
GOA: 20 YEARS OF PSYCHEDELIC TRANCE

TOM ROM AND PASCAL QUERNER

Solothurn: Nachtschatten Verlag AG, 2011.

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JOSHUA SCHMIDT

DEAD SEA AND ARAVA SCIENCE CENTER; BEN-GURION UNIVERSITY OF THE NEGEV (ISRAEL)

A few years ago I was in Thailand to give a talk at a conference in Bangkok on the “post-Zionist performance of Israeliness” among Israeli psytrancers in Thailand. I had the pleasure of meeting Robert A. Leonard, an American professor of forensic linguistics, who turned out to be an old friend of my doctoral advisor as well as a founding member and bassist of Sha Na Na, the rock and roll doo-wop group who (wearing satin gold sweat suits) opened for Jimi Hendrix at Woodstock. When I asked Leonard “how does it feel when you’re making history?”, he responded that when people “make history”, they are usually too busy doing it to fully notice the magnitude of what they are achieving. Afterwards, what one recalls often overlaps and gets filtered through the authorized account of the event. This notion came to mind after reading *Goa: 20 Years of Psychedelic Trance*. This coffee table book, elegantly published and stylishly edited, ventures to capture and convey the romance and excitement that accompanied the expansions of Goa psytrance music and culture in the past few decades.

Goa is an engaging book, lavished with original artwork and vivid photography depicting psychedelic trance events from across the globe and offering readers a portrayal of life in full HD. The forty-two chapters, over 500 color photos and a companion DVD featuring an “unreleased” montage of Goa music and parties provide a well-informed account of the phenomenal Goa psychedelic trance social movement from its early days in Goa to its (r)evolutionary proliferation “right across the planet, going through every culture and social class as well as every spiritual, religious, political, sexual, musical, philosophical and economic orientation”(14). The period indicated in the sub-title (1990–2010) does not refer to specific dates or precise events, nor does it entirely account for ‘the story of psytrance’. Rather, during these two decades, the Goa movement underwent a process of formalization

with parties transitioning from being a kind of casual “family” (87) activity involving Goa-based hippy-freak-New-Age-hedonist-global travelers, into a quasi-legitimate and internationally recognized brand of music entertainment catering to hundreds of thousands of people across the globe.

Golden Goa of the 1990s is stereotypically depicted in idyllic retrospect—the drugs were pure and abundant and intended for mind expansion, the parties bastions of free love, raw creativity and cosmic union. The novelty of digitally tempered bass lines running at the speed of 145 BPM meant that psytrance commanded a kind of devotional aura among its listeners, particularly when consumed in cozy post-colonial locales and enhanced with chemically induced altered states of consciousness. Hardcore scene affiliates professed to be channeling “stone-age shamanism” (65) into a redefined “ancient tribal ritual” (20) whose goal was no less than to unify the planet. Uncertain as to how far and wide the music and culture would eventually develop, proponents envisioned the power of the “Goa spirit” ultimately affecting all humankind.

As the movement took off, it extended beyond Goa to other neo-nomadic tourist enclaves (Manali, Pune, Ko Pha Ngan, Bali) and urban centers (London, San Francisco, Cape Town, Tokyo, Tel-Aviv). The millennium came and went and as psytrance and its related activities became more well-known, they drew the attention of state and local authorities who sought to control, regulate and profit from them. In the course of its trajectory, Goa psytrance was gradually engulfed by capitalist economies and underwent a process of commodification and subdivision. With the growth of the movement, its more seasoned core either adapted to the new conditions or dropped out, thus creating the need for this book—partly to pay tribute to past feats and partly to “officially” record Goa psytrance genealogies, traditions and *Weltanschauung* before they mutate beyond recognition and memory.

The two Austrian authors are scene veterans who initially published *Goa* in German (2010), followed a year later by the English edition, with additional languages in the works. The first sections of the book sketch the heyday of the Goa psytrance scene and offer explanations of some of the central cultural and performative expressions to have emerged from this period. The following sections report on psytrance festivals and provide snapshots and a storyline for the Goa movement in thirteen countries.

Taken as a whole, the book is a highly selective ‘His-tory’ of past events, mostly written from the point of view of privileged middle-class white Anglo-European men whose lifestyles and livelihoods are apparently tied to the Goa enterprise. As appropriate to the genre, the book’s discussion of psytrance history and culture is steeped in psychedelia and peppered with fantastic language and anecdotal cosmic interventions. The colorful imagery enhances this sentiment and geometric fractals appear in various forms on nearly every page. While many of the chapters are in easy to read prose, only four of them contain bibliographic citations. In the absence of other methods of verification, some of the details come across as travelers’ yarns rather than genuine fact. Universal mottos like “Love, Drugs and Psychedelic Trance” (13) and “We are One” (back cover), and sweeping pronouncements that at parties “the openness that is lived makes racism, nationalism, sexual preferences and

religious hate appear totally obsolete” (40), are oblivious to life outside the Goa bubble and seem indulgent and overstated. For instance, missing are the local native actors, who are found in the background of a few of the pictures, but whose role within the insular Goa narrative is essentially overlooked.

By and large, the book seldom delves into self-critique apart from a brief final chapter where, among other recommended improvements, are suggestions that the scene would benefit from more spiritually directed drug taking, nudity and “sexual play” (284). The chapter foresees the future of psytrance manifesting in a “one stop shop” (285) integrated party where the various Goa psytrance attributes combine to become “the main hub for human needs”. Unsure what to make of this lofty prediction, I lent the book to a friend who lived in Goa in the 1990s to get his feedback. Pouring over the glossy photos in the hopes of finding a familiar face among the beaming Goa-heads, my friend recognized a few past acquaintances. Parts of the book, he noted, felt like a caricature and, at least for him—a once-upon-a-time insider—failed to fully convey *his* Goa experience. “If one had no prior knowledge on the matter, [the book] could look a little cheesy—bunch of westerners (Japanese incl.) going around having ‘cool’ parties in exotic far-away places” (personal communication 2015).

Recognizing that its founding mothers and fathers have aged, the chapter ends with a concerned plea that “Psytrance and our Goa movement must not be forgotten, as they are part of the cultural evolutionary history of mankind” (285). Following the contributor and photographer bios and credits, the last pages are advertisements for upcoming festivals, smartshops and cannabis seed banks. These products presumably represent the current maturation of the Goa scene whose elder members, a recent survey on drug use trends in Britain discovered, have gone a bit soft. “Drugs are now taken principally at home, suggesting that the ravers, techno-heads and trance fiends are now cutting up their drugs on coffee-table books, rather than boshing them on sweaty dancefloors” (Preston 2014). This hefty, nearly two-kilo, volume is an admirable undertaking which, despite its limitations and glossy presentation of the psytrance habitat, boldly presents a subject matter that generally circumvents customary media exposure. The book makes for a stimulating conversation piece both for past and present participants as well as for people who are unacquainted with, or uncertain about, the profound and ongoing impact the Goa psytrance milieu is having on contemporary reality.

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DANGER MOUSE'S THE GREY ALBUM (33 1/3 SERIES)

CHARLES FAIRCHILD

New York: Bloomsbury, 2014.

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IAN ROGERS

RMIT UNIVERSITY (AUSTRALIA)

Bloomsbury's *33 1/3* series has long provided a helpful provocation for music academics. The theme of the series remains deceptively simple: tell the readership something new about a popular album. As such, the June opening of Bloomsbury's submission window creates a welcome burst of activity amongst colleagues and friends. We've all either thought about submitting or have done so. As a means to speak to each other, as specialists *and* fans, the series has become an ongoing topic of conversation, something to talk about at conference dinners and online and such. The currency of these books neatly dovetails with some of the core aesthetic tendencies of popular music studies. The series squarely addresses our history of public outreach; something all-but-written into the DNA of popular music studies via the early involvement of leftist advocates like Stuart Hall and the music-critic-slash-scholar Simon Frith. Additionally, popular music studies is a discipline that has always had to contend with the widely circulating work of Greil Marcus, who in many ways popularized the kind of focused 'deep-dive' into a music 'moment' found in so many of the books included within the *33 1/3* concept.

All of this feels particularly pertinent when considering *The Grey Album* by University of Sydney academic Charles Fairchild. It is an unusual addition. Firstly, the album in question is perhaps the most famous mash-up of all time, drawing its instrumental bed samples from *The Beatles* (1968, known more colloquially as *The White Album*) and its vocal a cappella from 2003's *The Black Album* by Jay Z. The back-story of *The Grey Album*'s technical production is straightforward and unspectacular: New York hip-hop producer/DJ Danger Mouse (Brian Burton) assembled the album largely to impress his friends. It is the exacting work of a master craftsman but few of the usual narrative tropes fortifying canonization and mythmaking apply here. Yet, the album remains popular, controversial and, as Fairchild notes, unusually affecting: "Danger Mouse seemed to humanize Jay Z in ways the rapper's own work could not. . . . The brittle edges of Shawn Carter's public persona, slightly smoothed through honest and unexpected introspection, achieved more range than might have been initially granted when twinned with Paul McCartney's Arcadian ramblings" (116). In short, the album is undeniably important. At heart, this book is about the cultural and commercial forces that occasionally obscure this importance.

Fairchild's book is divided into four sections. The front half concerns reception, specifically how *The Grey Album* was positioned, attacked and censored by the music industries. Despite the centrality of commercial enterprise, the history of music scholarship is not—with

notable exceptions like Frith and Keith Negus—particularly awash with nuanced critique of the music industries. More recent work by Matt Stahl, Mike Jones, Jim Rogers and Mark Banks corrects this somewhat, and I'll happily situate this book in that camp as well. For what it is—a work of popular non-fiction—the first two sections of *The Grey Album* serve as an admirably succinct and relatable introduction to the field. This book would make an ideal text for undergraduate study of music and industry and Fairchild's agility as a writer is evident throughout. Take, for example, the interwoven threads of cultural/media studies combined here with various subtle nods to concepts such as brand extension, product life cycle and marketing: "Many people seem to think that the music industry exists to make music. In fact, it exists to make money from music, mostly by moving it from one place to another" (44), and

... we all know music acts as a kind of socially organizing medium that helps people make sense of social experiences. We know this because we have experienced this. Music gives us something we want and value. The music industry's job is to exploit what music gives us as thoroughly as possible by trying to create as many social, cultural and economic relationships with as many of us as possible and keep them going as long as they can (46).

In short, Fairchild very carefully examines a seldom-discussed topic: the long-lasting *effectiveness* of the music industries. Despite the popular rhetoric, these industries are still pervasive, active and profitable. They remain legally enacted and protected, and *The Grey Album* proves a valuable case study in how the desires of industry can still clash and overrun those of listeners.

The remainder of the book presents a brief history of sample-based music (for want of a better term) and a final chapter on the exact assembly of the album from its source materials. I found the history lesson helpful and clear. Also interesting was the contrasting history of the two source albums, specifically the similarities in the career arc between the two source artists. Only the final moments of *The Grey Album* proved a little dull; strictly for fans only. The minutiae of where particular samples were drawn from and how they were assembled and why certain combinations proved effective were fascinating for track one but I soon found myself skipping ahead. A discussion of the specific sampling technologies utilized might have added something to this discussion. Or perhaps it would have labored it further. I don't know.

Ultimately, Fairchild's book is at its best when considering the album at a distance. The story of the album's reception and circulation is paramount here. It is doubtful that *The Grey Album* would have attained the status it did if the commercial music industries had not intervened and raised the album's profile. I'm even surer that a book pitch for such an album would be met with little interest failing this absurd example of the 'Streisand effect'. Instead the specific cultural circumstances surrounding the distribution and legitimacy of this recording provide grist for the mill. This particular moment in music history provides a unique opportunity, which this author has seized for great effect. His subject proves an invaluable lens through which to critique all manner of cultural industry and institution. Never mind the fact that Charles Fairchild has provided an entry into the *33 1/3* series about an album that was never really for sale. It's a brave move but a worthy one. I commend the author, and the editors who commissioned it.

THE GLOBALIZATION OF MUSICS IN TRANSIT: MUSIC MIGRATION AND TOURISM

SIMONE KRÜGER AND RUXANDRA TRANDAFIOIU (EDS.)

London: Routledge, 2013.
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GARTH SHERIDAN
RMIT UNIVERSITY (AUSTRALIA)

Advances in communication technologies and the global flow of people as tourists, workers and permanent or temporary migrants have facilitated the spread of music beyond their originating communities and across national borders. Accordingly, the globalization of music is an increasingly well-researched area of inquiry within popular music studies and ethnomusicology. Key themes within the area include the importance of music within diaspora communities, the role of globalization in cultivating musical diversity, the interruption of local cultural practice, cultural commodification, hybridity and appropriation. *The Globalization of Musics in Transit* engages with many of these themes and places the migration of people and music at the centre of each chapter. This review will feature a general overview of the collection, followed by discussion of the chapter most pertinent to scholars of electronic dance music culture.

The Globalization of Musics in Transit is grouped into two sections, “Music and Tourism” and “Music and Migration”. “Music and Tourism” features seven chapters that consider how music features in tourism discourses and how musical cultures develop around tourist subcultures. The discussions of these themes focus on topics including encounters between nomads and tourists in West Africa (Amico), music and cruise ships (Cashman and Hayward), the use of domestic and migrant musical culture in branding by European cities (Cohen and Roberts; Krüger) and the evolution of psyculture within transnational traveller groups (St John). “Music and Migration” consists of six chapters that discuss the practice of music in diaspora, the relationship between music and identity, appropriation and adaptation. These themes are related to discussions concerning the Ghanaian diaspora (Carl), identity and symbolism within South Africa’s Jewish population (Muir) and the globalization of Balkan Gypsy music (Silverman). Present throughout the volume are concerns as to how people and musics take instruments, voices and musical styles through processes of diasporization and migration. The effects of transit and resettlement on musical practices are as much of interest as the evolution of new cultural traditions including forms of migratory or diasporic music.

Graham St John’s chapter, “Goatrance Travellers: Psychedelic Trance and Its Seasoned Progeny”, analyses the development and spread of Goa Trance, psytrance and psyculture. While psyculture may be common ground for those familiar with St John’s research, this chapter focuses on the role of tourism and travelling in establishing the communities

involved in the culture's origination and global proliferation. St John builds on the work of D'Andrea (2007) in pointing to the formation of a transnational "freak" diaspora in Goa since the late 1960s. The concept of diaspora is engaged by St John to refer not to a national or ethnic group, but instead to a countercultural movement that is diverse in terms of political and personal philosophies, ethnicity and nationality. Music is kept at the fore in discussing the roots of psyculture, and the role of migratory artists including Goa Gil, DJ Laurent, Ben Watkins and Martin Glover is central to establishing Goa and psytrance as auditory, physical and metaphysical spaces for experiencing transcendental psyculture and the reimagining or "obliteration" (171) of the self.

St John critically outlines paths through which psyculture spread internationally, as practitioners, promoters and attendees took elements of the experiences and set to replicate and expand the culture at home and in other traveller enclaves throughout the 1980s and 1990s. The resulting cultural transit is related back to the themes of the collection, as the music is shown to have spread through the nomadic practices of travellers, and established an industry of festivals and publications that add to psyculture's global and migratory outlook. The culture's transnational roots become clear in St John's discussion of the links between Goa and Portugal's Boom festival, and the importance of Boom to global psyculture. Similarly, the analysis of the importation of psyculture to Israel as travellers established events there after taking part in seasons in Goa reveals patterns of musical migration. While the focus on the "freak" diaspora is strong, the research raises further questions regarding the relationship of psyculture to cultures and nations within which they operate, particularly regarding exclusionary practices of event organizers in Goa and Thailand, the impact of traveller-oriented psyculture in Brazil, or issues surrounding the commodification of Orientalist aesthetics.

The Globalization of Musics in Transit returns throughout to issues surrounding globalization and identity, two areas well covered within popular music studies and ethnomusicology. As Taylor reflects in the afterword, identity is an increasingly fractured, politicized and under-theorized concept. Taylor argues that this is particularly true in the study of popular music, where discussion of identity (whether individual, cultural, national, social or musical) can become a placeholder for a substantive analysis of identity. Taylor raises further concerns that in such a discussion the ethnographer risks projecting their personal identity onto those studied. *The Globalization of Musics in Transit* resists such simplistic discussions and builds a picture of a complex global web of identities being challenged, built upon and reimagined through cultural practice, tourism and migration. The strong thematic focus and broad topic base mean this collection could be valuable to a range of research interests including popular music studies, cultural anthropology, diaspora studies and tourism studies.

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WHY MUSIC MATTERS

DAVID HESMONDHALGH

Malden: Wiley-Blackwell, 2013.

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KAT NELLIGAN

UNIVERSITY OF MELBOURNE (AUSTRALIA)

I don't often find myself needing to justify the social value of popular music. Those in my social circle include popular music scholars, songwriters, musicians and gig-goers. The idea that music plays an important role in both individual and collective social life is a commonly held belief amongst my peers. Sometimes, though, I am reminded that many question music's role and value in society, as this comment which recently appeared in my newsfeed on Facebook indicates: "Uni students who study music or arts need to stop sucking on the taxpayer's teat and start contributing to society – if you want to be an artist, fund it yourself". This comment encapsulates an attitude that does not value music or the arts in everyday life. It is a stark reminder that conservative economic values continue to shape current debates around popular music and its importance in society, despite rhetoric that promotes the cultural economy and the value of the creative industries.

The social value of music at the level of both individuals and communities is the central theme of David Hesmondhalgh's *Why Music Matters*, and he explores this theme by "offering a critical defense of music" (3). Hesmondhalgh poses the question: "why on earth, you might ask, does music need defending?" (3); the example described above of my own experience provides a justification. The use of the term "critical" is significant here as it signals the way in which Hesmondhalgh engages with the ambivalences of music's role in everyday life and society. While he celebrates music and its social value, discussing at length how music "has the potential to enrich people's lives, and enrich societies" (1), the arguments he presents also take into account how music is not free of social forces and social inequalities. His book is therefore not a utopian celebration of music in everyday life, but a critical discussion about the way in which music's role in society is both liberating and limiting at the level of both individuals and communities.

Hesmondhalgh's primary objective—to conduct an exploration into the social value of music—is considered throughout the book via "two contrasting yet complementary" ideas: "that music often feels intensely and emotionally linked to the private self" (1), and "that music is often the basis of collective, public experience" (1–2). Chapter One introduces these ideas and explains why a "critical defense of music" is necessary in today's cultural climate.

Chapter Two focuses on music's affective capabilities—"emotions, feelings, and moods" (11)—and discusses how, at the level of the individual, it enriches people's lives by contributing to "human flourishing", a concept that Hesmondhalgh defines as "living a good life" (17). That popular music resonates emotionally with individuals is his primary point here. He looks to 1970s disco, more specifically Candi Staton's "Young Hearts Run Free", to examine the way in which music encourages individuals to explore their own emotions and connect with their inner selves. This is followed by a discussion of how dance music enriches people's lives through the bodily experience of dancing. Dancing, he argues, is a form of self-expression, a way of losing oneself and of achieving "flow" (31). He goes on, however, to discuss the limitations of music's relationship with the self, arguing that music's role in self-cultivation and individual identity encourages "competitive individualism" and provides the basis for "status battles" within society (50). He shows how music can be harnessed to perpetuate middle-class snobbery and social exclusion, and he substantiates this claim by drawing on interview material.

Chapter Three provides a historical and chronological account of popular music, from the post-WWII era to twenty-first century pop. Hesmondhalgh explores popular music's capacity "for enhancing human experiences of love and sex" (58). He traces music's changing relations to sex and sexuality, discussing themes of love and emotion in post-WWII pop music; notions of sexual freedom and the sexual politics of countercultural rock music; sex and love in relation to dance music and the dance floor; punk music's rejection of romantic love and its embracing of gay politics; alternative rock's hyper masculinity; and the sexual explicitness and racialised sexualities of twenty-first century pop and hip-hop. While Hesmondhalgh's overview of popular music's relations to sex and sexuality is extensive and informative, his arguments in this chapter are brief, leaving much unsaid about the nuances of such a broad and complex topic. For example, he makes fleeting references to early dance genres, such as disco, house and hi-energy, commenting on the "hedonistic sexuality of queer dance spaces" (68), but his comments are brief, limiting his examples to Frankie Knuckles' "Baby Wants to Ride" (68) and the O'Jays' "Love Train" (69). He does not mention the Detroit techno scene or the British acid house scene, both of which would have further illustrated his point. He also defends the sexual explicitness of Shakira's "She Wolf" music video by arguing that her dance moves are more aligned with "acrobatic dancing" than erotic porn, and so he finds it difficult to view the video as female objectification. However, the video still portrays women in a hypersexualised manner, and what Hesmondhalgh does not consider here is the way in which such videos perpetuate a white ideal of feminine beauty and sexuality, a point that is further complicated, in this particular example, by Shakira's transnational identity.

Chapters Four and Five focus on notions of collectivity and community to consider how, through music, we might "flourish *together*" (84, original italics) (an extension of the concept of "human flourishing" explored in Chapter Two). For Hesmondhalgh, the benefits and problems of collective "flourishing" manifest in "sociable publicness", which refers to gatherings of strangers who share the same experience, for example at festivals, dance clubs,

concerts or sporting competitions. Hesmondhalgh further divides this into “co-present” and “mediated” forms (86). In Chapter Four, he discusses music’s relationship with “co-present sociable publicness”, exploring music’s capacity to enhance feelings of solidarity and collectivity through musical participation, more specifically when people “sing together, dance together, and play music together” (8). Here he discusses how public dancing gives rise to positive feelings of community and commonality. He refers specifically to electronic dance music and rave culture, arguing that people gain pleasure from the collective feelings of unity that arise on the dance floor.

In Chapter Five, Hesmondhalgh focuses on “mediated commonality” and “deliberative publicness” whilst addressing the question of “how might musical experience bring people together across different communities, groupings, and places?” (130). He discusses music and the value of aesthetic experience from a philosophical and sociological perspective, surveying and critiquing the work of Immanuel Kant, Pierre Bourdieu, Jacques Rancière, Nicholas Garnham and Simon Frith. This provides a context for his own line of inquiry, which considers how “might music enhance human life by transcending or containing social difference” (130). He investigates music’s ability to articulate various feelings and emotions, and attempts to show how music can provide some insight into the social world of others, or rather, how music can be “used to envisage what it is like to be other people, even though they are different” (137). At the same time, however, he notes the limitations of this idea, pointing out that aesthetic experience and discourse still have the capacity to reinforce social divisions. The idea of music as a “life-affirming commonality” is also considered (166). Here, Hesmondhalgh focuses on music and politics, subcultures and shared music tastes, and music’s relationship to nationalism and cosmopolitanism. He looks to the music of Afghanistan, Latin America and Turkey to show how music can be viewed as a “valuable binding force across social difference” (171); however, he also acknowledges and discusses in detail the extent to which music and national identity is a complex and troubling issue.

Why Music Matters is an important contribution to sociology and music, but it also delves into philosophy, anthropology, musicology, ethnomusicology, psychology, political theory and music history. Hesmondhalgh’s critiques of these research areas are particularly informative and useful. The book’s core theme—the social value of music—is a provocative topic that evokes contrasting yet complementary ideas, an ambivalence which Hesmondhalgh handles with grace and dexterity. As he demonstrates throughout the book, music *does* have the capacity to enrich people’s lives, to encourage and nurture sociability, and to evoke commonality, but it *also* simultaneously exploits and divides individuals, and it reinforces social inequalities. *Why Music Matters* is, nevertheless, a comforting reminder “of why freedom, solidarity, and love matter” (171). Indeed, it reminds us that music plays an important and valuable role in the lives of individuals and in society, and it shows us why music will *continue* to matter, despite ongoing conservative views that attempt to devalue it.

MUSIC, STYLE, AND AGING: GROWING OLD DISGRACEFULLY?

ANDY BENNETT

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AGEING AND YOUTH CULTURES: MUSIC, STYLE AND IDENTITY

ANDY BENNETT AND PAUL HODKINSON (EDS.)

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LIZ GIUFFRE

UNIVERSITY OF TECHNOLOGY SYDNEY (AUSTRALIA)

Popular music studies has long been associated, if not synonymous, with youth culture. The development of a space for ageing in popular music studies shows that our field is maturing finally (pun intended). However, these two books still use youth as a reference point, with Bennett launching his monograph with the problem of finding a way “to deal precisely with the question of how people move on from youth and effectively grow older with popular music” (2), arguing the need to look beyond the youth/popular music binary expectation. Notably, the title of the edited collection *Ageing and Youth Cultures: Music, Style and Identity* also clearly still centres on ‘youth’ as something of a default age identity for musical engagement—with ageing being relative to an apparently stable marker of a universal sense of ‘youth’. The introduction to the volume also introduces notions of diverse age engagement in terms of expanding notions of “youthfulness” (an idea that encompasses an attitude rather than an age) and “adulthood” (a term that suggests a certain degree of autonomy and independence) (2–3). Interestingly, the term “post-youth” also appears (25), again a way to describe something that is essentially other than ‘youth’, but is still dominated by the idea of popular music and youth necessarily being tied.

Both works make valuable contributions to the field of popular music studies and beyond, challenging the implication that listeners and participants simply stop being part of the field once they reach a certain age. In his monograph, Bennett’s emphasis on the link between popular music and concepts of youth expands debates about the utility of age as a discourse. It’s an idea that’s developed further with the focus on individual and

collective lifestyles of baby boomer and post-baby boomer audiences in Chapter Two (42–63). The idea is that these audiences are continuing a connection to popular music that was established when they were younger, mapping “everyday processes through which popular music retains significance for aging audiences” (62). The implication remains, though, that the association is with the *same* music or musicians rather than with new ones as the audiences progress—an interesting note in itself (are these audiences simply not wanting to engage with new sounds? Do they feel that doing so might replace the older ones? Do they not feel that the ‘new’ sounds represent their relatively ‘old’ experiences?). The chapters that follow develop this in more depth with ethnographic accounts of specific audience members—again important work given how little evidence currently exists of audiences in this area—but still leaving more questions to be answered. For example, in the chapter on career, discussion about the local punk scene in Adelaide covers the continuing participation of interviewees, but doesn’t go into more detail about how “older punks” exist in a broader musical context (100–1). That is, are they inspiring new artists to come onto the scene (irrespective of age)? Or, is the scene one for those who were ‘there in the day’ and want to continue to extend that day? Discussion of broadcasting and other popular music suggests a broader engagement (102–3), and these gaps aren’t necessarily weaknesses of the study, but rather show how rich the vein of inquiry is, and how much more there is to explore.

The *Ageing and Youth Cultures* edited volume provides more scope to explore different identities, with notable (and ground-breaking) additions like Taylor’s work on queer audiences, Fogarty’s work on genre beyond rock/pop and Bennett’s work on dance scenes. The section focused on the realities of ageing on practice and engagement also provides insightful coverage of the field (Gibson; Tsitsos; Davis). The collection overall provides many useful case studies (particularly for teaching), while also fitting across different disciplines (cultural studies, gender studies, popular music studies, audience and participation). Again, the emphasis is on what Bennett and Hodgkinson proclaim is now “a new ‘post-youth’ cultural territory that is expanding rapidly to encompass a range of lifestyle and aesthetic sensibilities through which ageing individuals retain tangible cultural connections to tastes and affiliations acquired during their teens and early twenties” (6). The inclusion of dance music and its ageing audience is one that is yet to be explored in other works so far, particularly given association with other subcultures including relatively new drug and dance cultures—this section is not about cautionary (or regretful) experiences, but instead treats the music and these scenes with the same broader popular music contexts as others in the collection.

The ground covered in this volume is ambitious and clearly detailed, but again, leaves questions. What is the influence of ‘new’ music on ‘old’ fans, for example? And why does youth ‘begin’ as a teenager? Could audiences for tween and pre-school music also be considered as part of popular youth culture? This last question is one where I have found these volumes particularly fruitful pieces to launch further discussion.