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## Introduction

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**Shelley Brunt** is a Senior Lecturer in Music and Media at RMIT University, Australia. Her research interests are in the field of ethnomusicology, with a focus on popular music in Japan, and forthcoming publications include the co-edited (with Geoff Stahl) *Made in Australia and New Zealand: Studies in Popular Music* (Routledge, 2017).

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This is the second *Perfect Beat* publication under the new editorial team of executive editor Mark Evans, editor Shelley Brunt, assistant editor Oli Wilson and reviews editor Catherine Strong. We are delighted to present a double issue to our readers for 2015, due to the significant number of quality submissions to the journal. These submissions include articles and interview Riffs which focus on topic areas spanning the Pacific, from Norfolk Island to Guam, as well as the urban centres of Australia, such as Melbourne and Perth.

Our double issue begins with Joseph Cummins's exploration of the complex network of relations between islands and other spaces through his analysis of the twelve-part jazz suite *Mutiny Music* by Rick Robertson. The suite, which was composed in 2006, re-charts the dynamics of the Pacific regionality that is embedded in the historical myths surrounding the settlement of Pitcairn and Norfolk islands. Cummins frames his study around the 'spatiotemporality' of the islands, and suggests that the suite can be read as a kind of sonic cartography, or multilevelled archipelagic 'geoimaginary'. A central concern is the use of speech sampling, and in particular, how this functions as a means to subvert a chronologically linear retelling of history.

We continue the island theme with Michael Richard Clement Jr's article on the significance of American country music among the Chamorro, who are situated

in the American territory of Guam. Clement questions earlier scholarly definitions of what constitutes 'authentic' Chamorro music by analysing a selection of local songs which are indicative of the various ways Chamorro artists localize American songs. This is most notable through the practice of setting original texts to existing songs, and these lyrics became a vehicle for the expression of indigenous perspectives on local issues. Clement frames such perspectives as 'counter-hegemonic', and argues that they demonstrate a particular affinity with working-class mainland Americans. The songs serve broader functions, from perpetuating local indigenous culture to contributing to a growing scholarly discourse about popular music's capacity to sustain local cultures.

Botond Vitos applies an ethnographic approach to his research, which explores the conceptual and 'techno-cultural' connections between the Melbourne techno scene and Detroit's scene of the 1980s. Vitos argues that similar threads have emerged around musical, drug and environmental factors. This is in spite of being disembodied from this context in a number of socio-political and cultural ways. His article draws upon the scholarship of Jean Baudrillard and Kodwo Eshun to explain how such links reflect 'undetected' modes of transmission which are grounded in the urban complexities of the Baudrillardian 'virtual'.

Australian popular music and community-making is the focus of Christina Ballico's article, which looks at the role of music print media in Perth. Ballico's research is also ethnographic in nature, and references 2010 interview material from key editors of the magazines *Drum Media Perth*, *X-Press Magazine* and *The West Australian*. The article is, nevertheless, appropriate for 2015 as it offers commentary on current debates about the state of print and electronic music journalism in Australia. Ballico argues that these publications have played a central role in supporting local community and music scene activities, as well as helping Perth artists to gain access to national music and media culture.

Our double issue includes three Riff articles which explore a range of scholarly topics through dialogue with individuals engaged with music-making and music promotion. Jared Mackley-Crump speaks to prominent New Zealand musicians from Māori or Pacific Island descent—King Kapisi (Bill Urale), Ryan Monga (from the band Ardijah) and Te Awanui Reeder (from the group Nesian Mystic)—and explores their perspectives on issues of cultural politics and representation in Pacific festival spaces. Staying in the Pacific region, Joseph Keola Donaghy reflects on his 2009 interview with Rev. Dennis David Kahekilimamaoikalanikeha Kamakahi who died in 2014. A significant figure in Hawaiian music circles, Kamakahi was a beloved composer and performer who received the Hawai'i Academy of Recording Arts' Lifetime Achievement Award, and was inducted into the Hawaiian Music Hall of Fame. This extended Riff article sheds light on the important process of

knowledge transmission from elder mentors (composers who were native speakers of Hawaiian) to Kamakahi, particularly in relation to the nineteenth-century composition 'Ka Manu' (The Bird). The final Riff looks at the function of popular music within the context of a specific Australian city. Samuel Whiting interviews music advocate and industry-worker Rebekah Duke, discussing the cultural significance of small-scale live music venues in Melbourne and how these spaces contribute to the development of music communities.

As we announced in our previous issue, *Perfect Beat's* new scope formally includes Asia; this is seen in the journal's revised title *The Asia-Pacific Journal of Research into Contemporary Music and Popular Culture*. While this double issue chiefly presents perspectives on music from Australia and the Pacific, we look forward to receiving articles and Riff submissions that also address issues from the diverse region that is Asia. Our reviews section generally focuses on academic texts, but we are also interested in reviews of live performances (such as *In a State of Flux*: a performance by students from the University of Western Australia which appears in this double issue). We welcome reviews of albums, non-academic books of note, music documentaries and films, and other music-related activities and releases. Please contact the reviews editor if you would like to submit a review along these lines.