### IASPM-US 2018 Annual Meeting Abstract Program

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<td><strong>THURSDAY MARCH 8</strong></td>
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<td>Thursday, March 8</td>
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<td>IASPM Board Meeting</td>
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<td>Thurs March 8</td>
<td>2:00-3:30pm</td>
<td>PL1: Plenary</td>
<td>Organizer: Toby Seay</td>
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<td>In the round: Nashville</td>
<td>Moderator: Anthony Kwame Harrison</td>
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<td><strong>Thurs March 8</strong></td>
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<td>P1-1: The Blues</td>
<td><strong>IN8: Muddy Waters, Folk Singer(?)</strong></td>
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<td><strong>Sean Lorre, McGill University</strong></td>
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The songwriting industry that was previously driven by large publishing companies, such as tin pan alley, et al, has largely given way to producer led teams, where songs are written for a specific project with the inclusion of the recording artist. While publishing continues to be a major point of commerce within the music industry, the model of writing large pools of songs and then shopping them to potential music artists and producers has diminished, while shopping songs to film and video has increased. However, the Nashville songwriting culture maintains an industry of songwriter-led creation, while struggling with changes in the industry and modes of production.

While the Nashville market is undergoing change, this performance will be in the traditional “songwriters in the round” setup in order to display the songwriter culture that has persisted in Nashville since the beginning of the recorded music industry. One round of songs by each songwriter will be followed by a moderated discussion concerning the creative process, the signifiers of Nashville musical output, and how the changes in monetary compensation impacts their art. A selection of up to three songwriters will be chosen for this performance/discussion.
those most interested in celebrating Muddy Waters still insist upon hearing him as a Mississippi-born country bluesman. This paper illuminates a set of discursive and representational strategies employed by American and British record labels between the initial rise of rock ‘n’ roll (1955) and the British Invasion (1964) that worked to recast the professional, urban, popular Muddy Waters as a folk artist. In particular, I will demonstrate how liner notes, album imagery and promotional material used on Chess Records LPs and British EP reissues on the London-American label—records intended for white, middle-class markets—worked to elide Waters’ many commercial successes with African American audiences in order to understand him as the last vestige of a pre-industrial, agrarian tradition.

IN40: Endless Boogie, Hypnotic Timbre, and the Circulation of Regional Style in Mississippi’s Blues Economy
Benjamin DuPriest
The specific affective experiences of listening to different blues styles—Delta, Hill Country, urban, etc.—carry considerable currency in the canonic historiographies of Americana roots music. In the heritage culture economy that the state of Mississippi has built around its contemporary blues scene, musical value and meaning are often indexed by the ability not only to produce ideas about the past, but also to emplace them in region-specific categories founded on this same currency. In this paper, I use current ethnographic and historiographic research conducted in North Mississippi to examine the circulation of regionally (or even topographically) coded styles as a mechanism of the ongoing, dynamic production of blues music. Arguing that the sonic has gone historically under-theorized in blues studies, I seek an analytic paradigm that eschews the classic tenets of the field; rather than rehashing structural theories of guitar technique or textual readings of song repertoire, I concentrate my analysis on timbre and texture and the complex values and meanings they communicate through contemporary listenings. Of particular interest is the extent to which the raced, classed, and gendered power dynamics dwelling within the blues canon are produced and reproduced in Mississippi’s culture economy. Situating my study in relational theories of genre production (Brackett 2017), I engage concepts of geographical-historical materialism to think critically about the sonic production of region in the Mississippi Hill Country and Upper-Delta blues, particularly the affective experience of rural and urban.

IN111 Exactly Where We’re Going I Cannot Say: The Transformation of Henry Thomas’ “Bull Doze Blues” into Canned Heat’s “Goin’ Up the Country”
Tom Zlabinger
The song “Goin’ Up the Country” (1968) by Canned Heat is featured during a special moment in the film Woodstock (1969). As the lyrics of the song are heard, images of young concertgoers are seen migrating to the famed concert site via cars, buses, and even foot. As Alan “Blind Owl” Wilson sings “I’m gonna leave this city, got to get away,” people are lured away with promises of a land where “the water tastes like wine.” This is the hippie dream realized. But Canned Heat’s song is not original. The song is based on Henry Thomas’ “Bull Doze Blues.” (1928) The words are different, but the melody is the same and Thomas’ original even has the characteristic flute solos throughout the song. On closer investigation, Thomas’ lyrics are also about leaving town, but for a very different reason. He is going to Memphis, where he hopes his lover will take him back. The motivation is a person, not a place. The presentation examines Thomas’ original song and connects it with the Canned Heat song. Both songs speak of leaving one place for another. Where Thomas hopes to return home, Canned Heat hopes to leave for a better life in a new country. How has this rock band built a new piece of music on an older, African-American blues song? What was kept and what was discarded? And what can be said about the transformation from person to place? What do we hope to find when we go “up the country”?

**Thurs March 8  4:00-5:30pm  P1-2: Audio/Video**

**IN48: Hymnodies for Virtual Nations: Uncovering “Fayth” and Memory in Final Fantasy X**
**Holley Replogle-Wong**
Square’s flagship release for the PlayStation 2 video game console, Final Fantasy X (2001), is a game whose story about an agrarian post-apocalyptic society suggests a self-conscious meta-narrative for the Final Fantasy series as a whole, reflecting the disparity of fan reception of the stylized sword-and-sorcery settings that were established at its inception in 1987, and the futuristic, technologically-driven themes and settings in subsequent releases, particularly for the first PlayStation platform. Central to the narrative development in Final Fantasy X is the socio-musical landscape of the world being portrayed, which features a central musical theme: the “Hymn of the Fayth.” This melody is simultaneously deployed as a filmic leitmotif and as an artifact of cultural memory, around which a parable of appropriation of folk song by the religious hegemony is constructed for the gamer to untangle as they advance through the story. The Hymn scaffolds religious spaces and rituals, and its variance in musical arrangement and recording production allows for a consideration of how place and narrative are informed by different musical traditions (chant, choral, world music). This paper explores the ways in which the music of Final
Fantasy X is a key participant— as artifact and living tradition—in the game’s enactment of anxieties regarding the rewriting of history and the abuse of musical modes of worship, while also considering how the player constructs a sense of meaning and nostalgia through various modes of interaction tied to gameplay and the fan community, including soundtrack collection and listening, musical transcription and performance.

IN69: A Field Guide to Digital Naturalism: The Ludic Video Game Soundscape and Playing the Spatiality of Proteus
Kate Galloway
Video games can serve as environmental texts, forging connections with the environment and participating in identity formation through sensuous experiences of place. Human beings are “placelings” Edward S. Casey argues, “we are not only in place but of them” (Casey 1996: 19). Game audio serves as an entry point to understanding how visual, ludic, and game audio design models ecological processes, environmental stewardship, and human identification with virtual representations of nonhuman materiality and musicalities. Human existence is situated in time and place, and place—even the virtual and non-specific environment of Proteus (2013)—participates in identity formation. Through exploratory gameplay emphasizing interaction with the spatiality of the game world, players fashion a spatial identity by performing the virtual environment. The player controls, plays, and performs the environment, manipulating its physical and sonic materiality through their gameplay as they explore the spatiality of the virtual environment. In Proteus, for example, the soundscape changes in response to players’ movement, location, and mode of sensing place, communicating to players that their activity and navigation composes the “virtual” soundscape, just as they are collaborative composers of their “real” soundscape. Informed by ethnographic sources from technoculture and gameplay fieldwork of these environments that play and are played, I argue that the interactive game audio of Proteus connects players with nonhuman nature, using game audio to model ecological principles, facilitate ludic interaction with the materiality of nature, and sense the spatiality of the game environment’s digital naturalism, thus, identifying with place.

Rachel May Golden
Exploitation horror film House of 1000 Corpses (2003) comments on perceptions of country hillbilly culture through both plot and soundtrack. The dark comedy-gore film focuses on two couples who visit a roadside gas station
cum haunted house in rural Texas, leading them to an eccentric family of serial killers, the Fireflies. The film represents the directorial movie debut of Rob Zombie, a heavy metal musician and founding member of the White Zombies. Set in the 1970s, and relying heavily on Texas Chainsaw Massacre (1974), House emphasizes southern rural caricatures: a line early in the film queries, “Ya’ll find us country people real funny like, don’t ya?” But the soundtrack is not steeped in the same country stereotypes. Rather, it largely features Zombie’s own metal infused songs. In addition, we hear “Now I Want to Sniff Some Glue,” by The Ramones (1976); Zombie’s cover of the 1977 Commodores song “Brick House” (featuring Lionel Richie); Slim Whitman’s country and western tune, “I Remember You” (1966); and the 1928 Broadway song, “I Wanna be Loved by You.” Further, a variety of sounds occur in diagetic media, including on TV, radio, a record player, and a home stage that spotlights the Fireflies in a Halloween show. It has been argued that this film mixes popular music with horror as a way of exposing shared human violence, creating identification between movie viewers and the Fireflies. Contrastingly, I consider how Zombie’s sonic and musical choices encourage exoticization, nostalgia, and imagination with respect to the rural south.

Thurs March 8  4:00-5:30  P1-3: Country Music History

**IN5: “Our Winter Love,” Bill Pursell, and the Nashville Sound**

_Terry Klefstad_

In the 1960s, country music in Nashville began to suffer an identity crisis as it changed from a twangy, banjo-oriented sound to a more urban, string-based style. This sometimes controversial shift in style, now called the Nashville Sound, has been credited to the stars Eddy Arnold and Chet Atkins. One musician, however, has been neglected, even though he was a central figure on the Nashville music scene during the years of this change. When Arnold invited William Pursell to come and work in Nashville in 1960, he likely knew that the pianist’s classical training and experience in string arranging would enhance the new approach to country music and increase its commercial appeal. Throughout the mid-1960s, pianist, arranger, and composer Pursell was the Columbia Records A-list studio pianist and a signed solo artist. Pursell’s work in the Nashville studios, first as a session pianist and later as an arranger and producer, played a key role in the shift of the identity of country music in the Nashville scene. His 1963 hit “Our Winter Love,” though not a country song, illustrates many of the qualities that we now recognize as the essence of the Nashville Sound.

**IN95: What is a Reissue? A Case Study of the Bear Family Bristol Sessions**

_Peter Schaefer_
This paper explores the meaning of the term “reissue” using the case study of The Bristol Sessions 1927-1928: The Big Bang of Country Music released by Bear Family Records in 2011. The compilation, nominated for two Grammy Awards, documents recordings made by Ralph Peer on behalf of The Victor Talking Machine Company in Bristol, Tennessee from July and August of 1927. Peer’s trip to Bristol was referred to by Johnny Cash as, “The single most important event in the history of country music,” and these recordings are often seen by many as the origin of the genre. This research is influenced by Sophia Maalsen’s assertion that reissuing music is a culturally contested practice in that it shapes historical understanding. Accordingly, this paper uses The Bristol Sessions to interrogate the concept of “reissue” and the assumptions that underlie it. After briefly discussing the challenges of defining this term, I argue for the critical benefits of shifting our perspective toward examining what’s at stake in saying that something is or isn’t a reissue. Alongside similarly slippery signifiers such as “reprint,” “rerelease,” and “historical album,” “reissue” occupies the ambiguous position of being simultaneously new and old. Consequently, shifting focus from essence to utility, more clearly reveals the values that are deployed when we make meaning out of past music in the present. The paper concludes by identifying how the conceptual boundaries of “country” music are reinscribed via music artifacts such as The Bristol Sessions that assert geographic and agrarian notions with which the genre is typically identified.


William Holly

Country music, and its numerous subgenres, have often been framed as music that celebrates working-class and rural America. While this is certainly true in many cases, country music performers and writers have not shied away from discussing the hardships of rural agriculture in the twentieth century. Not only have they talked about it in songs, many of them have been critical to the economic and political systems that have failed small farmers. While mainstream country music, that is, country music made under the guidance of a Nashville system for mass consumption, has been hesitant to be so critical (with some exceptions), alternative forms of country have embraced the activist writing styles of Woody Guthrie and other folk musicians, to discuss the hardships of rural Americans, while also commenting on the larger systems they blame for these hardships. This paper will trace this activist impulse from the Great Depression songs of Vernon Dalhart and Woody Guthrie, through the country-folk of Johnny Cash in the 1960s, the mainstream response to the farm crisis of the 1980s, through to the alt.country and Americana subgenres of the
late twentieth and early twenty-first centuries. Further, this paper will show that social activism, often traced back to Guthrie, has been percolating throughout the history of what is normally considered a conservative American tradition.

**Thurs March 8  4:00-5:30**  P1-4: Bob Dylan In and Out of the Archive

**Panel Organizer: Sean Latham**  
*Sean Latham, Brian Hosmer, and Mark Davidson*

In 2016, the University of Tulsa and the George Kaiser Family Foundation announced that they had jointly acquired the Bob Dylan Archive. This panel gathers together papers from scholars now at work on these materials and their ability to transform our understanding of Dylan’s music and its contexts. In a paper titled “Bob Dylan, Contributing Editor,” Sean Latham will explore Dylan’s early collaborative relationship with Sis Cunningham and focus on the little magazine Broadside as a vital cultural switch-point between early-century modernism and the post-war folk craze. Brian Hosmer in “Native Country” will offer a comparative reading of the way indigenous people enter the lyrics of Dylan, Woody Guthrie, and Johnny Cash. Finally, Mark Davidson’s “The Country Caruso: Nashville Skyline and the Country-Folk Legacy of the Late 1960s” will use archival manuscripts and recordings to examine the routes/roots of Dylan’s “country turn.” Although it is admittedly unusual for a panel to draw narrowly from a single institution, we hope its interdisciplinary structure (a literary critic, a historian, and a musicologist) and unique access to archival materials will justify its inclusion.

**Thurs March 8  6:00-7:30pm**  IASPM-U.S. Opening Reception

A special reception celebrating the new home of the *Journal of Popular Music Studies*. Welcoming guests from the Boards of the Society for Ethnomusicology (SEM) and the International Society for Metal Music Studies (ISMMS).

**Thurs March 8  6:30-7:30pm**  Performance—Old Devil Time: Drone-Folk Meditations

**Organizers and Performers: Emily Lacy and Daniel Brummel**

Although Emily Lacy (M.F.A., CalArts) and Daniel Brummel (M.M., CSULA) have been vocalizing together for 15 years, their deep work together is only now beginning to crystallize. As a pure vocal duo, Emily and Daniel humbly seek to elevate the oral folksong tradition to new contemplative plateaus, and bury it deeply in freshly dug crevasses of the heart. Inspired by minimalism, raga, shape note congregations, shamanic practices, the Harry Smith Folk Anthology, Pauline Oliveros’ deep listening, and Jean Philippe Rykiel’s lush orchestrations of Lama Gyurme’s Tibetan chants, their unadorned, quasi-a cappella delivery over a gently made bed of drones should stimulate, restore, and fortify the inner spiritual country of all who listen. A carefully crafted kaleidoscopic tapestry of tanpuras, synths, strings, and light pulsations effortlessly supports their plain voices placed in cathedrallic spaces. Emily and Daniel proffer meditations on the
poetry of the greatest folk and protest music of recent generations in a set list tempered with originals which both resonate alongside and respectfully contrast the words and melodies of those who came before. Emily has released two dozen solo folk records; Daniel just one (2005’s Speak Easy). But when their voices meet, there is a magical connection over the power of the collective, transpersonal voice found in the vast recesses of the American folk tradition. Emily and Daniel seek to honor the ancestral spirit of the pure folk tune, in gratitude to all beings that have transmitted its wonders to us, through this performance at IASPM 2018.

FRIDAY, MARCH 9

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FRIDAY, MARCH 9

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**IN47: It Ain’t Your Mama’s Country: Vocal Backbeat in Contemporary Country Music**

Kristi Hardman

Backbeat is a well-known feature of popular music, in which a strong accent, often provided by the snare drum, appears on beats 2 and 4 of a 4/4 meter. Typically, scholars, including Tamlyn (1998), Stephenson (2002) and Everett (2009), refer to backbeat as a phenomenon of the drums (or other percussion), and more rarely the guitars and piano. The possibility of backbeat in the vocals has never been discussed in the literature. But, vocal backbeat has become a feature of much contemporary country music. Vocal backbeat, as I define it, occurs when the inherent accents of text receive unusual performative emphasis on beats 2 and 4 of a 4/4 meter. This paper will present examples of vocal backbeat in select country songs, including Carrie Underwood’s “Church Bells” (2015), Luke Bryan’s “Home Alone Tonight” (2015), and Brantley Gilbert’s “Country Must Be Country Wide” (2010). I will also discuss the standard way in which this effect is employed in contemporary country songs and present a theory about the effect of vocal backbeat on the perception of meter. The combination of vocal backbeat and snare backbeat creates such a strong accent on beats 2 and 4 in contemporary country music that it produces a “four-on-the-floor” effect, i.e. every beat feels equally as strong as the others.


Trevor DeClerq

In recent decades, much work has been published on the typical chord progressions found in rock music (e.g., Moore 1992, Stephenson 2002)—especially as compared to those found in common-practice Western art music—
but what of country music? In general, harmony in country music is usually dismissed as overly simplistic, exemplified by Harlan Howard’s famous quote that country is just “three chords and the truth.” But is harmony in country music really so simple? And if it is not, how does it differ (if at all) from harmony in other styles? Unfortunately, no largescale systematic study of harmony in country music has been published to date. In this paper, therefore, I present a corpus study of harmony in country music, based on a 200-song Nashville number system fake book of songs from the 1930s to the present day. As seen through various statistical analyses—such as the frequency of certain chords, distribution of root motions, types of common chord transitions, and proportion of inversions—I show that the harmonic language of country music stands somewhere between the more traditional language of common-practice Western art music and the more modern language of rock. This tension between conservative and progressive syntaxes can be seen, arguably, to mirror similar back-and-forth tensions in country music’s history—such as between the more progressive style of Western swing and the more traditional style of honky-tonk that followed—as well as to perhaps reflect the underlying cultural, political, and social leanings of country music’s listener base.

IN59: Making Associations and Developing Transfer Skills Through Country Music In The Composition Classroom
Megan Hoelting
Country music is a textbook example of Storey’s (2006) definition of pop culture, yet it is not typically suggested as a potential text in scholarly articles that advocate for the inclusion of popular culture artifacts in formal classrooms as a way to examine culture and identity. However, when one considers the importance of prior knowledge on learning new skills and content (Webb, 2005), it would appear that popular media is not only integrated to boost motivation but also to scaffold critical thinking; if students are already familiar with the material of analysis, more time can be spent relating that content to new ideas. Depending on context, that material might indeed be country music; selecting lesser-known texts might add a layer of unnecessary complexity as students work to make associations between example texts and ones they are expected to create. These connections help students develop an ever-deepening expertise if they are able to transfer these acquired skills to other areas and conduct their own research. Roozen (2010) suggests that transfer, a desirable skill in composition research, is actually a repurposing of knowledge to fit a new context, but Donahue (2012) states that “the single most important and agreed-upon tool for developing transfer—reasoning or learning by analogy—is the least-studied or referenced in composition studies” (p. 151).
This interdisciplinary paper will argue that the process analogies students might use to analyze, critique, and relate to country songs can be transferred to the analysis of other genres.

Fri March 9 8:30-10:00am  P2-2: British and Irish Nationalism  IN75: Deconstructing the “Hippie Aesthetic”: British Nationalism and Rick Wakeman’s Myths and Legends of King Arthur  Ivan Tan
Progressive rock music (“prog”) of the 1970s has been characterized as stemming from a “hippie aesthetic” (Covach 2007), as bands sought to transcend the allures of commercialism in favor of musical seriousness and artistic experimentation. For bands like Yes, this desire was also reflected in the adoption of musical elements signifying British identity, often borrowed from Anglican church music or late Romantic British composers (Macan 1992). Not all prog, however, possesses the stylistic markers associated with the hippie aesthetic, as evinced by the music of keyboardist Rick Wakeman, whose 1974 departure from Yes was motivated in part by discomfort with the excessively experimental musical direction of the album Tales from Topographic Oceans (1973). I characterize The Myths and Legends of King Arthur, Wakeman’s first studio album after leaving Yes, as a critical response to the increasing abstraction of his former bandmates and as demonstrating an alternative to the hippie aesthetic within prog. Viewed in the light of 20th century Arthurian adaptations, Wakeman’s straightforward interpretation of the well-known national legend provides listeners with an accessible narrative structure and a more overtly nationalistic take on the British prog style. Additionally, a close examination of Arthur’s musical features—including use of leitmotif, harmonic syntax, and formal structure—reveals that it departs from the hippie aesthetic through its more conventional idiom. Arthur’s musical conservatism thus marks it as a populist work, although other signifiers show that Wakeman’s idiolect does not fully stray from the progressive rock genre.

IN52: Transatlantic Call: Alan Lomax’s Radio Programs for the BBC, 1943-1960  Andrew J. Bottomley
The prominent United States folk music field collector Alan Lomax (1915-2002) had a prolific but overlooked career in radio, including a close working relationship with the BBC during the 1940s and 1950s. Over the course of more than 100 episodes of radio programming, Lomax introduced the British listening public to American as well as English, Irish, Scottish, Welsh, and other European folk music styles – popular music traditions associated primarily with the lower classes, and which had previously received little airplay on the BBC. Among
these were World War II-era productions Transatlantic Call: People to People (1943-44) and the ‘ballad operas’ The Man Who Went to War (1944), The Martins and The Coys (1944), and The Chisholm Trail (1944), as well as post-war programs like The Art of the Negro (1951). In this paper, I examine why the BBC sought to incorporate both Lomax and folk music – especially US folk music styles, such as the blues and country – into its radio programming during the 1940s and 1950s. I argue that Lomax’s radio programs were part of a concerted transnational cultural effort – both during World War II and into the post-war period – that sought to create a sense of shared culture between the US and the UK, with particular appeal for middle and lower class audiences. Furthermore, this article suggests that Lomax’s radio productions had a lasting effect on British media and culture, influencing both the British folk music revival of the 1950s-60s and the popular ‘radio ballad’ form.

IN43: “Frank Ryan Bought You Whiskey in a Brothel in Madrid”:
Wild Geese, Joycean Exiles, and Transnational Irishness in the Music of the Pogues
Kevin Farrell
This study considers the recurring trope of the Irishman abroad in the music of Pogues, focusing upon Irish characters wandering Asia and the European Continent. While many of the band’s most famous songs deal with the Irish emigrant experience in England and the United States, I propose to examine those songs about Irishmen who, though far from their native soil, seem to neither have nor want a fixed address. These characters can be roughly categorized into two types: the Joycean Exiles, whose intercontinental travels are bohemian, artistic, and libertine (“The Sickbed of Cuchulain,” “Fiesta,” “Sunnyside of the Street”); and the Wild Geese, traditionally, those Irishmen who joined armies and conflicts far from their native land (“Sayonara,” “If I Should Fall from Grace with God”). While the emigrants of the band’s other songs face the ontological and existential pressures of being between worlds, the Joycean Exiles and the Wild Geese embrace a transnational sense of Irishness, wherein reminders of the world left behind neither taunt nor cheer, but are rather integrated into a new hybrid self. That hybridity manifests in both the lyrics and in the melodies, often through allusions to Irish literature, history, and music. These allusions bring the Pogues’ songs into dialogue with Ireland’s traditional narratives of artistic and political exile, presenting familiar content in unfamiliar lands, thereby echoing the exile’s experience of Irish identity.

Fri March 9 8:30- P2-3: Conceptualizing Pop Music IN38: “Pullin’ Out of Here to Win:” The Changing Narrative of Springsteen’s
10:00am

“Thunder Road”
Dana DeVlieger
In Conceptualizing Music, Lawrence Zbikowski uses the idea of conceptual blending to build upon Nicholas Cook’s understanding of song as multimedia, explaining how the music and lyrics of a song can work together to create a more complex narrative than either component could on its own. While Zbikowski’s examples are taken from German art song, the present project applies this idea of conceptual blending to popular music, investigating how different recordings of a song can alter its narrative. I examine three versions of Bruce Springsteen’s “Thunder Road,” all recorded in 1975: an early live performance in February, the studio recording released in August, and a later live performance in October. In my earlier work, I have argued that the conceptual blends found in popular music are clearer than those of classical music because the primary text (the recording) is the same every time it is played. However, the present investigation of “Thunder Road” highlights an interesting issue present in popular music: the artist can continue to tweak his/her/their arrangement of a song in live performances, drastically altering the song’s narrative. This is the case with “Thunder Road.” Springsteen’s alterations to the song’s music and lyrics over the course of 1975 create three distinct protagonists, each negotiating their own relationship the desire to escape from a small town and find a better life on the open road.

IN76: Switched-On-Country: Gil Trythall, Rick Powell, and Early Arrangements of Country Music for the Moog Synthesizer
John Brackett
In the wake of the “switched-on” craze following the release of Wendy Carlos’s Switched-On Bach in 1968, many major and independent record labels rushed to release albums featuring the Moog synthesizer in arrangements of music from a variety of genres and styles. In 1970, Gil Trythall, a music theorist and composer of electronic music on the faculty of Peabody College in Nashville, released a seven-inch single that included arrangements for the Moog synthesizer of Boots Randolph’s “Yakety Sax” and Earl Scruggs’s “Foggy Mountain Breakdown.” Released by Athena Records, an independent label based in Nashville that was operated by the songwriter and producer Rick Powell, Trythall’s single is one of the earliest recordings to feature synthesizer arrangements of songs associated with country music. Trythall’s single was followed by the first full-length recording of Moog versions of country music: Rick Powell’s Switched-On-Country. In 1972, Trythall released his first full-length recording Switched on Nashville and, in the following year, Nashville Gold, both on Powell’s label, Athena Records. Drawing upon personal interviews with Gil
Trythall, this presentation will examine the recording history of the albums released by Athena Records and their reception among contemporary country musicians and producers in the early 1970s.

**IN24: Applying the Elaboration Likelihood Processing Model to Musical Genre Classification: The Special Case of Bluegrass Music**

*Lance Kinney*

This presentation examines the difficulty of conclusively specifying musical genres with an emphasis on bluegrass music, as well as why strict genre specification is so contentious among some music professionals, music fans and music academics. As a starting point, Rockwell’s “What is Bluegrass Anyway? Category Formation, Debate and the Framing of Music Genre,” describes genre specification from a rational, cognitive perspective. Rockwell suggests that some categories are “classically defined” based upon necessary, sufficient and objective conditions. In the absence of classical definition, prototype-based categorization may proceed upon common attributes (Rockwell’s “family resemblance”). As a supplement to Rockwell, Petty, Cacioppo and Schumann’s Elaboration Likelihood Model (ELM) describes non-linear, non-cognitive classification based upon heuristics and affect. Individual differences variables (ability, motivation, opportunity) predict when cognitive classification or affective classification is likely to occur. Musical category involvement and need for cognition (NCOG) also influence processing strategies. Additionally, personal identity threats and economic implications deter strict specification of musical parameters. Tajfel and Turner’s Social Identity Theory describes how people establish and protect self-esteem based on preferred in-group identity compared to competitive out-group identity. Bourdieu’s cultural capital refers to non-financial social assets promoting social mobility, while social capital is the expected collective or economic benefits derived from preferential treatment/cooperation between individuals/groups. Setting strict parameters on bluegrass as a musical genre could result in lost self-esteem and threatened social identity, as well as lost cultural and social capital for the genres' performers and fans.

**Fri March 9**

**IN74: “Cowboys are Frequently, Secretly Fond of Each Other”: Hiding Homosexuality In Mainstream Country Music**

*Michael Austin*

In March 2015, Diane Anderson---Minshall wrote an article for the LGBT magazine *The Advocate*, titled “An LGBT Earthquake Is Happening in Country Music,” to discuss The many strides toward LGBT acceptance and equality within “the music Genre that has long kept many of us at lasso---length’s
distance.” In recent years, many popular country stars have come out in support of the LGBT community – or have come out as members of the LGBT community themselves, and they have found relative freedom to openly include gay and lesbian themes in their music. This obviously has not always been the case, especially considering country music’s long-held reputation as being the purview of socially conservative performers and audiences that permitted LGBT themes only in novelty songs at the margins of country’s music’s canon (such as those written or performed by Vernon Dalhart, Lavender Country, Ned Sublette, Two Nice Girls, and others). However, mainstream country music has almost always featured themes of same-sex attraction and relationships, although these topics are usually buried under subtext and innuendo. Drawing from examples of mainstream Country music of the 1970s—1990s, this paper explores the various ways in which songwriters have alluded to homosexuality under the guises of poverty, patriotism, platonic admiration, androgyny, and spirituality. I will also address popular rumors that surround these songs in an attempt to determine whether these artists actually acknowledge gay and lesbian relationships with a wink and a nod, or whether the same-sex themes people have found in this music is just wishful thinking.

IN89: Personae and Gender Critique in Stromae’s Racine Carrée
Michèle Duguay
Stromae—the stage name of Paul Van Haver—is a Belgian hip-hop and electronic music artist known for his innovative music videos, androgynous physique, and lyrics that confront issues of race, misogyny, and colonialism. Drawing from recent work on musical personae (Auslander 2006) and masculinity studies (Connell & Messerschmidt 2005, Jarman-Ivens 2007), this paper examines how Stromae uses personae to critique masculinity and gender roles in his 2013 album Racine Carrée. I begin by describing Stromae’s multimedia approach to popularizing specific personae, using singles “Papaoutai,” “Carmen,” and “Formidable” as examples. His use of various media platforms blurs the line between personae and reality, allowing him to offer a critique that goes beyond that of other prominent popular music artists. Then, I present an in-depth analysis of the two characters developed for his single “Tous les mêmes.” In YouTube clips, interviews, live performances, and the official music video, Stromae has appeared as both the male and female halves of a fighting heterosexual couple. Engaging with literature on multimedia analysis (Cook 2004, Railton & Watson 2013, Vernallis 2004), I demonstrate how these personae are used as tools to critique stereotypic gender norms. First, Stromae often plays both characters simultaneously by sporting makeup and a wig on only the left (female) side of his face, bringing attention to gender
performativity through his own body. These personae interact with choreography, musical form, lyrics, background vocals, and color in the music video to create a narrative that progressively blurs the distinction between “male” and “female.”

IN97: Sincerity and Camp in Queer and Trans Covers of “Frankie and Johnny”
Shana Goldin-Perschbacher
In 1960, Edith Eyde was incensed after a local drag queen at a Sunday afternoon gay dance made a demeaning joke about a well known lesbian performer’s gender, delivered to an audience including “straight people [who] would wander in just to see how the other half lived” (Marcus 1992). Eyde began creating song parodies intended solely for queer community. Two of these, including the 1899 “Frankie and Johnny,” a murder ballad about two young black lovers, now refigured as a gay story, were released on 45 by the lesbian rights organization Daughters of Bilitis. In 2007 transgender “anti-folk” band Actor Slash Model released “Frankie & Johnny” on an album of earnest yet campy songs, including “SM Cowboy” and “TN Tranny Two-Step,” that depict country as a forum for exploring queer kink and cross-regional queer love. Over the last half-century there have been at least 100 queer and/or transgender bands playing country and Americana. If country ain’t nothin’ but “three chords and the truth,” what does a campy queer and/or transgender country performance mean to musicians and audiences? What if it’s also sincere? Sincerity typically presumes the expression of an “authentic” interior, a concept actively debated among and about queer and transgender people and people of color, especially since the postmodern deconstruction of identity. Drawing on my ethnographic and analytical engagement since 2004 with TransAmericana, this presentation uses “Frankie & Johnny” to explore “queer sincerity,” an articulation of country truthfulness and queer musicking that navigates powerful musical myths about America, race, queerness.

IN10: Silence = Death: Country Music’s Failure to Respond to HIV/AIDS
Matthew Jones
HIV/AIDS has never been just an urban problem, just as it has never been only a gay disease. Yet the rural and HIV/AIDS are often presented as antithetical or as separated by impassable barriers of class, sexuality, race, and political ideology. This myth persists in spite of dire projections of a new AIDS crisis resulting from the injection opioid epidemic now devastating the nation’s Rust Belt. Since the 1980s, music has played an important role in the related arts-based political movement that emerged from the AIDS crisis. Songs about HIV/AIDS are part of the “Epidemic of Signification” (Treichler, 1987) that parallels the bio-medical
health crisis. In virtually every genre from classical to hip-hop, songs give voice to political resistance, memorialize the dead, preserve individual and collective experiences, raise money for research, and disseminate public health information in vernacular language. Every genre, that is, except country. Mainstream country music has largely failed its rural audiences by ignoring the AIDS crisis. To date, there have been two AIDS-themed songs by mainstream country artists, though some alt- and queer country artists have addressed HIV/AIDS in their songs. Nashville’s silence perpetuates the notion that it is an issue for the metropole. Following Crimp’s assertion that art has the power to save lives in the midst of the AIDS epidemic, this paper explores Nashville’s failure to address HIV/AIDS in song by looking at the few extant examples of AIDS-themed country music through the lens of race, class, and sexual politics.

Fri March 9 11:00-12:30pm  PL2: Plenary- “As for me and my house”: Nashville, the Home of Christian Music

Roundtable Organizer and Moderator: Andrew Mall
Panelists: Dean Diehl, Chris Hauser, Gina Miller, Jackie Patillo, and John J. Thompson

Nashville’s importance to United States Christianity is uncontested. The city—referred to as the buckle of the Bible Belt and (sometimes derisively) the “Protestant Vatican”—hosts the executive offices of several denominations. The region provides religious training at many Christian colleges, universities, and seminaries. Thomas Nelson, one of the world’s largest Bible publishers, anchors Nashville’s print publishing business; subsidiaries of the “Big Three” major record labels similarly anchor its Christian music industries, which include numerous independent labels, publishing houses, and sectors in artist services, music business education (at both Belmont and Trevecca Nazarene Universities), songwriting, and studio recording, among others. In short, Nashville is home to Christian music. For Christians and churchgoers nationally and globally, Nashville’s pastoralness extends beyond its affiliation with country music. Contemporary Christian, gospel, and praise and worship musics provide entertainment, yes, but they also provide spiritual care and sustenance, supporting listeners’ (and participants’) faiths, theologies, and worship practices. For this roundtable, current and former Christian music professionals who have worked in A&R, executive leadership, higher education, music ministry, publishing, and radio promotions, among other roles, address the unique challenges that face Christian music. With many combined decades of experience in organizations large and small, our panelists are well-attuned to the city’s centeredness to the Christian music industries. We consider how Christian music has impacted Nashville, address the difficulties of maintaining a
profitable business while conducting a ministry, and consider the boundaries of Christian music—increasingly porous as they are—in the broader contexts of globalized entertainment.

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**IN84: The Cultural Frontline: Music and U.S. Diplomacy in the Age of Trump**

*Rebekah E. Moore*

In 1954, President Eisenhower integrated cultural exchange programs into US foreign affairs. Over the next decade, musicians including Dizzy Gillespie, Louis Armstrong, and Duke Ellington toured internationally as America’s Jazz Ambassadors and the cultural frontline for toppling Soviet Communism. Long after Cold War tensions cooled, musical diplomacy continues. The Department of State sponsors international tours, artist residencies, professional training for musicians in priority countries and regions, and foreign US cultural centers that stage free, public performances. According to the DoS, musical diplomacy encourages “cross-cultural understanding and collaboration.” But artists and music scholars raise sharp criticisms of musicians’ exploitation to serve an imperialist agenda. These are not grounds for musical diplomacy’s wholesale dismissal, however, and participants’ creative negotiation of national and personal politics should not be ignored. Drawing on program observations; interviews with artists and program coordinators, including diplomats and contractors; and my professional work managing the world’s largest US cultural center in Jakarta, I foreground the professional, creative, and political value of American musical diplomacy, as seen by those involved in its execution. Participants often circumvent the State’s goal to secure American political power, in their service to an ideal diplomacy and commitment to music’s peace-building potential. The current president’s nativism and loathing for international negotiations is alienating us from the rest of the world. The DoS faces a 31% budget cut, and cultural programs are on the chopping block. Artists and scholars committed to expanding musical knowledge must vehemently advocate for the transformative potential of music over military might.


*Danielle Stein*

In 1941 President Roosevelt formed the Office of Strategic Services (OSS) to coordinate espionage activities behind enemy lines, which included psychological warfare that utilized music to access the interior of enemy targets.
The Musac Project, initiated in 1944, had the sole purpose of crafting and broadcasting manipulated popular standards with weaponized intent via the allied clandestine station, Soldatensender Calais, to German soldiers and citizens. The OSS recruited famous Jewish émigré musicians, in addition to Marlene Dietrich, for the recordings of reworked popular American and German songs. One song had achieved international success during the war and once reworked into a demoralization tool, became one of the most potent weapons created by the OSS – Marlene Dietrich’s “Lili Marleen.” An examination of the contributions made by the singers, lyricists, and producers recruited to the Musac Project through records of the National Archive, CIA, and biographical accounts, reveals an underfunded yet highly successful propaganda project. German prisoner of war accounts detail the effects of the reworked songs; the public and soldiers alike were homesick, war-weary, and nostalgic for their pre war-torn nation. Following the war, Musac Project debriefing reports were integrated into CIA planning and used to inform future projects such as “Voice of Liberation Radio” in Guatemala during the 1950s, “Radio Swan” in Cuba, 1960s, “Free Voice of Iran” and “Radio Quince de Septiembre” in Iran and Nicaragua during the 1980s. Psychologically-manipulated popular music proved a potent and successful weapon for governmental use during the twentieth century.

IN103: The Populist Sensorium: Popular Sounds and Sensation in the 2016 Campaign
Justin Patch
Political populism permeated the 2016 campaign, and although the term is difficult to define, there is no denying the appeal of populist platforms. Both Trump and Sanders intoned populist ideologies, particularly economic nationalism and anti-globalism, and shared in a populist legacy of affective campaigning. Both appealed to people who felt disrespected, silenced, conspired against, left behind, and wronged. Their rallies served as emotional outlets, cultural showcases, and places for the performance of listening, particularly to popular music. More than policy or ideology, populism is a sensuous-affective phenomenon, created through sound, rhetoric, and emotion. Populism consists of feelings and notions of oppression and disadvantaging by a powerful class which exists in an antagonistic relationship to a righteous and dignified “the people”. Populist tactics require sonic and sensuous guidance to locate, affirm, and reinforce the notion of the people’s struggle against a common enemy and common good. These tactics re-conceptualize the citizens and present new political subjectivities. Transformations concern the intellect, but necessitate engagement with the
senses. Populism depends on cultural reinforcement through familiar dancing, music, food, and modes of togetherness that create a sense of “somebodiness”. This presentation examines the contrasting soundscapes of the Trump and Sanders campaigns. Musically, Sanders’ revival of Woody Guthrie’s “This Land is Your Land” performed a different political modality than Trump’s eclectic pop playlist and created contrasting populist subjects. These campaigns highlight the importance of feeling heard and demonstrate the role that sound and sensation play in the seductive allure of populism.

### Fri March 9 1:00-2:30pm P3-2: Is Country Homogeneous?

| IN23: Desperation Mode: Factors that Promote Homogeneity in Country Music Songs |
|-------------------------------|-------------------------------------------------|
| Rachel E. Skaggs              |                                                 |
| Critics of commercial country music say that the music is homogenous, cliché, and that the so-called “bro country” subgenre has taken over. Though artists like Jason Aldean, Blake Shelton, and Florida Georgia Line are the face of this moment in Country music, the creators of these songs are primarily professional songwriters rather than the performing artists themselves. This paper uses interviews with 50 hit songwriters in Nashville to examine the factors that influence the way they “create something out of nothing” as they pen music and lyrics in co-writing sessions. While songwriters say that they continue to solo-author songs on their own time that fulfill their creative and aesthetic goals, they cite political economic factors as the main reasons for writing songs that might reinforce the genre’s homogeneity. In particular, writers point toward “360 deals” for performing artists, live music’s importance as a revenue generator, and a shift from an album economy to a singles market as the forces that encourage cliché and stagnation in the music that is written, recorded, released, and promoted in the country genre. As one hit writer puts it, “if you see a format that seems even more repetitive than before I think that’s because everybody is in more of a desperation mode than a free to create mode.” |

| IN50: Listening for Consent in the Contemporary Country Love Song |
|-------------------|-------------------------------------------------|
| Phoebe Hughes     |                                                 |
| Contemporary country recording artist Sam Hunt released his debut album Monticello—an album for which he co-wrote all ten songs—in October 2014. Beyond the obvious and often expected pop music influences of contemporary country music, Hunt’s debut album and singles released in the spring of 2017 are thematically unified in their depiction of consensual, presumed heterosexual, romantic relationships. Yet, close listening to these “love songs” reveals the specter of coercion, raising a number of questions about the nature
of consent in the process. Using songs such as “Take Your Time” (2014) and “Body Like a Backroad” (2017) as case studies, this presentation investigates the ways that Hunt presents consensual romantic relationships as an idealized goal for his audience and, perhaps even more problematically, for Hunt himself. Hunt’s music points to a broader trend in contemporary country artists in which artists have shifted their focus from the hookup culture associated with so-called “bro country” toward a more conventional heterosexual, consensual romance. Using close reading and musical analysis, this presentation seeks to problematize this shift by exploring the ways that Hunt and his current cohort of contemporaries seeks to coerce consent from their silent partners and hears “yes” where no consent is offered. Linking this reading to current debates around the nature of consent, this paper seeks also to use contemporary country music as a way to access some of the unspoken issues at stake in this discussion.

IN108: “Girl on the Billboard”: Changing Billboard Methodologies and Ecological Diversity in Hot Country Songs

Jada Watson

In October 2012, Billboard announced a change to its methodology for ranking popularity on the long-running Hot Country Songs (HCS) chart. After more than two decades of ranking popularity according to radio airplay alone, Billboard decided to apply the Hot 100 methodology to the chart, including digital sales and streaming to the HCS formula. While initial concerns focused on the possibility of crossover artists dominating the HCS chart, the new methodology has instead resulted in a significant decrease in the number of artists appearing on the chart, in general, and in the coveted #1 spot, specifically. In addition, female artists have been nearly erased from the chart. With fewer artists appearing on the charts, there is a noticeable lack of variety in the HCS chart and, by extension, on country radio. In a world where Billboard chart success governs the ways in which country labels sign, produce, and promote artists – what happens when there are fewer artists in the ecosystem? Influenced by the scholarship of Allen (2011), this paper will consider the ways in which Billboard’s changing methodology impacts the commercial country music industry through an ecocritical lens. Drawing on the results of a large-scale data-driven analysis of the HCS chart, it considers environmental diversity of the country music industry against the backdrop of Billboard’s changing methodologies and the country radio format. In particular, it will argue that Billboard’s changing methodology has resulted in a closed ecological system and the radical extinction of variety within country music.
Fri March 9  1:00-3:00pm  P3-3: Blurring Genre in the City of Country Music

Organizer: Andrew Lipow
Panelists: Andrew Lipow, Rick Wilkerson, Nicole Boggs, and Joseph Lekkas

Since ‘The Grand Ole Opry’ first aired on the radio, Nashville has been a destination for anyone seeking a career as a performer of country music. For the majority of the twentieth century, Nashville was the center of country music, and the city became synonymous with the genre. Over the past decade, however, Nashville has seen a renaissance in musical styles, embracing not only genres on the fringes of country music (Americana, folk, rockabilly, etc.) but also those that once seemed further removed, such as R&B, Jazz, Soul, Rock & Roll, Hip Hop, hard rock, electronica, and experimental music. As a result, the career musician must be versatile enough to meet the growing demands of the myriad musical styles, requiring of them a mastery of a diverse musical vocabulary. Consequently, this new culture leads to more musically and racially diverse musical groups, blurring the concept of genre. This roundtable will address notions of genre blurring as experienced by the working musician. The members of the panel represent people vested in Nashville’s changing musical culture and offer a variety of vantage points: Andrew Lipow, independent guitarist and composer and host of Musician Podcast; Rick Wilkerson, Nashville native jazz drummer and composer; Nicole Boggs, singer/songwriter and winner of the 2017 Nashville Industry Music Awards for Best R&B Soul Artist; and Joseph Lekkas, CEO of Americana label Flour Sack Cape Records and dream pop artist Palm Ghosts. The discussion will center on the musical and cultural life of artists and musicians living and working in Nashville and their growing ability to incorporate elements of multiple musical genres within country music and vice versa.

Fri March 9  1:00-3:00pm  P3-4: Negotiating Borders

IN22: Southern Sounds, Northern Voices: Distorting Borders Through Country Music
Ryan Shuvera

Since the mid-1920s, Canadians have turned to country music as a way of exploring southern inclinations and blending North American identities. Wilf Carter (Montana Slim) crossed the border in 1935 to further his career as a country musician. Hank Snow moved to Nashville in 1945, reaching the stage of the Grand Ole Opry in 1950. Twenty years later Neil Young settled into Nashville’s Quadraphonic Sound Studio to record some songs for the album Harvest. Today, Nashville’s New West Records represents country-inspired Canadian musicians Daniel Romano and Corb Lund. These artists make up part of a notable history of northerners blending North American identities through country music. However, a significant and overlooked piece of this history came
to light in 2014 with the release of the Native North America (Vol. 1): Aboriginal Folk, Rock, and Country 1966-1985 compilation from Light In The Attic Records. NNA Vol. 1 is a collection of re-mastered limited releases from Indigenous musicians across North America. It is significant because it reveals how Indigenous musicians used country music to capture their distorted identities and challenge the meaning of the borders and identities thrust upon them. These artists bring together southern sounds and northern languages in order to articulate experiences under North American colonization. This paper begins to explore how artists such as Willie Thrasher, Morley Loon, and John Angaiak distort North American boundaries and identities through country music. I also begin to think through the opportunities and challenges this compilation presents to non-Indigenous listeners.

IN85: Songs of Remembrance and Longing from Distant Lands: The Case of the Syrian Refugees
Guilnard Moufarrej
In March 2011, popular uprisings in Syria demanding the resignation of President Bashar al-Assad developed into a devastating war, generating hundreds of thousands of casualties and millions of refugees. Since the beginning of the conflict, music and social media have played a major role in disseminating war news and in mobilizing supporters around the world. Websites, Facebook pages, and YouTube channels publicized dozens of items ranging from folk-adapted tunes and popular Arabic songs to Western-derived musical productions, including rap and heavy metal. Even now, music continues to be a tool for the Syrian refugees through which they express their longing for their country. This paper studies the role of music and poetry in giving voice to Syrian refugees, who, through music, express their dismay at the refugee crisis and the ongoing fighting, calling on their compatriots to reunite and to fight the discrimination faced by refugees. They defy extremist Muslims (who, according to them, are disfiguring the image of Islam) and they show more tolerance toward other religions. Drawing on “netnographic” research I have conducted since 2015 on the role of music in the Syrian conflict, I show how these musicians are emerging as social activists, advocating for peace and unity and embodying the voice of their people.

IN67: The Influence of American Divas and Pop Rockers on Contemporary Philippine Music
James Gabrillo
This paper examines a trend in Philippine popular music called birit, a type of powerful melismatic singing adapted from the performing styles of American
divas such as Whitney Houston and Mariah Carey, as well as of American bands such as Air Supply and Journey. I focus on the case study of Aegis, a pop-rock act who pioneered the birit style in the Philippines during the 1990s with soaring ballads that showcased their vocal pyrotechnics. Specifically, I examine musical examples from Aegis’s debut album in 1995, titled Halik [Kiss], and analyze how they captured audiences with a theatrical belting style that was excessively garish and sentimental. Through interviews with the band and their audiences, I explain how Aegis deliberately exaggerated the musical styles of American divas and pop rockers, invoking Roland Robertson’s notion of glocalization, in reference to global popular commodities that have been tailored to suit specific tastes within a particular local. In this case, Aegis devised birit as a kitschy and dramatised form of parody that continues to be favored in the Philippine music industry today, particularly with young pop acts and reality singing contests on television. My analysis gestures toward the American entertainment industry’s relentless domination of the popular culture of the Philippines, following the country’s colonization by the United States in the first half of the twentieth century.

IN86: Reworking the Brasilidade Narrative: Dekassegui, Música Sertaneja, and the Identity Performance in the Japanese Brazilian Expatriate Community

Junko Oba

Música sertaneja is a style of “country music” that originated in the Brazilian countryside in the 1920s and is currently the most popular music style nationwide. It evokes life in the countryside, landscapes of loss, and the distinctive Brazilian sentiment of saudade, or nostalgic longing. As Brazil underwent rapid urban development and large-scaled rural-urban migration since the late 1950s, the music speaks for people’s shared experiences and nostalgic longing for what they left behind, both in their real life and romantic imagining. It conjures up the image of brasilidade (Brazilian-ness) that many Brazilians embrace as their cultural roots. Historically, however, Japanese Brazilian immigrants’ similar life stories were banished from the narrative and deemed irrelevant to the music or brasilidade that it inspires. Despite the perceived disconnect, música sertaneja has become an important agency of identity negotiation for Brazilians of Japanese descent in the past few decades, when the massive economic migration known as dekassegui (go out and earn) propelled many middle class Japanese Brazilians to “return migrate” to their ancestral home as unskilled laborers. This paper investigates música sertaneja in the Japanese Brazilian expatriate community, following its unique trajectory of transnational migration from Brazil to Japan, and back again to Brazil. I discuss how this recent dekassegui experience provoked Japanese Brazilians into
reconfiguration of their identity, and how, in the process, they not only utilized música sertaneja to negotiate their space in the diaspora, but also reworked the traditional brasilidade narrative in their favor.

**Fri March 9 3:00-5:00pm  P4-1: Margins, Borders, Boundaries and Crossings**

**Organizer and Moderator: Nadine Hubbs**

**Panelists: Jewly Hight, Nadine Hubbs, Charles L. Hughes and Diane Pecknold**

Recent country music journalism and scholarship have been transformed by analyses of country in relation to gender, sexuality, race, class, and region. This panel brings together four influential voices in this realm to explore country’s changing margins, borders, boundaries, and crossings in the age of Tomatogate, the new Latinx South, and #BlackLivesMatter. Jewly Hight identifies contemporary country’s “leading women,” Carrie Underwood and Miranda Lambert. Shining a light on the déclassé margins of country star-image construction, Hight illuminates these artists’ contrastingly sophisticated gender personas and the boundedness, in both production and reception, of country-music femininity by class. Shifting the marginal focus, Nadine Hubbs stresses the importance of studying the burgeoning country involvements of Mexican Americans in this moment “when race, ethnicity, and immigration are at the forefront of national debates.” She broaches the subject through discussion of her recent work with Mexican American country fans in the Texas borderlands. Charles L. Hughes and Diane Pecknold investigate intersections of country with Black music. Hughes sees country’s “long-standing dynamic” of “tradition and crossover” in a current duality between “rootsy ‘Americana’” and “pop-minded ‘bro country’” wherein both share a crucial reliance on Black music. He problematizes the musical border crossing involved and examines this country moment “within … the #BlackLivesMatter moment.” Pecknold pursues an “account of the emergence of hip-hop country” by juxtaposing three divergent origins tales, all demonstrating the genre’s relations to “the intersections of white and Black working-class cultures” and to a “‘post-racial’ whiteness that obscures the continuing power of white privilege.”

**Fri March 9 3:00-4:30pm  P4-2: Searching for Viability: Dynamics in Three Metal Scenes around the World**

**Organizer: Bryan Bardine**

**Panelists: Bryan Bardine, Lewis Kennedy, Edward Banchs**

This panel presentation will examine four distinct Metal scenes around the world: Dayton, Ohio, USA; Johannesburg, South Africa; and Hull, U.K. The original study was begun in the Dayton scene and has expanded to the other two, with the goal of comparing and contrasting a variety of points from the surveys and interviews conducted, including notions of community, scene history, scene demographics, and how (if) they play a role in developing and
maintaining scene viability. The presenters will discuss their findings individually, and then as a group we will discuss the intersections and differences we found as we compared and contrasted our results. The original survey and interview questions were slightly modified for each research site because of cultural and demographic differences with each place.

The notion of country enters into this study, obviously, on one level because our research takes place in three separate countries, and three continents. We see this research as a way to learn more about the individual scenes themselves, but they can also instruct what the larger communities are like. Are the scenes microcosms of Dayton, Johannesburg, and Hull, or are they an island to themselves? We believe our research will help us learn more about these important issues in understanding scene dynamics both within and outside of each scene and the cities in which they exist.

‘This Is the City of Hate’: Survey of the Hull Metal/Hardcore Scene
Lewis Kennedy

Scene Study: Gauteng
Edward Banchs

Breaking It Down: Analyzing Dayton’s Metal Scene through Multiple Lenses
Bryan Bardine

Fri March 9  3:00-4:30pm  P4-3: Symbols of American Nationalism

IN13: “Hail Columbia! Happy Land!”: An Untold Story of National Anthem as Political Protest
Laura Lohman

Long overshadowed by interest in Francis Scott Key’s “The Star-Spangled Banner,” its predecessor “Hail Columbia” demonstrates Americans’ longstanding use of a national anthem for political purposes. Written by Joseph Hopkinson for a Philadelphia theatre actor in 1798, “Hail Columbia” was first used to bully into silence those who opposed the Federalist party. It was quickly praised as a “national song” by first lady Abigail Adams and deemed a “national air” and “national anthem” in the nineteenth century. These labels and Hopkinson’s often reprinted account of the song’s origin obscured its many political uses. Informed by extensive study of political song in the early national period, this presentation uncovers the distinct ways that Americans used “Hail Columbia” for partisan and sectional political expression. While civilians and military units performed “Hail Columbia” for ceremonial and popular purposes, Americans also used it for political protest: through performances, print invocations, and contrafacta, Jefferson’s supporters celebrated their successful
opposition of the Federalists, sidelined Federalists penned stinging satires of Jeffersonian leaders and policies, and northern writers highlighted the hypocrisy encapsulated in the song’s lyrics to sharpen their calls for the end of slavery and protest Native American removal. One of the most durable and widely circulated songs from the large corpus of eighteenth-century American political music, “Hail Columbia” was not only a popular song and staple of national and international ritual, but also a vehicle through which Americans articulated conflicting political values in their efforts to represent and define the nation.

IN26: Let Your Freak Flag Fly: Rick James, Black Politics, and Sounding Allegiance to a Flag
Elliott H. Powell
This paper examines Rick James’ 1986 album, The Flag. By the middle of the 1980s, James became increasingly critical of the U.S. government, especially the Reagan administrations’ approaches to the Cold War, nuclear weaponry, and imperialism. James channeled these critiques of the country in the creation of The Flag, his first and only political album. In this paper, I analyze The Flag to not only explore James’ objections to the U.S. nation-state, but also how the album was a site through which James sought to imagine another way of being and living in the world outside U.S. imperialism and impending nuclear war. Indeed, both the album’s cover art and songs suggest James’ allegiance to what he called the “freak flag,” a flag that drew on anarchist and pan-African imagery and was a site of identification for sex-positive “freaks.” I draw on L.H. Stallings’ (2016) recent theorizations on the freak in black popular culture in order to argue that The Flag presents a radical articulation of black political life, not only in the mid-1980s but also today. Indeed, at a time where debates around the U.S. flag, Russia, nuclear war, a celebrity president, and black protest politics are all over the news, it seems worthwhile to revisit this often overlooked Rick James album.

IN62: The Construction of National Identity in 1930s Sing-Along Radio Programs
Esther Morgan-Ellis
Historians have long observed that radio played a significant role in establishing a sense of national culture in the 1930s. Network broadcasting gave listeners across the country simultaneous access to homogenized news and entertainment, thereby fostering an imagined community of isolated yet synchronized citizens. It could be argued that this community was at its most tangible in the case of community singing programs, which flourished between 1935 and 1942. These sing-along hours capitalized on the widespread popularity
of community singing, an activity that had been conducted in entertainment venues of the previous decade by song leaders, theater organists, and films. Indeed, some of the radio programs were simply broadcasts of movie theater sing-alongs, while others were carefully staged with studio audiences. What made these sing-alongs extraordinary, however, was the fact that they inspired listeners at home to actively participate in a communal activity. Although the broadcasts themselves were not preserved, the mechanisms and repertoires of sing-along programs were recorded in trade press reviews, song sheets, and visual media. In choosing a song repertoire that would speak to and represent America, radio producers followed in the footsteps of the pre-WWI community singing activists who first sought to reify white, Protestant, middle-class values. At the same time, they encouraged nostalgia for an era before the Great Depression and international conflict had disrupted middle-class life. The proliferation and long life of community singing programs on the air indicates that they were successful in constructing a musical vision of America founded in the 19th-century musical heritage of its white citizens.

Fri March 9 3:00-4:30pm  P4-4: Rural Romanticism

IN35: “Out in the Country”: Rural Romanticism, The Western and Folk Ideology in American Rock Music at the Turn of the 1970s
Caitlin Vaughn Carlos

Coming out of the age of the outdoor music festival at the end of the 1960’s, the American countryside emerges as a place of nostalgic fantasy. Many rock musicians of the early 1970s turned towards romanticized visions of the past as Edenic, pastoral playgrounds, and embraced nostalgic practices in order to reimage the present, and re-envision the future. While the American frontier has a relatively long history in American cultural memory as a symbol of rejuvenation, spirituality and universal brotherhood, I suggest that the revitalization of rural romanticism and the Western in this particular historical moment can also be viewed as an expression of personal nostalgia and traced back to popularity for such topics in their own childhood play. This generation of musicians grew up in the 1950s, in the age of Roy Rogers films and Western television shows (Davy Crockett, Bonanza). As children, they grew up thumbing through Sears catalogues of Western toys, rifles and costumes. As young adults, these musicians looked to a 19th century pastoral past and their own childhood play with Western fantasies, to make sense of their own contemporary environment. This paper will consider issues of rural romanticism and the Western in rock music at the turn of the 1970s. Two popular albums from this period, James Taylor’s Sweet Baby James and Three Dog Night’s It Ain’t Easy, will be examined as primary case studies of how rural romanticism and pastoral fantasies operate as complex nostalgic expressions, navigating spaces between
IN79: The Meaning of Backwards: Jack White and Romantic Agrarianism

Josh Moon

The 2008 documentary It Might Get Loud chooses as its introductory image Jack White, formerly of The White Stripes, creating his own electric version of the folk instrument the diddley bow. Surrounded by woods, a rustic Tennessee porch, and even cows, the film frames White and his pronouncements about musical aesthetics in the tradition of what David Danbon has called romantic agrarianism, “a vehicle for criticizing a capitalistic, technologically-oriented, urban-industrial society.” Throughout the film, White reveals his views on musical creativity by questioning narratives of progress and valorizing physical struggle with instrumental hardware. For White, the guitarist is analogous to the farmer who labors by hand against the unforgiving ground cursed by God. My analysis sets White and this depiction in the context of a philosophical debate about rock practice, a conversation in dialogue with the millennial turn of popular music during which the “death of rock” and the “return of rock” were both in-play as concepts. In demonstrating how “the country” as understood in romantic agrarianism appears in It Might Get Loud, I examine new lines of intersection with the aesthetics of Jack White. By thinking about White’s musical philosophy in terms of romantic agrarianism, we can place his work not only in an aural practice but also as part of a United States tradition of labor, folklore, and rural values.

IN93: “They Shot a Western South of Here”: Josh Ritter’s Imaginary West

Lily Corwin

In “Myrna Loy,” a track on his most recent album, Gathering, Josh Ritter continues a project that has been in progress over many years and recordings. In it, as in songs like “Good Man,” “Next to the Last True Romantic,” “Lillian, Egypt,” “Mind’s Eye,” and others throughout his career, he uses images and metaphors drawn from the American Old West and from the Western films of the first half of the twentieth century. Few of the references to the old West or to the movies that celebrated and fictionalized it are completely accurate to history or to cinema. Instead, Ritter is slowly creating his own mythology of the West, one in which history and the art it inspired are mixed together with something more amorphous; they are hazy and romanticized, a blend of what we know about the Old West and what we feel about it, of what we have seen in old movies and what we might have seen. Ritter’s audience knows these images well—they are anchored deep in the American imagination—and he
plays on the expectations they call up. The West of Ritter’s creation is used as a backdrop dripping with nostalgia, humor, and subverted clichés against which he sets explorations of contemporary America.

Fri March 9  5:00-6:30pm  P5-1: Gatekeeping and Tastemaking

IN16: Recording “The Country People”: Talent Scouts as Tastemakers and Mythmakers
Kyle Barnett
In a 1971 interview, talent scout “Uncle” Art Satherley, recounted his deep involvement in recording songs by key figures in American popular music. Decades after he had left the recording field, he still found it necessary to defend the “country people” with whom he had worked in making records, from Patsy Montana to Blind Lemon Jefferson and Ma Rainey and Gene Autry. At the start of the interview, Satherley told his interviewers: There’s one thing that I will command at all times, gentlemen, and that is respect for the subject...I have been through the humiliation of this thing, for many years.” What was “the humiliation of this thing?” Scouts like Satherley, for decades after their scouting work had ended, discussed their relationship with the rural people that changed the shape of the recording industry by the end of the 1920s. This paper argues that recording industry talent scouts negotiated a series of social and cultural divides in their everyday work during the industry’s expansion and transformation between the World Wars. For many of these scouts, their work came to redefine an expanded mid-level managerial role at emerging and established recording companies, through managing talent, audience, and genre. Recording industry talent scouts moved through wildly divergent segments of society, working with ignored, ridiculed, or vilified people as a matter of course. By tracing the discourse surrounding talent scouts’ labor, and combining the approaches common to 1) media historiography; and 2) cultural industries research, I seek to illustrate the role that talent scouts played as cultural intermediaries in an important part of recording industry history.

Eric Weisbard
My Woody Guthrie Lecture last year at IASPM-US introduced members to my current book project, tracing books on American popular music back to 1770 across categories of fiction and nonfiction, academic and decidedly anti-academic approaches. Here, I’d like to apply a portion of that research – more than 110 entries have currently been written, focused on authors, artists, and topics that have accrued significant literatures – to survey country music. How,
given the particularly fraught ways that whiteness, the South, and the music business have positioned country to separate it from folk and pop culture overall, has the literature reflecting upon this process changed its conclusions about the results? Just as importantly how has the tale been told and who has been allowed to do the telling? Many twists and turns are possible here. I expect to nod at least as far back as William Walker’s 1835 The Southern Harmony; contrast the 1930s views of Carl Wittke (Tambo and Bone: A History of the American Minstrel Stage), Cecil Sharp (English Folk Songs from the Southern Appalachians), and Zora Neale Hurston (Mules and Men); track editions of Country Music, U.S.A.; assess the rogue legacy of Nick Tosches, Dave Hickey and the 1970s magazine Country Music gang; consider Richard Peterson into Diane Pecknold as country “studies” but with a nod to the pro-am International Country Music Conference; and take up pocket paperback approaches via Sharyn McCrumb.

IN57: When Alt-Country Was New: Uncle Tupelo and the Question of Alt-Country’s Innovation

Robert Loss

What, if any, have been the innovations of alt-country music? This paper explores the answer to this question by focusing on the band Uncle Tupelo, whose 1990 debut album No Depression remains the keystone of the alt-country genre. Titled after The Carter Family’s “No Depression in Heaven,” Uncle Tupelo’s album named an AOL alt-country forum and an influential alt-country magazine; indeed “No Depression” became a synonym for the alt-country genre itself. Impact like this often points to the emergence of the new—but what, really, do we mean by “new”? The philosopher Boris Groys has offered one definition. He describes a "cultural economy of exchange" in which the values curated by cultural archives and traditions are changed by art that emerges from the "profane realm" of everyday life. Crucial to this exchange is "negative adaptation," in which a traditional value is made profane, removed from and then reaccepted into the tradition. Alt-country would seem to be such a negative adaptation. Unlike their cowpunk forebears, Uncle Tupelo and its contemporaries made a negative of country music for the sake of country music—an alternate "country." This rebellion isn’t defined by hybridized musical forms and styles alone. Alt-country’s strongest innovation was its production and revaluation of values abandoned by Nashville pop country: history, authenticity, place, and leftist politics. Through familiarity and difference, through covers and contrast, alt-country produced a new range of possibilities. But have they been reaccepted by the cultural tradition, or have they created a new tradition?
IN72: Rocking Late-Night: Rock Concert Programs Carve a Niche in Network Television

Norma Coates

In the early 1970s, the three major American television networks were reeling. A federally-mandated loss of an hour of prime-time compounded by a ban on cigarette advertising cut directly and deeply into their revenue. The music industry, too, had its trouble. Rock, which in the 1960s seemed to unify a whole generation of American youth, was fragmenting in both sound and audience. Progressive forces decried the “soft rock” that was taking over AM radio, and the mediocre hard rock bands capturing the ears of Middle American youth. After years of supposed incompatibility between television and rock music, rock’s “mass audience” became a niche television audience and helped turn late and late-late night television into a profitable daypart when the television industry desperately needed another one. In the early hours of the day, network television and rock seemed compatible. This paper explores how and why ABC and NBC finally yet partially embraced rock music and its audience by mounting two “rock concert” television programs, ABC’s In Concert and NBC’s Midnight Special, beginning in 1973. Analyzing primary source material in trade journals, major mainstream newspapers and magazines, and music press, and supplemented by textual analysis of selected performances, the presentation explores why the programs were initially embraced by sponsors and networks and some of the rock audience. Ultimately, I argue that the success of rock in late night indicated that television and rock were compatible in some form but in general, rock would never succeed as oligopoly-era network entertainment.

IN64: Playing Records: Theorizing records, the public sphere, and popular music

Timothy J. Anderson

Associated with forms of media such as newspapers (Habermas 1991), cinema (Hansen 1991) or television (McCarthy 2001), the issue of the public sphere as a space communal formation and contestation has long been a key topic for those invested in popular culture studies. In the case of music, while Michael Chanan has explored issues of architectural space in music as a mode of publicity (Chanan 1994), the issue of the public sphere has remained severely under investigated by those in popular music. This paper draws from the work of Negt and Kluge (1993) and Miriam Hansen (1991, 2004) to make an argument that establishes an adequately materially-mediated purchase for the concept of the public sphere that is specific to popular music studies. First, the public sphere as it relates to popular music should be oriented around issues of affective modes of communal and political purchase. Second, one must the cultural
material practices key to the alteration of communicative space, which is most often tactical and always dependent on the deployment of specific musical materials. I specifically argue that the record’s post-1948 “vinyl lite” and contemporary formats are media that have radically altered public affections. Unlike earlier forms, these formats and systems are more mobile, plastic objects that afford for more playful moments of innervation, movement, and imaginary alterations. Whether this play occurs in bedrooms or clubs, I argue that this theorization allows us to understand how playing records assists communities to explore those sensational knowledges that compose ways of feeling so fundamental to issues of identity, subcultural or otherwise.

IN78: Ubiquitous Production: Making Music with the iPhone
Mike D’Errico
In recent years, mobile devices such as the iPad and iPhone have become common production tools both in and out of the recording studio. For example, following his work on Kendrick Lamar’s Damn (2017), Steve Lacy (of Los Angeles R&B group The Internet) has made a name for himself as a producer that uses his smartphone as a personal recording studio. In contrast to previous musical instruments, making music with smartphones foregrounds not the actual sounds produced by “apps,” but rather the physical actions that guide the mundane forms of production in the everyday use of the devices. While digital music producers often use hardware controllers to distinguish themselves from commonplace users of technology, mobile media users celebrate the disintegrating distinction between expert “producers” and non-expert “users.” Through analyses of beatmaking apps such as Korg’s Gadget and Native Instruments’ iMaschine, this paper examines how the “user-friendly” design of the iPhone equalizes the skill levels needed for both everyday productivity tasks and music production. I suggest that musicmaking with mobile media comprises acts of both production (through the design affordances of apps themselves) and consumption (through the generative structure of social media sharing, as well as add-on content that can be purchased in the “App Store”). Specifically, I analyze design affordances that allow the adaptation of the device into mundane interactions. These affordances include direct manipulation, touchscreen control gestures, elementary physics in app design, and multitasking capabilities. By analyzing the ways in which mobile media facilitates non-expert production practices, it is possible to understand digital music as comprising not only material technologies such as instruments, but a process-oriented experience that aligns with consumption practices inherent to the music industry in the early twenty-first century.
**IN32: Authenticity and “Country” Vocalists in Fundamental Christian Churches**

*Sarah Bereza*

In interviews, voice professors at the fundamentalist Christian institution Bob Jones University (Greenville, SC) reference an archetypal “country” vocalist as a foil to the bel canto ideals they teach. By “country” vocalist, they do not necessarily refer to a twangy vocal timbre or to a particular repertoire. Instead, they are making a dichotomous comparison between a trained (i.e. classically trained) vocalist and a person whose absence of classical vocal training leads their communities to perceive their voice as untrained—a comparison rooted in archetypes of an “Aunt” or “Uncle” whose rural location has left them without the means to develop their abilities. This recurring distinction between disadvantaged country vocalists and the “excellence” the professors see in their classical pedagogy opens up to discussions of star persona and authenticity: though the untrained quality of these country vocalists could make them appear authentic to their listeners (and perhaps it does), leaders interpret seemingly authentic qualities as an impediment to a vocalist’s ability to convey biblical truths because these qualities direct attention to an individual and away from their song’s spiritual message. Rather than using performance practices to convey authenticity (many practices of which leaders protest as worldly), leaders argue that vocalists’ authenticity should come from their reputations as born-again Christians, a viewpoint that allows both classically trained and country vocalists to minister in their churches because their “good testimony” conveys their personal faith.

**IN42: “My Church”: Nostalgia, Tradition, and the Rise of the Secular Praise and Worship Anthem**

*Nathan Fleshner*

Maren Morris’s Grammy-winning debut single, “My Church,” serves as a secular anthem, whose conventional harmonies, form, and lyrics give reverential honor to country music’s sacred traditions. Country music is well known to reference tradition, family, and religion while also acknowledging the struggle with these institutions through references to alcohol, cheating, and break-ups. An analysis of Morris’s song demonstrates a juxtaposition of this traditional content against challenges made to sacred institutions, both musical and religious. In doing so, this paper examines Morris’s references to the music of Johnny Cash and Hank Williams, Sr., whose music is comprised of both authentic and substitutive spiritual content. Stories of struggles with the church, drugs, and relationships are well-known in the lives of both Cash and Williams. Indeed, Morris’s choice of Cash and Williams as her spiritual leaders is shown to mirror her own
description of life’s struggles. In “My Church,” nostalgia for icons of country music as well as the literal and metaphorical idea of the open road both substitute for the soul-cleansing power of the church and serve as a secular escape from the burdens of everyday life. Indeed, critiques of Morris’ song often question whether music can or should be considered a religion. In its analysis of the song, this paper also explores the definition of “church,” drawing from challenges made in reviews of Morris’s single and parsing out the ideas of both religious and musical orthodoxy and heterodoxy in the lyrics and music of “My Church.”

IN51: The Way Back Home: Joshua Davis’s Journeys Across the Mackinac Bridge
Evelyn McConnell
Joshua Davis is a troubadour from the heart of Trump country whose beautifully crafted songs about core human values offer subtle counterpoints to messages of hate and were – unexpected plot twist here – shaped by one of America’s favorite reality show competitions. Best known worldwide as the first, and last, contestant to convince The Voice to let him play a song he wrote, Davis is a veteran of the Americana festival circuit. He obviously follows in the tradition of a previous Jewish folksinger from America’s north woods, but even more than Dylan, Davis sounds like River-era Springsteen, with shades of John Prine, Susan Tedeschi, and Ben Harper. I propose a paper analyzing how this red-state singer/songwriter’s music speaks to a divided country. Davis is the offspring of 1960s radicals – a poet and a carpenter, White Panthers both, who fled the Detroit riots (and the hot breath of the FBI) to the Upper Peninsula of Michigan. Their only child was born in that remote region, and after their divorce, Josh spent his childhood shuttling between summers alone in the wilderness, playing with knives, and school years in Detroit – crossing back and forth across the Mackinac Bridge that unites the state’s two halves. Davis’s ability to span urban and rural ways of being, and his experience in both community-based musical practices and the belly of the commercial beast, make him an important, er, voice in 2017. Signed to Nashville’s Soundly Music, Davis pushes back against the conservative constraints of country music and definitions of American greatness.

Fri March 9 7:00-9:00pm  Event: Researching Country Music/Country Music Hall of Fame

SATURDAY MARCH 10
IN18: "Pinegrove, Alt-Country, and the Changing Landscape of the Emo Revival"

**Nathaniel Cortas**

The Emo Revival, a subgenre of emo marked by a return to the style of the band American Football and 1990s Midwest Emo, now approaches nearly a decade in age. Indicative of this subgenre’s shifting fan base is an expansion of musical influences in the music of bands gaining popularity in the scene. This is especially apparent in the work of the band Pinegrove, who defy any simple categorization, despite critics’ and fans’ attempts to do so, labeling them as everything from indie folk to alt rock. This article explores the various musical influences present in Pinegrove’s 2016 album, Cardinal, through an analysis of its use of melodic and stylistic tropes, instrumentation, pastoral imagery, narrative structure, and critical reception. This analysis is rooted in a close reading and discussion of the text-music relationships present in individual songs on the album, with additional comparative discussion that examines these relationships in the context of examples from both the emo and country genres. In doing so, the article demonstrates their position as an emo band instrumental pushing the boundaries of the popular definition of emo as a genre through the incorporation of these influences, musical and otherwise, common to the musical tradition of country music.

IN58: Country Music that Does Not Suck: Bloodshot Records’ Use of Covers and Tribute Albums

**Nancy P. Riley**

Chicago may not be the first city that comes to mind when thinking of country music, but WLS’s National Barn Dance made Chicago the preeminent radio home for country music before World War II. Although Nashville emerged as the home of country music, country continued to thrive in Chicago, more recently seen in work of independent record label Bloodshot Records. The label’s first release (For a Life of Sin: A Compilation of Insurgent Chicago Country, 1994) was a compilation album featuring local punk and indie bands performing various styles of country music. While the collaborative nature of compilations draws on Bloodshot’s roots in the punk and indie scene, the label’s music was country music. By using cover songs and tribute albums, Bloodshot engaged traditions and practices that are entrenched in country music history. Bloodshot’s use of covers and tribute albums merge a local identity with a broader national identity, establishing a particular musical lineage by associating the label with...
distinct versions of “authentic” country music. I examine Bloodshot’s tribute albums, considering the “star text” of the artists receiving tribute, but also the featured artists, along with musical analysis of source material and the cover versions. I argue that these projects are significant for the layers of meaning they contribute to Bloodshot Records’ branding and identity by historicizing and legitimating the record label’s early country offerings, but also because they expanded Bloodshot’s brand and identity beyond a punk and/or regional reputation through an association with nationally and internationally known artists.

IN15: Folksong for Sale: Aesthetics of Commercial Recording in the Midcentury American Folk Revival

Brian Jones

Histories of the American folk revival typically depict the 1950s in relation to the Red Scare: the decade stands as a period of underground activity wedged between the overtly activist Guthrie/Seeger era and the 1960s commercial folk boom. Receiving less scrutiny, however, are the crucial and long-lasting effects of changing technological aesthetics in the music industry during this period. In the 1950s, novelty pop, rock and roll, and jukebox culture facilitated a broader shift: from a paradigm emphasizing music performance to one centered on records. This development was not only commercial and institutional, but also aesthetic. Many began considering music not primarily as text, melody, performance, and instrumentation; but as texture, timbre, aural persona, and performance style. In the folk revival at the end of the 1950s, these attitudes led some to emphasize the purely sonic and stylistic aspects of folk music—a trend initially seen in groups such as the New Lost City Ramblers and later infiltrating counter-cultural genres of folk rock and psychedelic. In this paper, I use a technology studies perspective to explore these aesthetic developments in the 1950s folk revival. Drawing upon contemporary folk magazines, record releases, and personal interviews with revivalists, I show how the sound and discourse of the folk revival responded to its technological and ideological surroundings. The politics and aesthetics of participatory music making engaged with attributes of the fixed, commodified medium of sound recording. Folk revivalists ultimately embraced and capitalized on this record-based framework, even while actively pushing against it.

Sat March 10

8:30-10:00am

P6-2: Bluegrass Scenes: Geography, Performance, and Mobility in “Country” Spaces

Organizer and Moderator: Gregory Reish
Panelists: Jordan Laney, Benjamin Krakauer, Lee Bidgood, and Jonathan King

The “bluegrass” subgenre of country music was thus named to refer to influential string band leader Bill Monroe’s group (“The Blue Grass Boys”), as
both an evocation of Monroe’s home state of Kentucky and a gesture towards an imagined rural hinterland. These spatial allusions were especially significant in the context of mass migration of Southerners in the 1940s, and served symbolically to link this modern, cosmopolitan musical form to a familiar and stable cultural and geographic context. Histories of bluegrass music have often focused on star performers and other “heroic” figures—they also deal with place, usually in homological tracing of significant performers’ places-of-origin (Carney, 1998). This panel brings together four influential scholars who began their studies by considering how local, translocal, mediated, and virtual scenes are essential to the ways that participants create bluegrass music. Jordan Laney’s investigation of the 1970s Knoxville bluegrass scene reveals notions of rural-urban and class mobility through songwriting and performativity. Benjamin Krakauer explores how, in the same decade, unconventional aesthetic choices amplified the perceived regional, ethnic, and religious Otherness of Northern experimental bluegrass musicians at Southern bluegrass festivals. Focusing on the twenty-first century style of mainstream bluegrass known as “mash,” Lee Bidgood examines the musical micro-geography of jams, and the control and definition of jam space through bodily and musical interactions. Jonathan King also considers jam dynamics, particularly as they help to articulate a regional bluegrass identity that flourishes far from the idiom’s North American birthplace. Together these papers interrogate the relationships among spaces identified as “country” and how those inform bluegrass scenes.

Sat March 10 8:30-10:00pm P6-3: Music and American Militarism

IN105: “Don’t Want Polonium, Rolled up in my Sushi”: Jimmy Buffett, Margaritaville Americana, and Cold War Becoming(s)

Rachel Tollett

Examining Jimmy Buffett’s “I’m No Russian” from his album Songs from St. Somewhere (2013), my work discusses the continued manifestation of Cold War lyrical and sound archetypes with musical manifestations of the American. I investigate the musical re-sounding of Cold War archetypes via a confluence of Soviet and Russian stereotypes in American film, television, and music during the Cold War and re-awakenings of the Cold War image in twenty-first century musical expressions. As an icon of “Margaritaville” middle class white Americana, particularly in the 40-65 demographic, Jimmy Buffett’s music tethers patriotism, liberalism, and loyalty to a sense of adventure and exotic adventure that captures the imagination and nostalgia of a growing “baby boomer” audience. Furthermore, by referencing contemporary aspects of Russian-U.S. relations Buffett participates in a larger artistic conversation that employees Cold War ideas and assumptions in order to manifest a common sense of national fear and phobia of Russian relations in the post-Cold War world.
Exploring Soviet/Russian archetypes, while uncommon for Buffett, reveals a synergy of Americana, nationalism, political insight, and musical exoticism rare for this artists' works, but significant for his overall placement in the American popular music cannon.

IN104: “The Army Goes Country and Western”: Race, Politics, and Music Row Militarism in the 1950s
Joseph M. Thompson

This paper traces the alignment of country music and the U.S. military in the early days of the Cold War. Beginning in the late 1940s, country music impresario Connie B. Gay cultivated an affiliation between civilian government workers, the military, and country music by producing live concerts and radio programs in Washington, D.C. Gay deepened this connection by booking country performers on tours of Korea and in military installations around the globe throughout the 1950s. The U.S. Army then began using the genre as a recruitment tool in 1953 thanks to the drafting of honky tonker Faron Young. In 1957, the Pentagon invested directly in Nashville by creating a public service television series called Country Style, U.S.A. filmed at Owen Bradley’s first studio. The use of country music as recruitment made explicit the racial implications of this musicalmilitary union. Since the early twentieth century, the record industry marketed country music as a genre most associated with the white working class of the U.S. South and Southwest. When the government relied on country music to convey its recruitment message, it imagined its audience, and therefore its military, as white. This paper also denaturalizes presumptions about the relationship between country fans and the politics of hawkish conservatism. These fans did not harbor some inherent, white working-class disposition for militarism. Instead, the history of country music and military recruitment reveals a gradual alliance between the music and the government institutions that provided the economic and ontological foundations of the genre’s political culture.

IN87: “Songs of the Golden Age: Music Production in Hanoi during the American War”
Lonán Ó Briain

The escalation of tensions in the Second Indochina War (Vietnam War or American War) coincided with the golden age of radio in North Vietnam. During this tumultuous period, radio became the primary mass medium for communications and the main source for music recordings. The state-run Voice of Vietnam radio (VOV) employed a selection of ensembles in Hanoi who produced communist-themed propaganda songs to accompany their political
broadcasts. A wired loudspeaker system throughout the countryside ensured that broadcasters had constant access to their listenership in the North, and broadcasting towers at the Seventeenth parallel and powerful radio transmissions further afield enabled them to reach listeners in the South. Based on 11 months of fieldwork in Hanoi between June 2016 and April 2017, this paper reconstructs an oral history of music production processes and listening practices during the Second Indochina War. Data is drawn from original interviews with current and former employees of the VOV and their listeners. Those interviews are supplemented with data from recent print collections such as Hành khúc Giải phóng (Liberation Marches), participant-observation fieldwork at a Hanoi music and folksong club for retired musicians and singers of the VOV, and archival documents that have only recently been made available to scholars in Vietnam. This research argues that the ongoing veneration of singers, songs and stories from the golden age of radio constructs a particular narrative about Vietnamese history that commemorates the achievements of the Communist Party and perpetuates its control in the open market era.

Sat March 10  8:30-10:00am  P6-4: Gendered Authenticity  IN29: Liverpool Lullabies: Cilla Black, Gendered Authenticities, and the Scouse Industry
Alexandra Apolloni
Cilla Black was one of the most successful performers and one of the few women musicians to emerge from the Merseybeat boom of the 1960s. Throughout her career, Black's connection to Liverpool was key to her public identity and her vocal sound. Despite pressure from Brian Epstein and George Martin to avoid sounding "too Liverpudlian," Black retained and played up the vocal inflections associated with a Liverpudlian (or Scouse) accent. For some listeners, this sound confirmed Black's as an authentic voice of Liverpool at a moment when regional consciousness was changing English national identity. Others cynically dismissed her as a "Professional Scouser," capitalizing on Liverpool's cultural cachet. Black's early career coincided with the emergence of the so-called "Scouse Industry," a movement spearheaded by Frank Shaw and Stan Kelly-Bootle to preserve Liverpool culture and dialect through publications and historical documentation, as exemplified by novelty dialect books like Shaw's Lern Yerself Scouse (1966). These publications advanced a nostalgic notion of Scouse identity as working-class, white, and male. Black, who made a hit of Kelly-Bootle's song "Liverpool Lullaby," complicates this narrative. I look at Black's use of accent and dialect in performances of "Liverpool Lullaby," to ask how her vocalization of a Liverpudlian femininity intervenes in nostalgic narratives of Scouse, and how it speaks to gender as an element of regional and national identities in England. I also explore how Black's femininity enabled
dismissals of her work as inauthentic in the context of rock culture that remains ambivalent towards the women and girls.

**IN46: The “Good Hearted Woman”: Tina Turner**  
*Emily Milius*

Tina and Ike Turner’s abusive relationship inspired Waylon Jennings’s “Good Hearted Woman” in 1969. Knowing the gruesome details of that relationship, one may be surprised that such a situation inspired a light-hearted, country classic. Historically, domestic abuse against females has been overlooked and glorified. This paper demonstrates the ways in which this song underplays Tina’s abuse and glorifies Ike as a “good-timin man,” instead of portraying the abuser he was. It also shows how the lyrics belittle Tina as a woman “who don’t understand” her man. One may be surprised that an abuse victim would cover a song that blatantly underplays their abuse and belittles their intelligence, but Tina covered this song live and on her compilation album, Tina Turner Sings Country. Her cover of this song contributes to the undermining of her own abuse. This paper demonstrates how her cover of this song provides insight into her own abuse downplay. There are many reasons why a victim minimizes their abuse. Societally speaking, women are not taken very seriously, especially when the abuser is a celebrity as Ike was. At this time, spousal/marital rape was not a crime, or even believed by most to be possible. This paper shows how societal pressures forced Tina Turner to put up with this abuse, and how they affected the way she sees her abuse. It does so by analyzing her cover of “Good Hearted Woman” and the ways the song downplays her horrific physical and sexual abuse.

**IN73: Creative Process and the Quest for Freedom in the Music of Erykah Badu**  
*Sean Peterson*

Singer Erykah Badu’s groundbreaking recordings of the late 1990s helped define the genre known as neo-soul. Throughout her career Badu has represented herself as belonging to an earlier age, calling herself “analog girl in a digital world,” and utilizing “country” wisdoms like “you pick your friends like you pick your fruit.” Her head wraps, Kemetic jewelry, and syncretic spirituality evoke what Samuel Floyd (1996) calls “core culture”: “that portion of the black population that has remained closest to its mythic and ritual roots, whose primary cultural values and interests lie within that community.” Employing antiphonal structures, community-oriented narratives, and creative strategies which prioritize individual freedom within collective processes, Badu’s music likewise displays an orientation toward “core cultural values.” While scholars have considered Badu’s relationships to black feminism, presidential politics,
and tropes of motherhood, nearly all have focused on her lyrics and visual imagery, ignoring the sonic qualities of her music. Through analyses of song order, musical forces, arrangements, and production/mixing techniques on Badu’s album Mama’s Gun (2000), this paper will show that the songs, and Badu’s process for creating them, testify to the power of creativity to reshape and explore notions of freedom. By jamming with fellow musicians extensively in composition and recording, for example, Badu utilizes the freedom in improvisation to shape songs communally. At stake is an improved understanding of the working dynamics of R&B and hip hop musicians during the late 1990s, when those musics moved into the mainstream.

Sat March 10 10:15-11:45am P7-1: Space and Place

IN22: Southern Sounds, Northern Voices: Distorting Borders Through Country Music
Ryan Shuvera

Since the mid-1920s, Canadians have turned to country music as a way of exploring southern inclinations and blending North American identities. Wilf Carter (Montana Slim) crossed the border in 1935 to further his career as a country musician. Hank Snow moved to Nashville in 1945, reaching the stage of the Grand Ole Opry in 1950. Twenty years later Neil Young settled into Nashville’s Quadraphonic Sound Studio to record some songs for the album Harvest. Today, Nashville’s New West Records represents country-inspired Canadian musicians Daniel Romano and Corb Lund. These artists make up part of a notable history of northerners blending North American identities through country music. However, a significant and overlooked piece of this history came to light in 2014 with the release of the Native North America (Vol. 1): Aboriginal Folk, Rock, and Country 1966-1985 compilation from Light In The Attic Records. NNA Vol. 1 is a collection of re-mastered limited releases from Indigenous musicians across North America. It is significant because it reveals how Indigenous musicians used country music to capture their distorted identities and challenge the meaning of the borders and identities thrust upon them. These artists bring together southern sounds and northern languages in order to articulate experiences under North American colonization. This paper begins to explore how artists such as Willie Thrasher, Morley Loon, and John Angaiak distort North American boundaries and identities through country music. I also begin to think through the opportunities and challenges this compilation presents to non-Indigenous listeners.

IN65: Bobbie Gentry’s Odes to Mississippi: Considering Musical Biographies of a Place
Kristine M. McCusker
Most work on American music is written about the commercially successful man. Even when race is taken into consideration, the solo bluesman, the authentic country boy, or the rascally rock star are gendered as masculine, leading to the perception that men make music and women simply listen. Through the lens of Bobbie Gentry’s song, “Ode to Billie Joe” (1967), I argue that, in order to move beyond narrow conceptions of how Americans were (and are) musical, a musical biography of a place might be one fix. Gentry’s hometown is one place to start. Born in Chicksaw County, MS., Gentry moved to Greenwood, MS. (Leflore County), when she was five to attend school. This paper will use the Mississippi Blues Heritage Trail markers in and near Greenwood; Gentry’s country music marker (placed near her elementary school); the LeFlore County/Behind the Veil oral interviews; and Billboard chart records to reconstruct what Gentry heard in terms of local sounds. In listening to these diverse sounds, “Ode” becomes a paean to her hometown and its racialized past. This song’s popularity has ramifications for American popular music in general. Indeed, if one sees the classification “pop music” as a clearinghouse classification where local music is raised up for national consumption, Gentry’s ability to draw from multiple local musical genres—white country music, the blues musicians she heard in Greenwood—allowed her to write an iconic song that catered to multiple audiences. “Ode’s” chart success suggests a diverse audience’s embrace: the song was #1 on the Pop chart; #1 on the LP chart; #8 on the R&B Pop chart and #6 on the R&B LP chart; #7 on the Easy Listening chart; and #1 on the Country LP chart.

IN66: “The Big Country”: Ambivalence and opposition in David Byrne’s report from flyover America
Kevin Holm-Hudson
After the 2016 presidential election, attention in the press focused on the rural and rust-belt voters who propelled Donald Trump to his surprise victory, analyzing the support from the so-called “flyover states” of the American heartland and rust belt. At the same time, books such as J. D. Vance’s Hillbilly Elegy (2016) also revealed a “forgotten” America that had been supposedly derided, or at least ignored, by coastal elites. This cultural divide was presciently addressed by David Byrne in his 1978 song “The Big Country” (from Talking Head’s second album, More Songs about Buildings and Food). In the song, Byrne surveys a passing landscape of American heartland icons—farmlands, baseball diamonds—from the window of an airplane to a serene and expansive accompaniment of acoustic and lap steel guitars in C major. The choruses, however, tell a different story as the song shifts to B-flat major, a simpler, more restrictive harmonic progression, and Byrne’s lyric “I wouldn’t live there if you
paid me.” In this presentation I show how the conflicting harmonic, modal, and textural materials of “The Big Country” are emblematic of the two Americas that suddenly could not be ignored after November 2016. I also consider how the meaning of “The Big Country” has changed since 1978, when critical reception then tended to focus on Byrne’s ambivalent (and ambiguous) singer-songwriter role.

Sat March 10 8:30-10:30am

P7-2: Diaspora and Repatriation

IN30: Remembering Zion: Senegambian Reggae between Nation and Diaspora

Catherine Appert

In the 1970s, Jamaican reggae found eager audiences in the West African nations of Senegal and The Gambia, where it was soon performed locally. Today, however, The Gambia’s thriving reggae scene dwarfs that of Senegal, where the genre is marginalized vis-à-vis hip hop and local popular music genres. Drawing on ongoing ethnographic fieldwork among reggae singers and sound system deejays in Dakar, Senegal, and Serrekunda, The Gambia, this paper locates Senegambian reggae performance at the intersection of colonial history, nationalist projects, cultural tourism, and diasporic belonging. Senegal and The Gambia are distinguished as nations primarily through their colonial legacies (French and English, respectively) rather than significant cultural or ethnic differences. A comparative study of reggae in these interconnected sites reveals how national identity, itself a classed endeavor constructed partially through colonial cultural grammars, informs the distinct ways in which young people engage with diaspora. Senegalese reggae draws heavily on indigenous language; its artists define diaspora in broad terms that root Blackness in Africa, using symbols of Rastafarianism primarily as stylistic markers. In contrast, Gambia’s primarily English-language reggae artists locate diaspora specifically in the Caribbean; practitioners, many of whom actually adopt the tenets of Rastafarianism alongside their practice of Islam or Christianity, describe a deep affinity between Jamaica and Gambia, citing language, climate, and the transnational movements of tourists and musicians. Thus, even as reggae performance circumvents elite nationalist musical projects to foreground underground diasporic connections, those connections are enacted in ways that are inextricable from national colonial legacies.

IN98: Cubero’s Brothers Repatriating Castilian Country Music

Ana I. Simón Alegre

This presentation will examine how the Spanish folk group, Los Hermanos Cubero, is repatriating country music from the Castilla region in Spain. This group is trying to recover traditional Spanish music from this central region of
Spain with the purpose of sharing the rich musical past of Castilla which existed in the region before the violent arrival to the power of the dictator, Francisco Franco (1939-1975). The musical offering of Los Hermanos Cubero includes new music, written and composed by the two brothers, as well as melodies compiled by the Spanish folklorist and musicologist Agapito Marazuela (1891-1983). Marazuela collected an extensive repertory of music to create the highly valued Castilian oral songbook from the years before the dictatorship of General Franco. This work is highly regarded because the collection includes songs that were not modified by the process of musical homogenization which was carried out by Franco in Spain during the dictatorship. Marazuela’s collection is of special importance in the Castilian region of Spain, even though Agapito Marazuela was imprisoned for his work and his contribution was erased from the music scene for decades. The Cubero’s Brothers have been active since 2010 and are part of a movement that seeks to recover and repatriate the diverse musical culture that reaches back to Spanish roots that began with the group Nuevo Mester de Juglaría (1970). The work of Los Hermanos Cubero is extraordinary for their deft recovery of a stolen past, combined with the current trends in Spanish folk music.

IN4: Going to Indian Country: Repatriating Native American Musics Recorded by Frances Densmore in the Early 1900s

Jay Loomis

The dilemma of how to interpret Frances Densmore (1867 - 1957) is central to my discussion on recent efforts to repatriate recordings from her archives: even though Densmore clearly acted from a colonialist perspective as a salvage ethnologist, thanks to her diligence, members of Native nations today cherish the fact that they can hear the recorded voices of their ancestors and pass on old songs that otherwise, most likely would have been forgotten. As one of several early 20th century American ethnologists, Frances Densmore stands out for her prolific writing, her tireless fieldwork, her pioneering audio recording practices and archives of Native American musics, and her overall successful career as an anthropologist in an age when it was difficult for women to be accepted into male dominated scientific fields. At the same time, as a consummate practitioner of salvage ethnography, Densmore perpetuated racist and colonialist perspectives in her interactions with people from the sovereign Native nations whom she researched. Discourses on authenticity and salvage are at the heart of engaging the contradictions embodied in Densmore and her scholarship. The concept of “real Native culture” is deeply problematic and perpetuated stereotypes, racism, and social inequality. I consider ways that present day repatriation, as a practice, runs both together with and contrary to
globalization and how it can be a corrective measure for situations when global institutions have benefitted from the exploitation of Native nations. When a museum or other institution repatriates tangible and intangible artifacts back to “Indian Country,” the marginalized, sovereign, indigenous nation takes center stage, and the local takes priority over the global.

**IN20: Politicizing Carnival Brass Bands in Olympic Rio de Janeiro: Instrumental Protest and Musical Repertoires of Contention**

*Andrew Snyder*

In Brazil’s volatile political context of hosting the World Cup and Olympics, economic crisis, and presidential impeachment, a brass band movement in Rio de Janeiro has oriented itself towards musically supporting street protests. This musical movement (“neofanfarrismo”), originating in the revival of street carnival at the turn of millennium, has expanded beyond the carnival season and transformed into a year-long movement self-defined as activist. Critiquing predominant focus on lyrics in considerations of musical protest, I examine “instrumental protest,” or how sound itself mobilizes protests in public space, in a neoliberal global city. I build on the musical resonance of the word “repertoire” in Charles Tilly’s concept of “repertoires of contention” in order to explore how musical repertoires are used to contest hegemony. What are the relationships between musical repertoires of carnival and musical repertoires of contention? While scholars have examined “imagined” uses of carnival in protests in the Global North, relationships between protest and carnival in places where communities have their own vibrant practices of carnival on which to draw remain to be explored. These musicians are not, however, limited to local repertoires. As the social movements with which they engage draw on repertoires of solidarity from international movements such as the Occupy Movement, Rio’s brass musicians also strategically adapt international musical repertoires based on the tactical and aesthetic needs of a given protest. Critiquing conventional models that show how social movements “mobilize” musical resources, I argue therefore that public festivity is itself a generative force for political mobilization.

**IN19: "Behind every rock is an ambuscade of native minstrels’; English travelogues and the commercialization of the Ranz des Vaches in 19th-century Bernese Oberland**

*Emily Loeffler*

Nineteenth-century English travel literature about Switzerland established interlinked visual, cultural, and aural expectations for English travelers on the Grand Tour. The aural expectation, the “Ranz des Vaches,” which could be sung...
and/or played on the alphorn, related to both the visual expectation of mountains and the expectation of a “pure rural exotic.” Research on the Ranz des Vaches has not drawn extensively from nineteenth century travel literature; my paper turns to this body of work, including famous travel guides, including John Murray’s, and the journals of individuals of various status, such as Edward Whimper and Dorothy Woodsworth. Using these sources, I suggest the Ranz des Vaches developed in part as a commercialization of the scenery in the Bernese Oberland, a region previously that was defined by poverty and isolation. The influx of travelers on the Grand Tour represented a potential source of income for the rural musicians, who could capitalize on the travelers’ visual and philosophical expectations. Busking occurred at a series of specific scenic locations in the Bernese Oberland, and the use of alphorn and yodelling in performing the Ranz des Vaches eventually became primarily a matter of gender roles. Finally, the travel literature offers a valuable insight into the power dynamics between the English travelers and Swiss musicians. As long as the music-making was heard as complementary to the scenic experience, it was happily received; but as the number of musicians increased, they were, ironically, seen as culturally inauthentic distractors from the scenery.

IN1: “A Belly Full of Spaghetti and Ears Full of Songs”: Felice Bryant and Country Music Songwriting in the 1950s
Paula J. Bishop
Beginning in the 1950s, numerous country music artists visited the home of Nashville songwriters Felice and Boudleaux Bryant, where they would find Felice in the kitchen preparing a meal while Boudleaux showed potential songs to the artists. Though it would appear as if Felice was simply fulfilling the traditional role by playing hostess, the singers who arrived at their home were there to see both of them. The Bryants, who began writing songs together around 1946, had, by the mid-1950s, become two of the most sought-after songwriters in Nashville. Capitalizing on Felice’s culinary abilities and outgoing personality, they invited artists to their home for dinner. They found that “a belly full of spaghetti and ears full of songs” made the artists more receptive to choosing their songs to record. Using published interviews, oral histories collected by the Country Music Hall of Fame, interviews of Felice’s sons Dane and Del Bryant, and autograph manuscripts, I examine Felice Bryant’s songwriting career with her husband, focusing primarily on the 1950s, when they were developing their skills as writers and honing their approach to marketing and managing their output, a period which also saw the coalescence of Nashville as the central site of country music production. Felice’s use of the domestic sphere allowed her to defy the gendered constraints of time, place, and industry to build a successful
career, becoming what Mary Bufwack and Robert Oermann called the “woman who ignited the explosion of women writers on Music Row.

**IN80: Portrait of the Artist as Andy Warhol: Lou Reed and John Cale’s *Songs for Drella***

*Elizabeth Ann Lindau*

In 1987, estranged former Velvet Underground bandmates John Cale and Lou Reed reconnected at Andy Warhol’s memorial service. The two musicians subsequently collaborated on an homage to their former producer and mentor, their first work together since 1968. They premiered the cycle *Songs for Drella* in 1989, and released it on Sire the following year. *Drella* tells Warhol’s life story through a series of vignettes, its first-person narration complicated by Cale, Reed, and the Velvets’ occasional appearances as characters in the songs. Cale declared *Drella* a “tribute,” while Reed called it “a brief musical look at the life of Andy Warhol [that] is entirely fictitious.” Inspired by Warhol’s practice, this presentation considers *Drella* as musical portrait. From his 1960s Screen Tests to the commissioned celebrity portraits of the 1970s–80s, Warhol single-handedly revived the démodé practice of portrait-making. Philosopher Cynthia Freeland has written that portraitists balance a “revelatory” aim to create an accurate, representative likeness of their subjects, with a “creative” aim to display their own distinctive style. These sometimes contradictory aims are simultaneously achieved when there is communion between posing subject and rendering artist. *Drella*’s effectiveness as musical portrait results from Cale and Reed’s intimate knowledge of and identification with Warhol. Just as the artist layered photography, film, and painting to create his portraits, the album mixes passages from Warhol’s posthumously published diary with Reed’s original poetry, fact with fiction, portrait with self-portrait. *Songs for Drella* is a portrait of Warhol informed by the artist’s own practice of portraiture.

**IN7: The Politics and Aesthetics of Self-Discovery in *John Lennon/Plastic Ono Band* (1970)**

*Nicholas Tochka*

In 1970, John Lennon encountered Arthur Janov’s self-help book, *The Primal Scream*. A faddish form of psychotherapy, Janov’s treatment identified the repression of childhood traumas, or Pain (capitalized in his usage), as the root of adult neuroses. Deeply impressed, Lennon sent copies of the book to friends, sometimes underlining words in Janov’s prefatory dedication—to “patients who were real enough to recognize that they were sick and wanted to end the struggle”—for emphasis. In mid-1970, Lennon himself underwent primal therapy at Janov’s California. These sessions deeply imprinted John
Lennon/Plastic Ono Band (1970), a searing album-length confessional released that December. Because Lennon later disavowed Janov, commentators often dismiss the therapy’s influence as manifested merely in a few screams, a bit of guitar distortion, and lyrics about family dysfunction. Yet the ex-Beatle’s enthusiasm for primal therapy, however short-lived, represented a key moment articulating Western popular music to a burgeoning concern with personal authenticity and self-realization. This paper examines Lennon’s so-called “primal scream” album, John Lennon/Plastic Ono Band, as an entry point toward understanding the emergence of this broader aesthetic and politics of self-discovery in 1970s popular culture. Juxtaposing contemporary therapeutic accounts and media coverage of the self-help movement against the album’s musical and thematic content and critical reception reveals the deeper epistemological context in which popular musicians became able to transform therapeutic practice into rock performance. Lennon’s album anticipated trends toward an increasingly atomized sense of individualism, as the self-described 1960s Now Generation matured during the 1970s Me Decade.

### IN96: Sentimentality, Toxic Masculinity, and the Country Recitation Song

**Travis Stimeling**

Country recitation songs have long been a crucial, if sometimes misunderstood, component of many country musicians’ repertoires. Featuring plaintive accompaniments and often maudlin lyrics, country recitation songs are often heard as uncomfortably sentimental, especially in the voices of the male vocalists who specialized in them. This paper offers a new reading of country recitation songs by extending the recent work of musicologist Marian Wilson Kimber, whose 2017 book The Elocutionists: Women, Music, and the Spoken Word traces the intersections of middle-class musical, literary, and dramatic life in the late nineteenth- and early twentieth-century American fascination with elocution. Kimber argues that elocution was deeply tied to contemporary notions of middle-class domesticity, which made sentimentality and emotion the province of women. Yet the country recitation song bears many musical, thematic, and performative similarities to elocution, pushing the boundaries of masculine emotional performance. Using Red Sovine’s “Teddy Bear” (1976) and “Roses for Mama” (1977), Little Jimmy Dickens’s “Raggedy Ann” (1970), and Bill Anderson’s “Mama Sang a Song” (1961) as case studies, this paper sheds new light on the ways that country recitation songs create a space for singers and their audiences to overcome the emotional restrictions of white working-class masculinity. By hearing these sometimes-awkward emotional expressions as extensions of the elocutionist tradition, we can come to a deeper understanding...
of the ways that white working-class men struggle to express their most profound emotions and consider the broader implications of those struggles.

IN102: The Coal Miner’s Daughter in the Kitchen: Loretta Lynn, Crisco, and Mediating Southern Femininity
Alyxandra Vesey
In 1979, Proctor & Gamble released a Loretta Lynn compilation with MCA. Crisco Presents Loretta Lynn’s Country Classics focused on the singer-songwriter’s 70s output and kicked off a partnership that would stretch across the next decade. Lynn’s spokeswomen deal with Crisco coincided with renewed interest in her career, starting with an Oscar-winning biopic in 1980, which the singer attempted to capitalize on with new music. However, Lynn’s work with Crisco reveals how female recording artists, especially veteran performers contending with sexism and ageism in a male-dominated and youth-oriented industry, use endorsement work as a tactic for career longevity. It also illustrates that female country singers often affirm their professional acumen by installing themselves in the kitchen as cookbook authors and spokeswomen for branded food products. Lynn’s Crisco deal represents what Tara McPherson refers to as “southern femininity,” an ideological lens “through which other fault lines in southern culture” around race, gender, region, and feminism can be better understood (2003, 20). In this presentation, I build on McPherson’s concept by analyzing Lynn’s print and television campaign with Crisco and the surrounding discourse around its imagery and reception. I also put the idealized campaign in dialogue with other events that inform Lynn’s experience of the 1980s—a period besieged by declining sales, an abusive marriage, and her son’s death—to argue that Lynn’s performance of southern femininity is one of resilience and contradiction as she manipulated the image of a domestic goddess in order to simultaneously keep her family and career intact.

IN33: “Playboy Really Digs Country”: Playboy Records and the Search for Playboy Identity in the 1970s
Monique Bourdage
In a 1969 episode of the Hugh Hefner-hosted television variety party, Playboy After Dark, a number of guests boo as he strums a Dobro and asks if they would like to hear some country music. The message was clear: country music (unless delivered by the mini-skirted and barefoot Linda Ronstadt) had no place in the Playboy lifestyle, which had been defined by the consumption of cocktails and jazz since its December 1953 inaugural issue. However, by 1974, Playboy’s record reviews encouraged readers to pick up a couple six-packs of beer and the new Mickey Gilley album. In fall 1971, Playboy Enterprises announced the
creation of a music division, including the Playboy Records label. Over its short run, Playboy Records recorded or distributed an eclectic blend of artists, including Hefner’s long-time girlfriend and Hee-Haw regular, Barbi Benton; Al Wilson; Hamilton, Joe Frank and Reynolds; and the Beserkley Records catalog. In 1974, Playboy Records formed a relationship with Nashville producer Eddie Kilroy, which would bring the label and Mickey Gilley to national attention. As head of the label’s Nashville division, Kilroy produced a number of Billboard Hot Country Singles. As musical tastes and social relations shifted throughout the 1950s and 1960s, Playboy struggled to maintain a version of urban and urbane masculinity built, in part, on a love of jazz. Having explored Playboy Enterprise’s uneasy relationship with rock elsewhere, this paper seeks to extend this research chronologically and generically by exploring the rise and fall of the Playboy Records label (1971-1978).

Sat, March 10 1:30-3:00pm  
**PL4: Plenary- Guthrie Lecture by Allison McCracken**

“Ideologies and Cultural Studies: What NBC’s Reality Singing Contest Teaches Us About Contemporary American Popular Music Culture”

This talk offers an interdisciplinary approach to an examination of the musical and cultural significance of NBC’s reality television singing contest program, The Voice (US edition, 2011-). My object in choosing The Voice is two-fold: I want to discuss the program’s importance, but the program also excellent subject for an analysis that combines musicological, media studies, and American Studies-based approaches. In my past research, I have found that musicological and media studies of popular music have often operated as parallel fields—even when both employing cultural studies frameworks— rather than mutually informing each other. In my discussion, therefore, I will draw from scholarship in all these areas and hopefully offer a useful example of an integrated approach. My discussion of The Voice draws from pop music and television studies texts, industries, audiences, and histories. Despite its tremendous popularity, the program has actually been understudied in all these areas, not only because it falls along the media/music studies scholarly divide but because its reflects the cultural divide as well. Its focus on popular music covers, its baldly commercial aims, its status as a reality competition program on network (“low quality”) television, and its popularity in the red states mark it as a program with a “mass” rather than a “class” audience. Yet The Voice offers rich sources of cultural information and insight. Each cycle of the program is unique, but today, I’m going to point out some larger patterns of the show generally and what I see as its central paradox. Although the show’s brand reflects a “unity in diversity” discourse that equalizes its contestants within an “American Dream” narrative, The Voice is a text built around a central contradiction. On the one hand, The Voice exposes and often explicitly rejects the essentializing discourses regarding race, gender, and sexuality that have shaped American vocal culture and the music industry for decades. Its blind audition process emphasizes that “anyone...
can sing anything," and that identity, age, and appearance should not determine vocal talent or promise. In this respect, the show offers an important national platform to a diversity of otherwise socially-marginalized performers who, indeed, continually prove the porous nature of genre and vocal identity boundaries and industrial codes. At the same time, however, The Voice is entrenched in the very system of industrial divisions and social hierarchies it disavows, and its winners invariably reaffirm the status quo. The conflicted nature of this text has only become more intense and obvious in the age of Trump. Discussions about musical authenticity, identity, and genre boundaries among the show’s four coaches (two white men, one white woman, and one person of color, either male or female) are now more explicitly politically charged and have undermined, at key moments, the show’s claims of unity and equality. Indeed, it is The Voice’s continual—and increasingly visible—hegemonic slippage that I argue has been key to its appeal for many viewers and one that offers scholars a particularly complex, revealing, and insightful illustration of the intersections of American popular music culture and politics.

Sat March 10 3:15-5:15pm  P8-1: (un)Wanted, Dead or Alive: Retrospective Lineages of 1980s Heavy Metal

Organizer: Ross Hagen  Panelists: Ross Hagen, Stephen Hudson, Eric Smialek, and Kevin Ebert

According to the philosopher Paul Ricoeur (2004), the act of remembering also involves a simultaneous act of forgetting, as both unconscious memory and deliberate memorialization are selective by nature. The process of historiography then essentially involves a struggle over what is worth remembering and how it should be remembered. In this panel, we examine how the narrow and often dismissive memorialization of broadly popular metal styles has had continuing effects on metal fandom and scholarship into the 21st century. Indeed, the scholarly focus on thrash and extreme metal over the past generation is often justified by a negative comparison to more popular heavy metal styles, particularly 1980s glam metal and 2000s metalcore. However, doing so ignores the musical evidence of continuity and kinship that connects metal’s musical continuum. Revisiting these “abject” styles also complicates the conception of heavy metal as an insular and self-contained musical subculture, as its musicians have long cultivated musical and aesthetic connections to pop music, punk (Waksman 2009), rap, and even country music. As the retrospective musical canons of metal developed, genres that drew inspiration from the “wrong” music often became viewed as embarrassments, particularly when they led to commercial success. The rejection of the more pop-oriented side of metal in particular became an important tactic for conceiving of one’s self-identity as a serious metalhead. Given that the 1980s – 2000s were times when
extreme metal subgenres and the academic study of heavy metal were both developing, this tactic has echoed through the genre and its criticism.

“We take everything to an extreme”: Rejection of Metallica’s Soft Singing and the Birth of Extreme Metal

Stephen Hudson

Glam Metal Goes Country!: An Examination of the Unexpected Connections of Glam Metal to Country Western Themes and Imagery

Kevin Ebert

“We Every Thorn has its Rose”: The Problem of Pop Music in Metal

Ross Hagen

Extreme Metal and Its Others: Metal Audiences’ Hostility Towards Adolescence

Eric Smialek

Sat March 10 3:15-4:45pm  P8-2: Race and Identity

IN91: Redneck Meskin’ Boy: Little Joe, Greater Mexico, and the Politics of Race and Class in Country Music

Rodolfo Aguilar

Country music is popularly known for embracing a White, working-class aesthetic in the rural U.S. South. Only a small number of Chicano artists have gained fame in the genre including the late Freddy Fender. The general absence of Chicano musicians in country music is magnified by another popular consensus. The Nuevo South is employed by contemporary academics when studying the recent Latino communities to emerge in the region. Discussion surrounding the Nuevo South, however, excludes Greater Mexico or the U.S. Southwest where Chicano communities have historical and cultural roots. The Nuevo South narrative implies Mexicans are absent from the region’s long history. Chicano Studies, on the contrary, has brilliantly challenged this narrative. Chicano scholars have documented Tejanos and Mexican immigrants alike to have experienced “southern-style” racism including segregated schools and neighborhoods in Texas during the early twentieth century. Mexican and Tejano workers have also labored in several “southern” industries including the cotton field. The Nuevo South and Greater Mexico, thus, generate two distinct cartographies. The latter centers historical Mexican communities; while the former portrays these communities as recent arrivals within their cultural boundaries. This paper closely analyzes the lyrics of Little Joe’s country song, “Redneck Meskin’ Boy” to historically locate Chicano communities in the South.
Overall, I argue Little Joe’s version of country music embodies a complicated musical identity informed by race and class. Lastly, I will stress how Little Joe utilizes country music to creatively merge the (Nuevo and old) South and Greater Mexico into one cognitive map.

IN 112: Religion and the Voice in the Music of Prince
Griffin Woodworth
Since the untimely passing of the popular musician Prince in April 2016, writers have wrestled with his legacy: some have focused on his work as a champion of gender nonconformity, others on his importance as a black musician; some on his maverick status within the music industry, others on his philanthropic work. Such debates have extended the discourse that surrounded Prince during his life: as musicologists Robert Walser and Anne Danielsen have argued, Prince’s fluid manipulation of sex and race deconstructed the very categories on which modern ideas of identity are built. Yet Prince’s deeply held religious faith has been less often discussed even as it intersects with other issues of identity in his work. In this musicological study, I dig into Prince’s use of two different singing styles in order to explore how African-American religious cosmology informs his constructions of sex and race. Mixing sacred and secular was nothing new within the field of black music, yet Prince’s engagement with African-American theology went deeper—literally—than the “sacred-sexuality” of Al Green’s high falsetto or Little Richard’s sanctified whooping. In my musical analysis, I demonstrate how Prince’s singing employs both a Gospel influenced model of “ecstatic” religious practice and also a “prophetic” voice whose electronically lowered register conveys the Afrofuturist cosmology of funk music. Overall, I argue that Prince’s use of these divergent singing styles enacts a syncretic religious cosmology that delivers a potent protest against the ongoing racial injustice in this country.

IN53: She’s A Country Girl All Right: Rhiannon Giddens’ Powerful Reclamation of Country Culture
Kimberly Mack
Born in Greensboro, North Carolina, classically trained vocalist and multi-instrumentalist Rhiannon Giddens is a solo artist, as well as a member of the Americana group the Carolina Chocolate Drops. Her work is situated within the categories of black old-time string music, blues, classic country, and Scottish mouth music. Although Giddens is a trained opera singer, and she grew up with significant exposure to other forms of European classical music, after college she fell in love with the black American string music tradition. Given that audience members are generally unaware that black Americans played in string
bands during the 19th and early 20th centuries—Giddens herself has faced skepticism from audiences and critics about her authenticity as a black woman playing American old-time string music and Scottish mouth music—on tour she and her band mates assume the role of educators. As the banjo, for many, invokes white country music, slavery, and the minstrel tradition, Giddens and the rest of the Drops seek to recuperate the banjo as an instrument with African origins and an important role in African American musical history. Using sections from the Drops’ music video for the song “Country Girl” from 2012’s Leaving Eden, I argue that the video serves as an aural and visual corrective for people outside of the South, particularly the Carolinas, who see country culture, including country music, as the domain of white people. Further it allows Giddens and the Drops to reclaim American old-time string music as black, subverting racialized notions of rural American musical authenticity.

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IN100: “Straight Outta Nashville:” Hip-Hop Allusions in Contemporary Country Music

Jeremy Orosz

Country music, for many, is typified by the music of Hank Williams or Garth Brooks. Those familiar with contemporary country, however, are aware that in the past decade, it has become routine to hear chart-topping singles with obvious debts to (especially 1990s) hip-hop. Lyrics that would sound most at home in the music of rapper Coolio are now conspicuously common on the country airwaves, as are auto-tuned vocals and elements from hip-hop instrumental tracks mimicked with typical country instrumentation. Some country singers have even tried their hand at rapping, while others have enlisted the services of established hip-hop artists in collaborative pursuits. This paper provides a brief history of this movement, followed by a thorough analysis of both the musical features involved in country music’s encounter with hip-hop, and the complex socio-cultural implications of this eclectic amalgam of genres. This phenomenon has drawn virtually no scholarly attention, though the apparent consensus from the limited journalistic commentary is that fans and critics alike have viewed the two styles as peculiar bedfellows because of the largely non-overlapping demographics of each genre’s respective fan-base. This paper will demonstrate that although this particular fusion may appear to pair incongruous elements, it is not as unusual as it may seem at first glance. There is ample precedent for stylistic fusion in American popular music, especially involving white artists borrowing from their black counterparts, and this “country-rap” is simply the latest chapter in this long history of cultural appropriation.
IN41: Country and Blue: Jimmie Rodgers and the Three Hanks
Daniel H. Ferris
Riffing on an idea articulated by Ralph Ellison—that within the context of African-American experience, the blues signifies “personal catastrophe expressed lyrically”—Cornell West insists the blues aesthetic is the prerogative of all who are oppressed and marginalized: women, indigenous people, the LGBT community, and those who experience “the catastrophe of being poor.” The latter is the focus of this paper, which analyzes the work of early bluesmen whose lives were shaped by profound poverty, but whom scholars generally exclude from serious discussion of blues music because they were white. The songs of Jimmie Rodgers and Hank Williams Sr. do not rest comfortably within the history of country music. While these artists are considered foundational to the genre, neither identified with western culture yet were forced to adopt its accoutrements, from cowboy hats and fringed coats to chaps and spurs. The tension between the music of Rodgers and Williams, in contradistinction to the marketing and genrefication of their work, begs a question: What is the role of the blues within country music? I address this question through an examination of music by Hank Williams Jr. and Hank Williams III, apples that others might argue fell close to the tree. Here, however, the work of all three Hanks, as well as Rodgers, is scrutinized from the standpoint of a defining element of the blues: the expression of despair. That the work of more recent, commercially-successful country artists cannot sustain such expression points to the inability of the country genre to contain and nurture the legacy of its original bluesmen.

IN90: A Subtle Gesture of Irony? On the Cultural History of the (Mis-)Uses of Country Music in Heavy Metal Culture
Peter Pichler
In 2015, the Finnish band Steve ‘n’ Seagulls released their debut album ‘Farm Machine’. The group played classic heavy metal songs like Metallica’s ‘Nothing Else Matters’ and ‘Seek And Destroy’, or Iron Maiden’s ‘The Trooper’ and ‘Run To The Hills’, and Hard Rock classics such as AC DC’s ‘Thunderstruck’ and ‘You Shook Me All Night Long’ on bluegrass instruments. They stripped the songs of their typical guitar-driven, distorted and heavy sound, and re-presented them as country music versions of the originals. This re-dressing and re-shaping of central musical and discursive elements from Metal culture can be seen as acts of translation. The trope in which the final versions — bluegrass versions — as cultural-historical statements and narratives appear is irony: playing originally heavy and aggressive tracks like ‘Seek And Destroy’ or even Rammstein’s ‘Ich Will’ in this style, prompts a caricature of metal culture and country culture. It creates a new discursive space in which the stereotypes of metal
(aggressiveness, anger, hyper-masculinity, Satanism, etc.) as well as the clichés of country (farm life, rural styles of clothing, ‘primitiveness’, ‘backwardness’, etc.) are exposed as such constructions. In my presentation, I want to ask how this usage of country music as a form of parody but also the ‘serious’ use of country music styles in metal (for example, Adam Michal ‘Nergal’ Darski, singer and creative head of the Polish extreme metal group ‘Behemoth’, released a country-inspired album in 2017, called ‘Songs Of Love and Death’) are expressions of cultural-historical modifications in this global subculture, or at least in local and regional scenes.

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<th>Sat March 10</th>
<th>3:15-4:45pm</th>
<th>P8-4: Music and American Militarism</th>
<th>IN105: “Don’t Want Polonium, Rolled up in my Sushi”</th>
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<td><a href="https://www.iaspm.org/abstracts/2018/18nashville/in105">Jimmy Buffett, Margaritaville Americana, and Cold War</a></td>
<td>Becoming(s) Rachel Tollett Examining Jimmy Buffett’s “I’m No Russian” from his album Songs from St. Somewhere (2013), my work discusses the continued manifestation of Cold War lyrical and sound archetypes along musical manifestations of the American. I investigate the musical re-sounding of Cold War archetypes via a confluence of Soviet and Russian stereotypes in American film, television, and music during the Cold War including re-awakenings of the Cold War image in twenty-first century musical expressions. As an icon of “Margaritaville” middle class white Americana, particularly in the 40-65 demographic, Jimmy Buffett’s music tethers patriotism, liberalism, and loyalty to a sense of adventure and exoticism. This relaxed escapist sound palette captures the imagination and nostalgia of a growing “baby boomer” audience. Furthermore, by referencing contemporary aspects of Russian-U.S. relations Buffett participates in a larger artistic conversation that employees Cold War ideas and assumptions while manifesting common national phobias of Russian relations in the post-Cold War world. Exploring Soviet/Russian archetypes, while uncommon for Buffett, reveals a synergy of Americana, nationalism, political insight.</td>
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<td>IN104: “The Army Goes Country and Western”: Race, Politics, and Music Row Militarism in the 1950s Joseph M. Thompson This paper traces the alignment of country music and the U.S. military in the early days of the Cold War. Beginning in the late 1940s, country music impresario Connie B. Gay cultivated an affiliation between civilian government workers, the military, and country music by producing live concerts and radio programs in Washington, D.C. Gay deepened this connection by booking country performers on tours of Korea and in military installations around the globe throughout the 1950s. The U.S. Army then began using the genre as a</td>
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recruitment tool in 1953. In 1957, the Pentagon invested directly in Nashville by creating a public service television series called Country Style, U.S.A. filmed at Owen Bradley’s first studio. The use of country music as recruitment made explicit the racial implications of this musical-military union. When the government relied on country music to convey its recruitment message, it imagined its audience, and therefore its military, as white. This paper also denaturalizes presumptions about the relationship between country fans and the politics of hawkish conservatism by revealing the alliance between the country music industry and the government institutions that provided the economic foundations of U.S. militarism.

**IN87: “Songs of the Golden Age: Music Production in Hanoi during the American War”**

Lonán Ó Briain

The escalation of tensions in the Second Indochina War (Vietnam War or American War) coincided with the golden age of radio in North Vietnam. During this tumultuous period, radio became the primary mass medium for communications and the main source for music recordings. The state-run Voice of Vietnam radio (VOV) employed a selection of ensembles in Hanoi who produced communist-themed propaganda songs to accompany their political broadcasts. A wired loudspeaker system throughout the countryside ensured that broadcasters had constant access to their listenership in the North, and broadcasting towers at the Seventeenth parallel and powerful radio transmissions further afield enabled them to reach listeners in the South. Based on 11 months of fieldwork in Hanoi between June 2016 and April 2017, this paper reconstructs an oral history of music production processes and listening practices during the Second Indochina War. Data is drawn from original interviews with current and former employees of the VOV and their listeners. Those interviews are supplemented with data from recent print collections such as Hành khúc Giải phóng (Liberation Marches), participant-observation fieldwork at a Hanoi music and folksong club for retired musicians and singers of the VOV, and archival documents that have only recently been made available to scholars in Vietnam. This research argues that the ongoing veneration of singers, songs and stories from the golden age of radio constructs a particular narrative about Vietnamese history that commemorates the achievements of the Communist Party and perpetuates its control in the open market era.
This paper focuses on the ways women and men in Detroit’s hip hop community make sense of gender/sexuality as well as feminism and the anxieties it is perceived to effect. In our efforts to map identity formation in the local hip hop scene we map an experience-based conception of masculinity, as well as dominant and alternative modes of sexuality that seep into gender identification. We also draw on interviews with men, women, and transgender artists, as well as a focus group session with members of a women-centered hip hop collective known as The Foundation. We engage our findings in the field with a theoretical framework that encompasses scholarship on hip hop feminism and masculinity. We scrutinize and advance hip hop feminism as a kindred movement and form of feminism that scholars including Ruth Nicole Brown (2008) and Aisha Durham Smith (2014) argue is palatable to artists and activists in collectives. Relatedly, we also engage the scholarship on hip hop masculinity and suggest how it both connects to and misses some of the layers of experience that the men who support The Foundation live. Additionally, we evaluate a sampling of the musical work of the artists who have been interviewed so as to examine how their music reflects and compares to their reflections. Examining music that addresses womanhood, queerness, community, and disenfranchisement, we analyze three tracks from three different artists who openly address the intersections of gender and sexuality. We contextualize the tracks, artists, and their impacts in the local hip hop scene and in the larger Black community in Detroit.

IN34: Producing Southernness, Producing Blackness: The Sound of Contemporary Southern Hip Hop
Justin Adams Burton
Trap, once a regional sub-genre, has, in recent years, come to represent the sonic essence of Southern hip hop. East and West Coast rappers have long invited their “country cousins” to contribute guest bars on their tracks, and in the 2010s the trend has extended into pop, too, where Southern hip hop most often sounds like trap, with deep, boomy bass, rattling hihats, and a double-time vocal flow. More than just guest artists, trap rappers like Desiigner (Brooklyn), Migos (Atlanta), and Cardi B (Bronx) have topped the Billboard pop charts and shown that trap isn’t just a Southern thing anymore. Here, I trace the production of contemporary trap to argue that its cross over into the mainstream is in part predicated on the way that it sounds black. Working with Nina Sun Eidsheim’s theory of “sonic blackness”--“the perceived presence of the black body in a voice”--alongside Karl Hagstrom-Miller’s and Diane Pecknold’s work on the ways the music industry crafts a racialized notion of “Southernness,” I focus on these recent #1 hits to analyze trap’s sonic content
as a signifier of both Southernness and blackness. In turn, approaching trap in the context of Southern sonic blackness opens an analytic filter through which we can understand a greater range of politics in this oft-maligned genre.

**IN82: From California to Ca$hville: “Flow Palimpsests” as Hip Expression between the U.S. North and South**

*Maxwell Williams*

Contemporary theorists understand “hipness” as a countercultural aesthetic intrinsically linked to urban space. They describe the origins of this aesthetic as an African American response to life outside of the rural South before its mid-century appropriation by Northern bohemian intellectuals (Monson 1995; Saul 2003; Ford 2013). Such narratives privilege the North as a site of authentic modern existence while marginalizing Southern Black experiences. This paper explores how California-based hip-hop collective Black Hippy reclaims hipness as a hybrid, Afro-modernist aesthetic that deconstructs the social and aesthetic binaries of Western modernity. Specifically, Black Hippy challenges the rigid constructions of race and place through which Northern rappers have historically constructed themselves as more authentic than their Southern counterparts (see Westhoff 2011; Nunn 2015). Black Hippy’s reclaiming of hipness emerges in their use of what I term “flow palimpsests,” through which rappers affirm connections to other artists by mimicking flow (rapped delivery) patterns from existing songs while writing over the original lyrics. For example, in “Birds & The Beez” (2011), Black Hippy’s ScHoolboy Q combines flow palimpsests on songs by Kanye West, a hipster rapper from Chicago, and Young Buck, a gangsta rapper from Nashville. By staging an Afro-modernist refusal to refuse Young Buck’s gangsta aesthetic, and instead placing it alongside Kanye’s more legible expressions of hipness, Q produces a hybrid cultural space between the alternative and the mainstream, the city and the country, the North and the South, through which he reconciles these categories as part of an expansive continuum of Black expression.