, virtual performer who both speaks through and is summoned by the keyboard.

Andrew J Chung is a PhD candidate at Yale University, where he is finishing a dissertation on musical meaning, the philosophy of language, and performativity, with applications in 21st century musical works and social/sonic life. His work centers upon recent music in continental European festivals of new music, but also includes a focus on the use of music as violence. He is especially interested in the ethics of musical practices, with their entanglements in ecological, semiotic, and feminist thought. Andrew is active as a pianist, teacher, and speaker at conferences across the United States and Europe. He has recently been the recipient of a Mellon dissertation writing and travel grant, and currently serves as a student representative to the council of the American Musicological Society.

Panel Two *Absent Musicians*

Thursday, November 29th, 16:30

JONAS TRAUDES (UNIVERSITY OF COLOGNE)

The Infant Lyra: Musical Prominence in Late Georgian Britain Between Public Persona and Fictional Character

She first appeared in Dublin's public in the winter of 1823 at the presumable age of three or four years. Shortly afterwards she set foot in London, where she gained widespread popularity with her performances on the harp, playing mainly transcriptions of well-known national airs. The girl was announced and generally referred to as »The Infant Lyra«, while her real name (Isabella Rudkin) was hardly ever mentioned. Regarding her career, the boundaries to the illusory and imaginary were crossed in two respects: First, as could be expected, other young musicians soon borrowed the label, that is to say, were performing under the same name and thus sometimes creating confusion about which of the children the original »Infant Lyra« was. Second, as part of her fame, several odes and poems have been written of which she was the addressee or subject, respectively. As a reiterated creation of English poetry, the »Infant Lyra« even persisted beyond the public career of the musician and seems to have existed more or less independently from the real person. Obviously, the name became a symbol in itself, mainly for an ideal of innocence and the lyrical prototype of the angelic child. The girl functioned as an object of projections that draw her ultimately into the sphere of fiction.

Jonas Traudes studied musicology at the University of Graz and the University of Music and Performing Arts Graz, where he gained his master degree in 2011. In 2016 he achieved his PhD at the University of Oldenburg with a thesis on the public staging and reception of child prodigies in late eighteenth and early nineteenth century, recently published as *Musizierende »Wunderkinder«. Adoration und Observation in der Öffentlichkeit um 1800*. During his doctorate he was fellow of the Gerda Henkel Foundation. He is currently working as a lecturer and academic assistant at the University of Cologne, where he is member of staff of a research project about musical competitions in nineteenth century, funded by the Deutsche Forschungsgemeinschaft (DFG).

Thursday, November 29th, 17:30

LYDIA GOEHR (COLUMBIA UNIVERSITY, NEW YORK)

Shifting Perspectives: From the Imaginary Museum to the Imaginary Musician

What is at stake in moving from works in the museum, from the objecthood of art, to the agency and subjectivity of musicians? To what extent does the turn to the subject mark an ironic turn as theorized by many critics (Hegel, Nietzsche, Adorno)? And what role for a musician's body or embodiment? Does it signal a new sort of objecthood, a new site for a political imaginary of social participation in the public sphere? I will explore these questions by reference to both recorded performances of musicians and the representation thereof in painting and the other arts.

Lydia Goehr is Professor of Philosophy at Columbia University. Her research interests are in German aesthetic theory, in particular, the relationship between philosophy, politics, history, and music. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992), *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (1998), *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the Legacy of an Opera* (2006). She has written many articles on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. Her current book is titled *Red Sea – Red Square: Picturing Freedom – Liberating Wit*.

Panel Three *Resonant Musicians*

Friday, November 30th, 09:30

MATTHIAS HEYMAN (UNIVERSITY OF ANTWERP)

“Something Borrowed, Something Blue”: The Curious Case of MOPDTK’s *Blue*

In October 2014, the New York-based jazz band Mostly Other People Do the Killing released *Blue*, an allegedly ‘note-for-note recording’ (Moppa 2014) of Miles Davis’ seminal album *Kind of Blue* (1959). This controversial recreation —or was it more of a re-enactment?— caused many critics and fans to question the band’s motivation: Was it a shameless self-plug? A respectful tribute or unnecessary parody? An academic exercise, perhaps? Or rather the jazz equivalent of a ‘classical’ historically informed performance (HIP)? While the band members sought to resolve the matter by explaining their own logic behind creating *Blue*, explicitly in interviews and more implicitly hinting at it in the liner notes (an essay by Jorge Luis Borges on the fictive writer Pierre Menard), it remained a hotly debated record that firmly revealed some of the key issues relating to jazz and its tradition(s).

Focusing on this and other re-imaginings of *Kind of Blue*, I will explore some of the tensions that arise from historical recreation in jazz, drawing on a reception study of *Blue* and related records, and personal experiences with an experimental recording session of the music of Duke Ellington, using a historically informed approach. Overall, this paper will offer an understanding of how aspects of (fictive) identity, authenticity, and canon-making manifest themselves in popular music and its critical/popular reception.

Matthias Heyman is a postdoctoral fellow at the University of Antwerp. He is currently working on a research project on the impact of jazz competitions. He has obtained his Ph.D. at said University with a research on Ellington bassist Jimmie Blanton. Additionally, Matt lectures at the Jazz Studio (Antwerp) and the LUCA School of Arts (Leuven). He has presented at numerous international conferences such as those of the Jazz Education Network, and he has published in journals such as *Journal of Jazz Studies* and *Jazz Research Journal*. His research interests are jazz contests, Belgian jazz history, and historical recreation in popular music.

Friday, November 30th, 10:00

SAMIRAN CULBERT (NEWCASTLE UNIVERSITY)

The New Saviours: Post-Mortem Images of Bowie and Prince as Religious Icons

This paper will deconstruct the use of religious iconography in the aftermath of rock star deaths. Particular emphasis will be placed upon the death on 10th January 2016 of David Bowie, who was the subject of over 4.3 million posts in the twenty-four hours after his death on Twitter alone, and the death on 21st April 2016 of Prince, who was the subject of over 12.8 million posts in the thirty days after his death. Music has a long history of mixing the secular and the religious, through this act of public grieving these lines are blurred. In death the public position these rock stars as saints, martyrs, and religious objects via the images they post on social media. In these posts, Bowie and Prince are seen as religious icons, complete with doves and other religious regalia. This paper seeks to understand the significance of these posts, deconstruct the deliberate use of religious iconography, and consider the role these play in the online grieving process. Are these images integral to the process of grieving? How have these rock stars been adopted into the debates surrounding secularism and religion in 21st century popular culture? How does the “empty vessel” of the dead rock star allow their adoption into imaginary representations created by the fan? In considering these unique cultural phenomena, this paper will critically reflect on a new emerging subject in popular music studies.

Samiran Culbert is commencing his AHRC funded PhD project “All Together Now!”: Social Media, Social Convention, and the Dead Rock Star at the University of Newcastle’s ICMuS in September 2018. He has previously completed a BA and MA at the University of Liverpool’s Institute of Popular Music, focusing on nostalgia, identity, myth, the press, and popular music. His research meets at the intersection between popular music studies, media studies, and cultural studies, drawing on elements of all three.

Panel Three *Resonant Musicians*

Friday, November 30th, 10:30

FARDO ERINGA (UNIVERSITY OF GRONINGEN)

'Michaeling':

Walking in the Footsteps of Michael Jackson to Make the World a Better Place

In the aftermath of Michael Jackson's passing 'Michaeling' originated, a pilgrimage in honour of Jackson. Most MJ-pilgrims plan their pilgrimage during 'Michael-week': the week preceding the anniversary of Jackson's death (25 June) during which activities are organised in Los Angeles to commemorate (the legacy of) Jackson. Through the ritual of 'Michaeling' this particular group of MJ-fans internalises, continues and spreads Jackson's humanitarian and artistic legacy to 'Heal the World'. I challenge the portrayal of celebrity-focused fans as obsessed, passive and irrational and demonstrate how fandom can form the basis for civic engagement. Instead of 'just' enjoying Jackson as an entertainer the fans in my study use Jackson as the foundation for their "civic imagination": they embrace Jackson's values and use his life and art to change the world for the better (Jenkins et al. 2016: 165).

In my presentation I want to discuss my participant observation during 'Michael week' 2018. My discussion mainly focuses on the pilgrimage experience of five female MJ-pilgrims with whom I will travel. I seek to unravel how these women draw from both popular culture and traditional (Christian) rituals to constitute and live a meaningful and ethical lifestyle. I explore how these women imagine Jackson and how this interpretation not only influences their identities and everyday lives but also society – because these women, inspired by Jackson, try to make a change in their environment by creating awareness of Jackson's 'true nature' and by doing good deeds. Working from the perspectives of these fans can enhance our knowledge of how contemporary people consume popular cultural resources – particularly the medium of music – for meaning-making purposes in the context of their everyday lives.

Henry Jenkins, Mizuko Ito and Danah Boyd (2016), *Participatory Culture in a Networked Era: A Conversation on Youth, Learning, Commerce and Politics*, Cambridge and Malden, MA: Polity Press.

Fardo I. Eringa MA (1991) studied Religious Studies in Groningen and specialized in the relations between Religion and the Public Domain. She graduated Cum Laude on the topic of 'Michaeling' (MJ-pilgrimage) to which she was drawn based on her own fandom of Jackson and interest in music and new religious movements. Fardo plays tenor saxophone in a Steely Dan cover band. She currently works for the university of Groningen as a PhD-student within the department of Comparative Study of Religion.

Friday, November 30th, 11:00

WALTER VAN DE LEUR (UNIVERSITY OF AMSTERDAM)

Blowing Gabriel Out of the Clouds: Jazz and the Afterlife

The afterlife is a site of many utopian fantasies, and it figures in numerous jazz narratives. Biographies and documentaries unproblematically present the likes of Armstrong and Coltrane as saints or angels, who after fulfilling their mission on earth have rejoined their creator. Often the concept of immortality is played out in overt religious terms. Jazz in heaven—and sometimes in hell—is a trope that drives many jazz jokes, but it seriously is the hook of Howard E. Fischer’s documentary jazz film *They Died Before 40*: ‘The greatest jazz band in history has been playing in heaven for more than 50 years!’, the promotional blurb trumpets. For the film, different iconic recordings of Stardust have been digitally spliced to produce a tune ‘recorded in heaven’ by a band ‘organized in heaven’; apparently real recordings from the Hereafter have not materialized so far.

Jazz fans who are not sure they will get to see the heavenly band perform, can opt for a final resting place in the Jazz Corner at Woodlawn Cemetery (The Bronx, New York), where more than 2,000 mausoleum and burial plots went on sale in 2014, for ‘lovers of jazz who are anxious to spend eternity near to the legends they have loved in life.’ According to cemetery executive director David Ison, the plots sold out quickly: ‘It’s absolutely incredible ... we allotted several sites just behind Miles Davis and they’re almost all gone.’

In this paper I will look at jazz and death, and the utopian fantasies that the ‘most live music performed in the here and now’ calls up when jazz greats die. The narratives surrounding the passing of musicians reflect how fans, critics and historians have understood and understand jazz and its practitioners. Myths about either the triumphant successes of larger than life immortals or the lonely sufferings of tragic geniuses reveal various assumptions that feed into ideas about what sets jazz apart from other musics.

Walter van de Leur is professor of Jazz and Improvised Music at the University of Amsterdam, on behalf of the Conservatory of Amsterdam, where he is research coordinator at the Jazz and Classical departments. He is the author of *Something to Live For: The Music of Billy Strayhorn* (New York: Oxford UP, 2002, winner of the Irving Lowens Book Award for Distinguished Scholarship in American Music, 2003). He is the founding editor of the five-volume *Oxford History of Jazz in Europe* (scheduled for publication 2019–2023). His monograph *Jazz and Death: Rituals and Representations* is expected in 2020 (Routledge).

Van de Leur has led the Dutch work packages for two European-funded research projects: *Rhythm Changes* (Jazz and National Identity), and *CHIME* (Cultural Heritage and Improvised Music in European Festivals)—on behalf of these projects he has directed conferences in Amsterdam (2011, 2014, 2017) and Siena (2017). He is on the editorial board of *Jazz Perspectives*, a peer-reviewed journal published by Routledge, and he has published chapters and articles in a variety of peer-reviewed academic journals and edited volumes.

Panel Four *Virtual Musicians*

Friday, November 30th, 12:00

SHANIKA RANASINGHE (ROYAL HOLLOWAY, UNIVERSITY OF LONDON)

“Let me hear you sing once more, like you did before / Sing a new song...”:

The ABBA Fan’s 35-Year Wait for the Virtual ‘ABBAtars’ Show

Considering Swedish pop sensation ABBA’s recent announcement of a virtual ‘ABBAtar’ show and world tour featuring two brand-new songs, this paper examines the anticipation of ABBA super-fans. It frames these fan reactions in terms of affective labour (Hardt and Negri 2000) and reciprocal giving (Mauss 2002 (1925)), examining how the two concepts have – and continue to – interplay in the long and emotional journey ABBA fans have travelled the past 35 years. For 10 years (1972-1982), ABBA and their fans engaged in mutual and reciprocal affective labour and giving: ABBA producing music for fans, and fans in turn demonstrating gratitude and love by emotionally and financially supporting ABBA’s endeavours. When ABBA did not formally split in 1982 but instead took a ‘career break’ lasting over three decades, ABBA fans continued to perform such affective labour; this arguably kept the music alive. Yet to what extent was/is this labour and giving one-sided, despite ABBA’s absence? This paper considers super-fans’ reactions to the virtual ‘ABBAtars’ tour, in advance of the projected spring 2019 premiere of the ‘ABBAtars’ TV show. It also asks how ABBA fandom has kept strong despite the band’s long absence, whilst investigating the impact on fans of the lack of closure provided by the group in 1982. The paper uncovers the complex power dynamics between the band, associated personnel and the ABBA super-fans over the decades, looking at the expectations, heightened feelings, and challenges on both sides. This paper is part of my wider PhD project on ABBA fandom.

Shanika Ranasinghe is a part-time ethnomusicology PhD student in the Music Department of Royal Holloway, University of London (UK); she previously studied music at Worcester College, University of Oxford, as well as Goldsmiths, University of London. Shanika’s thesis constitutes an immersive ethnographic study of twenty-first century ABBA fandom. It looks at the ever-burgeoning world of ABBA fandom and numerous contemporary manifestations of ABBA (e.g. ABBA Gold and the Mamma Mia! franchise). It also considers how the original ABBA super-fans have kept the fandom going and growing, despite the band’s 35-year hiatus, asking by what means and for what purposes. These questions are theoretically examined and framed within terms of reciprocal gift-exchange (Mauss 2002 (1925); Gregory 1982; Weiner 1992) and affective labour (Hardt and Negri 2000). Shanika’s PhD thesis is supervised by Professor Anna Morcom (UCLA) and Dr Shzr Ee Tan (Royal Holloway, University of London).

Friday, November 30th, 12:30

KONRAD SIERZPUTOWSKI (JAGIELLONIAN UNIVERSITY KRAKÓW)

Listening to Holograms: The Carnality of Virtual Animated Bands

Relation of body and music has been changing diametrically and continually since last decades of 19th century. Thanks to sound recording technology development “body and voice” ontological separation became possible. In effect the musician's carnality become ephemeral and diffuse. Modern music market has been growing up on that carnal-sonic separation where human voice has been selling in recorded form although music has become an area of artistic experiments based on opposition between “live” and “recorded” and sphere of somatic relations between listeners and artists. That unique carnal tension is noticeable especially in phenomenon of virtual animated bands. Live performances of imaginary and animated musicians are redefining and deconstructing the idea of the body, artistic presence and stabile ownership of the voice. In the reality where the voice and the body are no longer permanently connected, animation (as an art of artificial movement and pure imagination), can be critical tool to expose fundamental fiction of the music market and capitalism, where it doesn't matter if body on the stage is authentic or fictive as long as it is selling itself.

I would like to focus on phenomenon of the virtual animated bands and examine ontological carnal status of their presence, especially during dynamic aesthetic events like live performances. Most interesting are live holographic concerts bands such like Gorillaz and Hatsune Miku but also afterdeath (also holographic) performances of artists like Tupac Shakur and Michael Jackson. Hologram technique (modern form of 19th century Pepper's Ghost illusion) become a space where bodies of virtual animated musicians can seemingly change their ontological status from imaginary to real/realistic. My paper will involve a presentation of a suitable methodology from Jacques Ranciere's idea of politics as aesthetic to Gilles Deleuze metaphor of “intensity” for the study of virtual and animated carnality in musical performances. In effect I would like to ask the crucial somatho-aesthetic questions: what does it mean to listen to the holograms and why we want to listen them?

Konrad Sierzputowski. Doctoral student in the Literature, Anthropology, and Cultural Studies Department, Faculty of Polish Studies at Jagiellonian University in Krakow. Researcher in cultural studies and music theory field. Main interests: interpreting and analysing relations between music and the body in the context of somatic perception. Collector of curiosities from popular music of the twentieth and twenty-first century.

Key Note Two

Friday, November 30th, 14:00

NICK PRIOR (UNIVERSITY OF EDINBURGH)

The Virtual Idol as Assemblage: Miku, Love and Labour

Depending on one's point of view, Hatsune Miku is either the ultimate fake celebrity or the saviour of the music industry. Styled as a 16-year old schoolgirl without a back story, Miku was Crypton Future Media's attempt to give character to their flagship vocaloid product, a virtual studio technology that generates singing voices. Very quickly, Japan's *dōjin* (self-publishing) system of fan production had accumulated 1 million derivative Miku-based works, including over 100,000 songs written using the software. Eleven years later, Miku is regularly held up by scholars and critics alike as a progressive model of horizontal, participatory culture afforded by the frenetic circulatory logics of digital technologies and fan-based attachments: the archetypal read-write rather than read-only object. Based on a mix of interviews with Crypton Future Media staff in Sapporo, online observations, sound ethnographies in Tokyo and attendance at half a dozen Miku events, this paper asks: what kind of object is Miku? It does so not in order to add further ammunition to debates about cultural democratisation necessarily, but to shine a light on how Miku is ongoingly constituted by the multifarious practices of a panoply of materials, actors, processes and practices, including acts of love and attachment. It will pay particular attention to how Miku's voice and her live "presence" are the result of a cluster of human – non-human gatherings, such as code and the mundane labours of internetworked fans and staff. And it tries to get at how affect is, from the fan's point of view, a mechanism borne of the desire to compensate for the lack of a logocentric "core" at the heart of Miku. If Miku is indeed assembled, what does this tell us about the ontological and methodological challenges posed by describing, following and capturing virtual idols and other "lively" phenomena?

Nick Prior is Professor of Cultural Sociology at the University of Edinburgh where he researches and teaches in the area of digital technology and contemporary culture. He is co-editor of the BSA journal *Cultural Sociology*, co-editor (with Kate Orton-Johnson) of the collection *Digital Sociology* (Palgrave, 2013) and author of the recent monograph *Popular Music, Digital Technology and Society* (Sage, 2018). His most recent work explores digital and virtual mediations of the voice and idol celebrity in Japan, as well as how sociology might benefit from a turn towards working with rather on digital culture and creative forms.

http://www.sociology.ed.ac.uk/people/staff/prior_nick

Friday, November 30th, 15:30

MEREDITH SCHWEIG (EMORY UNIVERSITY, ATLANTA)

Enter the Butterfly: Deng Lijun, Fan Culture, and Transmedia Storytelling

Born in Taiwan at the height of the Cold War, Deng Lijun (1953-1995) rose to mega-stardom throughout East and Southeast Asia as a gifted singer of folk tunes and romantic ballads. Revered for her power to reach audiences across deeply entrenched linguistic, cultural, and geopolitical divides, Deng was among the first artists to break through the Bamboo Curtain. She was banned from traveling to the PRC, but a popular saying—“Old Deng rules by day, Little Deng rules by night!”—suggested that her influence rivalled even that of Deng Xiaoping during the 1980s. She remains a global pop icon more than two decades after her death at 42, continuously conjured in an array of media, including YouTube playlists, cover albums, museum exhibitions, Broadway-style musicals, impersonator contests, books, and films. In this presentation, I draw on long-term ethnographic fieldwork with the transnational community of Deng devotees to explore the “conscious fixity” (Hills 2003) of Deng fan culture. Invoking the scholarly discourse on transmediation (Jenkins 2008, Phillips 2012) and focusing on a series of recent high-profile performances that have paired living artists with holographic representations of the chanteuse, I argue for a view of Deng fandom as transmedia storytelling practice. Working across multiple media platforms, and with a striking degree of coordination, the singer's acolytes have taken up the reins of her career to become authors of an expansive narrative in which Deng continues to serve as a central character—perhaps even more powerful in death than she was in life.

Meredith Schweig completed her MA (2009) and PhD (2013) in ethnomusicology at Harvard University. Her research explores twentieth- and twenty-first-century musics of East Asia, with a particular emphasis on popular song, narrativity, and cultural politics in Taiwan and China. An assistant professor of ethnomusicology at Emory, she is currently completing a monograph about Taiwan's hip-hop scene. A second project in development refracts questions about music, memory, and transmedia storytelling through a study of Taiwan-born global pop icon Deng Lijun. Her articles have been awarded the Rulan Chao Pian Publication Prize from the Association for Chinese Music Research, as well as the Marcia Herndon Prize and the Jaap Kunst Prize from the Society for Ethnomusicology.

Panel Five *Haunting Musicians*

Friday, November 30th, 16:00

KO ON CHAN (RUTGERS UNIVERSITY, NEW BRUNSWICK)

Impersonator as Reincarnation: Langgalamu as Teresa Teng

In China where Buddhism is commonly practiced, Thai-born singer Langgalamu (1999-) becomes well known as the reincarnation of Teresa Teng (1953-1995), a Taiwanese singer who swept many East Asian countries in the seventies and eighties. Not only does Langgalamu sing like Teng, she also looks alike, acts alike and talks alike her offstage. Many “miracles” further fuel this connection. When Langgalamu was seven and had no knowledge of mandarin, she was able to sing more than twenty songs by Teng within three months. In a documentary filmed by Beijing TV, Langgalamu also seemed to recall memories of her “previous life” when she visited the hotel room in Thailand where Teng passed away.

At any rate, her “authentic” covers of Teng’s songs arouse an exceptional sense of nostalgia. Some even believe that Langgalamu is destined to finish Teng’s unfinished business. One of which is to perform in Mainland China, and Langgalamu had indeed been to China to study music and performed in some popular national TV shows. Langgalamu’s performance then continues to fulfil her fans’ fantasy in hearing Teng in modern-day context with new songs and renditions of songs by other singers. Nuances and changes in Langgalamu’s vocal style are interestingly welcomed, so in the process of developing her personal style, Langgalamu is no longer what Teng *was*, but what Teng *could be*. In this respect, Langgalamu has truly moved beyond impersonation and become Teng’s reincarnation; her career in East Asian countries will also continue to be entangled with Teng’s legacy due to political and personal factors, as well as the nature of reincarnation as an imaginary object.

Ko On Chan is currently a PhD student at Rutgers University, New Brunswick, after he obtained his Master in the Chinese University of Hong Kong with his thesis on realism in Tchaikovsky’s *Manfred* symphony. He has also presented conference papers on other topics, including street performance in Hong Kong and the representation of music in Japanese manga.

Friday, November 30th, 16:30

FREDERICK REECE (UNIVERSITY OF MIAMI)

Rosemary Brown's Lisztian Ghost Writing

On 29 May 1969 three British Broadcasting Corporation (BBC) officials visited the spirit medium Rosemary Brown at her home in Balham, South London. Their aim was to test an extraordinary phenomenon that had made Brown the subject of widespread public fascination. Despite her minimal formal education, it emerged that the fifty-three-year-old widow and former cafeteria worker had been writing music in the styles of famous historical figures including Liszt, Schubert, and Beethoven, who—she claimed—were in fact dictating their “newly composed” works to her from beyond the grave.

This paper explores Brown's compositions and the discourse surrounding them not only as an elaborate form of musical “conspiracy theory,” but also as acts of stylistic “impersonation.” For example: in my analysis of *Grübelei*—the piece supposedly dictated by Liszt and recorded under BBC observation in 1969—I argue that musical markers of technical difficulty such as polyrhythm, chord extension, and chromatic modulation are deployed as a means for Brown to simultaneously impersonate Liszt while dissimulating her own virtuosic compositional abilities. As a self-educated working-class woman, the strategy paid off amply for Brown who, as the musicologist Ian Parrott patronizingly put it in one 1976 documentary, “would be unable to fake” such complex music because “she isn't clever.” Drawing on period sound documents alongside postmodernist and feminist theories of authorship, I ultimately read the success of Brown's compositions as a testament to twentieth-century culture's uneasy fascination with “dead” canonical texts and their inaccessible authors.

Frederick Reece is a Lecturer at the University of Miami's Frost School of Music. He received his Ph.D. from Harvard University, where he completed his dissertation with the support of an Alvin H. Johnson AMS 50 Fellowship in May of 2018. Frederick's research examines the works of historical composers as emulated by twentieth-century forgers. He is currently completing a book addressing this topic, titled *The Craft of Forgery in Musical Composition*. His research has been supported by a DAAD Scholarship and the AMS's Paul A. Pisk Prize, among other sources. His most recent research article, “Composing Authority in Six Forged ‘Haydn’ Sonatas,” appeared in the *Journal of Musicology* earlier this year.

Panel Five *Haunting Musicians*

Friday, November 30th, 17:00

PETER FALCONER (UNIVERSITY OF SOUTHAMPTON)

Welcome to Seaton Snook:

Uncovering the Sounds of an Imaginary Abandoned Seaside Town

Over the course of my PhD, I am creating an extensive sonic survey of a quasi-fictional, abandoned, British seaside resort. Seaton Snook was, in reality, a small fishing and factory-working community in the North East of England, also hosting an RAF station during WW2, but the hamlet disappeared in the late 1960's without a trace. Field recordings from the former site of Seaton Snook are the only direct sonic link we have with the area. My project partly combines these field recordings with recordings of neighbouring towns and villages, interviews with local people, recordings of local industry, and leisure sites, in order to create soundscapes which evoke the atmosphere of a bygone seaside resort, with a thriving community of workers, shirkers, families, churchgoers, and tourists.

I am also writing music in various genres in order to create for Seaton Snook a thriving music scene, filled with imagined musicians of the past. In order to create authenticity, these will partly be pastiches of traditional Northumbrian folk songs, jazz songs from the 1940s, psychedelic rock from the 60s, and other genres; but with the added strangeness that can be found in the faux-nostalgia of the Hauntology genre, and artists such as The Advisory Circle, Belbury Poly, and The Caretaker.

An additional concern of mine is to create a narrative for the town, through its music, that highlights the gradual decline of the North East of England, and perceptions of its neglect by successive London-centric governments.

Peter Consistently Falconer (b. 1982) is a UK-based musician and sound artist from Hartlepool on the County Durham coast. Originally a pianist, then a songwriter and music producer, he is currently working towards a PhD in Music Composition at the University of Southampton. His works are largely ambient, acousmatic recordings, which utilise Lowercase techniques, field recordings, and disembodied and decontextualised text. Particular interests include life in isolated seaside communities, hauntology, and the tricks played by memory. Influences include Steve Roden, Janet Cardiff, Frank Zappa, and the filmmaker John Smith.

Saturday, December 1st, 09:30

KRISTIN FRANSEEN (MCGILL UNIVERSITY, MONTREAL)

“They All Fell to Quarrelling Over Tchaikovsky”: Conspiracy, Community, and Queer Musical Gossip at the Turn of the Twentieth Century

As Malcolm Hamrick Brown (2002), Judith Peraino (2009), and Phillip Bullock (2017) have demonstrated, the history of quasi-psychological readings of Tchaikovsky’s life and works in Anglophone musicology largely relies on homophobic tropes of repression, confession, and suicide. Yet conspiracy theories about Tchaikovsky’s supposed “confession” of homosexuality in the *Pathétique*, relationship with his nephew, and alleged suicide also took root extremely quickly within British and American queer musical circles during the decades following his death. In these circles, holding secret or hidden knowledge about Tchaikovsky could be viewed not as an oppressive denunciation of Tchaikovsky’s homosexuality but rather a kind of insider knowledge. The idea that “homosexual hearers” (to borrow a term from American critic Edward Prime-Stevenson) at the turn of the century might have sought out seemingly negative gossip about Tchaikovsky as some kind of “acceptable” space for finding queer musical meaning is found within examples of musical-sexual writings by the likes of Prime-Stevenson, Edward Carpenter, James Gibbons Huneker, and E.M. Forster. Even attempts to debunk the persistent story of Tchaikovsky’s suicide on purely documentary grounds might wind up fueling speculation and conspiracy, as demonstrated in Forster’s and Prime-Stevenson’s readings of Rosa Newmarch’s seemingly “neutral” Tchaikovsky research. By examining surviving traces of Tchaikovsky gossip, one finds evidence of tenacious counter-narratives of queer music history, biography, and hermeneutics that would not appear openly within “academic” musicology until the 1990s and 2000s. I argue that these served a variety of purposes depending on the individual author’s relationships, surrounding communities, and other scholarly commitments, and therefore resist easy incorporation into current models from queer theory and “new”/critical musicology.

Kristin Franseen is a PhD candidate in musicology. Her dissertation, supervised by Lloyd Whitesell, is entitled “Ghosts in the Archives: The Queer Knowledge and Public Musicology of Vernon Lee, Rosa Newmarch, and Edward Prime-Stevenson.” She has an MA in music history from the University of Wisconsin-Madison and a BA in music and women’s studies from the University of Wisconsin-Whitewater. Kristin has presented at meetings of the American Musicological Society, the Société québécoise de recherche en musique, and the Society for American Music, as well as themed regional conferences on biography, British queer history, women’s suffrage, public music discourse, and music and sexuality. Her research has been published in *Keyboard Perspectives* and *Musique et pédagogie*, and her article on Rosa Newmarch’s Tchaikovsky research is forthcoming in *Ars Lyrica*. Kristin’s other research interests include Enlightenment philosophy in the operas of Antonio Salieri and the early promotion of the metronome.

Panel Six *Real Musicians?*

Saturday, December 1st, 10:00

LISA GIOMBINI (ROMA TRE UNIVERSITY / FREE UNIVERSITY BERLIN)

Joyce Hatto: The World Greatest Imaginary Pianist

June 2006: pianist Joyce Hatto, aged seventy-seven, dies of cancer in Cambridge, England. In the previous thirty years, despite illness, she recorded more than 110 CDs (Rubinstein had 94) for a label run by her husband, a recording engineer. Her repertoire encompassed virtually the entire keyboard literature, including some of the most difficult pieces ever composed.

Hatto bid her ultimate farewell by recording Beethoven's Sonata no. 26, *Les Adieux*. What a touching image: playing Beethoven from a wheelchair, the press was delighted. She was "the greatest pianist that almost no one has ever heard of."¹ Old-age prodigy, she had amazing abilities, a chameleon no less of every pianist's style. "As interpreters, we are not important; we are just vehicles. Our job is to communicate", she used to say.

A convenient credo, indeed. Shortly after her death, an amateur put Hatto's recording of Liszt's *Transcendental Études* into his computer and found it strangely similar to László Simon's version. Since then, sound-analysis has demonstrated that Hatto didn't play one note, her recordings stolen from mainly unknown performers. Hatto committed a peculiar artistic crime: she was a plagiarist. Dishonour rapidly shadowed the chorus of worshipping obituaries. Falsification, treachery, deception: enough to feed the imagination of the media and piano enthusiasts across the globe.

But why do we object to plagiarism in the first place? The topic has been at the core of a long-standing philosophical quarrel. Drawing on this debate, my talk offers a theoretical exploration of the following questions: Why is plagiarism such a dishonour to our imagination so as to compromise, if discovered, our appreciation altogether? What considerations underlie our decision on whether a performance succeeds or fails? What sort of imaginary is concealed behind our thrill when hearing a virtuoso? How does deception reshape our sense of an imaginary museum?²

¹Dyer, Richard, "After recording 119 CDs, a hidden jewel comes to light", *The Boston Globe*, 21 August 2005.

²Consider in this regard the Museum of Art Fakes located in Wien:
http://www.faelschermuseum.com/Pages/Sammlung_englisch.htm

Lisa Giombini (1986) is a Research and Teaching Assistant at the University of Roma Tre (Italy), Department of Philosophy, Communication and Visual Arts. In 2015 she was awarded a PhD in Philosophy by the University of Lorraine (France) and the University of Roma Tre (Italy), with a focus on music ontology and meta-ontology. She was subsequently DAAD post-doctoral fellow at the Institute of Philosophy of Freie Universität Berlin and at Stuttgart National Academy of Fine Arts. Aside from the philosophy of music, her research interests include the philosophy of cultural heritage conservation and restoration. She presented papers at several international conferences, including the American Society of Aesthetic, the European Society for Aesthetics, the International Association of Aesthetics Congresses.

Saturday, December 1st, 10:30

FLORIS SCHUILING (UTRECHT UNIVERSITY)

A Sketch of a Cultural History of the Blindfold Test

The blindfold test is a staple of jazz journalism. Invented by Leonard Feather, they have since become a global phenomenon. An interview style in which a musician is invited to listen to recordings and comment on them without knowing in advance what he or she will hear, the practice speaks to the central role that recordings have had in jazz, not just as documents of past performances, but because of the way they have shaped listening practices throughout the jazz world. However, apart from Feather's test of Roy Eldridge, who claimed he could hear if a musician was black or white, the tests have received little attention in scholarly literature.

In this paper I provide a sketch of a cultural history of the blindfold test, and the ways in which it has invited commentary on imagined musicians and styles. My theoretical framework is formed by the anthropological theory of art of Alfred Gell, who has argued that art is captivating not because it expresses the artist's mind but precisely of the way it recruits ascriptions of agency. My discussion will concentrate on three interrelated topics: the construction of an objective, purely auditory, means of engagement with music; the fascination with (and disciplining of) the virtuoso listener who is able to recognize the musician on record; and the contradictory employment of a masked identity in a genre obsessed with the individual voice.

Floris Schuiling specializes in the role of material culture and technology in musical creativity. He received his PhD from the University of Cambridge for his work on Amsterdam-based improvising collective the Instant Composers Pool, resulting in the monograph *The Instant Composers Pool and Improvisation Beyond Jazz* (Routledge, 2019).

Panel Six *Real Musicians?*

Saturday, December 1st, 11:30

IFA RAMIALISON (UNIVERSITY OF APPLIED SCIENCES UTRECHT)

Representations of the Musician and Technology

An Examination of Damon Albarn's *Everyday Robots*

Popular music constitutes a favoured place for artists to explore the complexities of human interaction with technology. In the case of Damon Albarn, engagement with digital technology has transpired more explicitly in his band Gorillaz with academic researchers focusing on the idea of the virtual musician and its implications in terms of authorship and identity.

The ever-elusive representation of the artist is a constant preoccupation that runs through Albarn's eclectic music ventures. Consequently, in order to continue exploring how digital technology shapes our notion of the real/virtual musician, attention is turned to Albarn's album, *Everyday Robots*, released in 2014. Considering that this was his first solo effort in a career that spanned more than twenty years, the album was immediately defined in contrast to his two most successful bands, Blur and Gorillaz. Thus, the release of the album saw a resurgence of the traditional dichotomies that contrast the autobiographical and the fictional; the real and the virtual; the solo artist and the band.

However, the album's explicit focus on technology as inscribed in its title also constitutes an invitation to question such oppositions. Drawing from media studies, the analysis shows that *Everyday Robots* cannot be restricted to a musician's reflection on our preoccupation with technology; it also demonstrates how art, design and technology are combined to allow the musician to create an imaginary self and thus stretch further conventional modes of representation.

Ifa Ramialison is Lecturer in Media, Intercultural Communication and Humanities in the Creative Business programme at the University of Applied Sciences, Utrecht. She holds a MA in Popular Music (University of Liverpool) and received her PhD in British Cultural Studies in 2016 (Université Paris-Est). Her primary research background is in British cultural identity and her current research interests revolve around music, technology and transhumanism. She is also passionate about any music that comes out of Manchester, England.

Saturday, December 1st, 12:00

CHRIS TONELLI (UNIVERSITY OF GRONINGEN)

Imaginary Masculinities, or The Problems of Chromeo’s Post-Ironic Pop

On the biography page of the official website for the band Chromeo, the following statement was published: “Chromeo’s mission is to make slick-ass lover’s funk with nary a trace of irony. That’s right—no fucking irony... Sure our sound is vintage and danceable. Sure all our songs talk about girls. But we’re so passionate about it that it’s not even funny anymore.”

Whenever popular music is interpreted as parody, an imagined musician appears—a hybrid of the musicians being parodied and an insincere persona adopted by “real” musicians for the sake of the parody. In the case of Chromeo we find a band who has, from 2002 to the present, re-presented the masculinities of the “slick-ass lovers” of various popular musics from the 1970s and 1980s. Interpretations of their music as parody are fuelled by the changes gender norms have undergone between these two eras.

However, discursive performances like Chromeo’s statement above intervene in listener interpretations of the relationship between imitator and imitated. By stating that they have moved beyond irony they shape the ways listeners interpret the hybrid nature of the “imaginary” male subject position they present. This intervention chips away at the notion that the masculinities they present are imaginary, at the notion they are no-longer-occupiable subjectivities we should critique, moving them further from imaginary or bygone and closer to “real.” This paper will theorize this shift from imagined/parodic to post-ironic. I will argue that the shift is necessitated by the slow realization that the masculinities being parodied were not sincere to begin with. Thus, it is the discovery of the imaginarieness of other musicians that drains the parodic stance of its some of its imaginarieness. Problematically, however, post-ironic parodies do not effectively point to this discovery and, as a result, they surrender some of their critical potential.

Dr. **Chris Tonelli** is Assistant Professor of Popular Music Studies at the University of Groningen and a Research Associate with the International Institute for Critical Studies in Improvisation. His research deals with the social effects of vocal timbre; histories of extranormal vocal music; voice and disability; perceptions and practices of pastiche/mimesis/imitation in popular music; and flows of transnational popular music in and from Japan. He also works in the field of community music as a conductor of radically inclusive and fully improvisational “Vocal Exploration” choirs and is an active vocal improviser and performer. His current book project, *Voices Found: Free Jazz and Singing*, will appear in 2019 in Routledge’s book series “Transnational Studies in Jazz”.

Panel Seven *Fictional Musicians*

Saturday, December 1st, 13:30

DORI HOWARD (LIVERPOOL HOPE UNIVERSITY)

“A Manufactured Image with No Philosophies”:

A Consideration of The Monkees as Inhabitants of a Popular Music Thirdspace

The Monkees occupy a unique space within popular culture. A group of actors cast as members of a band for an American television show in the late-1960s, the Monkees (as both a television show and a band) were arguably initially reliant on the imaginations of audiences, the suspension of disbelief and the audio-visual contract.

Although the medium of television lent the palpability of *The Monkees* a fundamental ambiguity, the lines between the real and the fictive are further blurred when one considers that *The Monkees'* characters were named after the real-life actors playing the roles and that the characters often broke the fourth wall. As a made-for-TV musical group, the fictive band members arguably became a 'real' band through a live touring schedule necessitated by the popularity of the television show and through the eventual release of the album *Headquarters* (on which they wrote, played, and produced the majority of the music). Further, while *The Monkees* television show is rooted in a fictitious situational setting, it can be suggested that the materiality of the albums, singles, merchandise and money made via the Monkees as a musical group is very much tangible – even to the point that it could be argued that The Monkees are more often historicised and contextualised as a popular music group than as a television programme.

Drawing on the work of Henri Lefebvre and Edward Soja concerning the production of social space, this paper argues that The Monkees might be understood as inhabiting what Soja calls a Thirdspace, a plexus of lived negotiation between the real and the imagined. By exploring how this Thirdspace is constructed and navigated by listeners and audiences of The Monkees, this paper suggests that the role human imagination plays in the creation of popular music social space is vital, and that a listener's ability to negotiate reality through a matrix of expectations created and assembled within the mind is key to understanding the topography of popular music.

Dr. **Dori Howard** is a visiting lecturer at Liverpool Hope University, where she also completed her PhD which examined the temporal and spatial processes involved in popular music genre formations. One of fewer than 65 people in the world to hold a Master's Degree in The Beatles, Popular Music and Society, she has experience teaching popular music studies at both undergraduate and postgraduate levels on a wide range of subjects including popular music ethnography, contextual studies, fandom, and genre. Her research interests and specialisms include popular music genre construction, 'bad' music, popular music ethnography and popular music histories.

Saturday, December 1st, 14:00

RADOŠ MITROVIĆ (UNIVERSITY OF ARTS IN BELGRADE)

Kubrick's Beethoven

A Clockwork Orange is a film that heavily relies on a complex postmodern play of meaning, establishing a critical attitude towards society and a polemic relationship with the premises of its spiritual structure. While the Burgess' novel is associated with a specific, apparently Christian worldview, Kubrick writes a different ideological matrix into the story of Alex DeLarge. The usage of music in the film stands out as the most important element which separates the film from the signifying dimension of the book. The identification of the main protagonist with the music of Beethoven is especially accentuated in the film, representing in fact the symbolic basis for understanding his character. While the Ninth symphony was used as an ideological sign, with all of its varied and often contradictory meanings, it is nevertheless a work representing its author (Beethoven) and his alleged ideological positions. In that sense, Alex is not only fascinated by music, but above all by Beethoven himself, the one who "speaks" through the music. It is interesting to note that Kubrick actually forms the image of Beethoven through this imaginary idea, but also through his (Beethoven) "appearance" in the character of the Writer. The Writer is not only the personification of Beethoven, but he (and this becomes evident in his last appearance) is Beethoven. This is indicated both by his physical appearance, which is identical to Alex's poster of Beethoven, and by other elements of the narrative. Beethoven/the Writer is actually the authoritarian, paternal figure with whom Alex establishes various relationships, eventually leading him almost to suicide. In this paper I will try to point out how Beethoven is represented as a character in the film, what he represents, and what function he plays in the narrative itself.

Radoš Mitrović (Belgrade, 1989) PhD. Teaching associate of the Department of Musicology at the Faculty of Music, University of Arts in Belgrade. His main fields of academic interest include postmodern music and aesthetics. He took part of several conferences and round tables organized in Belgrade, as well as international conferences. He published texts in *New Sound*, *Zbornik Matice Srpske za scenske umetnosti i muziku*, *Art and Media*, and contributed in monography *History of Art in Serbia XX century, III* (Miško Šuvaković, ed.). In 2014, Faculty of Music in Belgrade published his e-book, titled *Mauricio Kagel's Creative Attitude Towards Musical Tradition*. His work includes critiques, reviews and retrospections of music concerts and events for the Radio Belgrade 2.

Panel Seven *Fictional Musicians*

Saturday, December 1st, 14:30

PASCAL RUDOLPH (UNIVERSITY OF POTSDAM)

Björk on the Gallows: Persona and Authenticity in Lars von Trier's *Dancer in the Dark*

In *Dancer in the Dark* (2000), Lars von Trier is confronting the audience with an unbelievably distraught story. The director himself described his film as an exercise in manipulating and emotionalising the audience. Unsurprisingly, the film had extremely divided and tumultuous critiques. Selma, the protagonist, is portrayed by the famous Icelandic pop star Björk. In my presentation, I show how the juxtaposition of melodrama and musical in combination with the choice of a pop star who not only performs the protagonist but also composes and sings the film immanent songs gives von Trier the opportunity to build a network of different personae and characters. With the help of Auslander's concept of the musical persona, I argue that the film's structure serves von Trier's purpose to intensify the film's manipulative potential of shocking authenticity, and that Auslander's concept gives us an opportunity to understand the film's extremely divided and tumultuous public reception. My claim is that the film's performance itself is exceptionally constructed and unprecedented. Of course, *Dancer in the Dark* marks an extreme here, but it is significant in that it raises fundamental questions; not only for the integration and interaction between popstar image and fictional film character, but also for ways to make methods of pop music analysis useful for the film.

Pascal Rudolph studied Musicology, Music Education, German Literature and Language in Potsdam, Berlin and Shanghai. He has been awarded with several scholarships and graduated with distinction. In his current project, a PhD thesis under the supervision of Christian Thorau and Marie-Luise Angerer, he explores the way music is used in Lars von Trier's films. He presented his research at national and international conferences and, in the near future, his contributions will appear in international peer-reviewed journals (*Music & Science*, in press) and periodicals (*Song and Popular Culture*, 2019). He is a Research and Teaching Associate (»Wissenschaftlicher Mitarbeiter«) in Musicology at the University of Potsdam and works as a freelance musician. You can contact Pascal Rudolph via e-mail: pascal.rudolph@uni-potsdam.de

Saturday, December 1st, 15:00

MATTHEW HEAD (KING'S COLLEGE, UNIVERSITY OF LONDON)

The American 'Lady Composer' as Character Type in Operetta and Musicals of the 1930s

On Broadway in the early 1930s, as operettas morphed into musicals, and live shows into sound-synchronised films, a brand-new fictional character appeared – the sassy, successful, American female composer of popular music. There is no precedent within European opera and operetta for such a character: the eponymous 'Oscarine' in a Parisian operetta of 1888 is a grotesque and cautionary embodiment of a stigmatised French Wagnerism, as A. Fauser has discussed. Composition does crop up in a couple of 'trouser roles' at the outer edges of the long 19th century -- Cherubino in *Figaro* composes 'Voi che sapete' for the Countess, and 'the composer' in *Ariadne auf Naxos* is a trouser role. Representations and fictions of women as composers often invoke gender trouble and androgyny. But to my knowledge Oscarine is the only female composer to appear, as such, on the 19th-century stage. So, what was going on in the 1930s?

As is often the case with the products of the imagination, the American 'lady composer' was drawn from life. Broadly speaking, she entered stage musicals (and thence operetta) because of the flowering of female composers of popular song in English, in the US and UK, a phenomenon documented by C. Reynolds in a public access database covering the years 1880-1930, and tracking over 2000 published women composers. But her first fictional appearance -- as 'Shirley Sheridan' in Kern's *The Cat and the Fiddle* (1931) -- was probably triggered by a specific sensation. Only a year before, the composer Kay Swift scored a landmark hit, under her own name, with her Broadway musical *Fine and Dandy*; the songs were immediately and widely printed, recorded and arranged (a couple survive to this day as jazz standards). Though 'Shirley Sheridan' is not modelled in detail on Kay Swift, both are young, well off, female, American, Protestant, jazz-influenced composers.

Though my genealogy is provisional, it appears that Shirley Sheridan is the main source for the American jazz composer Daisy Darlington in the operetta *Ball im Savoy* (Berlin, 1932) -- an example of musicals influencing operettas 'back'. After *Ball im Savoy*, the young-female-composer-from-America appears as 'Constance Dane' (in *Break of Hearts*, 1935), 'Judy Walker' (*Rhythm in the Clouds*, 1937), and 'Malvina Adams' (*Let's Make Music*, 1940/1941) -- before (it appears) she vanishes under the debris of war-time subject matter and the (more or differently) conservative gender politics post-war.

The question remains 'what does she mean?' This was a historical moment in which an existing awareness of female roles in music was gaining a critical or feminist edge. For example, Sophie Drinker -- a high-brow, Protestant, American, female musician and founder of modern feminist musicology through her book *Women in Music* (published in 1948) -- was a contemporary of these fictional female composers above, whose ambitions and abilities spilled out beyond the limits of the comic, romantic and melodramatic plots that to some extent contained them. This sentimental, heterosexual containment was probably necessary, given the threat she posed, in real life, to male compositional hegemony, and, within the fictions, to conventional female roles and marital arrangements. (Even Daisy Darlington, from *Ball im Savoy* -- who achieves virtual celebrity under a male non-de-plume and is the least inclined of all the 'lady composers' to settle down -- even she ends up marrying at the end of the story, albeit after she exerts a reforming and

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‘civilising’ power on an ‘Orientalised’ husband, the formerly polyamorous attaché to the Turkish ambassador in Berlin). Notably, none of these ‘lady composers’ are required to choose between composing

and marrying – a feature not predicted by current literature on ‘woman’s movies’ of the period. Instead, marriage and gender roles are expanded to accommodate these novel characters within the romance narratives that might be assumed to neutralise them.

However, something more than sheer open-mindedness is at stake in these seemingly far-sighted representations. In addition to raising issues in gender politics, the American ‘lady composer’ allegorised, and advertised, the American musical itself. This is not a hidden or ‘difficult’ symbolism -- like the musicals in which she appeared, she is American and composes in a Broadway style, and some of the plots (*The Cat and the Fiddle* and *Break of hearts* particularly) are manifestly concerned with the ‘marriage’ of ‘new’ American and ‘older’ European musical traditions. In this context, the American ‘lady composer’ – whose musical authorship the films often link to nature, feeling, and the body – may have offered an insurance policy – a stab at authenticity – even as she measured the altogether more modern mores and production techniques of the New York entertainment industry of the 1930s.

* With acknowledgement of significant debt to Annegret Fauser, Derek Scott, Flora Willson, and membership of the AMS Musicology-All List.

Matthew Head is Professor of Music at King's College London. His research focuses on music of the long eighteenth century, exploring issues of orientalism, gender and sensibility, and on music in 20th-century England. He grew up in Falmouth, Cornwall, attended the local comprehensive. As a teenager he self-studied music history and theory through course materials borrowed from a friend who was studying with the Open University. In those heady days, he performed in a variety show as a boy treble, pianist and flautist. Subsequently, he took degrees at Oxford (1985-1988) and Yale (1988-1995), leading to his first academic post at the University of Southampton.

Saturday, December 1st, 16:00

NICHOLAS COOK (UNIVERSITY OF CAMBRIDGE)

Music — Imaginary, Virtual, or Just Real

Imaginary musicians are just one dimension of an expressive culture that is deeply permeated by imagination; one might say that music's meaningfulness lies in the excess of imagination over sound design. In its various manifestations, musical imagination reconfigures aspects of reality into sonic formations that can appear more real, more meaningful, than the reality from which they are drawn—that are in short less real than hyper-real. As Tom Boelstorff has said, it is such reconfiguration of reality that lies at the core of virtual worlds, and in this paper I develop the idea of the musical imaginary from that perspective. I begin by drawing parallels between musical and virtual worlds—from the virtual divas of digital culture to the role-playing that is as ubiquitous in classical chamber music as in *Second Life*—and conclude that rather than being like a virtual world, music is a virtual world in its own right. But as Isabella van Elferen has suggested, it is a virtual world that is integrated with the real world: a sonic, social, and affective overlay to individual and communal being in the world, and an instrument for the measurement of subjective time. The virtuality of humanly meaningful sound is one of the foundational ways in which we experience the reality of the world.

Nicholas Cook is Emeritus Professor at the University of Cambridge, and author of *Music: A Very Short Introduction* (1998), which is published or forthcoming in sixteen languages. His book *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (2007) won the SMT's Wallace Berry Award, while his most recent book is *Music as Creative Practice* (2018). He has published across many fields of music studies, and is currently finalising a book project on relational and intercultural musicology, which was supported by a British Academy Wolfson Research Professorship. He was elected Fellow of the British Academy in 2001 and holds a Doctorate of Humane Letters from the University of Chicago.



Elvis Has Just Left the Panel

AN EXHIBITION ON MUSICIANS
IN COMICS AND GRAPHIC NOVELS

29 November - 1 December 2018

Doelenzaal Foyer, Amsterdam University Library, Singel 425

*Organized in conjunction with the conference
'Elvis Lives in Amsterdam: Manifestations of the Imaginary Musician'*

Elvis Lives in Amsterdam

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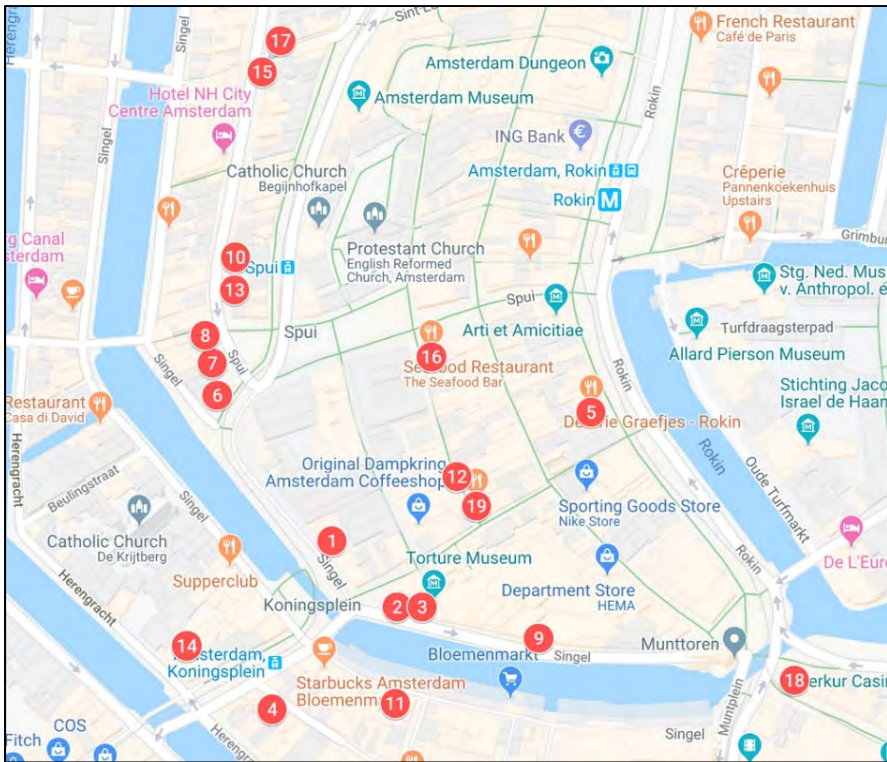
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