NOTES ON DECONSTRUCTING POPULAR MUSIC (STUDIES):
GLOBAL MEDIA AND CRITICAL INTERVENTIONS

February 19-21, 2015
University of Louisville
iaspm-us.net
IASPM-US 2015 CONFERENCE HOSTED BY

The University of Louisville

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The New Vintage
The Other Side of Life
IASPM-US PRESIDENT’S ADDRESS

On behalf of the United States Branch of the International Association for the Study of Popular Music, I welcome you to our 2014 conference, “Notes On Deconstructing Popular Music (Studies): Global Media And Critical Interventions.” This year’s conference is hosted by a consortium of departments and programs at the University of Louisville, in conjunction with the Muhammad Ali Center. In the tradition of the Louisville native who has spent a lifetime living up to his honorific, “the Greatest,” we will gather to reaffirm our collective creed: that popular music studies, though it may seem to float like a butterfly, can, when done right, sting like a bee.

This year’s conference is inspired by the foundational work and recent passing of intellectual pioneer Stuart Hall, whose 1981 “Notes on Deconstructing the Popular” inspired its title. As the program shows, a great diversity of scholars from a wide range of disciplines are coming together under the proposition that popular music studies is, above all, a subset of cultural studies. For Hall, the study of popular culture had to be political; otherwise, he concluded, “to tell the truth, I don’t give a damn about it.” This year’s program highlights the multifarious, global politics of popular music; in addition to two sessions considering the implications of Hall’s legacy for contemporary popular music studies, we will hear about musical politics from Deborah R. Vargas, the last winner of the IASPM-US Woody Guthrie Prize, and from past President Barry Shank, whose latest book, The Political Force of Musical Beauty, harmonizes, yes, beautifully with Hall’s circumscription of our common project.

I would like to acknowledge the incredibly hard work of Ali Colleen Neff and Justin D Burton, who co-chaired this year’s program committee, collaboratively developed the conference theme, and recruited the rest of the members whose group effort shaped the challenging program your most excellent submissions have made possible: Rebekah Farrugia (Oakland University; Secretary of IASPM-US), Luis-Manuel Garcia (Freie Universität Berlin), Anthony Kwame Harrison (Virginia Tech), Nadine Hubbs (University of Michigan), Elizabeth Lindau (Earlham College), Larisa Mann (New York University), Shana...
Redmond (University of Southern California and Ella Baker Visiting Associate Professor of Black Studies at the University of California, Santa Barbara), and Barry Shank (Ohio State University). We all owe a huge debt of gratitude to Diane Pecknold (University of Louisville), who in addition to her duties as Vice-President of the Society, took on responsibility for local arrangements, along with her co-chair Kyle Barnett (Bellarmine University), and with the support of Harley Ferris, Tracy Heightchew, and Aaron Jaffe. The arrangements for this year’s conference took place under unusual time pressure, and it is thus even more impressive than usual how elegant and fun-packed our schedule will be. As you enjoy the full menu of talk, music, and (yes!) dancing, do remember to thank your hosts. . . .

For those attendees who are not members of IASPM-US, we encourage you to visit our website to learn more about the organization. Our web editor is Jess Dilday, and she has continued to make http://iaspm-us.net a cornucopia of news, opinion, and musical suggestions for further listening. Our scholarly publication, The Journal of Popular Music Studies, comes out quarterly from John Wiley & Sons. Under the editorship of Gayle Wald and Oliver Wang, it has moved from strength to strength, and is now one of the leading voices in contemporary popular music studies.

This conference marks the end of my term as President. I have tried to serve “the Branch” (as I like to call it) and to help it serve you, its members, as a steady and supportive professional organization. I have worked to balance the many different constituencies that come together under its umbrella, and to expand the intellectual breadth of the never-ending conversation that forms popular music studies. Most gratifying to me has been the opportunity as President to help usher new, different voices into the IASPM-US mix, keeping the beats fresh and the intellectual needles pinned to the red. You are about to take part in that conversation. Make your voice heard!

Robert Fink
IASPM-US President
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Members: Harley Ferris (University of Louisville), Tracy Heightchew (University of Louisville), Aaron Jaffe (University of Louisville)
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Thursday Venues

The conference opening plenary will take place at the Muhammad Ali Center. The Muhammad Ali Center is a multicultural center and museum dedicated to preserving and sharing the legacy and ideals of Muhammad Ali; to promoting respect, hope, and understanding; and to inspiring adults and children everywhere to be as great as they can be.

Website: http://www.alicenter.org/
Address: 144 N. Sixth Street

The conference opening reception will take place at the Kentucky Museum of Art and Craft. The Kentucky Museum of Art and Craft supports and promotes excellence in art, craft, applied arts and design. It features contemporary art that explores craft emphasizing the techniques, materials, and process of creative expression and seeks to participate in a broader conversation about art and its role in society.

Website: http://www.kmacmuseum.org/
Address: 715 W. Main Street
Friday and Saturday sessions will take place on the UofL campus in the Ekstrom Library (2301 S. Third Street) and the Bingham Humanities Building (2216 S. First Street Walk). Registration and book exhibits will be located on the lower level of Ekstrom Library except on Saturday morning from 8:00 am to 10:30 am, when registration will take place in the lobby of the Bingham Humanities Building.
CONFERENCE INFORMATION

Conference Hotel
Courtyard Louisville Downtown
100 S. Second Street
Louisville, KY  40202
502-562-0200

Conference Shuttles
Daytime Shuttle Bus: A bus will circulate between the Courtyard Louisville Downtown and Ekstrom Library throughout session hours. It will depart from the hotel on the hour and half hour beginning at 7:30 am and from the IASPM-US shuttle stop (see map p. 9) on the :15 and :45 of each hour to return to the hotel. Look for the yellow school bus with the IASPM-US sign.

Evening Shuttle Vans: On Friday and Saturday evenings, 15-passenger vans will circulate continuously between the Courtyard Louisville Downtown and the event venues, departing from each location approximately every 15 minutes. If you need emergency information about the location of the evening shuttle closest to you, you can reach a driver at 502-939-1009.

Local Cab Companies
Yellow Cab:  502-636-5511
Green Cab:  502-635-6400
Checker Cab:  502-244-9480

Designated Driver Service
CityScoot:  502-56-NO-DUI

Parking
Visitor parking is available in the Speed Museum Parking Garage. Parking is $7/day. Due to construction, the Third Street entrance to the garage is currently blocked. On Saturday, visitors can park in the university lot adjacent to the School of Music. Please use the map on the opposite page to reach the rear entrance to the garage.
Food

There are a number of dining options within easy walking distance of Ekstrom Library. Campus dining options include The Tulip Tree Café in the library (sandwiches and wraps) and the Ville Grille just across the street (food court with fruit and salad, deli, pasta and pizza, vegetarian and vegan options). The Shoppes at Cardinal Towne, three blocks away at the corner of 3rd Street and Cardinal Boulevard, houses Clucker’s (fried chicken), Home Run Burgers, Qdoba Mexican Grill, Mt. Fuji (sushi and vegetarian Chinese) and Tom+Chee (grilled cheese and soup).

Complimentary coffee, water and refreshments will be available in the registration and book exhibit area each morning and early afternoon.
Wi-Fi Access

Attendees can access free wi-fi on UofL’s visitor network, ulvisitor. The network offers sessions limited to 6 hours, but you can log in for a new session as many times as you like. Sessions will automatically log out after 30 minutes of inactivity. Services are limited to HTTP, HTTPS.

To access the ulvisitor network

1. Select the SSID ulvisitor from your device's list of available wireless networks.

2. Open a browser and load any URL; you will be redirected to an access page (on some mobile devices, the access page should open automatically).

3. Enter a valid email address.

4. Click Accept to acknowledge the terms of use. Your browser will be sent to a confirmation page and from there you can get online.
FEATURED SPEAKERS

Musical Sociality and Queer Latinidad
Deborah R. Vargas

Deborah R. Vargas is Associate Professor and Director of Graduate Studies in the Department of Ethnic Studies at the University of California, Riverside. Vargas is author of *Dissonant Divas in Chicana Music: The Limits of La Onda* (University of Minnesota Press, 2012), recipient of The Woody Guthrie Award, Prize for Best Book in Chicano Studies (National Association for Chicano Studies), and Honorable Mention for Best Book in Latino Studies (Latin American Studies Association). Her publications have appeared in *Social Text, Aztlán: A Journal for Chicano Studies, American Quarterly,* and *Women & Performance: A Journal of Feminist Theory*. Currently, Vargas is co-editing with Nancy Raquel Mirabal and Lawrence La Fountain-Stokes, *Keywords for Latina/o Studies* (New York University Press, forthcoming 2016).

Popular Music Studies at the Limits of Hegemony
Barry Shank

Trained in the interdisciplinary field of American Studies, Barry Shank’s books include *The Political Force of Musical Beauty* (Duke University Press, 2014) and *Dissonant Identities: The Rock ’n’ Roll Scene in Austin, Texas* (Wesleyan University Press, 1994). He is the co-editor of *The Popular Music Studies Reader* (Routledge, 2005) (with Andy Bennett and Jason Toynbee), and *American Studies: A New Anthology* (Wiley/Blackwell, 2009) (with Janice Radway, Kevin Gaines and Penny Von Eschen). He has published in such journals as *American Quarterly, American Studies, boundary 2,* and *Radical History Review,* and he has served on the editorial boards of *American Quarterly* and *Popular Music.* He served as President of IASPM-US from 2011-2013 and is currently the Chair of the Department of Comparative Studies at The Ohio State University.
EVENING EVENTS

FRIDAY, February 20
IASPM-US Party
The New Vintage
2126 S. Preston Street

Doors open at 8:00 p.m. Show starts at 9:30 p.m.

Shuttle vans will run between the Courtyard Louisville Downtown and the New Vintage from 8:30 p.m. to 1:30 a.m. **You must present your conference badge to receive free admission.** Tickets are $7 for non-registrants.

Featured Artists

David Grubbs is an associate professor in the Conservatory of Music at Brooklyn College, CUNY. He is the author of *Records Ruin the Landscape: John Cage, The Sixties, and Sound Recording* (Duke University Press, 2014). He has released twelve solo albums and appeared on more than 150 commercially released recordings. His work includes cross-disciplinary collaborations with Susan Howe, Rick Moody, Anthony McCall, Angela Bulloch, Cosima von Bonin, and Stephen Prina, as well as performances with the Red Krayola, Will Oldham, Tony Conrad, Pauline Oliveros, and Loren Connors, among many others. Prior to his solo work, Grubbs was a member of the groups Gastr del Sol, Bastro, and Squirrel Bait.

Wussy are a four-piece rock band from Cincinnati, Ohio fronted by ex-Ass Ponys frontman Chuck Cleaver and Lisa Walker, joined by Mark Messerly on bass and Joe Klug on drums. They have released three full-length albums and one EP on their native Cincinnati’s Shake It label. Their work has met with critical praise from Rolling Stone and SPIN—both of which gave the band’s second and third albums four stars each—in addition to favorable reviews from Village Voice, NPR, Washington Post, Uncut, and many other press outlets. Robert Christgau placed the band’s first two albums (“Funeral Dress” and “Left for Dead”) on his Best of the Decade list, and their third, self-titled album ranked tenth in his best of 2009 Dean’s List.
**1200** is a classically trained musician and experimental hip-hop artist from Louisville, KY whose music is heavily influenced by neo-classicism and fusion. His most recent project, the 1200 tour, is a mixed ensemble featuring DJ Deuce, keyboardist and guitarist Nick B, soprano vocalist Jazmyn Aria, and baritone vocalist Tyler Dippold. In addition to his performance and composition activities, he serves as Program Director of AMPED: Academy of Music Production Education and Development, a social entrepreneurial youth program centered around music in partnership with Big Brothers Big Sisters. His first album, Symphony I, is available at http://www.unitedlegionofdoom.com/1200.php

**SATURDAY, February 21**  
IASPM-US DJ Night  
Decca Cellar Lounge  
812 E. Market Street

Show starts at 9:00 p.m.

Shuttle vans will run between the Courtyard Louisville Downtown and the New Vintage from 8:30 p.m. to 1:30 a.m.

**Featuring sets by**

- Guestroom DJs
- Will Fulton
- Doctor Dakar
- Ripley
- PlayPlay
- Bit Faker
CONFERENCE SCHEDULE

THURSDAY, February 19

2:30-4:00 – EXECUTIVE COMMITTEE MEETING
Courtyard Marriott Downtown, Conference Room
100 S. Second Street

4:00-6:30 – REGISTRATION
Muhammad Ali Center

5:00-6:30 – OPENING PLENARY
Muhammad Ali Center, Main Theater
144 N. Sixth Street

Sounding the Crisis, Sounding Possibility: Critical Dialogues in Popular Music Studies (A Round Table on the work of Stuart Hall)

Panelists:

Jayna Brown (University of California, Riverside)
Lisa Calvente (DePaul University)
Nadine Hubbs (University of Michigan)
Maureen Mahon (New York University)
Shana Redmond (University of Southern California and Ella Baker Visiting Associate Professor of Black Studies at the University of California, Santa Barbara)
Barry Shank (The Ohio State University)

Chair: Ali Colleen Neff (College of William and Mary)

7:00-9:00 – WELCOME RECEPTION
Kentucky Museum of Art and Craft
715 W. Main Street

White Glove Test: Louisville Punk Flyers, 1978-1994
Open bar and hors d’oeuvres
FRIDAY, February 20

8:00-8:30 – REGISTRATION & COFFEE
Ekstrom Library, Chao Auditorium Lobby

8:30-10:00 – PANEL SESSION 1
Ekstrom Library

Representing Labor in Digital Media: Radio, Records and Live Performance (CLC)

8:30-9:00  Re-purposing Music on Alternative Radio: Cultural Work and Imagined Communities
AJ Johnson (Bates College)

9:30-10:00  Myth Making, Digital Music Production and the Internal Labor of Innovation
Didier Sylvain (Columbia University)

10:00-10:30  Sonic Color and the Transparency of Music Production: Mixing Porgy & Bess on Broadway
Whitney Slaten (Columbia University)

Moderator:  Larisa Mann (New York University)

Queering Performance, Performing Queer (W104)

8:30-9:00  Girls Who Are Boys Who Like Girls to Be Boys: Mashups and Androgyny
Christine Boone (University of North Carolina, Asheville)

9:00-9:30  TransAmericana
Shana Goldin-Perschbacher (Temple University)

9:30-10:00  Queeraoke: Karaoke at the Crossroads
Jason Lee Oakes (The Cooper Union)

Moderator:  Tiffany Naiman (University of California, Los Angeles)
Moving Bodies: Producing and Marketing EDM (W210)

8:30-9:00  Wait for It: Buildups, Drops, and Other Forms of Tension and Release in Electronically Produced Popular Music
            Asaf Peres (University of Michigan)

9:00-9:30  Dancing with Myself: Individual Experience, Identity, and Power in Electronic Dance Music
            Christopher Johnson (Texas A&M University)

9:30-10:00 Peace, Love, Unity, and Respect? The Role of Race and Racial Ideology in Electronic Dance Music Festival Promotional Videos
            David Brunsma (Virginia Tech)
            Nate Chapman (Virginia Tech)
            J. Slade Lellock (Virginia Tech)

Moderator: Justin D Burton (Rider University)

Popular Music and Non-Traditional Notation (Chao)

8:30-9:00  “Easy Note” and “Guided Fingers”: Selling Dreams of Instant Virtuosity in the Home Organ Trade
            Karl Hagstrom Miller (University of Virginia)

9:00-9:30  So You Want to Play the Bass
            Brian F. Wright (Case Western Reserve University)

9:30-10:00 Sonic Youth Know-How to Perform Graphic Notation
            Benjamin Court (University of California, Los Angeles)

Moderator: Elizabeth Lindau (Earlham College)

Genre and Ideology in the 1960s and 1970s (Room 254)

8:30-9:00  A Hitmaker in Nixonland: Mike Curb, Cultural Polarization, and the Political Economy of Pop in the 1970s
            Dale Chapman (Bates College)
9:00-9:30 Mojo Workin’: Blues, Blackness and Articulation in 1963 London
Sean Lorre (McGill University)

9:30-10:00 Living the High (Fi) Life: Audio Technologies, Masculinity, and Social Mobility in *Playboy* 1953-1972
Monique Bourdage (University of Michigan)

Moderator: Paul Fischer (Middle Tennessee State University)

10:15-11:45 – PANEL SESSION 2
*Ekstrom Library*

**The South Got Somethin’ to Say (W104)**

10:15-10:45 "Crooked Schemes": The Goodie Mob and Outkast Encounter Metric Difference in the "Mainstream"
Mitchell Ohriner (Shenandoah University)

10:45-11:15 Bell Patterns, Polyrhythms, Propulsive Subdivisions, and Semitones: The Affective Dimension of Late-1990s New Orleans Rap Beats
David Pearson (City University of New York Graduate Center)

11:15-11:45 What Does the South Have to Say, and How? On Southern Rap Historiography
Zandria Robinson (University of Memphis)

Moderator: Anthony Kwame Harrison (Virginia Tech)

**View from the Throne: Physicality and Meaning in Rock Drumming (Room 254)**

10:15-10:45 Sex, God, and Hard Labor: The Secret History of the Backbeat
Steven Baur (Dalhousie University)

10:45-11:15 “Drumming Is My Madness”: The Primitive in Late 1960s Rock Drumming
Mandy Smith (Case Western Reserve University)
11:15-11:45  Who Killed Alternative Rock? The Drummer Did It!
Theo Cateforis (Syracuse University)
Moderator:  Brian F. Wright (Case Western Reserve University)

**Roundtable: Public Making and the Independent Music Festival: A Roundtable with Louisville Festival Organizers and Artists (Chao)**

This roundtable discussion will entertain questions on the role of the independent music festival to challenge dominant music culture’s exclusion of particular groups of people and/or particular sounds. Guests will include local musicians, label founders, festival organizers, and record store representatives active in the Louisville, KY, music scene.

Panelists:
- Carrie Neumayer (Louisville Outskirts Festival)
- Ryan Davis (Sophomore Lounge Records)
- John King (Louisville Is for Lovers)

Chair: Lisa Foster (Guestroom Records)

**Queer (Dis)Identities (W210)**

10:15-10:45  Performances of Disidentification within NYC Queer Rap
Jessica Dilday (Independent Scholar)

10:45-11:15  If s/He was Your Girlfriend: Alter Ego, Audio Drag, and the Black Hyper Masculine Sound(e)Scape
Courtney Brown (California State University)

11:15-11:45  The Sights of Out Streets, the Sounds of Our Streets: Tracing the Queer Afro-South Asian Politics of Miles Davis' *On the Corner*
Elliot Powell (University of Minnesota)

Moderator:  Heather Love (University of Pennsylvania)
Transnational Music, Transnational Identity (CLC)

10:15-10:45  Fin-A-Billy: Transnational Interpretations in Finland's American Roots Music Revival
            Nathan Gibson (Indiana University, Bloomington)

10:45-11:15  ESL: English as a Sacred Language in German Evangelical Worship Music
            Deborah Justice (Syracuse University)

11:15-11:45  'Africa we love you, Jerusalem, in my heart, soul, and mind': Ethiopian-Israeli Identity Construction in Popular Music
            Rosa Abrahams (Northwestern University)

Moderator:  Shana Redmond (University of Southern California and Ella Baker Visiting Associate Professor of Black Studies at the University of California, Santa Barbara)

11:30-1:30 – LUMA OPEN HOUSE
Ekstrom Library, LL17

The Louisville Underground Music Archive (LUMA) Project seeks to document the history and culture of the Louisville rock music scene from the 1970s to the present. Founded in 2013, it has gathered 42 collections consisting of recordings, set lists, photographs, zines, posters, flyers, t-shirts, ephemera, and correspondence related to the rock/indie/punk/hardcore music scene. Select materials from the collection will be on display and archivists will be on hand to discuss the project.

11:45-1:30 – LUNCH
See page 11 for on-campus and local options
1:30-2:45 – PLENARY SESSION  
*Ekstrom Library, Chao Auditorium*

**Woody Guthrie Distinguished Lecture**

**Musical Sociality and Queer Latinidad**  
Deborah Vargas (University of California, Riverside)

This talk considers feminist queer interventions in popular music studies. With a focus on ephemera, queer sociality, and Latinidad, this talk will discuss what it means to produce scholarship on popular music within the fields named “Chicano Studies” and “Latino Studies.” Moreover, the talk will turn to the working class queer femininity of the *cantinera* to ask what this persistent musical figure may offer to popular music studies in an era in which the rapid elimination of brown working class queer social spaces meets up with productions of Latino citizenship.

3:00-5:00 – PANEL SESSION 3  
*Bingham Humanities*


3:00-3:30  
*Jo-Ha-Kyu in AABA: Musical Hybridity in J-POP Songs*  
Akitsugu Kawamoto (Ferris University, Yokohama)

3:30-4:00  
*Fuzz Only Lives Twice: Distorted Exotica and Nostalgia in Japanese Heavy Rock*  
Sota Takahashi (Tokyo University of the Arts)

4:00-4:30  
*The Vocoder and the Fox: Japanese Girl Groups and the Transpacific Imagination*  
Toshiyuki Ohwada (Keio University)

4:30-5:00  
*Forever Love: Japanese Metal in America*  
Kevin Fellezs (Columbia University)

Moderator:  
Kathryn Metz (Rock and Roll Hall of Fame and Museum)
(Mis)Appropriation and Collective Identities (HUM 101)

3:00-3:30 Dropping Love Bombs from Bali to LA: Navicula's Music and Activism
Rebekah Moore (Indiana University, Bloomington)

Erin Bauer (Claremont Graduate University)

4:00-4:30 Aegyo Indians: “Cute Culture” and the Politics of Redface
Michael Lee Austin (Howard University)

4:30-5:00 Apathy, Antagonism, and Acceptance: Negotiating Identities through Social Media with Tanya Tagaq
Alexa Woloshyn (Bowling Green State University)

Moderator: David Blake (Stony Brook University)

On Stuart Hall and Popular Music Studies I (HUM 114)

3:00-3:30 Hall, Hebdige, and Grossberg: A Genealogy of Popular Music Studies
David Shumway (Carnegie Mellon University)

3:30-4:00 How to Do Things with Stuart Hall
Charlie Bertsch (University of Arizona)

4:00-4:30 Black Outbreak
Dhanveer Singh Brar (University of Pennsylvania)

Moderator: Holly Kruse (Rogers State University)

Jazz that Pops (HUM 117)

3:00-3:30 “Chopin said, ‘Liszt, Let's Go to the Salon and Jam!’”: Uplift, Ambivalence, and Strategic Afromodernism at Barry Harris' Workshop
Alex Harris Stein (Brown University)
3:30-4:00 Weaponized Jazz: The Recording Industry in the Cold War
Mindy Clegg (Georgia State University)

4:00-4:30 Narration within a Broken Middle: Addressing the Inclusion, Meaning, and Function of Popular Music in Contemporary Jazz Repertoire
John Petrucelli (University of Pittsburgh)

4:30-5:00 Rudresh Mahanthappa’s Gamak: “Inescapable Hybridity,” Teleological Subversion, and New Jazz Methodology
Brian Jones (College of William and Mary)

Moderator: Kevin Holm-Hudson (University of Kentucky)

Pop Labor and Capital (HUM 119)

3:00-3:30 Learning “musicpreneurship” and the Value of Social Capital in a Service-oriented Economy
Tim Anderson (Old Dominion University)

3:30-4:00 Sounding the Musical Work: Modernist Negation as a Form of Capital in Emursive's Sleep No More
Max Hylton Smith (University of Pittsburgh)

Moderator: David Shumway (Carnegie Mellon University)

5:15-6:45 – PLENARY SESSION
Bingham Humanities

Keynote Address (HUM 100)

Popular Music Studies at the Limits of Hegemony
Barry Shank (The Ohio State University)

One of the most quoted passages from Stuart Hall’s work describes the purpose of studying popular culture. “Popular culture is one of the sites where this struggle for and against a culture of the powerful is engaged: it is also the stake to be won or lost in that struggle. It is the arena of consent and resistance. It is partly where hegemony arises,
and where it is secured.... That is why ‘popular culture’ matters. Otherwise, to tell you the truth, I don’t give a damn about it.” Throughout much of its history, popular music scholars worked within the Gramscian framework sketched out by Hall’s assertion. We analyzed the ways in which songforms and their traditions, sounds and their timbres and rhythms, were linked to groups and their struggles. But a war of position requires relatively clear positions to hold.

The events of 2014 have registered the limits of hegemony, shifting the ground beneath cultural politics. Bullets, teargas, and tanks encircle and drive away demonstrators, raising tensions to the point where speech becomes impossible. Now more than ever it is clear that only some voices can be heard. From Gramsci, then, we turn to Rancière’s “Ten Theses on Politics.” “If there is someone you do not wish to recognize as a political being, you begin by not seeing them as the bearers of politicalness, by not understanding what they say, by not hearing that it is an utterance coming out of their mouths.” That refusal demands in turn a shift in the sensible that orders democracy. This is what the analysis of musical beauty and its political force can contribute. What sounds articulate the political? Which voices utter political speech. Or, as Michelle Alexander puts it near the end of *The New Jim Crow*, “Whom do we care about?” Popular music, in all its complexity and contradiction, vibrates the limits of hegemony, rendering audible the changing shape of the political.
SATURDAY, February 21

8:00-8:30 – REGISTRATION & COFFEE
*Bingham Humanities Lobby*

8:30-10:00 – PANEL SESSION 4
*Bingham Humanities*

**Sounding Feminine (HUM 205)**

8:30-9:00 Sonic Construction of Gendered K-Pop Participatory Networks
Cody Black (University of Toronto)

9:00-9:30 The Boys in the Girl Group: Queer Politics, Gender, and A Cappella
Matthew Jones (University of Georgia)

9:30-10:00 Gender and Knowledge in Discourses of Post-Punk
Holly Kruse (Rogers State University)

Moderator: Alexa Woloshyn (Bowling Green State University)

**Undergraduate Panel (HUM 101)**

8:30-8:45 Touch this Skin, Darling: Le1f, Azealia Banks, and Ballroom Culture
Delia Tomlinson (Virginia Tech)

8:45-9:00 “Cry If You Need To”: Drake and Hegemonic Masculinity
Skyler Mueller (Virginia Tech)

9:00-9:15 The Struggle of Youth Culture: The Voyage to Find N*E*R*D’s “In Search Of...”
Kristopher Charles Malone (College of William and Mary)
Van Dyke Parks’ *Song Cycle* and Place: The Deep South and California as Sites of Representative Significance to the United States in the Tumultuous 1960s
Kevin Bailey (University of Louisville)

Emotion Comes in Sound
William Ford (Bellarmine University)

Moderator: Ali Colleen Neff (College of William and Mary)

**Political Conjunctures (HUM 114)**

Notes on Deconstructing the Populism: Millennial Popular Music and Political Campaigns
Justin Patch (Vassar College)

“Like a Flag on a Pop Star”: Tori Amos, Political Pop, and American Allegory
W. Dustin Parrott (University at Buffalo)

“Aye or Die!”: Hip Hop Scotland and the New Sound of Nationalism
Richard Zumkhawala-Cook (Shippensburg University)

Moderator: J. Griffith Rollefson (University College Cork, National University of Ireland)

**Embodied Voices (HUM 117)**

Voicing the Machine: Beatboxing as Embodied Pedagogy of Configurable Music
Landon Palmer, Indiana University

(En)voicing Pluralism: Janelle Monae's Cyber-vocalities
Christopher Nickell (New York University)

Moderator: Courtney Brown (California State University)
**Genre Formation, Circulation (HUM 119)**

8:30-9:00  
Music Genre on the Move: Meaning and Discourses of Japanese Visual Rock  
Chui Wa HO (New York University)

9:00-9:30  
“Love is a Rose”: Linda Ronstadt and Country as a Style within Pop-Rock  
Jason Kirby (University of Virginia)

9:30-10:00  
Why Didn’t French Punk Go Global?  
John Patrick Greene (University of Louisville)

Moderator:  
David Blake (Stony Brook University)

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**10:15-11:45 – PANEL SESSION 5**

*Bingham Humanities*

*Ekstrom Library*

**Noisey Sounds (Library, Room 254)**

10:15-10:45  
Southwest Psychedelic: The 13th Floor Elevators and Their “Electric” Jug  
Farley Miller (McGill University)

10:45-11:15  
The Low-Pass Theory: The Materiality of 'Pure' Hip Hop Sound  
Brian Michael Murphy (Miami University)

11:15-11:45  
Noise Pollution, Atmospherics, and Immanent Sound  
Marina Peterson (Ohio University)

Moderator:  
Edward Comentale (Indiana University)

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**Altered Bodies, Shifted Voices (HUM 119)**

10:15-10:45  
Genesis Breyer P-Orridge and the Annihilation of the Gendered Voice  
Tiffany Naiman (University of California, Los Angeles)
10:45-11:15  Material Feminism and the Victorian Voice: Considering How Matter Matters in Musical Performance
Bethany McLemore (University of Texas at Austin)

11:15-11:45  “If I Was Your Girlfriend...”: Pitch-Shifted Vocals, Liminal Spaces, and Identity Play in African American Popular Music
Will Fulton (LaGuardia Community College)

Moderator: Elliott Powell (University of Minnesota)

Navigating Neoliberalism (HUM 121)

10:15-10:45  Hip Hop Education and Neoliberal Fatigue: Struggling for Critical Pedagogy in the Hip Hop Classroom
Travis Gosa (Cornell University)

10:45-11:15  Notes on Deconstructing the Elite Popular: Higher Education, Omnivory, and Neoliberalism in Vampire Weekend's “Cape Cod Kwassa Kwassa”
David Blake (Stony Brook University)

11:15-11:45  From Lawn Chairs to Bar Stools: Notes on the Relationship between Bluegrass Festivals, Space, and Neoliberal Place-Making
Jordan Laney (Virginia Tech)

Moderator: Justin Patch (Vassar College)

Teach Me Tonight: A Popular Music Studies Course Design Workshop (Library, CLC)

In this facilitated but interactive course design workshop, participants will discuss what it means to teach a popular music studies course within or out of another disciplinary context, including how to identify and articulate the goals they have for their students, how to capitalize on and yet triumph over students’ prior knowledge about the “popular,” and how to design activities and assignments that elicit the specific kinds of thinking that they want students to be able to exhibit
upon completion of their courses. Each participant will be asked to come to the workshop with a specific course in mind that they would like to use as an object of contemplation and (re)design.

Chair: Lindsay Bernhagen (The Ohio State University Center for the Advancement of Teaching)

**Material Economies (Library, W104)**

10:15-10:45  Analog Labor and the Political Economy of Vinyl
Michael Palm (University of North Carolina at Chapel Hill)

10:45-11:15  Please Listen to My CD-R: Unpacking the Music “Momentos” of a National Hip-Hop Tour
Anthony Kwame Harrison (Virginia Tech)

11:15-11:45  From Napster to Beats Music: The Appropriation of Oppositional Distribution Networks
David Arditi (University of Texas at Arlington)

Moderator: Michael Lee Austin (Howard University)

**On Stuart Hall and Popular Music Studies II (HUM 114)**

10:15-10:45  Stuart Hall’s Hippies
Michael Kramer (Northwestern University)

10:45-11:15  In a Big Country: British Cultural Studies and American Pop-Rock
Eric Weisbard (University of Alabama)

11:15-11:45  Phoniness, Resentment, and Bad Taste: The Unlistenable Sound of Working-Class Resistance in Country
Nadine Hubbs (University of Michigan)

Moderator: David Suisman (University of Delaware)

**11:00-2:00 – LUMA OPEN HOUSE (Library, LL17)**

The Louisville Underground Music Archive (LUMA) Project seeks to
document the history and culture of the Louisville rock music scene from the 1970s to the present. Founded in 2013, it has gathered 42 collections consisting of recordings, set lists, photographs, zines, posters, flyers, t-shirts, ephemera, and correspondence related to the rock/indie/punk/hardcore music scene. Select materials from the collection will be on display and archivists will be on hand to discuss the project.

11:45-1:30 – LUNCH (See page 11)

11:45-1:15 – LUNCH PLENARY SESSION

Ekstrom Library

Local Histories: Louisville's Independent Music Scene (Chao Auditorium)

Louisville has long been recognized for its unique and influential contributions to late twentieth-century independent and underground music. As documented in the rich collection of materials in the Louisville Underground Music Archive (LUMA), Louisville artists, fans, and journalists made the city a site of extraordinary experimentation and ferment in the larger world of American independent music. In this panel, which features some prominent Louisville musicians, we will reflect on how and why Louisville artists responded to punk and hardcore, innovating new musical genres and reworking more venerable ones, and the afterlives of the late twentieth-century Louisville scene.

Panelists:

- Ethan Buckler (King Kong, Slint)
- Heather Fox (Juanita)
- Rachel Grimes (Rachel’s)
- David Grubbs (Happy Cadavers, Squirrel Bait, Bastro)
- Brett Eugene Ralph (Malignant Growth, Rising Shotgun, Kentucky Chrome Review)
- Britt Walford (Maurice, Slint, Evergreen, Watter)

Chair: Cotten Seiler (Dickinson College)
1:30-2:45 – PLENARY SESSION  
Ekstrom Library

Roundtable: “Gimme Gimme This, Gimme Gimme That”: Listening with, to, and through José Muñoz (Chao Auditorium)

The work of José Esteban Muñoz (1967-2013) inspired scholars in an abundance of fields: queer theory, critical race theory, performance theory, queer of color critique, Marxist theory, and others. Throughout his too-brief career, he drew promiscuously and lovingly from popular music as a source of insight, texture, reflexivity, and gorgeous nuance. In this plenary, a group of Muñoz’s former friends and colleagues discuss the effects of his work on their listening and writing practices. The conversation will attend not only to the specific music with which Muñoz engaged (punk, African American sorrow songs, and so on), but also to his vital accounts of the forms of (dis)identification, desire, affect, cathexis, collectivity, and utopian longing that sustain the musically driven cultural phenomenon known as “pop.”

Panelists:

Barbara Browning (New York University)
Peter Coviello (University of Illinois, Chicago)
Heather Love (University of Pennsylvania)
Karen Tongson (University of Southern California)
Jeanne Vaccaro (Indiana University)
Gayle Wald (George Washington University)

Chair: Gustavus Stadler (Haverford College)

3:00-5:00 – PANEL SESSION 6  
Bingham Humanities

The Business of Pop (HUM 101)

3:00-3:30  Polka Music, Global Music: The Ethnic Music Business in the United States, 1900-1940
Andrew Bottomley (University of Wisconsin-Madison)
3:30-4:00  “Making Songs Pay”: Tin Pan Alley’s Formula for Success
Daniel Goldmark (Case Western Reserve University)

4:00-4:30  The Many Capitalisms of the US Music Business, 1930-1970
Charles McGovern (College of William and Mary)

4:30-5:00  “Sound of Integration?”: Marketing Rock and R&B in the Early 1980s
Sara Gulgas (University of Pittsburgh)

Moderator: Marina Peterson (Ohio University)

**Gender, Power, Race (HUM 205)**

3:00-3:30  “I'm a Black Magic Woman”: Covers as Feminist Appropriations
Alexander Woller (University of Illinois, Urbana-Champaign)

3:30-4:00  I'm So Crown, Bow Down Bitches: Beyonce's Visual Album as a Womanist Manifesto
Barbara Sostaita (Yale Divinity School)

4:00-4:30  The Same Old Song: (Re)Negotiating Hegemony in Madonna's 2012 Super Bowl Performance
Joanna Love (University of Richmond)

Moderator: Rebekah Farrugia (Oakland University)

**Multimedia and Participatory Pop (HUM 114)**

3:00-3:30  Popular Music in Defiance: Blending the Standard and the Strange
Jessica Getman (University of Michigan)

3:30-4:00  “Showing Feeling of an Almost Human Nature”: Traumatic Narrative in Pink Floyd's The Wall
Kathryn B. Cox (University of Michigan)
4:00-4:30  “Worship isn't something you do, it's something that happens to you”: Agency, Performance, and Pedagogy in Evangelical Pop Music
Joshua Busman (University of North Carolina, Chapel Hill)

4:30-5:00  Lottery League: Creative Circus, Changing Scene
Kathryn Metz (Rock and Roll Hall of Fame and Museum)

Moderator: Asaf Peres (University of Michigan)

Old Sounds New (HUM 117)

3:00-3:30  What's the Word: Thunderbird from Jingle to Johannesburg
Kara Attrep (Bowling Green State University)

3:30-4:00  “Shoot 'em 'fore he run now to Funkytown”: Ricochets of the “Shotgun” Effect
Kevin Holm-Hudson (University of Kentucky)

4:00-4:30  Bringing '88 Back: The Cool Kids Take Hip Hop Nostalgia Full Circle
Mickey Hess (Rider University)

Moderator: Will Fulton (LaGuardia Community College)

Shaping Culture through Popular Music (HUM 119)

3:00-3:30  “Straight Outta B.C.”: Juice Aleem's Precolonial Critique
J. Griffith Rollefson (University College Cork, National University of Ireland)

3:30-4:00  Embracing the Underground: Nairobi Rap’s Imperfect Resistance
RaShelle Peck (The Ohio State University)
Roundtable: Making the Most Out of Your Dissertation in Popular Music Studies (HUM 121)

For any new PhD, the dissertation can move quickly from achievement to raw material, but also risks becoming vaguely intimidating dead weight. How to make the most of this manuscript so that it doesn’t languish or head to the wrong audience? This question is especially important for popular music studies scholars because our work often has a good deal of potential to reach—or fall between—multiple audiences, from scholarly readers to the general public. What considerations should you take into account when revising a dissertation manuscript for publication? How does it fit into your career path? What kinds of pitches—and presses—are appropriate? How do those choices affect our career paths? In this session, scholars with published books in a variety of markets, and representatives from the field of publishing, will share their experiences and ideas.

Panelists:

Ally Jane Grossan (Bloomsbury Press)
Anthony Kwame Harrison (Virginia Tech)
Zandria Robinson (University of Memphis)
Gayle Wald (George Washington University)

Chair: Larisa Mann (New York University)

5:15-6:45 – IASPM-US BRANCH BUSINESS MEETING (HUM 205)
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