

ENGLISH SUMMARIES

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Gender, Sounds and Music
in Mainstream Porn Films

The aim of this article is to bring porn into the field of musicology. In order to do this, we examine the most popular articulation of music and porn, namely mainstream heterosexual porn films. We focus on the following question: what does gender sound like in mainstream heterosexual porn films? Porn films induce audiences to partake in normalized and prevailing ways of understanding gender and sexuality.

In this article, we dissect two fields of porn films which are relevant from the point of view of women's agency: firstly, films directed at female audiences and couples, and secondly lifestyle porn, especially rap porn. In porn films directed primarily at female audiences, the role of music is emphasized. In these films, music is used as a sign of high quality for example by using the genres of free jazz or classical music. Women's agency can be brought into the field of explicitly misogynistic rap porn by readings which emphasize the capability of these films to encourage discussion about the status of women in rap culture.

Laura Ahonen
Hiding from stardom – the
faceless image of Daft Punk

In this article, I deal with the question of visual author image and its role in the marketing of popular music. As an example of an artist

with a faceless public image, I examine the authorship of the French electronic dance music duo, Daft Punk. What seems to be common for artists with invisible public images is the idea of the author as a variable and fragmented category. Instead of focusing on the construction of one specific star persona, it is typical for an electronic dance music artist to stay anonymous or to adopt a number of different artistic identities. What is also discussed in the article is the question of whether it is possible for an artist to use a faceless author image as a protest against the conventional star system and the visual marketing conducted by the music industry, or if maintaining anonymity is merely another way to stand out.

In the case of Daft Punk, the duo wish to stay invisible by hiding behind futuristic outfits and by having their faces digitally distorted. The band's faceless authorship is further linked with the artists' wish to have full control over the making, visual promotion and marketing of their music. The members of Daft Punk have also made up a fictional biography in order to separate themselves as private persons from their public identities. Besides examining written media texts such as artist interviews and album reviews, the material analysed includes two of the band's music videos. Based on the examination, it seems that in Daft Punk's authorship, the facelessness is more a question of creating an imaginative author image than of having no image at all.

Yrjö Heinonen
Product Families in the
Canon Formation of Popular
Music The Case of Ultra
Bra's Farewell Collection

The article focuses on the use of multimodal product families in the legitimization – establishing, strengthening, or maintaining the status – of a popular artist or group in the canon of popular music. The term "product family" refers to a complex of several (two or more) independent or semi-independent products, planned in such a way that different products satisfy the needs of different audiences or complete each other in order to form an entire product system. Typically, this kind of product family consists of a CD, a video, a songbook, and a sort of biography.

This phenomenon is illustrated through an analysis of Ultra Bra's double-CD, video collection and songbook, all published on 5th October, 2001. Ultra Bra was, at least in terms of record sales, the most popular Finnish rock band in 1995-2001, and the product family in question was their farewell collection.

CD 1 comprises re-issues of the central hits of Ultra Bra, whereas CD 2 consists of rarities (including six songs previously unreleased). The video collection comprises all music videos Ultra Bra issued in 1996-2001 and an edited concert performance (Tampere, November 2000). The songbook includes all songs Ultra Bra released in 1995-2001 while the double-CD and video collection form a kind of sample portfolio

comprising a representative selection of the group's recorded output.

The visual design of the front and back covers of the individual products follow a unified style based on the use of the same photo and logo/font (a technique commonly used in integrated marketing communication). One obvious function of the product family is to strengthen and maintain the status of the group in the canon of Finnish popular music. Another function is to present the group's own version of what they consider to be the core of the canon of their songs (works).

John Richardson
Marketing "the random
revolution": Apple's iPod
Shuffle

With the focus shifting away from transferable media like cassette tapes and CDs towards compressed digital formats, portable music players have shrunk in size beyond what would have been conceivable a few decades ago. This article discusses the implications of this transition on contemporary aesthetics and cultural politics. A factor that has been addressed in some of the recent writing but which has yet to receive the attention it deserves is the ability of portable music players to transform everyday experience through a mode of "aestheticization". The marketing of the iPod shuffle recognises this factor, hinging on three main points: multi-sensory experience, mobility, and the aleatory experience offered (read: impressed

upon the consumer) by the shuffle function. The influential "production of consumption" view is balanced against de Certeau's emphasis on everyday contexts and tactics of usage in the hope that a more nuanced perspective on the subject will emerge.

Pirkka Åman

Musical serendipity – finding new music by using recommendation systems in music web services

This article presents briefly the history of distribution and consumption of digital music, describes recommendation systems in music services, and develops the term of musical serendipity. The focus is on the Internet and the societal, cultural and economical developments that lie behind the fragmented consumption patterns of the late modern societies where the consumption choices and patterns are important strategies in constructing cultural meanings and performing identities. The consumption of music is one example of this.

The research viewpoint of the article derives from design research, adapting concepts from social sciences as well. The focus within design studies is on the personalization and customization of cultural content and concentrates on the use of recommendation systems in two legal and free Internet music services, Pandora.com and Last.fm. Adding recommendation systems such as collaborative filtering in music services, it is possible to enable users to find new music that matches or broad-

ens their tastes more easily. This experience of seemingly accidental discovery of music is what I call musical serendipity. I claim that promoting musical serendipity and providing a broad selection of marginal content in digital music services has several positive consequences. It may foster cultural diversity, consumers' empowerment in their everyday lives and create feasible new, more sustainable business models.

Janne Mäkelä

Sounds from the North
The Success of Finnish Popular Music in Europe

During the past six years, Finnish popular music has been successful in international markets, especially in Europe. The usual explanation is that there has been a rise in professionalism on behalf of musicians and the industry. On a more general level, the breakthrough relates to globalization processes which in the 1990s were manifested in the change of music markets, the rise of local music cultures, and the flow of genre-based successes. Since 2000, the role of cultural policy has become more significant.

Minna Haapio
Miller Lite Country - commercial radio, (women) audience and lyrics

In 2005, American country radio was listened to more than it had been for a few years. The alleged reasons ranged from improved music to enhanced radio stations, the number of which currently exceeds 2000. Even though radio is considered the largest marketing channel for all country music, the so-called improved radio stations and their playlists only offered middle-of-the-road, easy-going songs, and traditional hard core country was rarely heard. Furthermore, the celebrated, often local, deejays were verbal acrobats who carefully refrained from touching topics that were considered offensive. Commercials and competitions reigned supreme. Even specific brand names were introduced in song lyrics.

Country radio stations and their primary partners, advertisers, monitor audiences and their preferences on a regular basis. If listeners, who are primarily women, were for some reason to turn away from the channels, the advertisers would follow, and the stations would go down. Thus, the program content follows the likes and dislikes of the public, and this is likely to affect the music content as well. Although the brand names incorporated in the lyrics may symbolize and support a distinct lifestyle, this "product placement" may also create a vicious circle in which artistic ambition is abandoned for

financial compensation and airplay. This article examines country music lyrics in the light of the existing markets and radio audiences, and ponders whether modern mainstream country is purely a format-based genre that does no more than help sell lifestyle commodities such as breakfast cereals, shampoo, diet sodas and SUVs.