

SHIFTING GROUND II: A SYMPOSIUM ON MUSIC AND PUBLISHING



11th April, 2011, Oxford Brookes University



Shifting Ground II: A Symposium on Music and Publishing

Programme

11th April 2011, The Richard Hamilton Building, Oxford Brookes University

9:00 Registration, coffee and cakes

9:30 Welcome from Jan Butler (Oxford Brookes University)

9:45 Session 1 – Publishing of music (Chair: Lee Marshall, Bristol University)

Tim Shephard (University of Nottingham), The Beginning of European Music Printing: A Music-Cultural Bombshell

Eveline Vernooij (University of Udine), Editing electro-acoustic music: the variety of *Invenzioni su una voce*

Andrew Chatora (Institute of Education, London University), Digital Delinquencies: Cross Generational Perspectives on Music Downloading

Davo van Peursen (Head of Music Publishing at Music Center, Netherlands), Intelligent Music Content at Interacting Frameworks

11:45 – Refreshments break

12:00 Keynote: Stephen Navin, Chief Executive of the Music Publishers Association (Chair: Leander Reeves, Oxford Brookes University)

1:00 Lunch

2:00 Session 2 – Publishing on music (Chair: Simon Warner, Leeds University)

Rob Chapman (University of Huddersfield), Dancing to Architecture

Rob Horrocks and Matt Grimes (Birmingham City University), Music webzines – acts of defiance in a digital age?

Lucy O'Brien (University of Goldsmiths), Writing a life: locating the human in a virtual world

Christopher Dingle (Birmingham Conservatoire), Prophets of Doom and the Doom of Profit: Music Criticism in the 21st Century

4:00 – Refreshments break

4:30 Journalism plenary session featuring Barney Hoskyns, Alyn Shipton and Fiona Maddocks (Chair: Jennifer Skellington, Oxford Brookes University)

5:30 – Refreshments break

5:40 Round table – where do we go from here?

6:30 – Thanks and close



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About the Popular Music Research Unit at Brookes

The Popular Music Research Unit (PMRU) is the newest research group in the School of Arts and Humanities, founded in September 2009. The PMRU was established to build on existing departmental strengths in the field. The outputs of the music department in the area of Popular Music were defined as 'world leading' by the RAE in 2008, and the goal of this new unit is to continue to produce outputs of an internationally recognised calibre but also a wider spectrum of research outputs (to incorporate for the first time practice-led outputs for example).

This unit provides a forum to investigate both contemporary and historical issues in the field of Popular Music. This can and does incorporate both traditionally disseminated textual research and practice-led research, touching on areas of musical analysis, critical musicology, performance, and composition and songwriting.

Given its connections to popular culture, the field of Popular Music is an inherently interdisciplinary one with strong links to film, poetry, art and design, and publishing. As such this unit is keen to develop links and build fruitful collaborative relationships with artists, academics and industry in other disciplines.

The unit's members are:

DAI GRIFFITHS, Senior Lecturer in Music at Oxford Brookes University. He is the author of books on Radiohead (Continuum, 2004) and Elvis Costello (Equinox, 2007). Other publications cover aspects of music analysis and critical musicology, historical and theoretical topics in popular music, and studies of single songwriters and songs; he also makes up and occasionally performs his own songs. Dai is on the editorial board of the journals *Music Analysis* and *Radical Musicology*, and the International Advisory Board of *Popular Music*. Fellow of the Mannes Institute in 2008, he currently chairs the Board of Oxford Contemporary Music. He is currently working on the musical analysis of words in songs.

JAN BUTLER, Lecturer in Popular Music at Oxford Brookes University, and also editorial manager for the journal *twentieth century music*. She is an active member of the International Association for the Study of Popular Music (IASPM) and the Association for the Study of the Art of Record Production (ASARP), and her research has been funded by the Society of Music Analysis and the AHRC. Jan's immediate research area is authenticity in 1960s American rock music, and she has recently completed an extensive study of The Beach Boys in that light. Her other research interests include analysis of popular music production, music journalism and criticism, the music industry and its marketing, and popular music in film.

LISA BUSBY, Early Career Fellow in Popular Music whose practice-led research has been performed and broadcast internationally, Lisa has won awards from the PRSF and AHRC. She is a composer and performer whose research as a practitioner deliberately challenges notions of discipline specific categorisation and dissemination. Specific areas of interest include the place of popular music in arts interdisciplinarity and its interaction with other media and disciplines, issues in contemporary electronic music, exploring and expanding the precedents of popular song form, uncovering new methodologies and frameworks for collaborative practice, and handmade and self published music packaging, zines, artists books and other forms of edition. Lisa is currently running the Editions of You project, which addresses self-publishing.

PMRU's website can be found here: <http://ah.brookes.ac.uk/pmru>

Details of our two current projects relating to publishing can be found here:

Shifting Ground: http://ah.brookes.ac.uk/research/project/shifting_ground/

Editions of You: http://ah.brookes.ac.uk/research/project/editions_of_you/



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About the Shifting Ground Project so far...

In January, 2010, the Popular Music Research Unit and Oxford International Centre for Publishing Studies co-hosted **Shifting Ground I: A Study on Popular Music and Publishing**. The day brought together academics from a range of fields with industry professionals to discuss a variety of aspects of publishing in relation to popular music.

The day started as it meant to go on, with a paper session featuring talks from speakers representing a range of fields: Marissa Joseph, a publisher, Dai Griffiths, a musicologist, and Mark Duffett, a lecturer in media and cultural studies. The session covered a diverse range of topics from the adaptation of novels into musicals, through the development of lyric sites and the nature of lyric transcriptions, to the publication of self-help/philosophy books as an example of the extension of the brand of rap stars. Each paper focussed on case studies to explore links between the publishing industry(s) and music. Despite the seemingly disparate subject areas, themes began to emerge, such as the use of printed material by the music industry both to boost sales of music, and to generate extra income. It was also clear from Marissa and Mark's papers that music can be a significant boon to the book publishing industry, as links to music artists and musicals can be used to boost sales and reach new audiences. Dai's paper reminded us of the tendency of fans to separate aspects of music out for discussion and publication in its own right.

The middle of the day was devoted to an industry panel, led by Lisa Busby. The panel consisted of: Dave Newton, founder of Shifty Disco Records, and director of an online music shop 'Oxford Music Net' and an e-ticketing site 'We Got Tickets'; Bruce McClure, co-founder and director of Seed Records; and Laurence Colbert, a well established professional recording artists and session drummer, who is also currently studying in the Brookes music department. Chaired by Lisa, the panel and audience had a lively discussion covering a variety of topics, ranging from the impact of the internet on record shops, through the effect of digital formats on sound quality of recordings, the desirability (or not) of the physical objects related to music (record packaging was discussed here, as well as differing formats and hi-fi systems), and the ways that the internet could be used to reach new audiences. Again, themes emerged here which were repeated throughout the day. The importance of linking music to a unique physical object as an effective sales technique for independent artists and labels, and conversely the reduced need for the physical 'sales spaces' and equipment previously related to music in order to record and distribute music in the digital environment was discussed as a potential fundamental turning point for the music industry and music making.

The afternoon session focussed particularly on the music press, and again combined academic and industry perspectives, opening with two music academics and closing with a journalist's view. Jan Butler provided a historical perspective, exploring the initial rise of the rock critic in the mid 1960s and the impact that this had on the definition and development of rock in America. Jenny Skellington focussed on the so-called end of the 'Golden Age' of pop and rock music and writing. By exploring the impact of the rise of broadsheet coverage of popular music over the course of the 1980s in Britain she argued that the ability of the critic to be critical was compromised and replaced with a style of coverage presenting music as entertainment. The afternoon ended with a question and answer session with the keynote speaker, Barney Hoskyns. The session initially focussed on the current state and status of journalism, and its relationship to traditional music publications and the internet. The nature of Rock's Backpages as an archive largely collecting older journalism and converting it into digital format seemed to suggest that an era of music journalism in the form of critical opinions by tastemakers in print was coming to an end, to be replaced on the one hand by print magazines written in a bland house style and on the other by unedited online blogs and journals that could return to a more critical style of freelance journalism, but would lack the authority of being presented in a well-known, respected publication. Again, the discussion became increasingly animated as the audience became involved, covering a range of issues before focussing once more on the impact of the internet. The exciting potential for democratisation of views and access to music and the means of making music was praised, but acknowledged also was the loss of publications carrying recognised tastemakers and opinion formers who could help interested music lovers navigate through the vast quantities of material on the web.

Dai Griffiths then brought the day to a close by discussing themes that had emerged and suggesting ways to move forward with the links made between the publishing department, local industry figures, journalists and other academics on the day. There was agreement that the cross-disciplinary dialogue had been fruitful, touching on exciting areas for further research and collaborative work and, perhaps most importantly, there was a general consensus that the day had been thought-provoking and enjoyable for all involved, which led us to develop Shifting Ground II this year.



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Shifting Ground II: About our contributing chairs and speakers

ROB CHAPMAN is a senior lecturer in Music Journalism and Media at the University of Huddersfield. He has written extensively for the music press, mostly for Mojo, Uncut and Word magazine and occasionally for The Times, Guardian and Independent on Sunday. He is also the author of a history of offshore pirate radio, *Selling The Sixties*, and a novel, *Dusk Music*. His most recent book was 'A Very Irregular Head' a biography of Syd Barrett.

ANDREW CHATORA is a part-time doctoral candidate at the Institute of Education, University of London, supervised by Professor David Buckingham. He has a particular interest in music as my PhD research is currently entitled: *Regulating Digital Music Cultures: Changing Practices and Ethics in Music Consumption - Cross Generational Perspectives*. Andrew is Head of Media Studies at a large comprehensive school in Oxfordshire county. A keen follower of current affairs, Arts and Literature, his doctoral research is on the interface between popular culture and digitization. Other research interests include: Digital Media And New Literacies, Internet Cultures, New Media and Democracy, Digital Media Production, Participatory Media, Popular Culture, Web 2.0.

CHRISTOPHER DINGLE is Reader in Music and Assistant Course Director for the BMus course at Birmingham Conservatoire. He is a specialist in French Music, notably Messiaen, and the history and practice of music criticism. He is currently working on *the British Music Criticism since 1945 project at Birmingham Conservatoire, the first fruits of which are beginning to be disseminated, and, with Chris Morley, is preparing The Cambridge Introduction to Music Criticism (CUP, 2013). He was invited to speak at the IMR on Music Criticism in 2009 and he is planning a major conference on Music Criticism for 2013.*

He is also an authority on French Music, notably Messiaen, and is author of the acclaimed biography *The Life of Messiaen* (Cambridge University Press, 2007) and *Messiaen's Final Works: developments in style and technique* (Ashgate, 2012). He is also co-editor of the two-volume collection of essays *Messiaen Perspectives* (Ashgate, 2012), and was co-editor of *Olivier Messiaen: Music, Art and Literature* (Ashgate, 2007). He was the organiser of the *Messiaen 2008 International Centenary Conference* hosted by Birmingham Conservatoire in June 2008, having previously conceived and organised the Messiaen 2002 International Conference in Sheffield. He is a member of the review panel for *BBC Music Magazine*, contributes regularly to *Tempo*, has broadcast on BBC Radio 3, and has written for *Music and Letters*, *The Guardian*, *The Independent*, *The Herald* and *Organists' Review*. He is a member of the jury for the *BBC Music Magazine Awards 2011*, having also served on the jury for the 2008 awards.

MATT GRIMES is a Music Industries Degree Leader/PhD Student investigating the Punk canon and how British Anarcho Punk is constructed as a cultural object at Birmingham School of Media, Birmingham City University

ROB HORROCKS is a Research Student investigating music heritage practice at Birmingham School of Media, Birmingham City University.

BARNEY HOSKYNs co-founded and editorially directs the online music-journalism library **Rock's Backpages** (www.rockbackpages.com). He is the author of, among other books, *Across the Great Divide: The Band & America* (1993), *Waiting for the Sun: Strange Days, Weird Scenes & the Sound of Los Angeles* (1996), *Hotel California: Singer-Songwriters & Cocaine Cowboys in the LA Canyons* (2006) and the Tom Waits biography *Lowside of the Road* (2009). Formerly US correspondent for *MOJO*, he resides in London's leafy East Sheen, the birthplace of rock and roll.

FIONA MADDOCKS is Chief Music Critic of the Observer. She spent six years as chief feature writer and opera critic of the London Evening Standard and was founder editor of BBC Music Magazine, quickly establishing it as a world market leader. Her first job was as a news trainee then



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a producer in radio current affairs. She became music commissioning editor at Channel 4 TV and then Associate Arts Editor and Music Editor of the Independent. Her biography on the medieval composer Hildegard of Bingen (Headline) has been used as the basis of an opera and a stage play. Earlier this month she was writer-in-residence at the Salzburg Global Symposium on the Transforming Powers of Music.

LEE MARSHALL is a Senior Lecturer in Sociology at Bristol University. He is a sociologist of culture and his main research interests centre on issues concerning authorship, stardom and the music industry. Theoretically, Lee is interested in how ideological constructions about individuality and personality inflect cultural practices. Although his work includes different types of cultural production, his main substantive interest is popular music, and Lee is an active member of the International Association for the Study of Popular Music. The main focus of his work is on the music industry, but not merely in terms of economics and institutions. Rather, he is interested in how the structuring of the music industry shapes the discourses and practices involved in popular music consumption.

In his early career, Lee specialised on copyright and piracy in the music industry. He co-edited *Music and Copyright* with Professor Simon Frith in 2004 and his first sole-authored book *Bootlegging: Romanticism and Copyright in the Music Industry* (2005) won the Socio-Legal Studies Association's early career book prize. Since then, Lee has become interested in sociologically understanding celebrity and stardom and his most recent book, *Bob Dylan: The Never Ending Star* (2007) is an attempt to understand an individual star through a sociological lens. Lee is currently working on a number of projects that maintain his interests in stars and also contemporary developments in the music industry. He is editing a book entitled *The International Recording Industries*, to be published by Routledge in 2012. He is also investigating contemporary changes in the music industry and what these mean for those working in the industry, and for popular music more broadly. He is currently completing an article on new contractual models in the recording industry ("360 deals") and their implications, and intends to develop these ideas into two books, one on the music industry in the twenty-first century, and one on popular music stars.

STEPHEN NAVIN is Chief Executive of the Music Publishing Association.

LUCY O'BRIEN has written the award-winning *She Bop 1 and II*, a history of women in popular music (1995 & 2002), plus in-depth biographies *Madonna: Like An Icon* (2007), *Dusty* (1999), and *Annie Lennox* (1993). She is currently teaches Media & Communications at Goldsmiths, University of London, and popular music studies at Solent and Westminster University. She has been a writer/broadcaster since the early '80s, working for a range of titles including *The Sunday Times*, *Mojo*, *NME*, and *The Guardian*.

DAVO VAN PEURSEN is head of Music Publishing at Music Center the Netherlands, the resource and promotion center for the professional music world. Its mission is to propagate and enhance the position of Dutch musical life, both nationally and internationally. MCN contains publishing rights for contemporary classical music over last 60 years. Davo is responsible for the historical archive, production of new titles, rentals and sales and R&D of distribution channels.

LEANDER REEVES started her publishing career with a BA Hons in Publishing and Visual Studies at Oxford Brookes University. Her first teaching appointment at Brookes began during her Masters in Electronic Media, where she taught on the undergraduate degree module, Electronic Publishing Processes. Her main area of interest and teaching is Magazine Publishing. Leander has a broad range of Book and Magazine publishing experience, with many years spent as a print and interactive designer in London and New York. She continues to freelance for magazines as well as advise. Her academic research interests are based around Magazine Publishing and Hyperreality as well as Sexual Behaviour in Consumer Magazines. Leander also helps students to run the student emag www.theafternoonview.com. She recently gave a lecture to the International



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Journalism course, Hogeschool, Amsterdam entitled: *The Influence of Niche Pornography on Consumer Magazines*.

TIM SHEPARD studied music as an undergraduate at the University of Manchester, then a few years later took the PGDip in art history at the Courtauld Institute, University of London. His PhD, examining music and identity at the court of Ferrara during the Renaissance, was completed at the University of Nottingham in 2010 with the help of an AHRC award. He is now an Associate Lecturer at the University of Nottingham, but along the way he has worked as a peripatetic cello teacher and an art handler. The majority of his research focuses on questions of identity in Renaissance musical culture, resulting in recent articles in *Renaissance Quarterly*, *Early Music* and *Renaissance Studies*; however, he also pursues an interest in the first commercial music printers, Ottaviano Petrucci and Andrea Antico. He has presented papers and research seminars on early music printing in the UK and abroad, and has several articles in preparation on aspects of music printing.

ALYN SHIPTON is the jazz critic of *The Times*, and a contributor to *Jazzwise Magazine*. He has previously written for *The Guardian*, *Gramophone* and *Piano* magazine. From 1981-87 he was the music publisher of Macmillan Press Ltd., responsible for Grove's Dictionaries of Music, and the firm's academic and educational music book publishing lists. He has subsequently edited music series for Continuum and Equinox, and is presently editor of the latter's Popular Music History series. His own writing includes several musicians' biographies, "A New History of Jazz" (2001, revised 2007), and an introductory series on music for children. He has edited a number of oral history memoirs. He currently presents "Jazz Library" for BBC Radio 3, and lectures at the Royal Academy of Music on jazz history.

JENNIFER SKELLINGTON is an Oxford Brookes graduate, at both BA and MA level, and is currently finalising minor corrections to her PhD thesis entitled 'Transforming Music Criticism? An examination of changes in music journalism in the English broadsheet press 1981 – 1991'. Jennifer's research was funded by Oxford Brookes University, and she is a member of IASPM and MeCCSA. Her research interests include the changing emphases upon different types of music coverage, the shifting fortunes of music genres within the broadsheet arts page hierarchy, styles of broadsheet music writing and the impact of the political climate of the 1980s upon broadsheet music coverage. Having previously worked as a Human Resources Manager, with Chartered Membership of the CIPD, her research interests also include all aspects of broadsheet music journalists' employment conditions. Jennifer has held part-time music teaching posts at Oxford Brookes University and the University of Bristol, and currently teaches 'Music and Identity' at the University of Northampton.

After obtaining a Bachelor's degree in Musicology at the University of Utrecht (Netherlands) with a thesis on Italian contemporary music, **EVELINE VERNOOIJ** graduated cum laude in Performing Arts (curriculum Music) at the University of Udine (Italy) with a master's thesis in musical philology. Presently she is a second-year Ph.D. student of the International Research Doctorate in Audiovisual Studies at the University of Udine. With the support of Casa Ricordi and as part of the Equipe of the Audio Laboratories of the DAMS Music Department, she is working on a philological-critical study of both the textual and audio sources of (*Etude pour*) *Espace*, *Deserts* and *Poeme electronique* by Edgard Varèse.

As part of the Equipe of the Audio Laboratories Eveline also collaborates in various projects regarding sound documents and electronic music. The Audio Laboratories serve as a research centre for the preservation, restoration and editing of sound recordings, which has led to agreements and collaborations with the principal Italian and European sound archives. The interdisciplinary knowledge of its staff members provides an operational environment ideal for transferring the historical-philological knowledge to the audiovisual industry. This approach has culminated in various projects for the editor Ricordi of preservation, restoration and critical edition



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of works of Luigi Nono. Currently the Audio Lab is working, in agreement with Ricordi, on the critical edition of *Jour contre Jour* by Gérard Grisey. Eveline's research interests are directed primarily towards textual criticism applied to twentieth-century music, concentrating in particular on the influences of the technological innovations on compositional practice (interaction between text and act, electronic influences in instrumental writing) and its implications for editorial criteria.

SIMON WARNER, who teaches Popular Music Studies at the University of Leeds, has been a journalist, academic and broadcaster. His research interests are principally concerned with the relationship between the Beat Generation writers – Jack Kerouac, William Burroughs, Allen Ginsberg and others – and the rock music culture that followed in their wake. He has published on Beat/rock associations in his edited collection *Howl for Now* (2005) and in the volume *Centre of the Creative Universe: Liverpool and the Avant Garde* (2007). His 75th birthday tribute to British Beat poet Michael Horovitz was heard on BBC Radio 4 in April 2010.

His most recent publications include a chapter on genre in *Stereo: Comparative Perspectives on the Sociological Study of Popular Music in France and Britain* (2011) and an account of the musical and footballing rivalries between Manchester and Liverpool for the journal *Soccer & Society* (2011). Forthcoming items include a volume on the Beats and rock culture entitled *Text and Drugs and Rock'n'Roll* for Continuum, an article on the new wave for *The Journal of Punk and Post-Punk* and a chapter on Patti Smith and the Beats in *Profils Américains* for the Presses Universitaires de la Méditerranée. His live rock reviews and obituaries have appeared in *The Guardian* and he has contributed to the magazines *Beat Scene* and *Beatdom*. Presently, he is developing a Beat-based recording project with the US record and film producer Jim Sompas.



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Abstracts:

Session one: Publishing of Music

The Beginning of European Music Printing: A Music-Cultural Bombshell

Tim Shephard (University of Nottingham)

Large areas of the music publishing industry rely substantially on two technologies: music notation and music printing. Yet these technologies haven't always been there: they had beginnings. Notation emerged as a minor part of a majority oral musical culture. Music printing (which, of course, relies on notation) began life as a small part of a manuscript culture. The development of music printing brought with it profound changes in the musical cultures of Europe. This paper will begin with a provocative retelling of the early history of notation and printing. It will then consider the impact of music printing in the first century after its invention in 1498, including a number of striking changes in the way music could be used and conceived: the spread of music notation beyond church and court; the creation of the art/notated – folk/oral divide; the beginnings of the modern 'work' concept; and others. I will conclude by inviting the audience to reflect on some unexpected parallels between musical cultures in pre-print Europe and the modern-day world.

Editing electroacoustic music on magnetic tape: the variety of *Invenzioni su una voce*

Eveline Vernooij (University of Udine)

The restoration of electroacoustic music on magnetic tape raises new questions for the editor. Numerous circumstances (artistic, technical and editorial) often lead the composer to revise the composition substantially, resulting in the emergence of a great number of different authorized versions that may pose considerable problems of authenticity and authoriality. In this context, which editorial criteria must be adopted in order to restore the composition in all its facets? These problematics will be illustrated in detail with the help of a significant case study: *Invenzioni su una voce* (1960), for voice and magnetic tape, by Bruno Maderna. The many authorized versions of this composition reveal a mobile work, a so-called "work in progress" not uncommon in Maderna's oeuvre. During the years it has been performed under different titles, either with live voice and magnetic tape or with magnetic tape only, and the latter has been subject to many modifications. In this context, the two published discographic editions, different from one another, each represent only one still moment of the composition's complex history. In light of these considerations, editing electroacoustic music on magnetic tape requires the formulation of new methodologies that will incorporate the specific characteristics of this compositional genre. This paper would like to present a new editorial approach oriented towards the restoration of the multiplicity inherent in this music.

Digital Delinquencies: Cross Generational Perspectives on Music Downloading

Andrew Chatora (Institute of Education, London University)

The advent and proliferation of diverse digital media platforms have greatly impacted on the distribution modes of music. Established business models within the music industries have been disrupted. The Internet, particularly the world wide web, has had a huge impact especially as it offers different affordances. Drawing on recently conducted focus groups, an online survey and individual interviews with intergenerational consumers, this paper will seek to address consumers' uses of digital technologies and the potential threat of the recently promulgated Digital Economy Act. More specifically, the paper will address an often-neglected area: the rationalisations and 'situated ethics' advanced by consumers. Pertinent questions abound: how do consumers justify the ethics of music downloading and illegal file sharing? Is this a phenomenon unique to young generations only, as scholarship in the field tends to suggest? Are younger generations more



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Internet savvy than older generations, and do they have different ethical criteria? What are the implications of these emerging practices for regulatory policy and for the distribution strategies of the music business?

Printed Music Publishing

Davo van Peursen (Head of Music Publishing at Music Center, the Netherlands)

In a globalized world with an increasing amount of data available at fingertips, the role of music publishers gets unclear. How to survive? How to hold and increase attention? How to smooth the production process? And how to be prepared for the next steps in a gadget-world? The Publishing house of Music Center the Netherland (formerly Donemus) invested in a future-ready solution.

MCN has put 12,000 titles by 600 composers online. Approximately 75% is available as PDF. (60.000 files, 800.000 pages). The Open Source Webshop offers 1) Page Previews (15 pages; 1/3 cut off) 2) Ordering of conductor-, study- (A4), or pocketscores (A5) and 3) PDF download. The only manual handling is to enter the right document properties in the PDF. The rest is done automatically, including pricing and preview rendering.

PDFs are available without DRM and give a 30% discount. But all PDFs have a customer code entered as watermark on the fly when the order is confirmed. For a niche market for contemporary classical music, we reach our worldwide performers far more easily. PDF sales are now 50% of the sales of our new webshop. MCN expects its digital content will be used on iPads or digital stands.

MCN has now created a portal where composers can also upload their scores and parts, meeting some minimal editing requirements and fill in all title information directly in our database. After a short editor check the PDFs are processed to our webshop. Full contract management is included too.

Session two: Publishing *on* music

Dancing To Architecture

Rob Chapman (University of Huddersfield)

The quote that writing about music is like dancing to architecture has been variously attributed to Frank Zappa, Martin Mull, Lester Bangs and Charles Shaar Murray, among others. Drawing upon a 30 year career as a songwriter, cultural historian, radio broadcaster, music biographer, journalist and academic my main contention will be that the old truism about dancing to architecture is not problematic per se. There is some pretty funky architecture to dance to. Unless you are using very precise technical terminology (which is, for most of the time, only really of any use to fellow practitioners) all writing about music deals in similitude and is to some extent adjectival, metaphorical, analogous. Dancing to architecture is not the problem. It all depends on how well you dance and how good the architecture is.

Music webzines – acts of defiance in a digital age?

Rob Horrocks and Matt Grimes (Birmingham School of Media, Birmingham City University)

What role do specialised publications play in the consumer's experience of music and the shaping of its meanings? This paper explores this relationship through the pages and practices of music fanzines, in their print and online incarnations.

Our analysis focuses on the specificities of 'anarcho-punk' and 'indie-pop' fanzines of the 1980s, exploring the variety of discursive practices constructed around and constructing these genres. Our concern is with the role of fanzine as arbiter of taste and in the construction of, variously: identity,



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community, sub-cultural capital and musical scenes. Of primary concern is the fanzine as a site where discourses of authenticity, defiance and opposition are constructed and embodied.

While it may appear that the practices and associations of the printed fanzine have simply migrated online, we evaluate the continuities and disparities between these incarnations and the role that they play in musical consumption. Our investigation seeks to find whether these discourses around authenticity and ideology are perpetuated in websites that self identify themselves as webzines.

Writing a life: locating the human in a virtual world

Lucy O'Brien (Goldsmiths University)

Is the music biography in crisis? With this paper I would explore the impact of the Internet on writing music biography, and whether the 'hypermediacy' of the virtual world is changing its format and function. As Ann Oakley wrote, "The enterprise of biography inhabits a liminal world at the intersections of fact and fiction, (social) science and art, objective narrative and personal life story." This liminal world is expressed in the wilder reaches of rock biography with its history in the '60s counterculture press, 'gonzo' journalism and punk. British music writing has always been fuelled by a spirit of inquiry and experimentation with form. The most memorable stories are those where the writer has travelled out of their comfort zone to 'inhabit' their subject - whether it's Charles Shaar Murray tracking down the ghost of Robert Johnson in Mississippi for his Hendrix biography, or Fred Vermorel throwing himself in the ditch where one of Kate Bush's drunken ancestors had died.

Writing biography involves going on a journey; one that is physical, embodied and in many respects, arduous. In this paper I would explore how my experience of research and writing has changed since I did *Dusty* in the 1980s, to the women of *She Bop* in the '90s, to more recently *Madonna: Like An Icon*. Internet technology has made it easier to make smooth, direct connections - but cyber speed is no substitute for the smell of jasmine in LA or a gay nightclub in the freezing winter suburbs of Detroit. I'm now working on a proposal for Lady Gaga, and want to conclude with how cyber identities and global pop marketing make the task of locating the human being behind the music even more challenging.

Prophets of Doom and the Doom of Profit: Music Criticism in the 21st Century

Christopher Dingle (Birmingham Conservatoire)

The imminent demise of Classical Music Criticism, like that of Western Art Music itself, has been predicted repeatedly in certain quarters. The perception is that apparent changes in cultural priorities on the one hand, and significant developments in the media on the other, are resulting in a catastrophic decline in Classical Music coverage in the press. Shifts in listening habits and a transformation in engagement with old and new media are certainly having an impact. The rise of blogging and the supposed democratization of comment are challenging the hegemony of the specialist critic. Critics as a breed are generally regarded as, at best, an annoyance, so their demise might be a tempting prospect. However, composers, performers, publishers, promoters, record companies and the general public all read and, in some way or other, make use of reviews published primarily, though not exclusively, in newspapers and specialist magazines.

This paper briefly examines the nature and implications of some of the current threats, both perceived and real, and places them in context. More importantly, perhaps, it notes the methodological challenges in providing a sense of perspective in this area that rely on more than anecdotal evidence; challenges that are beginning to be addressed through the British Classical Music Criticism since 1945 project, hosted by Birmingham Conservatoire. Finally, rather than attempt to predict whether the days of the specialist critic are numbered, the paper considers what this might mean for music publishers and those who rely upon them.



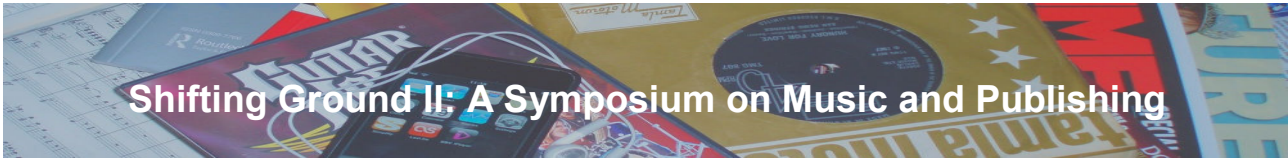
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FOLLOW UP DETAILS

If you would like to be kept informed of future developments of the Shifting Ground project, or of the activities of Oxford Brookes' Popular Music Research Unit, then please complete this form:

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