IASPM-US & IASPM-Canada
2007 Joint Conference

Program & Schedule of Events

Thursday April 26  1
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Abstracts         10
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All events are scheduled in the Curry Student Center, as are the book display and auction.

2007 IASPM-US / IASPM-Canada Joint Conference Program Committee:
Jacqueline Warwick, Chair
Holly Everett
Ellie Hisama
David Todd Lawrence
Tom McCourt
Paul Théberge
### Thursday April 26

**3:00 – 5:30 PM**  
Registration Curry Student Center  
IASPM-US EC Board Meeting (Room 435)  
IASPM-Canada EC Board Meeting (Room 433)

**7:30 – 11:00 PM**  
Opening Reception (Curry Center Ballroom)  
Entertainment featuring Peter Narvaez, the Blue Suede Boppers, and DJ Shyne

### Friday April 27

**All Day**  
Book/Media Display

**8:00-8:30 AM**  
Continental breakfast sponsored by the Canadian Consulate General, Boston

**8:45 – 10:00 AM**  
**Plenary Session (Curry Center Ballroom)**  
Welcome; Keynote address by Susan Fast, McMaster University, “On Limits, Peripheries, Edges and Popular Music”

**10:15 – 12:00 PM**  
**Panel Session 1**

1) Negotiations of the Cultural (Room 322)  
*Moderator: Dale Chapman, Bates College*

10:15  
Imagining the Spiritual and Absolute in John Coltrane's *Love Supreme* — Gregory Erickson, Mannes College of Music

10:35  
Afro-Dominicans, *Fusión* Musicians and a New Social Movement in the Dominican Republic — Angelina Tallaj, CUNY Graduate Center

10:55  
From Utopia to Engagement: Bruce Cockburn's Critical Move — Myron Gray, University of Western Ontario

11:15  
"If your work isn't what you love, then something isn't right": Appropriation, the Labor Theory of Property, and Rockumentary — Matt Stahl, Muhlenberg College

2) Festivals and Spectacles (Room 346)  
*Moderator: Norma Coates, University of Western Ontario*

1:00  
World Music Festivals: Ethnic Authentication and Racial Administration — Anthony Kwame Harrison, Virginia Tech University

1:20  
Diversifying Lilith: A Critical Examination of Identity and Representation in Lilith Fair — Jennifer Taylor, York University

1:40  
"Oups, sorry, I’ve got the wrong envelope!": The MIMI awards and the professionalization of Montréal's 'emergent musics' — Martin Lussier, Université de Montréal

2:10  
*Rock Star Supernova*: The Aesthetic, Political, and Economic Implications of Using Interactive Media to Construct Products Packaged as “Rock Music” — Deborah E. R. Hanan, USC-Annenberg School of Communication
Friday morning, 10:15 - 12:00 pm

3) Branding (Room 342)
   Moderator: Robynn J. Stilwell, Georgetown University
   10:15 From San Francisco to Cyberspace: DJs, DIY culture, and Corporate Logic — Rebekah Farrugia, Western Michigan University
   10:35 Kidz Bop, “Tweens,” and Middle-Childhood’s Position in Popular Culture — Tyler Bickford, Columbia University
   11:15 Transfer and Negotiation: Eisler’s Hollywood Score for Hangmen Also Die — Sally Bick, University of Windsor

4) Genre and Community (Room 318)
   Moderator: Patricia Tang, Northeastern University
   10:15 Performing the Black Body: Kwaito Musical Performance in Post-Apartheid South Africa — Xavier Livermon, University of North Carolina - Chapel Hill
   10:35 Multiple Worlds in Yoruba Popular Music: A Study of the Music of Lagbaja — Bode Omojola, Mount Holyoke College
   10:55 "What Chew Know About Down the Hill?": Baltimore Club Music and the New Subcultural Capital of Race and Space — Drew Devereaux, University of Massachusetts - Boston
   11:15 The Uruguayan Murga as “The Voice of the People”: Song, Metaphor, and the Language of Political Agency — Natalie Kirchstein, Harvard University

5) Everyman?: Whiteness, Gender and Middle Class Culture (Room 333)
   Moderator: Holly Everett, Memorial University - Newfoundland
   10:15 Strait from the Heart: Sentimental Masculinity in Country from Gene Autry to George Strait — Aimee VonBokel, University of Michigan
   10:35 Musical Cross-Dressing as Class Rebellion: Gretchen Wilson and the Country Rhetoric of the “Virile Female” — Nadine Hubbs, University of Michigan
   10:55 Rush, The Middlebrow and Discourses of Value in Rock Music — Chris McDonald, Cape Breton University
   11:15 Problematizing the Articulation Between Southern Pride and Racism: The Drive-By Truckers and the Reconfiguration of White Southern Identity — Michael Mario Albrecht, University of Iowa

12:00 – 1:00 PM
   Lunch
   Pedagogy Interest Group Meeting (Room 433)

1:00 - 2:45 PM
   Panel Session 2

6) Workshop: Popular Music Studies and Performance Studies: Encouraging the Dialogue (Room 318)
   Participants: Philip Auslander (Georgia Tech), Harris Berger (Texas A&M University), Norma Coates (University of Western Ontario), Kevin Dettmar (Southern Illinois University Carbondale), Susan Fast (McMaster University), Elizabeth Patterson (University of Colorado), Richard Pettengill (Lake Forest College)

7) Gender, Sexuality, and Embodiment in Stage and Film Musicals since Hair (Room 322)
   Moderator: Elizabeth Wollman, Baruch College - CUNY
   1:00 When Emancipation Becomes Exploitation and Vice-Versa: Women’s Liberation According to the 1970s Adult Musical — Elizabeth Wollman, Baruch College - CUNY
1:20  Monsters with Style: The Gendered Operatic Dimension of *Evita* and *Sweeney Todd* — Raymond Knapp, UCLA

1:40  He Calls all the Bitches Strumpet: Identity, Voice, and a Tale About Fairy Tales — Robynn J. Stilwell, Georgetown University

2:10  *Wicked* and the Queering of the Rodgers and Hammerstein Broadway Musical — Stacy Wolf, University of Texas - Austin

8) Vocality and Voice (Room 342)

*Moderator: Jacqueline Warwick, Dalhousie University*

1:00  Imagining the Body Behind the Voice — Brooke Bryant, CUNY Graduate School and University Center

1:20  Ethel Waters, Blues Singing, and Tin Pan Alley — Jonathan Greenberg, UCLA

1:40  “I Started to Fade Away”: Feist and Barthes’ Notion of “Recuperation.” — Nicholas Greco, McGill University

2:10  “Sob Pop” and the Question of Authentic Sentimentality — Leslie Meier, University of Western Ontario

9) The Hip Hop Diaspora (Room 333)

*Moderator: Susan Oehler, Rock and Roll Hall of Fame & Museum*

1:00  “I’m Hot Now, You’ll See:” M.I.A., Global Hip-Hop, and the Everyday Politics of Performing Hybridity — Josh David Jackson, University of Wisconsin - Madison

1:20  Hip hop in Slovenia: Music genre as a medium of construction of modernist subjectivity? — Peter Stankovic, University of Ljubljana, Slovenia

1:40  You Think therefore We Are: Understanding Native Hip Hop in Canada — Michael MacDonald, University of Alberta

10) Genre Crossing (Room 346)

*Moderator: David Brackett, McGill University*

1:00  Cultural Politics as Cultural Policy: The Afro-Latin Jazz Orchestra at Lincoln Center — Jairo Moreno, New York University

1:20  Is Jazz Popular Music? — Alan Stanbridge, University of Toronto

1:40  Yahweh In Da House: Matisyahu’s Psalmic Beats — Kevin Holm-Hudson, University of Kentucky


3:00-4:45 PM

Panel Session 3

11) Chanson Populaire (Room 318)

*Moderator: Marc Landry, Université d’Ottawa*

3:00  Rapping Across the Language Divide: Hip-Hop and French-English Tensions in Quebec, Canada — Mela Sarkar (McGill University)

3:20  Corneille, Lhasa, Jamil, Bia and Others: The Emergence of Immigrant Songwriters on Contemporary Quebec Popular Scene — Robert Proulx, Acadia University

3:40  “Rester debout” de Richard Séguin ou De l’interprétation d’une chanson — Johanne Melançon, Université Laurentienne

4:00  L’appropriation de chansons étatsunienes pour la création d’une chanson populaire canadienne-française distincte, 1920-1932 / The Impact of US Popular Songs on French-Canadian Popular “Chansons”, 1920-1932 — Sandria Bouliane, Université Laval
Friday afternoon, 3:00 - 4:45 pm

12) Fair Use, Copyright, and Online Consumption (Room 333)
Moderator: Jason Hanley, Rock and Roll Hall of Fame & Museum
3:00 Is This Music Scholar a Copyright Criminal? — Kembrew McLeod, University of Iowa
3:20 Fair Use and Music: Contests & Contexts — Patrick Burkart, Texas A&M University (to be read by Kembrew McLeod)
3:40 The Pandora Revolution? Tastemaking, Gatekeeping and Popularity Revised — Silvia Giagnoni, Florida Atlantic University
4:00 Linus Torvalds, Meet Alan Lomax: Open Source and the Study of Music Communities — Jonathan Dueck, University of Maryland

13) Constituting Communities: The Possibilities and Problems for Music as Transnational Political Communication (Room 342)
Moderator: Michael Elavsky, The Pennsylvania State University
3:00 Voices from Africa's Margins: Hip-Hop and Africa (The Red, Black, and Green Remix) — Paul Khalil Saucier, Northeastern University
3:20 Aiding or Abetting?: Questioning Investments in Global Media Music Activism — Michael Elavsky, The Pennsylvania State University
3:40 Party Politics: Political Possibilities in Transnational Soca Music Practices — Susan Harewood, University of the West Indies
4:00 Singing Truth to Power: Boundaries, Blockades, Bridges...and Borat?! — Bjorn Ingvoldstad, Bridgewater State College

14) Experimental Music Scenes (Room 322)
Moderator: Louis Niebur, University of Nevada - Reno
3:00 Caught in a Vise: The “Classical” Experimental Music Scene in New York's Downtown — Bernard Gendron, University of Wisconsin - Milwaukee
3:20 Consuming Words About Sound in Tokyo's Experimental Music Scene — Lorraine Plourde, Columbia University
3:40 Iggy Pop’s Challenge to Experimentalism — Benjamin Piekut, Columbia University
4:00 Conceptualizations of Space and Time in Women's Productions of Electronic Music — Tara Rodgers, McGill University

15) Rock Stars of the 1960s (Room 346)
Moderator: Annie J. Randall, Bucknell University
3:00 "I'm a Star, Get it": Yoko Ono's Subversion of Rock Music — Wendy Hsu, University of Virginia
3:20 Bob Dylan's Eat the Document — David Brackett, McGill University
3:40 "Globalization Blues: Why Capitol Rejected the Beatles' EMI/Parlophone Masters in 1963" — Keir Keightley, University of Western Ontario
4:00 John, Yoko, and Mike Douglas: Performing High Art and Radical Politics for the Heartland — Norma Coates, University of Western Ontario

5:00-6:45 PM
Panel Session 4

16) The Industry (Room 346)
Moderator: Lisa Rhodes, Temple University
5:00 "I Don't Want a Hit Record": Moses Asch, Folkways Record, and Making it “Small” in the Music Business — Richard Carlin, Prentice Hall
5:20 “Slave 2 the System”: Prince, Slavery, and the Performance of Black Identity — Zack Stieger, University of Iowa
Friday afternoon, 5:00 - 6:45 pm

17) Nation Building (Room 318)
*Moderator: Harris Berger, Texas A&M University*

5:00 “Proud to be an Albanian”: Rapping and Mapping Borders — Nicholas Tochka, Stony Brook University

5:20 Pop-Folk and the Performance of Capitalism: Economy, Globalization, and Music in Post-Communist Bulgaria — Plamena Kourtova, Florida State University

5:40 “Starting from Nowhere”?: Cambodian Popular Music in the Post-Khmer Rouge Era — Stephen Mamula, Manhattan College/Rhode Island College

6:00 Britpop: Constructing the Fall and Rise (and Fall) of Britain — Irene Nexica, University of California - Berkeley

18) Queer Subjectivity and Community (Room 322)
*Moderator: Cynthia Fuchs, George Mason University/PopMatters*

5:00 AIDS and the Music of the B-52's — Fred Everett Maus, University of Virginia

5:20 Where the N-Word Meets the F-Word: Homohop as Necessary Rupture — Kevin Allred, University of Massachusetts - Boston

5:40 “The Ultimate Victory of Mercenary Style Over Substance”: Music Video and Queer Politics in 1980s America — Aaron Lecklider, Boston University

6:00 Russia, Popular Music, and Gay Corporeal Borders — Stephen Amico, CUNY Graduate Center

19) Borders and Boundaries (Room 342)
*Moderator: Glenn Pillsbury, University of the Pacific*

5:00 Soundtrack to the Reconquista: How Banda Rappers Have Updated the Mexican Corrido Into a Voice of Immigrant Los Angeles — Elijah Wald, Independent Scholar

5:20 Corruption and Pedophilia Go to the Dance Floor. Local Politics, Media Spectacle, and Electronic Dance Music in DJ Kermit's “Gober.” — Alejandro Madrid, University of Illinois at Chicago

5:40 Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal — Benjamin Harbert, UCLA

6:00 “In this Great Future, You Can't Forget Your Past”: Cross-Cultural Signification, Permeation, and Bob Marley's “No Woman No Cry” — Christopher Smith, Texas Tech University

20) Early Popular Music in the USA (Room 333)
*Moderator: Rachel Rubin, University of Massachusetts - Boston*

5:00 Mexican Music at the Pan American Exposition, 1901 — Jean Dickson, SUNY Buffalo

5:20 Coming-Of-Age in Wartime: American Propaganda and Patriotic Nationalism in Yankee Doodle Dandy — Holley Replogle-Wong, UCLA

5:40 As Time Goes By: What Can We Say About Popular Music History? — David Sanjek, BMI Archives

6:00 Listening, Longing, and the City: Consuming Music in 19th-Century America — Daniel Cavicchi, Rhode Island School of Design
### Saturday April 28

#### All Day
- **Book/Media Display**

#### 8:00-8:30 AM
- Continental breakfast sponsored by Blackwell Publishing

#### 8:45 – 10:00 AM
**Plenary session**: “Don’t Let me be Misunderstood”: A Roundtable on Black Women, Musical Performance, and Power (Curry Center Ballroom)
*Participants: Daphne Brooks (Princeton), Judith Casselberry (Yale), Maureen Mahon (UCLA)*

#### 10:15 – 12:00 PM
**Panel Session 5**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Details</th>
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| 10:15 | De/Re-constructing Gender (Room 322) | *Moderator: Charity Marsh, University of Windsor*  
10:15   | “He Came from Outer Space”: Klaus Nomi and the Politics of Disidentification — Zarko Cvejic, Cornell University |
10:35  | Skin Signs: Queer Musicology and the Challenge of Transsexual Embodiment — Dana Baitz, York University, Toronto |
10:55  | “Unbearable Intimacy” and Gender/Genre Transgression, or Genre Trouble: Voices That Matter — Shana Goldin-Perschbacher, University of Virginia |
| 10:15 | Public Policy (Room 318)        | *Moderator: Marcus Breen, Northeastern University*  
10:35  | Radio Goethe: State-supported cultural export of “German Popmusik” to the USA as a tool of cultural diplomacy. — Till Krause, San Francisco State University / University of Erlangen (Germany) |
10:55  | “Coolifying” Germany's Past and Present: Reading the U.S. Popularity of Rammstein's “Du Hast” — S. Alexander Reed, Relache |
11:15  | Improvising in Beirut: Nation-State Making and Cultural Diplomacy in a Post 9·11 World — Marina Peterson, Ohio University |
| 10:15 | Import Export (Room 333)        | *Moderator: Deborah Pacini Hernandez, Tufts University*  
10:15   | “Hammer to Fall!”: An Exploration of Music and Meaning Behind the Iron Curtain — Clare A. Thornley, New York University |
10:35  | “Dear Driver, Please Play These Songs”: Bridging Popular Music and Governmentality in Late-Martial-Law Taiwan — DJ Hatfield, Independent Scholar |
| 10:15 | Under the Microscope: Close Readings (Room 346) | *Moderator: Emmett Price, Northeastern University*  
10:15   | Johnnie Temple's "Running Bass": A Blues Guitar Figure Who Contributed to the Development of Rock ‘n’ Roll — Peter Narvaez, Memorial University of Newfoundland |
10:35  | Follow Me Now: The Zig-Zagging Zunguzung Meme — Wayne Marshall, University of Chicago |
Saturday morning, 10:15 - 12:00 pm

10:55  Patti Smith: Words and Music — Phil Shaw, University of Leicester
11:15  The Political Agency of the Drone in the Experience of Musical Beauty — Barry Shank, Ohio State University

25)  Canon Formation: Writing and Rewriting Rock History (Room 342)
Moderator: Kembrew McLeod, University of Iowa
10:35  Still In the Mood: The Aesthetics of Nostalgia in the Digital World — Christina Baade & Paul Aitken, McMaster University
10:55  Escaping the Box: Locating Women Singer-Songwriters in American Popular Music — Meryl Krieger, Indiana University - Bloomington
11:15  We are the 80s: Nostalgia and The New Wave Revival — Theo Catfordis, Syracuse University

12:00 – 1:30 PM  Lunch (box lunch provided) featuring the IASPM Groove Band (Curry Center)
IASPM Canada General Business Meeting (Room 333)
IASPM-US Popular Music Pedagogy Committee (Room 435)

1:30 – 3:15 PM  Panel Session 6

26)  The Medium is the Message (Room 342)
Moderator: Kevin Dettmar, Southern Illinois University Carbondale
1:50  Hearing with CJ’s Ears: Musical Subjectivity in Grand Theft Auto — Kiri Miller, University of Alberta
2:10  John Oswald’s “vane”: Transgressing Boundaries Through Technology — Paul Sanden, University of Western Ontario
2:30  “Bring All Up and Mix ‘em Good”: Sound Collage in Early BBC Radio — Louis Niebur, University of Nevada - Reno

27)  Public Policy II (Room 318)
Moderator: Reebee Garofalo, University of Massachusetts - Boston
1:30  Canadian Popular Music Policy and the Montreal Indie Zeitgeist — Joseph Terry, University of Colorado - Boulder
1:50  Interpretive Fallacies: Conservative Song Lists and the Colonization of Rock in the Right-Wing Blogosphere — Michael Spencer, Michigan State University
2:10  “Make Way for the Rebirth”: Music’s Role in Renewal Policies in New Orleans — Connie Atkinson, University of New Orleans
2:30  Electronic Music and the Urban Political Economy: Understanding the Tensions Between Creative Networks and Creative Clusters — Bas van Heur, Center for Metropolitan Studies, Berlin, Germany

28)  Space and Time (Room 333)
Moderator: Paul Théberge, Carleton University
1:30  Popular Music, Social Crisis, and Messianic Time — Dale Chapman, Bates College
1:50  Isolation, Performance, Space: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan — Charity Marsh, University of Windsor
2:10  Listening for Liveness — Adam Krims, University of Nottingham
29) Tribute Bands (Room 322)
Moderator: Peter Narvaez, Memorial University of Newfoundland
1:30  Play it Again: Tribute Bands in the 21st Century — Tracy McMullen, University of California - San Diego
1:50  The Girl Is a Boy Is a Girl: Gender Representations in One Air Guitar Performance in Competition — Hélène Laurin, McGill University
2:10  "Man, I Feel Like a Woman": Passing and Ambivalence in Femme Performative Negotiations of the Popular — Rachel Devitt, University of Washington

30) Forum: “VH1's The White Rapper Show: Intrusions, Sightlines, and Authority” (Room 346)
Sponsored by the Diversity Committee
Participants: Kyra Gaunt (Baruch College), Cheryl Keyes (UCLA), Timothy Mangin (St. Lawrence University), Wayne Marshall (University of Chicago), Joe Schloss (Tufts University), Miles White (Colorado College). Moderator: Harris Berger.

3:30 – 5:15 PM  IASPM-US General Business Meeting (Room 333)

Sunday April 29

8:30 – 9:30 AM  Book Auction

9:30 – 11:15 AM  Plenary Session: Using Music as a Community Resource and an Educational Tool (Curry Center Ballroom)
Moderator: Reebee Garofalo, University of Massachusetts - Boston
Zumix, Inc, Madeleine Steczynski, Executive Director.
Project Think Different, Scherazade Daruvalla King, Executive Director
The Rock and Roll Library, Anne Fitzpatrick, Executive Director
Genuine Voices, Inc., Juri Panda Jones, Executive Director
Plugged In, Sandra Rizkallah, Executive Director

11:30 – 1:15 PM  Panel Session 7

31) Rock 101: Learning about Popular Music (Room 333)
Moderator: William Echard, Carleton University
11:30  "Informal" Learning Strategies of Popular Musicians: Their Potential to Inform and Enrich Teaching and Learning Music in Schools — Karen Snell, University of Western Ontario
11:50  Music Education in Sub-Saharan Africa — Richard Donald Smith, United Nations International School
12:10  Rock Studies in an Institutional Age — Holly Watkins, Eastman School of Music
12:30  Drumming for Change: Building Communities of Struggle through Rhythm, Mobility, and Inclusivity — Jonathon Bakan, Ryerson University

32) Minstrelsy and Masks (Room 342)
Moderator: Jeff Melnick, Babson College
11:30  The “Professional Negro”: The Racial Contract and Censorship in Jazz — James Carroll, University of Massachusetts - Amherst
11:50  “Zip Coon, he is a natty scholar”: OutKast’s Andre 3000, Double Consciousness, and the Transformation of a Stereotype — Sheena Hyndman, York University

12:10  A View from America: Japanese Popular Music Performing Japaneseness — Chris Tonelli, University of California - San Diego

12:30  “Fakin’ the Funk?”: Negotiating Race, Gender and Authenticity in Hip-Hop — Michael Barnes, University of California - Berkeley

33)  Imagined Communities (Room 318)

Moderator: Alejandro Madrid, University of Illinois at Chicago

11:30  The Gorgeboard: The Convergence of a Rock Fan Community Online and Off — Kelly C. MacDonald, University of Massachusetts - Boston

11:50  “Won’t you dance some more?”: Electronic Feminist Punk Music, Gender, and the Politics of Fun — Angela Wilson, Concordia University

12:10  Dubbing the Reggae Nation: Transnationalism, Globalization, and Interculturalism — Jason Robinson, University of California - Irvine

12:30  Mash-Up Culture: The Materialization of a Web-Based Community in Off-Line Space — John Shiga, Carleton University

34)  Embodiment (Room 346)

Moderator: Barry Shank, Ohio State University

11:30  Stance: A New Theory of Affect, Style, and Meaning in Music — Harris Berger, Texas A&M University

11:50  If James Brown Played the Berimbau...: Fusing identities in Brazilian Popular Music — Eric A. Galm, Trinity College

12:10  iSnob? How Indie “Connoisseurs” are Reacting to the Digital Music Revolution — Tom Everett, University of Calgary

12:30  Barenaked Ladies Are Me and the Intersubjective Pop Experience — Trevor S. Harvey, Florida State University
Abstracts of
Papers, Roundtables, and
Plenary Sessions
Panel Session 1 | 10:15 – 12:00 pm

1) Negotiations of the Cultural

**Imagining the Spiritual and Absolute in John Coltrane’s Love Supreme — Gregory Erickson, Mannes College of Music**

What does it mean to say that a piece of music is “spiritual” or “religious”? Where does the source of the spirituality lie? Is it determined by the music or the lyrics? Is it in the effect on the listener, the intent of the composer, or is it something inherent in the music itself? As works of a “spiritual” nature become more fashionable (and marketable) within musical and popular culture, and as religion has become a more common academic topic, not enough attention has been paid to why we perceive a popular work as being spiritual or religious. How important are titles, lyrics, historical, and biographical context in creating an atmosphere receptive to labeling an experience as spiritual or religious? I will examine these questions by looking at current attitudes towards and reinterpretations of John Coltrane’s *A Love Supreme*. A recent example of the unquestioningly religious content ascribed to the work is a book by Ashley Kahn on the making of *A Love Supreme* where these phrases occur in the introduction alone: *A Love Supreme* “transcended his category and time,” it’s “message has remained constant,” it was “created as a gift to the Divine.” The album, according to Kahn, is to Coltrane “what a mountaintop sermon was to Jesus Christ” (xix). We can also see these same attitudes expressed in the music—and in the surrounding commentary and reviews—of recent recordings of *A Love Supreme* by Wynton and Branford Marsalis. I will examine the contradictory persistence of the concept of “absolute music” in these constructions, and I will show how the music achieves a “religious” status through a complex web of associations that reflects deep and paradoxical theological themes imbedded in our cultural attitudes towards both religion and music.

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**Afro-Dominicans, Fusión Musicians and a New Social Movement in the Dominican Republic — Angelina Tallaj, CUNY Graduate Center**

Since the division of the island of Hispaniola into two countries in 1697, the relationship between Haiti and the Dominican Republic has been defined by opposition, bigotry, violence and rivalry. For political reasons, then, Dominicans have historically emphasized their white, Spanish and Catholic side, portraying the enemy, the Haitians, as black, savage and satanic. Through this process, Dominicans have neglected their African influences and romanticized the Spanish and the native Indian constructing their identity against the perception of a Haitian Other that is black, evil and superstitious. However, since the 1970s, recognition of their African ancestry as part of a Dominican heritage has become an influential movement starting with musicians, academics, artists, intellectuals, and the politically progressive, and moving into the general population. While many forces are behind this movement between identities, in this paper I intend to trace this shift of identity giving special attention to the work and influence of a group of musicians who grew out of the Nueva Canción movement and are called músicos de fusión. These musicians have taken Afro-Dominican music traditionally used to accompany vudú-related rituals (or other forms of folk religion) from its strictly rural and ceremonial settings to more urban locations, most visibly as a form of popular music. I intend to show how their music expresses and encourages political resistance, oppositional thinking and a new racial consciousness, all which are semiotically woven into aspects of their music, playing a major role in the new identity of the Dominican Republic.

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**From Utopia to Engagement: Bruce Cockburn’s Critical Move — Myron Gray, University of Western Ontario**

Canadian musician Bruce Cockburn is perhaps best known for his work in the mid-1980s, when his political activism was at a peak and when he released his surprisingly popular protest song, “If I Had a Rocket Launcher.” This paper, however, traces the development of Cockburn’s political thought in his music of the 1970s, and concludes by considering his 1980 album, *Humans*. From the release of his first album in 1969, a social consciousness is evident in Cockburn’s music. However, his critical strategy changes significantly during the first decade of his career, and this change is crucial to the emergence of the more explicit and pragmatic political work of his next decade.

In his earliest work, Cockburn’s response to modern social conditions is one of disengagement. His album art, musical style, and lyrics from this period represent an attempt to seal a natural space against the contaminating influence of modernization. This is a nostalgic space, involving an idealized past, though it also comes to take on aspects of utopia (idealized future). Throughout this phase, Cockburn maintains a clear opposition between the conditions of present, which he views as corrupt, and a realm of natural purity that is associated with the past and future.

After exploring the theme of disengagement in Cockburn’s early work through an analysis of selected songs and album art, this paper examines Cockburn’s subsequent turn to a politics based on engagement with present social conditions. Donna Haraway’s metaphor
of the cyborg and Stuart Hall’s model of dialogic (theoretical-practical) politics will be used in explaining how the boundary between the ideal and the real is opened to transgression in Cockburn’s work beginning with Humans, making possible the kind of activism and political songs that he is best known for today.

“If your work isn’t what you love, then something isn’t right”: Appropriation, the Labor Theory of Property, and Rockumentary — Matt Stahl, Muhlenberg College

The contemporary popular music performer—as author—embodies a robust form of the labor theory of property as it is codified in copyright law and fixed in the popular imagination. This represents not so much a special creative achievement of authors, or a qualitative difference in the form their labor takes from those of others, but rather their ability to preserve themselves, through fortuitous alignments and alliances with capital and the state, from conditions of appropriation endured by the vast majority of working people in capitalism, conditions that Jason Read has identified as the ongoing process of what Marx's translators called “primitive accumulation.” The relatively unalienated position enjoyed by popular musical author-performers, which I'm calling “proprietorial authorship,” is not achieved or maintained without struggle, however, and it precisely the struggles involved in attaining this position that are often the subtext, if not the central focus, of rockumentary films. The rockumentary has enjoyed a significant boom in recent years; its popularity with producers and audiences invites an investigation into its thematic specificities and conditions of production. As part of the development of a theoretical model for understanding the relation of musical to other forms of work, this paper analyzes the 2004 rockumentary Digi!, as both narrative of and political-economic object in relation to, social mobility and careers based on practices of authorship. Moreover, drawing on the recent work of Pierre-Michel Menger and Axel Honneth, it suggests that despite superficial deference to the labor theory of property, artifacts and representations of proprietary creative production can be understood to constitute social scripts for the production of working subjects—proprietary as well as alienated—adapted to the individualizing, flexibilizing, and depoliticizing exigencies of global capital.

2) Festivals and Spectacles

World Music Festivals: Ethnic Authentication and Racial Administration — Anthony Kwame Harrison, Virginia Tech University

This paper expands previous scholarship on "World Music" by focusing on issues of race and ethnicity within World Music Festivals (WMFs). WMF attendees imagine them as occasions in which racial and ethnic fluidity and hybridity are amplified. Here I propose an alternative reading of WMFs as sites of fabricated diversity created through the identities of music performers, the sonic swirl of disparate musical traditions, and the selective management of non-white festival attendees.

Non-white participants in WMFs can be divided into three categories: (1) performers—who are there in a professional capacity and accordingly have restricted (even if often spectacular) roles; (2) vendors—who, also in a professional capacity, add ethnic authentication to the products available for purchase; and (3) non-white audience members—who, as a result of various administrative measures, generally conform to acceptable and non-threatening notions of diversity. While the prescribed roles of the first two groups clearly add to the multicultural aura surrounding WMFs, in this paper I pay considerable attention to the make-up and maintenance of the third group, for it is here, in the unscripted arena of audience interactions that the greatest potential for (and potential risks of) interracial/ethnic dialogue and exchange exists.

White attendees of WMFs rarely feel awkward, uncomfortable, or threatened by the presence of people who are racially and culturally different from them. While many attribute this to their “enlightened” faith in humans' abilities to all get along, I argue that what has in fact been established is a conditionally diverse social setting in which the problematic nature of whiteness, particularly as ravenous consumers of African, Caribbean, Latin American, and Asian cultural products, is rarely questioned. Ultimately this paper presents WMFs as distinctly white hegemonic spaces in which the inclusion of racial otherness is carefully administered.

Diversifying Lilith: A Critical Examination of Identity and Representation in Lilith Fair — Jennifer Taylor, York University

Lilith Fair was an all female music festival that toured North America during the summers of 1997, 1998 and 1999. Its founder, Sarah McLachlan, hoped that Lilith Fair would demonstrate the “great and diverse music being made by women.” What was immediately apparent in the inaugural 1997 tour, however, was the predominance of white singer/songwriters. As a consequence, the festival did not celebrate a diverse range of women musicians, but rather a particular “women’s music” community informed by the patriarchal ideology of “Woman” and respectability. Furthermore, as Lilith Fair 1998 and 1999 attempted to diversify the festival’s lineup, the notions of diversity and difference were enacted in specific and problematic ways, reproducing the racial duality White/Black and enforcing this hierarchy by the way that the festival utilized physical space. Locating Lilith Fair in ideologies of gender, sexuality, race and class, this paper will examine how the music and extra-musical activities of Lilith Fair constructed this particular “women’s music”
community. By considering the festival’s relationship to the notion of respectability, the problems of representation this invokes are explored. Finally, through an examination of the vocal and instrumental music as they relate to the use of the body, the musical performances will be examined as a space in which the women musicians were able to resist the politics of representation that so visibly, and even invisibly, played out in Lilith Fair.

“Oups, sorry, I’ve got the wrong envelope!”: The MIMI awards and the professionalization of Montréal’s ‘emergent musics’ — Martin Lussier, Université de Montréal

In Québec as in many other places festivals, events and ceremonies give the pace to the cultural year. The Association québécoise de l’industrie du disque, du spectacle et de la vidéo (Adisq), Québec’s music trade association, has hosted an annual award ceremony to celebrate local musics, artists, and artisans since 1979. In 1995, claiming that this award ceremony doesn’t represent the province’s musical reality and that non-mainstream musics do not receive adequate exposure, members of the underground scene create their own gala. The controversial events known as the MIMI’s (Montreal’s International Music Initiative) aim at shedding light on the actors (artists, companies, products, medias, etc.) involved in “emergent musics.” Conceived as a sensitizing or educational tool, these awards are said to showcase musics and musicians deemed to embody “emergent musics” at their very best. I question the taken-for-granted view of the MIMI’s as the “true” representation of “emergent musics” as some stable, pre-existing reality and as an evidence of Montréal’s musical vitality. Rather, I suggest that the awards bring into evidence the heterogeneous assemblage of practices, actors and products they contribute to produce, and more importantly, the process of professionalization that informs their rise as a coherent entity and the very organization of the gala.

Rock Star Supernova: The Aesthetic, Political, and Economic Implications of Using Interactive Media to Construct Products Packaged as “Rock Music” — Deborah E. R. Hanan, USC-Annenberg School of Communication

The CBS celebrity reality series Rock Star marks a change in the way rock music has traditionally been conceptualized, created and consumed. These changes are greatly facilitated and marked by interactive communication and visually dominant internet technologies, which allow consumer viewers to direct and influence composition and song selection, the selection of band members, and, as a consequence, the genre with which the band will be associated (i.e. alternative, metal, blues rock, pop, etc.). In several ways, the structure of the show can be understood as a prototype for demand-driven entertainment production in an era of hyper-convergence and mega-media mergers. Using the second season as a case study (Rock Star Supernova), this research proposes that this model for creating aesthetic products has major transformative implications for creative expression and performance in the recording arts, and identifies several areas in which these changes are most evident. Specifically it argues that the interactive consumer is a potentially over-determined factor in relation to the creative process and rock music productions.

3) Branding

From San Francisco to Cyberspace: DJs, DIY culture, and Corporate Logic — Rebekah Farrugia, Western Michigan University

More than ever, current subcultural activity is being influenced by corporate culture. This paper brings together research on branding, youth culture, and new media technologies to argue that the longevity and notoriety of Sister SF—a San Francisco based women-centered DJ collective—is the direct result of the collective's heavy use of not only democratizing technologies like the Internet but also branding techniques traditionally developed and employed by corporate culture. Sister SF is neither wholly non-competitive nor entirely immersed in corporate logic. On the contrary, the group has created a space for itself and other female DJs in the male-dominated DJ culture—both on and off line—by bringing together elements of cultures that are traditionally viewed an antithetical to one another.

Over its decade-long existence Sister SF has embraced and made use of aspects of these disparate logics as they manifest themselves in the growth and popularity of the Internet, corporate branding techniques, and other elements of a media-saturated and savvy culture. At times, the collective embraces a feminist DIY logic of non-competitiveness, its own communication network, and the divulging of subcultural capital such as insider information. In other instances, the group adopts tactics traditionally employed within corporate culture. For instance, Sister SF maintains strict control over the use of its logo and website. In recent years the collective has also implemented an intern process for potential new members. In effect, it is the merging of these philosophies and actions creates an unresolved tension within Sister SF that is the basis for the group's longevity and notoriety.
Friday morning, 10:15 - 12:00 pm

**Kidz Bop, “Tweens,” and Middle-Childhood’s Position in Popular Culture — Tyler Bickford, Columbia University**

Recent years have seen the consolidation of a new segment of the population as a recognized consumer demographic, preadolescent children, or “tweens.” Substantial effort has been exerted in developing products to market to this group of not-quite-children, not-quite-adolescents. Clothes, movies, video games, and especially music are produced with the specific tastes of preadolescent children in mind. This paper analyzes one such product, the music video and recording produced by the company Kidz Bop of Kelly Clarkson's grammy-winning 2005 hit, “Since U Been Gone.” Rerecorded with a chorus of children singing energetically along with the song's refrain, the song is paired in the music video with alternating images of a tween girl singing into her hairbrush in her room and the same girl on stage with a band of stuffed animals singing to an audience of starstruck peers. This paper will examine the video and recording as they articulate multiple connections to a world of adult popular culture, particularly in layered reenactment and recommodification of performances and texts that have previously circulated in other contexts. Several scholars have identified such secondary levels of circulation to be characteristic of much popular music in the last generation, encompassing such diverse practices as sampling, “record-collection rock,” karaoke, MUZAK, televised singing contests, and tribute bands. Kidz Bop's products, all re-recordings of contemporary hits with child singers and for tween audiences, are part of this phenomenon of secondary circulation, performance, and commodification. Examining the products of marketing to tweens, this paper argues that media consumption is a site of what sociologists have called “interpretive reproduction,” children's enactment of adult cultural practices in their peer relations with one another. Kidz Bop media products highlight the liminality of middle childhood, helping to construct this group of consumers through its linkages to adjacent childhood, adolescence, and adult cultures.


In this paper, I examine how music (genres, performers, and songs) gets made “queer”—that is, how music gets discursively connected to gender and sexuality by journalistic accounts, interviews with musicians, and the promotion and marketing of popular musicians by record labels and marketing firms. To do this, I chronicle the way national gay press publications covered the music scene of the 1990s-present. Given past scholarly attention to the misogyny and homophobia of the mainstream music press, particularly in rock 'n roll gatekeeper publications like Spin, Rolling Stone, and the British Mojo, and the rough handling these publications gave to musicians taking their first steps out of the closet in the 1990s (artists such as Bob Mould, k.d. lang, Melissa Etheridge, and the Indigo Girls) I choose not to focus on the mainstream music press. Instead, I focus on how the alternative press and national gay press publications in the 1990s articulated reading formations of “queer” music—definitions that embrace hybridized musical forms, eschew easy categorizations of genre, personalize musical reviews by referring explicitly to individual pleasures in listening and music's affective potential, “out” gay and lesbian lyrical content, and work to de-essentialize stereotypical readings of gay and lesbian musical fandoms and listening practices. To understand what makes music queer at different levels of publicity and how the battles over defining music as queer take shape in different venues, I look to two publications—*Hot Wire*: *A Journal of Womyn’s Music and Culture* and *Out* magazine—to understand the way these debates took shape within womyn’s music and festival culture and within the national gay press.

**Transfer and Negotiation: Eisler’s Hollywood Score for Hangmen Also Die — Sally Bick, University of Windsor**

For many established artists who fled Germany under the racial and cultural policies of the Nazi regime, the transition to American culture was traumatic. Most found themselves economically, politically and aesthetically vulnerable and reacted to acculturation in varied and complex ways. Because Hollywood had established a distinctive style and mode of production, émigré artists in the film industry were required to adjust by relinquishing certain aspects of their aesthetic and political ideals. To retain features of their cultural identity, émigré artists worked within some form of negotiation, a condition that characterized the double life of the exile. This dual perspective creates paradoxical situations that reflect varying layers of complication, tension and contradiction. This essay will explore some of these conflicts by examining the shared aesthetic and political profiles of two illustrious Marxist émigrés, Hanns Eisler and Bertolt Brecht, in relation to their contributions to the 1943 Hollywood film score for Hangmen also Die.

The music for Hangmen also Die often functions predictably within the conventions of Hollywood's classical film scores nevertheless; Eisler also exploits methods associated with epic theatre, concepts that are related to his collaborative political work with Brecht. Among the boldest pronouncement is a twelve-tone passage expressed in a modernist post-tonal idiom reminiscent of his teacher, Arnold Schoenberg. While the method of row composition provides a symbolic anti-fascist gesture, the stylistic qualities of the music function in the epic manner. Eisler's music is unfamiliar and is made to alienate audiences, positioning them to think critically about the film's political message. Such qualities contrasted with the function and aesthetic ideal of a Hollywood's classic film scores, which was to create mood, heighten emotion and sustain the passivity of theatre audiences.
4) Genre and Community

Performing the Black Body: Kwaito Musical Performance in Post-Apartheid South Africa — Xavier Livermon, University of North Carolina - Chapel Hill

Post-apartheid South Africa is a transitional society that is characterized by a tremendous amount of contestation, as the structures of apartheid are slowly dismantled or made irrelevant. Popular musical styles, such as kwaito, have served as a site for the critique and commentary around the changes that mark contemporary South Africa. This paper seeks to examine the performative aspects of kwaito music, arguing that kwaito musical performances provide a space for the staging of alternative imaginations about blackness and the black body in post-apartheid South Africa. By examining the performances of major kwaito stars, the paper will reveal how such performances contest, uphold, and re-imagine intersecting regimes of race, gender, and sexuality in post-apartheid South Africa.

Multiple Worlds in Yoruba Popular Music: A Study of the Music of Lagbaja — Bode Omojola, Mount Holyoke College

Colonial and postcolonial Africa witnessed tremendous social and political changes as a result of which musical traditions on the continent have taken on new contexts and meanings. The increased fluidity and dynamism that characterized musical forms and performances in twentieth century Africa has called for a re-assessment of strategy among scholars seeking to understand the cultural, political and social ramifications of musical practice on the continent.

As Bruno Nettl (2003) has noted, part of the strategy of ethnomusicology in responding to these emerging phenomena has been its shift from a procedure that privileges the study of music as 'products' to that which focuses on musical traditions as 'processes'. This approach ultimately acknowledges the value of music as a perpetual work in progress, and as part of societal strategy for engaging emerging challenges of its cultural environment. The emergence of urban popular music in Nigeria, beginning with early twentieth century cross-national, elite-oriented highlife idiom, and extending to such mass-oriented idioms as fuji, afro-beat, and juju, parallels and reflects upon modern cultural and political environment of Nigeria.

This study focuses on the work of Lagbaja, perhaps the most significant popular musician in Nigeria today. Relying on an extensive fieldwork in Nigeria, an interview with Lagbaja, live performances as well as recordings, this study locates the cultural significance of Lagbaja's music within its larger Nigerian socio-political environment of late twentieth/early twenty first century, and its specific rootedness in the Yoruba musical aesthetics and cultural framework. The study examines how Lagbaja’s music navigates local, national, regional and global boundaries, and reworks indigenous musical and cultural traditions to engage existential realities of contemporary life in Nigeria.

“What Chew Know About Down the Hill?”: Baltimore Club Music and the New Subcultural Capital of Race and Space — Drew Devereaux, University of Massachusetts – Boston

The subgenre of dance music known as Baltimore Club had existed in complete isolation in the black Baltimore dance club scene for roughly fifteen years before it began to crossover in 2002 to a new white audience in the dance and indie music scenes of Philadelphia and New York. This isolation is fascinating, as is its recent crossover, considering that during this fifteen year period there was no crossover from Baltimore into mainstream hip hop or R&B (with the exception of Dru Hill and Sisqo).

This paper will argue that the crossover of Baltimore Club from an exclusively black lower class audience to its new white middle class audience is due to the subcultural capital Baltimore Club music has accumulated due to two main factors: race and space. As hip hop has become more mainstream, new regional subgenres have become important to cultural consumers looking for a more “authentic” or “real” subculture.

I will situate the Baltimore Club crossover in the larger history of American black-to-white audience crossover found in Soul, R&B and Hip Hop using the work of scholars such as Bakari Kitwana, Steve Perry, Brian Ward and Gerald Early. The concept of space is important also, as I argue that the new white DJs who have “discovered” Baltimore Club and the new fans and writers who consume it have constructed the city of Baltimore as a place of danger and mayhem. For example, it has been the new white audience that has created the name “Baltimore Gutter Music” to take the place of Baltimore Club. I will use the work of Murray Forman on space and hip hop and the work of David Harvey on the cultural geography of Baltimore's neighborhoods to explore both the imaginary and real aspects of this construction.
The Uruguayan Murga as “The Voice of the People”: Song, Metaphor, and the Language of Political Agency — Natalie Kirchstein, Harvard University

Murga, an Uruguayan genre of musical theatre performed at carnival, is a sung chronicle of the year. Through parody and satire, in rich poetic and metaphorical language, ensembles recount the events of the past twelve months, critiquing and commenting on political and social issues, such as education, human rights, poverty and health care. As a space within which the public can contest the status quo, murga has been dubbed “the voice of the people.”

While the voice is a commonplace metaphor for agency or power, it is significant in murga on a number of levels—political, historical, textual, musical, theatrical. Murga is a historical document wherein the sung voice acts literally as the bearer of an alternative history and a locus of political agency. Murga's voice also carries history as a specifically musical record: texts are usually set to well-known tunes from the past year or to older popular tunes, often quoted intentionally as metaphors themselves. The voice, the sung voice, and the very act of singing have all come to signify political and social freedom. Murga thus highlights—and often bridges—the boundary between musical texts and the action of performing them, calling for a consideration of not only words but also deeds as potentially metaphorical. Using examples from carnivals 2005 and 2006, lyrics from previous years, and personal testimonies, my paper explores this relationship between text, music and action as central to murga's social and political role.

5) Everyman?: Whiteness, Gender, and Middle Class Culture

Strait from the Heart: Sentimental Masculinity in Country from Gene Autry to George Strait — Aimee VonBokel, University of Michigan

Country music's reigning King of Country, George Strait, holds the record for the most number one songs by any recording artist in history. Though some enjoy his music, it could be argued that Strait's popularity owes as much to his Stetson and his belt buckle as to his tunes or his voice. Gentlemanly cowboys like Strait, Alan Jackson, and Randy Travis implicitly claim a direct link to a vague American authenticity defined by masculine strength, vigor, and calm confidence. Situated in the fictional terrain of the open frontier, these public identities are built on stories like Alan Jackson's in which “cowboys don't die, and heroes don't lie. Good always wins, again and again.”

Consciously constructed from the outset as the authentic music of rural Americans, country music as a genre draws links between the neo-traditionalist cowboy singers of today and the singing cowboys of the early 20th century. Gene Autry, easily the most famous of the singing cowboys began his career as something of a working-class hayseed, only transcending the boundaries of his class status when he cultivated a Western identity. As Peter Stanfield argues, the cowboy allowed Autry to transcend any overt associations with class, while maintaining an identity that spoke to the needs and desires of a white rural audience. Thus, the Stetson was a means of reinvention for hillbilly singers.

In this paper, I will trace the cultural signifiers used by the cowboys of country music in the 20th century giving special attention to the ways those signifiers maneuver around class boundaries. How does the cowboy image help contemporary country musicians negotiate overt discussions of working-class identity? Has the legacy of the cowboy image made it easier for country music to brand itself as working-class without substantively grappling with the complexities of class identity?

Musical Cross-Dressing as Class Rebellion: Gretchen Wilson and the Country Rhetoric of the “Virile Female” — Nadine Hubbs, University of Michigan

Gretchen Wilson's blockbuster 2004 single “Redneck Woman” led her CD Here for the Party to quadruple platinum sales—the highest for a debut in any category that year. By 2005 Wilson had collected a Grammy for best country song, and best female vocalist honors from both the Country Music and American Music Awards. Wilson's “Redneck Woman” is a beer-drinking, honky-tonking, Wal-Mart-shopping country gal who positions herself in relation to a pantheon of hard-core male country and rock icons, and against middle-class feminine style. She brags that her walls are adorned with posters of “Skynyrd, Kid, and Strait,” and she knows “all the words to every Charlie Daniels” and “Ol' Bocephus” (Hank Williams, Jr.) song. The track's deft vocal and instrumental allusions to these ultra-masculine artists reinforce the claims of its lyrics.

Fifteen years earlier, reports revealed that R. J. Reynolds had commissioned market research on a rural working-class type dubbed the “virile female.” “VF” was a young, white, female service or factory worker who smoked Marlboros. Seeking to convert her to its proposed brand Dakota, RJR determined that the “virile female” had a primary interest in “partying” and defined herself in significant relation to males: She aspired to have an ongoing relationship with one and to spend her free time doing whatever he was doing—auto races, tractor pulls, monster truck shows. “VF” also liked concerts, especially by all-male groups.
I'll argue that Wilson's "Redneck Woman" is RJR's "virile female," who also surfaces in places like Loretta Lynn's "Fist City." I'll ask how this cross-gender persona inspired quadruple-platinum sales in the hetero-normative, gender-conformist realm of country music. Why is female masculinity, musical cross-dressing, the vehicle for Gretchen Wilson's wildly popular anthem of class defiance? And what might this reveal about what is arguably country's central preoccupation, male masculinity?

Rush, The Middlebrow and Discourses of Value in Rock Music — Chris McDonald, Cape Breton University

"Middlebrow" has long been a term of abuse in critical and scholarly discourse. Cultural critic Dwight Macdonald long ago established the hostile aesthetic posture towards "midcult" or the middlebrow echelon of North American culture, regarding it as more offensive and dangerous than even the "lowest" example of mass culture (1962). My own research into Rush, their middle-class suburban context and their critical reception has led me towards an understanding that rock music itself has a middlebrow layer, occupied by the likes of progressive rock and the kind of progressive-metal hybrid that Rush helped to pioneer. While I believe that the critical reception of progressive groups like Rush has been oversold as something relentlessly negative, there is a clear pattern in the refusal to grant canonicality to this kind of group, while value is accorded, on the one hand, to artists that present a lowbrow, lo-fi or working-class sensibility (Ramones, Nirvana, Iggy Pop), and on the other hand, to artists who present a particular kind of clever, detached intellectuality (Morrisey, Roxy Music, many singer-songwriters). I discuss how the critical reception of Rush reflects the devaluation of the "middlebrow," an aesthetic disposition picked up by rock critics from the intellectual discourse of thinkers like Macdonald and Adorno (1941). Following Frith's (1996) idea that the popular music sphere contains its own art, popular and folk discourses, I discuss how rock's artistic field may be said to contain lowbrow, middlebrow and highbrow layers. In the context of querying boundaries, blockades and bridges, this paper makes some cautionary points about how this layering may influence our scholarly work on popular music.

Problematizing the Articulation Between Southern Pride and Racism: The Drive-By Truckers and the Reconfiguration of White Southern Identity — Michael Albrecht, University of Iowa

The performance of white southern identity has a complicated and often problematic relationship with the American South's history of racial segregation and discrimination. The conflicts and tensions that exist in the construction of white southern identity have myriad manifestations in discourses of popular music, and the subject has received scant scholarly attention. The Confederate flag is an example of a floating signifier for both white southern identity and racial oppression and serves to articulate southern identity with racism. Southern rockers like Lynyrd Skynyrd and rock-country artists like Charlie Daniels proudly display the Confederate flag as a symbol of white southern identity while ignoring the racial history that the flag also signifies. Through their lyrics and performance, the contemporary southern rock band The Drive-By Truckers works to challenge existing assumptions about white southern identity and offer a version of white southern identity that clearly condemns the south's history of racism while explicitly acknowledging that history.

In this paper, I interrogate The Truckers' performance of white southern identity and contend that their lyrics and performance address the profound ambivalence that characterizes the position of white southern identity vis-à-vis race. In so doing, The Truckers work to disarticulate white southern identity from racism while avowing the tragic racial history that scars the south. I also take up Philip Auslander's distinction between "doing" and "showing doing," which he borrows from performance theorist Richard Schechner, as well as Judith Butler's theory of identity performance. By engaging these theoretical frameworks, I argue that through a self-reflexive performance of a certain notion of white southern identity, The Drive-By Truckers demonstrate the constructed nature of this identity. Consequently, any notion of white southern identity—no matter how seemingly entrenched—is necessarily unfixed and therefore potentially subject to transformation or reconfiguration.

Panel Session 2 | 1:00 – 2:45 pm


Participants: Philip Auslander (Georgia Tech), Harris Berger (Texas A&M University), Norma Coates (University of Western Ontario), Kevin Dettmar (Southern Illinois University Carbondale), Susan Fast (McMaster University), Elizabeth Patterson (University of Colorado), Richard Pettengill (Lake Forest College)

Popular Music Studies and Performance Studies are both fields emerging from the shadows of other disciplines. Although radically interdisciplinary, those who practice Popular Music Studies are often trained in communication, media studies, musicology,
or sociology. Similarly, Performance Studies scholars are trained and often work in theater and communication departments. Nevertheless, both fields wrestle with similar theoretical concepts, particularly the notion of authenticity.

The role of performance, particularly concert performance in popular music has, until recently been under-acknowledged for ideological as well as methodological and disciplinary reasons. Philip Auslander and Susan Fast, among others, have started to incorporate the insights of performance studies into their work on glam rock and heavy metal. Ideas and methodologies from Performance Studies are useful for moving the study of music and the visual (e.g., television) beyond theoretical or formal explorations.

This roundtable brings together several American and Canadian scholars working on projects and issues that meld these two complementary disciplines. Our focus is on what Performance Studies can bring to Popular Music Studies, and how and why to go about forging a stronger methodological and disciplinary link between these two fields.

7) Gender, Sexuality, and Embodiment in Stage and Film Musicals since Hair

When Emancipation Becomes Exploitation and Vice-Versa: Women's Liberation According to the 1970s Adult Musical — Elizabeth Wollman, Baruch College – CUNY

During the 1970s, the women's movement encouraged American women to assert power and control over their own minds and bodies. However, because the sexual revolution that immediately preceded the women's movement was largely defined and dominated by men, the increased sexual freedom that came with liberation often translated into the substitution of one kind of exploitation for another. The spate of “adult” musicals (musicals which relied heavily on nudity and simulated sex to attract audiences) staged in New York City between 1968 and 1978 were at their trendiest and most prolific at the height of the women's movement. Adult musicals grappled with the country's changing sexual mores, and many of them reflected, at least in part, women's struggles for increased control of and respect in their physical and emotional relationships. Many women who performed in adult musicals remember their experiences as profoundly liberating, both professionally and personally. Nevertheless, their feelings of liberation are complicated by the fact that adult musicals were almost always written, composed, directed, and produced by men who were more interested in capitalizing on contemporary social trends than they were in encouraging sexual or gender equality. Further, because of the strong sexual content of adult musicals, messages of liberation were often lost on audiences who were simply interested in vicariously experiencing reverberations of the sexual revolution. For all the increased sexual expressionism that adult musicals celebrated, then, the women involved in them often occupied a gray area in which sexual freedom and exploitation co-existed. This paper examines the ways that adult musicals translated selective messages championed by the women's movement, as well as the ways that women involved in such adult musicals as Let My People Come, Stag Movie, and Oh! Calcutta! negotiated the often interconnected messages of sexual freedom and exploitation that adult musicals espoused.

Monsters with Style: The Gendered Operatic Dimension of Evita and Sweeney Todd — Raymond Knapp, UCLA

Lloyd Webber and Sondheim, often seen as opposites, were on parallel courses in the 1970s, the one bent on creating opera from rock idioms, the other enriching the traditional musical through operatic and film-music techniques. Indeed, their courses nearly converged when Sweeney Todd and Evita opened on Broadway six months and two blocks apart in 1979. For each show, an operatic dimension defines—and over-determines—the style of its title character, with Evita thereby gaining “just a little touch of star quality” and Sweeney acquiring a substantial measure of empathetic depth by “hearing the music that nobody hears.”

While opera creates the possibility of enhancing each character's presentation, it also severely limits that possibility according to gender. If, through operatic tropes, Evita becomes a diva, capable of converting the taunting music of Che into a show-stopping, hynmlike anthem to her people, she also becomes a monster whose vanity and ambition make her untrustworthy—following what may be the central model for such over-the-top presentation, The Magic Flute's Queen of the Night. Sweeney, in contrast and despite his more overt monstrosity, becomes a semblance of Sarastro through sheer operatic presence, which, as I will show, derives also from the tradition as extended by Wagner and film music, so that the deepest reaches of the orchestra become an extension of his morally resonant “voice.” The cost of these transactions is mostly the curtailment of feminine possibilities; thus, as a counterexample, in Disney's Beauty and the Beast (1994), operatic brooding establishes the potential for the Beast's redemption, but Belle remains resolutely not a diva, eschewing opera in favor of the idioms of musical comedy, more suitable for a character who derives mainly from the archetype of the American emancipated woman.
He Calls All the Bitches Strumpet: Identity, Voice, and a Tale About Fairy Tales — Robynn J. Stilwell, Georgetown University

The 2001 BBC television musical film Strumpet seemed an unlikely collaboration between writer Jim Cartwright (Little Voice) and director Danny Boyle (Shallow Grave, Trainspotting, 28 Days Later). Shot on dv, the piece's aesthetic and technological experimentation and familiar strains of kitchen-sink drama tend to overshadow the essentially mythological storytelling.

Set on a grim Mancunian estate with an Oz-like odyssey to London, the story of a burned-out street poet who shelters a pack of stray dogs and the abused girl he rescues from a lecherous lorry-driver has numerous narrative strands that echo classic fairy tales, particularly Beauty and the Beast and Sleeping Beauty. However, the foreground narrative is a modern Cinderella story, the classic rock‘n’roll myth of “authenticity” (amplified by the characters' Northern, working-class identity) corrupted by the corporate music business (glittering London) and a success gained by thwarting those destructive forces through a reclamation of raw, individualistic identity that nonetheless forges communal ties.

Issues of gender and sexuality are constantly in play, in and between the expressive voices and bodies of the symbolically named Strayman and Strumpet. Their collaborative relationship adheres closely to the classic Western dichotomy of the male—word, female=music, but the rock mythology that asserts authentic creativity as masculine—and that which genders rock as male and pop as female—creates crosscurrents. Strumpet, like many traumatized girls in recent films, finds a voice, or voices, in music, though the story and discourse often conventionally conspire to silence her. Her evasive strategies align with naming tropes in recent films about young girls, including multiple/layered names, and the claiming of transgressive identities. Strayman's unusually fluid (“feminized”) identity processes—his own problematic combination of poetry and inarticulacy/silence—complement and complicate Strumpet’s journey.

Wicked and the Queering of the Rodgers and Hammerstein Broadway Musical — Stacy Wolf, University of Texas – Austin

This paper explores the phenomenon of Wicked as a 21st-century queer Broadway musical. With music and lyrics by Stephen Schwartz (Godspell, Pippin) and a libretto by Winnie Holzman (creator of the TV series My So-Called Life), Wicked tells the backstory of the Wicked Witch of the West, Elphaba, and her unlikely friendship with Glinda the Good. Wicked presents the form of a Rodgers and Hammerstein “integrated” musical in the package of a megamusical; the performance at once hearkens back to Oklahoma! and also makes use of the newest stage technologies with huge sets, lavish costumes, robotic lighting, and flying actors. More importantly, Wicked features two women as the principal characters and presents an overtly feminist message of female empowerment and friendship. In spite of earning mediocre reviews when it opened in October 2003, Wicked soon garnered a cult following among tween girls. It recouped its investment of $14 million in a mere 14 months and is currently the top-grossing show on Broadway.

The paper first maps how Wicked relies on musical, choreographic, narrative, and characterological conventions of mid-20th century musical theatre to construct Elphaba and Glinda as a romantic couple. I then turn to the musical's reception to consider how such an occurrence is possible. What do critics see? How does queerness signify on the Broadway stage? How have girls become "universal"? (As Marc Platt, one of the producers, has said, “We all have a green girl inside of us.”)

I argue that while critics dismissed the musical based on the production's spectacular effects and pop-rock score, audiences (likely unconsciously) keyed into a cultural familiarity with the form. In this way, in spite of the critics, a show that is, at its root, a queer love story between two women has become the most successful musical in Broadway history.

8) Vocality and Voice

Imagining the Body Behind the Voice — Brooke Bryant, CUNY Graduate School and University Center

Feminist scholarship has long been concerned with issues surrounding musical representations of the female body. However, such writing often focuses on live performance and visual imagery, neglecting to address images of the body as produced via purely sonic means. This essay expands the scope of feminist scholarship by exploring the ways in which the technology of sound recording shapes listeners’ perceptions of female singers’ voices and, in turn, their bodies.

First, the paper investigates the ethics of recording technology by exploring parallels between the manipulation of women's bodies in print media and sound editing techniques used to create an unrealistic picture of Britney Spears's singing ability. It suggests that studio editing transforms Spears's voice into a sonic example of what feminist critic Jean Kilbourne calls “the tyranny of the ideal.” This discussion is followed by close reading of Portishead’s “Glory Box,” a song that uses vocal performance technique and studio production to challenge the notion of aural perfection. In this piece, singer Beth Gibbons and producer Dave MacDonald create the sonic image of a speaker who communicates by using two, distinct “voices”: one girlish and helpless, the other womanly and
self-assured. Throughout the song, these voices compete to define the speaker’s identity. Eventually, the immature voice prevails, highlighting the difficulty inherent in retaining a clear sense of self while navigating the recording industry.

Britney Spears and Portishead are artists with extremely different ideologies of the body, which play out in their sound recordings. The juxtaposition of their respective ideologies will encourage readers to be aware of both the danger and the art in using the recording studio to create sonic images of females.

Ethel Waters, Blues Singing, and Tin Pan Alley — Jonathan Greenberg, UCLA

Ethel Waters stood in a complex place in the world of blues singing. She didn’t sing with the heavy Southern accent that Bessie Smith did. Nor did she “shout,” maintaining intense, loud vowels throughout performances, like most other blues singers. Yet she mastered the stylistic inflections that, at least in the early 20s, identified her as a blues singer and as an African American. Subtle bending up to notes, emphasizing diphthongs, trombone-like slides, and abundant rhythmic anticipations were hallmarks of jazz and the urban blues of the period. From our relatively colorblind vantage point, Waters’s singing style seems to stand somewhere between that of the blues singers and that of white singers of the 20s like Annette Hanshaw and Ruth Etting. Because of her race, Waters was a blues singer, though. And her border-crossing performance style thus gave her the opportunity to extend the cultural identity of the blues. Beginning in the late 20s, Waters increasingly turned to Tin-Pan-Alley-style material. Once again, she demonstrated a knack for crossing borders through performance style. Only this time, the tables were turned. This time, Waters’s blues-singer credibility and technical skills proved valuable markers of authenticity in an arena where inspiration routinely came from African American musical practices. White singers Bing Crosby and Mildred Bailey looked to Waters as a model for singing in jazz, which itself began to find its repertoire in the work of Tin Pan Alley composers. My paper will center on comparative vocal analyses of various female singers of the 1920s and 30s. I will identify both physiological and musical elements of the urban blues singing style of Bessie Smith and her contemporaries, and then examine two recordings by Ethel Waters—one from her early blues singer days and one from the 30s—with an ear toward stylistic comparison.

“I Started to Fade Away”: Feist and Barthes’ Notion of “Recuperation.” — Nicholas Greco, McGill University

There are difficulties in discussing the singing voice, as is made clear in recent musicological literature. These challenges are primarily due to the lack of a good critical vocabulary with which to engage with the subject in a meaningful way. I would like to explore the singing voice in popular music using the writings of Roland Barthes on the pleasure of a text as a starting point. The Canadian singer-songwriter Leslie Feist is an interesting case for study when considering the singing voice, as her voice is an integral part of her present persona. Importantly, Feist carries with her a certain authenticity because she injured her voice in the late 1990s from her involvement as a punk singer. This resulted in her crossing a boundary of genre, changing her style from “harder” music to become more of a singer-songwriter. These elements of her persona—an authenticity derived from injury, a change of style—force a study of interconnections. In other words, these elements compel one to explore the voice apart from the music itself and to consider what drives that voice, or what might exist beyond that voice.

Through an application of Barthes’ writings about the voice and his notions of how pleasure can be afforded from a text, a more valuable theoretical framework can emerge. By applying Barthes’ broader idea of an erotics of reading, and, more specifically, his thoughts on what he calls a “destruction” and “recuperation” of an artist’s art, it will be demonstrated that Feist’s injury and her subsequent change of style can be identified as an origin of pleasure in the voice. Barthes identifies the destruction of an art as “inadequate,” resulting in the “recuperation” of the art, and, ultimately, an erasing of that original boundary.

“Sob Pop” and the Question of Authentic Sentimentality — Leslie Meier, University of Western Ontario

Borrowing from Linda Williams’ (1991) notion of “body genres” in film—melodrama, horror, and pornography—this paper examines the popular musical equivalent to melodrama: what I term “sob pop.” Sob pop songs express excessive portrayals of love and loss, and cater to the ecstatic body. Balladeers such as Celine Dion and Michael Bolton, and teen idols such as David Cassidy and the Backstreet Boys, have the ability to move audiences to tears. Considering Allan Moore’s (2002) notion of “first person authenticity” as the authenticity of expression, is the aversion to sob pop linked to a failure to “convey to [the] audience that they are perceiving real emotion” (p.212; emphasis in original)? Or, rather, is it a matter of who has the cultural authority to determine which emotions count as “real”? In rock, anger and frustration are acceptable, whereas for folk-rock, a balance of reserve with subtle moments of vulnerability has come to be a template for what constitutes “real” emotion. In both cases, any trace of sentimentality must be understated.

Given Moore’s (2002) argument that authenticity is determined in the act of listening, a critical question becomes the degree to which the evaluation of certain popular musics is actually an assessment of certain audiences. My paper argues that the perceived “offensiveness” of sob pop is not simply aesthetic. Rather, this analysis considers how sob pop’s status as “Low” is linked to its
popularity among “teenyboppers,” women, and homosexual men. Further, it explores how similar themes of love and loss, in fact, resonate within “authentic” rock. Through a comparison of the lyrics, vocal timbre, and melodic structures of love ballads by Celine Dion and Bruce Springsteen, I demonstrate that although sob pop is culturally read as excessively emotional, it shares much in common with “authentically” sensitive/sentimental rock.

9) The Hip Hop Diaspora

“I'm Hot Now, You'll See:” M.I.A., Global Hip-Hop, and the Everyday Politics of Performing Hybridity — Josh David Jackson, University of Wisconsin – Madison

An inspired bricolage of hip-hop, electronica, dancehall, raga, baile funk, and grime, Arular, the debut album by M.I.A. (nee Maya Arulpragasam), launched to high critical interest and popular buzz in 2005. While the album's musical character and content was discussed in detail by fans, critics, and the press, a great deal of attention was also placed on Arulpragasam's remarkable and complex personal history as a British citizen, diasporic subject, and Sri Lankan refugee.

M.I.A., as both a major-label commodity and public figure, provides a significant example in how changing flows of people, technologies, media, and capital have the capacity to forge new representations of identity at the sites of musical performance and consumption. Analyzing Arulpragasam's star text—her music, videos, artwork, publicity photos, internet presence, interviews, and reviews—I argue that M.I.A.'s deliberate combination and incorporation of diverse styles, modes of expression, and affiliations offers a novel and complex articulation of identity that resists fixity, embodies local/global flexibility, and encourages conscious co-optation and alliance.

To illustrate this, my paper will be split into three parts. First, I will situate M.I.A.'s current popularity within recent media trends employed by transnational corporations to harness hybridity in an attempt to take advantage of new markets created by the increasing lucrative appeal of ethnic identity and global chic. Second, I will discuss how our understanding of M.I.A. and her music is framed through specific promotion and publicity practices that emphasize her political activism, conscious hybridity, and “outsider” DIY aesthetic. Finally, while we must take into account the larger profit-driven mechanisms of music industry star-craft, I argue that Arulpragasam's hybridized music and performance functions as part of a non-exhaustive dialogue with other genres and schemes of representation that promotes identity as a fluid process of negotiation and convergence.

Hip hop in Slovenia: Music genre as a medium of construction of modernist subjectivity? — Peter Stankovic, University of Ljubljana, Slovenia

There is a strong local hip hop scene present in Slovenia for quite some time now, but there is an ongoing debate whether Slovene hip hop is basically only a copy of globally established musical genre or in fact an innovative hybrid established on the intersection of global trends and their local cultural variations. There has not been yet any consistent research conducted, however, which would provide empirical backing for any of these two perspectives, so to address the issue, the author scrutinizes ten of the most important Slovene hip hop MCs/groups, arguing that while Slovene hip hop is not showing much of local cultural peculiarities, the appropriations of this global genre are nevertheless rather uniform: of all elements of the genre, Slovene hip hop musicians combine only hip hop music with distinctively critical lyrics, while most of the other elements of the genre are conspicuously absent. This pattern is not remarkable as such, of course, but nevertheless, it may be a sign that Slovene hip hop is at the initial stage of becoming an interesting new hybridical form.

As it is, however, it might be argued that the pattern indicates that hip hop in Slovenia functions primarily as a medium of construction of typically critical, it would be even possible to say modernist subjectivity. From the political perspective, this could be understood as a positive thing, yet on the other hand, at least if one considers writings of many contemporary theorists, who argue that our world is a postmodern one, this may not be necessarily the case. In a postmodern world with no clear centers of power, playful identities, diminished certainties etc., constructing a typically modernist, critical subjectivity might be somehow dated or even misleading.

You Think Therefore We Are: Understanding Native Hip Hop in Canada — Michael MacDonald, University of Alberta

The creation of place can be understood within a matrix of self-identity, geography and artistic expression. The concept of place is further complicated by its two-fold exchange: the creation of identity within the community and the constructed identity of ‘otherness’ that is projected back. Identity, which I will argue can include history, oral tradition, art, political currency, and resistance, is not static nor equally exchanged, as these are not seen equally inside and outside of any community. These reference points create a dialectic influencing the reaction to and reaction by the producer and receiver. The manipulation of technology for the purpose of creating a
musical identity can then be seen as a tool to build boundaries, blockages and bridges. This paper will examine Native Hip Hop in Canada as a music used to either cross or reaffirm borders. It will show that the fusion of drum loops and samples with rap sets the stage for Aboriginal musicians to use this global form of music and make it their own at a global level, creating a new and distinct form of Hip Hop. It is my intention to investigate Native Hip Hop in Canada by exploring the style used, the construction of identity within, as well as the musical tradition from which it emerges.

10) Genre Crossing

Cultural Politics as Cultural Policy: The Afro-Latin Jazz Orchestra at Lincoln Center — Jairo Moreno, New York University

In 2002 Jazz at Lincoln Center introduced its Afro-Latin Jazz Orchestra (A-L.J.O.), signaling the recognition by the mainstream jazz establishment of the historical importance of what is commonly, albeit controversially, known as ‘Latin Jazz.’ As cultural policy, the A-L.J.O. project placed the ‘Latin’ contribution in an official platform it had never stood on. As cultural politics, however, it reinforced a racialized musical perspective.

Using interviews with A-L.J.O. personnel, this paper explores tensions between cultural policy and politics in the project. Jazz at Lincoln Center engages in a gesture of restitution, reinserting an African-ness fundamental to ‘Latin Jazz’ that the latter term had partially erased. Simultaneously, this gesture has an inverse effect, restricting ‘Latinity’ to a racial frame, in a gesture of destitution. This double gesture, I suggest, renovates dependency upon a central cultural practice (Jazz) of cultural practices (‘Latin Jazz’) that the former both actively promotes and positions in the periphery. If as a cultural practice advocates uphold jazz as a sonic mirror of American democratic values, on a cultural policy sphere those advocates practice a form of interested democracy, which is to say, no democracy at all. Such contradictions are unavoidable in a politics of modernity intent in re-distributing power by using categories that constitute inequalities in the first place: ‘Latin’ and ‘Afro’ are historical categories that manage and maintain political power differentials.

Is Jazz Popular Music? — Alan Stanbridge, University of Toronto

The question that serves as the title of my paper is one that Charles Hamm addressed at the first IASPM conference in 1981, although it is perhaps even more relevant today than it was 25 years ago. Throughout much of its comparatively brief history, jazz has tended to be viewed as a somewhat marginal music, enjoying neither the straightforward commerciality of rock and pop music, nor the levels of public support afforded classical music and opera. In more recent years, however, jazz has begun to move from its previously marginal position to a considerably more mainstream role in contemporary cultural life, whether in terms of the rampant popularity of figures such as Diana Krall and Jamie Cullum, or in light of Wynton Marsalis’s neo-conservative exploits as Artistic Director of the Jazz at Lincoln Center program.

Until relatively recently, jazz was also a music that had tended to fall between the cracks of critical academic scholarship: historically marginalized within traditional musicology for its popular affiliations and emphasis on improvisation rather than a fixed score, the study of jazz has been similarly peripheral to popular music studies, on the basis of its high art associations and lack of conformity to the norms of rock and pop music — forms that have tended to serve as the ‘default’ definition of popular music within this field. In the last decade, however, the academic literature in jazz studies has grown significantly, with a considerable number of scholarly texts, and two new journals, devoted to the topic.

In this paper, acknowledging the increasingly mainstream positioning of jazz in terms of both popular appeal and academic attention, I address the implications of these cultural shifts, examining the restrictive musical hierarchies that have developed within the genre, and exploring the current tendencies and elisions in academic scholarship in the field.

Yahweh In Da House: Matisyahu’s Psalmic Beats — Kevin Holm-Hudson, University of Kentucky

Matisyahu is a White Hasidic Jew who raps and sings in dancehall reggae “toasting” style. His third album, Youth, was nationally distributed by Sony and received widespread exposure on MTV. Initially considered a novelty act, he soon gained a following for his rapping skill and spiritual passion; one writer remarked, “even the most pessimistic in his audience is inspired by his ability to so honestly convey such a delicate topic as faith/spirituality.” It’s in that fleeting moment when our skepticism melts and our souls open up, that Matisyahu enters with his booming sound of faith.”

Rastafrianism, the religious sect associated with reggae, grafted key elements of Old Testament Jewish history—specifically the Exodus narrative and the Babylonian exile period—onto the sociopolitical circumstances of Black Jamaicans. Certain aspects of Rastafarianism—the sacramental use of marijuana, for example—have contributed to its misinterpretation as a carefree, hedonistic
lifestyle; consider Bob Marley's posthumous persona emphasizing his marijuana use rather than his spiritual beliefs or progressive social politics, or even the portrayal of Black Jamaicans in movies like Cool Runnings. Matisyahu's eclectic musical style reclaims reggae's spiritual heritage as it reinvigorates well-known Psalm passages with contemporary musical genres including reggae, world beat, hip-hop and alternative rock. For Matisyahu—who eschews drugs and practices the strict religious tenets of the Levitical code—music is, as it was for King David, his “soul cry” to God. As Rastafarianism appropriated key elements of Old Testament Jewish history, so Matisyahu’s music reclaims these elements through drawing upon Rastafarian reggae as a means of articulating his Jewish beliefs. At the same time, his invocation of hip-hop elements serves to break down the sometimes-antagonistic boundaries between the African American and Jewish communities. This presentation will include analysis of the interplay between hip-hop and Judaic coding in Matisyahu’s “King Without a Crown” video.


In the midst of highly publicized social and political upheavals of the 1960s and 70s—civil rights struggles, women's liberation, environmentalism, anti-war protests—came progressive and psychedelic rock. Several scholars (Middleton & Muncie 1981; Whiteley 1992; Hicks 1999; Frith 1984; Walser 1993; Lipsitz 1994) have argued for the relationship between the sounds and lyrics of this music and the 1960s-70s cultural landscape; they have also in some cases mentioned 60s and 70s rock’s incorporation of Western Classical pieces and styles.

The question I address is: why did Western Classical music ‘mean’ in the context of prog and psych rock, and in the context of 1960s and 70s Western pop culture? Why did writers for liner notes and for music magazines such as Creem, Hit Parader, Zygote and Changes not only know about the authenticity movement in Early Music and in academic Musicology, but also use “the musicologist” as a figure against which to argue for an artist's free-wheeling aesthetic?

Through this lens, I investigate albums in which the “now” sounds of fuzzed guitars and electric keyboards merge with parodies of Renaissance masses, Baroque chorales, and with quotations of J.S. Bach keyboard works. I argue that in this historical moment, artists such as Ultimate Spinach, The Split Level, Benninghoff, Sugarloaf, Ars Nova, and Halfbreed voiced ambivalence about Western cultural achievement and progress through plays on ideas of archive, masterpiece, and composer. I demonstrate how the music and liner notes for these disparate albums framed the Western Canon and its (broadly defined) styles as a displaced entity in the field of modern “noise”; this ultimately became a means for the musicians to position themselves as artist-geniuses ambiguously situated within the “chaos” of 20th century political change.

Panel Session 3 | 3:00 – 4:45 pm

11) Chanson Populaire

Rapping Across the Language Divide: Hip-Hop and French-English Tensions in Quebec, Canada — Mela Sarkar (McGill University)

Rap music in the Canadian province of Quebec has developed its own distinct musical and lexical styles in the past ten years. Originally derivative of American mainstream Hip-Hop, from the mid-1990s on Quebec rap started to draw on European French influences. Most Quebec rappers are situated in Montreal (Quebec’s major multiethnic metropolis), but there are also rappers in regions where connections to the Hip-Hop community are principally through the Internet. Through live shows and recordings (both commercial and underground) as well as interactive websites, members of Quebec’s Hip-Hop community have built up solidarity and a base of work across French and English, two languages usually seen to be in conflict in Quebec. Linguistic and cultural isolation between “old stock” French and English speakers in Quebec over three centuries led to provincial language legislation, enacted in the mid-1970s, that was intended to make French the public and common language and further polarized the two groups. The addition of thousands of young immigrants from other backgrounds, all by law receiving schooling only in French, provided the ingredients for a rich mixture of linguistic influences in contemporary Quebec youth culture. Rap lyrics written by this generation are sometimes in French, sometimes in English, and often in a hybrid language that is in the process of being invented by this hybrid generation. Other languages, such as Haitian Creole and Spanish (each spoken by large communities in Quebec), Jamaican Creole and African-American Vernacular English, are prominent in the work of some Montreal rappers. Especially striking is the absence of cultural/linguistic animosity in the Quebec Hip-Hop community, where an awareness of Hip-Hop as a unifying movement seems to override traditional ethnically rooted tensions, whatever the language(s) individual rappers prefer. This paper reports results from an ongoing study of language use in Quebec rap lyrics.
Corneille, Lhasa, Jamil, Bia and Others: The Emergence of Immigrant Songwriters on Contemporary Quebec Popular Scene — Robert Proulx, Acadia University

In the last decade, an increasing number of songwriters have migrated to Quebec from different countries and diverse cultural backgrounds. They adopted Quebec as their country and the center of their artistic creation; it is where they record their songs, where they perform touring the province. These immigrant singers coming from countries like Haiti, Brazil, Morocco, Algeria, Rwanda, Mexico and Venezuela, among others, bring to Quebec not only their voice but also new sounds and musical styles as well as themes and narratives that reflect their culture of origin, their past, values and emotions linked to their challenges for the present and their dreams for the future.

The purpose of this oral communication is to present the narratives of this neo-Québécois group and to identify, in their songs, the characteristic themes found in the so called migrant literature such as exile, nostalgia, feelings of loss, adaptation to a new environment, integration, racism, xenophobia and hospitality. As most of these artists sing in French as well as in their first language, be it Arabic, Creole, Spanish, Portuguese or English, this paper will also cast light on the exchange of ideas and music or cross-fertilization that inevitably takes place between artists of different cultural and geographical backgrounds. We will also explore the receptiveness, or lack thereof, by the public towards this new trend, and, finally, comment on the process of enrichment of the contemporary Québécois popular song by these new and diverse contributions.

“Rester debout” de Richard Séguin ou De l’interprétation d’une chanson — Johanne Melançon, Université Laurentienne

Interpréter une chanson, c’est bien sûr l’actualiser de façon sonore, ce qui en constitue l’exécution. Mais interpréter une chanson, c’est surtout lui donner une signification. Pour ce faire, il est possible de s’attarder, dans un premier temps, à l’analyse des paroles, puis à celle du texte (Julienn), ainsi que de l’instrumentation et de la vocalisation. Il est ensuite possible de nuancer cette première interprétation ou lecture en analysant le vidéoclip qui constitue, à sa façon, une interprétation de cette chanson. Enfin, il ne faut pas sous-estimer l’importance de l’ensemble des discours, tant promotionnels que journalistiques, qui interprètent à leur tour cette chanson.

L’étude porte alors sur la chanson comme résultante (Hennion) sonore, visuelle et symbolique, de façon à montrer que l’interprétation ne se nourrit pas seulement de l’analyse de la chanson elle-même (paroles et musique), mais qu’elle est aussi construite à travers un jeu d’écarts discursifs, intermédiaires qui absorbent, modifient, filtrent et renvoient sinon projettent une image ou des valeurs entre le résultat musical, l’artiste et le public. Nous illustrerons ce jeu des écarts discursifs dans la chanson populaire à partir d’une analyse de la chanson “Rester debout” tirée de l’album D’instinct (1995) de Richard Séguin, du vidéoclip ainsi que du discours promotionnel et du discours journalistique. Car pour le public, une chanson c’est aussi les discours que l’on tient sur elle.

L’appropriation de chansons étatsuniennes pour la création d’une chanson populaire canadienne-française distincte, 1920-1932 / The Impact of US Popular Songs on French-Canadian Popular “Chansons”, 1920-1932 — Sandria Boullane, Université Laval, Québec

Au cours de la première moitié du XXe siècle, le Québec n’est pas étranger aux succès de la Tin Pan Alley, diffusés sous forme de musique en feuilles puis grâce à la radio. La réception canadienne-française de ces chansons, appartenant à la culture étatsunienne anglophone, arrive à franchir la frontière de la langue, car les Canadiens français sont attirés par la popularité et la nouveauté d’un genre plus urbain. Pourtant, à la suite de la Première Guerre mondiale, les institutions et les compagnies de disques encouragent la production d’une musique “patriotique” représentative (Spottswood 1990). La rencontre de ces deux tendances opposées est fructueuse et l’émergence d’une musique canadienne-française populaire se caractérise par l’appropriation d’éléments esthétiques étatsuniens et français.

Pour faire obstacle à l’envahissement de la musique anglophone, Roméo Beaudry (1882-1932) décide de traduire, ou plutôt d’adapter en français plusieurs succès de la Tin Pan Alley. La nouvelle chanson créée est une revalorisation positive de l’original provenant de l’ajout d’une spécificité canadienne-française. De 1915 à 1932, Beaudry adapte près de 150 chansons étatsuniennes qui semblent ainsi répondre à des attentes et correspondre aux réalités culturelles des Canadiens français, dont la langue constitue le fondement de l’identité nationale.

Au cours de mon exposé, je présenterai, dans un premier temps, les étapes conduisant à une production musicale populaire canadienne-française. Dans un deuxième temps, je me servirai d’une analyse comparative, effectuée sur un corpus d’adaptations, pour démontrer qu’elles sont à la fois une forme de rupture avec la chanson européenne et étatsunienne et un rapprochement vers une américanité inhérente à la nouvelle urbanité canadienne. Enfin, je terminerai avec quelques pistes de recherche qui permettraient de faire le pont entre les fondements esthétiques des années 1920 et la chanson québécoise contemporaine.
12) Fair Use, Copyright, and Online Consumption

Is This Music Scholar a Copyright Criminal? — Kembrew McLeod, University of Iowa

In this paper/presentation, I will present scenes from my soon-to-be-completed documentary history of hip-hop sampling titled Copyright Criminals: This is a Sampling Sport. Rather than simply being a show-and-tell session, I will reflexively discuss the ways in which copyright law—the subject of this documentary—very much complicated the making of this film, a work that very much depends on the existence of the fair use doctrine. The documentary, Copyright Criminals, traces the thirty-year rise of hip-hop from the urban streets of New York into a multibillion-dollar industry, showcasing the music’s legal and ethical struggles—as well as its aesthetic innovations. The innovations of pioneering hip-hop artists dramatically changed the way music is created, and have forced society to rethink the laws that affect digital art forms. Of course, artists have traditionally borrowed from each other and have been directly inspired by the world that surrounds them. But what happens when digital technologies allow for very literal audio quotes to be inserted into new works? This film complicates the discourses of “stealing” imbedded in the current debates about intellectual property law—all while being careful not to trivialize the concerns of copyright owners and creators. Drawing on a diverse cast of characters ranging from hip-hop artists (Public Enemy, De La Soul, Digital Underground) and old school funk musicians (George Clinton and Clyde Stubblefield) to corporate CEOs, entertainment lawyers, and cultural historians, Copyright Criminals asks the question, “Who owns music and what does it mean to be creative in a digital environment?”

Fair Use and Music: Contests & Contexts — Patrick Burkart, Texas A&M University

It is common knowledge that copyright holders have waged aggressive campaigns against musicians who sample musical recordings; however, fair use of musical recordings is also being targeted. Moreover, music educators and researchers are discovering new difficulties with fair use that are imposed by copyright holders, as well as their writting and unwitting agents, including librarians and other gatekeepers. The de jure application of fair use extends to musical notation and lyrics in classrooms and publications, but the de facto situation “on the ground” is that, in these areas too, fair use of music faces increasing restrictions.

First, this paper identifies the legal tradition of fair use that exists in the US, and compares those of Canada and Mexico. Then, it presents an overview of the trend of “copyright maximalism” that the music and entertainment industries have pursued through lobbying and litigation. Finally, it explores what film scholars and producers have done to sketch common-ground approaches to exercising fair use rights, and describes the incipient efforts among music scholars (including IASPM-US) to preserve, and even expand, the fair use tradition.

The Pandora Revolution?: Tastemaking, Gatekeeping and Popularity Revised — Silvia Giagnoni, Florida Atlantic University

Back in 1999, Tim Westergren began the creation of a musical database called the genome (now Music Genome Project). In November 2005, former Savage Beast turned Pandora.com started to offer a radio service, but a special one indeed. Pandora works like a personalized dj that guides music fans not just in choosing from a selected list of tunes selected by corporate power but in trying to help them to further know and expand their tastes in music. Indeed, songs and artists are not chosen for their popularity, as charts work for instance. The service gives the users the opportunity to share their tastes too.

Other customizable Internet radio services are Last.fm and Rhapsody.com works in a similar way. Pandora deploys the software known as collaborative filtering, the function that Amazon uses (customers who bought items like this also bought; or, if you like this, you might wanna check out...); however, Pandora is something more than a recommendation engine. If proven successful, the idea is truly revolutionary.

In my paper I will explore how the format of personalized consumerism offered by Pandora is likely to shake the hierarchy of popular music industry and thus affect the way discourses around popular music are articulated. From rock criticism to corporate radio stations, how is this Internet service affecting the role of gatekeepers? How is it going to diminish the importance of charts in determining the popularity if an album?

Linus Torvalds, Meet Alan Lomax: Open Source and the Study of Music Communities — Jonathan Dueck, University of Maryland

How can we break open the boundaries between music researcher and the popular music communities that we study? This question is rooted in James Clifford’s now-classic critiques of the imbalanced power relations that have characterized writing about cultural “others.” The Internet may well provide one answer to this question. Compared with print, the Internet is what Peter Manuel might call a democratic-participatory medium: online texts and media can be “written” as well as “read.” While Clifford wrote his critiques, a new set of strategies for the collaborative production of knowledge emerged: open source, emblematized by Linus Torvalds’ operating system Linux. These strategies subversively rewrote copyright law and allowed anyone to edit and re-use on-line texts. If, as Manuel
argued, access to democratic-participant media leads to much more diverse representations of local musical communities, then open source strategies are of great importance to researchers of popular music. However, while scholars of popular music have provided the most vigorous debate on copyright of the music disciplines, our online publication efforts themselves are largely modeled on refereed paper journals. In this paper, I evaluate key open source-related models of knowledge production, including wikis, open access journals, and social network sites, comparing these models with those of recent on-line popular music and ethnomusicological publications. I argue that our current models of on-line publication are characterized by three touchstones: an understanding of online property rights engendered by the music-trading and copyright debates; institutional contexts discouraging collaborative research; and archival preservationism. The Internet holds out the possibility of a two-way conversation on popular music and culture. However, as I argue here, this possibility may only be realized if we, as scholars, rethink the “ownership” of not only music, but of our own scholarly writing and work.

13) Constituting Communities: The Possibilities and Problems for Music as Transnational Political Communication

Voices from Africa’s Margins: Hip-Hop and Africa (The Red, Black, and Green Remix) — Paul Khalil Saucier, Northeastern University

This paper is part of a larger project that attempts to understand how hip hop, as a uniquely Black American articulation of marginalization and resistance, becomes a complex symbol of global belonging and post-colonial resistance in Africa.

Once considered an American phenomenon, hip-hop music and culture has now become a global cultural form Rap music, graffiti, and breakdancing, can be heard, seen, and experienced in the rural south, the barrios of Mexico, the cosmopolitan landscapes of London, Paris, and Tokyo, to the sun-drenched south Pacific. In each geographical and cultural area, hip-hop artists filter American and other foreign hip-hop styles through their own local musical, political, linguistic, and social practices, addressing political and social issues that are often marginalized or subverted in their own communities, creating unique artistic and musical forms. The continent of Africa as well as its diaspora is no exception to this process. Drawing heavily on local and national cultures and knowledge about hip-hop cultural practices, African hip-hop artists have established distinctive rap cultures. Through the medium of hip-hop, African artists display a profound pride in being “African,” while simultaneously reproducing images of war, conflict, travel, and cultural displacement that articulate the continent’s complex relationship with imperialism, “American” globalization, and a nationalist postcolonial identity. In short, this paper explores the production, reproduction, and reception of hip hop in Africa, with special attention to Ghanaian and Cape Verdean musical forms.

Aiding or Abetting?: Questioning Investments in Global Media Music Activism — Michael Elavsky, The Pennsylvania State University

This paper explores the political possibilities of community building through transnational soca music fandom. It examines the interrelatation of soca fan music practices online and with their practices offline. Specifically it examines the role that online and offline fan music practices play in the constitution of Caribbean identities for members of the Caribbean diasporic communities in North America. Fans attest that their involvement with soca music fan websites and events assists them in building a sense of community to challenge racisms in North America. The community building also facilitates closer ties with communities “back home” which leads to greater involvement in the transnational carnival music economies of the Caribbean and Caribbean communities. The paper, therefore, posits that it is important to consider whether the social and economic outcomes of this community building mean that soca music practices are political practices. The paper, therefore, reexamines the commonly held notion that calypso is political but soca is not—that soca is “merely party music.” I argue that this differentiation is tied to the ways in which “political” is deployed as a means of assigning value to a limited and limiting set of practices. Nevertheless, the paper goes on to examine the consequences for adopting a broader definition of “the political.” Though it rejects a zero-sum politics, this paper, nonetheless, asks: what are the possibilities for pursuing justice and social transformation in this type of community building.

Party Politics: Political Possibilities in Transnational Soca Music Practices — Susan Harewood, University of the West Indies

This paper considers whether it is still—if it ever was—possible to effectively enact a viable program for activism utilizing global media spectacles and pop music celebrities, looking at this question through the lens of Live 8 (as a global music media event), the ONE campaign (which seeks to increase awareness and engagement with the problem of global poverty) and the ways in which these differ from their antecedents, Live Aid and the Feed the World campaign. By critically examining the strategic orientations of these two endeavors, how their organization, goals, and impact differed, and what they each respectively accomplished, this study suggests that political communication through global music spectacles and initiatives has been significantly compromised by three factors in particular: 1) the increasing elimination of any critical distance between popular music-as-culture and its service to commercialism in
advanced capitalist societies (which impacts how musical meaning gets constructed and understood, a development I refer to as the “social wallpaper effect” (i.e. it sounds good in the background but no on is really invested in it)); 2) the proliferation of niche music identities in those same societies, such that the potential to manifest multi-lateral political affiliations or communities through music has been severely hindered (a development which actually stimulates critical distance within and between musical formations which service social identity construction); 3) the ubiquity and access to global media in advanced capitalist countries which has resulted ironically in the potential for more-informed populations with less inclination to pragmatically engage or link global problems to the circumstances and characteristics of their own lives and cultural systems. I conclude by offering up an alternative model for reclaiming music’s power to inspire, inform, and engage politics in relation to developing conceptions of global citizenship and engaging and addressing global problems.

Singing Truth to Power: Boundaries, Blockades, Bridges...and Borat?! — Bjorn Ingvoldstad, Bridgewater State College

In texts such as his TV series Da Ali G Show and the recent feature film Borat, Sacha Baron Cohen utilizes gross character stereotype to forge a particularly acute social commentary on contemporary America. Cohen's strategy, presenting himself as a series of bumblingly Other international media figures (British suburban gangster Ali G, flaming Austrian fashion correspondent Bruno, and the mustached Kazak Borat) is seemingly retrograde on its face—yet, when these characters interact with unwitting Americans, the latter quite often reveal a shocking level of not simply boorishness, but racism, sexism, homophobia, and so on. Thus, I argue, there is ultimately at play a progressive deconstruction of American social power.

In this paper, I am particularly interested in listening how music is being used as a means of “speaking (singing!) truth to power” in both Cohen's TV and film output. I argue that in its discussions surrounding music, its songs performed on screen, and even the “bumper music” between television segments, Cohen uses music as a primary means of critically engaging 21st Century American ideology.

Following Jason Mittell's notion of “crisis historiography,” I propose to look at the academic, popular, and trade discourses surrounding Cohen's use of satire and irony in the music found in these media texts. Often, these wider social discourses focus on the border of good taste or decency, fingering Cohen for crossing that border—rather than recognizing how such indecencies actually build metaphoric bridges across “U.S. and A."

14) Experimental Music Scenes

Caught in a Vise: The “Classical” Experimental Music Scene in New York’s Downtown — Bernard Gendron, University of Wisconsin – Milwaukee

In the 1970s-80s, there was a rich flowering of “classical” experimental music in New York’s Downtown, unprecedented in its diversity and audience appeal. Showcasing at the hip Kitchen and various SoHo lofts, this musical scene included such now-canonized figures as Philip Glass, Pauline Oliveros, Meredith Monk and Charlemagne Palestine. From the beginning, “Downtown” experimental music emphatically opposed itself to the “Uptown” avant-garde. Downtown was post-Cagean, playfully postmodernist, Americanist; Uptown was post-serialist, soberly modernist, Euro-centric.

However, within geographical Downtown, “classical” experimental music found itself contending for audiences and local cultural capital with the thriving loft jazz and punk rock scenes. Though at first operating in total disregard of their neighbors, The Kitchen and other experimental music venues soon opened their doors, first to avant-garde jazz and later to the rock-inflected “classical music” of Laurie Anderson and Glenn Branca, among others. The outcome, by the 1980s, was sheer eclecticism and hybridity.

My broad question is: was it still possible, by the latter part of the 20th Century, for a “high art” experimental music to compete successfully for cultural capital with the more avant-garde versions of jazz, rock and other popular musics? The answer, I will argue provisionally, has to be negative. If any had a chance to succeed, it was this very "hip" Downtown “high art” music, operating in what was then the very capital of hipness. But, as it turns out, neither by going its own way nor by joining forces with the local competition, was Downtown “classical” music able to stave off the intrusions of jazz and rock music in its very midst. Ultimately, in New York's Downtown, the mantle for experimentalism would be assumed primarily by jazz, rock, and later, hip hop. This is best illustrated by programming at the Knitting Factory, which succeeded The Kitchen as the center of Downtown experimentalism.

Consuming Words About Sound in Tokyo's Experimental Music Scene — Lorraine Plourde, Columbia University

Over the last roughly five years there has been a surge in music-related talk events (taidan) within Tokyo’s experimental music scene, a trend which some find troubling. Critics of these talk events cite the listeners’ impossible demands for instant—and implicitly
superficial—knowledge (hayaku shiritai) of music that necessarily resists what Adorno termed the 'immediacy of effect,' referring to easily comprehensible popular music of the time. It has also been suggested that perhaps listeners are attending talk shows about music more than attending actual music performances. In the case of Tokyo's experimental music scene however, musicians who might otherwise refuse participation in these public forums have come to rely on talk events as a necessary means of promotion and advertising within a scene that is primarily supported by a small, though admittedly avid audience with little outside corporate support. Drawing on ethnographic interviews, Tokyo-based publications, and participant observation, this paper situates the complex and contradictory role of these talk events within broader metadiscourses on sound and its relationship to speech and writing in Tokyo's experimental music community. Some of these discourses include the anxieties and skepticism towards the proper role of critical music criticism (hyoron), which is often lamented as a dying, yet ultimately problematic, art form. Does avant-garde music necessarily require explanation and commentary in order to be properly understood or is it simply an additional mode of engagement with the audience? This paper will examine how these public talk events in Tokyo, as well as the constant circulation and consumption of music criticism and print media—such as free papers (mini komi) and magazines—ultimately complicate the avant-garde's attempts at inaccessibility, obscurity and difficulty.

Iggy Pop's Challenge to Experimentalism — Benjamin Piekut, Columbia University

Iggy Pop (b. James Osterberg, 1947) assembled The Stooges in Ann Arbor in 1967, and fronted the group's first performance wearing white face paint, a tinfoil afro, and a white maternity dress. The costume bore a striking resemblance to one of the main characters in Mary Ashley's Jelloman, a theatrical piece that had been presented at the avant-garde ONCE Festival in Ann Arbor two years prior. One performer in that piece, “Blue” Gene Tyranny, had played piano in Iggy's pre-Stooges R&B band, and would reconnect with the singer in 1973, when he toured as a supporting member of The Stooges. These are just a few of the many connections between Iggy and the post-Cage generation of American experimentalism. After the release of The Stooges' second album, which concluded with a raucous collective improvisation, Iggy also professed affinities with the music of free jazz luminaries Albert Ayler and Sun Ra.

I am interested in these examples of appropriation and affinity because of the way they concretize the flow of ideas from one academically bounded tradition to another. I consider two ways of relating The Stooges to experimentalism. First, I examine the formalist sympathies on display in the band's work: open forms, an emphasis on spontaneity, homemade electronics, and free improvisation. Then I offer a network model of the experimental tradition, one that assumes that experimentalism was primarily a specific social location, rather than a style or genre. Despite his connections to this tradition, Iggy's framing within the social and economic networks of popular music barred him from inclusion in the canon of experimental music. Rather than arguing for an expansion of the borders of sacralized experimentalism, I use the example of Iggy Pop to ask the questions: What was experimentalism, and How did it maintain its definitional boundaries?

Conceptualizations of Space and Time in Women's Productions of Electronic Music — Tara Rodgers, McGill University

This paper draws on a series of interviews I have conducted with women of different generations and cultural backgrounds who produce electronic dance music and experimental sound art in home studio contexts. I situate contemporary home studio production within histories of music performance and hi-fi audio in domestic spaces, and use feminist discourses on space and time to interpret musicking practices of the artists interviewed. There has been little published material about women who are producers of electronic music and sound art. Important publications about women in electronic dance music have focused on women's presence in club spaces and online communities, but not the particular environments and politics of home studios. This project intervenes in both realms, theorizing the production of gendered subjectivities within and through home studio practices and the aesthetics of re/ productive sounds.

15) Rock Stars of the 1960s

“I'm a Star, Get it”: Yoko Ono's Subversion of Rock Music — Wendy Hsu, University of Virginia

Commonly received as the unattractive “girlfriend who broke up the Beatles,” or the infamously manipulative widow who continues to capitalize off of her deceased husband's image, or the inept singer, Yoko Ono has rocked and rumbled the world of popular music in UK and US since the 60s. Critical and scholarly attention has focused on her relationship to Lennon while trivializing her role as an artist and musician in her own right. The only venue in which she has been received positively has been the Avant Garde and experimental art community. Taking Ono and her pop music seriously, this paper examines how Ono negotiates her identity as an Asian woman working in the White masculinist genre of Anglo-American rock music.
Musically, Ono subverts the phallic conventions of rock music by asserting her excess, noisy and often discomforting vocal female sexuality. Through a close reading of her music on *Double Fantasy* (1980), the widely received album featuring both Lennon and Ono, I argue that Ono takes control of her own image while breaking down the stereotypical binarism—between the hyper(hetero)sexualized Madam Butterfly and the perilous Dragon Lady—for Asian American women. To contextualize the close reading, I offer an examination of the strands of racist and sexist sentiments among the general reception of her music on the album. I conclude the paper by tracing the positive response to Ono's music and activism by present-day popular music endeavors.

**Bob Dylan's *Eat the Document* and the Limits of Mass Cult Modernism — David Brackett, McGill University**

*Eat the Document* (1966), Bob Dylan's rarely seen made-for-television movie, serves as a lens through which we can examine Dylan's impact on the shift in popular music in the mid-1960s. Although the film took Dylan's 1966 European tour as its ostensible subject, Dylan, as the film's co-editor, consciously undermined the codes of conventional documentary by splicing together documentary footage, live performances, and staged episodes in a manner redolent of the French new wave. ABC, which had commissioned the film, refused to broadcast it.

During 1965-1966, Dylan explored the paradox of modernist popular music (and mass cult bohemianism) through recordings, such as “Like a Rolling Stone” (1965), that were simultaneously his most challenging and most commercially successful. *Eat the Document* may be viewed as having pushed the tension inherent in mass cult bohemianism beyond its limit by running afoul of the institutions necessary to distribute mass art. Due to its position from beyond the margins of commercial acceptability, this film can teach us much about the boundaries of mass cultural modernism—how much popular acceptance can a work tolerate before it is no longer signifies bohemianism? How inescapable can a work be before it is no longer classifiable as mass culture? Greater understanding of these boundaries will illuminate this fascinating moment, when the possibility arose that certain forms of popular music might be perceived as “art.”

**“Globalization Blues: Why Capitol Rejected the Beatles’ EMI/Parlophone Masters in 1963” — Keir Keightley, University of Western Ontario**

This paper examines the “global” implications of a remarkable 1964 memo that attempts to justify why Capitol Records initially refused to release the Beatles’ EMI masters in 1963. The infamous A&R person who rejected the Beatles, Dave Dexter, Jr., did so as part of his job overseeing Capitol’s massive world music catalogue, Capitol of the World, a series founded in 1956 as a direct result of EMI's purchase of Capitol (which subsequently grew to over 400 titles). From 1956 onward, all British music released by Capitol was explicitly “segregated” from their US performers by being slotted into the “Capitol of the World” series. Thus the Beatles were initially rejected because of their supposed unsuitability as “world music” performers.

Capitol understood the Beatles to be insufficiently “foreign” for the demands of their world music series. And yet it was precisely their “foreignness” (and their success in a foreign country, England) that enabled Brian Epstein to sign a four-appearance contract with the Ed Sullivan Show in November of 1963; historians see this contract as the “lever” that forced US Capitol to relent and agree to a domestic Beatles release in December of 1963. The irony here is that the “global worldview” of the Sullivan show, which sought to bring international performers to US television, then played a key role in changing Capitol’s mind. When EMI executives announced a visit to their L.A. subsidiary in the fall of 1964, Capitol realized it was going to have to justify their, in hindsight erroneous, decision. Reading this memo can tell us a great deal about the internal dynamics of the US record industry, about the shifting borders and boundaries of the “global” within popular music in the period, and, perhaps most intriguingly, about a conception of the Beatles as a “failed” form of world music.

**John, Yoko, and Mike Douglas: Performing High Art and Radical Politics for the Heartland — Norma Coates, University of Western Ontario**

One of the odder occurrences on a pre-Springer-era syndicated afternoon talk show was the week in February 1972 when John Lennon and Yoko Ono co-hosted the highly rated *Mike Douglas Show*. Lennon and Ono were deeply into radical politics at the time, using their celebrity to advance their causes and viewpoints in the press and on television via talk show appearances. Given the opportunity to choose half of the week’s guests, Lennon and Ono chose, among others, former Chicago 7 defendants Jerry Rubin and Bobby Seale, head of the Black Panther Party.

The *Mike Douglas Show*, while very popular with what media scholar Victoria E. Johnson terms the “heartland audience,” did not shy away from presenting a range of popular music artists, including rock musicians and groups, on the program. Nor did Douglas shy away from controversial guests. The Lennon and Ono week was therefore unusual but not way out of character for the program.

In this paper, I argue that the most controversial guest of the week was not a member of the Chicago 7, but Yoko Ono. Ono’s overt feminism, her musical collaborations with Lennon, and her attempts to involve the in-studio and at-home audiences in several
conceptual art pieces transgressed the generic conventions of talk show and complicated Douglas’ attempts to control and mediate the discourse on the program. Ono’s conceptual art and avant-garde vocal stylings were difficult for the heartland audience, and Mike Douglas, to grasp. Her feminism and Lennon’s support of it challenged the ideological dependency of the afternoon talk show on traditional gender roles within family units. Ono’s highly cerebral feminist performance art, coupled with her “exotic” ethnicity, unsettled the hegemony of middlebrow taste in popular conceptions of high art.

Panel Session 4 | 5:00 – 6:45 pm

16) The Industry


In 1944, a record producer named Moses Asch seemed poised for success. Like many small labels, he established himself by filling an abandoned niche, recording acts like Woody Guthrie who the major labels had dropped. Asch’s big break came when he met jazz fan Norman Granz, who offered Asch a plum recording by the popular Los Angeles group, the Nat “King” Cole Trio. It was a guaranteed hit; the orders piled in, and Asch prepared for a Christmas 1944 release.

But then Asch discovered a cruel truth of the record business: he had to press a huge number of records—and pay his suppliers—long before he could realize any profit. An early blizzard left thousands of discs stranded, with trucks unable to reach dealers. Orders were cancelled, returns were high, and—before he knew it—Asch was bankrupt.

This hard lesson convinced Asch that the pursuit of “hit records” was a grave mistake. Instead, he came up with what can be described as an anti-success business model: he would release many records, none of which would sell in big quantities, but all of which he would keep in print for years. Eventually, every record would pay for itself, because costs would be kept to a barebones, and his overhead was minimal. He even outsourced the creation of recordings, relying on academics and amateur enthusiasts to supply them. Asch avoided the notorious “jobbers” who distributed records to jukeboxes and stores; instead, he relied on mail-order for individuals, and targeted the growing school market, a well-funded and reliable source of sales for records that had an “educational” bent.

In this paper, I'll explore this anti-business business model and discuss its ramifications for specialty music businesses. I will also examine how this model can be successfully adapted to the Internet world.

“Slave 2 the System”: Prince, Slavery, and the Performance of Black Identity — Zack Stiegler, University of Iowa

Shortly after signing a landmark renewal contract with Warner Bros. records in 1992, Prince engaged in an embittered four-year battle with the company over his artistic rights. During this period, Prince metaphorically likened his struggle with Warner Bros. to slavery and the African American Civil Rights movement. While Prince’s battle was over artistic rights, his appropriation of the rhetoric of slavery and civil rights remains jarring. Why would one of the most revered artists of his time draw on such powerful imagery in an attempt to assert his rights as an artist? What does Prince have to gain by doing so? This paper examines Prince’s slave rhetoric of the mid-1990s, framing it as a performative reassertion of his identity as a black artist. Indeed, throughout his career, Prince has struggled with the tension of appealing to white audiences while trying to retain his black fan base. In dealing with this tension, Prince has creatively reasserted his blackness through his art, in an effort to curb becoming a “cultural mulatto” (e.g. his side project The Time, 1988’s shelved Black Album, his use of rap music in the early 1990s). I view Prince’s metaphoric use of slavery and the civil rights struggle as another of these moments, examining his slave rhetoric as a calculated performance of black identity within popular culture. How exactly does Prince utilize the rhetoric of civil rights and slavery in this period? How does his appropriation and recontextualization of these historical moments support or denigrate his performance? In answering these questions, I draw on the literature of black identity and performance (e.g. Todd Boyd, Herman Gray, Stuart Hall, Reginald McKnight, Cornel West), ultimately investigating what exactly is at stake in terms of racial representation in this performance.

“I’m ballin’ the same”: Jay-Z’s Political Particulars” — Cynthia Fuchs, George Mason University/PopMatters

The paper examines Jay-Z’s 2006 “comeback” as an instance of hip-hop’s changing boundaries. While his much publicized retirement was barely announced before he began making “special appearances” with Beyoncé, Kanye, and Linkin Park, his decision to release another album is described variously. As a corporate suit at Def Jam, Jay-Z oversees multiple careers; as a pitchman, he has chided
Cristol and taken up with Budweiser; and as an entrepreneur, he has brought together hip-hop values and sports promotion (in particular with his part-ownership of the Nets).

The paper examines the complex relationships among Jay-Z, the music/entertainment industry, and hip-hop activism. His lyrics frequently raise moral and political concerns (especially via narratives about his life and “death” as a street persona), his new work focuses on collaborations with overtly politically minded artists, including Nas, the Game, and Rakim. The paper follows his border-crossings in various forms—over time, class, expectations, and genres. In part this has to do with unexpected and now rather entrenched “transcendence” of race, in the sense that Oprah, Michael Jordan, LeBron James, or Tiger Woods “transcend” race for consumers. But while these other figures tend to appeal broadly by keeping their politics to themselves (Oprah being her own special case), Jay-Z has staunchly adhered to his hip-hop framing: he refuses to style himself otherwise. The influence of his and other acute critiques of business as usual—through metaphor and rhyme as much as by lived example—on the mainstream has changed that mainstream’s shape. Just so, the “comeback” album, Kingdom Come, changes the terms of art and expectations; while he has made clear his anti-war and pro-community (with regard to Katrina and other domestic events) politics, he has done so by economic and structural means, as well as public performances. This paper considers the subtleties of that resistance.


US Latinos now comprise almost 12% of the population, and Latino Studies has become a recognized field of inquiry within the academy. Scholars of popular music might well be asking: is there such a thing as “Latino popular music,” and if so, what defines it: musical aesthetics, language, or its association with one of the US’s multiple Latino communities? This question might be considered analogous to a similar debate: should African American music be defined as a music of the African American experience no matter who plays it, or as music played and consumed by African Americans no matter what it sounds like? Defining US Latino popular music turns out to be more complicated, however: first, because of the long-time existence of a “Latin music” category that lumps US Latinos in with Spanish and Portuguese speaking musicians around the world; and two, because the continuing infusion of people and music from Latin America blur the boundaries between Latinos and Latin Americans. Should the musical practices of US Latinos be distinguished from those of Latin Americans even when a genre (e.g. merengue or banda) is Latin American in origin—and if so, on what basis? How do Latino musical practices fit into what the music industry—and more importantly, the general public—calls Latin music, which refers to all music sung in Spanish or Portuguese, regardless of genre or the country of origin of its performers? What are the consequences when bicultural US Latinos choose not to sing in Spanish, or when they incorporate genres such as rock or rap that are located outside the boundaries of what is believed to be Latin music? In addressing these questions, my paper explores the history of the term “Latin music,” analyzes its “fit” with the social groups assumed to be producing and consuming it, and examines its symbolic and practical implications for US Latinos.

**17) Nation Building**

**“Proud to be an Albanian”: Rapping and Mapping Borders — Nicholas Tochka, Stony Brook University**

In their song and music video Albanian, the Kosovar hip hop group Etno Engjiut raps and maps a meaningfully Albanian place. The borders of a geographical and cultural area are drawn visually and musically with reference to cultural, social, and historical constructions of Albanian identity. This imaginary place serves as a multi-level site of national pride. Furthermore, the visual and musical references combine to create a hybrid and ambiguous Albanian place that is at once local and global, regional and pan-Albanian, traditional and contemporary. Recent scholarship has addressed the growing phenomenon of global hip hop and the ways in which hip hop, as a global cultural form, has been “indigenized” by rappers outside of the West. Other scholars of hip hop have focused on collaborations with overtly politically minded artists, including Nas, the Game, and Rakim. The paper follows his border-crossings in various forms—over time, class, expectations, and genres. In part this has to do with unexpected and now rather entrenched “transcendence” of race, in the sense that Oprah, Michael Jordan, LeBron James, or Tiger Woods “transcend” race for consumers. But while these other figures tend to appeal broadly by keeping their politics to themselves (Oprah being her own special case), Jay-Z has staunchly adhered to his hip-hop framing: he refuses to style himself otherwise. The influence of his and other acute critiques of business as usual—through metaphor and rhyme as much as by lived example—on the mainstream has changed that mainstream’s shape. Just so, the “comeback” album, Kingdom Come, changes the terms of art and expectations; while he has made clear his anti-war and pro-community (with regard to Katrina and other domestic events) politics, he has done so by economic and structural means, as well as public performances. This paper considers the subtleties of that resistance.

**Pop-Folk and the Performance of Capitalism: Economy, Globalization, and Music in Post-Communist Bulgaria — Plamena Kourtova, Florida State University**
Within postmodern theory, globalization is frequently evoked as a hegemonic system, which capitalizes on its power to "destroy" local cultures. Challenging this assumption, anthropologist Marshal Sahlins insists that "local cultures often articulate with the dominant economic and cultural order even as they take their distance from it, jiving to the world beat while making their own music" (Sahlins 2000: 493).

The adoption of an open-market economy and its inevitable influence on the musico-cultural life of post-Communist Bulgaria is a telling example of the alternative conceptualization of globalization posited by Sahlins. Following the political transformations of 1989, Bulgaria opened up to global economic, cultural, and musical influences and a new style of music known as Pop-Folk emerged on the popular music landscape of the country. It combined the indigenous musics of Bulgaria and its Balkan neighbors with Euro-American pop, rock, jazz, funk, and soul. Today, the commodification of this style and its persistent employment of 'global' economic strategies have magnified its status to a large-scale industry.

Building upon Sahlins' theoretical framework, this paper explores the competing dynamics that emerge from the economic transformation of Bulgaria and their realization in the popular music style of Pop-Folk. More specifically, it investigates the way a current star in the musical style of Pop-Folk, Slavi Trifonov, consciously manipulates local-global cultural and economic tensions through the specificity of a highly commercialized form of musical entertainment.

"Starting from Nowhere"?: Cambodian Popular Music in the Post-Khmer Rouge Era — Stephen Mamula, Manhattan College/Rhode Island College

This proposed research examines the resurrection, through music, of a culture healing from years of fierce military aggression, tyranny, and genocide. It is a pertinent topic due the current and recent state of global affairs, whereby indigenous peoples as those in Bosnia, Darfur, the Middle East and elsewhere are violently targeted by diverse, political hegemonies that directly jeopardize vital expressive traditions as popular music. An extreme of such offenders was the Red Khmer or "Khmer Rouge," a radical polity that between 1975 and 1979 methodically purged over two million Cambodian citizens including ninety percent of the country's musicians and dancers. These extreme circumstances trigger disruptions of expressive culture that pose vital questions to the musical scholar, most fundamentally: how is a popular music tradition decimated by war and human genocide rebuilt in the early 21st century? Do such forced, blanket conditions produce a cultural tabula rasa, a clean slate upon which foreign musical practices and materials are imposed on surviving peoples with little resistance? Or do those survivors selectively choose, and discriminately incorporate, new musical concepts, theories, and practices based on their compatibility with preexisting ones, as is the case with more typical, music-acculturative processes? Accordingly, what strands of popular (pre-1970) music culture do Cambodians experience today and in what ways have these strands eroded or grown, overlapped, or shed some characteristics while acquiring completely new ones? Moreover, how have the contexts, demographics, utilities, and values of Cambodian music shifted and to what extent may this shift be ascribed to such phenomena as a growing market economy, mass media and communication technology, tourism, and importantly, the processes and residuals of warfare?

Britpop: Constructing the Fall and Rise (and Fall) of Britain — Irene Nexica, University of California – Berkeley

In the early 1990's American grunge music was big in the British charts and music press headlines, in seeming coexistence with other native flavors of popular music. There was also a competitive tension bubbling under the surface over the role US music should play in Britain. Not long after Kurt Cobain's 1994 death, there was a pronounced shift in the atmosphere and music from the US was called into question, with headlines proclaiming that grunge and other forms of US rock and rock culture had overstayed their welcome.

The void left by Cobain's death created a space for a music labeled "Britpop" to capture the sustained attention of the press, the public, and the music industry in generating and tracking the ascent of a predominantly white "lad" music culture that was distinctly and resistantly British, in pronounced opposition to cultural sounds and iconography from the United States.

This presentation will use videos, songs and still photos to discuss some of the causes of nationalism in British pop music at this time, some of the ways that US music was perceived and described as a threat, and what was believed at stake musically and for Britain as a nation-state. In looking at relationships between British politics and Britpop's aesthetics, I will present interpretations of the impetus for drawing the boundary of Britain so firmly, and ways that defining "Britishness" simultaneously created borders of "Americanness."

With the benefit of hindsight, the presentation concludes by discussing the ways Britpop has been framed in Britain since it was dominant and the role it still plays in constructing British pride. Looking at the musics that followed Britpop, their sounds and images can be seen as an outgrowth from, response to, and critique of some of the issues raised by Britpop's cultural forms and messages.
18) Queer Subjectivity and Community

AIDS and the Music of the B-52’s — Fred Maus, University of Virginia

The B-52’s have exemplified the fun of non-conformity throughout their career. Made up initially of two women and three gay men, the group displayed the exuberance of friendship and collaboration between women and gay men, and always constituted an alternative to the heterosexual masculinity that has dominated much popular music.

The B-52’s became famous in the late 1970s. Thus, they were in the public eye during the beginning of the AIDS epidemic, and lost one member to AIDS. In this paper I describe two points in the group’s musical response to the epidemic.

The song “Deadbeat Club,” from their 1989 album Cosmic Thing, was the first song created by the B-52’s as they recovered from the loss of band member Ricky Wilson. It is a song of mourning for him, one of the most moving songs about AIDS. Its memory of hedonism can be heard as ambivalently mourning and hoping to maintain the hard-won pleasures and defiant freedoms of the years before AIDS.

After the huge success of Cosmic Thing, the B-52’s returned with one more album, Good Stuff. The album appeared in 1992, at a time when much popular music, by musicians as diverse as Nirvana, Lou Reed, Tori Amos, and R.E.M., overtly addressed issues of death and trauma. Arguably these dark thematic concerns were, in part, a mournful response to the AIDS epidemic. Good Stuff, in contrast, includes, unusually for the B-52’s, some songs of direct political anger, but for the most part celebrates hedonism and the pleasures of sex. In responding to AIDS by celebrating sex, it is politically valuable in ways that more mournful music cannot be. Tellingly, the album does not identify itself as a memorial but is, instead, dedicated to those who are living with HIV.

Where the N-Word Meets the F-Word: Homohop as Necessary Rupture — Kevin Allred, University of Massachusetts - Boston

In this paper, I will position queer hip hop, commonly referred to as homohop, as an important rupture in both the current hip hop scene and the discourse of single-issue identity politics in order to open up the space of possibility inherent in the recent phenomenon. Within the discourses surrounding identity politics and hip hop, racialized identity is often defined only in opposition to queerness; the end result being queerness is defined as white and racial identity is exclusively heterosexual. Homohop becomes a space to challenge the exclusion of queer people of color and simultaneously break down barriers separating different identity groups. While artists of color constantly assert their racial identity in conjunction with queerness in their raps, it does not serve as a means for excluding others. Almost equal representation exists between white rappers and rappers of color from a variety of ethnic and racial groups, between genders (including transgender), and across sexual orientations without animosity or competition. Moving beyond mere politically correct representation, these rappers actually work collectively with each other, exposing the commonalities between their stories rather than the differences.

In other words, as rupture, homohop provides a space for queer people of color to assert all aspects of their identity rather than privileging one over another. It also creates coalitions across difference that do justice to all aspects of participants’ identities in ways that breed collectivity and effective resistance to a broad range of disciplinary forces. My intent is to explore what we can learn from homohop about building coalitions across difference and how we can transfer that knowledge to other aspects of organizing a social justice movement that explicitly honors the imperative contributions of those actively engaged in creating music as a response to differential social power.

“The Ultimate Victory of Mercenary Style Over Substance”: Music Video and Queer Politics in 1980s America — Aaron Lecklider, Boston University

One of the central ways gay men have been systematically dismissed within mainstream American culture is as being superficial, obsessed with sex, and overly stylized. Similarly, as an art form music videos have been too readily discredited by scholars, journalists, and audiences as light, superficial, hyper-stylized entertainment, unworthy of serious cultural analysis. Yet over the past quarter-century, music videos have become a critical component in the production and consumption of American popular music. This paper explores the connection between the rise of pop music video and the visibility of sexual minorities in American culture in the 1980s. Though there were many queer artists prior to the appearance of Music Television (MTV) in 1981, the “video music era” ushered in by the all-music network saw a spike in both the number and visibility of artists challenging dominant notions of proper sexual and gender behavior. Throughout the 1980s, artists such as Frankie Goes to Hollywood, Culture Club, and the Pet Shop Boys used video to explore double meanings in their songs. The “look” of both gay and straight pop artists in the 1980s drew heavily from the visual apparatuses of queer music video. In this essay, I look at music videos such as Frankie Goes to Hollywood’s “Rage Hard!” and the Pet Shop Boys’ “Being Boring” to argue that much of the queer cultural activism of the 1980s was made possible—and made legible—by the appearance of music video as a critical component of popular music success. Additionally, I argue that scholarly
disinterest in music video reflects a political disengagement with the centrality of queer identity in the manufacture and consumption of popular culture in the late-twentieth century.

**Russia, Popular Music, and Gay Corporeal Borders — Stephen Amico, CUNY Graduate Center**

The concept of borders—so often tied to the expansion of Empire in the age of global capital and media in contemporary discourse—has frequently been theorized in binarized terms, sedimented as antagonistic oppositions between West and non-West, dominant and dominated, insider and outsider. Such conceptualizations, however, often elide the very complicated liaisons obtaining between the putative subjugated subject and the flows of capital-backed cultural production and, additionally, ignore the affective impact of expressive culture on the human body. In this paper, in order to begin to redress such oversimplifications, I will discuss the complex and often contradictory relationships between gay Russian men and Western popular music. I will first engage the music on a theoretical level, examining those harmonic and melodic structures present in much Russian popska (contemporary, Post-Soviet pop) and estrada (Soviet-era “stage” or “variety” music, still present in today’s Russia) that are most indicative of a Russian “sound,” relating these attributes to a syncretic (Western/Eastern) harmonic language found in Russia’s nineteenth century popular music. I will then show how both “foreign” and “domestic” elements are present in the music of those Russian artists who are perceived as exhibiting “non-traditional orientation” (a common Russian euphemism for homosexuality) and/or those who are popular with large numbers of gay men. Finally, I will discuss my findings regarding the (often ambivalent) relationships between gay men in Russia’s urban centers and discourses of indigenous and exogenous musics, these findings based upon sixteen months of fieldwork in St. Petersburg and Moscow in 2004 and 2005. Contextualizing this last discussion within a framework of often virulent xeno- and homophobia currently found in certain segments of Russian society, I will suggest that the relationships between the gay body and musical discourses might be more fully understood via an examination of the dynamics of penetration.

19) **Borders and Boundaries**

**Soundtrack to the Reconquista: How Banda Rappers Have Updated the Mexican Corrido Into a Voice of Immigrant Los Angeles — Elijah Wald, Independent Scholar**

In the 1990s, young Mexican Americans inspired by the martyred smuggler and singer Chalino Sánchez rediscovered the power of the heroic corrido, a song form based on Medieval Spanish ballads. Since the turn of the twentieth century, border corridistas had composed epics of border conflict, and in an unexpected revival, Los Angeles teenagers who had grown up with Snoop Dogg and Eazy-E embraced the style as their own gangsta rap.

By the late 1990s a few were contemplating a fusion of the forms, experimenting with hip-hop mixes of accordion and brass band tracks and rapping in a mash of bilingual slang. Jesse Morales, an LA teenager who had donned cowboy duds and sung corridos as “El Original de la Sierra,” shaved his head, added hidden rap tracks to his corrido discs, and began referring to himself as “O.G.” Underground groups like Los Traficantes were followed by the million-selling Akwid, who hit with a hardcore rap titled “West Coast Corrido.” Record company marketers coined terms like “banda rap” and “urban regional” in an attempt to capture the odd fusion of Central European polka, border balladry, and urban beats.

The music took on new meaning as the national debate on immigration was met with unprecedented displays of Mexican immigrant pride. “Neither from here nor from there,” in the words of one of the most popular banda rap hits, it exemplifies the spirit of a generation of immigrants who have left the Mexican countryside but have no intention of assimilating to what in Los Angeles is already a minority Anglo culture. Both musically and culturally, it is a style that erases borders of genre, era, and nationality.

**Corruption and Pedophilia Go to the Dance Floor. Local Politics, Media Spectacle, and Electronic Dance Music in DJ Kermit’s “Gober.” — Alejandro Madrid, University of Illinois at Chicago**

Electronic dance music (EDM) has often been criticized by fans of other music genres as a type of music which aims at hedonistic pleasure and avoids the intellectual articulation of social and political problems. In the context of the transformation of the DJ to music producer I analyze “Gober (Precioso)” [Governor (Beautiful)], a track composed by Mexico City-native DJ Kermit, as a challenge to the stereotype of EDM as pure hedonistic pleasure. I argue that this is not an isolated case but one that illuminates a current shift in glocal DJ cultures by focusing on the articulation of local politics and media by a global music culture.

“Gober” incorporates a series of samples taken out of a telephonic conversation between a Mexican politician and a powerful businessman accused of links to international pedophilia and child prostitution networks. The recording ignited a media frenzy that displayed practices of corruption, misogyny and censorship pervading the Mexican political system.
In order to avoid focusing on lyrics, I use ethnographic work at dance parties and oral testimonies vis-à-vis a discussion of music style (sampled sounds vs. electronic sounds) to hypothesize that the ironic sense of humor in Kermit's track is a commentary on the growing rejection, disappointment, and disdain that Mexican upper middle classes feel towards the ruling elites of their country. I examine this track and its reception as they are mediated by the complex and paradoxical ways in which rating-based media spectacles are constructed into façades of democracy.

**Fade to Black: The Catalysis of Politics and Aesthetics in Egyptian Heavy Metal — Benjamin Harbert, UCLA**

A scandal involving heavy metal, alleged Satanism, and one hundred jailed well-to-do young Egyptian fans and musicians shook Cairo ten years ago. In a country that retains supernatural vestiges of *djinn* and the “evil eye,” the occult undertones of Western heavy metal were too much for a suspicious public to accept. The Egyptian government played on these suspicions of new technologies and disdain for Egyptians “playing Westerners” to prove to vocal religious extremists that the government was not anti-Islam but, in fact, the defenders of Islam. During the crackdown, the small heavy metal cadre that had been producing makeshift desert concerts powered by generators cut their hair, hid their black T-shirts, and disbanded. Upon release, those imprisoned fled the country or disappeared into more conventional Egyptian lives. The lead prosecutor was made a national hero.

Over the past decade, the scene has cautiously crept back into Egypt, led by a new generation enabled by the Internet: downloading obscure and increasingly extreme metal mp3s, organizing concerts, and maintaining a virtual space for music and social criticism. Based on recent fieldwork, this paper overview three decades of heavy metal in Egypt in its techno-political context to show how the dark and aggressive aesthetics of today’s genre help inform a young, educated upper middle class both emotionally and politically. This case offers a unique perspective on both Egyptian political experience and the internationalization of heavy metal music—a perspective that illustrates Egyptian heavy metal as an authentic musical experience rather than an imported incongruity.

**“In this Great Future, You Can’t Forget Your Past”: Cross-Cultural Signification, Permeation, and Bob Marley’s “No Woman No Cry” — Christopher Smith, Texas Tech University**

The Jamaican reggae musician Bob Marley has become visually and sonically iconic worldwide as a symbol of social activism, musico-political integrity, and self-identification with the *sufferahs*—a patois term, originating in Kingston’s Trench Town ghetto and the syncretic religion of Rastafari, for those oppressed “inna Babylon”: in exile from the Mother Continent of Africa. Marley died in 1981, but he was already a powerful, boundary-crossing political force, awarded the U.N.’s Peace Medal (1978), headlining Zimbabwe’s independence celebrations (1980), and receiving the Jamaican Order of Merit in the year of his death. His music crossed boundaries, broke genre-driven blockades and built communicative bridges to activist identities around the world.

In the new century, Marley’s song “No Woman No Cry,” which in its original form was rooted in quintessential Trench Town folklore and foodways, has likewise migrated around the world, reproduced in a wide diversity of styles, but most powerfully interpreted by artists likewise associated with conditions of oppression or subordination. “No Woman No Cry’s” sound and symbolic import recur worldwide, in versions by the Brazilian *blocos Afros* of Oludom, the hip-hop of the Fugees, and, most powerfully, the South African township jazz of trumpeter Hugh Masekela. Masekela’s version, particularly, adopts the premises and stance of Marley’s original, but, delving deeper into the song’s meaning, rewrites the lyrics to reflect the culture and folkways of the South African townships, thereby arguing its semiotic relevance in diverse conditions implicating activism, integrity, and resistance.

In this presentation, drawing on techniques from musical analysis, ethnography, and performance studies, I will argue that analyzing the strategies by which diverse artists have grappled with “No Woman...”, and more broadly with Marley’s symbolic legacy, can provide useful insights into larger patterns of appropriation, assimilation, and adaptation in the identity politics of globalizing expressive culture. (297)

**20) Early Popular Music in the USA**

**Mexican Music at the Pan American Exposition, 1901 — Jean Dickson, SUNY Buffalo**

The Pan American Exposition of 1901 was a deliberate effort by Buffalo and New York State political and economic elites to take the lead in unifying North American peoples, cultures, and economies. Porfirio Diaz, then President of Mexico, personally chose Mexico’s delegation to the Pan Am. The Pan Am featured both serious trade and educational exhibits and a lively entertainment section, the Midway. The “Streets of Mexico” Midway entertainment eclipsed the displays of Mexican industrial and agricultural products; the “Streets of Mexico” featured a faux village and a bull ring. The two major musical components were the military (primarily brass) band and the “orquesta tipica” or typical orchestra, a string band playing Mexican folk instruments and performing a mix of various
popular musics of the day. A memoir by Mario Talavera, one of the musicians in the orquesta típica, gives a taste of the inside view of their summer in Buffalo, while local accounts of journalists and others are examples of the reception of Mexican music and culture by US audiences.

This paper will attempt to understand both sides of the exchange: what they expected to find, and what they in fact took away from their encounters. The mix of respect and condescension met by the Mexican cultural ambassadors was quite different than the attitudes that Mexicans face today.

**Coming-Of-Age in Wartime: American Propaganda and Patriotic Nationalism in **Yankee Doodle Dandy — Holley Replogle-Wong, UCLA

In the two years prior to America’s entry into World War II, Hollywood studios produced increasingly patriotic films that presented narratives of heroic and spirited Americans protecting their families, their moral convictions, and their nation. In September of 1941, the executives of the studios that were producing these movies had to defend themselves before a faction of American Isolationists and answer to allegations that they were falsely representing the stance of the United States on the war overseas. However, following the events of Pearl Harbor, film was the most important vehicle for the Office of War Information, which screened movie scripts and green-lit projects that had the potential to have a positive shaping effect on American morale.

Jack and Harry Warner’s studio had been leading the production of patriotic war films since the late 1930s, and the commercially and critically successful film Yankee Doodle Dandy (1942) was the Warner Brothers’ first wartime musical. In this paper, I will read the film, particularly its musical and visual components, in terms of its historical scope and its patriotic brand of American nationalism. Told in the framework of a flashback, Yankee Doodle Dandy is a biopic of Broadway’s late-nineteenth and early twentieth-century self-proclaimed “composer-producer-star” George M. Cohan. The film not only mythologizes Cohan, but it mythologizes America as well. Yankee Doodle Dandy functions as wartime propaganda, and it is possible to trace a connection between the film’s construction of nationalist rhetoric and symbolism to a parallel construction of popular American nationalism through a perceived “necessary” unification brought on by needs of wartime morale. A model of inclusivity governs Yankee Doodle Dandy, within which many histories are shifted and elided: histories of Cohan and his contribution to American culture, histories of race and its place in America, and the history of America itself.

**As Time Goes By: What Can We Say About Popular Music History? — David Sanjek, BMI Archives**

I wish to present some observations, even, perhaps, some conclusions generated from the completion of a full-length manuscript on popular music historiography: Stories We Could Tell: Putting Words to American Popular Music. This study examines what I determine to be the eight most persistent narrative patterns in the narratives about American popular music, both as they appear in print and in a small array of films and television series. I come to the broad conclusion that these patterns, while each possess useful and productive elements, have stymied the study of the subject. We adopted a canon and a narrative arc—I say “we” to refer both to academics and the broad public—almost without argument and with an inordinate degree of speed considering the relative history of the subject. I will summarize the eight patterns and draw upon some of the observations about potential alternatives that I propose in the conclusion of this work, slated for publication in 2007.

**Listening, Longing, and the City: Consuming Music in 19th-Century America — Daniel Cavicchi, Rhode Island School of Design**

In 1840, Philadelphia businessman Joseph Sill reflected on the concert and theater season in the city, saying, “I certainly enjoy these opportunities and often think I should sadly miss them, if any accident should compel me to pass my time in the Country, or in towns where these resources were not to be found.” Sill was among many living in urban areas in the United States in the mid-19th century who enthusiastically “assisted” in musical events as audience members. Urbanization in the United States had created concentrated population centers filled with boosters and recent migrants, eager to embrace a new life; shaping much of that life were new kinds of commercialized musical participation, especially the consumption of musical performances by others.

In this paper, I use examples from the unpublished diaries of music lovers to outline the ways in which public musical “exhibitions,” from worship services to virtuoso concerts, became increasingly meaningful in the mid-19th century urban environment. For young men migrating to the city for the first time, especially, music listening symbolized their new lives; the shift from the performative culture of choirs and parlor music to the consumption of concerts and shows indicated their coming of age. Indeed, the commercial musical environment of cities encouraged auditors to compare repeat performances, “record” musical experiences in scrapbooks, develop a taste for different aural spaces, and individualize their hearing. All this activity cultivated a significant shift away from traditional relationships between playing, singing, dancing, and listening.
Much of the work on popular music and consumption begins with the advent of the record business in the early 20th century. However, I wish to make a case for extending that history backward by exploring music cultures not typically classified as “popular” but which nevertheless serve as significant antecedents for modern music consumption.

Saturday April 28

Plenary Session | 8:45 – 10:00 am

“Don’t Let me be Misunderstood”: A Roundtable on Black Women, Musical Performance, and Power
Participants: Daphne Brooks (Princeton), Judith Casselberry (Yale), Maureen Mahon (UCLA)

We take our title from the 1965 hit song made famous by the rock group the Animals. “Don’t Let Me Be Misunderstood” was originally recorded by African-American vocalist, musician, and composer Nina Simone, whose 1964 version of the song inspired the Animals, although it never became well-known or a best-seller. Not simply an example of the dynamics of musical appropriation, Simone and her version of “Misunderstood” raise issues of visibility, of voice, of identity, and of representation.

Our roundtable focuses on such issues of power and black women’s performance. It brings together humanities and social science scholars in an interdisciplinary discussion of the politics and aesthetics of 20th- and 21st-century black women’s musical performance. We will examine a range of intersecting issues: the production of identity and self-representation through music; the creative use and manipulation of sexuality—queer and straight—in performance; music as a medium for expressing spirituality, as well as social and political critique; the impact of discourses of genre and categorization; the influence of black women artists on other performers; and the limitations, challenges, and opportunities their race and gender have presented for black women artists.

Each of the presenters is actively engaged in research on some aspect of black women musicians (one of us is also a performer). We will not be reading formal papers. Instead, each of the four panelists will give a short (7 to 10-minute) presentation, followed by discussion. In addition to creating a context for lively dialogue, our goal is to make links across a range of musical genres, performers, time periods, and social contexts, to identify issues that have informed black women’s musical performance and note differences and changes across time and genre.

Panel Session 5 | 10:15 – 12:00 pm

21) De/Re-constructing Gender

“He Came from Outer Space”: Klaus Nomi and the Politics of Disidentification — Zarko Cvejic, Cornell University

An eerie baritone and an amazingly potent male soprano, his stage personae ranging from the 1920s Berlin cabaret to Kabuki, and his repertory comprising original pop tunes as well as 17th- and 19th-century opera arias and Lieder, Klaus Nomi was both a spectacular and a scandalous presence on the early-1980s New York City club scene. Numerous contemporary accounts attest to Nomi’s ambivalent status as a rock star whose dehumanized stage appearances alternately fascinated and repelled those lucky enough to have seen him during his brilliant but brief career, terminated by his untimely death of AIDS in 1983.

Seen within the cultural-historical contexts of the New York New Wave scene and the post-Stonewall Riots era, the phenomenon of Klaus Nomi opens a wide hermeneutic window into the politics of gender identification, sartorial and vocal drag, and the early stages of the AIDS epidemic in the United States. While to some he offered an exhilarating—if ultimately false—prospect of an escape from preordained gender identifications, others were perplexed or outright horrified by Nomi’s sheer unclassifiability in terms of gender, or even species. Thus as a starting point, his mixed reception illustrates but also complicates the ambivalent politics of identification and vocal/visual drag.

My goal is to let the phenomenon of Klaus Nomi put that ambivalence into high relief and, conversely, to arrive at a productively theorized and historically contextualized understanding of one of the most fascinating figures on the 1980s pop-music stage.
**Skin Signs: Queer Musicology and the Challenge of Transsexual Embodiment — Dana Baitz, York University - Toronto**

“Queer musicology” has yet to adequately engage with transsexual theory and interests. Critiques of queer musicology based in transsexuality carry implications that extend far beyond this identity-group. In this paper, lesbian and gay musicology is extended to incorporate new and specifically "trans" interests, and also broader issues of embodiment and meaning.

Poststructuralist theorists are often cited within queer musicology to emphasize a breakdown of heteronormative sexuality (Kramer 1993, Brett 2000), gender (Walser 1994, McClary 2000), and bodily sex (Schwichtenberg 1992, Devitt 2006). This approach to musicology results in an emphasis upon some forms of experience and a downplaying of others – ultimately authorizing some identities and proscribing others. Fluid identities, performative gestures and musical reception are all well represented within a queer musicological framework. However, material embodiment, textual meaning and cohesive structures are not accounted for as effectively. A dialectic is thus introduced between the kinds of music and sexuality that queer musicology speaks clearly to, and those which are proscribed. Identities including transsexuality will be shown to be at odds with the principles of queer musicology in its current state form.

A remedy to this dichotomy is suggested by transsexual theory, in which the significance of materiality and embodiment is often reclaimed and emphasize. Rubin (1998, 2003) invokes phenomenology to challenge poststructural emphases on fragmentation. Material and embodied meaning is also theorized by transsexual theorists Prosser (1998) and Namaste (2000). By expanding on existing research on music and the body (Cusick 1994, Mockus 1999), general issues of embodiment and specific issues around transsexuality may be more fully integrated into queer musicology. A musicology informed by "trans" theory may allow queer poststructural work to better address questions of historical continuity, legible subjectivities, the practical limits of fragmentation, and newer senses of signification.

**“Unbearable Intimacy” and Gender/Genre Transgression, or Genre Trouble: Voices That Matter — Shana Goldin-Perschbacher, University of Virginia**

Critic Greg Kot writes that alternative rock singer Jeff Buckley's performances could become “unbearably intimate.” Considering that most popular music concerns romantic relationships or social issues, what does it mean for a performance to be so intimate as to become unbearable? And why would some listeners seek this? Popular music scholarship rarely investigates listeners’ relationships with music. Drawing upon 5 years of interviewing fans of white straight guitarist and singer Jeff Buckley, black bisexual bassist and singer Meshell NdegeOcello, Icelandic singer Bjork, and white gay singer Antony, I direct our attention to the uncomfortable, yet moving experiences listeners relate about their intimate relationships with these gender/genre transgressive singers. I argue that the musical intimacy invited by these singers compels listeners into complicity with singers’ transgressions, thus reconsidering their own sense of gender and sexuality. As philosopher Judith Butler has famously written, it is only through identifying as male or female that a person is able to have an identity in our culture, even though these gendered performances are unstable and never reach culture's imagined ideals. Gender transgression exposes the fraught nature of identity categories. Because the voice is assumed to be an essential expression of our bodily identities, sung gender transgression mesmerizes and confounds listeners' sense of “natural” gender identity. Intriguingly, gender-transgressive performers also tend not to have a “home” in a particular musical genre. The very act of crossing one category calls the other identification into question, inspiring listeners to painfully reconsider the terms of these classifications and their own affiliations with them.

**Unnatural Acts (part two): “The Big Taboo” — Thomas Gruning, Independent Scholar**

“The Big Taboo,” so named by singer/songwriter Martin Swinger, marked the first effort in what is planned to be an annual gay male singer/songwriter music festival presented by host Peter Donnelly at the Art House Theater in Provincetown, Massachusetts. The event took place Friday September 15th through Sunday September 17th, 2006 and featured ten acts including nine solo singer/songwriters and one duo.

As a “musical” event (and the term “musical” certainly carries its own sexual/historical baggage), the performances were little different than one might expect to see at any of the countless folk festivals that have proliferated during the most recent resurgence of interest in American folk music: a revival, of sorts, that began in the late 1980s and continues today (Gruning 2006). However, strikingly different from the “typical” festival fare, many of the song lyrics were either explicitly or implicitly concerned with topics and issues associated with the gay community and homosexual men specifically.

This paper will explore the musical and theoretical implications of “The Big Taboo” and similar events within the context of the contemporary folk community at large. While “Women's Music” has been generally embraced by folk audiences, as evidenced by the popularity of numerous lesbian performers on folk circuits, the same cannot be said for the music of gay men. Michel Foucault, in suggesting sexuality as a cultural construct, was instrumental in removing the “unnatural act” from homosexuality; yet publicly aired gay male relationships (and overtly gay male musical expressions) are still all too often considered socially anathematic. I will suggest
that “The Big Taboo” adroitly negotiates the borderland between initiating positive public awareness of gay issues and performers and re-inscribing a sometimes tenaciously embraced marginality.

22) Public Policy


Branding is a process of creating a specific cultural identity for companies, products, or services for the global market. While it has to such an extent been a part of the American cultural and economic history that it has largely become “invisible,” this process is now being seen in Serbia as a crucial way to transform the negative image Serbia acquired in the past 15 years due to political turmoil into a positive one, imbued with hope, optimism, and (investment) opportunities. The remarkable aspect of this development involves the role that music has played in reformulating Serbian cultural identity for re-presentation on both the local and the global stages in the last six years (since the ousting of Slobodan Milosevic from power). The successes of three parallel yet different cultural initiatives focused on changing the image of Serbia through music—festivals Guca and Exit, and the project “Serbia Sounds Global”—have locally been understood as resulting from conscious applications of the brand development strategies. Serbian politicians recognized the power of musical branding of Serbia and have used it both locally and internationally to promote the idea of a “new” Serbia, one that has left its Milosevic-tainted image in the past, one ready to rejoin—and positively contribute to—“the world.” In this presentation I will analyze the branding strategies used in developing the project “Serbia Sounds Global,” and festivals Guca and Exit, as well as their connections with economy and politics, in order to examine the process of creation of a symbolic cultural identity through the practices brought about by globalization.

Radio Goethe: State-Supported Cultural Export of “German Popmusik” to the USA As a Tool of Cultural Diplomacy. — Till Krause, San Francisco State University / University of Erlangen (Germany)

The cross-cultural export of popular music is mainly studied in economic terms and falls short to acknowledge if and how non-American pop can promote foreign culture in the United States and break down mental boarders. The research presented here is designed to investigate an example of Germany’s export of contemporary popular music as state-sponsored promotion of its national (pop) culture. San Francisco’s weekly radio program Radio Goethe -The German Voice, which distributes popular music from Germany to English-speaking audiences, is explored. The purpose of this program is to portray a modern Germany and to arouse interest in the country. The weekly 60-minute series began airing in 1997 and is financed by the German foreign ministry through Marshall Plan funds. Radio Goethe is broadcast on over 30 college radio stations in the USA, Canada, and New Zealand, and in 2004 the German creator and host of the series received a high civil award (“Bundesverdienstkreuz”) by the German government for his intercultural work. I will critically examine presentation, style and (language) choice of the music. The results of qualitative research on the meanings that 26 listeners assign to the music are presented, based on questionnaires and focus group interviews. How do they perceive Germany through the music? How do non-musical context parameters change when Rammstein, Kraftwerk or Nena are elevated to cultural ambassadors? The research is framed within existing debates about the relationships between popular music & (national) identity, cultural representation, and state supported music export. Data from interviews with the founder of the show and the cultural attaché of Germany in San Francisco are analyzed to clarify the goals of and assumptions behind the radio series. The overall argument advanced here is that Radio Goethe targets a very specialized niche audience which actively constructs “Germanness” in popular music and uses the music as a distancing device from the dominating musical culture of the United States.

“Coolifying” Germany’s Past and Present: Reading the U.S. Popularity of Rammstein’s “Du Hast” — S. Alexander Reed, Relache

In the summer of 1998, the song “Du Hast” by Rammstein, an industrial metal band from the former East Germany, was a surprise hit among young U.S. audiences. Reaching the top ten on Billboard’s Active Rock charts and earning a Grammy nomination, “Du Hast” is a unique case in which, despite the band having recorded an English-language version of the song, the original German recording became immensely more popular in the U.S.

This paper argues first that the preference among non-German-speaking fans for the original recording is because through its musical codes and production idiosyncrasies, “Du Hast” mediated a pervasive myth of German-ness to U.S. youth in 1998. The presence of English lyrics, regardless of their meaning, was simply dissonant with the Germany that Rammstein put forth—a Germany demonstrably encoded as epic, militaristic, romantic, and technological.

The second section of the paper constructs a close relationship between this reductively fictive Germany and the young, mostly white male audience that feted the song in the U.S. The semiotic process that the song negotiates to its U.S. audience is complicated by
Improvising in Beirut: Nation-State Making and Cultural Diplomacy in a Post-9/11 World — Marina Peterson, Ohio University

The Tabadol Project, sponsored by the U.S. State Department, is billed as a cross-cultural exchange between Lebanon and the U.S., the East and the West. As such, the Project provides a means of examining how the State Department’s Culture Connect program uses the arts—and in particular music—to produce the nation-state in relation to territory, security, and membership. Originally planned for July 2006, the Israel-Lebanon war began the week before the scheduled dates. The Project was rescheduled for February 2007, when four Lebanese musicians travel to the United States to perform with American musicians and dancers, culminating in a concert at the Kennedy Center. The musical genre featured in the exchange is new and experimental music; coming out of twentieth century musical traditions of improvisation and avant-garde European and American composition, it emphasizes extended techniques, improvisation, and sonic textures. While decidedly unpopular, in this project contemporary experimental music shares characteristics of popular music by providing a seemingly “empty” form through which cultural difference can be expressed. Moreover, in being sponsored by the State Department it is imbued with a kind of populism. Sponsoring musicians to tour overseas is the continuation of an older State Department project that was at its pinnacle during the Cold War. Presenting free improvisation and experimental composition continues the Cold War tradition of viewing the arts as means of conveying individualism and freedom of expression at the same time as the State Department is now addressing the newness of current conditions in its emphasis on the Muslim world.

23) Import Export

“Hammer to Fall!": An Exploration of Music and Meaning Behind the Iron Curtain — Clare A. Thornley, New York University

In Budapest on July 27, 1986, the largest-ever stadium concert in the Eastern bloc was staged by the English rock band Queen. More than just another rock concert, this event represented the Hungarian communist government’s support of a type of music that would have been considered illicit in many other Soviet bloc countries. Although the presence of the Hungarian government was felt at the concert, this event created a unique set of temporary boundaries, marked by aural cues, in which the audience was allowed to listen, sing along, and interact with the English band.

When exploring the performance and reception of Anglo-American rock music behind the Iron Curtain, traditional political, historical, and socio-cultural theories regarding the East-West border (i.e., an impermeable border, isolation, repression by the government, etc.) provide an important framework in which to develop an analysis, but these theories are often not sufficient. By building on Josh Kun’s idea of “aural borders” and Milica Bakic-Hayden’s theory of “nesting orientalisms,” I propose that a more effective way of discussing these issues is in terms of “nested boundaries.” For example, the boundaries established by Queen’s concert nested within the geopolitical borders of the Hungarian state and cohabited with the personal boundaries established by individual fans and the English performers. By utilizing this theory with regards to the unique situation in Hungary, where government-sanctioned concerts by Anglo-American performers were regularly staged during the 1980s, I will argue that a different view of the broader political struggles in this region can be reached. Through interviews with people who attended the event, a study of written accounts of the concert, and an examination of the videotaped version of the performance, my paper will explore the significance of Queen’s performance in Budapest within the nested boundaries specifically created by this event.

“Dear Driver, Please Play These Songs”: Bridging Popular Music and Governmentality in Late-Martial-Law Taiwan — DJ Hatfield, Independent Scholar

This paper examines state-sponsored projects of improving public culture through interventions in popular music production. Undertaken during the 1980s, for Taiwan a time of political crisis and unprecedented economic growth, the “Sing My China!” and “Dear Driver” campaigns had many hallmarks of previous mass movements. Both relied on state control of mass media and education. However, neither movement employed censorship; rather, they mobilized the populace to learn, sing, and perform critical work on music as a component of a broader work of reform. Editorials, televised contests, and polls served to regulate popular music through democratic means. To campaign organizers, both the quality of a musical environment and the environment of music were in question. The island’s public culture, highly influenced by Japan and, increasingly, North America, reflected the failure of
Nationalist (KMT) projects to represent China on the island. Also distressing to campaign organizers was the perceived vulgarity and industrial ugliness of Taiwanese soundscapes. Music was a means to set society in order; thus, chaotic soundscapes similarly indicated an unraveling society. “Sing My China!” and “Dear Driver” attempted to exorcise the shadows of political unrest and the failure institutions of representing China, just as Taiwan’s newfound prosperity broadened the scope of popular culture. While the movements reflect state strategies, many on Taiwan remember the song contests associated with “Sing My China!” fondly; in fact, one of the “healthy” songs promoted in both campaigns is often associated with hopes in nascent political liberalization in the late 1980s. Exploration of these campaigns to reform Taiwan’s soundscape in the wake of the economic miracle can thus contribute to the study of bridges between popular culture and shifting forms of governmentality.

Diasporic Grooves: Samba, Suingue, and the Performance of Brazilian Identity in the United States — Jason Stanyek, New York University

This ethnographic paper tracks the wide-ranging ways that suingue (“swing” or “rhythmic groove”) is perceived and performed by Brazilian and non-Brazilian percussionists who are members of Rio-style samba groups in the United States. Drawing on fieldwork undertaken in samba communities in New York City and San Francisco I argue that contestations over the nature of suingue brasileiro (Brazilian swing) play a significant role in how identity is marked and constructed within Brazilian diasporic spaces. Issues of value are paramount here, with the discourse surrounding suingue revealing substantial variations not only in the aesthetic conceptions of what makes a samba performance really “groove” but also in the broader epistemologies of brasilidade (Brazilianess) that are activated whenever samba is performed in the U.S.

Given samba’s conspicuousness as a marker national identity in Brazil and its prominent role as a symbol of Brazilian diasporic identity in the United States, deliberations over just what makes a particular samba performance or samba performer more or less “Brazilian” (or “Brazilianized”) have crucial ramifications for understanding the complex lineaments of the transnational performance of brasilidade. In this paper I use field recordings of samba performances (both of isolated individual musicians and groups), interviews with Brazilian and non-Brazilian performers, and information gleaned from personal participation in various samba events to ask questions about how the politics of authenticity play out rhythmically in Brazilian diasporic communities. At the center of this paper is an examination of how perceptions and performances of microrhythmic nuance get translated pedagogically, corporeally, aesthetically and politically into a complex series of sometimes divergent conceptions regarding what it means to perform brasilidade in the United States.


Many prominent Canadian-born musicians have spent large portions of their professional careers in other countries. Thus, trivial indicators of “surface nationalism”—such as citizenship, winning an award, or occasionally saying something nice—need to be replaced with more substantial indicators of “infrastructural nationalism.” I base my discussions on the music and cultural contexts of three recent albums: k.d. lang’s 2004 singer-songwriter/cover-song album Hymns of the 49th Parallel, Neil Young’s highly introspective 2005 country-rock album Prairie Wind, and the Tragically Hip’s 2006 hard rock album World Container.

I account for Canadian and international locations (of residency, recording, and performing), collaborations (in songwriting, production, and touring), and media coverage (including interviews and fundraising events). I also consider independent music companies vs. major record labels, the appearances of songs and/or artists in film and television, Billboard-type charts, and themes and references within song lyrics. A discussion of popular music styles explores the common perception that Canadian musicians have mainly contributed within a sparse, “soft rock,” or “adult alternative” singer-songwriter style.

In the present era of borderless downloading, file-sharing, satellite radio, and internationally consolidated “classic song” play-lists, the Canadian content broadcasting regulations of the early 1970s seem increasingly out-of-touch with music fans. Indeed, those regulations have resulted in a hybrid situation of some Canadian-born artists thriving mainly in U.S. and international contexts, while a considerable amount of additional music is largely ghettoized (locally or nationally) within Canada itself.

24) Under the Microscope: Close Readings

Johnnie Temple’s “Running Bass”: A Blues Guitar Figure Who Contributed to the Development of Rock ‘n’ Roll — Peter Narvaez, Memorial University of Newfoundland

While the parental role of blues to rock ‘n’ roll has been regularly acknowledged in scholarly popular music histories (e.g., Friedlander; Garofalo; Hatch and Millward; Middleton) as well as by blues artists and the blues itself (“The blues had a baby and they named...
it rock n’ roll,” Muddy Waters), the particular musical mechanisms that enabled this development are often slighted for well-worn clichés, such as, “rock and roll is just the blues played fast” (Gordon). One such device, a guitar figure variously referred to as a “running bass,” a “blues-boogie bass,” or a “boogie bass line,” was first fully articulated on a commercial recording by Mississippi bluesman Johnnie Temple in 1935. For blues of the period and the region this ostinato bass line was rather unique in its harmonic sound, execution, and in its tonal adaptability, qualities that would eventually lead to its becoming one of the most widely used rhythmic guitar accompaniments in rock ‘n’ roll, especially as propagated in the music of Chuck Berry. Recorded audio-visual sources will illustrate the presentation.

Follow Me Now: The Zig-Zagging Zunguzung Meme — Wayne Marshall, University of Chicago

First appearing on Yellowman’s 1981 recording, “Zunguzunguzunguzeng,” the short, memorable melodic phrase that propels the song’s chorus has turned up with remarkable frequency in subsequent recordings and in seemingly far-flung sites. From seminal, “hardcore” hip-hop albums to top 40 club anthems to underground reggae recordings, the catchy contour has appealed to non-Jamaican performers as well as reggae artists as a means of expressing a rather local sense of place, ironically and significantly, by invoking a symbol of the foreign-but-familiar. As such, the “Zunguzung Meme,” if you will, offers an incredibly audible thread with which to trace reggae’s global circulation, hip-hop’s crucial but subtle incorporation of the dancehall lexicon, and reggaeton’s complex cultural politics. Listening to the phrase as it reappears, accruing new meanings in new contexts and recalling connotations of previous occurrences, we can hear the ways that music draws lines of community, affirming as well as revising notions of nation, race, and place. This paper follows the Zunzunzung Meme as it zigs and zags from Kingston to the Bronx to Brooklyn, L.A., and San Juan, informing as it reflects local and translocal cultural and social formations. While noting the melody’s movement across wide stretches of time and space, I will consider the implications of a reggae-derived figure disappearing into hip-hop’s vocabulary and how the melody works as an intertextual—and often international—gesture in various moments of production and reception.

Patti Smith: Words and Music — Phil Shaw, University of Leicester

How does a poet undertake the transition from words to music? Moreover, how does ‘high’ cultural poetry forge a relationship with ‘low’ cultural rock and roll? What boundaries, blockades, and bridges must the poet negotiate?

To address these questions, my paper will examine three performances by the poet and rock musician Patti Smith. Beginning with a spoken word performance from December 1971, I will outline how Smith, in her early poetry, attempted to fuse the rhythms of rock and roll with the symbolist aesthetics of Jean Rimbaud and the post-beat extemporisations of the St. Mark’s Poetry Project. Via her interest in Lotte Lenya and Sprechstimme tradition, Smith, assisted by the guitar player Lenny Kaye, developed a cabaret act, which she called ‘Rock ‘n’ Rimbaud’. I will look closely at a performance from November 1973, paying particular attention both to the impact of Kaye’s overdriven electric guitar on Smith’s rhythm and intonation and to her complex interweaving of ‘high’ and ‘low’ cultural references.

The final performance I wish to discuss in this paper is a recording from October 1975. By now, Smith has augmented her line-up with a second guitarist, a classically trained piano player, and a drummer. On the cusp of the recording of her first album, the critically acclaimed Horses, Smith emerges here as a fully fledged rock and roller, albeit of a highly idiosyncratic kind. My reading will focus on Smith’s artful teasing of the boundaries between the cerebral and the corporeal. In conclusion, drawing on recent work by Dai Griffiths, I will consider how Patti Smith challenges the ‘serious analysis of popular music’, raising questions about the relations between words and music, pleasure and performance.

The Political Agency of the Drone in the Experience of Musical Beauty — Barry Shank, Ohio State University

The political agency of music derives from the shared experience of musical beauty. Three problems follow from this assertion with regards to the analysis of popular music. The first is the question of beauty—does this assertion of beauty as crucial to the political agency of music strip ugly music of any politically agentive power? Secondly, does this assertion mean that only the most popular musics can be understood as politically productive? Finally, can political agency be located in music that ostensibly eschews political goals? This paper will explore these three problematic consequences of the linkage of political agency to the shared experience of musical beauty through an investigation of the political agency of the drone in the music of the Velvet Underground. The Velvets claimed no political significance to their music. They were first appreciated by a very small audience, at least in part because so few people found their music to be beautiful. Inherited from the musical experiments of LaMonte Young and Tony Conrad, Cale’s drone functioned over and against the expectations of the hit music industry. On the surface not an especially pleasing sound, the drone produced by John Cale’s retuned viola captured the attention of listeners otherwise assaulted by the rapidly shifting commercial appeals that pop music called hooks. The Velvet’s use of the drone resisted the allure of the hook even as it provided the lure that caught the attention of listeners attuned to the political significance of sound. The experience of musical beauty in the reception of the Velvet Underground is an indicator of and a reinforcement of the awareness of noise as both complicit in and resistant to the
commodification of everyday life. To hear Cale's droning scraping viola as beautiful is to hear simultaneously the negativity and the power of the commodity.

25) Canon Formation: Writing and Rewriting Rock History


This paper comes out of an ongoing project on early rock criticism and the theory of musical topicality (a branch of music semiotics). Several theorists have already pointed out that 1960s countercultures did not simply challenge hegemonic values of the time, but also re-inscribed such values, enacting a complex and conflicted series of positions which simultaneously opened up and limited new possibilities of expression. My concern in this paper is to examine how the identifications and disidentifications (aesthetic, political, philosophical, and social) of several key 1960s U.S. rock critics displayed such a productive conflictedness, with special attention to how this dynamic participated in their creation of rock criticism as a cultural practice, and of a topical field specific to rock music of that era. In addition to discussing the historical specificity of this moment, and considering how topical theory must be adjusted to be more sensitive to such social dynamics, this paper will explore the possibility of treating cultural conflicts and contradictions in general from the perspective of a Deleuzian theory of the problematic. Such a perspective can supplement existing theories of cultural contradiction and practice, and I will argue that it is especially useful in discussions centered on conflict in the collective negotiation of aesthetic priorities and canons.

Still In the Mood: The Aesthetics of Nostalgia in the Digital World — Christina Baade & Paul Aitken, McMaster University

Since the commercial advent of the compact disc, “nostalgia” reissues and the attendant licensing of back catalog material have provided low-risk profits for record companies. While the language of fragmentation—the end of the mainstream, the obsolescence of the CD as commodity, the crisis of major labels—pervades discussion of the industry, the prolific repackaging of musical memory, with its possibilities for canon building, collecting, and steady (if small) revenue for a changing industry, has been the subject of only limited inquiry. This paper departs from Paul Grainge's observation that “the aestheticization of nostalgia has emerged in a cultural moment able to access, circulate, and reconfigure the textual traces of the past in new and dynamic ways” by exploring the intersections of the aural and visual aesthetics of nostalgia reissues with the online environments in which they are promoted, distributed, and critiqued.

This paper considers Glenn Miller’s ubiquitous “In the Mood” as a case study for the ways in which CD reissues operate as both commodities and as examples of a “pastness” aesthetic. First, it contrasts specialist online dealers, whose marketing approaches utilize nostalgia in a variety of guises, with the online strategies of multimedia licensing companies, for which a recognizable track operates almost as pure commodity. Second, this paper considers the discs themselves, comparing their visual codes, liner notes, and sound quality, which ranges from “digital” (clean, high reverb) to a sound that draws upon historic, or even nostalgic, “lo-fi” aesthetics. Finally, this paper returns to the World Wide Web and Amazon.com customer reviews, which function both as informal critiques of a nostalgic aesthetic, and as consumer activism, guiding consumers through a bewildering selection of Miller compilation CDs. Ultimately, this paper contemplates how reissues reinforce a historic popular music canon while their commodified profusion and inexact replication destabilize canonic prestige.

Escaping the Box: Locating Women Singer-Songwriters in American Popular Music — Meryl Krieger, Indiana University - Bloomington

The popular music industry in the United States has become increasingly segmented over the past three decades. This progression reflects the ever increasing specialization of the industry and its audiences into smaller and more specialized demographic and aesthetic communities. The genre of singer-songwriter became one of the first to designate popular singers from the larger community of pop musicians, beginning in the 1960s. It quickly became a vehicle for women performers, such as Joan Baez and Carole King, who wanted to bring their talents and ambitions beyond the industry labeled boxes of ‘girl group’ or ‘lead singer’, all of which implied an external songwriter and production control by traditionally male industry management.

This paper will look at the evolution of the woman singer-songwriter and the freedoms and constraints imposed by the genre label which has allowed them visibility in popular culture. Through data collected during my dissertation fieldwork between 2002 and 2006, I will contrast the historical framework through which women engaged with and participated in the popular music industry in the 1960s and that of the world of popular music recording today. My paper will examine the stereotypes with which women performers in this genre must contend. I suggest that, though access has improved over the past forty-plus years, the ‘box’ that is
We are the 80s: Nostalgia and The New Wave Revival — Theo Cateforis, Syracuse University

Of all the recent popular music revivals, few have been more conspicuous than the nostalgic glow surrounding new wave music of the 1980s. Bolstered by retro 80s dance club nights and the collective memory of VH-1’s “I Love the 80s” and VH-1 Classic’s “We are the 80s” CD series, new wave’s presence has rarely been stronger since its decline over two decades ago. Alongside new wave’s re-packaging and pop culture canonization, a number of recent bands such as The Killers and The Bravery have drawn on new wave elements, re-imagining the genre as part of a new, contemporary musical landscape. Revivals as such are crucial to historians and scholars of popular music, for these moments reveal the ways in which genres accrue certain symbolic associations over time. This is especially pertinent to new wave since during its 1978-1984 reign the label functioned as a rather large and unwieldy umbrella category covering numerous and varied sub-styles. Its meaning has rarely seemed stable.

Examining recent “next wave” new wave influenced bands like The Modern, Shiny Toy Guns and The Epoxies, this paper shows how new wave has come to cohere around a few significant tropes. Most of all, new wave now signifies a style characterized by heavily stylized emotion and a fascination with “modern” synthesizer technology. Why should these bands, composed of musicians who came of age well after new wave, find a nostalgic affinity with these ideals? George Lipsitz has argued that for previous generations of rock musicians, turning to the past was a dialogic act, a way of establishing an authentic sense of roots and place. As I suggest, the recent fascination with the 80s similarly finds an idealized authenticity, but interestingly one that celebrates new wave for its theatrical artifice, and the opportunity to perform one’s identity.

Panel Session 6 | 1:30 – 3:15 pm

26) The Medium is the Message


“The following program is in living color and has been rated X by the Vietnam Academy of Magic. This is Radio First Termer, operating on Dave Rabbit’s own frequency of 69 megacycles on your FM dial. The purpose of this program is to bring vital news, information, and hard acid-rock music to the first termers and non-reenlistees in the Republic of Vietnam. Radio First Termer operates under no Air Force regulations or manuals. In the event of a vice-squad raid, this program will automatically self-destruct.” - Radio First Termer announcer, Saigon 1971

In January of 1971, during the latter stages of the United States-Vietnam War, a disc jockey in the American military broadcast an underground rock radio show from a brothel shack in Saigon. Raunchy, cynical, and bitter, the radio show offers the soundscape of the conflict in Vietnam at the level of vernacular troop culture, below the cheery sounds of the officially sanctioned Armed Forces Vietnam Network radio.

Or did it? Circulated on reel-to-reel, cassette tape, and later the Internet, the precise origins of this broadcast remained in doubt, even when it made its way on to National Public Radio in the 1980s for a feature about the sounds of Vietnam War radio. Was the tape real or a fraud? Had it actually been broadcast in Vietnam or was it simply a gag made for private use? No one really quite new until recently, when the show’s creator, Dave Rabbit, resurfaced to begin broadcasting Radio First Termer again—this time not to Vietnam, but to American fighters serving in Iraq.

This presentation uses Dave Rabbit’s broadcasts—both their actual sounds and their semi-secret circulations after Vietnam—to contextualize and interpret the place of rock music and “underground” radio in the culture of the American military. Playing clips from the broadcast as well as presenting photographs and film clips, the presentation explores the stakes of vernacular troop culture: its relationship to military hierarchies, to the citizen-soldier identity, to non-Americans in war zones, and to countercultural and antiwar beliefs back in the domestic United States.
Hearing with CJ’s Ears: Musical Subjectivity in Grand Theft Auto — Kiri Miller, University of Alberta

The interactive multimedia capacities and vast market appeal of digital games are making them a major new medium for music distribution worldwide. This paper investigates musical design decisions and players’ musical choices in Grand Theft Auto: San Andreas, a game which features over one hundred licensed popular music tracks organized into commercial-format “radio stations” within the gameworld. In each of the GTA games, players explore iconic American cities at a particular historical moment from a criminal underclass perspective. The open-ended and satirical character of the games invites players around the world to join game designers in collaborative performances that comment on American popular culture and politics. My ethnographic research suggests that the nature of these performances is influenced by the musical options presented through the player-controlled “radio stations.” Licensed popular music—familiar from “real life”—creates a crucial bridge between the gameworld and the player’s world. Players use this music to shape both their sense of place in the gameworld and their ethical identification with the criminal characters they occupy. Moreover, in creating radio playlists that purport to represent classic country, reggae, soul, hip-hop, and other popular music genres, the game designers are constructing canons. Their playlists have instructional force, teaching millions of players how to recognize the canonical artists, songs, and musical characteristics of a given genre. I analyze these design decisions and players’ interpretive choices in order to show how music can impact a player’s ability to identify with an avatar of a different race, gender, class, or historical period, as well as how players bring their musical experiences in the gameworld to bear on their everyday musical practices as listeners and consumers.

John Oswald’s “vane”: Transgressing Boundaries Through Technology — Paul Sanden, University of Western Ontario

This paper will explore the ways in which John Oswald’s plunderphonic composition “vane” challenges many of the distinctions that often exist within musical practice and discourse. Much of the discussion surrounding Oswald’s plunderphonics since their introduction in the late 1980s derives from the way in which his compositional method—constructing compositions entirely from pre-recorded, commercially available music—blurs the boundaries between a finished musical text and raw musical material. This confusion ultimately stems from the ability of sound recording technologies to be used as both reproductive and creative instruments, allowing users to alter recorded musical texts that were previously considered complete.

Oswald’s use of these technologies, however, goes far beyond this (by now) familiar tension between production and reproduction, and raises many more issues that still warrant considerable attention. His plunderphonics throw into hyper-relief the inadequacy of many long-standing and commonly accepted paradigms that exist within the general discourse of music: definitions of ‘composition’ and ‘performance,’ and distinctions between ‘popular’ and ‘serious’ music, for example. “Vane,” Oswald’s melding of Carly Simon’s “You’re So Vain” with Faster Pussycat’s cover version of the same song, explores and distorts boundaries between genre, gender, texts, and performers.

Ultimately, this kind of musical artifact facilitates a new perspective on performers and performance altogether. While many genres of popular and serious music (electronica, musique concrète, etc.) completely eliminate performance and performers from their networks of production and reception, Oswald’s plunderphonics rely on our recognition of performed music (even if it was only performed in a studio), even as they present un-performable sonic phenomena. Oswald invokes performers only to fragment and combine them in improbable ways, leaving the listener to negotiate a complex network of references between the performances represented in the original recordings and this new, virtual performance.

“Bring All Up and Mix ‘em Good”: Sound Collage in Early BBC Radio — Louis Niebur, University of Nevada – Reno

The specifically auditory nature of radio has consistently encouraged radical musiconomic techniques, traditionally thought of as originating with the musique concrète works of Pierre Schaeffer and Pierre Henry in the 1950s. Before these artists, however, the experimental tendencies of the earliest radio producers at the British Broadcasting Corporation in England encouraged the development of a unique set of avant-garde techniques. In particular, the developments of “Kaleidoscopic” radio dramas in the mid 1920s—multi-studio, free-form experimental works, especially those by radical producer Lance Sieveking—introduced to mass audiences in Britain abstract sonic collages that not only broke down the boundaries of traditional narrative but blended musical cultures as well. Sieveking and others pureed classical music, jazz and other popular musics together by means of primitive mixing boards that linked numerous live recording studios, creating auditory montage-like sculptures. The mixing board at the heart of this musical leveling, the “Dramatic Control Panel,” Sieveking considered a virtuoso instrument not unlike a pipe organ, and, in an obvious parallel to contemporary DJ practices, felt his contribution as “virtuoso performer” during live broadcasts as the equivalent of any more conventional “musician.”

This paper will explore the issues Sieveking and his contemporaries raised by introducing such radical sonic options to radio audiences, and explore the influence of these productions on later British art, both dramatic and musical, decades ahead of their time, foreshadowing the vital role drama was to take in the development of electronic music as it unfolded in Britain. These forgotten
radio pioneers of the 1920s and 30s created an equally forgotten art form, the live sound collage, but by examining the ideas and philosophies behind these “Kaleidoscopes” in closer detail, the relevance to contemporary artists and art forms reveals itself.

27) Public Policy II

Canadian Popular Music Policy and the Montreal Indie Zeitgeist — Joseph Terry, University of Colorado – Boulder

The recent global acclaim heaped on the Canadian indie music scene appears to have no bounds, as media outlets continue to testify to “Canada’s music renaissance” and the “Canadian invasion.” Beyond its media hype, the Montreal indie music scene has extended its success to gaining sales traction and industry acclaim, highlighted by a significant Canadian showcase at the 2006 South by Southwest Conference. While the Montreal music scene owes its success in part to several unique characteristics, the most consistent reason offered by its musicians has unabashedly been the support provided by the Canadian government.

This paper will consider the relationship between the emergence and global recognition of Montreal’s indie music scene and the current and historical foundation of Canadian cultural policy, specifically popular music policy. Canadian popular music policy is constructed and understood as a discursive set of collaborative public-private institutional practices, predicated on a uniquely Canadian privileging of popular music and culture writ large. Therefore, despite the significant involvement of the Canadian government in supporting popular music, its role is best understood as a passive financial supporter, through the funding of independently run organizations, than as an active cultural arbiter. While in effect recusing itself from aesthetic cultural judgments, the Canadian government has taken a more active role through its international trade consulates, helping to promote Canadian musicians through global tours.

Grounded within cultural policy, this paper in detailing the role of Canadian popular music policy in the success of the Montreal music scene makes a key distinction—the importance in privileging culture above markets. If the practice of cultural policy teaches us anything, it is that culture extends far beyond the confines of the market and, in turn, requires attention outside of the market.

Interpretive Fallacies: Conservative Song Lists and the Colonization of Rock in the Right-Wing Blogosphere — Michael Spencer, Michigan State University

Last June, right-wing political reporter John J. Miller published an article for the National Review titled “Rockin’ the Right: The 50 Greatest Conservative Rock Songs” wherein he identified some of the more “liberal” rock songs according to popular memory from the 1960s to present day as actually “convey[ing] a conservative idea or sentiment.” This list included The Who’s “Won’t Get Fooled Again,” The Pretenders’ “My City Was Gone” and The Clash’s “Rock the Casbah.” Shortly after its publication, mainstream media outlets, conservative blogs and online message boards were inundated with reactions—postings of similar lists and left-wing responses—which either decried or reaffirmed the practice of claiming rock as a conservative political mouthpiece. This paper frames this recent phenomenon as a parallel development to some of the political maneuvering within the current U.S. political climate of millennial “culture wars,” 9/11 policy, and Fox News punditry. These lists, I argue, attempt to re-territorialize rock as a means of shifting the terrain of political debate concerning the various cultural forms that can now be claimed for conservatism. Through a comparison with the PMRC’s “Filthy Fifteen” list of the mid-1980s, I further position these lists in relation to a larger right-wing political trend; one which attempts to co-opt rather than suppress rock music. Rather than defending any particular interpretation, this paper focuses on the practices of the discourses itself. In particular, I question the methods of analysis which online conservative ideologues use in their selection and interpretation of the lyrics of various rock songs (particularly the invocation of New Criticism) while exploring critical gambits of contextuality, paraphrasing, and canon-building in order to hash out the problem of assigning meanings to rock music. This paper concludes with an analysis of Miller’s reading of Iron Maiden’s “Rime of the Ancient Mariner” as an exemplary instance of this conservative agenda.

“Make Way for the Rebirth”: Music’s Role in Renewal Policies in New Orleans — Connie Atkinson, University of New Orleans

This paper will consider the role of music in strategies for the survival of the city of New Orleans. Since Katrina and the ensuing flood, policymakers at the city and state level have made it evident that an important component in renewal strategies is the speedy rebuilding of the tourism industry, and a major component of tourism initiatives will be music and the city’s musical reputation. The city’s commitment to bringing back tourism has placed music firmly on the economic regeneration agenda. Recently Louisiana launched what the state called the most important advertising campaign in Louisiana history, using music and the city’s international reputation as a city of music, as well as the personal relationship between New Orleans music and many people throughout the world, to build sympathy for the city’s plight, to create feelings of responsibility for the city’s rebuilding, and to generate tourist visits.
This use of music for economic regeneration has consequences for the local music industry. The lieutenant governor has said “In Louisiana, tourism and culture are big business and have an indisputable impact on our state's economy. For that reason, it is imperative that we do everything possible to help expedite recovery for these vital industries.” However, housing is scarce, neighborhoods are disrupted, and musicians are almost universally ineligible for traditional funding.

With musicians targeted as important in the “most important tourism initiative in the state's history,” and resources for support of musicians limited, decisions as to which musicians, genres, groups will receive what support could be an important factor in the new reality of the music community of New Orleans.

The paper will use information drawn from interviews with policymakers, musicians, music industry, community leaders and visitors, to assess the use of music in strategies of rebuilding.

**Electronic Music and the Urban Political Economy: Understanding the Tensions Between Creative Networks and Creative Clusters**  
— Bas van Heur, Center for Metropolitan Studies, Berlin, Germany

The argument is that in order to understand the double role music plays in breaking down as well reinforcing borders, there is a need to confront the discipline of popular music studies with that of urban studies. This paper addresses one singular aspect of this confrontation by focusing on the tensions between electronic music networks and the partial clustering of these networks within specific urban areas. The outline of the paper is as follows:

First, I analyze the ways in which aesthetic production is both networked and clustered. The data I discuss are derived from my current research on electronic music in the cities of London and Berlin. Having mapped hundreds of music nodes (record labels, venues, distributors, shops, event organizers, etc.) onto the geographies of these cities, it becomes clear to what extent these forms of aesthetic experimentation are shot through with the effects of the urban political economy in which they have to operate. Empirical analysis, therefore, needs to be sensitive to this mutual imbrication in order to identify the role of each cluster in relation to the larger political economy. The following dimensions are identified: 1) 'customer'-oriented nature of certain nodes within clusters; 2) bias towards consumption in established clusters; 3) spatial dislocation of aesthetic experimentation towards the peripheries of established clusters or newer emerging clusters.

Second, I address the role of cultural policy as a tool of intervention in such a complex environment. Cultural policy's focus on creative clusters intensifies the already-existing bias towards cluster formation. This contributes to a cutting of the links between clusters and networks—despite the fact that it are precisely these links that are so constitutive for aesthetic experimentation as well as social communication.

**28) Space and Time**

**Popular Music, Social Crisis, and Messianic Time**  
— Dale Chapman, Bates College

In his 2002 movie *24 Hour Party People*, Michael Winterbottom presents a montage that cuts dramatically between a claustrophobic depiction of a Joy Division concert attended by belligerent neo-fascists, and a series of news clips depicting the decline of Britain's postwar political consensus in the late 1970s. As singer Ian Curtis grips the microphone, choking out the lyrics of “Transmission” through a clenched, rictus grin, Winterbottom interlaces this performance with shots of the infamous National Front rallies and public worker's strikes that shook Britain during that cultural moment. Curtis's admonitions to “Dance, dance, dance to the radio” take on a quality of hysteria in the face of these events, spinning so wildly out of control. Winterbottom's sequence demonstrates the close relationship between historical time and musical time, between the concentrated temporality of Britain's late 1970s social unrest and the temporal experience of music itself.

In his “Theses on the Philosophy of History,” Walter Benjamin argues that “History is the subject of a structure whose site is not homogenous, empty time, but time filled by the presence of the now.” Nowhere does this now-time make its presence felt more insistently than in the fierce concentration of the popular song, its compression of a cacophonous history within the riff, the downbeat, the vocal gesture. The present discussion will take up Giorgio Agamben's analysis of Benjamin's messianic time, that charged temporality of the now, in order to better understand how music powerfully articulates the intensity of crisis. Drawing upon examples from the music of Sleater-Kinney and Kanye West, I hope to demonstrate that music's evocation of the immediacy of historical upheaval can serve as a canary in the coal mine, as a symptom that points towards that crisis in quotidian political order we call the “state of emergency.”
Isolation, Performance, Space: Little Miss Higgins Sings the Blues in Nokomis, Saskatchewan — Charity Marsh, University of Windsor

“When we moved to Nokomis we felt stuck in the middle of nowhere, but it’s everywhere to us now.”

The objective of this paper is to interpret how living in the small prairie town of Nokomis, Saskatchewan, has shaped the creation, performance, and production practices of Little Miss Higgins’ (and Foy Taylor’s), 2005 album, Cobbler Shop Sessions. Further, in light of the fact that Little Miss Higgins is a blues-based artist living in a town whose history is bound to a project of white settlement and a town that is surrounded by several ‘Indian’ reservations, the concepts of isolation, performance, and space become an integral component of the music’s meaning. The music created and produced across the Canadian prairies represents an eclectic range of musical genres, a combination of traditional Indigenous, folk, and immigrant sounds with popular contemporary music practices. Much of what happens musically in the cities, towns, and communities on the prairies is deeply influenced by experiences that transpire when one lives in an expansive geographical setting that is sparsely populated. For some musicians isolation from large urban centers and a bustling scene is detrimental, but for others, like Little Miss Higgins, it is this very isolation and expansive space that acts as a catalyst for her creativity and contextualizes her music production and performance.

Listening for Liveness — Phil Auslander, Georgia Tech

I have several times endorsed the position that although musical recordings are literally documents of events that took place in the past (at the time of recording) listeners experience them as events unfolding in the present time of playback. This position privileges the phenomenological perspective (the audience's experience) over the ontological perspective (the nature of the recording qua recording). It suggests a point of view from which musical recordings exist as potential events in a perpetual present tense that is activated by the listener during playback.

I would like to use this paper as an opportunity to think this position through more thoroughly, especially with respect to two cases: improvised music and live recordings. Arguably, improvisation ceases to be improvisatory when recorded but becomes fixed and static. I will argue, however, that I do not hear improvised music the same way as I hear non-improvised music, even on recordings. Even if the recording process freezes improvisation, it becomes unfrozen (so to speak) in playback and I experience it as improvised in the present moment each time I listen to it.

The case of live recordings is thornier. It follows from the idea that we experience recorded music as an event in the present tense during playback that there would seem to be no phenomenal difference between listening to a live recording or a studio recording: we experience either one as an event unfolding in the present moment, independent of its ontology. But just as we hear recordings of improvised music “as improvised,” so we hear live recordings “as live.” It is much less clear, however, what listening to a recording “as live” means than what listening to recorded music “as improvised” means. If the former means that we hear live recordings as documentations of specific past events, then the concept challenges my premises. If it means something else, that something else needs to be explicated.

Design (and Music) — Adam Krims, University of Nottingham

This paper suggests that much music, both popular and classical, seems to be merging with a more general trend in developed societies (identified by Hal Foster [2002]) to unite culture and commerce under the rubric of design. It then traces a possible origin of music-as-design, namely the practice of “cultural clustering” (Mommaas 2004) in cities seeking to regenerate economically, combined with the related practice of “destination shopping” represented by stores like Borders. With their cross-marketing of music with other products, destination shopping unites music with other media under the rubric of design, while the cultural clusters that anchor so many trendy urban districts rely on synergies among different cultural forms and media. These all result in what I call a “spatial habitus” in which music’s design characteristics become its most salient features; it should not be surprising, then, to find that music itself may show signs of merging with properties of spatial design. Cities of the developed world thus serve, as so often, as crucibles for development of new cultural practices, which then circulate, sometimes inflected, through the media systems often centered on those same metropolises; that, in turn, would argue that more attention need be paid to urban geography, for a nuanced understanding of popular- (and classical-)music culture. Music-as-design also seems to entail a bridge between ‘high’ and ‘low’ genres of music, bringing together ‘popular’ and ‘classical’ in striking combinations. A song of the Mediaeval Baebes will be featured as an example.
29) Tribute Bands

Play it Again: Tribute Bands in the 21st Century — Tracy McMullen, University of California - San Diego

Led Zepagain, Alanis Moreorless, Truly Tina, Mandonna — Since the 1990s, tribute bands have exploded in popularity. Many now maintain full-time national touring schedules and play to capacity audiences, while thousands of others entertain at smaller venues throughout North America and around the world. The most popular bands, those that eventually find their way to Vegas or Vegas-styled venues, tend to be earnest recreations, mining nostalgia for “classic” eras of rock-n-roll, rock, or pop, including their normative gender and racial codes. Other tribute bands, however, harness the powerful representations of gender, sexuality, and race manifest in popular music to reconfigure and play with such norms. These reproductions enact creative agency within social worlds always already in the process of defining/creating us by performing what Judith Butler has described as, “improvisation[s] within a scene of constraint.”

My paper describes two forms of repetition found in tribute bands: a hegemonic repeating similar to the “nauseating stereotype” that follows of itself (Barthes); and “repetition with a signal difference,” Henry Louis Gates’ literary trope of “signifying,” particularly as employed by Ingrid Monson in her description of improvisation. Focusing on the all-female tribute band, Lez Zeppelin, I show how recreating rock history with a signal difference “improvises” women, rock, women-in-rock, cock rock, and a host of other “classic” identities that are elsewhere reinforced and solidified. By performing the sexual and gender ambiguity extant in the original band, Lez Zeppelin confounds dualisms of repetition/aberration, original/copy. In doing so the band necessitates a more extensive understanding of music and improvisation. If musical performance is always concurrent with gender, sexuality and race performance, the most virtuosic of our contemporary improvisers may be those who use the power of a broadly defined musical improvisation to reshoot their (and their listeners’) various scenes of constraint.

The Girl Is a Boy Is a Girl: Gender Representations in One Air Guitar Performance in Competition — Hélène Laurin, McGill University

Air Guitar World Championships have taken place each year in Finland since 1996. By imitating electric guitar players, air guitarists invoke a wide variety of gender representations. Most notably, the electric guitar as an instrument is constructed as one played by male musicians, although the instrument itself is frequently thought of as a woman (Bayton 1997; McSwain 1995). Air guitar performances in competition play with rock culture representations of gender through a double discourse that makes them at one and the same comical and serious. This paper outlines hegemonic gender representations articulated in one air guitar performance in competition, and the ways in which these representations are reproduced or contested. I approach air guitar presentations as performances made of representations (Hall 1997). These representations are constituted through intertextuality (Genette 1982; Riffaterre 1979; Bennett and Woollacott 1987). Air guitar performances are based on multiple elements emerging from rock culture, like songs and costumes. These elements are constantly defined in many texts surrounding rock culture, like rock criticism, and re-defined again through air guitar performances. My presentation will focus on one air guitar performance, built on contrast, done by Gizzy Guitar, arrived second in the 2005 World Championships. The aim of this presentation is twofold. Firstly, I want to explore the stakes involved in air guitar performances, particularly concerning the links between air guitar performances and rock culture. Secondly, I wish to disentangle the ways in which one particular air guitar performance is playing with and deconstructing gender in its own way.

“Man, I Feel Like a Woman”: Passing and Ambivalence in Femme Performative Negotiations of the Popular — Rachel Devitt, University of Washington

Dressed as cheerleaders and varying in size from pixie-thin to more cushion for the pushin’, four queer women—all members of Seattle performance troupe the Queen Bees—run onto the stage to the saucy strains of Shania Twain’s “Man, I Feel Like a Woman.” Herkies, spread eagles, and pyramid mounts ensue before the front line turns around, drops to their knees, and simulates cunnilingus on their fellow squad members. It’s a gleeful, dizzyingly ecdysiastic display of gender play and good, old-fashioned erotic fun. It’s also, as I will argue in this paper, a uniquely femme strategy of consumption. After years of supporting roles in butch and drag king performances, femme performers in cities across North America have begun fashioning their own hybrid genre out of a makeup bag of queer and queued styles and icons: drag, burlesque, lesbian theatre, femme fatale, ingÈnue, prick-tease. Femme performance is explicitly stylized and strategically earnest, at once critiquing and celebrating the femininity being performed. The relationship of femme performance to the pop music to which it is set is similarly ambivalent: Rather than parodying or imitating the artists to whom they perform, performers like the Queen Bees compel music they consume to tell the stories it never does, to combat the stereotyping and castigation of femme, to resexualize bodies that have been coded undesirable. On one level, the strategy is akin to queering. At the same time, femme performers’ insistence on a blissfully ambiguous ambivalence is also steeped in the lived and historical experience of passing, of not looking like what one “is.” This paper will explore the use of popular music in these aesthetic
realizations of passing and ambivalence as a kind of dialogue femme performers engage in with femininity, queerness, and the consumption of popular culture.

30) Forum: “VH1’s The White Rapper Show: Intrusions, Sightlines, and Authority”

Participants: Kyra Gaunt (Baruch College), Cheryl Keyes (UCLA), Timothy Mangin (St. Lawrence University), Wayne Marshall (University of Chicago), Joe Schloss (Tufts University), Miles White (Colorado College). Sponsored by the Diversity Committee.

This roundtable addresses Ego Trip’s (White) Rapper Show, a reality series that aired on VH1 in January-March 2007. Six panelists, all ethnomusicologists who research hip-hop, will address some of the following issues. Why should IASPM-US care about the show? How did the show highlight ideologies of race that inform popular music scholarship more broadly? That is, how did the show enact and sometimes grapple with expropriation, intrusion/extrusion, and respect? How might Whiteness studies open up popular music scholarship? How could we use the show in the undergraduate classroom to activate students’ critical engagement with issues of race and authority in popular music? How does hip-hop activism offer a different set of critical tools for thinking about White participation in hip-hop? Finally, how might this roundtable help IASPM-US think about scholarship and difference through the act of popular culture criticism?

Sunday April 29

Plenary Session | 9:30 – 11:15 am

Using Music as a Community Resource and an Educational Tool

Moderator: Reebee Garofalo, University of Massachusetts - Boston

At our last conference, we created a “Music and Action” committee, one of whose charges is to propose panels for upcoming conferences. One idea which has been endorsed by the committee members is to invite local music-related community groups to present the ways in which they use music for educational/humanitarian purposes. We envision this as a plenary session moderated by committee chair Reebee Garofalo where each group presents for 10 - 15 minutes and Jeff Melnick (Journal of Popular Music Studies; Radical Teacher) acts as a discussant to encourage each presenter to reflect critically on what they do. IASPM members would benefit from hearing about popular music practices at the grassroots level; presenting organization would benefit from critical feedback which pushes them to analyze and theorize their practice.

The groups and their presenters are as follows:

Zumix, Inc (http://www.zumix.org/home.html) - a community organization in East Boston that fosters youth empowerment through music programs like song writing, digital recording, and performance.

Presenter - Madeleine Steczynski ←zumixmail@yahoo.com→, Executive Director.

Project Think Different (http://www.projectthinkdifferent.org) - uses music and hip hop culture, as well film and video to promote positive action.

Presenter - Scherazade Daruvalla King ←scherazade@projectthinkdifferent.org→, Executive Director.

The Rock and Roll Library (http://www.rocklibrary.com) - documents, preserves and archives relevant information about popular music and promotes the use of popular music in the classroom.

Presenter - “Anne Fitzpatrick” ←anne@rocklibrary.com→, Executive Director.

Genuine Voices, Inc. (http://www.juripop.com) - teaches music, musical composition, and computer-based music sequencing to youths in juvenile detention centers.

Presenter - “Juri Panda Jones” ←juripanda@hotmail.com→, Executive Director.
“Informal” Learning Strategies of Popular Musicians: Their Potential to Inform and Enrich Teaching and Learning Music in Schools — Karen Snell, University of Western Ontario

In order to be a relevant and influential part of the musical and socio-musical development of more students in today’s classrooms, music educators need to incorporate aspects of music (and especially popular music) that are applicable to the lives of today’s young people outside of school. In doing so, bridges can be built between the now very separate musical worlds of contemporary North American youth. This paper contends further that these connections will not be established simply through the incorporation of popular music genres into current curricular content and teaching practices. Instead, music educators need to consider entire musical practices, including the ways that musicians learn, as essential components of how they teach music in schools. This way, the emphasis is on the authentic reproduction of the learning processes of real-life musicians, rather than on the products, as has traditionally been the approach for teaching and learning music in all genres in most North American music classrooms.

Drawing on the work of Lucy Green (2006, 2002), Ruth Finnegan (1989) and others, it becomes clear that most popular musicians learn outside of traditional, institutional contexts. Popular musicians develop and learn musically through enculturation involving ‘informal’ learning techniques such as extensive listening and copying of recordings, and peer/group learning through performing, improvising and composing. This paper demonstrates how many of these and other informal learning strategies practised widely and successfully by popular musicians outside of institutional contexts have the potential to be used effectively in schools. In addition, the inclusion of popular music and its learning practices in North American music education curricula and practice could provide school music with a much-needed path for growth and development in contemporary society.

Music Education in Sub-Saharan Africa — Richard Donald Smith, United Nations International School

Traditional African music has been studied intensely by ethnomusicologists, and frequently mentioned by cultural anthropologists and sociologists. Until recently, studies focusing on how Africans achieve or learn their musical ability were not so easy to find. Ethnomusicologists give some indication of the learning process during their discussions of indigenous ceremonial and social settings. But today’s Africa is dynamic, ever changing, with many Africans receiving most of their education away from traditional settings. These non-traditional educational settings are often ignored by Westerners. When music education is to be considered, the problem is compounded because of the belief that only traditional indigenous music is of importance. My own observation suggests that almost all African music is important. Those Africans who want to study traditional and other music for cultural enrichment, or for entering music or music education as a career, seek ways to achieve their goals.

This project represents a first-hand account of research observations related to music education in sub-Saharan Africa that have taken place over many years. Traditional musicians, contemporary musicians, composers, music educators, students, churches, governmental offices, expatriate musicians, and other entities are included in this study. Because of my dual life as an African-American and a Continental African, I try to think of Africans as being the subjects, rather than objects, of my discussions, hopefully lending an African perspective to this work. Social, cultural, economic, and political issues become highly important, for both positive and negative reasons. International developmental issues are also a component of this study, with cultural development being an area of discussion.

With Nigeria being the focus, and Senegal, Democratic Republic of Congo, and Ghana serving as other examples, a variety of music educational settings are explored, formal and informal, traditional and modern. Interviewees include persons who are well-known and not-so-well-known.
Rock Studies in an Institutional Age — Holly Watkins, Eastman School of Music

In recent years, rock music has taken up residence in the academy as a fruitful topic of study within the various disciplines of musicology, music theory, sociology and cultural studies. Though debates continue among members of these fields regarding what the proper object of rock studies should be—songs as musical objects, the networks of social “codes” that give songs meaning, or the economics of production and consumption, for example—there is general agreement that such work contributes to a beneficial erosion of barriers which have prevented “low” culture from becoming a subject of serious scholarly investigation. Without objecting to this basic premise, my paper seeks to complicate the apparently positive arrival of rock music in the academy by considering that arrival as an aspect of postmodernity.

In his landmark study of postmodernism, Fredric Jameson identified the institutionalization of formerly resistant or disorganized social forces as a key development of the post-60s era. Similarly, Jürgen Habermas has lamented the ever-increasing assimilation of “everyday praxis” to the self-perpetuating economic and administrative activities of institutions. While much rock music is clearly bound up with the institutions of the music industry, I argue that its entry into the academy must be recognized as just another such institutional appropriation of a cultural form with strong ties to the “everyday,” however problematic that concept may be today. Just as rock music relies on the principle of anti-authoritarianism for its authenticity even while ceding part of its independence to industry needs, scholars vindicate (and “sell”) rock’s kernel of resistance from within the secure institutional framework of the university. Though this situation endangers possibilities for true resistance, I explore ways that critical writing might be reoriented toward the anti-authoritarianism (and thus anti-institutionalism) that serves as rock’s own unattainable ideal.

Drumming for Change: Building Communities of Struggle through Rhythm, Mobility, and Inclusivity — Jonathon Bakan, Ryerson University

This paper examines the role of rhythm as an organizing principle in grass-roots community activism in Toronto between 2000 and 2004. Using audiovisual and written documentation as illustrative materials, it recounts the histories of two activist music ensembles, the Toronto 12/8 Path Band, and the Guerrilla Rhythm Squad. Both groups were conceived as applied ethnomusicological experiments in musical activism, and served as practical laboratories to explore the use of groove-oriented rhythm as a means of collective and grass-roots community organization.

Founded in 2000, the Toronto 12/8 Path Band was inspired by ethnomusicologist Charles Keil’s original “12/8 Path Band.” In its short existence, the Toronto 12/8 Path Band played an important role in local anti-poverty struggles, and served as a precursor to the Guerrilla Rhythm Squad, which was formed during a long strike at York University in 2001. The Guerrilla Rhythm Squad soon grew to over a dozen active members, and became a significant feature on the local Toronto activist scene, participating in anti-poverty demonstrations, local trade union activities, strike support, picket lines, “direct action” occupations of buildings and public spaces, and a wide range of political demonstrations from 2001 to 2004. At its peak the Guerrilla Rhythm Squad had an email list of over 40 members. It played an especially important role in building and sustaining the three-day anti-FTAA demonstration in Quebec City in 2001.

This paper reflects on the experience of these ensembles, and draws theoretical conclusions about the role of groove-based rhythm in fostering communal solidarity of feeling and action in grass-roots political discourse.

32) Minstrelsy and Masks

The “Professional Negro”: The Racial Contract and Censorship in Jazz — James Carroll, University of Massachusetts – Amherst

This essay will discuss the hegemonic process by which, by the early 1960s, the Jazz Establishment—defined by Frank Kofsky as a complex of white-owned institutions that economically and ideologically control the cultural production of jazz musicians—had not only appropriated black music for economic gain, but also actively suppressed, through economic and ideological coercion, attempts by some black musicians to publicly comment on the exploitative nature of the Establishment in their music and their extra-musical rhetoric. Through the use of Charles Mills’ concept of the Racial Contract as an overarching global political system that bestows socio-economic privilege upon its (white) members—and by definition exploits those who are not accorded membership (non-whites)—this essay will discuss how the Jazz Establishment, via the writings of white jazz critics, worked to suppress the critical voices of Sonny Rollins, Max Roach and Abbey Lincoln in the early 1960s. In published reviews and interviews in the jazz press—primarily Down Beat magazine—critics are seen to be protecting the economic interests of the Jazz Establishment through the public refutation of the musicians’ explicit criticism of racial oppression in jazz and in American society. Both Kofsky and Amiri Baraka contend that critics function in this manner in order to protect the interests of the power elite, reacting to what Marx terms the “scandal and abomination”
of the dialectical process of making the state of the world explicit and clear—of raising people’s consciousness about the exploitative conditions that impact their lives.

“Zip Coon, he is a natty scholar”: OutKast’s Andre 3000, Double Consciousness, and the Transformation of a Stereotype — Sheena Hyndman, York University

This paper will problematize the perpetuation of negative stereotypes concerning the African American community as represented through the music industry, and how these stereotypes are negotiated, accepted, and commodified as a part of their cultural identity. More specifically, I will discuss OutKast’s Andre 3000 and his manipulation of subversive practice through the medium of visual iconography. In doing so, Andre 3000 creates a star image that achieves and propagates a double consciousness: while he asserts himself as authentically African American, his over-the-top constructions of scenes that feature negative stereotypes typically associated with the African American community suggest a hyper-awareness of damages caused by the continuation of these typecasts as reality. Through a brief discussion of character types and their origins in black minstrelsy, and through close examination of pictures from OutKast’s 2003 release Speakerboxxx/The Love Below, I will demonstrate that what Andre 3000 reveals is not an acceptance of negative cultural bias, but rather, a parody of the negative stereotype itself.

A View from America: Japanese Popular Music Performing Japaneseness — Chris Tonelli, University of California - San Diego

In Lying Up A Nation (2003), Ron Radano theorizes that “black music,” insofar as we presume such a thing exists, must be understood to exist as a supradiscursive phenomenon. He writes, “As a supradiscursive phenomenon interwoven with the discourses that socially constitute it, black music resonates across the sites and sounds of public culture, from black to white and back again. It gives voice to those authenticities of race and origin as its artificiality betrays those authenticities as part of the social imagination” (12). “Japanese music” is another supradiscursive phenomenon present in discourses emerging from North America, one that is becoming more prevalent as Japan's era of “Gross National Cool” (McGray) continues to persist.

My paper will consider how Japaneseness has been performed and read in recent attempts by Island Records and Sony BMG Records to promote artists Utada Hikaru and Puffy Ami Yumi, respectively, in American markets. Concurrently, I will also consider how Japaneseness has been performed in and around more minor flows of independent popular music.

Despite differences, both groups of artists are Othered. Both also mark themselves as Japanese and fuel essentialisms, but in notably divergent ways that, in themselves, are not unrelated to the institutions that afford their movement. An eagle’s eye view of the differences between major and minor flows of Japanese popular music in America will contribute to an understanding of how cultural institutions contribute to racialization and of what is at stake in the existence of “Japanese Music” as a supradiscursive phenomenon in America. One of the conclusions I will draw is that the question of whether borders are reinforced and/or broken down by these musics depends heavily on the differing listening and meaning creation practices encouraged by the institutions that afford flows of popular music.

“Fakin’ the Funk?”: Negotiating Race, Gender and Authenticity in Hip-Hop — Michael Barnes, University of California – Berkeley

The spread of Hip-Hop music and culture throughout the world has raised a variety of issues revolving around race, identity and appropriation. In this respect Hip-Hop follows in a long line of succession from America’s first truly national music and popular culture, the minstrel show, to more recently with rock ‘n’ roll. However, unlike prior forms of American music, Hip-Hop has remained primarily identified with and performed by young black males. In Hip-Hop, non-blacks and women are very visible minorities, and as such must deal with a politics of authenticity in the culture that is focused on blackness and masculinity. This paper looks at the ways Hip-Hop is created and negotiated, along racial and gender lines, as a cultural space, art form and lived practice. Using interviews with Bay Area & Atlanta DJs and in depth readings of artists, such as The Beastie Boys, Eminem and Jin, this paper examines the ways black and non-black Hip-Hop DJs and MCs negotiate their place in the culture in respect to racial and gender identity. While the racial or gender identity of an individual performer is an extremely important factor in how they will be perceived, adherence to various norms of authenticity in some cases trumps race and gender providing a legitimate space for non-black performers within Hip-Hop. My paper shows some of the ways that the politics of race and gender become entangled with the politics of authenticity and legitimacy in the production and reproduction of Hip-Hop culture.
33) Imagined Communities

The Gorgeboard: The Convergence of a Rock Fan Community Online and Off — Kelly MacDonald, University of Massachusetts – Boston

While some research has been conducted analyzing fandom within popular music, only recently has research been done to investigate how the internet is being used by popular music fans to expand their sense of community within their shared fandom. The internet and online communities have served as a tool to bolster popular music fandom. Fan websites dedicated to rock and roll bands enable fans to participate and interact with other fans like themselves on a much broader scale. This paper is comprised of several cases studies which map the interaction of Dave Matthews Band fans, both online and off, specifically looking at the unofficial Dave Matthews Band website Gorgeboard.org. This particular message board serves as an excellent example of how popular music provides a bridge between online fan communities and those offline; taking note of how these music participants use the internet to expand their collective fandom community.

This paper investigates how fandom expands beyond “liking” the music and moves to create strong ties and community bonds among its fans as a result. I will examine ways in which members of the Gorgeboard make connections with other fans, both online and in face to face experiences, as well as bonding rituals, the sense of community that members experience, and lastly what happens when the community ceases to exist online. Other questions to be addressed in this presentation are: How does the online experience change/reinforce/affect their offline experiences and vice versa? Do they have a clear vision of what kind of community they want to establish? Who controls the community? Is the web site accommodating to various forms of “being a Dave Matthews Band fan”?

“Won't you dance some more?”: Electronic Feminist Punk Music, Gender, and the Politics of Fun — Angela Wilson, Concordia University

This paper examines the potential for a youth subculture surrounding electronic feminist punk rock music. Focusing on Le Tigre, an aggressively feminist band with roots in the 1990s feminist punk rock subculture of Riot Grrrl, I will explore their innovative efforts to create a brand of feminism combining queer politics with elements of second and third wave feminisms through dance music and multimedia performance.

My presentation will highlight Le Tigre’s the political agenda as the band strives to cross political, sexual and gendered boundaries while making trendy electronic music. Le Tigre is committed to making entertaining music and giving exciting live performances, but these are shot through with explicit feminist and queer politics, reiterated on their web site and in interviews. Le Tigre is an important study in popular music because they follow in the footsteps of Riot Grrrl, which Norma Coates identified as powerful for the very reason that it challenged the association between feminist politics and pedantic, humourless music.

Using music and lyrics, I will demonstrate that through the surrounding subculture, young feminists and queer-identified women use alternative media such as fanzines, internet message boards, web sites, performance, and music making to stimulate a dialogue about sexual abuse and homophobia. I will also look closely at how the musicians use technologies like sampling and electric guitars in a conscious defiance of gendered musical stereotypes.

Overall, this paper will explore how young artists are revamping feminist theory and activism by making music challenging boundaries between performance and politics, queer politics and feminism, and audience and performance. In the end I will argue that the resulting subculture counters the popular perception, expressed by Angela McRobbie, that young women have turned their backs on feminism. Quite the contrary: they have created their own fun-loving and queer-inclusive musical feminist movement.

Dubbing the Reggae Nation: Transnationalism, Globalization, and Interculturalism — Jason Robinson, University of California – Irvine

“Reggae nation” is a common symbol in diverse reggae communities around the world. This invocation of belonging, solidarity, and community strategically unites dispersed local music scenes and creatively reorganizes social unities that cut across national and cultural boundaries. In this essay I seek to define the reggae nation as a heterogeneous transnational formation marked by processes of cultural and economic globalization. I focus on three musical examples: Ivory Coast vocalist Alpha Blondie’s “Cocody Rock,” California-based Elijah Emanuel and the Revelation’s “Revolución,” and Jamaican saxophonist Tommy McCook’s instrumental version of what is commonly referred to as reggae’s national anthem, “Satta Massagana.” While each example speaks to an African diasporic axis intimately connected to the development of Jamaican popular music, these recordings also articulate a complex interplay between global cultural flows and local landscapes. This articulation links localized socio-aesthetic practices and transnational and intercultural musical influences.
Drawing upon debates within multiculturalism and “post-nationalist” studies, I argue that traditional concepts of “nation” fail to capture the flexibility and diversity of today’s international reggae community. Instead, the reggae nation is best characterized by its fluidity, diasporic flow, and remarkable blending of local and global. As an “imagined community,” the reggae nation is impacted by various processes of globalization, including technological innovations that influence global cultural economies and new forms of activism that challenge uniform national identities. The musical examples used in this essay illustrate these issues, urging us to develop a new politics of place that transcends racial, ethnic, and national boundaries. Drawing upon the work of Paul Gilroy and Stuart Hall, I argue that the reggae nation is “always conjunctural” and is a natural product of intercultural hybridities and musical practices. Ultimately, these musical practices defy assumptive homologies between race, place, and musical expression.

Mash-Up Culture: The Materialization of a Web-Based Community in Off-Line Space — John Shiga, Carleton University

During the past five years, mash-up culture has gained considerable attention in the news media. Central to this culture is Sony’s Acid (and similar virtual studios) in which practitioners recombine instrumental and vocal parts of different popular songs to produce hybrid recordings. Journalistic and academic discourse tends to focus on the blurring of boundaries between “underground” and “mainstream” music, between professional remix aesthetics and amateur musical sensibilities, and between unauthorized remixing and the official music industry. While these are important characteristics of mash-up culture, this paper emphasizes the fact that most mash-up practitioners develop their songs, styles and reputations in virtual studios and web-based forums and message boards. The growing interest of legal and corporate entities in mash-up culture has prompted the development of strategies of materialization which enable participants to control the manner in which their artifacts, styles and personalities are translated into the discourses of “off-line” institutions and practices. Various agents are struggling to mobilize a predominantly web-based music scene into the broader field of popular music, thereby establishing links or relays between the online and offline worlds. These relays have been developed through the re-organization of links between songs, styles and personalities, the playful use of piracy imagery, the translation of cease-and-desist orders into signs of prestige, stylistic modulations that render mash-up remixing more conducive to concert and club environments, and the use of print media and music videos to generate visual translations of the mash-up sensibility.

34) Embodiment

Stance: A New Theory of Affect, Style, and Meaning in Music — Harris Berger, Texas A&M University

Drawing ideas from performance studies and phenomenology into dialog with popular music studies, this paper develops a new theory of affect, style, and meaning in music centered on a concept called “stance”—the subject's relationship with a piece or performance of music. Stance is most clearly illustrated in the performance of pre-composed music. In many music cultures, the musician's manner of bodily engagement with his/her instrument, what is often called "style of performance," is straightforwardly understood to inform the audience's experience of the performance's meaning. Taking this example as a paradigm case, the paper argues that all modes of engagement with music involve stance. Smoothly efficient with the expressive resources at hand or clumsy and awkward, composers of music have stances on their texts as they compose them, as does anyone who arranges a piece of music, improvises over chord changes, or mixes a recording. Though the roles in the production and reception of music vary considerably across music cultures, the enactment of such roles always involves stance. Stance relationships emerge necessarily as subjects grapple with the music before them and bring that music into experience. Audience members may interpret both the composer's and the performer's stances; most importantly, audiences themselves form a stance on the music as they constitute it in auditory perception. The paper argues that this complex, layered gestalt of stances is a crucial element in experiences of meaning in music and suggests the utility of the notion of stance for questions of identity and the politics of culture.

If James Brown Played the Berimbau...: Fusing Identities in Brazilian Popular Music — Eric Galm, Trinity College

The berimbau de barriga is a musical bow derived from African musical traditions that has established an international presence in recent decades. For more than a century, the berimbau has been associated with capoeira, an Afro-Brazilian martial art/dance/game, and since the 1950s, this musical bow has been utilized in various genres of Brazilian popular and art music. The berimbau encompasses an unusually broad spectrum of deeply embedded social practices within Brazilian culture, and it has become a prominent symbol of individual, collective, and national identity. This paper pursues how Brazilian cultural producers have recycled and synthesized various sound sources to construct new musical genres and identities. Berimbrown is a musical ensemble, from Belo Horizonte, Minas Gerais, whose name is an iconic fusion of the berimbau and (James) Brown. Berimbrown is derived from an eclectic mix of North American and Brazilian sound sources, which are...
then transformed into a collage whose band members simultaneously portray popular African American fashion styles from various eras. By comparing and contrasting a traditional capoeira song with the same song produced by Berimbrown, I demonstrate how this musical ensemble has drawn from a large body of capoeira music to create their fusion of the past and present.

In November 2006, Berimbrown recorded a new version of Milton Nascimento’s “Fé Cega, Faca Amolada” (“Blind Faith, Sharp Knife”). This collaboration demonstrates how well known compositions of popular Brazilian music are being reinterpreted to incorporate this emerging pan-Afro-Brazilian sound. Moreover, the lyrics can be reframed from the mid-1970s context of Brazilian governmental censorship to today’s struggles within communities of African descent. While Berimbrown is not the only contemporary musical ensemble to draw upon North American soul music for inspiration, this group provides an analytical focal point for musical and cultural connections for Africans in the Americas.

iSnob? How Indie “Connoisseurs” are Reacting to the Digital Music Revolution — Tom Everett, University of Calgary

In 1978, Johnny Rotten went public with a secret that would change the face of punk forever: not only did the Sex Pistols frontman know good music, he collected it! By revealing the truth of himself as an eclectic music fan with real artistic ambitions (and a real name), John Lydon did the unthinkable; he traded anarchy for aestheticism, and the post-punk revolution was born. While the last thirty years have seen little change to the original anti-mainstream ideals championed by artists like Lydon, what has changed has been the increasingly varied number of technological devices and specialized formats used to deliver such ‘underground music’ to the public ear. It is here where one may find the intriguing (but curiously under-theorized) area of alternative music studies that I have chosen to explore. In effect, how are traditional notions of the ‘record collector’ changing in the face of new digital technologies, and how are these changes causing shifts in the meaning of the so-called ‘underground connoisseur’? Many studies exist which take into account the relationship between music formats and subcultural identity, but few have attempted to track the evolution of music collecting itself. For example, what is the difference between accruing, organizing, and displaying a ‘good’ vinyl collection versus a ‘great’ mp3 one? Should a ‘proper’ collection embrace many formats (cds, cassettes, mp3s, etc.), or simply one? What does each decision say about the music fan or the particular genre or subculture the collection or collector seems to represent? It is only once we pry open these ‘black boxes’ and read between the liner notes that a better understanding of the relationship between subcultural identification and genre construction—as well as the special role of music technologies in facilitating this process—will truly become clear.

Barenaked Ladies Are Me and the Intersubjective Pop Experience — Trevor S. Harvey, Florida State University

In September 2006, Barenaked Ladies released their first self-produced album, Barenaked Ladies Are Me. Prior to the release of the studio-mixed CD, individual songs from the album were made available for download as discrete tracks, with each instrument or vocal part provided as individual MP3 files. Together with the launch of a website where fans can post their remixes, as well as listen to and comment upon remixes created by others, Barenaked Ladies have provided the consumer with a ready-to-remix collaborative experience.

The example of Barenaked Ladies Are Me is only a more recent example of artist supported online remix communities that are challenging notions of the static music-object and redefining artist-audience relationships as a collaborative experience. This results in a shift from the asynchronic (subject-to-object) relationship inherent within the traditional recording industry to a synchronic (subject-to-subject) relationship between recording artists and the consumer. In this paper, I will contextualize Barenaked Ladies Are Me within the broader phenomenon of Internet-related remix culture, including other pop artists who enable and encourage remixing of their songs. Through a detailed description of the creative and technical processes behind these technologically mediated musical communities, I will explore how practices of personal computer musicians have liberated recordings from their position as a static object of the culture industry to becoming a socializing framework for intersubjective collaboration.
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