
IDENTITY THROUGH REPRESENTATION:

WHAT HIDDEN PERFORMERS REVEAL ABOUT IDENTITY CONSTRUCTION

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Abstract

Issues around identity are made most apparent when an aspect of identity is missing. Whilst modern pop star personas exploit the existence of the empirical human beings behind their identity constructions as a site for authentication, identification and commercial success, there are artists that have eschewed this approach in favour of hidden performances. Daft Punk have replaced their own author image with robotic representations that reflect a music that deals with the aesthetics of technology. Through creating the virtual pop band Gorillaz, Damon Albarn is able to reclaim his creative freedom to role-play and, in partnership with Jamie Hewlett, create music and a virtual world reflective of the digital technologies they are enabled by. Sia's anti-fame manifesto in *Billboard* magazine set out her desire to forego the fame that accompanies the music that she has written for some of the world's biggest pop stars. Her own music is deeply personal and her use of obscured identity has enabled her to express herself without trapping herself into a single, potentially stigmatising, identity.

In all three cases, there are personal and creative freedoms that come from the removal of the artists' personal image from the public gaze. However, to allow them to operate within the confines of the commercial imperatives of major label politics, these artists must replace their personal appearance with an alternative author image. These post-modern constructions that are offered up in place of the artist's personal appearance reveal the constructed nature of all pop personas, as well as highlighting the fluid and changing nature of the self-identities that we each must socially construct. This study draws on key works on Identity (Bauman, Lawler, Webb) as well as key texts on stardom and authenticity (Dyer, Goodwin, Moore) and undertakes musical analyses using key production frameworks (Moore, Gibson, Moylan, Lacasse).

Keywords: Identity, Anonymity, Representation, Hidden, Post-Modern, Authenticity, Pop Star, Persona, Star System.

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Introduction

The construction and maintenance of pop star personas has long been a key strategy for creating a “point of identification” for an audience as well as “a key element in the music industry’s effort to rationalise the impossible task of predicting public taste” (Goodwin 1992, p.103). The construction of these identities takes place both within the music itself, where a song’s narrator serves as a “crucial site of fictional construction” (Goodwin 1992, p.98), as well as outside the diegesis of these individual songs, live performances and videos (Goodwin 1992, p.103). Dyer (1998, p.1) argues that the cultural texts within which stars are presented are significations worthy of study, enabling an understanding of their existence. Ahonen (2007b p.121; p.142) has documented how, through their music, visual imagery and increasingly in the modern age, online, artists are able to construct and maintain their pop star identities. Through the media, in interviews, reviews and through media scrutiny, these constructions can be both reinforced and challenged. The audience then are charged with creating their own “compiled author image” for artists through the weighing of the “presented image” put forward by the artist and their promotional machinery with, and at times against, the “mediated image” presented in the media.

As Claude Lévi-Strauss argues, “the job of an identity constructor is... that of a bricoleur, conjuring up all sorts of things out of the material at hand” (cited in Bauman 2004, p.49). In this way, we see reflected in the construction and maintenance of pop star personas the very process of identity construction and maintenance that each of us must undertake when putting together our own identities (Bauman 2004, p.82). Dyer (1999, p.20) has argued that whilst “stars are, like characters in stories, representations of people” they are distinct from these fictionalised characters because “unlike characters in stories, stars are also real people.” Webb’s (2009) work on representation

highlights that whilst “each of us has an empirical being — we can be measured and recorded, our existence can be tested and our life compassed” (Webb 2009, p.63) — that “people practice representation all the time”. It is “because we live immersed in representation” that “it is how we understand our environments and each other” (Webb 2009, p.2). Speaking of stars, Dyer (1999, p.20) argues that it is precisely because they have an existence outside of their fictional constructions, “it is possible to believe... that as people they are more real than characters in stories”; a characteristic which serves to “disguise the fact that they are just as much produced images, constructed personalities as ‘characters’ are.”

If queer theory has posited that all gender is “a performance” and that there are no “real” or “authentic” performances, only those which become familiar through their repetition (Gauntlett 2008, pp.150–1), then, like a drag performer’s imitation of the imitative structure of gender (Butler 1997, p.144), post-modern constructions of identity reveal through their visible constructions, that all identity is in fact constructed.

Famously, Madonna’s “construction of herself through visual and sonic production” and her “reinventing of herself through masquerade” creates a situation where her ‘mask’ is “intentionally transparent” allowing fans to “gain access to the ‘real’ her” (Hawkins 2002, p.51). This post-modern approach of “authentic inauthenticity” (Grossberg 1992, pp.224-7) in pop persona has been used by many others in the construction of their own star identities: Prince, David Bowie and Lady Gaga, as well as many others, are all well known for their public playfulness with their own identity. This open process reflects that of our own “freedom to change any aspect of individual identity” (Bauman 2004, p.84) and our experiences of there being “no silent, untroubled, normal or natural identity” (Lawler 2014, p.2).

Lawler (2014, p.116) has observed that “people in the west conventionally counterpose being an (authentic) identity against doing an identity (performing)” and that whilst it is “acknowledged that most of us will don ‘masks’ at certain points... there is assumed to be a real person behind the mask.” Where “to be ‘acting’ is understood to be acting inauthentically,” the “real person is assumed to be more authentic than the ‘mask’ or ‘masquerade’.” However, Lawler (2014, p.121) goes on to explain that “the original use of the word ‘person’ derives from persona — the masks worn by Greek characters in tragedies.” Therefore, “to be a person is to be a mask — to play a role.” It is these “roles, or performances” which, “far from masking the ‘true person’... are what make us persons.” In fact, “to be a person... is to perform being a person.” As Webb (2009, p. 63) argues, “each of us is present in the world as a mediated individual.” We are social, and therefore socialised. As a result, our understanding of ourselves and others is through modes of representation, “framed by cultural knowledges and imperatives.”

Eckstein (2009, p.242) argues that “the products of the mainstream popular music industry are... to a large extent carefully calculated postmodern simulations of the romantic authenticity which the market demands.” However, there are some artists who have chosen to, rather than play to these romantic notions of authorship and authenticity, challenge them by hiding or obscuring parts of their identity. Ahonen (2007b, p.56) has observed that “despite the centrality of visual marketing in the construction of star careers, some popular music artists have author images that are not defined by personal appearance” and that “by questioning the familiar imagery of popular music, it is possible to create alternative ways of promoting artists and their works.” For this study, three examples have been chosen: Daft Punk, Gorillaz and Sia. “In the case of Daft Punk, the band’s disguised author image has become its trademark: the robot masks represent the men’s faces, while the fictional tale works as the band’s biography” (Ahonen 2007b, p.61). “Gorillaz may be called the first entirely

virtual pop band” crafted by Damon Albarn and Jamie Hewlett (Eckstein 2009, p.240) as animated characters that take on the visual role of performers in artwork, music videos and even, through their projection on large screens, in live performances. In the case of Sia, the publication of her “anti-fame manifesto” in Billboard magazine (Furler 2013) and her insistence on performing whilst hiding her face from the audience make the process of her self-professed reclamation of identity a compelling study.

But why then, if the construction of pop star persona’s, grounded in, and authenticated by, the reality of empirical human beings, is so much a part of an audience’s identification with an artist as well being a key element of their commercial success, study those artists who choose to keep parts of their identity hidden? Firstly, we must consider that, as Lawler (2014, p.1) argues, “identity is foregrounded through its apparent loss or instability”. This idea is supported by Bauman (2004, p.17) who notes that “you tend to notice things and put them into the focus of your scrutiny and contemplation only when they vanish”. Secondly, we must consider that, according to the idea’s put forward by queer theory and post-modern identities, that all identity is “socially produced” (Lawler 2014, p.2) and that there are no “real” or “authentic” identities, and that, in their place, there can be an “ironic authenticity” of revealing the falseness of one’s own constructions (Grossberg 1992, pp.227–9). So, therefore we see that through choosing to hide or obscure part of their identity, and then create representations to stand in its place, these artists allow us to see and understand more clearly the process of construction that underlies all identities.



Figure 1: Daft Punk for GQ magazine
(Anwander 2013 – Images)

Chapter 1

Daft Punk: The Aesthetics of Technology

It was in 1994, following a photo-shoot for the release of their first single, that Daft Punk “made the decision to remove themselves from the public eye” (Ahonen 2007b, p. 60). Since that point the duo have only appeared in disguise, most notably, through the wearing of robot helmets (as shown in figure 1), which serves as a clear example of Ahonen’s (2007b p.57) observation that in “preservations of anonymity, the visual imagery that is normally built around the artist’s personal appearances must be replaced by another set of images.” It is possible to view Daft Punk’s refusal to appear in person as being “connected with their determination not just to add to rows and rows of pop icons”, disposable stars whose faces are “here today and gone tomorrow” (Stubbs 1997). “It’s one of the rules, and we want to break the rules” says Guy-Manuel De Homen Christo (cited in Stubbs 2007), one half of the duo, in reference to their use of robotic imagery as a replacement for their personal appearances in the

promotion of their music. “We’re trying to do our thing, not showing our face, showing we can do it just with the music, that the music can be popular not us” says Thomas Bangalter (cited in Stubbs 2007), the other half of the duo. To add to the robotic imagery of their helmets, the duo have also, through media interviews, crafted a backstory narrative of a studio accident that caused their transformation from humans to robots (Ahonen 2007b, pp.60–1) which, as Ahonen notes, is “obviously fictitious” but has nevertheless become part of the duo’s public image and biography. As the pair’s previous quotes reveal, there are two predominant narratives interwoven in the creation and continuation of Daft Punk’s robot persona’s which will be explored in this chapter: one of creative and commercial independence, and one of eschewing the use of their personal appearance as a method of presenting the music as the site of connection with the audience.

Track Analysis: ‘One More Time’ (Daft Punk 2001d)

‘One More Time’ (Daft Punk 2001d), from Daft Punk’s second studio album, *Discovery* (Daft Punk 2001b), features a strictly limited set of lyrics (see appendix A) which are repeated with little variation throughout the song. The song’s lyrical themes centre on an individual’s feelings of freedom and celebration through music and dance as well as expressing a desire for their continuation. The repetitive lyrical structure further serves to enhance the affirmations of perpetuity that exist within the lyrics themselves. The song’s mode of address¹ moves between the impersonalised and anonymous individual narrator commenting on their own feelings and desires (“music’s got *me* feeling so free”) and the still anonymised, but now collectivised, declarations of intent (“we’re gonna celebrate”) and calls to action (“don’t stop the dancing”). Where the lyrical content provides little detail about the song’s narrator, the

¹ Analysis of the lyrical content’s participants, action, agency and narrative here draws on the work of David Machin (2010, pp.77–97)

“interventionist” (Moore 2012, p.191) production helps to expand upon potential meaning’s alluded to through the lyrics and the band’s choice of visual representation.

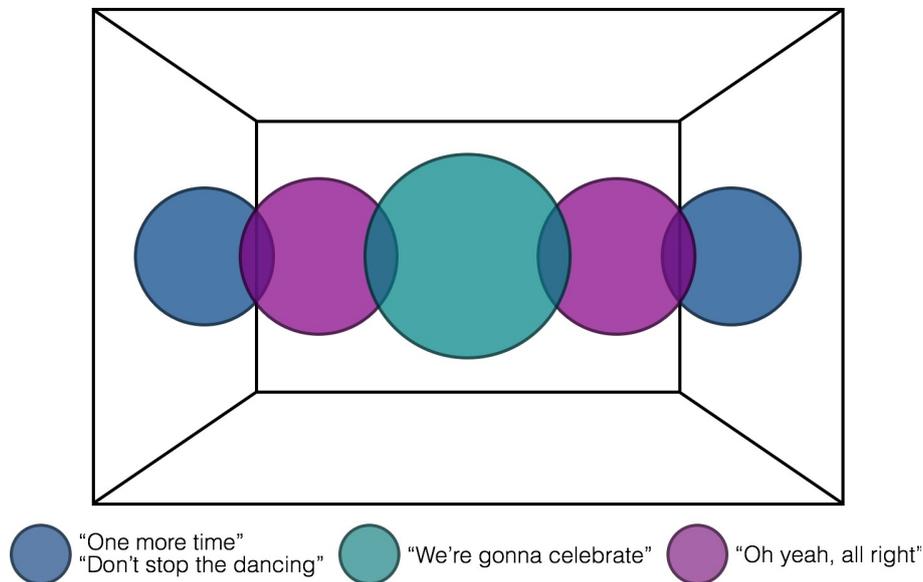


Figure 2: Soundbox diagram showing vocal placement in ‘One More Time’
Soundbox concept by Moylan (2007) and Gibson (2008)

The vocal delivery is restrained, almost emotionless, and is processed in multiple ways. The use of vocoder stands out as the most obvious manipulation of the vocals and creates immediately noticeable digital artefacts. As well as the use of vocoder, we also hear the use of double tracking and panning to create changes to the placement of the vocal within the stereo field. As figure 2 shows, during the repetition of the song’s opening lyrical refrain, the vocals move from a wide, double tracked stereo placement for “one more time”, to a closer and singular central vocal for “we’re gonna celebrate”. The vocal moves again, to a double tracked, but only half width stereo placement for “oh yeah, all right” and then back to the opening, full width placement for “don’t stop the dancing”. As expounded upon in appendix B, the prominent digitisation and manipulation of the vocal, its movement through stereo space and proxemic placement (Moore et al 2011, p.102), and its restrained, emotionless delivery all work together

with the anonymised lyrics to create an obscured, mysterious narrator that is kept hidden from the audience.

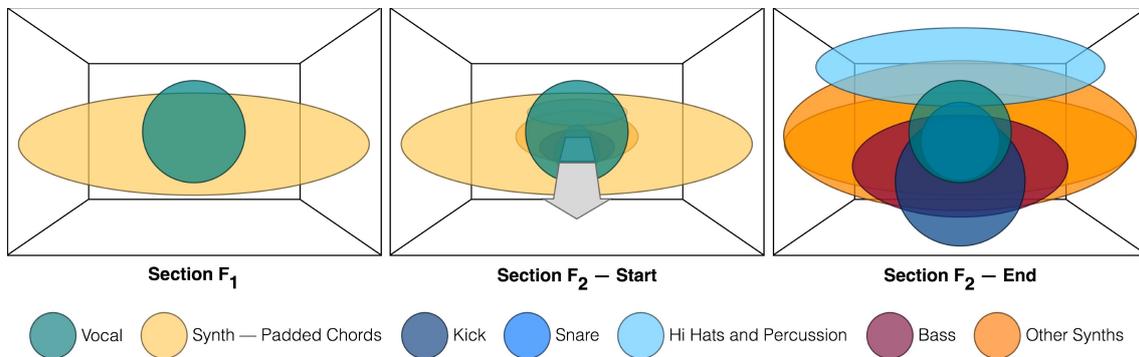


Figure 3: Soundbox diagrams for section F in 'One More Time'
Soundbox concept by Moylan (2007) and Gibson (2008)

As the timeline diagram in appendix C shows, musically, the song relies heavily on the use of synthesised sounds as well as digital manipulation and effects. Furthermore, analysis reveals that there is a manipulation of the sonic spaces throughout the song that reveals their construction as entirely fabricated. An example of this is in the manipulation of the master bus compressor, where by it is side chained using the kick drum to make the whole mix 'pump' in time with the underlying pulse. The effect is to subtly make the whole space feel like it is expanding and contracting in time with the music. One of the results of this 'pumping' is to suggest that the whole space is in fact a construction. The space is, in an echoing of the duo's own identities, a malleable fabrication. In addition to this, the changes between the constructed spaces help to give rise to the knowledge of their fabrication. One example of this manipulation is in the movement from Section F in to Drop 3 which leads to Section G (as shown in figure 3). Having moved from the densely textured sections D and E, Section F opens out the sonic space through the use of padded chords and manipulation of the vocal with phasing and delay effects. During Section F₂ the musical materials heard in previous sections, and that will return after the drop in Section G, fade in together as if the

current space is being encroached upon by the space of the returning musical materials.

In the selection of sounds and the crafting of clearly constructed “no-fi spaces” (Zak 2012, p.51–4) the duo are presenting sonic choices not just for the meanings that they add to the lyrics of the song through interventionist production, but also that contribute to their own self-created narrative and aesthetic as artists. Furthermore, we see these choices being made repeatedly across their musical catalogue to contribute to the creation of a “signature sound” and to further their ongoing representative personas. For example, the duo use vocoded vocals repeatedly in their work: ‘Harder Better Faster Stronger’ (Daft Punk 2001c), ‘Robot Rock’ (Daft Punk 2005) and ‘Digital Love’ (Daft Punk 2001a) all use the effect exclusively and even in the pair’s 2013 hit ‘Get Lucky’ (Daft Punk 2013a) the featured vocals of Pharell Williams appear alongside vocoded vocals. We also see that their use of synthesisers like those by Moog and Roland (McConville 2014) become tied in to their sonic signature. These synthesisers represent more than just sounds, but a technological and futuristic aesthetic that has become tied up in to their use (Synth Britannia 2009).

There's a feeling that with the onset of the Internet, mobile phones, mobiles, faxes, the digital age just around the corner and computers upon us that the future has finally arrived. Bleeps and sequencers are the soundtrack to life. (Bangalter cited in Stubbs 2007)

To Daft Punk, the sound of synthesis is not just about being ‘futuristic’, as we might consider the work of Kraftwerk to be (Buxton 1990, p.347), but rather is about a sound and aesthetic that, whilst once was considered to be forward thinking, is actually becoming the sound of the present. Certainly, with its message of being perpetually “in the moment”, ‘One More Time’ is representative of a repeated lyrical theme in Daft Punk’s music that enhances the idea of the future and the present converging. To

McLeod (2003, p.345) contemporary dance music has, through its use of technology, created a kind of “technological spirituality” that embraces the new possibilities enabled by technological progress to connect people to each other and to connect elements of the past, present and future through sampling, looping and multi-tracking. So, when the signature sounds of Daft Punk’s productions are considered in partnership with the visual imagery that accompanies their music we see the two elements together creating a sonic, as well as visual, aesthetic that plays with ideas of technology and our connections with each other and with the past, present and future.

Superheros in Disguise?

In the creation of robot personas, there is a duplicity to the pair’s situation, which Baron (2013), as part of his interview with the duo in GQ Magazine, likens to that of the decision of Clark Kent to put on a superhero costume and become Superman. On one hand, they have their own identities as people away from the robot masks and on the other they have an author image created through their technological music and visuals. However, in comparing them to the pairing of Clark Kent and Superman, there is a dilemma: which one was more ‘real’? Clark Kent or Superman? Both, like Daft Punk, have behind them an empirical being (although in the case of Clark Kent and Superman, even the empirical being is entirely fictional) and so we must understand that all the personas we see are actually, to use Webb’s (2009) parlance, representations of the empirical beings underneath. That the fantasised robot personas created by Daft Punk are more clear in their construction only serves to contribute to our knowledge of this fact. And it is a fact that replicates our own experiences of constructing and maintaining our own socially mediated identities where “on the one hand we have concrete reality which... cannot be contained in any system of

representation” and “on the other we have representation itself, that which is not real, and yet is much more ‘real’ to us” (Webb 2009, p.132).

To Bangalter, this fantasised construction creates an excitement that would not be there if they were simply to use a persona characterised by the use of their own image (cited in Baron 2013). In an interview with Guardian Unlimited, Bangalter explains that “to present our faces would just be information data and we like to work with artistic data. This way we can transform any promotional activity into creative activity” (Osborne 2001 cited in Ahonen 2007b, p.61). To Bangalter, their faces are just evidence of their empirical beings and to use their own image as the basis of their presented author image would limit their creative opportunities.

Also, by covering their faces, Daft Punk highlight society’s reliance on the face as a signifier of identity. Nowhere is this reliance clearer than in the use of photographic passports as a means of identification. Nöth and Bishara (2007, p.68) have noted that the photograph on a passport is, to start, simply an “indexical” picture, which, only when used by its bearer to identify themselves, becomes “self-referential”. In contrast, a self-portrait is, by its nature, not only a picture of its author, but also an expression of its author’s artistic intention and identity, and so is “indexically self-referential” in the way it “identifies its own authenticity”. By obscuring their facial images, Daft punk are able to move in to an understanding with their audience where their personas are clearly products of creative choices rather than purely indexical images, and so there is a freedom to further play with the way they present themselves and their music.

As well as creative freedom, the hiding of their faces is a situation that has afforded Daft Punk personal freedom’s not available to their contemporaries. It has “allowed the two of them to sit out here on the sidewalk, sipping strawberry lemonade, while Daft

Punk was out in the ether somewhere, fighting crime, playing music, or doing whatever superheroes do when their alter egos are somewhere else” (Baron 2013). Whilst their choice of hiding their faces has afforded them creative and personal freedoms, that freedom has come at a cost: the cost of having to constantly maintain their constructed image and conceal information about their ‘real’ selves. So when Baron asks the pair whether they feel burdened now by that decision, and bound in to a situation where they aspired, like Clark Kent, “to a normal life he could never really have”, their reply suggest that they are both aware of their complicity in this process, and are happy with the trade offs they have made: “Daft Punk, they say, is something that only happens when they want it to” (Baron 2013). “We work a lot... but we are not in the superhero costume... every day” says Bangalter (cited in Baron 2013). However, the troubled dichotomy of their situation is one that is played out across the whole interview process where Baron’s interview takes place with the unmasked men, who initially talk candidly about personal topics which they later retract and request him not to use. “I feel funny divulging information [about the duo]” says Pharrell Williams (cited in Baron 2013), who has collaborated with Daft Punk on their 2013 release *Random Access Memories* (Daft Punk 2013), “because they’re like *Men in Black*—they’ll zap you².”

Creative Control and Major Label Politics

Whilst Williams’ analogy is humorous, it raises an important question: does the maintenance of Daft Punk’s image require the obscuring of their personal personas?

Where we have already established that post-modern identities are truthful in the revelation of their construction, we have to wonder why, if the audience are aware of

² Williams is making reference to the 1997 sci-fi comedy film *Men in Black* which stars Will Smith and Tommy Lee Jones as a pair of secret agents tasked with protecting the human race from extra terrestrials. As part of their operation, the pair use a device capable of erasing the memories of humans to prevent the remembering and spreading of knowledge regarding the existence and earthly activity of aliens.

the falseness of Daft Punk's robot personas, what is the purpose behind obscuring their personal personas in the process? Part of the effort, one can argue is to, like all fantasy, create a "willing suspension of disbelief" (Coleridge 2004, p.348) in the audience³. It is also certainly worth noting at this point, that Daft Punk's refusal to have their faces seen by the audience as they keep their 'real' identities hidden is, as Ahonen (2007b, p.56) notes, a choice that is far more common in the Electronic Dance music genre within which the duo's music is situated than in other genres where the semiotic expectations of the audience can be very different. However, Bangalter, in an interview with the Montreal Mirror (Silcott cited in Ahonen 2007a, p.3) says, "We are completely interested in visual concept on the whole – album covers, videos. How we look is irrelevant. It has always been irrelevant in house or techno music." To him, creating a visual identity, something that we have previously established is central in the marketing of popular music, is about stepping outside of the semiotic expectations of their audience. This then allows the duo, as discussed earlier, to avoid becoming one of many in, what they perceive to be, rows of disposable pop icons and instead to craft a clearly constructed post-modern identity that counters the disposability of pop persona's based on personal appearance though it's ability to be put on and taken off as needed.

It is also worth noting that, the duo's creative approach to the construction of their identity and refusal to participate in traditional models of visual marketing based upon personal appearance is also reflected in their freedom from major label control through their independent business model. Ahonen (2007b, pp.63–6) has documented how, through their own production company, Daft Life, they retain control over their creative

³ It is worth noting that, as with Gorillaz and Sia, that images of the artist's faces are available online to those who seek them out. However, that these images, particularly in the case of Daft Punk, do not form part of their presented author image lends credence to the notion of creating a willing suspension of disbelief.

process and retain the rights to their works whilst in turn being able to licence them to a major label to allow them access to its the promotional machinery. Alongside Daft Life, there are numerous other independent organisations the duo have set up to look after publishing (Daft Music), management (Daft Trax) and multimedia materials (Daft Arts). Whether this ownership of their own creative and commercial imperatives is one that serves simply an artistic purpose or instead has a promotional and marketing rationale, is a theme that repeats throughout the upcoming chapters and will be considered more fully in the conclusion alongside the two upcoming case studies. However, what is clear at this point, is through operating outside of the semiotic and commercial expectations of major label politics, Daft Punk are able to claim for themselves, creative, personal and promotional rewards and freedoms that might otherwise be unavailable to them.



Figure 4: Gorillaz, *Demon Days* album artwork
(Gorillaz 2005a — Images)

Chapter 2

Gorillaz: Virtual Pop

If the concluding theme of the previous chapter was one of balancing commercial and creative imperatives, then as the focus of this study moves to the work of Damon Albarn and Jamie Hewlett and their creation of “the first entirely virtual pop band” (Eckstein 2009, p.240), Gorillaz (shown in figure 4), we see this theme come to the fore once again. Eckstein (2009. pp.241–2) has documented how, the capitalist economic structure through which popular music is produced creates a system where

by “most aspects of aesthetic production... are channelled through major label politics where artists invariably have to negotiate their ideas with both Artist & Repertoire and Marketing departments”. However, the aesthetic reception of popular music rarely recognises the substantial involvement of record labels in the way artists are both presented and mediated in what he describes as the “paradox of popular music”.

This of course provides an obvious dilemma for aspiring creative artists who wish to succeed within the economic confines of major label politics. On the one hand, they have to acknowledge the split between their roles as authors and performers, involving a machinery of aesthetic production largely adhering to a commercial logic. On the other hand, they deal with an audience which responds to what they perceive as a largely organic presentation, thereby clearly conflating author and performer again. (Eckstein 2009, p.242)

Previous to working together on Gorillaz, both Albarn and Hewlett were well known media personalities in their own right. Albarn had garnered fame as the lead singer and front man of the rock band Blur and Hewlett was known for work on the Tank Girl comics. Eckstein (2009, p.239) has argued that by constructing an entirely virtual band to hide their own personalities behind, that Albarn and Hewlett were able to successfully place themselves in a position that allowed them to “produce ‘sincere’ popular music which ‘playfully’ stages the absurdities of major label music business whilst very successfully operating within it”. Whilst, as Eckstein (2009, p.243) acknowledges, the idea of “attributing music a third-level of reference beyond authors and performers” is something that has taken place before, it is for Albarn and Hewlett a way of negotiating the “schizophrenic situation” (Eckstein 2009, p.242) they find themselves in.

Personality, Authorship and Marketability

Drawing on the work of Karl Marx, Negus (1996, p.134) has suggested that for a song “to be fully realised” it requires an audience to connect with it. Without that connection,

the song has no social meaning and we may, as Marx suggests of a rail road with no passengers, think of it as only a “potential song”. So it is clear, that anonymity to the extreme, where unknown performers perform their music to no one, would be to leave their music devoid of any social meaning at all. So, for music to have meaning there is a fundamental requirement for performers to engage socially, and so therefore, to create a social identity for themselves. As established in the opening of this study, pop star personas are a key tool in creating points of identification with an audience which, in turn, serves to create marketable personalities.

Goodwin (1992, p.106) argues that, regardless of whether the content of any given persona is true or untrue, that the creation and marketing of these pop star personas “involves a massive degree of manipulation on the part of the cultural industries” and that there is “less a parallel with drama (self-evident fictions) or documentary (mimetic reflections) than with the only area of contemporary culture that is thoroughly legitimated in its deliberate confusion of the two — advertising (that is, fictions presented as if they were mimetic reflection)”. Dyer (1999, p.12) has also suggested the same link, suggesting that “the star system lends itself particularly well to the manipulation thesis because of the enormous amount of money, time and energy spent by the industry in building up star images through publicity, promotion, fan clubs etc.”

Immediately, in the work of Albarn and Hewlett, we see a divergence of approach away from the fictionalised mimetic reflections of the star system. Instead they have chosen to present, as performers, the self-evident fictions of animated characters. However, through the requirement of Albarn and Hewlett themselves to be involved in the promotion of the music through media interviews, we are made aware of their role as authors of the project. Their roles, which are far from hidden, are therefore open to the

same process of manipulation that is required to create and maintain any media persona.

Manufacture and Manipulation

Processes of production and consumption can be approached less as discreet, fixed and bounded moments and more as a web of mediated connections. During such complex social process, the meaning of music and its relationship to cultural identity and any social events that it may generate arising out of the process in which performer, industry and audience 'articulate' with each other and with the surrounding culture and social-political system. (Negus 1996, pp.134–5)

Negus reminds us that, production and consumption are complex processes. This helps us to avoid making a simplistic reading of the manipulations undertaken by the cultural industries to create and maintain pop star personas for commercial advantage as resulting in a 'mindless' public who are incapable of expressing their tastes and preferences. Ahonen (2007b, pp.123–4), through developing the work of Krikki Karvonen, has explored this complex relationship further, to try to better understand the connections between author, audience and media. To Ahonen, "each agent is an active participant" in the formation of author images, and in many situations, the media stands between the artist and the audience, not as a passive channel, but as "transformers of the texts they convey to the public". Holmes (2005, pp.167–8) cites the work of Italian sociologist Francesco Alberoni in suggesting that "the star system" works in a way analogous to the political arena, where the media, through construction of public visibility, proposes candidates for "election" by an audience, "the electors", who then determine their degree of success. Nowhere is this model of selection and election more clear than in the world of reality music television, typified in shows like *Pop Idol*, *X Factor* and *The Voice*.

It is against this background that we must understand the purpose of the approach taken by Albarn and Hewlett in creating the Gorillaz. Eckstein (2009, p.244) has

suggested that the Gorillaz project takes its cues from a “flooding of the pop market with manufactured boy and girl groups” which typify the commercial music world’s “utter marginalisation of the author in favour of the sole foregrounding of the performer” and an insistence on a “marketable public persona... as the singular site of authority” (Eckstein 2009, p.240). Against this background, Albarn and Hewlett are able to creatively play on the concept of the “synthetic assembling of marketable media images... to ‘make the ultimate manufactured band’” (Ekstein 2009, p.244) using a name that gives a knowing tip of the hat to the “original simian pop puppets, The Monkees” (Garrett 2001).

“Gorillaz may not be real... but they are no less so than the caricatures that are Marilyn Manson and Eminem” says Hewlett (cited in Duerden 2001). In 2001, Gorillaz were entering a British musical climate which, following on from the success of manufactured pop bands like Boyzone, Westlife, Steps and S Club 7, was seeing the rise of reality TV pop stars, with the TV show *Popstars* resulting in the creation of the pop band Hear’Say⁴. To Albarn, Gorillaz is a “reaction to what is going on in the charts at the moment” and a “subversion of current trends” (Duerden 2001). Many of these pop acts represent, to Albarn at least, a system which produces homogenised, boring music that is fronted by pop stars “lacking in character and personality” (cited in Duerden 2001). Whilst Albarn see’s Gorillaz as reactionary to a current trend, these ideas have been subject to discussion long before 2001. In a piece for *The Musical Times* in April 1930, McColvin (1930, pp.317–8) argued that too high a priority was placed upon the personalities of performers, to the detriment of musical quality, and proposed that the gramophone might provide a suitable medium for the release of anonymised recordings to allow for the subordination of the performer to the music. It is interesting

⁴ It is interesting to note that the debut singles from Gorillaz (‘Clint Eastwood’) and Hear’say (‘Pure and Simple’) made their chart debut’s just 1 week apart in March 2001.

to note that, he supposes that no established performers would be willing to undertake such an experiment as it would “defeat their own end”. However, this is precisely the type of experiment we see happening with Albarn and Gorillaz.

Escaping the Celebrity Monster

In an interview with The Independent, Albarn describes the motivations behind creating Gorillaz:

Let’s deconstruct this celebrity monster that’s been created in our society. It’s become so big and so pervasive that it needs chipping away at all the time now. (Albarn cited in Purcell 2006)

As Purcell points out, Albarn knows the celebrity monster all too well. In a piece for The Observer, Garratt (2001) has suggested that the fame that accompanied Albarn’s role in the band Blur, particular the fame that arose after a tumultuous “battle of the bands” between Blur and Oasis that was played out in the press in 1995, brought with it many negative repercussions. Garret goes on to suggest that, like Bowie before him, that Albarn has always participated in vocal role-play through the music of Blur, taking on the characters of, among others, “mockney lad, bored commuter [and] angry suburbanite”. However, “after the Oasis battle, this was seen as somehow fake” and only now, through the construction of an entirely virtual pop band, has Albarn been able to create a space where his is able to role-play once more. This appears to be something that Albarn himself aware of:

I realised that the image and the artifice of music is something that you have to really be aware of otherwise it can destroy your music, you know? If you allow vanity to get in the way, and ego, that’s where so many people go wrong. (Albarn cited in Purcell 2006)

Albarn has suggested in interviews that one of the benefits of Gorillaz is to be able to escape some of the trappings of the fame that had accompanied his place as the frontman of Blur, in particular the creative and commercial pressures that accompanied the band's success. "I'm actually happier. I just like being able to get lost in the music and not worry about it. I don't feel so exposed basically ... Even though I was a frontman for many years I don't think I'm actually that comfortable with it" (Albarn cited in Purcell 2006). Gorillaz can be viewed, as it would seem Albarn and Hewlett would wish us to see it, as a chance to create a space where they and the others who make up the band are able to reclaim creative as well as commercial control. Whether that is true, or simply just another layer of fiction designed, along with their fictitious cartoon reality, to create a highfaluting author image is something that will be resolved in the minds of their audience as they create their own compiled author image.

Creating a Virtual Reality

Whilst it's interesting to discuss Albarn and his authorship of the Gorillaz music, we must also look to the layer on top: the animated creations on top of the music that Albarn and his collaborators have made. As Negus (1996, p.70) argues, "no music will ever simply reflect society" instead it is "caught with in, arising out of and refer to a web of social relations and power struggles." Therefore, the music and accompanying world that Albarn, Hewlett and their collaborators have created, which act as representations of themselves and are reflective of their experiences and influence, deserve to be analysed as texts in their own right.

Richardson's (2005 pp.8–24) analysis of the track 'Clint Eastwood' (Gorillaz 2001a) demonstrates how the song's production, through its use of digital recording technologies, encodes the ideas of virtual reality hinted at by its animated performers in to the music itself through the creation of virtual spaces and its use of a "copy and

paste” mentality (Théberge cited in Richardson 2005, p.11) that has become widely associated with the use of digital media. Whilst the song contains “nostalgic reference to the analogue technology of punk era dub reggae” (Richardson 2005, p.24) as well as numerous other synecdoches, from western era films to contemporary urban styles, the combining of these sounds is very much enabled by the modern digital technologies through which it was put together. Similar traits are found in my own analysis of the band’s follow up single, ‘19–2000’ (Gorillaz 2001b) (see appendix H for lyrics and appendix I for timeline diagram) where the use of repeated musical material, synthetic sounds and no-fi spaces once again demonstrates an embedding of the virtual in to the band’s sound as they combine nostalgic and modern references using digital technology. As Richardson (2005, p.24) argues, “technology is inextricably bound up in the band’s musical world”.

In the twentieth and twenty-first centuries, the media of representation have contributed to this ambiguity about what constitutes a self. The digital environment has enabled new modes of existence and identity, new ways of representing oneself and being represented. (Webb 2009, p.63)

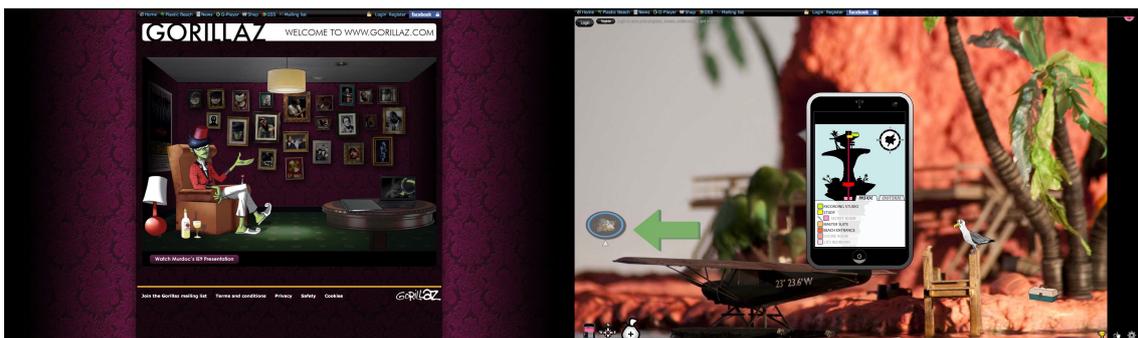


Figure 5: Screen captures from Gorillaz interactive homepage (Gorillaz 2015)

That Gorillaz came about at the time it did is both something that is enabled by the technology utilised in its creation as well as a reflection of that technology’s effect on society. This cause and effect relationship is found reaching far beyond the music

production and the resulting musical aesthetic of the production technologies used in its formation. The interactive possibilities of the internet allowed for the creation of an interactive home page (shown in figure 5), 'Kong Studios', where fans may "play interactive games, enter chat rooms, or watch the band's videos in the Kong Studio cinema" (Eckstein 2009, p.244). Through these videos Hewlett was able to create a larger animated world which existed "beyond the studio" (Eckstein 2009, p.244).

That Gorillaz were part animated fiction and part human authors is a duplicity that people of the internet age are familiar with. As Webb (2009, p.64) suggests, "whether digital or material... human subjects become within, and inhabit, a world that is simultaneously real and representation". When the project was initially conceived, the intention was to hide the knowledge of Albarn and Hewlett's authorship behind the drawings and music. However, once the project was underway, it was clear that "Hewlett's graphic style, like Albarn's voice, is instantly recognisable" (Garratt 2001) and so their involvement could not be easily hidden. However, that the project has two layers of abstraction, only serves to highlight the simultaneously real and representative reality that we all live in.

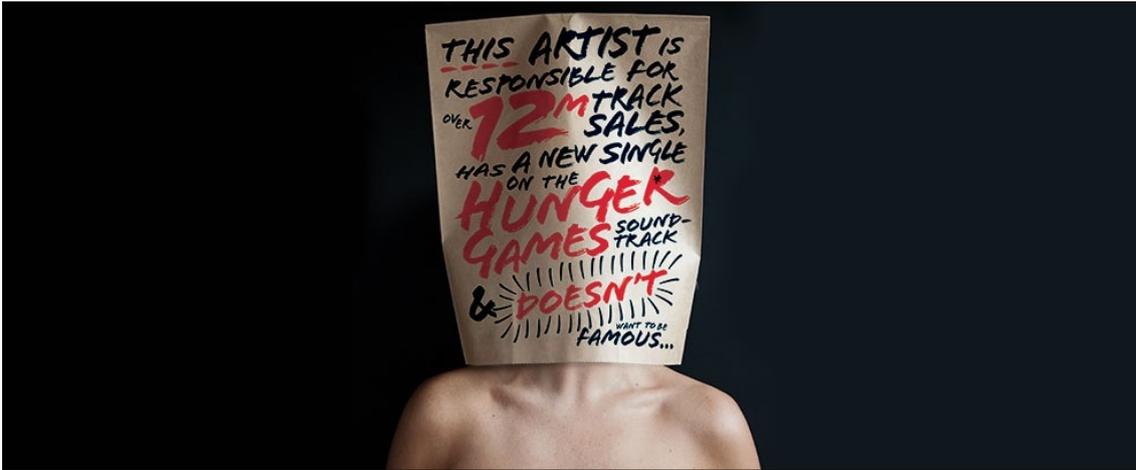


Figure 6: Sia for Billboard magazine
(Billboard 2013 — Images)

Chapter 3

Sia: Anti-Fame Manifesto

Sia (full name, Sia Furler) is a modern pop star who, in her anti-fame manifesto for Billboard Magazine (the article's accompanying image is shown in figure 6), compares the criticism that comes along with fame to that of a "stereotypical highly opinionated, completely uninformed mother-in-law character" (Furler 2013). It is a level of criticism that, through the internet and broadcast media, is fully pervasive. It is the pervasiveness of the criticism that can result in a feeling of isolation from the world as she avoids the 'mother-in-law' who "questions everything there is to question. Even things [she] had never thought to question. Things [she] had never dreamed of feeling insecure about prior to meeting her" (Furler 2013). Sia has written for, and worked with, many of today's biggest selling pop stars, including, Beyoncé, Britney Spears, David Guetta, Rihanna, Katy Perry, Ne-Yo and Shakira (Discogs 2014). Having seen their experiences of fame, she has decided that it is not for her. "Me and fame will never be married" she declares in closing her manifesto (Furler 2013).

It is against this background that we see Sia's choice to hide her personal appearance and remove herself from the public gaze, both in her promotional imagery (as seen in figure 6), as well as in her live performances where she appears either facing away from the audience or with her face covered. This approach leads us to question whether by withholding her visual image from the public gaze whether Sia is creating for herself a new identity, or if she is actually trying to reclaim an identity that was already hers? Lawler (2014, p.117) suggests that within the story of Cinderella we see an example of the idea that a 'real' identity "can only be achieved when semblance matches substance" and that even though through out the story she is from "aristocratic lineage" it is only when Cinderella "is transformed into looking like a princess" does "she becomes who she really is". In a parallel of Sia's experiences of fame, we can question whether, actually, by withdrawing from the public gaze and its "mother-in-law" like criticism through the reclaiming of her visual image, if Sia is actually only becoming what she already is: simply another person who, without fame, would not be subject to the public's critical gaze.

"I don't care about commercial success... I get to do what I love and communicate whatever I want" says Sia (cited in Gallo 2013). Whilst, as an artist who has operated so successfully within the commercial constraints of major label politics, we can take with cynicism her claims to not care about commercial success, we can see that, as with Daft Punk and Gorillaz, there is a creative freedom created through the removal of one's personal appearance. To explore further what it is that Sia is communicating, we will first analyse 'Chandelier' (Sia 2014c), the first single taken from *1000 Forms of Fear* (Sia 2014b), before looking to her visual imagery as presented in promotional images, music videos and live performances.

Track Analysis: 'Chandelier' (Sia 2014c)

Phonographic Staging of the Voice

'Chandelier' is a song which lyrically explores the highs and lows of excessive alcohol consumption (for lyrics, see appendix J), which, in the light of Sia's self confessed struggles with alcohol and drug addictions (Gallo 2013), can be seen as being deeply personal expressions of a subject that comes with social stigma attached. The lyrics make repeated use of the individual and personal pronouns "I" and "my" as Sia repeatedly refers to her own actions and emotions. The deeply personal themes of the lyrics are enhanced by Sia's idiosyncratic vocal delivery and phonographic staging (see appendix K).

Sia's vocal delivery has a strained quality that, even as it moves between the softer verses and stronger choruses, feels like it constantly balances precariously between strained and over stretched to the point of breaking. The slurring of words suggests both a connection with the lyrical theme of intoxication as well as a bypassing of the teeth, tongue and lips that Barthes (1977, p.183) would consider to be "where significance explodes". In the verses, the vocal appears in a personal proxemic space, unobscured in the mix and close to the listener. The vocal delivery feels almost short of breath, or "soul" (Barthes 1977, p.183), yet we hear no audible inward breaths between lines. There appears to be a unclear sense of intimacy and honesty: on the one hand, we feel close to a vocal in which we can hear the struggle for air and "soul", but on the other hand, the vocal is sanitised of inward breaths and the slurring of words make us feel disconnected from the honesty of the vocal performance.

This uncertainty continues as the song progresses. In the pre-choruses the main vocal becomes almost robotic through its heavy use of auto-tune enhancing a reading of the repeated drinking in the lyrics as something that has become automatic along with the

suggestion that it is not something 'of herself'. The backing vocals, with their watery effects, create a suggestion of drinking to excess, but also serve to obscure the main vocal. That each voice is Sia's however, suggests that we are hearing different aspects of the same person represented by the different vocal treatments. That we hear multiple vocal personalities simultaneously creates a sense of almost drunken confusion, enhancing the lyrical meanings of the repeated drinking.

In the chorus, the vocal relies on the use of a falsetto voice, stretching and straining towards the notes yet never fully breaking. The throat becomes the source of the notes, and so, significance explodes in what Barthes (1977, p.183) describes as "jouissance". Middleton (1990, p.261) suggests this "jouissance" is the fracturing of the structures through which one knows oneself, resulting in the "loss of one's self" (Middleton 1990, p.257) in the otherness of almost erotic pleasure. As the lyrics turn to suggesting Sia is forgetting her troubles as she flies high above, the production and vocal performance serve to enhance the meaning of the words she sings. As Sia loses herself to the feelings of euphoric height, we too start to lose her within the mix as it starts to obscure her vocal.

Production Analysis

In the opening of the song there is an apparent simplicity and openness to the production that, when examined more closely, actually reveals other hidden and obscured sounds that give extra depth to the song's production. Hidden behind the more obvious, clearly audible percussive rhythms are thinned percussive elements that click and pop in time with the main syncopated rhythm. As the song continues, the texture thickens as sounds spread and fill the sound box matching an increasing emotional fervour within the lyrics. By the chorus the soundbox is densely filled with big

spread sources (Moylan 2007, p.51) as well as clearly defined point sources (kick, snare, and vocal) pushing their way through the mix (as shown in figure 7).

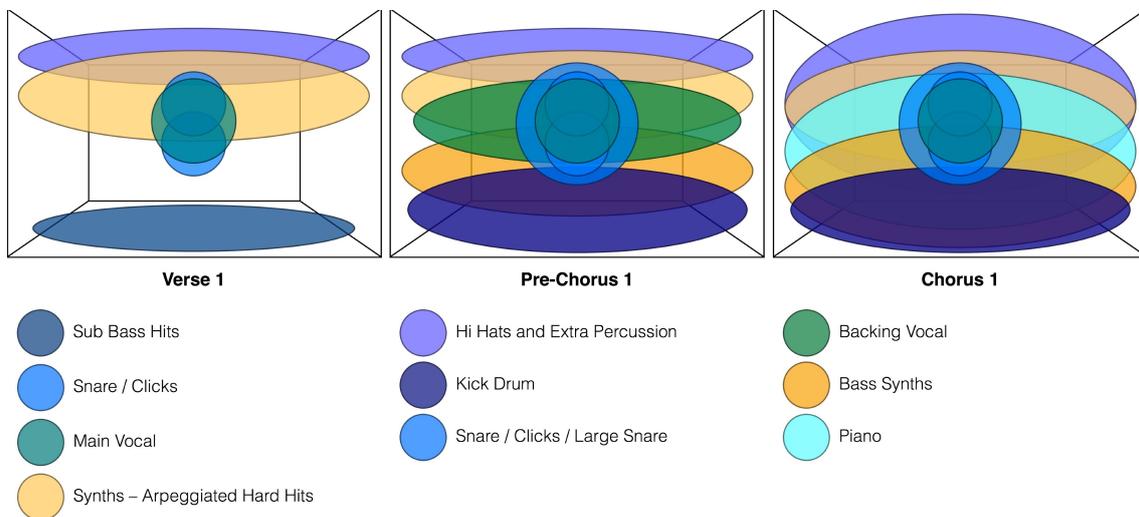


Figure 7: Soundbox diagrams for ‘Chandelier’
Soundbox concept by Moylan (2007) and Gibson (2008)

In the choruses and post-choruses there is a rhythmic change in the percussive elements from the verses and pre-choruses. We move from a syncopated rhythm played on the snare to a syncopated groove played between the kick and snare where the final back beat is left open until it is resolved back on beat one of the following bar. The effect of this rhythmic shift is enhanced by large reverberant sound of the snare that hits on this final back beat (an effect enhanced even further by the use of open hi hats in the post-choruses) and creates the effect of the bar being flung up in air at the end of each bar to fall and be grounded back again by the low kick sound back on beat one in a movement which seems to mimic the lyrical ideas of swinging and flying high.

Sonic Identity and Fluid Modern Identities

Overall, the production, through its use of rhythm, timbre, texture and density arranged in to no-fi spaces, helps to simultaneously enhance and obscure the song’s emotional content. The staging of Sia’s idiosyncratic vocal performance also creates a place

where the listener feels simultaneously connected and disconnected from the emotion and intimacy of her performance. This brings us back to Bauman's (2004, p.53) work on identity where he describes how "a cohesive, firmly riveted & solidly constructed identity would be a burden, constraint, a limitation on the freedom to choose". So, we see that, through Sia's vocal performance, musical production and her refusal to enter the public gaze, Sia is creating a space within which her identity does not have to become fixed in a burdening way. Particularly, when we see that lyrically she is dealing with the stigmatic social issue of addiction, creating a space where she is able to create honest expressions of those experiences without being then forever being constricted to being identified with them.

In his study of addiction, *Chasing the Scream*, Johann Hari (2015) challenges the commonly held assumption that drug addiction is caused primarily by "chemical hooks", but rather, through exploring the work of Bruce Alexander, suggests that "other factors, like isolation and trauma" (Hari 2015, p.271) are much bigger drivers of addiction. In Alexander's study of rats, he found that when given access to drugs, "an isolated rat will almost always become a junkie" where as "a rat with a good life almost never will, no matter how many drugs you make available to him" (Hari 2015, p.172). Whilst we may consider fame to be the state of being "well known", and so associate it with a connection to society, when we consider the feelings of isolation which Sia has described as resulting from her own experiences of fame, we see that, not only is such an assumption false, but that the feelings of isolation resulting from fame's well knownness is also a potential driver of addiction⁵.

⁵ Further study on this topic, whilst beyond the scope of this project, would be required to investigate further the potential for causal relationships between fame, social isolation and addiction.

Where we might have seen Sia's withdrawing from the public gaze as an act of isolating herself from society, we might now wonder if instead, by withdrawing from fame's critical gaze, Sia is in fact creating a place where she is able to become socially connected on her own terms. We see an acknowledgement of the fear that could have motivated such a choice in an interview with Billboard magazine:

I was too fearful, scared that I would be judged or somehow unlovable if people saw who I truly was. After 14 years of songwriting, I feel less vulnerable about telling the truth about what's really mine. (Sia cited in Gallo 2013)

If we return to the ideas set out in the opening of this chapter where we proposed that Sia was able to, through removing herself from the public gaze, claim (or possibly reclaim) an identity that was always truly hers, we can see through analysis of her recorded performance that she is able to position herself between these two identities: her public persona and her personal, private self. Whilst, like all of us, some of this may be done on a subconscious level (Webb 2009, p.5) there is clearly a process whereby Sia is selecting, constructing and maintaining these identities, a process that mimics our own individual processes of identity construction.

Bauman (2004, p.84) has argued that, with the emergence of capitalism and modern identities, we have become free to change any aspect of our individual identities simply by selecting and purchasing the "obligatory paraphernalia" that comes along with it. This observation is reflected in the findings of Rentfrow and Gosling (2003, p.1251) who have revealed how individuals select music partly as a way of expressing "who they are or how they like to be seen" to others, and as such, the process is a part of their social identity construction. So whilst, as argued earlier in this study, the formation of star identities has a commercial imperative in its attempt to rationalise public taste, it also serves as a way for the public to express and construct their own identities through the selection and purchasing of music. So, we see that within the capitalist

system, commercial imperatives are inextricable linked with our ability to construct our own personal identities.

It is important to note then, that Bauman has observed that “it is exclusion...that today underlies the most conspicuous cases of social polarisation, of deepening inequality, and of rising volumes of human poverty, misery and humiliation” (Bauman 2004, p.41).

He argues that:

At one pole of the emergent global hierarchy are those who can compose and decompose their identities more or less at will, drawing from the uncommonly large, planet-wide pool of offers. At the other pole are crowded those whose access to identity choice has been barred, people who are given no say in deciding their preferences and who in the end are burdened with identities enforced and imposed by others; identities which they themselves resent but are not allowed to shed and cannot manage to get rid of. Stereotyping, humiliating, dehumanisation, stigmatising identities. (Bauman 2004, p.38)

So whilst, we might immediately suggest that, resulting from her commercial success, Sia is positioned at the pole in which she is financially free and able to manipulate her identity at will, we might actually challenge that assumption when we consider the feeling of overbearing exclusion that she sees as accompanying the “mother-in-law” that is fame. Whilst the commercial success she has achieved may have enabled her to select from any number of purchasable identities, it has come at a price: the inability to select the one identity she desires — to be unseen. Whilst we see her creating a space, through production and performance, where she is able to reclaim this anonymity in some small part, we must acknowledge that, for her to be able to continue to operate successfully within the commercial constraints of major label music production, she must forfeit at least part of her ability to select an identity away from the public gaze. In this way, perhaps she represents and can be identified with, in part, those at the other end of the pole who are also excluded from the ability to choose their own identity. We can also wonder whether, this inability to fully identify with either fame

or anonymity creates “a sense of not belonging to any one specific group” which creates an insight that allows her “to communicate more universally” (Bauman 2004, pp.14–16).

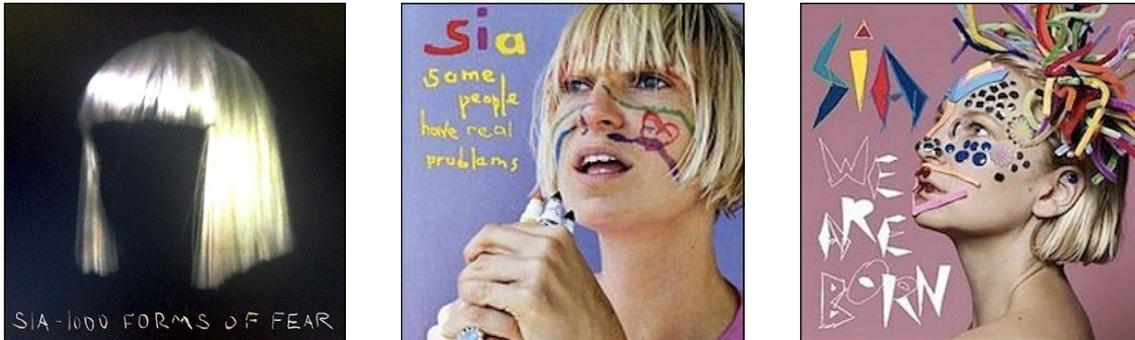


Figure 8: Sia album artwork

Left: *1000 Forms of Fear* (Sia 2014a — Images), Central: *Some People Have Real Problems* (Sia 2008 — Images), Right: *We Are Born* (Sia 2010 — Images)

The Blonde Wig: Visual Identity as Representation

In the promotional campaign for the album *1000 Forms of Fear*, we have seen Sia replace the visual appearance of herself with that of a blonde wig, a “trademark severe sunshine-blond bob” (Wiig 2015), which resembles her own signature hair style⁶. This can be seen most clearly in the album cover for *1000 Forms of Fear* in comparison to her two previous albums (as shown in figure 8). In allowing the wig to stand in as a representation of her own personal appearance, Sia has opened up the possibility for this wig to be placed on to others, and allow them to stand in as a representation of herself also.

⁶ In her interview with Wiig (2015), Sia has described how the inspiration for using her blonde bob as her choice of visual identity was inspired by Amy Winehouse’s signature Bouffant hair.



Figure 9: Stills from the music video for 'Chandelier'
 (Sia - Chandelier (Official Video) 2014 — Videos)



Figure 10: Stills from the music video for 'Elastic Heart'
 (Sia - Elastic Heart feat. Shia LaBeouf & Maddie Ziegler (Official Video) 2014 — Videos)

This process can be seen most clearly in the videos and live performances that have accompanied the singles released from the album. In the music video for 'Chandelier' (Sia - Chandelier (Official Video) 2014) we see the wig being worn by dancer Maddie Ziegler (as shown in figure 9). This allows Ziegler's expressive dance performance to become the visual representation of the personal emotions expressed in the song's lyrics. In the video for 'Elastic Heart' (Sia - Elastic Heart feat. Shia LaBeouf & Maddie Ziegler (Official Video) 2014) Ziegler reprises her wig adorned dance performance (as shown in figure 10), this time accompanied by Shia LaBeouf,

where they “play... two warring 'Sia' self states” (Furler cited in Grow 2015). Whilst a full visual analysis of these two videos is beyond the scope of this study, what is clear from both is that, not only does the use of the blonde wig enable others to stand in for Sia as fulfilling the vital role of visual imagery as a promotional tool, but also to stand in for her as a creative expression of her thoughts and emotions.



Figure 11: Stills from Sia's performances on the Ellen Degeneres show
Left: (*Sia Performs 'Chandelier' 2014 — Videos*), Right: (*Sia Performs 'Elastic Heart' 2015 — Videos*)

Furthermore, through allowing the wig to be worn by multiple others, Sia is able to represent visually and conceptually multiple aspects of her own identity. In this way, she is able to express the complexity of the many facets of identity that we all manage constantly. We see this process most clearly in Sia's live performances where she has used not only Ziegler, but other performers as well, to wear the wig and embody aspects of her identity. In her performance of 'Chandelier' on the Ellen Degeneres Show (*Sia Performs 'Chandelier' 2014*) Sia performs with her back to the audience, whilst Ziegler dances in a stage recreation of her music video performance (as shown in figure 11). As a visual device used repeatedly in her live performances, the same hair appearing on both performers helps to solidify the link between Sia's vocal performance and the dancer's choreographed performance.

In her performance of 'Elastic Heart' on the same TV show (*Sia Performs 'Elastic Heart' 2015*), the wig is worn by multiple young performers, who appear encased in white

boxes and so are visible only from the neck up. Whilst Sia performs as one of many wig adorned heads, the fringe of her wig is longer, so as to cover her face and maintain her visual anonymity. That each of the performers is able to wear the wig simultaneously suggest that we are to recognise that multiple aspects of Sia's identity exist simultaneously, acting as a visual representation of the multi-faceted character of post-modern identities.

Commercial Collaborations and Imperatives

In her role as song-writer Sia has often worked with those whose music could easily be seen to fit in to, what some would consider to be, the homogenised banality of commercially produced pop music (Warner 2003, pp.5–17) where commercial motivations have historically been seen in antithesis to artistic ones. Take, for example, the track 'Perfume' (2013) which Sia wrote for Britney Spears. The song, through its use, not just as a piece of music, but as advertorial content for Spears' latest perfume which appears in the song's music video (*Britney Spears - Perfume* 2013), can be seen as typifying the wider commercial branding that is now built around modern pop personas as a result of extreme financial imperatives. Spears is one example of, what Wiig (2015) describes as, "the avatar-industrial complex" to which the public has become devoted. It is this devotion that Wiig sees Sia's stage and screen constructions as confronting.

That Britney Spears is an artist whose vocal abilities have been called into question, both in a live setting and through the use of auto-tune in her recorded vocal (Parker 2014) seems particularly salient as it is through an idiosyncratic vocal style that Sia has partly chosen to identify herself as an artist. Britney Spears could be seen to typify the kind of star that "is chosen less for [her] intrinsic value than for [her] capacity to be 'built up'" (Boorstin 2012, p.168). To Boorstin (2012, pp.181–94) Britney Spears' type of

stardom would exemplify a culture of “psuedo-events” that represents a shift in cultural focus from “ideals” to synthesised, passive and simplified “images”. Sia may not entirely step outside of the world of “psuedo-events”, but by highlighting the synthesised nature of all author images through the creation of her own visible constructions and refusal to contribute her own facial image to her promotional imagery, she is creating a situation where she is able to access the promotional machinery of major labels whilst distancing herself from their commercial motivations.

In creating a separation of visual imagery from her own personal appearance, Sia marks herself apart from her contemporaries. Where Goodwin (1992, p.103) sees that the establishing of pop star personas is a method of ensuring career longevity for performers in the face of unpredictable public taste, Sia sees that replacing her own image with that of an “inanimate blond bob” extends her “expiration date” by allowing others to “play the role of pop singer” on her behalf (Furler cited in Wiig 2015). This sentiment echoes the way in which Daft Punk also consider their creations to allow them to stand out from a disposable pop culture, and therefore create a longer lasting artistic statement. Also, through creating a distinctive vocal delivery that, through its phonographic staging within the context of productions creates additional potential meanings within her music, Sia creates a space where she is able to be both simultaneously close and distant from her audience. That she gets to separate her creative expressions from her own empirical being, allows her to express more freely potentially stigmatising experiences without fear of having to remain forever tied to them as an identity or answer to the critical “mother-in-law” of fame about them. By creating a visual representation of herself using a blonde wig, Sia enables herself to gain access to the promotional machinery of the commercial pop system whilst also avoiding many of its trappings. To Sia, that the “gimmick” she has created is also able to act as an artistic expression as well as a “form of self preservation” is the result of

calculated and deliberate control exerted over her professional life (Wiig 2015). That this construction has accompanied a “new burst of popularity” along side her “move to toward privacy” is something that Wiig see’s as “not entirely unrelated”.

Conclusion

It has been noted by Dyer (1999, p.13) in his observations of the star system that “both stardom and particular stars are seen as owing their existence solely to the machinery of their production” and that as a result they lack neither substance nor meaning. As we have seen through the study of Daft Punk, Gorillaz and Sia, one way in which artists can stand apart from these accusations is to remove their personal appearance from their presented author image and, instead, present post-modern creations of identity in its place. In this way, the honesty of the fictionalised creations presented are truthful in so far as any image is true, and so are imbued with an ironic authenticity where the falseness of all images are embraced. In this way, the identity creations of these artists mimic our own experiences of creating and maintaining our own individual identities .

Lawler (2014, p.3), in interpreting the work of Bauman, argues that modern social changes mean that “we no longer believe the hoax that identity is stable” and instead, embrace modern, fluid identities. Nowhere is this more clear than in societies embracing of online technologies for communication and interacting. Where “online identities are more fragile and temporary than those identities founded in real world interactions” (Bauman 2004, p.25). Bauman has argued that, rather than causing the fluidity of identity that, the causal relationship is the other way around and that it is precisely “because we are endlessly forced to twist and mould our identities, and are not allowed to stick to one identity even if we want to, that electronic instruments to do just that come in handy and tend to be enthusiastically embraced by millions” (Bauman 2004, p.90). As we have seen, particularly in the cases of Gorillaz and Daft Punk, that internet technologies have both inspired and enabled the way they have constructed their author images. In the case of Sia, we see that she is perhaps less inspired by the

possibilities opened up by online interaction and more motivated by her fearful response to the negative repercussions of the overwhelming criticism that it can bring.

Whilst we have seen very clearly the personal and creative freedoms afforded to artists who chose to remove themselves from the public gaze, we have also seen that in itself, the choice is one that also provides a site for commercial exploitation. For Sia, Gorillaz and Daft Punk, the hiding of their own personal image is a way of negotiating the “schizophrenic situation” of major label politics by creating a space where they can be seen to have claimed creative control within a system motivated by financial imperatives. For Daft Punk, their creative independence is solidified in their use of their own independent record label. For Gorillaz, their creative independence is expressed through the creation of, not just a virtual pop band, but a wider, interactive virtual world. For Sia, the removal of her personal image from the public gaze allows for her to create an increased depth of personal expression without fear of stigmatisation and freedom from burdensome criticism.

For each of the fore mentioned artists, their identity constructions also allow them to operate within the commercial expectations of major label production, and provide a suitable replacement for their personal appearance in the promotion of their work. Their work then must be seen within the wider context of, what Mark Fisher (2009, p.9) has argued, is a capitalist system that has not just incorporated within it the materials that “possess subversive potential”, but also pre-emptively shapes desires and aspirations through the “precorporation” of these materials. To Fisher, no one embodied this “deadlock” better than Kurt Cobain who understood that ‘alternative’ and ‘independent’ have been taken from outside mainstream culture to become it’s dominant styles, resulting in a situation where “nothing runs better on MTV than a protest against MTV”.

In this context, we can make sense of the way in which Daft Punk, Gorillaz and Sia both subvert and operate within the capitalist system of major label politics.

If capitalism has made any identity available to us, for a price, and the online world allows for us to express the fluidity of our own identities more easily than ever before, then perhaps we identify with those artists who have chosen to make their own identity constructions so visible all the more, because we are all too familiar with the anxiety that arises from “the task of putting one's self-identity together, of making it coherent and presenting it for public approval” and how that process “requires lifelong attention, continuous vigilance, and a huge and growing volume of resources and incessant efforts with no hope of respite” (Bauman 2004, p.82).

In *The Story Telling Animal*, Gottschall (2012, p.162) suggests that “like any published memoir, our own life stories should come with a disclaimer: ‘This story that I tell about myself is only *based* on a true story. I am in large part a figment of my own yearning imagination’”. Perhaps then, it is helpful to us, as constructors of our own identities, to see the overtly fictionalised creations of the post-modern images presented by artists like Daft Punk, Gorillaz and Sia because they allow us to understand that our own stories are, like theirs, at least in part, fictional. This is particularly pertinent, when we consider that, “identity is not something achieved in isolation; it is part of the social and collective endeavour, not an individual odyssey” (Lawler 2014, p.119).

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Appendix A: 'One More Time' — Lyrics

One more time
One more time

One more time
We're gonna celebrate
Oh yeah, all right
Don't stop the dancing
(repeated 3 more times, final repeat ending on "oh yeah")

One more time

One more time
We're gonna celebrate
Oh yeah, all right
Don't stop the dancing
(repeated again, omitting "all right")

One more time
Umm, you know I'm just feelin'
Celebration
Tonight
Celebrate
Don't wait too late
Umm, no
We don't stop
You can't stop
We're gonna celebrate
One more time
One more time
One more time
A Celebration
You know we're gonna do it right
Tonight
Hey, just feeling
Music's got me feeling the need
Need, yeah
Come on, all right
We're gonna celebrate

One more time
Celebrate and dance so free
Music's got me feeling so free
Celebrate and dance so free
(repeated 13 times, on ninth repeat omit second "celebrate and dance so free")

One more time...

Appendix B: ‘One More Time’ — Phonographic Staging Effects

Effects presented according to framework by Lacasse (2010, pp.228-30)

Time	Lyric	Phonographic Staging Effects
00:30	One more time One more time	<ul style="list-style-type: none"> • limited audible paralinguistic alternants: no inward breaths, but some exhalation audible at the end of each line • repeated quarter note delay effect, thinned with EQ, with a phase effect applied and stereo movement • medium vocal delivery, with emotional restraint • panning phase effect used, creating a movement from left to right in the stereo space and at times obscuring the vocal within its environment • vocoder effect applied creating a restricted modulation, audible gliding between pitches and prominent digital artefacts • double tracking of vocal to create stereo widening • vocal placed within a social proxemic space: the use of effects places the vocal set back in the soundbox, sometimes obscured, and the lack of paralinguistic alternants and medium vocal delivery suggests a placement that is located in a social proxemic space
01:03	One more time We're gonna celebrate Oh yeah, all right Don't stop the dancing (repeated three more times, final repeat ending on "oh yeah") One more time	<p>as previous section except...</p> <ul style="list-style-type: none"> • less pronounced phasing effect • cycling of stereo widening and placement <ul style="list-style-type: none"> • "one more time" — full width, double tracked • "we're gonna celebrate" — single, central vocal • "oh yeah, all right" — half width, double tracked • "don't stop the dancing" — full width, double tracked
02:05	One more time We're gonna celebrate Oh yeah, all right Don't stop the dancing (repeated again, omitting "all right") One more time	

02:23	<p>One more time Umm, you know i'm just feelin' Celebration Tonight Celebrate Don't wait too late Umm, no We don't stop You can't stop We're gonna celebrate One more time One more time One more time A Celebration You know we're gonna do it right Tonight Hey, just feeling Music's got me feeling the need Need, yeah Come on, all right We're gonna celebrate</p>	<p>as previous sections, except...</p> <ul style="list-style-type: none"> • single, centrally placed vocal which progressively widens and builds throughout the section • vocal more forward in the sound box and less obscured by the environment • more clearly audible paralinguistic alternates <ul style="list-style-type: none"> • overly pronounced plosive sounds at the "stop" • exhalations • "umm" sounds • suggestion of vocal moving to a more personal proxemic space
03:24	<p>One more time Celebrate and dance so free Music's got me feeling so free Celebrate and dance so free (repeated 13 times, on ninth repeat omit second "celebrate and dance so free")</p>	<p>continuation of previous section</p>

Appendix C: 'One More Time' — Timeline Diagram

Notes:

Whilst some versions of the song have the final bars fade out, the version analysed here, as found on the album *Discovery* (Daft Punk 2001), the end of 'One More Time' leads directly in to the beginning of the proceeding track 'Aerodynamic' which begins with the sound of a large bell ringing in an empty, reverberant space. The placement of this sound on a beat that feels like both the resolving beat for the song 'One More Time' as well as the opening beat for 'Aerodynamic' creates the effect of bringing the two songs together in a continuous flow.

Sound sources are plotted against a timeline using a methodology drawn from the work of Moylan (2007, p.113). The left hand column identifies, "musical materials" (Moylan 2013, p.65) along with the sound events and objects that they are made up of (Moylan 2007, p.103). Some instruments are clearly identifiable whilst others, due their unknown synthesised origin or to layering within the mix, are harder to identify. In naming synthesised sounds, where possible, an 'anaphone' descriptor (Tagg 2012, p. 486) has been added to distinguish between sound sources.

Note about naming sections... "building up and deconstructing" in an EDM style etc

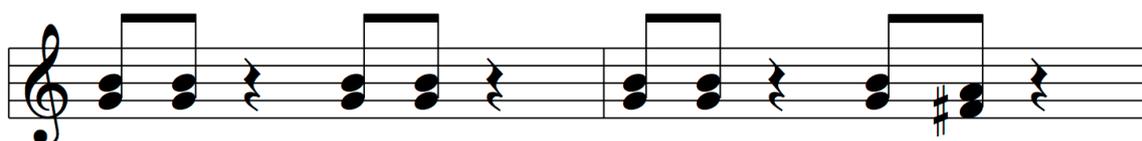
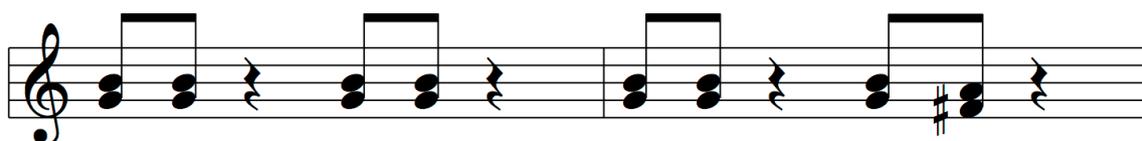
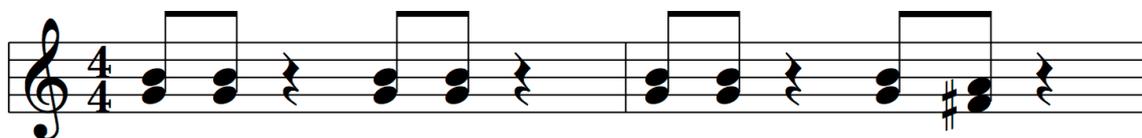
Diagram overleaf...

Time	00:00	00:31	00:47	00:59	01:03	01:30	01:34	02:05	02:21	03:47		04:08	04:45	04:49
Section	Section A (16 Bars)	Section B ₁ (8 Bars)	Section B ₂ (6 Bars)	Drop 1 (2 Bars)	Section C (14 Bars)	Drop 2 (2 Bars)	Section D (16 Bars)	Section E (8 Bars)	Section F ₁ (44 Bars)	Section F ₂ (16 Bars)	Drop 3 (1 Bar)	Section G (16 Bars)	Drop 4 (2 Bars)	Section H (16 Bars)
Drums and Percussion	Thinned kick playing quarter note rhythm. Thickening of the kick in Section B ₁ Snare playing first three back beats of every 2 bars Hi hats and percussion playing mixture of 8th and 16th note rhythms with emphasis on pulse		Deepening of the kick Additional snare sound playing every back beat Additional hi hats with open hi hats on off beat In Drop 1: Thinned kick Thinned hi hats and percussion sounds		As Section B ₂ , however hi hats and percussion as Section A until additional hi hats , with open hi hats on off beat, arrive after 4 bars In Drop 2: Thinned hi hat and percussion sounds		As Section C with open hi hats from the start		No drums or percussion until 3.00 when percussion (tambourine) and hi hats play for 12 bars and then fade out	Fading in of percussive elements found in Section D In Drop 3: Just hi hats and percussion		As Section D In Drop 4: Thinned hi hat and percussion sounds		
Bass (for notation see appendix D)	Thinned bass sound. Part A (3x) Part B Part A (3x) Part B	Full bass sound. Part A (3x) Part B	Full bass sound Part A (3x)	Thinned bass sound Part B	Full bass sound Part A (7x)		Full bass sound Part A (3x) Part B Part A (3x) Part B			Fading in		Full bass sound Part A (3x) Part B Part A (3x)		Full bass sound Part A (3x) Part B Part A (3x) Part B
Synths – Brass Stabs (for notation see appendix E)	Thinned synth sound hopped sample effect during final two bars of repeated phrase	As before with fuller sound		Thinned sound (high pass filter)	Full sound		Full Sound			Fading in		Full Sound		Full Sound
Synths – Filtered Synths (for notation see appendix F)	Filtered chords, filter modulating in a quarter note rhythm resulting in accent of off beat notes									Fading in				
Synth – Padded Chords (for notation see appendix G)									Padded chords with layered, complex sound and long decay creating large space					
Vocals (for phonographic staging effects see appendix B)		“one more time” follows the “first down beat model” (Stephenson cited in Moore 2012, p.63) leading in to sections B ₁ and B ₂			“one more time, we’re gonna celebrate, oh yeah, all right, don’t stop the dancing” “one more time” leading in to section D			“one more time, we’re gonna celebrate, oh yeah, all right, don’t stop the dancing”	“one more time...” (for lyrics see appendix A)	“One more time, music’s got me feeling so free, we’re gonna celebrate, celebrate and dance for free”		“One more time, music’s got me feeling so free, we’re gonna celebrate, celebrate and dance for free”		“One more time, music’s got me feeling so free, we’re gonna celebrate, celebrate and dance for free”
Production Effects			Pumping master bus compressor achieved by side chaining using kick rhythm		Pumping master bus compressor		Pumping master bus compressor					Pumping master bus compressor		Pumping master bus compressor

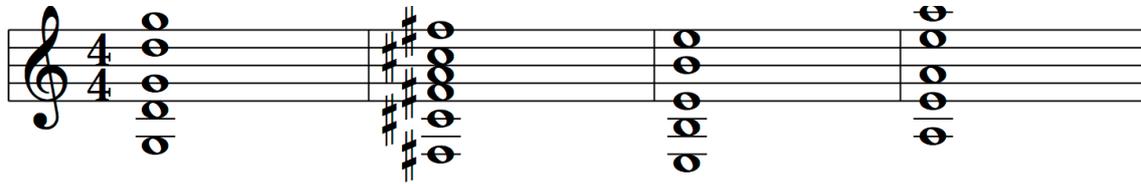
Appendix E: 'One More Time' — Brass Stab Synths Notation

The image displays two staves of musical notation for a brass stab synth part in 4/4 time. The notation is written in treble clef with a key signature of one sharp (F#). The first staff contains four measures: the first two measures feature a steady bass line of chords (F#4, C#5, F#5) and a melody of quarter notes (F#4, C#5, F#5, C#5); the third measure has a rest for the melody and a syncopated bass line; the fourth measure has a rest for the melody and a syncopated bass line with a dotted eighth note. The second staff contains four measures: the first two measures have a steady bass line and a melody of quarter notes (F#4, C#5, F#5, C#5); the third measure has a rest for the melody and a syncopated bass line; the fourth measure has a rest for the melody and a syncopated bass line with a dotted eighth note.

Appendix F: 'One More Time' — Additional Synths Notation



Appendix G: 'One More Time' — Padded Chords Notation



Appendix H: '19–2000' Lyrics

The world is spinning too fast
I'm buying lead Nike shoes
To keep myself tethered
To the days I try to lose

My mama said to slow down
You music make your own shoes
Stop dancing to the music
Of Gorillas in a happy mood

Keep a mild groove on

Get the cool
Get the cool shoeshine
(repeat 3x)

There's a monkey in the jungle
Watching a vapour trail
Caught up in the conflict
Between his brain and his tail

And if time's elimination
Then we got nothing to lose
Please repeat the message
It's the music that we choose

Keep a mild groove on

Get the cool!
Get the cool shoeshine!
(repeat 3x)

Appendix I: '19–2000' — Timeline Diagram

Notes:

As in appendix C, sound sources are plotted against a timeline using a methodology drawn from the work of Moylan (2007, p.113). The left hand column identifies, “musical materials” (Moylan 2013, p.65) along with the sound events and objects that they are made up of (Moylan 2007, p.103). Some instruments are clearly identifiable whilst others, due their unknown synthesised origin or to layering within the mix, are harder to identify. In naming synthesised sounds, where possible, an ‘anaphone’ descriptor (Tagg 2012, p.486) has been added to distinguish between sound sources.

Diagram overleaf...

Time	00:03	00:24	00:45	01:07	01:09	01:31	01:36	01:47	02:08	02:30	02:32	02:53	03:15
Section	Introduction (8 Bars)	Verse 1 (8 Bars)	Pre-Chorus 1 (8 Bars)	Break 1 (1 Bar)	Chorus 1 (8 Bars)	Break 2 (2 Bars)	Bridge (4 Bars)	Verse 2 (8 Bars)	Pre-Chorus 2 (8 Bars)	Break 3 (1 Bars)	Chorus 2 (8 Bar)	Outro (Part 1) (8 Bars)	Outro (Part 2) (4 Bars + Tail)
Drums and Percussion	Repeated 4 bar loop comprised of kick, snare and hi hats in an AAAB pattern with filtering and digital processing progressively pitch shift loop during final bar	As introduction with introduction of heavily processed and EQ'd claps in last 4 bars	As Verse 1, with claps and added bongo part	Single bar of drum loops with rhythmic variation	As Verse 1, with claps	2 bars of drum loop with rhythmic variation and additional reverb	As Introduction	As Verse 1 with claps in last 4 bars	As Pre-Chorus 1	As Break 1	As Chorus 1 with additional tambourine part	As previous section	Occasional claps
Bass Synths	two layered synths with "wobbling" effect created filtering and pitch gliding												
Synths – Short Melodic Sounds	8-bit type sound												
Synths – Moving Synths					Dub-type synths with variable oscillating filters and long pitch glides			Softer sounds placed further back. less oscillation but long pitch glides			Dub-type synths with variable oscillating filters and long pitch glides		
Guitar	Plucked, twangy electric guitar panned						Reverse effect						
Main Vocal – Male (for lyrics see appendix H)		"The world is spinning too fast..." single central vocal, placed in front of the mix Dry, small reverb Some audible vocal alternants and restrained delivery suggest personal proxemic placement	"Keep a mild groove on" Same treatment as Verse 1					"There's a monkey in the jungle..." Same treatment as Verse 1	"Keep a mild groove on" Same treatment as Verse 1				Percussive vocal sounds as used in backing vocals
Main Vocal – Female (for lyrics see appendix H)					"Get the cool..." Double tracked vocal creates widened effect Delay effect and larger reverb suggest larger space and greater distance from listener and a social proxemic placement						As Chorus 1		
Backing / Additional Vocals		Percussive vocals sounds starting from bar 4	As previous section. Additional female backing vocals: long Ooh's and harmonised "groove on"	Female voice: "There you go"	Low harmony: double tracked and placed behind main vocal "La La La" vocals panned left		Processed vocal sounds: delay, modulation, pitch shift	As in Verse 1	As Pre-Chorus 1 but without harmonised vocal	Male vocal: "okay, bring it down, yeah, we'll come back up"	As Chorus 1	"La la la" vocal continued from previous section, with additional longer "La la" harmonies added	

Appendix J: 'Chandelier' — Lyrics

Party girls don't get hurt
Can't feel anything, when will I learn?
I push it down, push it down

I'm the one for a good time call
Phone's blowing up, ringing my doorbell
I feel the love, feel the love

1, 2, 3, 1, 2, 3, drink
1, 2, 3, 1, 2, 3, drink
1, 2, 3, 1, 2, 3, drink
Throw 'em back 'til I lose count

I'm gonna swing from the chandelier, from the chandelier
I'm gonna live like tomorrow doesn't exist, like it doesn't exist
I'm gonna fly like a bird through the night, feel my tears as they dry
I'm gonna swing from the chandelier, from the chandelier

But I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight

Help me, I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight, on for tonight

Sun is up, I'm a mess
Gotta get out now, gotta run from this
Here comes the shame, here comes the shame

1, 2, 3, 1, 2, 3, drink
1, 2, 3, 1, 2, 3, drink
1, 2, 3, 1, 2, 3, drink
Throw 'em back 'til I lose count

I'm gonna swing from the chandelier, from the chandelier
I'm gonna live like tomorrow doesn't exist, like it doesn't exist
I'm gonna fly like a bird through the night, feel my tears as they dry
I'm gonna swing from the chandelier, from the chandelier

But I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight

Help me, I'm holding on for dear life
Won't look down, won't open my eyes
Keep my glass full until morning light
'Cause I'm just holding on for tonight, on for tonight

On for tonight
'Cause I'm just holding on for tonight
Oh, I'm just holding on for tonight
On for tonight
On for tonight
'Cause I'm just holding on for tonight
'Cause I'm just holding on for tonight
Oh, I'm just holding on for tonight
On for tonight
On for tonight

Appendix K: ‘Chandelier’ — Phonographic Staging Effects

Effects presented according to framework by Lacasse (2010, pp.228-30)

Time	Lyric	Phonographic Staging Effects
00:01	<p>Party girls don't get hurt Can't feel anything, when will I learn? I push it down, push it down</p> <p>I'm the one for a good time call Phone's blowing up, ringing my doorbell I feel the love, feel the love</p>	<ul style="list-style-type: none"> • strained, yet soft vocal delivery • slurring of words, ends of words sometimes unclear or missing • solo voice placed centrally in the soundbox • vocal unobscured by the mix • lack of audible alternants (noticeably lacking any inward breaths between lines) • instrumental reverb suggests placement within a large space • dry vocal suggests close proximity to the listener • nasal vocal delivery • suggestion of a personal proxemic placement, although the softness of delivery and placement at the front of the soundbox suggests a more intimate proxemic space, the lack of vocal alternants and paralinguistic sounds suggests a greater distance in proxemic placement
00:23	<p>1, 2, 3, 1, 2, 3, drink 1, 2, 3, 1, 2, 3, drink 1, 2, 3, 1, 2, 3, drink Throw 'em back 'til I lose count</p>	<p>as previous section except...</p> <ul style="list-style-type: none"> • main vocal heavily auto-tuned with reduced modulation resulting in a more 'robotic' sound • vocal more obscured in the mix <p>backing vocals:</p> <ul style="list-style-type: none"> • double tracked, wide panned, low harmonies <ul style="list-style-type: none"> • treated with phasing effect resulting in a 'watery' sound • following lyrics of main vocal • central high vocal harmony <ul style="list-style-type: none"> • placed behind main vocal • following lyrics of main vocal
00:34	<p>I'm gonna swing from the chandelier, from the chandelier I'm gonna live like tomorrow doesn't exist, like it doesn't exist I'm gonna fly like a bird through the night, feel my tears as they dry I'm gonna swing from the chandelier, from the chandelier</p>	<ul style="list-style-type: none"> • strained and strong vocal delivery • use of falsetto voice • use of large reverb to place vocal further back in the mix • partly obscured by the mix • placed centrally in the stereo image

01:18	<p>But I'm holding on for dear life Won't look down, won't open my eyes Keep my glass full until morning light 'Cause I'm just holding on for tonight</p>	<ul style="list-style-type: none"> • more emotionally restrained delivery • same central, slightly obscured placement as previous section • some audible vocal alternants (inward breaths between words audible) <p>backing vocals:</p> <ul style="list-style-type: none"> • double tracked, wide panned, high harmonies • following main vocal lyrics
01:40	<p>Sun is up, I'm a mess Gotta get out now, gotta run from this Here comes the shame, here comes the shame</p>	<p>as Verse 1 (00:01) except...</p> <ul style="list-style-type: none"> • backing vocals sing long "ah" notes leading in to following section • double tracked and wide panned
01:51	<p>1, 2, 3, 1, 2, 3, drink 1, 2, 3, 1, 2, 3, drink 1, 2, 3, 1, 2, 3, drink Throw 'em back 'til I lose count</p>	<p>as previous Pre-Chorus (00:23)...</p>
02:02	<p>I'm gonna swing from the chandelier, from the chandelier I'm gonna live like tomorrow doesn't exist, like it doesn't exist I'm gonna fly like a bird through the night, feel my tears as they dry I'm gonna swing from the chandelier, from the chandelier</p>	<p>as previous Chorus (00:34)...</p>
02:46	<p>But I'm holding on for dear life Won't look down, won't open my eyes Keep my glass full until morning light 'Cause I'm just holding on for tonight</p>	<p>as previous Post-Chorus (01:18)...</p>

03:08	<p>On for tonight 'Cause I'm just holding on for tonight Oh, I'm just holding on for tonight On for tonight On for tonight 'Cause I'm just holding on for tonight 'Cause I'm just holding on for tonight Oh, I'm just holding on for tonight On for tonight On for tonight</p>	<ul style="list-style-type: none"> • centrally places vocal unobscured by the mix • progressively thinned by high pass filter towards end of section <p>backing vocals:</p> <ul style="list-style-type: none"> • wide panned, double tracked harmonies • following main vocal lyrics
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Appendix L: ‘Chandelier’ – Timeline Diagram

Notes:

As in appendices C and I, sound sources are plotted against a timeline using a methodology drawn from the work of Moylan (2007, p.113). The left hand column identifies, “musical materials” (Moylan 2013, p.65) along with the sound events and objects that they are made up of (Moylan 2007, p.103). Some instruments are clearly identifiable whilst others, due their unknown synthesised origin or to layering within the mix, are harder to identify. In naming synthesised sounds, where possible, an ‘anaphone’ descriptor (Tagg 2012, p.486) has been added to distinguish between sound sources.

Diagram overleaf...

Time	00:00	00:01	00:23	00:34	01:18	01:40	01:51	02:02	02:46	03:08
Section	Lead in (1 Beat)	Verse 1 (8 Bars)	Pre-Chorus 1 (4 Bars)	Chorus 1 (16 Bar)	Post-Chorus 1 (8 Bars)	Verse 2 (4 Bars)	Pre-Chorus 2 (4 Bars)	Chorus 2 (16 Bars)	Post-Chorus 2 (8 Bars)	Outro (8 Bars +Tail)
Drums and Percussion	Low snare fill	Long sub bass hits at start of bars 1, 4, 5 and 8 with slow pitch glide Thinned high snare playing syncopated rhythm. Thinned clicks on back back beat Extremely filtered percussive sounds playing additional syncopated rhythm	Continuation of snare, clicks and filtered percussive sounds Kick playing syncopated rhythm leading to explosive, reverberant snare on beat four Open hi hats rhythm accents syncopated pattern Drums and percussion drop out for final bar, with single snare hit on beat 4 leading to chorus	Repeating one bar groove with syncopated kick (thick, rounded deep sound), snare back beat (thick, explosive, reverberant sound) and 16th note hi hats (hidden towards the back of the soundbox) Crash cymbal at start of each 4 bar phrase and 16th note tom fills at the end of bars 4, 8 and 12 Bar 16, sounds come together to play a strong syncopated fill rhythm leading in to next section In Post-Chorus 1: Continuation of chorus without tom fills and variation in hi hat pattern		As Verse 1 but with additional thinned kick rhythms	As Pre-Chorus 1	As Chorus 1	As Post-Chorus 1	
Bass Synths			Long drone notes Soft sound Dropping out for final bar	Thickening of sound with a harder, deeper sound Fast oscillating filter causes the sound to become more prominent and aggressive Dropping out for final bar	As Chorus 1, continuing til end of section		As Pre-Chorus 1	As Chorus 1	As Post-Chorus 1	
Synths – Arpeggiated Hard Hits		Hard percussive sounds playing arpeggiated chords. Sounds have long decay / highly reverberant sound and create a large space Syncopated rhythm playing off of underlying percussive rhythms	Straight eighth note rhythm to match main vocal hook Rising arpeggios which play against descending vocal melody Dropping out for last bar	Strengthening of sound Eighth note arpeggios Dropping out for final bar	As Chorus 1, continuing to end of section	As Verse 1	As Pre-Chorus 1	As Chorus 1	As Post-Chorus 1	As Post-Chorus 2, finishing after 4 bars
Strings					High strings playing long chords				As Post-Chorus 1	Continuation of Post-Chorus 2 Thinning of sound from bar 5 onward
Piano				Long held chords Reverberant sound Dropping out for final bar	As Chorus 1, continuing til end of section			As Chorus 1	As Post-Chorus 1	Continuation of Post-Chorus 2 Thinning of sound from bar 5 onward
Lead Vocal (for phonographic staging effects see appendix K)										
Backing Vocals										
Production Effects	Vinyl scratching noises reversed sounds leading in to pre-chorus									Progressive thinning of sounds