

IASPM-US 2017 Conference Program & Schedule

Thursday, February 23

Rock & Roll Hall of Fame & Museum

During the day on Thursday, IASPM-US participants are welcome to sit in on an educational program for middle school and high school students, by the Rock & Roll Hall of Fame. The educational program will bring to life the connection between civil rights and music, and demonstrate how to incorporate popular music into the K-12 classroom. Email Mandy Smith (msmith_at_rockhall.org) for details.

If you're interested in visiting or doing research at the Rock Hall's Library & Archives while you're in town, you must call the main number at 216-515-1956, or email them at library@rockhall.org. Reservations are required and space is limited. The Library & Archives is not open on Saturdays.

For anyone who would like to take a tour of the Library & Archives, we will provide van service to and from the Library & Archives during the lunch break on Friday (12:00-1:30). Please email Daniel Goldmark at dig5@case.edu to indicate your interest in taking the tour. The first fifteen people to respond will be included in the tour group.

2:30-4:00 – EXECUTIVE MEETING

Rock & Roll Hall of Fame & Museum: Meet to the Beat (3rd Floor)

4:00-6:30 – REGISTRATION

Rock & Roll Hall of Fame & Museum Lobby

4:30-6:30 – WELCOME RECEPTION

Complimentary food & non-alcoholic beverages; cash bar (wine & beer)

Rock & Roll Hall of Fame & Museum Café (3rd Floor)

7:00-9:00 – OPENING PLENARY

Rock & Roll Hall of Fame & Museum Foster Theater (4th Floor)

For the IASPM-US 2017 kick-off event, the Rock and Roll Hall of Fame proposes a two-part evening event. First, we will screen the recent documentary *Take Me to the River*. *Take Me to the River* is an award-winning feature-length documentary produced and directed by Martin Shore. The film brings multiple generations of award-winning Memphis and Mississippi Delta musicians together, and celebrates the intergenerational and interracial musical influence of Memphis in the face of pervasive discrimination and segregation.

Following the screening, there will be a panel discussion with special guests. Guests (subject to change) include director/producer Martin Shore, Hall of Fame Inductee Jerry Harrison of the Talking Heads, Grammy-award winning producer Boo Mitchell (“Uptown Funk”), Academy-award winning rapper Frayser Boy (“It’s Hard out there for a Pimp”), and Critics Choice winning rapper Al Kapone.

Friday, February 24

Case Western Reserve University, Tinkham Veale Student Center

8:00-8:30 – REGISTRATION & COFFEE

2nd floor of the Tinkham Veal Student Center, Lobby (in front of the Smith Ballrooms)

8:30-10:00 – PAPER SESSION 1

ARCHIVES

Ballroom A

8:30-9:00 Toby Seay, "Sheltered or Cloistered? Popular Music Resources Hidden from View"

9:00-9:30 Lucas Bonetti, "Issues and Perspectives on Archives and Preservation: The Case of Moacir Santos's Film Music"

9:30-10:00 William O'Hara "What Was 'Modern Rock?': Radio Formats, Fan Archives, and New Media Archaeology, 1983–2004"

Moderator: Heather Buchanan

QUEER SPACES AND SAFETY

Ballroom B

8:30-9:00 Heather McLachlan, "Gay and Lesbian Community Choirs as Safe Spaces"

9:00-9:30 Matthew Jones, "Something Inside So Strong: The Flirtations and the Musical Politics of Queer Safety"

9:30-10:00 Michael Paramo, "'God Makes No Mistakes': Analyzing the LGBT Empowerment Anthem and Lady Gaga's 'Born This Way'"

Moderator: Amber Clifford

USES OF PASTICHE

Ballroom C

8:30-9:00 Sara Gulgus, "Janis Ian's 'Society's Child' and the Sonic Antiquation of Interracial Discrimination"

9:00-9:30 Matthew Ferrandino, "What To Listen For In Zappa: Allusion As Cultural Commentary In Frank Zappa's Music"

9:30-10:00 Nicholas Stevens, "Divinest Feeling: Popular Song as Shelter in Thomas Adès's *Powder Her Face*"

Moderator: Christopher Reali

10:15-11:45 – PAPER SESSION 2

NEGOTIATING THE MAINSTREAM

Ballroom A

10:15-10:45 Amy Coddington, "Protectors of Pop: How Top 40 Radio Reacted to Hip Hop in the Early 1990s"

10:45-11:15 Anthony Kwame Harrison, "Industry Rule Number Four-Thousand and Seventy-Nine: Classic Hip Hop's Musical and Career Mentorship"

11:15-11:45 Andrew Mall, "Abandoning Shelters: Christian Popular Music and Crossover Strategies"

Moderator: Victor Szabo

CLEVELAND

Ballroom B

10:15-10:45 Daniel Goldmark, "Rust Belt Alley: Cleveland as Popular Song Nexus"

10:45-11:15 Peter Graff, "Seven-Eleven at The Globe: Articulating Black Identity in 1920s Cleveland"

11:15-11:45 David Pearson, "Bone's Cleveland Variation on the Thug Theme in 1990s Rap"

Moderator: Kathryn Metz

DANGER AND BOREDOM

Ballroom C

10:15-10:45 Michael Austin, "The Music of Airline Safety Videos"

10:45-11:15 S. Alexander Reed, "'Let's Make Love Before You Die': Danger and Boredom in 'Warm Leatherette'"

11:15-11:45 Caitlyn Trevor, "Finishing the Picture: The Subtler Moments of Bernard Herrmann's Score for *Psycho*"

Moderator: Tiffany Naiman

11:45-1:30 – LUNCH*

* There will be a tour of the Rock Hall Library & Archives during lunch Friday for up to 15 people (first come, first served). For more information, email Daniel Goldmark at dig5@case.edu.

1:30-2:45 – PLENARY SESSION

Ballroom A

Woody Guthrie Distinguished Lecture: Eric Weisbard, "The Literature of American Popular Music: A First Draft Introduction"

3:00-4:30 – PAPER SESSION 3

SAFETY IN NUMBERS: GROUP SINGING AND SOLIDARITY

Ballroom A

3:00-3:30 Jessica Loranger, "Safety in Numbers: Group Singing and Collective Remembering in Gulf War Songs"

3:30-4:00 Jarryn Ha, "Singing Freedom over Fallen Comrades: South Korean Protest Songs as Musical Communion"

4:00-4:30 Gabrielle Cornish "Singing the Motherland: Trauma, Parody, and Popular Song in Soviet Labor Camps"

Moderator: Esther Morgan-Ellis

FEMINISMS

Ballroom B

3:00-3:30 Marissa Glynias Moore, "The Conflicting Feminisms of Modern Female Singer-Songwriters"

3:30-4:00 Robin James, "Counting It Out Differently: *Lemonade's* Demonic Calculus"

4:00-4:30 Hilarie Ashton, "Lending Voices: Cher, Lesley Gore, and the Ronettes"
Moderator: Kariann Goldschmitt

ANALYZING FORMS & NORMS

Ballroom C

3:00-3:30 Trevor deClercq, "'Is She Weird': Subverting Cultural and (Hyper)Metric Norms in the Music of the Pixies"

3:30-4:00 David Carter, "'Quite Vaudeville in a Way': The Rolling Stones' Selective Appropriation of a Declining Form"

4:00-4:30 Hubert Léveillé Gauvin, "Drawing Listener Attention in Popular Music: Testing Five Musical Features Arising from the Theory of Attention Economy"

Moderator: Anthony Kwame-Harrison

4:30-5:00 – Town Hall Meeting

Ballroom A

Discussion open to all conference attendees on subjects pertinent to IASPM-US and the study of popular music.

Moderators from the Program Committee

5:15-6:45 – PLENARY SESSION

Ballroom A

Keynote Address: Nadine Hubbs, "Country Music in Dangerous Times"

Saturday, February 25

8:00-8:30 – REGISTRATION & COFFEE

2nd floor of the Tinkham Veal Student Center, Lobby (in front of the Smith Ballrooms)

8:30-10:00 – PAPER SESSION 4

SOUNDING CHILDHOOD & ADOLESCENCE

Ballroom A

8:30-9:00 Kate Rogers, "'He's Hooked, He's Hooked, His Brain is Cooked': Negotiations of Video Game Madness in Novelty Songs of the Early 1980s"

9:00-9:30 Theo Cateforis, "'Wonderfilled': Nostalgia and Indie Music in Advertising"

9:30-10:00 Joshua Groffman, "'I Know What You Feel Like': Harming Ourselves and Others in the Emo Genre"

Moderator: Jarek Ervin

UN/SAFE SEX

Ballroom B

8:30-9:00 Erin Sweeney Smith, "'I'll Let You Whip Me If I Misbehave': Race, Gender, and Safety in the Unsafe in BDSM Songs and Music Videos"

9:00-9:30 Tiffany Naiman, "Selling Sex From Over the Hill: Madonna and the Vulnerability of Female Aging in Popular Music"

9:30-10:00 Nathan Fleshner "'Looking for a Savior Beneath These Dirty Sheets': Religion,

Sex, and Shelter in Tori Amos's 'Icicle'"

Moderator: Michael Austin

YOU ARE NOT ALONE: LISTENER COMMUNITIES & NETWORKS

Ballroom C

8:30-9:00 Elijah Wald, "Rapping Chicano/Repping Mexican: Language Choices from La Raza to El Nuevo Sonido"

9:00-9:30 Kim Kattari, "Finding Sanctuary in Subculture: The Importance of Socio-Emotional and Economic Capital in Psychobilly"

9:30-10:00 Eric Harvey, "You are Not Alone: The Implications of Networked Listening"

Moderator: Heather MacLachlan

10:15-11:45 – PAPER SESSION 5

"TOLERANCE" & BOUNDARIES

Ballroom A

(10:15-10:45 *paper presentation cancelled*)

10:45-11:15 Charles McGovern, "'WHERE CAN I GO?': Trauma and 'Tolerance' After World War II in American Pop Music"

11:15-11:45 Aaron Manela, "The Best Jazz Show on the Air Anywhere": Mister Rogers' Neighborhood

Moderator: Brian Wright

TECHNOLOGIES IN PRODUCTION & PERFORMANCE

Ballroom B

10:15-10:45 Jane Mathieu, "A Strenuous Life: The Hidden Labor of Singing on Record During the Acoustic Era"

10:45-11:15 Farley Miller, "The Art of Playing Loud: Making Meaning out of Volume, Distortion, and Feedback in Late-1960s Rock"

(11:15-11:45 *paper presentation cancelled*)

Moderator: Tim J. Anderson

REPRESENTING SOUTH(ERN) AMERICA

Ballroom C

10:15-10:45 Aaron McPeck, "American Folk Metal: Homegrown Sounds in Panopticon's *Kentucky*"

10:45-11:15 Christopher Reali, "Hunting for R&B in the 'Swamp Bottoms' with Jerry Wexler"

11:15-11:45 Kariann Goldschmitt, "Brazilian Afro-Beat and the Optimism of Pan-African Music in a Time of Crisis"

Moderator: Amy Coddington

11:45-1:15 – LUNCH

1:15-3:15 ROUNDTABLES & PANELS

Current Concerns Roundtable

Making Sense of 2016: Perspectives on Popular Music and the Presidential Campaigns Ballroom A

Participants: James Deaville (Carleton University), Dana Gorzelany-Mostak (Georgia College), Travis Gosa (Cornell University), Justin Patch (Vassar College)

The Spirit of '77: Punk at 40

Ballroom B

Participants: Steve Waksman (Smith College); Jessica A. Schwartz (UCLA); David Ensminger (Lee College); Jarek Paul Ervin (University of Virginia)

3:30-5:00 – PAPER SESSION 6

YOUNG VOICES

Ballroom A

3:30-4:00 Esther M. Morgan-Ellis, "Community Singing in the Children's Matinee, 1924-1932"

4:00-4:30 Paula Propst, "'Summer is the Best. Because You Don't Have to Take a Test': Ageism, Autonomy, and Generational Performance Practices at Rock and Roll Camps for Girls and Queer Youth"

4:30-5:00 Diane Pecknold, "From Beatlemania to Bieber: Girls, the Unsung Scream, and the Politics of Affect"

Moderator: Jessica Schwartz

MUSIC, NOISE, AND THE POLICING OF URBAN SPACE

Ballroom B

3:30-4:00 Zack Stiegler, "Noise Ordinances and the Politics of Acoustic Space"

4:00-4:30 Melissa A. Weber, "'D.C. Don't Stand for Dodge City': Go-Go Music and the Police in Washington D.C."

4:30-5:00 Lauren Flood, "Blueprint for the Underground: Rock Music, Technical Artisanry, and New York Urban Space"

Moderator: Mandy Smith

MOURNING AND MEMORIALIZATION

Ballroom C

3:30-4:00 Suzanne Wint, "Always Cry 4 Love. Never Cry 4 Pain.": Public Mourning in Minnesota after Prince's Death"

4:00-4:30 Kathryn B. Cox "Trauma, Performance, and Memorialization: *Roger Waters Presents Pink Floyd's The Wall* (2010-2013) as a Site of Remembrance"

4:30-5:00 Noriko Manabe, "Songs of Forgetting and Remembering: The Atomic Bomb in Japanese Popular Music in the Postwar Period"

Moderator: Eric Hung

5:15-6:45 – IASPM-US Branch Annual Business Meeting
Ballroom A

ABSTRACTS

Abstracts are in alphabetical order by the last name of the presenter.

Lending Voices: Cher, Lesley Gore, and the Ronettes **Hilarie Ashton, CUNY Graduate Center**

Sixties girl groups and female singers have never been sufficiently appreciated by academic or popular critics. The histories of rock and pop are so much more complicated, in both narrative and influences, than the relatively hegemonic story that gets told around them. In *The Sixties: Years of Hope, Days of Rage* (1987), Todd Gitlin reads the fifties primarily through an urgent, masculine sound. When he does refer to a "gentler" kind of music, he terms it "obsolete pop sounds" of the fifties (41). I'd like to counter Gitlin with narratives that are expressly told by women. Despite being apparent archetypes of a coiffed, harmonizing, and (supposedly) lovelorn and loyal femininity, the Ronettes were pathbreaking in ways that should earn them more cultural credit (and Phil Spector less). A phenom on her own, Cher cut her musical teeth as their backup singer before earning her first layer of fame as half of Sonny and Cher, and Lesley Gore was a Brill Building artist like the Ronettes were. These women are linked, I'll argue, by more than just convergence - they give voices to undersung stories that I want to trace and amplify. For Cher and Gore, these voices are louder (as Native rights in Cher's "Half Breed" and "Gypsies, Tramps, and Thieves" and both feisty and shifty feminism in Gore's "You Don't Own Me," "It's My Party"/"Judy's Turn to Cry," and "I Wish I Were a Boy"), but the Ronettes' influence on the Ramones made punk history in a way Spector couldn't have imagined.

Hilarie Ashton is a Ph.D candidate in English at the CUNY Graduate Center and a Teaching Fellow at Queens College. She is also a Macaulay Honors College Mellon Writing Fellow at Hunter College. Her research interests include American studies, rhetorics of sound, pedagogies of embodiment, intersectional cultural studies, and composition/rhetoric.

The Music of Airline Safety Videos **Michael Austin, Howard University**

Many people attending this year's IASPM-US conference will have flown to Cleveland on an airplane, and depending upon the airline and the size of the plane on which they traveled, they might have watched a pre-flight safety video. In an attempt to produce more interesting replacements for the rote presentations of governmental safety guidelines, traditionally presented live by flight attendants,

there has been an arms race in the airline industry to produce the funniest, most creative, and most entertaining in-flight safety video. While some videos are more conventional, verbal presentations of safety instructions (with soothing background music to elicit feelings of safety and security), others function as full-blown original music videos or parodies of pre-existing music videos, capitalizing on the entertainment value of the genre. In this paper, I will investigate the important role(s) music plays in these videos, especially the ways in which music is used to communicate safety and security to passengers.

Michael Austin is Assistant Professor of Media, Journalism, and Film and Interdisciplinary Studies Program coordinator in the Cathy Hughes School of Communications at Howard University. He is editor of *Music Video Games: Performance, Politics, and Play* (Bloomsbury 2016); his research focuses on music and sound in interactive and emerging media.

Issues and Perspectives on Archives and Preservation: The Case of Moacir Santos's Film Music

Lucas Bonetti, State University of Campinas

From 1967 to 2006, Brazilian composer Moacir Santos lived and worked in Pasadena, CA, where his family still holds his archives. Though the preservation and restoration of these invaluable materials is crucial to future scholarship, the geographic distance between the materials and its most probable support in Brazil presents challenges and raises questions about their future. Most of Santos's film reels and score manuscripts have not been digitized, and as in their analog form, they are highly susceptible to loss and damage.

I have taken steps to preserve some of Santos's film scores by launching a freely accessible website (www.moacirsantosfilmscores.com) where I have published many transcriptions of Santos's scores along with the corresponding audiovisual excerpts. In this paper, I highlight some of the necessary steps to support and perpetuate the music of this great and unnoted musician, noting the challenges and opportunities presented by this problem. In doing so, I offer possible solutions for other scholars and archivists looking to preserve collections under adverse conditions.

Lucas Bonetti is a Doctoral candidate at UNICAMP, where he studies the film scores of Brazilian composer Moacir Santos. He has presented his research at conferences in Brazil, Argentina, and the United States. He has worked in 2015 as Visiting Graduate Researcher at the University of California, Los Angeles.

‘Quite Vaudeville in a Way’: The Rolling Stones’ Selective Appropriation of a Declining Form

David Carter, Northwestern University

Prior to late 1965, the Rolling Stones in their original song forms and harmonic progressions primarily mimicked American musics such as the blues, R&B, and rock ‘n’ roll. In these early years they occasionally wrote songs that used AABA form, a form most closely associated with the professional Tin Pan Alley songwriters of a previous generation, but they gave nearly all of these songs to other artists.

Starting in late 1965, the Rolling Stones began writing and recording AABA songs of a different sort: in releases such as “Mother’s Little Helper” and “19th Nervous Breakdown” they employed the form in an ironic fashion, with fast tempos and caustic lyrics that critiqued the ostensible safety of the bourgeois domestic ideal. Between 1965 and 1967, they made frequent use of the form in this way. The existence of this phase of the band’s career complicates the conventional view of their music as reliant on American blues and R&B traditions and clearly distinct from that of the Beatles, who are usually heard as the heirs of the legacies of Tin Pan Alley and the Brill Building. It is also significant that the Rolling Stones turned to AABA at the precise time that the use of this form began to statistically decline in popular music as a whole.

This paper draws on my systematic analysis of form and selected other musical parameters in every released song of the Rolling Stones from 1963 to 1973.

David S. Carter is a composer, theorist, and teacher based in the Chicago area, where he teaches at Northwestern University and North Park University. He earned his doctorate in music composition in 2013 at Northwestern and earned his Bachelor of Arts degree at Yale University.

‘Wonderfilled’: Nostalgia and Indie Music in Advertising

Theo Cateforis, Syracuse University

Advertisers have long recognized the strong emotional allure of nostalgia, and its ability to create a sense of familiarity and security among consumers. In the past, television commercials most frequently used retro symbols and older popular songs to great nostalgic effect, but in recent years advertisers have turned toward contemporary indie music to render everything from automobiles to online technologies like Zillow in a nostalgic light. Increasingly this new nostalgic advertising has leaned heavily on images and evocations of childhood, especially as they resonate with the white, middle class parents the marketers are targeting.

This connection between indie music and childhood is nothing new. As far back as the late 1980s, music critic Simon Reynolds pointed to the ways in which indie music fashion and album artwork romanticized the innocence and purity of childhood, and these links have only grown stronger in the following decades through subgenres such as twee. Little attention has been paid, however, to the specific musical means through which indie music suggests a comforting vision of childhood. To this end, this paper surveys the convergence and manipulation of indie music and childhood in recent nostalgic commercials, focusing particularly on two advertisements: a 2012 Volkswagen commercial, modelled after the music of indie group Beach House, that draws on the genre of the lullaby, and Oreo Cookies' 2013 "Wonderfilled" campaign that solicited music from a variety of indie artists—most notably Owl City, whose arrangement alludes to a nostalgic history of advertising jingle writing and childrens' television music.

Theo Cateforis is Associate Professor of Music History and Cultures in the department of Art and Music Histories at Syracuse University. His publications include *Are We Not New Wave? Modern Pop at the Turn of the 1980s* (University of Michigan Press, 2011) and *The Rock History Reader* (Routledge, 2012).

Protectors of Pop: How Top 40 Radio Reacted to Hip Hop in the Early 1990s

Amy Coddington, University of Virginia

If you turned on your radio in the beginning of July 1992 to listen to *American Top 40*, one of the most popular countdown shows in the nation, you would have had no idea that rap was popular. According to countdown host Shadove Stevens, the number one song in the country was Mariah Carey's slow and gentle cover of the Jackson 5's "I'll Be There," not the rapped ode to women of a certain shape, "Baby Got Back," which topped *Billboard's* "Hot 100" that week. This wasn't the only rap song that Stevens omitted. Four of the ten top selling singles in the nation that week were by rappers, and yet Stevens did not play a single rap hit in his top ten songs.

The lack of rap on Stevens' show was representative of a larger trend in radio programming. Top 40 stations had once played all of the hits, but by the early 1990s, many stations refused to play the popular genre of rap because programmers were worried about rap's associations with urban Black youth culture. Based on primary sources from radio trade journals, I argue that Top 40's intentional excision of rap segregated Top 40's airwaves by separating American consumers according to perceived social differences. This audience segmentation mirrored contemporaneous efforts by politicians, television stations, and community planners to protect white middle-class consumers from the imagined

threat of poor African Americans. Together, these media strategies reinforced already simmering racial tensions within the American public.

Amy Coddington is a PhD candidate in Critical Comparative Studies in the Department of Music at the University of Virginia. A lifelong lover of Top 40 music, her dissertation focuses on the racial politics of mainstream music's incorporation and co-optation of hip-hop in the 1990s.

Singing the Motherland: Trauma, Parody, and Popular Song in Soviet Labor Camps

Gabrielle Cornish, Eastman School of Music

In 1936, Isaak Dunayevsky's song "Wide Is My Motherland" ("*Shiroka strana moya rodnaya*") premiered in the Soviet film *Circus* and became an instant success throughout the USSR. Viewed as a new Soviet anthem, state authorities hailed the song for its patriotism and musical accessibility. Likewise, the song enjoyed widespread popular appeal among ordinary Soviet citizens. While recent scholarship in musicology and Slavic Studies has worked to destabilize labels of "official" and "unofficial" to more accurately depict complex negotiations of personal identity within broader state structures, mass song has largely been overlooked in favor of "high" culture. Given its latent participatory potential, however, popular music has much to contribute to broader questions of subjectivity in the Soviet Union.

This paper further destabilizes the boundaries between "official" and "unofficial" by looking at the performance of "Wide Is My Motherland" in Soviet labor camps. By examining personal accounts of the Gulag and other primary sources, I show how this single song underwent a series of revisions by both camp guards and prisoners. Furthermore, arguing that performance became a means for asserting personal sovereignty, I use Michel Foucault's notion of "biopolitics" to illuminate the embodied, personal elements of the song. Performed in an array of patriotic, nostalgic, and parodic settings, this song transcended physical and interpersonal boundaries. Ultimately, I argue that through individual and collective performance this song became a complex repository of multivalent cultural identities and an imagined homeland in itself—one sorely needed from within the confines of the Gulag.

Gabrielle Cornish is a PhD student in musicology at the Eastman School of Music. She has degrees in music and Russian studies and was a Fulbright recipient to Russia. Her dissertation focuses on the intersections between music, technology, and politics in the late Soviet Union, with special attention played to music's role in everyday life.

Trauma, Performance, and Memorialization: *Roger Waters Presents Pink Floyd's The Wall* (2010-2013) as a Site of Remembrance
Kathryn B. Cox, University of Michigan

Pink Floyd's *The Wall* (1979), while already an intensely emotional work, has in the last decade become a performance of memorialization in the hands of the band's former bassist and lyricist, Roger Waters. During his 2010-2013 tour of *Roger Waters Presents Pink Floyd's The Wall*, Waters placed an open call for fans to submit photos and stories of loved ones lost to acts of war, either as military or civilian casualties. These epithets were then projected onto the 240-foot-wide wall built on stage and appeared as part of a gallery on Waters's website for tour promotion. Waters also wove in his own act of memorialization throughout the 2014 film documenting the live tour. Between footage of his live performances, Waters is shown visiting the graves of his father and grandfather, as well as the battlefields where they died. This presentation examines Waters's performance of *The Wall* through the lens of remembrance, drawing from works on trauma and witnessing by Cathy Caruth and Shoshana Felman and from studies on popular music and mourning by Susan Fast and Karen Pegley. This unique focus on the negative emotional affect of loss challenges the communicative performance space between performer and audience and sets Waters' performance of *The Wall* apart from the typical positive affect of large arena rock shows. By performing a mourning process, and by providing fans with a memorial connection to *The Wall* through remembering their dead, Waters developed this rock opera into a performance of witnessing traumatic retelling and honoring loss.

Kathryn B. Cox is a doctoral candidate in historical musicology at the University of Michigan. Her dissertation is entitled, "'What Happened to the Post-War Dream?': Nostalgia, Trauma, and Affect in 1960's and 1970's British Rock." She is a contributing author to *New Critical Perspectives on the Beatles* (Palgrave MacMillan 2016).

'Is She Weird': Subverting Cultural and (Hyper)Metric Norms in the Music of the Pixies
Trevor deClercq, Middle Tennessee State University

Although the Pixies achieved only modest commercial success in their day, the band has come to be considered a seminal group in the alternative rock movement of the late 1980s and early '90s. Indeed, many of the more mainstream acts that followed, such as Nirvana, admit to modeling their hits on Pixies songs. According to prior authors, one defining characteristic of the Pixies' musical idiolect is the

“soft-loud” formula, which innumerable artists of the 1990s co-opted such that it became a clichéd marker of the grunge style. In this paper, I argue that perhaps a more significant aspect of the Pixies’ idiolect—one that was not adopted by later artists—involves the eschewing of metric norms, especially those that create disturbances to standard hypermetric schemes. These disturbances include the regular use of non-quadruple phrase structures, phrase elision (both backbeat preserving and backbeat non-preserving), phrase extension, and half bars. In particular, the use of groupings in units of three at various levels of the metric hierarchy is particularly prevalent in the Pixies’ music, even though—as I show through a small corpus study of other artists—triple hypermeter is extremely rare if not foreign to the musical language of other contemporary alternative bands or popular music more broadly. Ultimately, I situate the Pixies’ avoidance of traditional metric paradigms as an auditory cue that—along with non-traditional lyric themes, vocal timbres, and harmonic progressions—conveys in a unique way the “weird,” subversive, and unconventional aspects of alternative culture to the listener.

Trevor de Clercq is assistant professor in the department of Recording Industry at Middle Tennessee State University in Murfreesboro, Tennessee, where he coordinates the musicianship curriculum and teaches coursework in audio technology. He holds a Ph.D. in music theory from the Eastman School of Music in Rochester, New York.

What To Listen For In Zappa: Allusion As Cultural Commentary In Frank Zappa's Music

Matthew Ferrandino, University of Kansas

Infamous for their greasy hair, crazy outfits, and rejection of conventions The Freak subculture emerged in early 1960’s California as direct response to the pretensions of the Beatnik generation. Frank Zappa’s 1966 album *Freak Out!* is emblematic of the Freak aesthetic through its musical and lyrical opposition to mainstream pop. Zappa’s creative re-imaginings of doo-wop and blues on the album appealed to listeners as an alternative to pop. Musical borrowing is an important part of Zappa’s compositional technique and I argue that he uses allusions to indirectly critique mid-1960’s America. I offer a more nuanced reading of his music, taking into account his use of allusion as an ironic stance against contemporary culture, representative of the Freak aesthetic.

Zappa’s use of allusion has been subjected to both generalizations and misunderstandings, and his music is often regarded as parody. To counter these criticisms I propose that Zappa uses allusion as means of evoking cultural register. By looking at “Go Cry On Somebody Else's Shoulder” (1966), “Billy the Mountain”

(1971), Debra Kadabra" (1976), and "Flakes" (1979), I show how this perspective aids in the interpretation of Zappa's music by providing a context in which allusions—what Zappa calls "Archetypal American Musical Icons"—act as signifiers for meaning. In Zappa's works, the assimilation of past styles representative of an established 'norm' are presented as obsolete relics devoid of expressivity. This analysis provides an approach to understanding Frank Zappa's music that illuminates the embedded cultural critique rather than generalizing their importance as parody.

Matthew Ferrandino is a Ph.D. student in Music Theory at the University of Kansas. Ferrandino's research focuses on the analysis of popular music with an emphasis on narrative and text-music relations. His previous analyses examine works by a variety of disparate artists including Frank Zappa, David Bowie, and Paul Simon.

'Looking for a Savior Beneath These Dirty Sheets': Religion, Sex, and Shelter in Tori Amos's 'Icicle'

Nathan Fleshner, Stephen F. Austin State University

'Icicle' (1994) describes an onslaught of religious ideological attacks and a quest for shelter in the upper rooms of the church and in a very personal, introspective sexual experience. The piano introduction of "Icicle" is comprised of a setting of the hymn, 'O, For a Thousand Tongues to Sing.' This paper explores ways in which the hymn is both musically and textually deconstructed, eventually dissolving into the haunting, circularity of the song's primary riff. It explores musical and lyrical representations of religious ideology, the emotional trauma caused by such ideologies, and the manner in which shelter and escape are sought.

Tori Amos is the daughter of a Methodist minister. A number of popular music artists, such as Katy Perry, come from similar backgrounds. For many who have left the church, like Amos, music has been a shelter from the psychological distress of strict religious practices. In addition to the analysis of 'Icicle,' this paper also discusses religious sexual inhibitions, the repercussions of such strict ideology, and the manner in which Amos, in particular, describes a shelter and escape from religious strictures in 'Icicle' as well as other songs such as 'Crucify,' 'God,' and 'Abnormally Attracted to Sin.' In framing and enhancing the analysis of 'Icicle,' this paper also explores the Biblical idea of sin, the psychological consequence and growth of the icicle of guilt that can result from the idea of sin, and the means of shelter and escape from the guilt that can result from an emphasis on sin.

Nathan Fleshner is Assistant Professor of Music Theory at Stephen F. Austin State University. He has published on the music of Prince Paul and Eminem from a

psychoanalytic perspective and is working on a book entitled, *The Dark Side of the Album: Horror, Hysteria, and Healing*.

Blueprint for the Underground: Rock Music, Technical Artisanry, and New York Urban Space

Lauren Flood, MIT

In late 2014, the underground music collective Death by Audio shut its doors, the last in a long line of DIY spaces priced out of Williamsburg, Brooklyn. The new owner was Vice Media, a countercultural magazine-turned-media conglomerate, and a highly publicized dispute ensued over (both legal and cultural) legitimacy and livelihoods in an already-gentrified neighborhood. This might have been just another story of a fly-by-night DIY venue, except that Death by Audio was deeply entrenched in layers of social and technical infrastructure that represent years of change to New York's urban landscape: demographic shifts, architectural rezoning, and particularly the rise of a phenomenon called the "new manufacturing," or small-scale technical artisanship. Thus, two aspects of the collective remain: a boutique guitar effects pedal business known for its abrasively noisy timbres and the scaffolding of the music community from which it emerged.

Drawing on ethnographic encounters spanning 2009-2016, in this paper I will explore how these layers connect practices of artisanship, community, and economic belonging. To understand the relationships between sounds, people, dwellings, and technological objects, I argue for the idea of the "blueprint" as a (re)structural agent, considering multiple types of blueprints that have allowed Death by Audio to thrive: the electrical schematics underlying the guitar pedals, the architectural plan for the collective space, the neighborhood zoning plans that reflect where artists can live and where people can build, and the community laid by the broader underground rock music scene in New York.

Lauren Flood is a Mellon Postdoctoral Fellow in the Humanities at MIT. She received her Ph.D. in ethnomusicology from Columbia University in 2016, with a dissertation on music technology and experimental instrument builders in DIY scenes of New York and Berlin.

Drawing Listener Attention in Popular Music: Testing Five Musical Features Arising from the Theory of Attention Economy

Hubert Léveillé Gauvin

Technological changes in the last 30 years have influenced the way we consume music, not only granting immediate access to a much larger collection of songs

than ever before, but also allowing to instantly skip songs. This new reality can be explained in terms of attention economy (Simon, 1971, Goldhaber, 1997), which posits that attention is the currency of the information age, since it is both scarce and valuable. The purpose of this paper is to examine whether popular music compositional practices have changed in the last 30 years in a way that is consistent with attention economy principles. In the first study, 300 top-ten singles from 1986 to 2015 were analyzed according to five parameters: number of words in title, main tempo, time before the voice enters, time before the title is mentioned, and self-focus in lyrical content. The results revealed that popular music has been changing in a way that favors attention grabbing behavior, consistent with attention economy principles. In the second study, 60 popular songs from 2015 were paired with 60 less popular songs from the same artists. The same parameters were evaluated. No statistical difference was found between the two groups of songs. In general, the results of both studies provide evidence of a change in compositional practice in popular music in the last 30 years, but suggest that this change is not limited to the most popular songs. Rather, this paradigmatic shift appears to reflect a larger phenomenon that affects popular music is general.

Rust Belt Alley: Cleveland as Popular Song Nexus **Daniel Goldmark, Case Western Reserve University**

While New York may have been the de facto center of music publishing at the turn of the 20th century, several other US cities, like Chicago and Philadelphia, did robust business in the sheet music world. A less-known, but no less powerful, player amongst Tin Pan Alleyites were publishers based in Cleveland, Ohio. The city at the time boasted one of the largest complexes of theatres in the country, numerous ethnic bands, orchestras, and choirs, as well as copious nightclubs and restaurants. All of these venues needed new and current music, and like the relationship between Tin Pan Alley and the New York theatre scene, the Cleveland publishers helped feed (and stoke) demand for music in the city. The most famous and influential publisher to emerge from Cleveland by far was Sam Fox; others publishing on a national scale included Charles I. Davis, Anthony Stasny, and Fred Heltman. Broadening our understanding of Cleveland at this time (1890-1920) are the many songs produced by these publishers and other that describe in detail the area's population, resources, industries, and overall character—and not always in a complimentary manner. Taking a cross-section of the music produced in Cleveland during this formative period gives us perspective on how cities in the early 1900s actively built their own image by harnessing local industries, while at the same time showing that the Tin Pan Alley approach to the mass production and marketing of popular songs could be found throughout the United States.

Daniel Goldmark is Professor of Music and directs the Center for Popular Music

Studies at Case Western Reserve University. He is series editor of the Oxford Music/Media Series, and is the author and/or editor of books on animation, film, and music, including *Tunes for 'Toons: Music and the Hollywood Cartoon*.

Brazilian Afro-Beat and the Optimism of Pan-African Music in a Time of Crisis

Kariann Goldschmitt, Wellesley College

Over the last decade, a local take on Nigerian Afro-Beat has emerged as a vibrant musical development in Brazil. Like other transnational musical styles that explicitly draw on notions of blackness, such as hip-hop and dancehall reggae, Afro-Beat is popular with a cross section of musicians of diverse racial backgrounds united by a desire to express solidarity with Pan-Africanism and the Global South. Musicians from such groups as Bixiga 70, Abayomy Afrobeat Orquestra, and BNegão & Seletores da Frequência learned about Afro-Beat through the recordings of Fela Kuti and Kuti's former drummer Tony Allen and adapted it as instrumental and Portuguese language music. As Brazil's economy continues to feel the aftershocks of hosting two costly international sporting events and the impeachment of its first female president, this version of Afro-Beat is growing in international popularity and serving as a beacon of hope that Brazil's vibrant musical sector will innovate in spite of tough times. Indeed, many of these musicians have toured Europe and continue to receive attention from English language media outlets. Based on an ethnography of the Brazilian independent music industry, this presentation argues that the popularity of Brazilian Afro-Beat demonstrates a stylistic expansion of what represents Brazilian music abroad. By adapting a musical style tied to Pan-Africanism, these musicians are redefining Brazil's place in the Global South. They assert themselves as part of a common racial heritage reconfigured through the lens of economic crisis that itself was made worse by the demands of hosting major sporting events.

Kariann Goldschmitt is an Assistant Professor of Music at Wellesley College. She specializes in Brazilian music, the global media industries, and the interface of representation and music technology. She has forthcoming essays in the *Routledge Companion to Screen Music and Sound* and the *Cambridge Companion to Music and Digital Culture*.

***Seven-Eleven* at The Globe: Articulating Black Identity in 1920s Cleveland**

Peter Graff, Case Western Reserve University

The Globe Theater was once Cleveland's premiere venue for black entertainment. From 1910 to 1920, as thousands of southern African Americans migrated to northern urban areas, Cleveland's black population swelled from 8,448 to 34,451. Responding to the community's mounting need for quality entertainment, the Globe, in 1922, began booking all-black vaudeville acts, screening race pictures, and securing prominent African American recording artists. By featuring acts that spoke to the city's population of existing and newly migrated blacks, the theater became a haven in which theatergoers could navigate the complex tensions between image and identity. In this paper, I investigate the importance of this neighborhood venue by examining the musical comedy that was received with such effusive praise that it was held over by popular demand for two additional weeks: *Seven-Eleven*.

While almost entirely forgotten today, *Seven-Eleven* successfully toured North America for four seasons (1922–26), playing initially on the all-black Syndicate Attractions Circuit. The show's popularity stemmed in part from its energetic music and over-the-top plot, which commented on a critical debate surrounding race pride and race advancement. As a show that inherited elements from blackface minstrelsy, *Seven-Eleven* opened and continued a dialogue about the contested issues of appearance and presentation in urban northern cities like Cleveland. With this production as my focus, I demonstrate how the nightly programs at the Globe helped patrons negotiate issues of race pride and progress, while simultaneously bringing together a community—one comprised largely of new arrivals—in celebration of a common heritage.

Peter Graff is a PhD candidate in musicology at CWRU, where he studies popular entertainment in early twentieth-century America. He has presented his work at national and international conferences, including national meetings of the AMS and SAM, and he has recently published works in *Grove Music Online* and *Notes*.

'I Know What You Feel Like': Harming Ourselves and Others in the Emo Genre

Joshua Groffman

Images of unsafety abound in the emo genre: "I nail you on a wall/and use bottles to catch your blood/display you for the neighbors/so they know your time has come," sings Saves the Day. The injuries, imagined in lurid detail, are often payback for a failed romance or friendship; elsewhere, the violence rebounds on

the protagonist: “the truth/is you could slit my throat/and with my one last gasping breath/I’d apologize for bleeding on your shirt” (Taking Back Sunday).

Artists and fans alike generally understand such language as metaphor. Blending bubblegum pop harmonies with extreme distortion, the vocal athletics of 1980s hair metal with a purposely immature, nasally vocal timbre, emo redefines and extends metal’s and punk’s indices of power, male virility, and social consciousness into a dramatization of the adolescent experience; exposed viscera and blood become a stand-in for the intensity of youthful feeling, the indignities of growing up. Yet real harm lurks in the music, especially self-harm: several well-known emo performers have attested to their struggles with depression and attempted suicide.

Emo, therefore, exists in a tense, unstable relationship with safety. The welcoming safe space of the genre and its attendant scene of live shows and online forums, offers emo kids a refuge, a cathartic communal connection. Ultimately, though, the appeal of the music trades on the very real issues of isolation, misogyny, and anger that underlay it. Music, in the end, can only intermittently save us from ourselves.

Joshua Groffman is a composer, music theorist, and performer. He holds degrees from the Indiana University Jacobs School of Music (DM, MM) and Cornell University (BA) and is currently Assistant Professor of Music at the University of Pittsburgh at Bradford, where he teaches in the Interdisciplinary Arts program.

Janis Ian’s ‘Society’s Child’ and the Sonic Antiquation of Interracial Discrimination

Sara Gulgus, University of Pittsburgh

In a 1967 CBS special, *Inside Pop: The Rock Revolution*, Leonard Bernstein invited fifteen-year-old Janis Ian to perform “Society’s Child,” her controversial song about interracial romance. Released during the height of the Civil Rights Movement in America, radio programmers were hesitant to play the song on the airwaves but it soon became a hit after the airing of the special, which was designed to explain the importance of youth-driven pop music to an older generation. I argue that Janis Ian appropriated baroque music for a song about interracial romance in order to participate in the respectability politics often associated with people of color and women, to deliver her message in a style more palatable to a mainstream adult audience, and to sonically signal society’s views on racial segregation as antiquated. The song’s harpsichord and baroque ornamentation represent a past so distant that a desired return is both unfathomable and representative of the older generation’s equally antiquated ideas of racial discrimination. Janis Ian lyrically

positions herself as a byproduct of a society whose oppressive ideals stifle her romantic choices while simultaneously positioning herself on the “right side of history” by sonically undermining the conservative sentiments of authority figures with the backward-looking harpsichord. Conversely, an electric organ symbolizes the youth who are trying to fight for change under an oppressive society run by adults. The baroque harpsichord and bluesy electric organ that bookend the song depict the generation gap of the era and the hope for the future embrace of progressive thinking.

Sara Gulgas is a Ph.D. candidate at Pitt. Her dissertation focuses on the socio-historical context of baroque rock in the 1960s. She has presented her research at national and international conferences. Her work has been published in *IASPM-US Music Scenes*, *Popular Music and Society*, and *Bruce Springsteen and Popular Music*.

Singing Freedom over Fallen Comrades: South Korean Protest Songs as Musical Communion

Jarryn Ha, Case Western Reserve University

“Nimül wihan haengjŏngok” (March for the Beloved), a 1981 South Korean protest song, has grown from a number written for the posthumous wedding ceremony of two fallen activists after the 1980 Democratization Movement, to a frequently-sung mass anthem heard at most Korean demonstrations. The anthem’s lyrics, written in the voice of martyred past activists now risen to life, urge the living to follow their lead.

By adopting this and other anthems that date back to the peak of the democratic movement at the height of authoritarianism during the 1980s, South Korean protesters and their sympathizers not only claim heirship to the political tradition now part of history, but also create a mass experience that amounts to a communion with their fallen comrades and predecessors. Moreover, the mass singing of these protest songs, a common and defining element of street demonstrations today, shapes the soundscape at protest sites as homophonic and massive, contributing to a heard and felt sense of solidarity and political agency, the latter of which has contributed to musical legitimacy for many modern Korean political songwriters and, by association, today’s singer-songwriters.

The mass singing, like the music-drama tradition of *noraegud* and its roots in shamanistic appeasing rituals that it alludes to, is not only a tribute to the dead but also a cathartic occasion for the living; the aural experience that these protest songs create provides participants with corporeal unity with fellow protesters and

communion with their predecessors, as well as subjectivity as potent political and musical agents.

Jarryn Ha, a native of Seoul, Korea, is a Ph.D. candidate in Historical Musicology at Case Western Reserve University. His current research focuses on musical constructions of virtuosity and genders in contemporary Korean popular music, through such lenses as media technologies, linguistics, and religion.

Industry Rule Number Four-Thousand and Seventy-Nine: Classic Hip Hop's Musical and Career Mentorship **Anthony Kwame Harrison, Virginia Tech**

Between 1983 and 1995, hip-hop music recording artists articulated a pronounced tension between, on the one hand, policing the borders of their genre and, on the other, developing and increasing the numbers of artists within it. For all the expressed antagonism towards 'wackness,' 'biters,' and 'sucker emcees,' numerous songs from this period provided instructive information regarding processes of hip-hop music-making and/or offered lessons, warnings, and advice about navigating the music industry. Examples of the former include precise explanations of scratching, sampling, and mixing/multi-tracking techniques, as well as name-checking the most prized technologies used in these practices; and as the locus of hip hop's musical decision-making oscillated "between the street and the executive suite" (Negus, 1999), songs about dealings with the music industry became increasingly commonplace. In this paper, I consider the instructional content of classic hip-hop songs as a mode of creative and protective consultation. Through these efforts, hip-hop artists educated their listeners about how to transform practices of leisure and music consumption into productive labor; they furthermore offered mentorship regarding the exploitative mechanics of the music business. Amidst the truncated opportunities of the Reagan-Bush era, hip-hop musical artists endeavored to provide their listeners (i.e. urban, work-class youth) with frameworks for potential career building. Since the mid-1990s, hip hop has established itself within Academia in no small part through its pedagogical virtues. I aim to showcase one of the ways in which this link between hip-hop music and education has been present since its early years of recording.

Anthony Kwame Harrison is Gloria D. Smith Professor of Africana Studies at Virginia Tech. He is author of *Hip Hop Underground: The Integrity and Ethics of Racial Identification* (Temple University Press, 2009), and is on the editorial Board of the *Journal of Popular Music Studies*.

You are Not Alone: The Implications of Networked Listening **Eric Harvey, Grand Valley State University**

“The record listener may feel oddly vulnerable and exposed (unlike the radio listener, who is constantly in touch with other living, breathing humans),” wrote Evan Eisenberg in a particularly intriguing aside from *The Recording Angel*. Considerations of public and private forms of listening, and the technologies that permit these formations, are intricately woven into our understanding of popular music’s myriad meanings. The communal rite of concert attendance, the ersatz “imagined communities” afforded by broadcast radio’s domestic audiences, the tricky legal boundaries of domestic music piracy, the public soundtracking of the urban boombox blaster and the mobile privacy of Walkman or iPod listeners: scholars have long discussed how music media can trace the contours of public and private spaces. Into this rich body of research enters the digital streaming service and what I dub “networked listening,” which by remediating elements of broadcast radio, mp3 libraries (and their jukebox predecessors), consumer surveillance, distributed computing and database management, poses unique questions for popular music scholars’ understanding of the spectrum of publicity and privacy in the listening act. In this paper, I situate the digital streaming service—exemplified by Spotify and Apple Music—among a century-plus of music circulation technologies, listening rituals, and consumer research to address an undertheorized aspect of 21st century musicking. If records and radio afford popular music the capacity to offer refuge in solitude or community, what do constantly surveilling-yet-individually-tailored streaming services offer to listeners seeking social bonds or protective bubbles through popular music?

Eric Harvey is an Assistant Professor in the School of Communications at Grand Valley State University. His research, published in the peer-reviewed publications *Convergence*, *The International Journal of Cultural Studies*, and the *Creative Industries Journal*, focuses on the intersections of music, technology, and commerce.

Counting It Out Differently: *Lemonade*’s Demonic Calculus **Robin James, University of North Carolina, Charlotte**

Building on Sylvia Wynter’s concept of “demonic grounds,” which are the “geographies...open[ed] up...when black womanhood, black femininity, black women’s spaces, places, and poetics are ‘Not on the margins’” (DG 134), Katherine McKittrick develops a concept of demonic calculus. Centering black women’s experiences and expressive traditions, demonic calculus recalibrates our measuring sticks, count[ing] it out differently” (MBL 23)--“it” being the rhythms of citation and

circulation of unlivingness, manifested most “the tolls of death and violence” (MBL 17) that equate blackness with (near) certain death.

My talk will show how the music on Beyoncé’s 2016 album *Lemonade* uses demonic calculus to count out rhythms of citation, patterns of circulation, and foreground and background musical rhythms that redistribute the “geographic and social demands implicit in the soundscape” (DG 139) of contemporary pop and hip hop. For example, “6 Inch”’s use of sampling counts out the gendered division of labor in OG soul records so that the feminized work of backup is more important than Isaac Hayes’s lead vocals; the title measures that repayed credit in inches, not dollars. Similarly, “Formation”’s serial repetitions of “I/We slay, “okay” and “all day” echo the common trap trope of a chorus of hype-man “Hey”s. Shifting the lyrical content of that rhythmic trope so that it references New Orleans Bounce diva Big Freedia as the source of “I slay,” “Formation” takes a musical motive that usually iterates black cismasculinity and makes it iterate black queer femininity instead.

Robin James is Associate Professor of Philosophy at UNC Charlotte. Her most recent book is *Resilience & Melancholy: pop music, feminism, neoliberalism*, and her current project *The Sonic Episteme: acoustic resonance & post-identity biopolitics* is under contract with Duke University Press.

Something Inside So Strong: The Flirtations and the Musical Politics of Queer Safety

Matthew Jones, Miami University

At the end of almost every show during their decade-long career, gay doo-wop and close harmony group The Flirtations performed a pair of songs that packed a powerful punch. After an evening of nostalgic girl-group, barbershop, Broadway, pop, and folksongs of many cultures, Fred Small’s beautiful lullaby to inclusion, “Everything Possible,” encouraged listeners to imagine, for the duration of just one song, the possibility of safe and happy futures for subsequent generations of queer children. Their arrangement of Labi Siffre’s anti-apartheid anthem, “Something Inside So Strong,” sang of strength, solidarity, and perseverance in the face of trials and tribulations. The Flirtations used the texture of their voices to create zones of safety in the midst of widespread panic over the growing AIDS crisis, associated rises in anti-gay violence in the US, backlash to the multicultural movements of the 1980s, and negative responses to feminist advocacy. From the street corners of New York City to concert stages around the world, The Flirtations’ choice of musical repertoire, campy stage banter, and off-stage activism functioned as a musical refuge for LGBTQ people, racial minorities, women, and their allies. This paper combines close-readings of musical texts, ethnographic interviews, and

archival research to demonstrate the enduring legacy of The Flirtations and the continued relevance of their specific form of musical intersectional activism for future progressive political work.

Matthew J. Jones received a PhD in Critical & Comparative Studies of Music from The University of Virginia in 2014. He is currently a Visiting Assistant Professor in Women's, Gender, and Sexuality Studies at Miami University. His work has appeared in *The Journal of Popular Music Studies*, *The Journal of Society for American Music*, and *Women & Music*. He is currently at work on a book about the music and activism of Michael Callen.

Finding Sanctuary in Subculture: The Importance of Socio-Emotional and Economic Capital in Psychobilly **Kim Kattari, Texas A&M University**

Through psychobilly, a stylistic blend of rockabilly, punk, and horror, members of this underground subculture express, negotiate, and improve their disadvantaged, marginalized lived experience. Drawing on sustained ethnographic involvement with psychobillies for this presentation, I explore two aspects of how the subculture shelters its participants. First, I analyze some song examples that reflect the ways in which psychobillies express their vulnerable and disempowered lives. This examination considers why people that identify with certain marginalized experiences are particularly drawn to this subculture. Second, drawing on theories of *communitas* in liminality (from Victor Turner), social contracts (from Robert Putnam), and social capital (from L.J. Hanifan), I highlight the ways in which participation in the subculture builds socio-emotional and economic capital which directly helps psychobillies who face various debilitating situations. I examine examples of how participants have relied on each other to help with medical costs, the loss of loved friends or family members, experiences of racial-ethnic discrimination, and repercussions from sexual violence. This paper contributes to the examination of how marginalized individuals benefit from the tight social bonds associated with small subcultures, underscoring the ways in which a musical community is an integral part of the everyday life of its constituents, mediating and managing their subaltern circumstances.

Kim Kattari earned a doctorate in Ethnomusicology, with an emphasis in Cultural Studies and American Popular Music, from the University of Texas at Austin. Her research on the rockabilly and psychobilly subcultures explores nostalgia, working-class economies, gender and sexuality, Latino identity politics, and the symbolic meanings of zombie apocalypse narratives.

Safety in Numbers: Group Singing and Collective Remembering in Gulf War Songs

Jessica Loranger, Independent Scholar

The 1991 Persian Gulf War does not have a reputation for inspiring iconic musical responses. Nevertheless, the brief conflict did generate a sizeable body of music—some supporting, others critiquing the war. Many of the mainstream pop songs associated with the Gulf War evaded political topics, and instead conveyed an overarching preoccupation with emotions that alleviated unease.

Through both lyrics and compositional strategies, songwriters and their body of listeners accentuated the safety and comfort of human communality. Country songs and well-known patriotic tunes expressed nationalist devotion and voiced feelings of solidarity among citizens. Other commercial radio songs evoked togetherness through group singing and the aural iconography of Christian church and prayer: organs, choirs, plagal cadences, and hymn-like ballads. Lyrics focused on divine security and themes of collective strength.

Within these expressions of togetherness and protection, cultural memories of the Vietnam era thrived. This paper shows how popular music from the Gulf War both reflected on the current war and reinscribed a narrative of the past. Alongside a robust culture of collective remembering and forgetting in the United States, Gulf War songs bolstered support for the war, support for the troops, and (sometimes) antiwar sentiments. Commercial popular music responses reflected these memories through a combination of communality and sentimentality. In this presentation, I illustrate how musicians made use of the past to help circumvent the more difficult aspects of the Gulf War. Furthermore, I expose Gulf War music—despite the proliferation of Vietnam memories—as political expression in its own right.

Jessica Loranger is an independent scholar who received her PhD from the University of California Santa Cruz in December 2015. Her current research focuses on music from the 1991 Gulf War and its intersections with politics, protest, and cultural memory. Other research interests include popular music, gamelan, and cross-cultural collaboration.

Gay and Lesbian Community Choirs as Safe Spaces

Heather MacLachlan, University of Dayton

The Gay and Lesbian Association of Choruses (GALA Choruses) is an umbrella organization representing more than 150 community choirs in North America; the membership of these choirs consists largely of singers identifying as gay or lesbian. GALA choruses perform a broad repertoire which includes many choral arrangements of contemporary pop songs. This presentation argues that, in their

myriad of musicking activities, GALA choruses create “safe spaces” for their choristers. The argument rests on the premise that North America still constitutes an unsafe space for many LGBT people, as GALA members repeatedly reveal during interviews. These same members assert that their community choirs – in almost all cases, the only LGBT-identified organizations with which they affiliate – are “welcoming,” bastions of “community,” and “like a family.” GALA choruses foster this sense of safe space in five ways: 1) by holding open auditions; 2) by developing various forms of inclusive governance which respect chorister preferences; 3) by making special efforts to include transgender singers; 4) by singing repertoire that gives voice to LGBT experiences; 5) by jointly organizing and supporting GALA’s quadrennial Festival, during which GALA choruses assemble to sing for each other. The Festival is marked by a pervasive atmosphere of inclusivity and celebration which is extended to choirs demonstrating all levels of musical competence. This presentation is based on four years of fieldwork research and nearly one hundred interviews conducted with GALA Choruses insiders.

Heather MacLachlan (Ph.D., Cornell University, 2009) is Associate Professor of Ethnomusicology at the University of Dayton. She is the author of *Burma’s Pop Music Industry: Creators, Distributors, Censors* (University of Rochester Press, 2011) as well as scholarly articles about Burmese refugees in America, music pedagogy, and country music.

Abandoning Shelters: Christian Popular Music and Crossover Strategies

Andrew Mall, Northeastern University

Niche markets shelter marginal musics, providing safe spaces that cultivate emerging genres, support local scenes, and enable underground or regional styles to thrive. While niche music markets are usually distinguished by their aesthetic values, they are also often marked by ideologies that limit their broader accessibility. The Christian popular music industry, for example, has long circumscribed its market *a priori* by its target consumers’ faith identity despite selling music that sounds largely indistinguishable from contemporaneous mainstream pop. Even marginal Christian musics—such as Christian metal or Christian punk—presume a common religious background that, for many critics, aligns these styles more closely with Christian pop than with their non-religious/secular equivalents.

Participants and observers have described this particular sheltered niche as the “Christian ghetto,” whose separatedness from the mainstream has largely prevented Christian artists from reaching superstardom while enabling them to achieve some commercial success and financial stability in a less competitive environment. Some

artists have abandoned this shelter in search of crossover success in non-Christian markets. In this paper, I critically analyze the strategies of two crossover cases: Amy Grant, who became the first Christian pop singer with a number-one *Billboard* Hot 100 single following the 1991 release of “Baby, Baby,” and Tooth and Nail Records, a Christian metal and punk label whose artists straddle multiple margins, crossing over from one to another. In doing so, I build upon the works of Hebdige, Toynbee, Weisbard, and others to theorize crossover as a process through which niche markets change over time.

Andrew Mall’s research and teaching focus on nostalgia, collecting, and consumption; categories of mainstream and underground music; histories of the recording industries; and the organizational practices and hierarchies of small and large institutions in music industries. His current book project is titled *Marginalia: Niche Markets, Christian Rock, and Popular Music*.

Songs of Forgetting and Remembering: The Atomic Bomb in Japanese Popular Music in the Postwar Period **Noriko Manabe, Temple University**

The Japanese response to the atomic bomb has evolved through several historical stages, which are reflected in its popular music. In the immediate postwar period, the American Occupation prohibited any mention of the atomic bombs, so that most Japanese did not know their full traumatic impact until the end of the Occupation in 1952. During this period, several popular songs about Nagasaki emerged that exploited its reputation as a port of joyful nightlife and beautiful women, as if the bomb had never been dropped; songs that did concern the bomb, such as the songs by Nagasaki doctor Nagai Takashi, did not refer to it directly and focused on personal loss. The end of the Occupation gave rise to songs that graphically depicted victims’ experiences (e.g., “Atomic Maiden,” about a keloid-scarred girl, or songs about leukemia victim Sasaki Sadako), while outrage over nuclear testing in the Pacific gave rise to antinuclear songs (“We’ll Never Forgive the Atomic Bomb”). As the Cold War ended, the fervency and anger of these earlier songs gave way to optimistic, major-key songs about survival and revival (“The Parasol Tree,” “A Thousand Cranes”). Through a sampling of the 2,000 Japanese songs that have been written about the bomb, as well as personal and journalistic accounts, the paper illustrates the stages of collective sorrow, anger, remembrance, and forgetting that have marked the understanding of the bomb in Japanese society.

Noriko Manabe is Associate Professor of Music Studies at Temple University. She is the author of *The Revolution Will Not Be Televised: Protest Music After Fukushima* and articles on Japanese children’s songs, hip-hop, and the music business. She is

series editor of *33-1/3 Japan* and co-editor of *Nuclear Music* (with Jessica Schwartz) and *The Oxford Handbook of Protest Music* (with Eric Drott).

“The Best Jazz Show on the Air Anywhere”: Mister Rogers’ Neighborhood

Aaron Manela, Case Western Reserve University

Although the didactic goal on Fred Rogers’ eponymous show was social and emotional learning, one of his most lasting impacts was his role as jazz composer for the show, thus playing a part in enshrining jazz as “America’s classical music” (a term used by Billy Taylor and Grover Sales), on what Branford Marsalis would call “the best jazz show on the air anywhere.” Furthermore, he employed Johnny Costa as his pianist and arranger, a performer who virtuoso Art Tatum described reflexively as the “White Tatum.”

Using critical race theory, drawing on scholarly criticisms of generic canonicity, as well engaging with discourse around cultural appropriation, I seek to interrogate Fred Rogers’ use of jazz within conflicting claims about universal versus racially proprietary art forms. This line of inquiry leads us to link crucial questions of the position of African-American music in American cultural production, not only to issues of appropriation but of childhood, leading to a critique of the use of racially contested materials as normative for a largely white and middle class child audience. I further theorize that on these shows, Fred Rogers used musical performance in both the “real” neighborhood and the “make believe” neighborhood to construct and model multicultural middle-class American utopias. By positioning this overlooked material not only as part of the jazz history discourse, I illuminate a crucial path in the transmission of the still-controversial idea, which William “Billy” Taylor and Grover Sales promulgated in their writings as “America’s Classical Music” into current jazz conservatory cultures.

Aaron Manela is a Ph.D. candidate at Case Western Reserve University, where he studies the intersection of music and identity. His dissertation, “Fuzzy and Blue(s) People: The Mission and Transmission of Ethnic and Racial Identity in the Music of Children’s Educational Television,” explores the connection between music and social hierarchies.

A Strenuous Life: The Hidden Labor of Singing on Record During the Acoustic Era

Jane Mathieu, Tulane University

With a click of a dial, crank of a handle, drop of a needle, tenor Billy Murray's distinctive voice--the bright, clear tone and explosive consonants, the trill flourishes at the ends of phrases, the even tone and consistent volume--could fill any room, immediately recognizable to any listening ear within range of the phonograph or gramophone spinning away. Far less recognizable to listeners then and today, however, is the physically strenuous and highly choreographed process of singing on record during first two decades of the twentieth century. Without microphones, singers like Murray were required to negotiate the volume of the sound produced by their bodies in relation to the phonograph horn and the sound produced by a carefully arranged--both musically and spatially--orchestra at their backs. While singers on a variety of stages also did this, the limited "hearing" of the phonograph recording horn placed balance above all else. Maintaining that balance required considerable and atypical physical contortions as singers used their own bodies to regulate sound, often at the expense of their comfort and ability to hear themselves.

This paper examines the hidden labor of singing on records during the acoustic era of sound recording. The physically demanding nature of these performances privileged a specialized type of bodily discipline, listening, and control that mirrored contemporary discourses of gender and citizenship. This paper reads Murray's distinctive voice and performance within these discourses, specifically connecting his labor and control to Theodore Roosevelt's widely circulated notion of "the strenuous life."

Jane Mathieu is an Assistant Professor of Music at Tulane University. Her research focuses on the intersections between discourses and experiences of self-consciously "American" identities and the creation, performance, and consumption of music in the United States during twentieth century.

'WHERE CAN I GO?': Trauma and 'Tolerance' After World War II in American Pop Music

Charles McGovern, College of William and Mary

A standard narrative of American popular music is that After World War II, the pop market pursued a mainstream domesticity: crooners and novelties dominated the postwar market, an accelerating banality that fueled the eventual emergence of R&B and R&R. This essay troubles that argument to focus on instances where the traumas of World War II entered the pop mainstream. This talk explores several case studies: "Where Can I Go?" a tune written to highlight the plight of displaced

peoples and refugees, which had a brief chart run and much international attention; “Little Songs on Big Subjects” a latter day Popular Front program of songs promoting tolerance, peace and brotherhood syndicated to hundreds of radio stations in the 1940s; and Nat Cole’s minor hit “My Brother”/“Early American” which offered a plea for universalism even as the flip side modified such sentiments with Cold War nationalism.

These songs all were part of an emergent Cold War musical formation, which placed American pop squarely within a recovering/developing international music industry, while framing a separatist Cold War nationalism in the US. I argue that the embrace of both “tolerance’ and nationalism in the guise of an incipient ‘Americana’ engaged a deeper tension with the music business. That tension concerned conflicts over music’s role as an affectual balm for pain and fear on the one hand, and the commercial safety in selling music as escape on the other. Its irresolution framed the industry’s halting embrace of protest and politics later in the 1960s.

Charles McGovern teaches American Studies and History at William and Mary. Before that he was curator of American culture at the National Museum of American History. He is currently writing *Body and Soul: Race Citizenship and Belonging in American Popular Music*, and is author of *Sold American: Consumption and Citizenship 1890-1945*

American Folk Metal: Homegrown Sounds in Panopticon’s *Kentucky* Aaron McPeck, Case Western Reserve University

Folk metal’s rise out of black metal in the 1990s continued the trend of localizing metal by using nationalistic iconographies and mythologies in lyrics, while at the same time delineating itself from mainstream and extreme metal through the use of traditional instruments and folk melodies. A northern European genre in origin, folk metal did not take hold in the United States until the past decade. Whereas northern European and global folk metal have been analyzed extensively, American folk metal has not received such scrutiny.

Using methodologies developed by Robert Walser to analyze the interactions of folk and metal characteristics, I conduct a close reading of Panopticon’s album *Kentucky* to suggest generic integration comes not only through timbral juxtaposition, but also lyrical cohesion and structural alignment. The resultant folk metal takes metal’s power-driven timbres and extreme lyrics and suffuses them with folk music’s acoustic instrumentation and relatable themes.

Kentucky is a model study in three ways: its lyrics are monothematic, it is timbrally

diverse, and its use of sampling serves to both bridge and strengthen the folk features and metal elements. A concept album centered on the coal mining struggles of the 1930s, *Kentucky* memorializes historical trauma while giving it new voice through extreme music. It calls into question who may speak for whom, and how musical signifiers affect interpretation. By positing that the two genres are not merely a mash-up but interact to reflect specific cultural values, I seek to place *Kentucky* and American folk metal within their own moment.

Aaron McPeck is a second-year PhD student at Case Western Reserve University and a research assistant at the Rock and Roll Hall of Fame in Cleveland, Ohio. A classically trained bassist, his work is now musicological and focuses on popular music with a subspecialty in heavy metal studies.

The Art of Playing Loud: Making Meaning out of Volume, Distortion, and Feedback in Late-1960s Rock **Farley Miller, McGill University**

Often relished for its profound physicality and potential excess, loud sound plays a central role in diverse strategies of self- and group-identity formation in many genres of post-war popular music. But loudness, typically achieved via electronic amplification, has the potential to reshape not only how music is used, but also the acts involved in creating it. How might interrogating technologies of electronic amplification nuance our understanding of the nature of musical labor and creativity, as well as the processes through which these acts are made meaningful by listeners?

As a preliminary step toward answering this question, I survey a critical ambivalence surrounding the growing ubiquity of electronic amplification in late-1960s rock, focusing on three distinct yet interrelated phenomena: volume, distortion, and feedback. My analysis foregrounds discourse published in periodicals like *Beat Instrumental* and *Guitar Player*, which manifest a dispersed sonic culture engaged with rock as a technology-driven practice. Drawing upon these sources, as well as recordings by groups like Cream and Vanilla Fudge, I work through three questions revealing how the techniques and technologies with which rock music is made come to matter:

- (1) How did the aestheticization of these phenomena challenge prevailing ontologies of popular music, especially with regard to concepts like creativity, originality, and musicianship?
- (2) How did various taste communities within rock culture draw distinctions between different means of accessing these phenomena?

(3) How did electronic amplification technologies challenge ideas concerning the locus of musical agency, especially between human and non-human subjects?

Farley Miller is a doctoral candidate in musicology at McGill University, where his research focuses on technology and genre in popular music. His dissertation elucidates the social and economic conditions that facilitated the electric instrument boom of the 1960s and interrogates the myriad ways that these technologies inflected musical meaning and style.

The Conflicting Feminisms of Modern Female Singer-Songwriters **Marissa Glynias Moore, Yale University**

The feminism of female artists in popular music has become a contentious topic in recent decades. The pronouncements of these artists, whether through confessional song lyrics or revealing interviews, are scrutinized for their adherence to so-called feminist ideals. But by what “feminist” measures are their pronouncements judged? In this paper, I investigate distinct and conflicting strands of feminist critique as they are applied to female singer-songwriters and their musical projects. Focusing on the critical and popular reception of Lana Del Ray, Sara Bareilles and Adele, I argue that the music and personae of female singer-songwriters are unique sites for listeners to negotiate how feminism is – or should be – constructed in contemporary discourse. All three women have made explicit statements regarding their position on “feminism,” revealing the conflicting values they attribute to feminist ideology, which are further complicated by the reception of their musical output.

I argue that the “feminism” invoked by these artists and their critics bears little resemblance to feminist discourse elsewhere, representing a mixture of different waves of feminist theory (many of which conflict on specific issues) with popular notions of female empowerment. I further suggest that this conflation results in a primarily white feminism that hinges on the perceived personal authenticity attributed to the racially-defined genre of singer-songwriter music. By excavating the foundations of these diverse feminist critiques, I expose the conflation of these ideas into one ideology that leads to differing understandings of what feminism is and who has the right to claim it.

Marissa Glynias Moore is a PhD candidate in Ethnomusicology at Yale. Her dissertation traces the repertoire of non-Western hymnody used in American churches and its reception. She enjoys teaching courses on popular music, and previous work includes Malagasy Catholic songs that cross religious boundaries and the archaeomusicology of bone flutes.

Community Singing in the Children's Matinee, 1924-1932 **Esther M. Morgan-Ellis, University of North Georgia**

In the mid-1920s and early 1930s, community singing was regularly incorporated into film exhibition programs across the United States. In most cases it was led by the organist and featured popular or comical fare chosen to amuse adult patrons. When community singing was conducted at the Saturday morning children's matinee, however, the contents, mode of delivery, and purpose were significantly different. This period was characterized by a growing concern for the impact of films on children. Exhibitors were pressured to design their matinees as safe spaces for young theatergoers, and music for community singing was programmed both to improve moral character and to ensure mental well-being. Matinees were usually conducted and overseen by women, who assumed a maternal role and served both as guardians and teachers. They used the community singing of popular and traditional songs to encourage patriotic spirit, educate, improve behavior, and protect children from offensive on-screen action. At the same time, the matinee became a safe space for these female musicians. Although largely excluded from mainstream film exhibition practices, they were perceived as authorities on the subject of children's entertainment and became respected leaders in the field.

This presentation will survey the use of community singing by matinee exhibitors between 1924 and 1932, with special focus on the work of Irene Juno, organist for the Crandall chain in Washington, D.C.; Ryllis Hemington, Public Relations Director for Fox West Coast Theatres; and columnist Rita McGoldrick. My research draws from reports and opinion pieces published in the trade press.

Esther Morgan-Ellis is Assistant Professor of Music History and World Music at the University of North Georgia, where she also teaches cello, directs the orchestra, and serves as associate director of the women's vocal jazz ensemble. Dr. Morgan-Ellis's monograph on the topic of community singing in the motion picture palaces of the 1920s and '30s is forthcoming from the University of Georgia Press. Her writing has appeared in leading journals and she has presented papers and lecture-recitals at conferences around the country.

Selling Sex From Over the Hill: Madonna and the Vulnerability of Female Aging in Popular Music **Tiffany Naiman, UCLA**

This paper takes a fresh look at Madonna as a case illustrating my analysis of the structures of power and value that regulate women's labor and artistry in contemporary popular music. Madonna's current career denies and problematizes

the hetero-normative, ageist narrative of decline wherein middle-aged women are deemed no longer sexually desirable or desiring. As an artist, she puts an extraordinary amount of labor into being Madonna—a pop star with the fitness, stamina, and voice to perform an athletically demanding show nightly. Yet critics often denigrate this labor in gendered terms, as a aging woman’s desperate attempt to maintain youthfulness, when in fact it is indispensable to her art and livelihood. Her self-regulation, meant to align her image with pop norms, exposes both the performative nature of aging publicly in pop and the way that such aging is regulated by gendered discourses of normative embodiment, vocality, and conduct.

Ageist assumptions that Madonna’s contribution to popular music is ineluctably past—and thus could no longer appeal to a *younger* fan base—measure her persona against two seemingly incompatible standards: how a pop singer should look, sound, or behave, and how a 57-year-old white woman should age appropriately. These contradictory demands raise questions about western popular culture’s relationship to women over 35, and how they manage to negotiate its norms more or less successfully. After all despite the constant insistence from critics that she retire, Madonna persists, and this persisting itself may represent her greatest challenge to the genre of pop and its culture.

Tiffany Naiman is a Ph.D. candidate in UCLA’s Department of Musicology, and the Experimental Critical Theory, and Digital Humanities graduate certificate programs. She is a DJ, electronic musician, and documentary film producer. Her work on David Bowie is published in *David Bowie: Critical Perspectives* (Routledge, 2015) and *Enchanting David Bowie* (Bloomsbury, 2015).

What Was ‘Modern Rock?’: Radio Formats, Fan Archives, and New Media Archaeology, 1983–2004

William O’Hara, Harvard University

“Modern Rock” emerged as a coherent radio format in the early 1980s. Independent and college radio stations around the U.S. adopted the label in opposition to the album-oriented rock stations that had become prominent in the 1970s. Stations like WLIR/WDRE (Long Island), WFNX (Boston), and WOXY (Oxford, Ohio) filled their playlists with New Wave artists, and the emergence of grunge in the early 1990s helped the format to spread widely (Cateforis 2011). This expansion, however, caused modern rock’s identity to merge with alternative, indie, and mainstream rock stations, and by the early 2000s, economic pressures and corporate consolidation had mostly erased modern rock from radio dials (Foust 2000; Foege 2008).

This paper sketches a reception history of modern rock through newspaper and magazine accounts of its meteoric rise, and traces its gradual fall through then-nascent forms of online media. I argue that the decline of the modern rock format coincided with the rise of the internet in three important ways, making possible a thorough archaeology of the format. First, modern rock stations were among the first to switch to online streaming in an attempt to find new audiences; some found success, while many eventually folded, leaving websites frozen in time. Second, the format's struggles coincided with the rise of online communities, blogs, and fan archives, which have preserved ephemera such as playlists and advertising materials. Finally, I demonstrate how some enthusiasts still strive to curate and re-create modern rock radio—down to individual broadcasts—on services like SoundCloud, and Spotify.

William O'Hara is a graduate student in Music at Harvard University. His research interests include the history of music theory, music and media, and the history of radio broadcasting. He recently completed a three-year term as an editorial assistant for the *Journal of the American Musicological Society*.

'God Makes No Mistakes': Analyzing the LGBT Empowerment Anthem and Lady Gaga's 'Born This Way'

Michael Paramo, California State University, Fullerton

Since its release in February 2011, Lady Gaga's popular song "Born This Way" has largely been posited as the preeminent empowerment anthem for the LGBT community, originally being written with the intention of providing a space of liberation through its lyrical content. This paper first delineates the historical role of empowerment anthems in providing a psychological space through their perceived message while also contributing towards the construction of physical "safe spaces" in the form of dance clubs for the LGBT community. Through employing Michel Foucault's theory of power, this paper argues that anthems, such as "Born This Way," possess the potential to empower an LGBT audience in temporary liberation through a pleasure in subverting domineering heteronormative and cisnormative power structures within society. It then focuses specifically on "Born This Way" by analyzing how the record has been perceived and cited as an empowering force for the LGBT community through its seemingly universal message. However, through performing a closer examination of the actual discourse "Born This Way" utilizes, it is ultimately only allowing for one to achieve liberation under strict and specific labels, thus excluding those who do not identify or seek to conform to such restrictive classifications. Therefore, this paper is asserting that LGBT empowerment anthems should transcend the usage of identity labels and classifications altogether if they are to effectively provide universal spaces of liberation. In doing so, this paper is simultaneously questioning the power that popular artists possess in crafting how their audience perceives, identifies, and classifies themselves.

Michael Paramo is a graduate student in the American Studies program at California State University, Fullerton. Their academic work often explores the intersections between gender, race, and sexuality, with an emphasis on LGBTQ+ issues and identities. More specifically, their research interests include media representation, asexuality, romantic attraction, and gender identity.

Bone's Cleveland Variation on the Thug Theme in 1990s Rap **David Pearson, The Graduate Center of the City University of New York**

Clevelanders are often characterized by their fierce loyalty, underdog determination, and a rough social exterior that mirrors the city's bleak post-industrial landscape. Cleveland's only commercially successful rappers, Bone Thugs-N-Harmony, fervently displayed loyalty through ubiquitous local references and its backing of the short-lived 99.9 FM pirate radio station and underdog determination by succeeding with a unique approach to rapping. Yet paradoxically Bone tempered Cleveland's rough social exterior with the most melodic raps of the 1990s. While minor-mode backing tracks and lyrical obsession with murder created a dark gloom in its music, Bone's vocal harmonies asserted the beauty and dignity of inner-city Cleveland's Black residents. Amidst Bill Clinton's mission to "end welfare as we know it," Bone's "First of tha Month" unapologetically celebrated the monthly welfare-check rituals of those devastated by deindustrialization.

As a defiant response to the criminalization of Black youth, numerous 1990s rappers embraced and subverted the "thug" label originally intended as a term of derision. Examining Bone's musical style, particularly how its deployment of melody defied genre boundaries between rap and R&B, offers one avenue for understanding its particular construction of "thug" subjectivity. Through musical transcription, I will demonstrate how pendular thirds and fourths and unusual pitch collections operate in Bone's flows, how beneath the group's fast rapping are fluent switches between triple and duple subdivisions, and how melodic hooks serve as instructions for survival much like in nineteenth-century spirituals. From this analysis, I will discuss the meanings of Bone's style regarding questions of masculinity, violence, and collective survival.

David Pearson is a doctoral candidate in musicology at CUNY Graduate Center and an adjunct lecturer at Lehman College. His dissertation is titled "Constructing Music of Rebellion in the Triumphant Empire: Punk Rock in the 1990s US," and he has published on rap in the *Journal of Popular Music Studies*.

From Beatlemania to Bieber: Girls, the Unsung Scream, and the Politics of Affect

Diane Pecknold, University of Louisville

“The screaming during these breaks has *gotta* stop,” a frustrated Justin Bieber recently protested during a concert before dropping the mic and storming offstage. In his struggle against the deafening noise of his audience, Bieber followed in the footsteps of earlier teen idols such as the Beatles, who, according to Ehrenreich, Hess, and Jacobs, were “the first musical celebrities driven from the stage by their own fans.” What are we to make of a sound powerful enough to send musicians from the Beatles to Bieber running for cover?

The screams of tween and teen girl concert-goers have generally been interpreted as uncontrolled expressions of repressed sexuality, as primal catharsis, or as intuitive rebellion against gendered norms of public decorum. This paper challenges such interpretations by reading girls’ collective and mutually responsive screaming as a set of ritualized rather than spontaneous forms through which they both construct a community of unnamed affect and imagine new ways of being (girls), functioning in a fashion parallel to that which Barry Shank ascribes to musical beauty. By examining choreographed screaming at concerts and various screaming practices at girls’ rock camps, it argues, in line with Marie Thompson, that, “within the scream lies the hope of change, the possibility of an opening.” As such, the collective screaming enabled by popular music cultures provides an avenue for girls to feel their interdependence with other girls and test out their ability to create affect in others, thereby creating new spaces of mutual protection and solidarity.

Diane Pecknold teaches Women’s & Gender Studies at the University of Louisville. She has published extensively on the racial, gender, and class politics of country music. She is currently at work, with collaborator Sarah Dougher, on a book about tween girls’ music practices and criticism, and they recently co-edited the December 2016 *JPMS* special issue *Girlhood 2.0*.

‘Summer is the Best. Because You Don’t Have to Take a Test’: Ageism, Autonomy, and Generational Performance Practices at Rock and Roll Camps for Girls and Queer Youth

Paula Propst, University of California, Riverside

Through lyrical content of songs written at rock and roll camps for girls and queer youth, this paper explores topics that reflect autonomy learned by campers through musical self-expression. Dark Rose, a group of five budding musicians at the Rock

'n Roll Camp for Girls Orange County program 2014 articulate this idea through their lyrics: "We all have a voice that needs to be heard, but you won't listen. So let's reach for the stars; make a new beginning and keep on trying." The members of Dark Rose voice discontent, but seem hopeful that their voices will be heard if they are persistent. This one chorus raises significant questions for contemporary society – who *is* listening to the voices of girls and marginalized youth? Where must youth go to find acknowledgement of autonomy and self-worth?

Rock n' roll camps for girls and queer youth recognize and combat ageism felt by these young individuals by creating brave spaces for camper participants to step away from their comfort zones, try something new, and not only be acknowledged – but to feel empowered and continue to raise their voices. Children and teenage campers engage in collaborative compositional practices where they figuratively step into these brave spaces, collectively write a song, and incorporate things they learn during camp or from their everyday lives. Each song's theme, from summertime and candy to personal identities and catcalling, illustrates generational experiences and proves how rock camps provide both a space and platform for campers to create or sustain autonomy.

Paula Propst is a PhD candidate in ethnomusicology at the University of California, Riverside. Her current research explores intersectional approaches to music education and popular music performance, and focuses on: the growing presence of camps devoted to popular music instruction for young girls, gender equality, and contemporary movements in feminism.

Hunting for R&B in the 'Swamp Bottoms' with Jerry Wexler Chrisopher Reali, University of North Carolina, Chapel Hill

A 1930 history of Tin Pan Alley asserted, "The South has become our Never-never Land—the symbol of the Land where the lotus blooms and dreams come true." Thirty-five years later Atlantic Records vice-president Jerry Wexler proclaimed, "When you want to make certain types of records [that] capture that pristine r&b sound, you need to go South." Wexler regarded Southern music as part of a cultural continuum that represented something pure and unspoiled, and scoured the "swamp bottoms" of the South in search of musical talent. Despite dramatic technological shifts in the music industry from sheet music to sound recordings, Dixie remained the "never-never land" as Southern music—country, R&B, and rock 'n' roll—became the soundtrack for American youth. More than any other music industry figure, Wexler ensured that "authentic" Southern performance practice during the 1950s and '60s trumped melancholy melodies about moonlight and magnolias.

Authors have recounted how early twentieth century music publishers fabricated a version of the South. The selling of Dixie through song, however, did not end with Tin Pan Alley's demise. Wexler continued the tradition by utilizing a different medium: sound recordings. Relying primarily on archival sources, this paper situates Wexler's views about Southern music into a broader historical narrative where the region represents an uncorrupted musical past—an idea of the American South (re)imagined by outsiders. This avenue of inquiry illuminates how Wexler and others updated and repackaged Dixie myths to help sell a new generation on Southern music.

Christopher M. Reali received his Ph.D. in musicology from UNC-Chapel Hill. His dissertation explains how and why the music recorded in Muscle Shoals, Alabama, became integral to the sound and culture of 1960s and '70s America. He has also toured as a guitar technician and tour manager with several well-known musicians.

'Let's Make Love Before You Die': Danger and Boredom in 'Warm Leatherette'

S. Alexander Reed, Ithaca College

Gary Numan may have sung "Here in my car I feel safest of all," but safety is nowhere to be heard in the *other* automotive synthpunk hit of the late 1970s, the Normal's "Warm Leatherette." The song not only recasts cars as dangerous, but it situates, celebrates, and defines the human body as a locus of danger and deformity—after all the track (indebted to J. G. Ballard's *Crash*) sexually fetishizes self-injury via car wrecks.

This paper advances a hearing focused on an ambiguous relationship between danger and boredom. Whether we read danger and boredom as oppositional responses to one another or as mutually containing the other's seed depends on what history of boredom we trace: is this the crushing numbness of the Adverts' "Bored Teenagers" (of the same year, 1978), or the focal and productive boredom of John Cage or the Fluxus movement? The Normal's roots in both the punk and avant-garde art worlds of the day play these histories and the song's potential meanings off of one another, validating each in turn.

"Warm Leatherette" both musically and lyrically resembles early industrial music, but it retains a uniquely broad legacy, having been covered by Grace Jones, Iggy Pop, and Duran Duran, among others. Engaging with musical analysis, body politics, and recent philosophies of boredom, this paper then conducts an accident reconstruction of an unlikely pop collision.

S. Alexander Reed is the author of the ARSC-prizewinning book *Assimilate: A Critical History of Industrial Music*, and co-author of a 33 1/3 book on They Might

Be Giants. An actively touring recording artist, he is also founder of the AMS Popular Music Study Group. He teaches at Ithaca College.

‘He’s Hooked, He’s Hooked, His Brain is Cooked’: Negotiations of Video Game Madness in Novelty Songs of the Early 1980s
Kate Rogers, Case Western Reserve University

In the 1970s and 1980s, video game machines like *Space Invaders* (1978) and *Pac-Man* (1980) appeared in bars, laundromats, and other public places throughout America, while increasingly demanding venues all to themselves in the form of video arcades. These arcades served as spaces for youth to socialize and display their technological virtuosity, while outsiders to arcade culture aligned these spaces with teenage delinquency or frivolity. The sounds and topics of the arcades, as well as the cultural tensions they provoked, soon made their ways into popular music in the form of the novelty song.

In this paper, I argue that musicians mobilized the simplicity and appeal associated with the novelty genre in order to provide a veiled critique of the conflicts surrounding the rising popularity of the video arcade in the early 1980s. Musicians used the lyrics and music of their songs to embody “Pac-Man fever,” juxtaposing themes of addiction and madness with heroic narratives of masculine technological mastery. Many musicians also incorporated game sounds themselves into their songs, harnessing seemingly irrational bleeps and bloops within newly-designated rhythmic or melodic contexts, and in some cases combining them with late 1970s rock tropes to make them more accessible to the public ear. I examine these songs with a critical eye and suggest that novelty songs, often discarded as trivial, can serve as vehicles for serious societal critique. Through taking these “silly” songs seriously, we can speculate how madness may have been seen and portrayed through music in early 1980s America.

Kate Rogers is currently a PhD Candidate in Musicology at Case Western Reserve University in Cleveland, Ohio. Her research interests include musical play, the early video arcade soundscape, and the intersections of video game sounds and themes with popular music.

“Sheltered or Cloistered? Popular Music Resources Hidden from View”

Toby Seay, Drexel University

History is written from the resources that exist. While the decision of what to save and what to discard is foremost in every archivist’s mind, materials saved but inaccessible are just as invisible to the researcher. Audiovisual holdings are particularly vulnerable to this condition. Placed in archives for protection, audiovisual materials are often cloistered in isolation rather than providing valuable evidence to researchers. In popular music studies, audiovisual holdings are often the best resources for criticism and narrative. However, these resources lack the proper shelters of protection and accessibility.

Reasons for this cloistering vary greatly and are more complex than simply having materials at hand. Statutory restrictions, mainly deriving from intellectual property rights, are the largest barrier to access that influences the collection strategies of every repository. Additionally, time-based media presents access barriers as a result of the need for specialized storage conditions, playback equipment, extensive descriptions, and expert handling skills, which are beyond the capabilities of many archives and researchers.

This paper explores the condition of cloistering and its impact on popular music research. Using examples from the Audio Archives of Drexel University, scholarly literature, and audio examples, this paper describes the problems of cloistering while making a case for proper sheltering. Examples from David Bowie, Philly Groove Records, and others will be used to make a call for reform to collection strategies, IP law, and to the active engagement between archives and researchers.

Toby Seay is Associate Professor of Sound Recording and Music Production at Drexel University. He has engineered multiple Gold and Platinum Certified recordings, including eight Grammy winners. Toby’s research interests include the study of sonic signatures within music production and audio preservation practices and standards. Toby is Director of Drexel’s Audio Archives.

‘I’ll Let You Whip Me If I Misbehave’: Race, Gender, and Safety in the Unsafe in BDSM Songs and Music Videos

Erin Sweeney Smith, Case Western Reserve University

BDSM-themed music videos with sexual romps such as Queen’s “Body Language” (1982) or Madonna’s “Justify My Love” (1990) were once worthy of being banned from MTV. However, music videos and songs with a BDSM twist surged during the 2010s, from pop odes including Rihanna’s “S & M” (2011), or Christina Aguilera and

Hype Williams' tribute to Madonna in "Not Myself Tonight" (2010) to Nicki Minaj's rap collaboration "Only" (2014) with Drake, Lil' Wayne, and Chris Brown, (winner of the 2015 BET Viewer's Choice Award). The history of these songs and videos demonstrates a range of issues from demystification of homosexuality to artists' personal wars with the press. The music and videos from the 2010s specifically highlight race and gender issues due to the prevalence of women, particularly black women, wielding the whip and leather as BDSM hallmarks. BDSM videos frequently depict women standing in an empowered state. Bound and silenced male extras contrast male singers or rappers who rarely take part in the BDSM play – even if their songs extol such an environment as in my title's quotation taken from Justin Timberlake's "Sexy Back" (2009). Focusing on the music of these songs, the predominance of slinking synthesizers and bass and drum-dominated textures conveys sexual danger while remaining in carefully controlled, up-tempo pop packages. Musical predictability becomes the equivalent of the "safe word" to frame the sexualized space. Fetishizing an illusion of un-safeness in a safe environment, BDSM songs and music videos create a space that tantalizes the listener and viewer.

Erin Sweeney Smith received her Ph.D. in Musicology from Case Western Reserve University, where she is a Part-Time Lecturer. Her publications include the forthcoming "Post-Imperialism, Imaginary Geography, and the Women of Led Zeppelin's IV" for *Popular Music* and an essay on Rammstein and the *femme fatale* in *Rammstein on Fire*.

Divinest Feeling: Popular Song as Shelter in Thomas Adès's *Powder Her Face*

Nicholas Stevens, Case Western Reserve University

The warm heart of Thomas Adès's otherwise dark comedy *Powder Her Face* (1995) is a pastiche 1920s popular song. Lush, earnest, and singable, it groups ingeniously rhymed lines into a clear verse-chorus form. It may therefore seem the antithesis of the sardonic opera that contains it. Two hours long and bristling with arcane references, *Powder Her Face* demands virtuosic skill of performers and rarefied tastes of audiences – with the lone exception of this relatively straightforward tune. In this talk, I argue that the apparent foreignness of the song to its musical surroundings makes perfect sense. For the aging Duchess who serves as the opera's protagonist and the song's honoree, the tune serves as a sort of shelter: a utopian space (*pace* Richard Dyer) in which her happy memories, "queer" sexual preferences, and very identity reside.

The audience therefore listens with mounting horror as the song is subjected to crass parody and fragmentation later in the opera, mirroring the precipitous decline of the Duchess's reputation and health. She experiences her final breakdown as the

phonograph which once played her song spins *sans* record, signifying her abjection and nearness to death. I ultimately contend that Adès advances not just this particular song, but popular music writ large – sung or danced – as a kind of shelter from the slings and arrows of a hostile world. The pattern he establishes in *Powder Her Face* recurs in his famous orchestral piece *Asyla*, in which an EDM rave serves as one of the titular spaces of asylum.

Nicholas Stevens is a PhD candidate at Case Western Reserve University. In his forthcoming dissertation, he examines the influences of nineteenth-century opera and twentieth-century popular music in contemporary opera. In the Fall of 2016, he conducted and presented research as a graduate affiliate of Case’s own Baker-Nord Center for the Humanities.

Noise Ordinances and the Politics of Acoustic Space **Zack Stiegler, Indiana University of Pennsylvania**

Noise ordinances first emerged in the mid-19th century in an effort to balance the interests of mechanized industry, the close quarters of growing urban populations, and later, the proliferation of automobile traffic. The advent of sound amplification complicated this regulatory dynamic, as it opened a space for policing not just decibel levels, but cultural expression—particularly in the form of live musical performance. This presentation critically examines cultural discourse surrounding contemporary noise ordinances, with particular attention paid to the ways in which the politicization and regulation of acoustic space can be levied to curtail musical expression. In doing so, I take New Orleans as a case study in light of that city’s ongoing noise ordinance debates. New Orleans provides a particularly interesting example, as the city’s musical heritage serves as a symbolic marker of its cultural identity. As such, overzealous policing of the city’s soundscape is at times in conflict not only with musical expression, but also with the key role that music and live performance play in the city’s thriving tourism industry. I assess the stakes of these contemporary debates in New Orleans and other musical cities as examples of what Caleb Labelle (2010) calls “acoustic territories,” recognizing the contentious and inherently political dynamics at play in the regulation of acoustic space.

Zack Stiegler is Associate Professor of Communications Media at Indiana University of Pennsylvania. His teaching and research focus on media law and policy, critical studies of popular culture. He is also currently editor of the *Journal of Communications Media Studies*.

Finishing the Picture: The Subtler Moments of Bernard Herrmann's Score for *Psycho*

Caitlyn Trevor, Ohio State University

When one thinks of Bernard Herrmann's music for Alfred Hitchcock's *Psycho*, the shrill, slashing violin chords of the infamous shower scene often come to mind. However, in many scenes that are less graphic, the music continues to keep the audience on the edge of their seat. How does Herrmann maintain a constant threshold of suspense without overwhelming the listener? The analysis addresses this question by reducing excerpts of Herrmann's music taken from less visually tense scenes in the film. These include the excerpts "The City" and "Temptation". I examine aspects of position assertion and position finding (Brown, 1981) to demonstrate how Herrmann's chromatic textures convey a sense of dread without abandoning the stability of a tonal center.

In "The City", Herrmann generates suspense by using only half- and fully-diminished seventh chords. He balances this highly chromatic vocabulary by maintaining a tonal center (F), as I demonstrate through examining position-finding aspects. Specifically, I discuss how he centers the ear on F by oscillating between an F half-diminished 7th chord and an F# half diminished 7th chord. In "Temptation", Herrmann again uses mostly half- and fully-diminished seventh chords that maintain a tonal center. However, he uses a different method. Here, the seventh chords provide a root-motion progression suggestive of A minor. In both excerpts, I analyze Herrmann's use of repetition as an aspect of position assertion. Additionally, I explore other elements of Herrmann's score that have been associated with suspense.

Caitlyn Trevor is a first-year PhD student in Music Theory and a first-year Masters student in Cello Performance at Ohio State University. She received her BA in Music from Illinois Wesleyan University. She is part of the Cognitive and Systematic Musicology Laboratory under David Huron.

Rapping Chicano/Repping Mexican: Language Choices from La Raza to El Nuevo Sonido

Elijah Wald, Boston College

The languages of rap – both musical and lyrical – have routinely been used to define turf and identity, and in recent years sociolinguists have found rap lyrics a rich source of information on the interplay of street speech and transnational identities. Language is not only a way of communicating; it is also a powerful way to protect threatened or marginal identities, establishing codes that signal group membership and pride while simultaneously confusing and excluding outsiders. In

Southern California, Chicano rappers mix the spoken languages of gangsta rap and caló with the musical languages of hip-hop and “Chicano oldies” to represent a deeply rooted, specifically local identity, separate from both Anglo/Black and Mexican immigrant cultures. In the early 2000s, some rappers and producers in the same region attempted to shape a Mexican immigrant or transnational rap identity, using Mexican Spanish and the musical language of ranchera. Researchers have tended to frame Chicano caló as a subset of Spanish/English code-switching, and to frame *banda rap* or *urban regional* music as a subset of Chicano rap – but caló explicitly rejects the norms of both English and Spanish, and the rappers repping a Mexican immigrant identity have notably mixed Spanish and English, while avoiding caló. Artists and audiences use particular spoken and musical languages to mark their intense awareness of shared culture, and to define and maintain subtle but powerful shields against threats to that culture – whether through exclusion or inclusion.

Elijah Wald is a musician and writer whose dozen books include *Narcocorrido*, *Global Minstrels*, *How the Beatle Destroyed Rock ‘n’ Roll*, and *Dylan Goes Electric!* He recently completed an interdisciplinary PhD in ethnomusicology and sociolinguistics and his next book is tentatively titled *Reinventing Ranchera: Language, Music, and Identity in the Southwest*.

‘D.C. Don’t Stand for Dodge City!’ Go-Go Music and the Police in Washington D.C.

Melissa A. Weber, Tulane University

Go-go music and culture in Washington, D.C., plays an integral role in the story of African Americans in and surrounding “Chocolate City.” The style, which emerged out of and in response to, gathering spaces and sounds of funk and disco, is a uniquely indigenous culture of the District. However, while go-go music’s varied venues have been considered safe spaces of black music, dance, and community in post-Civil Rights D.C., the relationship of the music and the police has been and remains a troublesome one. From neglectful police protection in D.C.’s black communities in the 1980s crack era, to media depictions and representations attaching go-go to crime, to the recent “Go-Go Reports,” issued by the D.C. Police Department in their effort to curb the murder rate, the connection between police and the go-go music community is complicated and problematic. In this paper, I will discuss the issues of protection and non-protection between go-go spaces and participants, law enforcement, and politicians in D.C., Maryland, and Virginia from the go-go music’s earliest years to its present existence and survival in the gentrification-era “DMV.” While go-go survives in its home base, efforts to crack down on the music and culture, which one police spokesman described recently as “a concern” (*The Washington Post*, 2013), remains a controversially linked discussion of one of the most exciting and unapologetically black forms of popular

music to emerge over the last 40 years.

Melissa A. Weber is an M.A. candidate in musicology at Tulane University, New Orleans. She also hosts WWOZ's "Soul Power" show (as DJ Soul Sister), was featured in Nelson George's *Finding the Funk* documentary, and has presented on black popular music at Stanford University and the EMP Pop Music Conference.

"Always Cry 4 Love. Never Cry 4 Pain.": Public Mourning in Minnesota after Prince's Death **Suzanne Wint, St. Olaf College**

On April 21, 2016, images of Minnesotans placing purple flowers and balloons on the fence at Paisley Park shot around the world. Soon joined by Upper Midwesterners in driving distance, and later by those who flew in from farther afield, fans danced away their grief and celebrated the life of Prince Rogers Nelson for three nights outside First Avenue club in downtown Minneapolis. Since Prince's untimely death, the Twin Cities have continued to host international visitors paying their respects in contemplative and joyful ways, at events that range from "Unite in Purple" Day at the Minnesota State Fair (complete with purple cheese curds), to tribute concerts by his former associates.

In order to understand the significance of public commemorations to Prince's hometown and to his international fans, I use ethnographic methods to illuminate the intersections of literature on fan cultures and fandom, public mourning and memorials, celebrity culture and posthumous fame. I draw on interviews with fans, artists, and event organizers, as well as participant-observation on fan websites, and at visual art and fashion exhibits, dance parties, movie showings, philanthropic events, the Revolution reunion tributes, and the Official Prince Tribute. I bring theory and method together to consider public mourning as a performance of grief, a performance of fandom, and a performance of local belonging.

Suzanne Wint is Visiting Assistant Professor in Music at St. Olaf College (Northfield, MN), as well as Consortium for Faculty Diversity Fellow. She is also affiliated with Race and Ethnic Studies, and taught an interim-term course on *Prince's sonic synthesis of American popular music history.