



International Association for the Study of Popular Music US Branch Meeting

Reconfiguring, Relocating, Rediscovering

February 16 –19 2006, Murfreesboro/Nashville, TN

Hosted by Middle Tennessee State University,
Department of Recording Industry

Conference Program and Abstracts

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Thursday, Friday	2
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Thursday February 16

- 4:00 – 8:00 PM Conference Registration Open (Doubletree Hotel Lobby)
- 4:00 – 6:30 PM Executive Committee Meeting (Doubletree Hotel)
- 7:30 – 11 PM Evening Reception at Doubletree Hotel
Murfreesboro, TN
Hors d'oeuvres, Cash Bar
MUSIC: The Karg Boys, with Stones River String Band
(www.kargboys.com)

Friday February 17

1st shuttle to campus departs 7:35 AM
2nd shuttle to campus departs 8:15 approx. (Will miss start of plenary)

- All Day Book/Media Display – Bragg Mass Comm Mezzanine
- 8 AM – All Day Conference Registration Opens – Bragg Mass Comm, Main Floor
- 8:30 – 10:00 **Plenary Session 1: Roundtable on Diversity Issues in IASPM**
Chair: Deborah Wong, University of California, Riverside
Panelists: Melvin L. Butler (University of Virginia), Cynthia Fuchs (George Mason University), Kevin Fellezs (University of California, Berkeley), Boden Sandstrom (University of Maryland, College Park), Sheila Sumitra (University of Southern California)
State Farm Lecture Hall
- 10:00 – 10:30 Break with refreshments: State Farm Hall Lobby
- 10:30 – 12:30 PM Panel Session 1, Bragg Mass Comm
- 1) **Panel: Liveness and Mediation.** David Novak, Columbia University/Sarah Lawrence College, Organizer and Moderator
- 10:30 – Amanda Weidman, Bryn Mawr College: “Is It Live or is it Playback? Performance, Technological Mediation, and the bounds of female respectability in South India”
- 11:00 – Daniel Fisher, Rutgers University: “Here’s a Song—you Mob Listen!: Radio, Recording, and Performance in Aboriginal Northern Australia”
- 11:30 – Morgan Luker, Columbia University: “Locating ‘Liveness’ Across Time: the Recorded Form and the Uses of Music History in Contemporary Tango”
- 12:00 – David Novak, Columbia University: “Noise is Dead, Long Live Noise: Recorded Sound, Circulation, and Technologically Mediated Listening”
- 2) **Whiteness – Barbara Ching (University of Memphis), Chair**
- 10:30 – Philip Gentry, UCLA: “Doris Day, Calamity Jane and the Sound of Whiteness”
- 11:00 – Angela Hammond, University of Kentucky: “Wash All Day and You’ll Be Whiter than God Made You: The Racialization of the Hillbilly and His Music”
- 11:30 – Diane Pecknold, University of Louisville: “Race, Class and Respectability in the Nashville Sound”

- 12:00 – John Karr, California State University, Fresno: “The Politics of Crossover: the Temptations and Motown’s Focus on Reaching White Audiences”
- 3) Music Festivals – Beverly Keel (Middle Tennessee State University), Chair**
- 10:30 – Silvia Giagnoni, Florida Atlantic University: “Recasting the Revival Experience for the Young: Rock, Action Sports, and Evangelism”
- 11:00 – David Uskovich, University of Texas at Austin: “The No Idea Free Music Festival: What Do You Get Out of It?”
- 11:30 – Elisabeth K. Keenan, Columbia University: “Ladies, Womyn and Grrls: Policing the Borders of Generation, Gender and Sexuality at Women’s Music Festivals”
- 12:00 – Judy Brady, University of Wisconsin–Madison: “Everyone’s Going to Bonnaroo! Tradition, Identity and the Mega–Rock Festival”

4) Regional and Ethnic Tensions – Joanna Demers (University of Southern California), Chair

- 10:30 – Barry J. Faulk, Florida State University: “The Vanishing Irishman at Punk Ground Zero: On the Sex Pistols and Diaspora”
- 11:00 – Bjorn Ingvaldstad, Indiana University: “‘Europe’ and Eurovision’
- 11:30 – Maria Sonevytsky, Columbia University: “Leather, Metal, Wild Dances: Ukrainian Pop’s Victory at the 2004 Eurovision Song Contest and the Politics of Auto-Exoticism”
- 12:00 – Christopher A. Miller, Arizona State University: “Karaoke Modernity: The (Re)presentation of Pa’O Identity on Music VCD”

5) Global/Diasporic Hip Hop – Murray Forman (Northeastern University), Chair

- 10:30 – DJ Hatfield, College of William and Mary: “Keepin’ it Real in Taipei: of Hip Hop and History”
- 11:00 – Noriko Manabe, CUNY Graduate Center: “Globalization and Japanese Creativity: Adaptation of the Japanese Language to Rap”
- 11:30 – Rachel Devitt, University of Washington: “Listen Closely Yo, I Got A Story to Tell: Transnational Hip Hop, the Black Eyed Peas, and Remembering Diaspora(s)”
- 12:00 – Joel Isabirye, Center for Basic Research, Kampala, Uganda: “MTV Base, Hip-hop and the African Chapter”

12:30 – 1:30 PM Lunch On Your Own On Campus/In Community
Local Dining Guide will be provided

1:30 – 3:00 PM Panel Session 2, Bragg Mass Comm

6) War, Memory and Music – Karen Pegley (Queen’s University), Chair

- 1:30 – Christina Baade, McMaster University: “Glenn Who? Re-Placing Glenn Miller in Second World War Nostalgia”
- 2:00 – Nicole Biamonte, University of Texas at San Antonio: “Wordless Rhetoric in Jimi Hendrix’s Versions of the *Star-Spangled Banner*”
- 2:30 – Linda Pohly, Ball State University: “Teaching a Special Topics Course on Music and War”

7) Constructing Artist Identities Online – Jason Toynbee (Open University), Chair

- 1:30 – Laura Ahonen, University of Helsinki, Finland: “Artist Websites and the Construction of Author Images”
- 2:00 – Paul Aitkin, McMaster University: “Sisters are Doing it For Themselves: Women Artists and Internet Self-Promotion”
- 2:30 – Laura Wiebe Taylor, Brock University: “A Case Study in Symbiosis: The Internet, Filesharing and the Digital Hardcore Underground”

- 8) *National Identities* – Deborah Wong (University of California, Riverside), Chair**
1:30 – Robynn Stilwell, Georgetown University: “Canadian Content: Marketing Canadianness in Due South”
2:00 – Christina Magaldi, Towson University: “Before and After Samba: Globalization, Modernity, and Popular Music in Rio de Janeiro at the Beginning and End of the 20th Century”
2:30 – Adriana Martinez, Eastman School of Music: “Immigration and Free Trade in American and Mexican Popular Music”
- 9) *Challenging Generic Boundaries, Rethinking Authenticity* – Harris Berger (Texas A&M University), Chair**
1:30 – Kevin Fellezs, University of California, Berkeley: “Musicians of Colors: Multiply-Positioned Identity in Fusion Band, Hiroshima”
2:00 – C. Michael Elavsky, Penn State University: “From Timmins to Tuticorin: Tracing Shania Twain Within the Global Imagination”
2:30 – Leigh H. Edwards, Florida State University: “Johnny Cash and American Ambivalence”
- 10) *Cross-Cultural Expressions* – Susan Fast (McMaster University), Chair**
1:30 – Jason Robinson, University of California, San Diego: “Dubbing the Reggae Nation: Transnationalism, Globalization and Interculturalism”
2:00 – Suheyra Kirca Schroeder, Bahcesehir University: “Global Electronic Dance Music Meets Anatolian Local Music: Ethnographies of “glocal” Music Cultures”
2:30 – Claudia Abate, York University: “Pop Music as a Counter-Culture? Hybrid Identities and the Global Youth”

3:15–4:45 PM Panel Session 3, Bragg Mass Comm

ONLY shuttle to Doubletree Hotel departs 4:55 PM

- 11) *Music and Gaming Culture* – David Sanjek (Director, BMI Archives), Chair**
3:15 – Ben Aslinger, University of Wisconsin–Madison: “Playstation Vibes: Popular Music, Gaming and Gender”
3:45 – Kiri Miller, University of Alberta: “Jacking the Dial: On the Radio in Grand Theft Auto”
4:15 – Chris Tonelli, University of California, San Diego: “The Temporary Avatar Zone: A Reading of Pico–Pico’s Emergence as a New Genre of Japanese Indie Pop”
- 12) *Popular Music in Film* – Robynn Stilwell (Georgetown University), Chair**
3:15 – Carol Vernalis, Wayne State University, “Music, Video, Song, Sound: Experience and Emotion in Eternal Sunshine of the Spotless Mind”
3:45 – Kevin J.H. Dettmar, Southern Illinois University, “Inventing Rock & Roll in the Movies”
4:15 – Sindhu Revuluri, Princeton University: “I’m Very Sorry, Shakira: Borrowed Melodies and Notions of the Local in Indian Film Music”
- 13) *Hands-On Learning* – Jason Hanley (Rock and Roll Hall of Fame and Museum), Chair**
3:15 – Emily Daus Ferrigno, Wesleyan University: “Understanding DJ Performance Practice: A Tool for the Classroom and Beyond”
3:45 – David Borgo, University of California, San Diego: “Improvising in the Classroom: The Embodied, Situated, and Distributed Aspects of Learning”
4:15 – Dennis Hutchison, Cornell College: “Four Fathers, Output, and Pyres of Lemongrass: An Imaginative Approach to Understanding the Music Press”

- 14) **Roundtable: Rockism and its Discontents** – Barbara Ching (University of Memphis), Organizer and Moderator
Beverly Keel (Middle Tennessee State University), Paul Fischer (Middle Tennessee State University), and Theo Cateforis (Syracuse)
- 15) **Panel: Tradition, Style, Nostalgia and the Kitsch in Latin America**, Alejandro L. Madrid, Organizer and Moderator
3:15 – Alejandro L. Madrid, CIESAS: “De a tiro corrientón: Kitsch and Cultural Resignification in Tijuana’s Nor-Tec Music”
3:45 – Daniel Party, Saint Mary’s College: “Guilty Pleasures and Pop Music Culture”
4:15 – Kitty Wong, University of Texas, Austin: “La música del recuerdo in Ecuador: Nostalgia for the Present?”

4:55 PM **ONLY shuttle to Doubletree Hotel departs**

5:40 PM **Shuttle departs for Nashville Music Event**

6:30 – 8:30 PM **Nashville Music Event**
At “The Basement” 1604 8th Avenue S., Nashville
(615) 254-8006
Cash Bar
(www.thebasementnashville.com)

6:30 – Erin Enderlin

7:30 – Jonell Mosser and Enough Rope (www.jonellmosser.com)

Saturday February 18

1st shuttle to campus departs 7:35 AM

2nd shuttle to campus departs 8:15 AM

All Day **Book/Media Display – Bragg Mass Comm – Main Floor**

8:30 – 10:00 AM **Panel Session 4, Bragg Mass Comm**

16) **Integrating Popular Music Into the Curriculum** – Daniel Cavicchi (Rhode Island School of Design), Chair

8:30 – Cynthia I. Gonzales, Texas State University, San Marcos: “From Ozzy Osbourne to G.F. Handel: Learning Dictation Skills Through Popular Music”

9:00 – Jason Hanley and Susan Oehler, Rock and Roll Hall of Fame and Museum: “Electrifying the Classroom: Integrating Popular Music”

9:30 – Carlos Xavier Rodriguez, University of Iowa: “The New Musicality: Can Music Educators Teach What Pop Musicians Do?”

17) **Expressions of Gendered Identity** – Cynthia Fuchs (George Mason University), Chair

8:30 – Michael Mario Albrecht, University of Iowa: “Toto Exposes the Wizard and Nobody Cares: Ashlee Simpson, Liveness, Authenticity and Gender”

9:00 – Daphne Carr, Columbia University: “O Superman: Gender and Pop Music Performance By Art-School Trained Musicians”

9:30 – Charles Kronengold, “Identity, Expression and the `changes we go through”

18) Music Video – Carol Vernalis (Wayne State University), Chair

- 8:30 – Jessica Schwartz, New York University: “I Don’t Want My MTV: The Roles of Place, Performance, and Pop Culture in Social Networks”
9:00 – Patricia L. Schmidt, University of Surrey, UK: “Producing the Listening Subject: The Body in Contemporary American Music Video”
9:30 – Joanna Demers, University of Southern California: “Music Video Distribution and Content in the Post-MTV Era”

19) Rethinking Popular Music and Age – Andy Bennett (Brock University), Chair

- 8:30 – Kara A. Attrep, University of California, Santa Barbara: “Relocating the Past: Popular Music, Advertising and Nostalgia”
9:00 – Nicola Smith, The University of Salford, UK: “Relocating Records, Reconfiguring Age: Adulthood, Identity and the British Northern Soul Scene”
9:30 – Murray Forman, Northeastern University: “Age Appropriate: Popular Music For Elders and By Elders”

20) Professionals and Amateurs – Steve Waksman (Smith College), Chair

- 8:30 – Josh Jackson, University of Wisconsin–Madison: “The Uninvited Guest: Digital Technologies, Plunderphonics and the Non Professional”
9:00 – Simeon Pillich, UCLA: “The De–Skilling and Re–Skilling of the Hollywood Studio Musician”
9:30 – Tyler Bickford, Columbia University: “Why is Karaoke So Strange? Amateur Performance in New York City”

10:15–11:45 AM

Plenary Session 2: Music and Activism: Anti–censorship and Intellectual Property Rights Issues in Popular Music

This panel features Jenny Toomey from the Future of Music Coalition and Ole Reitov from Freemuse, World Forum on Music and Censorship with Reebee Garofalo serving as chair and discussant. The panel will address issues of media consolidation and control, corporate and global music censorship and cultural diversity, copyright legislation and policy initiatives, and technological opportunities and limitations as they affect creativity and musical practices.

Moderator: Reebee Garofalo

Invited Guests: Jenny Toomey (Future of Music Coalition), Ole Reitov, (Freemuse [Denmark])

LRC 221

11:45 – 1:00 PM

**Lunch: Center For Popular Music Event
Baldwin Photo Gallery Event**

1:00 – 3:00 PM

Panel Session 5, Bragg Mass Comm

21) Beyond Homology: Imagining New Models for the Analysis of Music and Society. Barry Shank, Organizer and Moderator

- 1:00 – Andy Bennett, Brock University: “Growing Old Disgracefully: Studying Aging Music Fans”
1:30 – Barry Shank, The Ohio State University: “Becoming Imperceptible: The agency of musical form in a society without Structure”
2:00 – Jason Toynebee, The Open University: “Homology, Music and Realism”
2:30 – Richard Peterson, Respondent

22) *Popular Music and National Politics* – Patrick Burkart (Texas A&M University), Chair

- 1:00 – Pari Kooshesh, Columbia University: “Underground Yet Global: The Rise of Alternative Rock in Iran as Social–Political Commentary”
- 1:30 – Jeff Manuel, University of Minnesota: “A Workin’ Man Can’t Get Nowhere Today: Merle Haggard and Workin’ Man Conservatism in the Late 20th Century”
- 2:00 – Cynthia Fuchs, George Mason University/PopMatters: “‘I Gotta Testify:’ Kanye, Katrina, and Precipitate Politics”
- 2:30 – John Kimsey, DePaul University: “Southern Strategies: Atwater, Attack Politics and R&B”

23) *Panel: Popular Music, Masculinity and Femininity: Formations, Representations, Identifications.* Jonathan T. King, Organizer and Moderator

- 1:00 – Anna M. Stirr, Columbia University: “Gender, Migration and Cultural Heritage in Nepali Dohri Git”
- 1:30 – Cynthia P. Wong, Columbia University: “A Dream Return to Tang Dynasty: Reforging Chinese Masculinity From Classical Ideals of the Past”
- 2:00 – Jonathan T. King, Columbia University: “Representing Bluegrass: Performance, Gender and Identity Construction in New York City”
- 2:30 – Jason L. Oakes, Columbia University: “Sheena is a punk rocker and Suzy is a headbanger: Female Constructions of Masculinity at Punk Rock Heavy Metal Karoke”

24) *Hybridity* – Emmett Price (Northeastern University), Chair

- 1:00 – Lisa Jenkins, Pennsylvania State University: “Transculturation and the African–Celtic Connection in the Global Music Industry”
- 1:30 – Melvin L. Butler, University of Virginia: “Appropriating Gospel: Jamaican Identity, Style, and the Transnationalization of African American Gospel Music”
- 2:00 – Rebekah E. Moore, Indiana University: “Sami Popular Music and Identity in the New Millennium”
- 2:30 – Priwan Nanongkham, Kent State University: “New Role, New Expression: Khaen Music of the Lao Culture in Contemporary Northeast Thailand”

25) *Reconfiguring Women’s Gendered Identities* – Norma Coates (University of Western Ontario), Chair

- 1:00 – Mary Greitzer, Harvard University: “Sound After Silence: Solo Voice, Sexual Violence”
- 1:30 – Sonia Vasan, University of Houston: “Women and Death Metal”
- 2:00 – Tom Caw, University of Hartford: “Kim Gordon’s Gender Trouble: Betting on the Bull in the Heather”
- 2:30 – Joseph Abramo, Columbia University: “Creating Popular Music in the Classroom: Case Studies of All–Girl Rock Bands”

26) *Technological Mediations in Making and Listening to Music* – Christina Baade (McMaster University), Chair

- 1:00 – Seth Alder, Middle Tennessee State University: “The Evolution of Lo–Fi in the Digital Era”
- 1:30 – Justin D. Burton, Rutgers University: “Rationalization, Technology, Genre and Identity: An iPod Paper, Shuffled”
- 2:00 – Andy Hicken, University of Wisconsin–Madison: “M(ood) P(ersonal) 3: Mood Management and Portable MP3 Players”
- 2:30 – Michael Jarrett, Penn State University, York Campus: “Nashville’s Ethics of Production”

3:15 – 4:45

Panel Session 6, Bragg Mass Comm

27) *Creating Place/Space* – Diane Pecknold, Chair

- 3:15 – Greg Brown, University of Wisconsin–Madison: “Iceland’s Ocean Sounds: Islandness in Sigur Ros’s Vaka”
3:45 – Elsa Grassy, University of Paris–Sorbonne: “www.countrymusic.com: Mapping Country Music in Cyberspace”
4:15 – Gillian Turnbull, York University: Creating a Global Soundscape: Gentrification and Music in Calgary’s East Village

28) *American Negotiations of Race and Class* – Kimasi Browne (Azusa Pacific University), Chair

- 3:15 – Michael Roberts, San Diego State University: “Roll Over Beethoven: The Problem of Rock and Roll in the American Federation of Musicians”
3:45 – Larry Hamberlin, Middlebury College: “Cairo on the Midway: Orientalism, Popular Song and the Chicago Fair of 1893”
4:15 – Ulrich Adelt, University of Iowa: “Black, White and Blue: Racial Politics in B.B. King’s Music from the 1960’s”

29) *Pedagogy and Technologies* – Susan Oehler (Rock and Roll Hall of Fame and Museum), Chair

- 3:15 – Charity Marsh, University of Regina: “In and Out of the Classroom: Embracing Community Radio as Pedagogical Practice”
3:45 – Oliver N. Greene, Georgia State University: “Ethno–Pop at Georgia State University: Popular Music Instruction Through Writing and New Technologies”
4:15 – Kevin Holm–Hudson, University of Kentucky: “Dear Sir or Madam, Would You Read My Blog? Blogging as a Teaching and Self–Expression Tool in Popular Music Studies”

30) *Panel: The Ax and the Vox: Performing the Singer/Guitarist Relationship*, Phil Auslander, Organizer; Glenn Pillsbury, Moderator

- 3:15 – Phil Auslander, Georgia Tech: “Put Your Raygun to My Head: David Bowie and Mick Ronson”
3:45 – Elizabeth Patterson, University of Colorado, Boulder: “Sid and Johnny: ‘Rotten is The Voice of Punk’”
4:15 – Steve Waksman, Smith College: “Two Guitars and a Microphone: Judas Priest and the Dual Guitar Paradigm”

31) *Panel: Sixties Music: Reconfiguring Conventional Narratives*, Norma Coates, Organizer and Moderator

- 3:15 – Apryl Berney, University of California, Santa Cruz: “Rock and Roll Finishing School: Sixties Girl Groups and Working Class Black Female Youth Culture in Post–War America”
3:45 – Norma Coates, University of Western Ontario: “The Great Society is What’s Happening, Baby: Murray the K Rocks Congress”
4:15 – Lisa Rhodes, Temple University: “But Can She Play? Women Rock Instrumentalists in the 1960s and 1970s”

32) *Intellectual Property/Anti–Censorship Issues* – Martin Cloonen (University of Glasgow), Chair

- 3:15 – Larisa Mann, Boalt Law School, UC Berkeley, “Listening to Law, Getting Law to Listen: Musical Practice and Legality”
3:45 – Geoff Hull, Middle Tennessee State University, “Rediscovering and Reissuing Old Recordings: Goldmines or Landmines?”
4:15 – Eric Nuzum, “US Music censorship: An Evil From the Axis of Good”

Saturday afternoon, 3:15 – 4:45

- 4:45 – 5:00 PM **Break w/refreshments**
- 5:00 PM *1st shuttle to Doubletree departs*
- 5:00 – 7:00 PM **IASPM–US Chapter Business Meeting
Bragg Mass Comm**
- 7:00 PM *2nd shuttle to Doubletree departs*

Sunday February 19

- 1st shuttle to campus departs 7:35 AM*
2nd shuttle to campus departs 8:15 AM

8:00 – 10:43 AM **Book Auction– Bragg Mass Comm**

9:00 – 10:30 AM **Panel Session 7, Bragg Mass Comm**

- 33) ***Remixing/Mashups – Charity Marsh (University of Regina), Chair***
9:00 – Kristian Twombly, St Cloud State University: “Open Sourced Music: Remixing and Mashing Pop”
9:30 – Allison Robbins, University of Virginia: “Random is the New Order: Mix Tapes, Playlists and Technology”
10:00 – David Sanjek, BMI Archives: “One Damned Thing After Another: The Operation of Sequentiality in the Reception of Popular Music”
- 34) ***Panel: Who Is For Real? Kitsch, Camp and the Rhetoric of Popular Authenticity, Francesca Brittan, Organizer and Moderator***
9:00 – Emily Dolan, Cornell University: “This Little Ukulele Tells the Truth: Indie Rock and Kitsch Authenticity”
9:30 – Gary Mouldsdale, Cornell University: “Frankensteining the Music: Vocal Eclecticism in Robert Wilson’s 2004 Revival of Tom Waits’s ‘The Black Rider’”
10:00 – Francesca Brittan, Cornell University: “Women Who ‘Do Elvis:’ Authenticity, Masculinity and Masquerade”
- 35) **Book Launch:**
9:00 – Eric Nuzum, *Singing in the echo chamber: Music Censorship in the U.S. After September 11th*
Launch of new Freemuse report, devoted to issues of censorship and popular music since 9/11

10:45 – 12:15 PM **Panel Session 8, Bragg Mass Comm**

- 36) ***Problematizing Genre – Jerry Zoltan (Penn State, Altoona), Chair***
10:45 – Adrienne C. Alton-Gust, University of Chicago: “Electronic Tango: De-Construction/(R)e-Construction of a Dance Music”
11:15 – Jennifer Milioto Matsue, Union College: “Just What is the ‘Popular’ in Popular Music? From Taiko to Techno in Contemporary Japan”
11:45 – Bradley Hanson, University of Missouri–Kansas City: “A Tale of Two (Ralph) Stanleys: Bluegrass and “Roots” Music at the Turn of the Century”

37) *Music and Television* – John Dougan (Middle Tennessee State University), Chair

10:45 – Sheila Sumitra, University of Southern California: “Teen TV Killed the Video Star: The Music Video in Teen TV”

11:15 – Durrell Bowman, Independent Scholar: “Age-Referent Shifting and the Music of The Simpsons”

11:45 – Joseph Spinelli, Babson College: “Quantifying Emerging Trends in the Promotion of Independent Recording Artists”

38) *Music, Identity, Place* – Barry Shank (The Ohio State University), Chair

10:45 – Nick Baxter-Moore, Brock University: “So You Want to Be a Rock and Roll Star: The Music Store as a Local Resource”

11:15 – Jackson Ross Best, Jr., University of North Texas: “Beck, Modernismo Malandro”

11:45 – Kip Lornell, George Washington University: “The Most Localized Genre of Popular Music in the United States: Go Go--Traditional African American Music in A Popular Guise”

12:25 PM

ONLY shuttle to Doubletree departs

Abstracts of Papers and Roundtables

10:30 – 12:30 PM Panel Session 1, Bragg Mass Comm

1) **Panel: *Liveness and Mediation.***

Panel abstract: What is the nature of “liveness” in music? This panel will present liveness as an affective property of modern musical experience that mediates performance and technological reproductions of sound. Musical performance is sometimes viewed as inherently local, immediate and ephemeral by nature and outside of an exchange marketplace, as opposed to recordings, which appear in their decentralized distribution and technological production to be quintessentially mediated. But recent literature (Auslander 1999; Keil/Feld 1994; Greene/Porcello et al. 2005 and others) points out that “mediated” and “live” experiences constantly overlap in popular cultural circulation, co-occupying individual perception and memory and co-creating audiences in public space. In fact, the bifurcation of performance and recording emerges from their interdependence: live performance shares models of liveness with recordings and both partake in technological reproduction. How is this relationship realized in sound and in the social practices of music communities? How does “liveness” reveal diverse cultural contexts of sound, place, performance, and authenticity? In addressing these questions, this panel will explore liveness and mediation in several different sites. Topics include the production of liveness in Noise recordings as they circulate between Japan and North America, and the development of an authentic voice of female performance by “playback singers” in Indian popular cinema. Other papers show how recorded liveness is inscribed into performance practices. They contextualize the contemporary Argentine revival of orquesta típica performance as mediated by its “golden age” recordings and describe how recording and radio broadcasting inflect live performance of Aboriginal music in Northern Australia.

Amanda Weidman, Bryn Mawr College: “Is It Live or is it Playback?: Performance, Technological Mediation, and the bounds of female respectability in South India”

The song and dance scenes that form an interlude to the main action of the film are a pervasive element of Indian popular cinema. The voices in these songs are those of “playback” singers, whose singing, recorded in the film music studio, is subsequently “lip-synched” by the actors. Playback singers often overshadow the film actors for whom they sing, and have become celebrities in their own right, whose distinctive voices are immediately recognized by Indian audiences. The most famous playback singers make frequent stage appearances, where they sing their recorded songs live with a backup orchestra to audiences of fans. These cultural/musical practices detach liveness and technological mediation from preconceived notions of “authentic original” and “copy,” prompting us to examine the multiple mediations that go into the making of any performed or recorded voice. Focusing on female playback singers in South Indian popular cinema, this paper investigates the kinds of performing subjects that are enabled by the technology of playback singing. I examine the ways female playback singers in South India have used the possibilities of playback singing to create a “respectable” female persona for live performance. What kinds of vocal and bodily performance conventions emerge in the stage appearances of these playback singers? What kinds of discourses on authenticity emerge in relation to playback singing and the live performances of playback singers? Is “liveness” something that is recognized and valued by audiences, and if so, in what contexts, and for whom?

Daniel Fisher, Rutgers University: “Here’s a Song—you Mob Listen!: Radio, Recording, and Performance in Aboriginal Northern Australia”

In the Northern Territory, Aboriginal music production proceeds in tandem with an annual round of remote community cultural and music festivals, and within a complex institutional economy of recording and distribution. In the 1980s, activist attempts to record contemporary and traditional Aboriginal music created local content for Aboriginal radio broadcasting – a practice that was

amplified in the 1990s by a number of regional Aboriginal media associations. During this period, community music festivals and sports carnivals became the focus of Northern Territory government cultural policy, and are increasingly significant annual events for many remote Aboriginal communities. Festival performances are often broadcast live across Aboriginal radio networks, featuring both local community bands and regional recording 'stars.' This paper moves between the recording practices, radio broadcasts, and community festivals of the Northern Territory in order to foreground the inter-animation of electronic mediation and live performance in the development of Indigenous rock and country musics. I explore the representation of performance in recording and radio broadcasts, and also the invocation of technological mediation within localized live performances. In discussing a professional, live recording of music at the Barunga festival of 1999, and the Warumpi Band's performance of 'Yaka Bayngu' in particular, I describe how formal, expressive characteristics of mediation emerge in Aboriginal media production, and how technologically informed understandings of 'liveness' provide coordinates for affecting performance and musically mediated sociality.

Morgan Luker, Columbia University: "Locating 'Liveness' Across Time: the Recorded Form and the Uses of Music History in Contemporary Tango"

In the late 1990s, a generation of Argentine youth began to explore a renewed interest in tango, especially the sound and style of the orquestas típicas from the so-called "golden age" of Argentine music and dance (roughly 1935–1960). Large ensembles of some ten to twelve members, the orquestas represent a bygone aesthetic sensibility that speaks to the current moment in Argentina in multiple ways and on multiple levels. Today there are a number of orquestas típicas performing once again in Buenos Aires. The aesthetic values cultivated by the new orquestas self-consciously reincorporate stylistic details and a canon of general repertoire from the golden age into current practice. Knowledge of stylistic history is available to these young musicians through historic audio recordings which they study and emulate. Their reproduction, however, does not represent a simple revival of the golden age style. Rather, contemporary performance practices incorporate historical recordings into a complex domain of mimetic "liveness," in which the past, through recordings, is sonically brought to bear on the present, which is in turn heard as a commentary on the past, a particularly fraught relationship in Argentina today. This context of liveness incorporates historical recordings and current performance into a reciprocal relationship, in which both make critical and specifically musical contributions to an urgent debate about the terms and conditions of the Argentine past, present, and future. By examining this process we can develop a nuanced understanding of the aesthetic power of the recorded form in performance and the social uses of music history.

David Novak, Columbia University: "Noise is Dead, Long Live Noise: Recorded Sound, Circulation, and Technologically Mediated Listening"

How do recordings create "liveness" in a scattered, marginal and often deliberately obscure circulation of experimental electronic music between Japan and North America? In the translocal networks of Noise, where transient, infrequent and nomadic local performance scenes are built upon the stable skeletal networks of a long-term exchange of recordings, liveness is mediated for distant listeners through recorded sound. The liveness of a localized, physically and temporally immediate performance – its sense of "here and now" – usually resonates in recordings through reverberation and other processes of studio production. By reflecting the "live" space in which it was sounded, a recording can sonically represent its "original" context in an extended transnational circulation. But Noise flattens spatial representations through extreme distortion, creating a sense of immediacy, directness, and overwhelming immersion. "Dead" Noise recordings evoke a hypersubjective and individual response to sound that despite its non-spatial, sourceless nature carries to distant listeners something of the esoteric affective properties of Japanese Noise's overwhelming high-volume concert performance. Transnational avant-garde networks are often built through radically different representations – and often elisions – of space, identity and cultural origin, reflecting scattered participants' divergent agendas for working through obscurity and sourcelessness. The "dead" liveness of Noise reflects the connections and disjunctures of its complex circulation in the

context of its sonic aesthetics of production. The sound of Noise reveals how performance styles can emerge within the effects of technological change, and how recordings differently incorporate and reproduce the sensory experience of live performance.

2) Whiteness

Philip Gentry, UCLA: “Doris Day, Calamity Jane and the Sound of Whiteness”

Amidst the widespread cultural rhetoric that holds whiteness to be invisible and unmarked, there have been a small number of performers whose own whiteness is considered particularly notable in the mainstream press; Elvis and Eminem are probably the most famous examples. Those two musicians, however, were famous for performing in musical genres typically marked as black. As Richard Dyer has argued, defining whiteness merely in opposition to others can have its merits, but it does not tell the whole story.

This paper will investigate a performer whose own blinding whiteness is often remarked upon today, but in its own terms rather than in opposition to racial others: Doris Day. In considering Day, I will look most closely at her work in the Warner Brothers musicals of the early fifties, especially her 1954 musical *Calamity Jane*. It was this period, I argue, that did the most to construct Day’s own peculiar version of white femininity, and in turn provided a model, or anti-model, for many generations of American women. Dyer’s visually-oriented framework tells part of the story: in dissecting the technical details of lighting and framing, we can see how Day’s luminance was carefully created and maintained.

We will also, however, listen for the sound of whiteness. Day began her career singing jazz numbers in the Les Brown Orchestra. How did she move from that musical world to the world that produced “Que Sera Sera” and “Secret Love”? What vocal characteristics did she need to alter to fit her new image as icon of post-war white femininity? The details of how Day accomplished this feat provide a particularly nuanced model of white subjectivity in the post-war era.

Angela Hammond, University of Kentucky: “Wash All Day and You’ll Be Whiter than God Made You: The Racialization of the Hillbilly and His Music”

Hillbilly music is a racialized music. Though it may be subtle or overt, race has always been a part of its commercial packaging. The entertainment industry over time has generated the perception that it was and continues to be created, performed, produced and marketed exclusively by white people for white people despite a multiplicity of ethnic influences, participants, consumers and stylistic traits. During the formative years of its commercial history, the 1920s and 30s, entertainment and industry publications often used the racial qualifier “white” in descriptions or contrasted the music with its supposed antitheses, musics of African-American origin. The usage of racial qualification positioned hillbilly music apart from other musics where white performers were the norm, i.e. popular or classical musics. According to trade and entertainment sources, this music was created by the “other” white persona: Southern, illiterate, poor, morally corrupt, simple minded, dirty, comic and/ or charming. Yet, record companies were pleasantly surprised to find an extremely profitable market for this music.

This paper examines the racialization or means by which hillbilly music became “white” music, and the kind of whiteness embodied by it. The focus is on commercially recorded hillbilly music and musicians during the 1920s and 1930s, and primary sources include: recorded interviews with early artist and repertoire men, articles and graphics from early trade publications, and commercial recordings. Additionally, this paper addresses the intersections of class and regionalism to racialization, and the influence of Jim Crow laws in creating a segregated mode of musical consumption.

Diane Pecknold, University of Louisville: “Race, Class and Respectability in the Nashville Sound”

For many years, the reactionary whiteness of country music was simply taken for granted; its form and function left largely unexamined. More recently, however, a variety of work has begun to complicate the racial politics of country. Barbara Ching and James Gregory have explored the connection between country and the idea of whiteness as a social construct, demonstrating that

country has served as an aural marker of white identity in racially contentious contexts, but also as a burlesque that challenges the universality of white male privilege by pointing out its class limits. Karl Hagstrom Miller and Rebecca Thomas have argued that the creation of racially defined musical genres in the 1910s and 1920s coincided with and reinforced Jim Crow at its zenith, naturalizing the fiction of racial hierarchy by inventing distinct and mutually exclusive musical traditions. At the same time, a growing body of literature and music archival work also emphasizes not just the cross-fertilization of black and white musical influences and collaboration but the direct participation of black artists and audiences in country music.

This paper examines the role of race in the marketing and consumption of country music during the 1960s and early 1970s. Contemporary observers on both ends of the political spectrum equated country music with conservatism and racism, but the industry and many fans consciously sought to counter this reactionary image. This effort was evident in Nashville's response to the unexpected success of Ray Charles's *Modern Sounds in Country and Western Music*, an event that coincided with the beginning of Music Row's campaign to improve the genre's image among broadcasters and advertisers. The industry hailed the album as proof that country was not limited to an audience of hayseeds and Okies. Nashville's desire to project a progressive position on race was one aspect of its effort to claim mainstream middle-class respectability within the music industry and the shared cultural hierarchy, but it also reflected the longstanding relationships between black and white musicians and producers that also produced the R&B sounds of Stax and Muscle Shoals.

John Karr, California State University, Fresno: "The Politics of Crossover: the Temptations and Motown's Focus on Reaching White Audiences"

In February of 1966, the Temptations released "Get Ready," a song written and produced by Smokey Robinson, at that time one of the hottest writers at Motown riding a streak of hits over the past year that included "The Tracks of My Tears," "My Girl," and "Ooo Baby Baby" among many others. Smokey, one of the people who helped define the "Motown Sound" and arguably the second most powerful man in Motown, felt "Get Ready" was one of his most sincere efforts. The song climbed all the way to the top of the Rhythm and Blues charts but only made it to #29 on the largely-white Pop charts. As a result, Robinson lost his hold as producer for the Temptations to Norman Whitfield, a move many considered a major shift in power within Motown. Otis Williams, one of the Temptations' founders, also felt Whitfield's assuming control over the group's song writing and production signaled a major shift in style for the Temptations.

This study looks at the internal politics of Motown as defined by its primary goal of crossover to white audiences, a goal that would lead to controversy for the company while at the same time leading to Motown's unprecedented success. This study also analyzes the musical elements of "Get Ready," comparing them to the breakthroughs then occurring in Rhythm and Blues by James Brown and the Stax/Atlantic stars. The syncopations, rougher horn writing, and more strident lyrics put "Get Ready" closer to Stax and James Brown than to Motown and perhaps made it too "black" for the purpose of crossover, the defining goal of Motown in its "Golden Age."

3) Music Festivals

Silvia Giagnoni, Florida Atlantic University: "Recasting the Revival Experience for the Young: Rock, Action Sports, and Evangelism"

In the paper I will present, as part of my dissertation project on the crossing over of Christian rock bands, I will try to make sense of Evangelicals' new endeavor to gain acolytes among the youngest through music and action sports. Specifically, I will look at festivals, such as the Luis Palau Festival, an evangelist outreach that is attempting to recast the revival experience for the young today, which combines sport (in particular, skateboarding) with Christian music. Among the Christian artists who have participated to the abovementioned event are Third Day, dcTalk, Kirk Franklin, Crystal Lewis, and Audio Adrenaline. Music and sport are thus used as a tool to spread the Word among the kids. I will also look at videos, such as "Livin'it" & "Uncensored" and similar products as another attempt to gain nonbelievers: in the personal stories of the boys and girls who practice and are successful in these extreme sports (surfing, moto, boarding, skateboarding), you find family,

school, peers and God. I will also take into consideration the soundtrack of these videos, since it is significant in terms of genre, lyrics and its specific use in them.

David Uskovich, University of Texas at Austin: “The No Idea Free Music Festival: What Do You Get Out of It?”

In the heart of the "Live Music Capital of the World" thrives the Austin, Texas branch of the international subculture variously known as the improvised, noise, free, or raw music scene. Once a year since 2003, free musicians and fans from within and without Texas gather at the Church of the Friendly Ghost in East Austin for the No Idea Festival, where performers privilege explorations of the timbral, textural, and mechanical properties of their instruments over melody and harmony. By drawing attention to the mechanical parts of instruments and the physical process of playing--raw musicians tap on guitar bodies, move their mouths in exaggerated ways around the mouthpieces of reeds and woodwinds, and bang together two-by-fours as part of percussion performance--raw music uncovers the seams of musical performance and sound production, and destabilizes concepts like "noise," "art," "music," and "entertainment."

Perhaps more importantly, it challenges the idea of evaluation. Can we say that raw music is "good" or "bad," or does it move us beyond such binaries into some sublime realm that asks us to ask different questions?

The reception of this music at the No Idea Festival forms the focus of this project, and the question on which I focus has to do with how the audience makes sense of this destabilizing music. Do audience members "get it" and how do they perform "getting it," that is, how do they demonstrate their investments and pleasures? Through participant observation and interviews, I formulate a "repertoire of getting it," a series of discursive frames and bodily gestures and postures that audience members use to express their perceptions of raw music. Furthermore, I argue that how audience members use the repertoire, or what parts of it they use, depends on their cultural capital.

Elizabeth K. Keenan, Columbia University: “Ladies, Womyn and Grrls: Policing the Borders of Generation, Gender and Sexuality at Women’s Music Festivals”

This paper addresses women's music festivals as spaces that different generations of women have used to articulate ideas of feminist politics, gender, and sexuality. In recent years, changing views on sexuality, gender, and feminist and queer politics have caused women to rethink the purpose and politics of the women's music festival. In this process, both younger and older women have developed an oppositional, generation-based language to define themselves and their festivals in relation to gender and sexuality. Festivals aimed at older women, most notably the Michigan Womyn's Music Festival, have drawn tight boundaries around gender, prohibiting male-to-female transsexuals from entering "womyn-born-womyn" spaces, and sexuality, often equating a lesbian identity with "woman." Recently, younger women have reframed these festivals both by drawing on punk-rock ideology, Third Wave feminist politics, and queer activism, by considering more fluid sexual and gender identities, and by opening up participation to all genders. Organizers of these festivals, such as the punk-rock oriented Ladyfest festivals, increasingly have welcomed, even sought with a certain cachet, transgendered and transsexual individuals - particularly those transitioning from female-to-male - as well as men to participate as musicians, organizers and attendees. The newer festivals' stress on inclusion has raised questions about who can participate in women's music festivals and how women think about gender and sexuality, but it has also set up a complicated narrative that emphasizes generational rebellion and often masks commonalities between generations. Through ethnographic examination of several festivals, this paper will address the concept of the women's music festival in relation to ideas about generation, gender, and sexuality.

Judy Brady, University of Wisconsin–Madison: “Everyone’s Going to Bonnaroo!: Tradition, Identity and the Mega–Rock Festival”

This paper considers the process of "tradition" to be the creation of a future out of the past with natural ties to the fluctuation of local, regional, and national identity. Every June, a 700-acre swath of farmland in Manchester, TN (65 miles south of Nashville) becomes the site of Bonnaroo, a four-day event that Rolling Stone calls "the American rock festival to end all festivals." Over 100,000

temporary inhabitants arrive at the tent-filled "entertainment village" for 100+ bands ranging from Dave Matthews to Joss Stone to Yonder Mountain String Band. While inside Roo Village, participants receive 24-hour attractions including an air-conditioned comedy club and movie theater, adult and child playgrounds, yoga classes, craft booths, cafes, artist workshops and a beer festival. Bonnaroo builds on a long history of tent gathering and music making in the mid-South and claims its programming strategy to be a healthy combination of "the richness of roots traditions with the freshness of the cutting edge."

These circumstances raise questions that seek to locate tradition and identity within the parameters of mega-festivals such as Bonnaroo. What does the festival's claim to a pluralist framework prove? What traditions are invoked or constructed during these four days? How does this impact Manchester, the mid-South and the individual geographies of each ticket holder? What is affirmed and what is excluded? What part of popular culture does the music and festivities at Bonnaroo express? At just five-years old, if Bonnaroo is one of the 50 moments "that changed the history of rock" (*Rolling Stone*), what history are we referring to?

4) *Regional and Ethnic Tensions*

Barry J. Faulk, Florida State University: "The Vanishing Irishman at Punk Ground Zero: On the Sex Pistols and Diaspora"

My paper focuses on some blind spots regarding ethnic identity and diaspora in authoritative critical accounts of the rise and fall of the preeminent British punk band, Sex Pistols. The "vanishing Irishman" of my title is Sex Pistols lead singer, Johnny Rotten, formerly John Lydon, whose identity as London Irish is inevitably erased in the various histories that the Pistols have inspired. The official chronicles of UK punk are agreed in asserting that Lydon's decision to join the Sex Pistols transformed a gimmick band, a loose assemblage of laddish rockers, into something startlingly new. Yet these same chronicles turn vague when they attempt to explain the difference Lydon made for the group. In contrast, Shane MacGowan, the singer for a later London-Irish musical group, The Pogues, offers a precise account of Lydon's x factor in the documentary, *If I Should Fall From Grace*: "I couldn't believe it [when I saw the band] ... Rotten was so obviously Irish." MacGowan seizes on the fact of Lydon's ethnic origin, and uses this insight to explain the band's unique ability to polarize English audiences. My paper mainly focuses on Lydon's own complicity in the erasure of the London Irish from the history of British punk. While spectacularly acknowledging his background in his autobiography, *No Blacks No Dogs No Irish*, Lydon himself often reinforces the faults of the historians by emphasizing his allegiances as performer to mainstream English influences such as Shakespeare and music hall. I examine the very English genealogy that Lydon provides of his creative impulses in the Sex Pistols documentary, *The Filth and the Fury* (dir. Julian Temple, 2000), and critically analyze the documentary's elaborate attempts to transform the Pistols into a proper, English institution.

Bjorn Ingvoldstad, Indiana University: "'Europe" and Eurovision'

One of the primary threads of this year's conference will involve the interaction between the "global" and the "local" in popular music. My presentation seeks to complicate this already complicated conversation by speaking to an intermediate, "regional" level of globalization. I offer the case the Eurovision Song Contest as an example of how regional music flows might help us understand the negotiated nature of global pop. In particular, I am interested in the ways Eurovision participants and audiences are "imagining" (per Benedict Anderson) Europe in the years immediately before and after the 2004 enlargements of the European Union. I will explore the fact that a striking number of recent winners have come from states that have been on the outside of "Europe" looking in: Estonia, Latvia, Turkey, and Ukraine. Are performing artists (and even citizens of the nations these acts represent) envisioning Europe in particularly salient ways? What makes viewers/voters of "old Europe" line up behind performers of "new Europe"? In addition to discussing the contests, songs, and press reactions, I also bring to bear my dissertation fieldwork in Lithuania in my discussion of the local/regional/global and popular music.

Maria Sonevytsky, Columbia University: “Leather, Metal, Wild Dances: Ukrainian Pop’s Victory at the 2004 Eurovision Song Contest and the Politics of Auto-Exoticism”

Why would an emerging post-Soviet democracy represent itself as a caricature of its most rural and stereotypically “wild” ethnicity in an internationally broadcast European song contest? In this paper, I examine the victorious performance of a Ukrainian pop star, Ruslana, in the 2004 Eurovision song contest. As the second consecutive champion of Eurovision from the contested margins of “Europe,” Ruslana’s highly stylized presentation of the sounds and images of one of Ukraine’s rural ethnic groups was blended with the requisite idiomatic musical language of Eurovision kitsch-pop, and sung in English, the lingua franca of Eurovision. By examining Ruslana’s performance and subsequent triumph at Eurovision through the lens of post-colonial theory, I argue that Ukraine’s process of negotiating its post-Soviet identity apart from its history of colonization leading up to the summer of 2004 influenced the nation-state’s decision to represent itself in an exoticized manner. Furthermore, by interrogating the processes by which Ruslana came to amplify certain aspects of Hutsul mountain culture, I argue that the political implications of auto-exoticizing musical and dance culture can act as a potent force to consolidate nationalist sentiment among the population and diasporas of post-colonial states.

Christopher A. Miller, Arizona State University: “Karaoke Modernity: The (Re)presentation of Pa’O Identity on Music VCD”

The Pa’O, a Tibeto-Burman ethno-linguistic group, occupy lands from directly south of Taunggyi in the Shan State to the northern most parts of the Mon State in Myanmar (formerly Burma). Marginalized domestically first as a “primitive” ethnic minority (Burmese “Taungthu” [Pa’O] translates as “mountain people”) and later in armed resistance against the military regime, the Pa’O have been increasingly assimilated into national consciousness and culture. Now, as Myanmar progressively opens to foreign influences, the Pa’O are clearly struggling to define themselves locally, nationally, and globally.

This paper offers an analysis of recently produced Pa’O karaoke VCDs as textually rich information packages in which Pa’O identity is deeply conflicted and contested. Any video material produced in the country is monitored and censored by the central Myanmar government through the Ministry of Information, and nationalistic slogans and patriotic messages occupy the front content of all video releases. Yet, music videos contain entirely Pa’O language texts, an unusual concession in a country with a one-language policy (Burmese); and, artists appear in Pa’O traditional costumes, celebrating traditional culture. Finally, the musical language of Pa’O pop music is based on the globally recognizable Western pop genre, and all videos feature artists in modern contexts expressing characteristic pop culture themes. In a single package, one may experience local, national, and global sensibilities articulated simultaneously.

This paper seeks to discuss the identity dynamic in Pa’O karaoke VCDs. While national and global influences are explored, the effect on local communities is central. Based on field research conducted in 2003 and 2005, special attention is focused on Pa’O identity in conflict as major players, including: young, local celebrities; aging authors; traditional musicians; and the political elite of the Pa’O Literary and Cultural Committee contest the representation of the Pa’O.

5) *Global/Diasporic Hip Hop*

DJ Hatfield, College of William and Mary: “Keepin’ it Real in Taipei: of Hip Hop and History”

In this article, I examine the work of Taiwanese hip hop musicians as an historical practice. Many in Taiwan’s hip hop scene are aware that the provenance of hip hop as a musical form introduces irony into what most Taiwanese practitioners of hip hop consider the form’s ethics of authenticity. Notably, they define hip hop as an African American music; thus they claim that they can never be authentic hip hop musicians, if they employ hip hop to comment authentically on contemporary Taiwanese realities. For these musicians, this irony of Taiwanese hip hop sheds light what have recently become historical untruths, such as the island’s uniformly Chinese identity during the martial law period (1947–1987). In this context, sampling Taiwanese musical sources, including traditional musics, popular music from the 1930s and 1940s, and anime soundtracks, becomes a

form of research in which musicians discover traces of a diverse Taiwanese past that can ground a new ethics of authenticity in the present. The 'real' in Taiwanese hip hop is thus a response to, as well as a production of, the historical truth of a diverse Taiwan. In effect, Taiwanese hip hoppers keep it real by failing ever to be real: their inauthentic status folds back on their failure to be 'really' Taiwanese, which compels further historical practice. Examined in this light, the example of Taiwanese hip hop suggests the need for approaches to globalization that move away from the commonly employed rubric of cultural grey-out versus creolization, which attempts to determine the action of external influences on local soundscapes, toward those that attend to the active production of differences internal to soundscapes through (diffused and) diffuse archival practices such as sampling.

Noriko Manabe, CUNY Graduate Center: “Globalization and Japanese Creativity: Adaptation of the Japanese Language to Rap”

As a genre without a melody but a well-defined beat, rap offers an opportunity to explore the rhythmic and musical aspects of a language. An interesting case study is rap in Japanese, which has completely different syntax, vocabulary, accent patterns, and phonemes from English. Several rap pioneers initially thought that rapping in Japanese was impossible: while the most striking aural patterns in American rap are the rhymes and stress accents, which punctuate the rhythm, Japanese verbal arts have traditionally not emphasized rhyming, and the language lacks stress accents. Therefore, Japanese rappers had to find ways of exploiting the grammatical and phonological resources of their own language to create flow for their raps.

Drawn from interviews with rappers, transcription, and analysis, this paper explores the problems that Japanese rappers initially faced in rhyming and rhythm, the solutions they have applied, and the innovations they have made. To form rhymes, Japanese rappers capitalize on their vocabulary, enriched from Chinese, Japanese, and Western sources. Rappers also use the pitch accents of the Japanese language to create a melodious flow and certain syllables to vary the rhythms. Hence, the rappers have shown that Japanese is unsuitable for rap only when viewed with the restrictive notion that the sound of the English language itself, with its stress accents and poetic feet, is the model, rather than the hip-hop sound. Furthermore, they reflect the culture by employing such hallmarks of Japanese communication as image-painting, subtle turns of phrase, and onomatopoeia, creating raps whose sensibility would be lost in translation.

The paper explores the issue of language in adapting a global genre and the process in which imitation leads to innovation. As studies of the interaction of the features of a language and rap remain relatively neglected, I suggest potential areas for further investigation.

Rachel Devitt, University of Washington: “Listen Closely Yo, I Got A Story to Tell: Transnational Hip Hop, the Black Eyed Peas, and Remembering Diaspora(s)”

Music critics have almost universally snubbed the Black Eyed Peas in both the group's preachy earlier incarnation (“the most boring rap group in the world,” raved *Rolling Stone*) and their more recent Fergie-fied forays into poppier terrain (“so...unoriginal,” sighed PopMatters.com). This critical response is telling, not just because it may be a partially accurate assessment of a group that all too often hawks Dr. Pepper as readily as lukewarm social consciousness, but because what gets left out of all the haranguing: Each of the most recent BEP albums contains a track that is performed at least in part in Tagalog, constituting what may be an American mainstream pop anomaly. Singing and rhyming in Tagalog and English on “The Apl Song” (from 2003's *Elephunk*), Filipino MC apl.de.ap recounts his experiences growing up in and returning to the Philippines. That narrative is interwoven and crisscrossed in the accompanying video with a critique of the gross disregard for Filipino veterans of the U.S. armed services and a critical retelling of hip hop history. The result is an effort in multilayered diasporic storytelling that reinserts Filipinos and Filipino-Americans into American (pop) cultural discourse. This paper will look at the counter-hegemonic work done by “The Apl Song” and the near-systematic omission of tracks like it from American music press reviews of BEP albums in the context of what Philippine studies scholar Oscar Campomanes has called the “institutional invisibility” of the American imperialist endeavor in the Philippines and, subsequently, of Filipino-Americans. At the same time, I will interrogate the complex position of the BEP as a commercially

successful group that utilizes the diasporic language of hip hop and capitalizes on trendy multiculturalism to narrate the “Filipino Experience” from within the parameters of transnational corporatism.

Joel Isabirye, Center for Basic Research, Kampala, Uganda: "MTV Base, Hip-hop and the African Chapter"

This paper reports a history of hip-hop from its humble beginnings to its globe-wide dominance over the years. Uganda and Africa have not been left behind in this movement. Our local music industry like its continental counterparts has pounced on the genre with insatiable desire reconstructing their own traditional genres to suit its profile a proof that despite a relegation of Rap and hip-hop culture to Afro American culture, this dimension is most likely a reduction of the actual extent of the musico-cultural ramifications of the genre. Alan Light (1999) shares this discourse with the suggestion that ‘across the country and around the globe, hip-hop has changed the way songs are recorded and what they can say, how clothes are designed and marketed, which films get made and how they are distributed—and it has helped shape an entire generation’s thoughts and attitudes about race.’ The February 2005 launch of MTV Base Africa, the African version of the global music channel MTV (Music Television) serves diverse purposes for African music particularly hip-hop at a time when this genre is the potent musical force of the globe. In academia, there is a need to commence or continue intense inquiry on hip-hop and the cultural ramifications of the genre especially in Africa where, there is a conspicuously cautious approach. Hip-hop is very much observed in the same league as the rest of popular culture, dismissed and at its best euphemized as youth culture. In this paper, I seek to propose further discussion on hip-hop in its global and African form and I make a review of the historical contours of the genre and the fundamentals of oral history, identity, politics, culture and commerce that have touched its journey from Africa to Africa. The paper will strive to bring to fore hidden realities about Ugandan and African hip-hop music and the economic potential they possess while proposing that hip-hop like traditional African music and its reincarnations are important media for social organization as well as ‘new’ or in better speak ‘non-traditional’ frontiers through which the construction and transmission of knowledge can be explored.

1:30 – 3:00 PM Panel Session 2, Bragg Mass Comm

6) War, Memory and Music

Christina Baade, McMaster University: “Glenn Who? Re-Placing Glenn Miller in Second World War Nostalgia”

In an episode of the recently revived BBC science fiction series *Dr. Who*, the time-traveling Doctor and his companion, Rose, land in London at the height of the Blitz: the night sky is full of bombers, searchlights, and barrage balloons. Through several plot twists, Rose finds herself dancing in the arms of another time traveler, on a spaceship moored to Big Ben. Their soundtrack? Glenn Miller’s 1939 “Moonlight Serenade.” For a BBC production that powerfully invokes specifically *British* cultural memory of World War II, why choose a pre-war hit by an American band?

Glenn Miller’s music is central in North American and British memory of the Second World War, and it reveals a deep investment in white, heteronormative, American-centered visions of wartime romance and entertainment. Since the 1990s, however, the extensive reissue in the United Kingdom of “nostalgia” recordings by British bands and singers has counteracted an Americanized vision of the period’s music. Compact disc reissues of recordings by women’s bands (e.g., Ivy Benson’s), the National Sound Archive’s release of *Black British Swing*, and fansites dedicated to their work have reinforced the critique of wartime swing as a white, male enterprise by Sherrie Tucker, Lewis Erenberg, and others.

Drawing on Marita Sturken’s *Tangled Memories*, this paper approaches popular music as a “technology of memory,” which produces, helps interpret, and “re-sounds” cultural memory. It examines stylistic, historic, and cultural reasons for Miller’s importance to Allied memory of the war and addresses the emergence of cultural products and communities challenging Miller’s centrality: nostalgia reissues and fan websites. The paper concludes by reflecting on how nostalgic uses of

World War II-era popular music reveal competing understandings of social difference and internationalism in cultural memory of the war.

Nicole Biamonte, University of Texas at San Antonio: “Wordless Rhetoric in Jimi Hendrix’s Versions of the *Star-Spangled Banner*”

While it was not his first public performance of the work, or even his first recorded version, Jimi Hendrix’s iconic performance of the *Star-Spangled Banner* at Woodstock in 1969 was later perceived as an event of seminal countercultural significance. Less attention has been paid to its specific musical significance: his use of distortion, feedback, quotation, and other musical effects to superimpose a layer of anti-war rhetoric and ironic commentary onto the melody. Although the lyrics were not sung, the audience was presumably familiar with the first verse of the anthem and would have understood the solo as text-painting. Hendrix added a level of abstraction to his performance by presenting the work instrumentally, but made a clear timbral distinction between the original melody and his commentary, creating a dialogue that evokes the call-and-response tradition of the blues.

In this paper I examine the overall structure of the famous solo and the specific instances of text-painting it contains, demonstrating the ways in which they conform to time-honored rhetorical conventions and structures. The Woodstock version will be compared to other Hendrix versions of the work, including studio recordings from Olympic Studios (London, 14 February 1969) and the Record Plant (New York City, 18 March 1969), and live recordings from the Royal Albert Hall (London, 24 February 1969) and the Berkeley Community Theater (California, 30 May 1970). The musical messages signified by these performances will be considered in light of Hendrix’s own war experiences as a soldier from 1961 to 1963, the pro-war sentiments he expressed in interviews in 1967, and his ambiguous statements and disingenuous denials regarding the meaning of the Woodstock performance.

Linda Pohly, Ball State University: “Teaching a Special Topics Course on Music and War”

Since 2002, I twice have had the opportunity to teach a special-topics course on the intersections between music and war. The course has been a challenge to design, in part, because there are so many intersections and related repertoire to explore. While not born of the 9/11 incident, offering the class while our nation is at war has had a palpable impact on the students—war has much more significance to their lives. In reviewing the call for this conference, it occurs to me that my topic meets at least 3 of the objectives: a discussion of little-explored genres (popular songs from all US wars), an exploration of geography and national identity, and pedagogical issues concerning the use of popular music in the classroom.

The repertoire of the class included both classical and popular music from many regions and time periods. In fact, the limitations inherent in both of those commonly used terms come into full relief when attempting to assign labels to compositions. For example, Wellington’s *Victory* by Beethoven, while orchestral, might be argued to belong in the realm of popular music because of the composer’s intent for immediate and limited consumption. A study of sheet-music texts from various wars (Mexican-American, Civil War, World War I, etc.) reveals some anticipated subject matter and some that might be surprising at first blush.

My paper will provide an outline of possible topics, units, or themes for a class; a list of repertoire and bibliographic sources; commentary about our discoveries and reactions; an introduction to the students’ research projects; and analytical comments about selected repertoire. My goal is to present both practical information about preparing such a class and food for thought related to the links between these two ubiquitous aspects of human life.

7) *Constructing Artist Identities Online*

Laura Ahonen, University of Helsinki, Finland: “Artist Websites and the Construction of Author Images”

The artist homepages on the Internet work as a source of information that people, regardless of their geographical location, use when constructing images of different artists of popular

music. Then, from the viewpoint of the music industry, the homepages offer an effective way of making the artist more well known through the online distribution of versatile artist-related material, including sound and video clips, photographs and artist biographies.

In my paper, I discuss the issue of the generic construction of author-images based on the available material on the artist websites. The starting point for the examination is the idea of musical genres as social agreements that create expectations and rules about each style of music. The genre-specific expectations also determine what kind of authorship is regarded as eligible in comparison with other ways of making and authoring music. The established genre-specific codes further set rules by which music is produced, distributed and consumed. The authorship of each artist is not, thus, constructed by chance, but within the genre-based discourses.

The focus of the paper lies in three artists of popular music who are seen as typical representatives of the genre to which they are classified, i.e. Bruce Springsteen (representing rock), Kylie Minogue (representing pop) and Kraftwerk (representing electronic dance music). The purpose of the examination is to analyse the material presented on the websites of these three artists and analyse what kind of generic beliefs and assumptions there are to explain the divergent author-images – from the visual imagery and the written material to the role of the assumed user of each website.

Paul Aitken, McMaster University: “Sisters are Doing it For Themselves: Women Artists and Internet Self-Promotion”

The Internet has significantly changed the ways in which artists and audiences experience the distribution and presentation of music. Controversy over copyright and digital music piracy has been so all-consuming that it has obscured other vital issues surrounding the relationship between music and the Internet. While the battle lines over ownership are being drawn in the boardrooms of major media conglomerates, there are an ever-increasing number of independent artists who are using the Internet as a primary means for the promotion and distribution of their creative ideas.

Reebee Garofalo states, “decentralized control over production holds out the possibility that new voices will find new avenues of expression,” and furthermore that “such developments augur well for the future participation of women in the popular music enterprise”. The Internet provides for the decentralisation of promotion by offering a structure that enables artists to challenge the traditional “top-down” organisation of the music industry. By using the Internet as a promotional space, women artists are challenging gendered notions of how representation and artistic agency function in creating their success. Furthermore, these challenges set the stage for changes in the way audiences perceive these notions, redefining what constitutes artistic “success”.

Through a series of website case studies and artist interviews, I will explore how the Internet functions as a means by which independent female artists circumvent gender biases in the corporate music industry. This paper argues that the very structure of the Internet promotes a strategy of connectivity and communication, paralleling historic feminist patterns and practices involving community building, networking, and resource sharing.

Laura Wiebe Taylor, Brock University: “A Case Study in Symbiosis: The Internet, Filesharing and the Digital Hardcore Underground”

Taking advantage of online communities such as myspace.com, mp3.com, and garageband.com many independent music artists and fans have embraced internet technology in order to network and interact, promote new music, share music and video files, and basically “spread the word.” But such sites are often officially sanctioned, geared toward groups aiming at eventual (or already experiencing) commercial success, and as a result, do little to cater to specific music scenes or cultures, and may limit the subversive possibilities inherent in unmediated artist to fan communication. Operating both within and outside the confines of these organized networking communities, some underground music scenes have also been exploiting the internet as a means of creating music, expressing political dissent, and connecting people to activist movements. Rather than reacting to the internet’s capacity for facilitating filesharing and sonic piracy as a threat, these underground music scenes engage in a symbiotic relationship with the internet’s technological possibilities. This paper will focus on the digital hardcore scene and its relationship with internet

technology through a discussion of the evolution of one independent internet-based digital hardcore record label. I will examine the growth and success of DTRASH Records as a case study in digital hardcore's efforts to live with, benefit from, and politicize the internet and filesharing technologies that are still so often cast as a threat to major record labels and the musicians they represent.

8) *National Identities*

Robynn Stilwell, Georgetown University: "Canadian Content: Marketing Canadianness in Due South"

One of the precepts of the Broadcasting Act of 1991 in Canada is that television should "reflect Canadians to Canadians", recognizing Canada's multicultural composition and particularly the special place of aboriginal peoples in that society. While this is established as a strategy to emphasize diversity and locality/nationality within the country, what happens when that reflection is turned outward to other cultures?

After substantial success in Canadian writer-producer Paul Haggis created *Due South* in 1994, an experimental collaboration between Canadian broadcast network CTV and American network CBS. He embraced the inherent conflict head-on, fashioning a show in which the culture clash is embodied by the two leads in what seems to be a conventional buddy-cop show pairing: a straight-arrow, by-the-book Scots-Canadian Mountie, Benton Fraser; and a loud-mouthed, loud-dressed Italian-American detective, Ray Vecchio. The richness of the show was in Haggis's skillful blend of comedy and drama, the interplay of references ranging from Shakespeare to Scorsese, and the way that what could have been a constraint—the exclusive use of Canadian music as a way to accumulate "Cancon [Canadian content] points"—became part of a larger pattern of symbolism that both reinforced and undercut traditional stereotypes of Canadians and Americans. While the music may be all Canadian-produced, the distribution of styles underlines something that lurks beneath the surface: Canada appears to represent two poles, those of European enlightenment and the noble savage; America is the dark, superstitious, emotional, feminine in-between.

Adding further wrinkles: *Due South* was much more popular in the UK, Australia, and Germany than either Canada or the US, and in the third season, in which *Due South* became an exclusively Canadian product, it racked up Cancon points and received certification from within the country, but it lost a faithful international audience.

Christina Magaldi, Towson University: "Before and After Samba: Globalization, Modernity, and Popular Music in Rio de Janeiro at the Beginning and End of the 20th Century"

From the 1930s until the mid-1980s, when nationalistic ideologies dominated the agenda of Brazilian intellectuals and politicians, the popular Afro-Brazilian samba was repeatedly invoked to represent a local, authentic Brazilian musical culture. While most recent scholarship has focused on how samba became a symbol of Brazilianess, this paper addresses two periods of Brazilian cultural politics in which samba has not been central to formal or informal articulations of national identity: the decade that preceded the modernist manifesto in 1922 and after the end of the military regime in 1985. The paper focus on the construction of urban identities in the context of a cosmopolitan Latin American city, Rio de Janeiro.

The first part discusses the decade leading up to 1922 and addresses the cultural and musical interactions that resulted from early processes of urbanization, globalization, and circulation of information and culture in the city. At the center of the discussion are popular music and dance styles that fed the early music industry in Rio, in particular those imported from Paris and the U.S. The second part compares the developments before 1922 with the transformations in the reception and production of music after 1985, when audiences and the music industry challenged official musical symbols of Brazilianess. This section shows how in both periods the developments in music technology and the music industry, and the embracing of both local and international music, in particular U.S. models, helped Rio de Janeiro residents articulate ideas of cosmopolitan life and modernity. The final section offers fresh insights into issues of music and identity in the context of a large Brazilian city. It shows that the role of music to articulate identity in Rio de Janeiro has not always corresponded to theoretical (and political) discourses of nation-state and national culture.

Adriana Martínez, Eastman School of Music: “Immigration and Free Trade in American and Mexican Popular Music”

Over the last one hundred and fifty years, the relationship between the United States and Mexico has become crucially important to the economic, political, social and cultural development of both countries. As people of Mexican ancestry in the United States grow in number and political influence, the bond between the two countries will become increasingly difficult to disentangle. However, the cultural and artistic impact of the binational relationship has been little studied. Music, in particular, shows the existence of what José Antonio Aguilar Rivera calls a “binational imagination.” This paper examines the place on popular music in the public discourse surrounding immigration and free trade, arguably the most contentious issues of the contemporary binational relationship. While the question of how NAFTA has affected culture has barely begun to be asked, researchers have devoted a wealth of resources to the music of Mexican immigrants, particularly the Mexican corrido. Less explored are the ways in which mainstream musical genres and performers on both sides of the border have commented on the social and political implications of immigration and free trade. Musical examples ranging from rock, rap, Broadway, country, Tex–Mex and pop will show pervasive stereotypes of the Other going back to the nineteenth century, but also a cultural mix resulting from the binational relationship taking hold of popular culture in sometimes unexpected ways. These musics emerge as a site for public debate through an interaction between media, audience and state, illuminating the mechanisms through which foreign policy, culture, and music interact to create and mediate national and transnational identities.

9) *Challenging Generic Boundaries, Rethinking Authenticity*

Kevin Fellezs, University of California, Berkeley: “Musicians of Colors: Multiply–Positioned Identity in Fusion Band, Hiroshima”

Fusion music is viewed by dominant jazz discourse as a corruption of jazz’s hard–won status as an “art music,” particularly resonant with assertions of African American cultural legitimacy, contrasting it against fusion’s commercial success, electric instrumentation, embrace of electronic and computer technology, and non–apologetic moves towards popular musicking. While jazz’s current status has certainly displaced some notions of African American cultural inferiority, it is my contention that Hiroshima’s fusion is a form of musicking that challenges normative cultural affiliations, aesthetic boundaries, and racialized cultural practices by placing difference at the heart of their aesthetics rather than merely practicing an aesthetics of mimetic appropriation as outlined by scholars such as Steven Feld.

Hiroshima’s challenge moves aesthetic inquiry away from questions of authenticity, origin(s), and provokes identity politics away from arguments over cultural belonging by their “fusion–ing” across difference(s). Hiroshima’s musicking has the potential for positing how inhabiting a constantly shifting multiplicity can be productive for positive social change by negating rigid notions of belonging that always bear the marks of those who cannot belong, particularly salient in a time of growing recognition of multiracial identities and multicultural affiliations.

C. Michael Elavsky, Penn State University: “From Timmins to Tuticorin: Tracing Shania Twain Within the Global Imagination”

Shania Twain’s rise from non–descript Canadian lounge act to global music diva in the course of a decade remains a remarkable achievement. Her career, peppered with numerous ‘transgressions’ and ‘transformations,’ is a well–known story of this female artist confounding and reconfiguring the ingrained industry logics of Nashville, eventually crossing over corporate and cultural boundaries to garner unprecedented transnational appeal, sales, and success for a ‘country’ act. What remains under–theorized, however, are the reasons her career was and has been so successful.

This paper seeks to offer explanations regarding the far–reaching appeal and continued success of Shania Twain, despite her ‘transgressions’ and ‘transformations.’ It considers how Shania has deftly negotiated not only the gates and logics of the transnational corporate music industry, but

also competing and contested notions of identity, authenticity, and genre as they play out both across the music industry and through her music and images for her audiences around the world. In doing so, I argue that Shania successfully taps into what Veit Erlmann refers to as the incipient ‘global imagination,’ whereby disparate individuals grapple firsthand with the complexities of globalization as they come to experience and make sense of them in their personal and professional lives. I suggest that through the example of her career and music, Shania offers a way for those invested in her to -- at least momentarily -- alleviate the sense of instability that this experience of the global introduces into their lives. In turn, this has allowed her to simultaneously sustain widespread consumer interest and loyalty, as well as strong industry support and accommodation, at a time when both have never been more tenuous and fickle.

Leigh H. Edwards, Florida State University: “Johnny Cash and American Ambivalence”

This paper examines how Johnny Cash's oeuvre and public image stage ideas of cultural syncretism. In his body of work, Cash continually invokes ideas of border crossings in terms of musical genres, politics, subjectivity, and the construction of celebrity as a commodity. Indeed, the category-breaker image has been one of the most successful marketing tools producer Rick Rubin has used both before and after Cash's death. I argue that the way Cash brings disparate cultural forms together provides new models for thinking about popular music and long-running “authenticity” debates.

I analyze Mark Romanek's music video of “Hurt” as a paradigmatic example of how commercial representations present Cash as a hybrid icon. The video critically explores the process of turning him into a commodity. In its form and content, “Hurt” imagines Cash as an artist who crosses musical genres (folk, rock, rockabilly, country) and political categories (progressive, conservative). The video also illuminates how Cash creates a model of subjectivity as multiple. A fictional film that uses documentary forms, it is what critic John Caldwell would term a “docu-real” text. It intercuts Cash performing as the song's narrative persona with his own home movies and TV, film, and concert footage. It thematizes the idea of numerous selves Cash outlines in his two autobiographies as his own model of identity (which Cash specified by using different names for the different “Cashes” he played in different social contexts). The “real” Cash blurs into the “fictional” one and vice versa. This dynamic reveals how Cash stages the pleasure audiences can take in both transgressing and reasserting cultural categories, because as he violates category boundaries -- like “country” and “rock” music or “progressive” and “conservative” politics -- he also calls the original categories into being.

10) *Cross-Cultural Expressions*

Jason Robinson, University of California, San Diego: “Dubbing the Reggae Nation: Transnationalism, Globalization and Interculturalism”

“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.

Suheyla Kirca Schroeder, Bahcesehir University: “Global Electronic Dance Music Meets Anatolian Local Music: Ethnographies of “glocal” Music Cultures”

Concurrent with the emergence of global ‘mediascapes’ (Appadurai 1990) process of musical fragmentation and diversification have occurred within countries. One significant reaction to globalization in Turkey is that musicians have sought out new sounds. The music business has also expanded and diversified in order to embrace new, in some cases non-mainstream musical forms, such as rap, ethnic and fusion music, electronic dance music. This paper aims to study the process and the consequences of globalization of music cultures by focusing on Turkey in general and Istanbul in particular. There are two components: First, by taking into consideration some music companies which produce these music genres, I will analyze the complex flows of music and the process of re-ethnicizing global sounds and making them simultaneously part of local and global music cultures.

Globalization of music cultures transforms the social and cultural landscape of big cities and contributes to the heterogeneity and diversity of music cultures and everyday life of city dwellers. Thus, the second component of this study includes an ethnographic research undertaken in Istanbul to study the ways in which young people construct their cultural identities through their engagements with mediated musics, i.e. electronic dance music, and places, i.e. clubs. The findings of the study suggest that the club as a space for cultural practice magnifies cultural differences and contributes to the polarization of the city in terms of cultural practices and identity. While it appears as a dialogical space in the Western context, in the case of Istanbul, it actually increases discrepancies between those who identify themselves with the dominant discourses that are nationalist and Islamist, and those who identify themselves with Western values and life styles.

Claudia Abate, York University: “Pop Music as a Counter-Culture? Hybrid Identities and the Global Youth”

This paper explores the recent phenomenon in popular music whereby artists have appropriated culturally traditional sounds and non-English lyrics into their music, reflecting a revert back to either their own traditional roots or an influence of multiculturalism throughout the medium. Interestingly, many of these songs have gone on to become huge hits all over the world via artists like R.Kelly, Beyonce, Punjabi MC, Nelly Furtado, Gwen Stefani and Usher. Could they be responsible for the merging of the local and global through popular culture, as a means of resistance to hegemony? Is this music a reflection of hybrid identities? How do peripheral youth deal with the influx of a global culture in their local space? This new genre of music identifies itself as global-pop, perhaps in its truest sense, where the artists are active agents of change in the global music scene and a focus lies in celebrating the uniqueness of culture while recognizing that they themselves (the artists), and many other global youth, all fall into the realm of the dialectic of two worlds (the global and the local). Raymond Williams stresses the importance of studying the “process” of creating counter-hegemony rather than the “product” which ultimately becomes hegemonic, because it is in the process where counter-hegemonic forces exist. Likewise, it is the process of creating this trend in popular music, rather than the final product, that is counter-hegemonic. The product inevitably becomes yet another part of hegemony (through its corruption by industry forces etc.), yet the process allows for the global youth to share and reciprocate culture(s) and create a “traditional modernity” that aids in balancing out communication flows in a counter to hegemony. Can popular culture progress a counter-culture through its mass appeal and flexibility?

3:15–4:45 PM Panel Session 3, Bragg Mass Comm

11) Music and Gaming Culture

Ben Aslinger, University of Wisconsin–Madison: “Playstation Vibes: Popular Music, Gaming and Gender”

From the catchy use of sound effects in Nintendo’s 1985 Super Mario Bros. to Beck’s use of video game samples on his 2005 album *Guero*, video game sound has become a part of both popular music and gaming aesthetics. However, while sound is a huge part of the video game playing experience, the role of sound – especially the role of popular music in video games – has been under explored in media studies. However, the role of popular music in video game marketing and promotion cannot be discounted – Rockstar Games’ Grand Theft Auto series has spawned several soundtrack albums packaged as radio station playlists. Tony Hawk Skater Pro’s use of punk and alternative music undoubtedly adds to the skateboarding simulation game’s affective appeal. And games such as Amplitude, Frequency, and Dance Dance Revolution push the medium toward exploring the potential of technological musical production and imitation and the kinesthetic appeal of choreographed, algorithmic–controlled movement. This paper seeks to analyze why the incorporation of popular music into video games is important to the gaming industry and what effects video game soundtracks have on the playing experience. Crashing the alleged white heteromale gaming party, this paper asks what role video game soundtracks have in changing interpretations of gender and sexuality in video games. How do video game soundtracks use music to delineate gender performance and in the case of Amplitude and Frequency, gender the process of electronic music creation itself through the use of gendered avatars to represent critical moments in the composition process? Merging media studies, popular music studies, and feminist and queer theory, this paper seeks to understand the connections between gender, music, and gaming from an industrial and a social angle.

Kiri Miller, University of Alberta: “Jacking the Dial: On the Radio in Grand Theft Auto”

The *Grand Theft Auto* videogame series has sold over 45 million copies and has attracted considerable media attention for its violence and sexual content. Nevertheless, few have explored the crucial role of music in the GTA game–play experience. Virtually all of GTA’s music is presented through the medium of “radio stations” within the game. If the player is not in a space where a radio could be present -- e.g., a barber shop, a strip club, or a stolen car -- there is no musical soundtrack for the character’s exploits.

This paper investigates the nature of the radio in *Grand Theft Auto: San Andreas*, in which the player inhabits Carl Johnson, a young black gang member in an early '90s west coast urban landscape. When CJ is driving stolen cars, the player can simultaneously explore the geographical terrain of San Andreas and the cultural terrain of its 11 radio stations. With customizable music and cars, the work of traversing the gamespace to reach the locations of various “missions” becomes an end in itself — something players have cited as a key component of the “freedom” that makes GTA appealing. But while the San Andreas radio stations include licensed tracks in genres from country to techno to hip–hop, the player seems to listen with CJ’s ears. Just as buying CJ the wrong shoes in the game’s retail establishments can reduce his “sex appeal” and “respect” scores, choosing techno instead of hip–hop means listening to a hyper–effeminate European DJ and ads for gender–reassignment surgery. My ethnographic work shows how GTA players use the radio as they engage in an experimental occupation of a social and moral context governed by the norms of stereotypical black masculinity.

Chris Tonelli, University of California, San Diego: “The Temporary Avatar Zone: A Reading of Pico–Pico’s Emergence as a New Genre of Japanese Indie Pop”

An onomatopoeic phrase created within the Japanese language to signify the sound of video games, “pico–pico” now refers also to a musical genre, a new genre that, in recent years, has risen to a certain degree of prominence in the pop underground in Tokyo. Pico–pico has reinvented the successful Shibuya–kei movement for a younger generation of listeners, the first generation that

grew up with video games as a pastime and important source of cultural reference. This paper is an examination of the implications of the emergence of this new genre.

Beginning with a misuse of technology comparable to that of the turntable in hip-hop, pico-pico has created a subculture by misusing video game systems. This appropriation and misuse of technology allows pico-pico groups to articulate the core values of gaming subcultures to Shibuya-kei's ethic of resistance towards popular notions of musical authenticity. I argue that the result provides what could be read as a complex immanent critique of contemporary strategies of identity and an attempt to replace those strategies with identities that are more disruptive of the power structures and ideology of contemporary global capitalist society.

In this paper, I will consider the connections between pico-pico's pastiche of 1950s and 1980s sounds and imagery, its aesthetic of simple, consonant melodies amidst dense layered textures made up of multitudes of fragmented samples, its glorification of/identification with the video game avatar, and the extreme diversity within its sphere of genre reference. I will also examine the movement as an example of how indie music cultures are increasingly becoming the products of transnational interaction and minor economies.

12) *Popular Music in Film*

Carol Vernalis, Wayne State University, "Music, Video, Song, Sound: Experience and Emotion in *Eternal Sunshine of the Spotless Mind*"

Michel Gondry became a sought-after director of music videos long before he began directing feature films. One would expect his approach to reflect the aesthetics and practices of music video. While his *Eternal Sunshine of the Spotless Mind* does emphasize the elements most commonly associated with cinema's borrowings from music video — fast cutting, discontinuities between shots, lurid color — its relation to music video can be felt most strongly in precisely those areas where videos are considered lacking: character development, narrative flow, renderings of place, depictions of emotion and experience. The film's large-scale structure, in particular, departs from Hollywood norms. I will argue that this film — like music video — is organized as a lattice of sound-image connections, and that this approach to structure allows *Eternal Sunshine* to achieve a kind of emotional directness. The visceral, processual dimension of this sound-image web provides new ways of depicting a character's experience.

Though *Eternal Sunshine* reflects some traditional values — a five-plot point structure and strong oedipal conflicts — it contains more blanks than most commercial films would tolerate. What is the relation of the past to the present, or of reality to fantasy? Has the core relationship been violated by promiscuous behavior? And while the film has been viewed as both melodrama and romantic comedy, it provides little information on Joel's everyday life, and even less on the characters' family romances. But alongside these lacunae are carefully built-up structures that contain a myriad of visual details: process-based sequences; connections between shots based on visual or aural associations rather than narrative logic; short sequences that undergo repetition and intensification. At least thirty visual motifs — like the skeleton posada figures, lamps, beds, panties, birthmarks, airplanes, and hair dye — crisscross the film, playing a variety of roles. These motifs, and the lattices that hold them, are structured to connect with the soundtrack in an intimate, moment-to-moment fashion. The film's soundtrack contains a good deal of music, but even when music is absent, the dialogue and environmental sounds are designed to work musically. The dialogue, which is full of musical references, is highly processed, and often freed from its sources. Environmental sounds are worked into a dense fabric and brought into relation with the musical score's melodic/harmonic material; the vast array of diatonic and non-diatonic music is scored with unusual instruments and combined with concrete sounds. Built up of pop songs, and a thousand and one references to other musical styles, the music blends into the overall sound-design. Boundaries between music, dialogue and environmental sounds become blurry. Similarly the image has been reshaped, through editing, color processing and post-production effects, in response to music and sound. Subtle qualities of music video can thereby carry over into *Eternal Sunshine*: a sense that the characters exist symbiotically (like the ideal rapport among band members, or the instrumental parts in a pop song), and that the work presents a multiplicity of different points of view that are never

reconciled. The practices of music video allow a rather talky film to create affective intensity that works beyond and beneath verbalization.

Kevin J.H. Dettmar, Southern Illinois University, “Inventing Rock & Roll in the Movies”

Both the mythic “birth” and the oft-rumored “death” of rock & roll exercise an unusual fascination over critics of popular music and culture; and discussions of these two events typically conform to pretty predictable outlines. Having just finished a book on the putative “death” of rock & roll, I am convinced that these two “life events,” diametrically opposed though they are supposed to be, in fact are always linked, indeed nearly inseparable.

Further both events are burdened with rather unfortunate, misleading metaphors. When people talk about the death of rock & roll, they can be talking about a wide range of things, but almost never, really, the death of the music: much more often, in fact, it’s change and rebirth that they’re describing. And the “birth” of rock & roll misleads for a very different kind of reason: to wit, rock was never born; it was invented. It wasn’t an evolutionary form; it was a conscious marketing decision. This much, to those well-versed in popular music history, is familiar enough. But I will suggest that rock & roll was invented, first and foremost, in the movies. In this paper I’ll look in some detail at two strange and symptomatic movies: *The Girl Can’t Help It* (1956), starring Jayne Mansfield as a singer of what the film wants to call rock ‘n’ roll, though it has a difficult time policing generic boundaries; and *Wild Guitar* (1962), starring Arch Hall, Jr. as a kind of Midwestern, blond-haired Elvis stand in, whose innocence regarding the machinations of the burgeoning rock & roll corporate machine ultimately wins the day. Both films are of interest today because they document, in fascinating, self-contradictory ways, the attempt to wrestle with the changes occurring in American popular music; both attempt, in different ways, to provide a narrative into which rock & roll might be accommodated.

Sindhu Revuluri, Princeton University: “I’m Very Sorry, Shakira: Borrowed Melodies and Notions of the Local in Indian Film Music”

In the recent Telugu film, *Nuvve Nuvve*, a hit song by Shakira takes on a new life as a dramatic apology: “I’m very sorry” uses the same melodic skeleton as Shakira’s “Suerte” but adds other elements that confirm its independence as a local musical expression.

Borrowing tunes is not a new practice in the Indian film music industry; successful songs have been reused in subsequent cinematic endeavors since the advent of sound films. The borrowing often crossed linguistic boundaries, but until recently, it remained restricted to musical production on the subcontinent. Lately, the borrowed tunes reveal traces of importation from Western pop artists – a symptom of the changing social economics of the region.

Its independent life as an international hit makes the Shakira tune an interesting case study in borrowing: originally released in Latin America, it rocked the charts again in its English version, “Whenever, Wherever.” Its global popularity allows us to question what elements of the song make it popular in so many contexts and to examine what must change for it to appeal to local markets.

The presence of a western world hit, if disguised in conventional Indian film music gestures, may resonate with the young cosmopolitans of south India’s hi-tech capitals. But film audiences in south India remain overwhelmingly rural. The presence of local identifiers thus becomes crucial to the song’s success with the latter audience. I consider specific musical features of the original Shakira song, their subsequent manipulations in “I’m very sorry,” and the manner in which the local is injected into the matrix of borrowing. I discuss the generic musical aspects that make borrowing possible in south Indian film music. Finally, I examine the specific gestures that come to be regionally marked and reveal their role as a link to the past.

13) *Hands-On Learning*

Emily Daus Ferrigno, Wesleyan University: “Understanding DJ Performance Practice: A Tool for the Classroom and Beyond”

This is a presentation of an interactive DJ listening station which allows listeners to gain insight into DJ performance practice. It is a tool that can be used in various settings in which popular

music is taught. This project stems from my research into the genre of drum 'n' bass, which includes issues of creativity and technology, experimentalism and DJ performance practice. The set which Arun Ranganathan (a local DJ and informant) performs is a product of years of searching for records, analyzing their structure, and using them to construct a meta-composition. While performing his set, Arun makes use of improvisational techniques by manipulating the faders, adjusting equalization, and scratching. Four stereo tracks were recorded: turntable one, turntable two, Arun's headphone mix, and Arun's mix (taken straight out of his mixer); in addition, I had the recording session videotaped. Subsequently, the listener can view Arun's performance while listening to Arun's mix through monitors, and don headphones through which Arun's headphone mix is heard. Being able to simultaneously see the DJ's performance in action and hear the DJ's headphone mix, the listener is able to more fully understand the nature of Arun's improvisations, as well as the basic techniques he uses to mix records together. My presentation will include a demonstration of my project (a 10-minute program) as well as a discussion of Arun's various performance techniques.

David Borgo, University of California, San Diego: “Improvising in the Classroom: The Embodied, Situated, and Distributed Aspects of Learning”

Western educational systems have traditionally relied on a strong distinction between knowing and doing, tending to value the former over the latter. But in fields as diverse as ecological psychology, cognitive science, and robotics, knowing is being reconceived as a process co-constituted by the knower, the environment in which knowing occurs, and the activity in which the learner is participating: in contemporary lingo, it is embodied, situated, and distributed. Education, therefore, should not be conceived of as transmitting/receiving a body of factual knowledge, but rather as a process that involves becoming a different person with respect to possibilities for interacting with other people and the environment. In the jazz and improvised music communities, the notion that learning is embedded in, and shaped by, its physical and social context is not new. The pedagogic strategies employed by members of Chicago's Association for the Advancement of Creative Musicians (AACM) and instructors at the Creative Music Studio (CMS) in Woodstock, New York are exemplary in this regard. But conventional pedagogical strategies for teaching musical improvisation in the Western academy have rarely acknowledged the embodied, situated, and distributed aspects of learning. In this presentation I scrutinize perspectives on, and methods for, teaching improvisation in the music academy in light of current work in cognitive science and creativity studies and I draw on my own experiences performing with and coaching improvising ensembles, on published ethnographic accounts, and on personal interviews with celebrated musician/educators Anthony Davis, Mark Dresser, Lisle Ellis, and Bertram Turetzky.

Dennis Hutchison, Cornell College: “Four Fathers, Output, and Pyres of Lemongrass: An Imaginative Approach to Understanding the Music Press”

Whether you read *Spin*, *The Wire*, *Rolling Stone*, *Blender*, *Paste*, *Filter*, or *Grindstone*, the music press plays a powerful role in the marketing and cultural legitimation of popular music. To help students understand the significance of journalism in defining musical culture, I asked them to imagine fictitious bands and to represent these bands through album reviews, interviews, and album covers. Students based the style and content of their work on a survey of actual magazines. In writing their articles, they were asked to bear in mind the rhetorical perspectives of their imagined writers as well as of the intended audience. The bands they fabricated included FourFatherz, an Islamic rap group, Hell 'n' Killer, a female thrash-rock duo, and an emo group called Pyres of Lemongrass. The band Output was described as “Portishead meets Radiohead meets the Talking Heads.” Their album *The Great Cow Explosion* featured lyrics such as “Sometimes I stand alone arms akimbo looking out my window” and “Strung out on the lawn/Like a clothesline at dawn.” The review described the album as “almost philosophical, often maddeningly amused, vaguely avant-garde, and just the ticket for a 20-year old kid searching for an identity.” It is not unusual in a popular music class for students to have a wide-ranging, often refined understanding of music, even though they do not play instruments or sing. It should be clear that this approach to understanding the music press also gives students a playful opportunity to realize their musical ideas.

14) Roundtable: Rockism and its Discontents.

Barbara Ching (University of Memphis), Beverly Keel (Middle Tennessee State University), Paul Fischer (Middle Tennessee State University), and Theo Cateforis (Syracuse)

Abstract: "Rockism", shorthand for the strain of popular music scholarship and criticism that denigrates most forms of popular music in favor of the putative authenticity of music made by guys with amps and guitars, may (or may not) have distorted our understanding of the scope and significance of our field. Sasha Frere Jones, denouncing rockism on Slate.com, gives the following summary of the cultural politics involved: "Pop music isn't made by people, but by bands of hired guns on assembly lines, working to rationalized standards established by technocratic committees maximizing shareholder investment. The emphasis of pop songs is on transitory physical pleasures, instead of the eternal truths that rock protects. Pop is also consumed by lots of women and kids, and what do they know?" If rockism is in fact a pervasive force in music writing and scholarship, are we blinded to what other forms of truly popular music--country, hip hop, gospel, world, easy listening, musical theater, jazz--can teach us about the definition of "pop" and its role in making music meaningful?

This roundtable, consisting of a journalist and 3 senior scholars representing different disciplines and musical specialties, will begin with brief opening statements from each of the participants addressing the extent to which they feel "rockism" shapes the discourse about popular music in the classroom, in the media, and in the construction of social identities. Discussion among the participants and question and answers from the listeners will follow.

15) Panel: Tradition, Style, Nostalgia and the Kitsch in Latin America, Alejandro L. Madrid, organizer

Abstract: This session seeks to explore the re-signification that so called "cheesy," "corny," "naco," Latin American popular musics from the 1960s and 1970s have experienced in the revivals and "retro" aesthetics of contemporary Latin American pop, rock, and electronica musicians. We take as point of departure classic and contemporary literary and cultural work on camp, kitsch, and "bad music" by Susan Sontag, Matei Calinescu, Celeste Olalquiaga, and Aaron A. Fox, in order to explore the cultural processes at stake in the current resignification of this repertoire. By paying close attention to the social contradictions articulated by this phenomenon (in production, consumption, as well as in the media) in the particular case of Latin America, this session attempts to challenge universal constructions about the significance of notions like kitsch and camp, and rather emphasizes the processes of "double coding" that inform cultural practices in many Latin American societies.

Alejandro L. Madrid, CIESAS: "De a tiro corrientón: Kitsch and Cultural Resignification in Tijuana's Nor-Tec Music"

In 1999, responding to the Orientalist pressures of the mainstream global music market, a group of musicians from Tijuana developed Nor-tec as a music style that arguably hybridized the local sounds of norteña and banda music with those of global popular electronic music. In accordance with mainstream discourses about globalization, these musicians adopted a celebratory tone that claimed norteña and banda musics as sources of local authenticity and pride within the cosmopolitan market of electronica. However, further fieldwork and archival research shows that some Nor-tec producers and most of their fans still regard norteña and banda music as non-sophisticated, low-class, and "de a tiro corrientón" [way-too-vulgar] manifestations. Based on Celeste Olalquiaga's theorization of kitsch among Latino communities, this paper investigates the aesthetic criteria behind Nor-tec's appropriation of these traditions and the processes by which lower-class musics are resignified by middle- and upper-class musicians in their search for cosmopolitanism and modernity.

Daniel Party, Saint Mary's College: "Guilty Pleasures and Pop Music Culture"

In this paper I trace the pervasiveness of the "guilty pleasure" concept in pop music culture. I locate its origin in Susan Sontag's definition of camp and outline its development up to the turn of

the century. I recognize three stages in camp: first, camp as a gay male sensibility (1960s); second, “straight camp” as a mainstreamed, degayfied camp (1970s); and third, the massification of camp taste as “camp lite” and “cheese” (1980s–90s). In the 1990s the mass media began to capitalize on our guilty pleasures. Examples include the multiple encyclopedic books published on “bad taste” and kitsch, the aesthetic developed by VH1 post their breakthrough show “Pop-up Video,” the marketing strategy of channels like TV Land, and the myriad revivals of cheesy musical repertoires across Latin America. As opposed to top countdown shows and charts, which instruct audiences on what is fashionable, these outlets play an active role in defining what constitutes a guilty pleasure.

Ketty Wong, University of Texas, Austin: “La música del recuerdo in Ecuador: Nostalgia for the Present?”

This paper examines the socio-cultural context for the revival of *música del recuerdo* in the aftermath of the transnational migration of Ecuadorians at the turn of the 21st century. The term *música del recuerdo* comprises both selected baladas románticas from the 1960s and 1970s (Leo Dan, Los Iracundos), and baladas composed by local bands from Quito (Caravana, Israel, Sahiro), which were popular among the lower classes in the mid 1970s and 1980s. Currently, *música del recuerdo* is performed by the same local bands in massive concerts of Ecuadorian popular music (EPM), sharing the stage with stigmatized musical genres and styles associated with the lower classes. Interestingly, today's audience for *música del recuerdo* is mostly composed of a lower-class youth, who re-articulate the nostalgia of past times experienced by the older generation with a collective expression that points to the emotion of falling in love and modernity. Modernity is manifest in the electronic sound and preference for the balada genre, which provides the lower-class youth with an alternative outlet for expressing their feelings of love in a way that other musical genres popular in Ecuador, like the pasillo and bolero, cannot. Some of the questions I examine in this paper are: Why is the revival centered around these particular songs (1960s–1970s) and these particular artists, and not others? How do social, economic, and technological factors have contributed to shape a musical aesthetic that connects the youths from the 1970s and the 2000s? Why do these particular baladas románticas remain in the preference of the popular classes today while they were listened to by all social stratas in the 1970s? By which processes has *música del recuerdo* been associated with a stigmatized Ecuadorian popular music?

Saturday February 18

8:30 – 10:00 AM Panel Session 4, Bragg Mass Comm

16) *Integrating Popular Music Into the Curriculum*

Cynthia I. Gonzales, Texas State University, San Marcos: “From Ozzy Osbourne to G.F. Handel: Learning Dictation Skills Through Popular Music”

I propose to model how to employ popular music to teach aural skills. Popular music provides a relevant venue for learning how to take harmonic dictation because it often features common chord progressions in a style that is familiar to college students. The Ozzy Osbourne song “Mr. Crowley,” for example, includes a down-by-fifth progression that surveys the catalogue of chords in a minor key. Many classical composers have used this same progression: Händel highlights it in a well-known keyboard Passacaglia, as does Schumann in his song “Hör ich das Liedchen klingen.” Students learn to recognize the progression in the Osbourne songs, which for most – if not all – is a familiar texture and timbre. Students then transfer their newly acquired aural identification skills to the Händel and Schumann pieces, which may be less familiar to some. A second benefit to learning harmonic dictation via popular music is the focus placed on hearing the harmonies themselves. Harmonic dictation taught only from a 4-part keyboard texture tends to focus on notating the outer voices and deducing the roman numeral label, rather than on hearing the

harmonies. A third advantage is more personal for the students. Learning to recognize progressions via popular music brings "their" music into the classroom: it is relevant. It allows them to learn a required skill and export that skill to their real world musical experiences.

Jason Hanley and Susan Oehler, Rock and Roll Hall of Fame and Museum: "Electrifying the Classroom: Integrating Popular Music"

The significance of popular music within contemporary society is undeniable, yet few formal pedagogies integrate popular music across the K–12 disciplines. As classroom teachers more frequently turn to popular music to build connections with their students and diversify their curricula, there is growing need for primary– and secondary– level educational materials that address popular music.

This paper reports on pedagogical issues encountered in the process of designing and implementing educational programs that serve these very needs while supporting state and national educational standards for learning. Our discussion grows from our recent work with K–12 students and their teachers, which include:

- designing curriculum for museum–based instruction, as well as teacher resource material for pre– and post–visit use;
- teaching a broad spectrum of K–12 students in interdisciplinary classes on popular music;
- leading professional development workshops for experienced educators who seek to expand their use of popular music in classroom instruction.

By identifying assets of these particular educational programs— that emphasize the broad history and significance of rock and roll music, its roots, and its branches— we set forth a framework of considerations applicable to popular music pedagogy writ large. The analysis aims to ignite the interest of popular music specialists to assist teachers in drawing on the resources of popular music to meet their instructional goals.

Carlos Xavier Rodriguez, University of Iowa: "The New Musicality: Can Music Educators Teach What Pop Musicians Do?"

Much discussion among music educators on whether and how popular music can be more prominently integrated into public school music curricula focuses on content and procedural issues, when the more fundamental issue is whether our current conception of musicality is sufficiently broad to subsume the knowledge, skills, and reactions of pop musicianship.

The purpose of this paper is to critically examine and compare two distinct traditions in music—the formal of classical musicians, and the oral/aural of popular musicians—to speculate on potentially fruitful intersections between these traditions in the teaching and learning of music. I will begin by describing the pervasive characteristics of music that lead us to determine it "popular." I will then frame my examination of the traditions according to several basic learning processes— performing music, notating music, and creating music—as a way of centering attention on specific curricular goals within these processes. Real–life examples will be used to illustrate points, and implications for classroom activities will emphasize contemporary educational theory that supports meaning–making through the arts and the generation and renewal of culture. Practical and aesthetic differences between the traditions will be highlighted to suggest the need for a music curriculum that is diverse and tolerant to change. The paper concludes by revisiting the question of musicality, with some epistemological arguments on what constitutes "good music," which is the central question to be answered by teacher education specialists and the academic community at large.

17) *Expressions of Gendered Identity*

Michael Mario Albrecht, University of Iowa: "Toto Exposes the Wizard and Nobody Cares: Ashlee Simpson, Liveness, Authenticity and Gender"

When Ashlee Simpson was caught lip–synching on Saturday Night Live in October 2004, I assumed that her fifteen minutes of fame were over. Nearly a year after her ill–fated performance, Simpson remains a visible icon in popular culture and she was even asked to come back and perform on SNL a year later. Granted, Simpson exists on the side of the authentic rock/artificial pop divide

that provides artists with a significant leeway regarding performance. Nevertheless, her failure to perform live on SNL (a show that prides itself on featuring live performances) would seem to be the kind of egregious transgression that would ruin the career of a second-tier artist like Simpson. Eighties pop sensation Milli Vanilli was never able to recapture success after their infamous transgression. Auslander (1996) demonstrates the ways in which they disrupted traditional assumptions about liveness and authenticity, but fails to account for their abrupt demise.

I interrogate what separates Ashlee Simpson from the likes of Milli Vanilli, and contend that her ability to maintain public prominence is deeply informed by discourses of gender and authenticity. Clarkson (2005) specifically addresses the Simpson incident, and looks at the political economic conditions that made her continued success possible. However, he does not specifically isolate gender as a factor in her ability to successfully transgress the rules of liveness. Palmer (1997) has demonstrated the complex relationships between gender and authenticity that exist in discourses of popular music. Leach (2001) has demonstrated the potential to destabilize these deeply imbedded articulations between gender and authenticity. Ultimately, I ask if the gendered discrepancy in expectations for liveness creates conditions of possibility for a certain kind of agency that might work to disrupt established structures of authenticity in these musical discourses.

Daphne Carr, Columbia University: “O Superman: Gender and Pop Music Performance By Art-School Trained Musicians”

As Frith and Horne discussed in *Art Into Pop*, Art school-trained popular musicians have been on the forefront of popular music's sonic and visual culture since the rock's golden age. One particularly rich, and yet unexplored, part of these musicians' work has been in complicating notions of gender in popular music. From Keith Richards' feminized rock bravado to Brian Eno's transvestite peacock strut, from David Byrne's big suit man to "butch lesbian icon" JD Samson's major label contract as part of Le Tigre, a rich genealogy of critical gender performance and practice has been led by successful art-school trained popular musicians. Likewise, art/pop musicians such as Yoko Ono, Laurie Anderson and Winne Greenwood (Tracy + the Plastics) have led women's feminist critique of American pop music.

Using documents about these musicians as well as extensive ethnographic research with New York City-based popular musicians, audiences, music and public relations industry professionals, I will argue that art school trained popular musicians have used their knowledge of post-World War II art theory and practice to infuse radical feminist critique of gender into popular music performance through sound, text, image and business practice. In addressing the impact of feminism in U.S. fine art pedagogy, art markets and practices versus its impact on popular music, musical performance, scholarship and popular reception, I will argue that one strong reason for the continued crossover of art students into popular music is that these students find pop music's mass-mediation, media presence and access to young people to be a particularly good way to create dialogue about gender outside of the confines of the fine art world and in another system, popular music, which historically has been less receptive to feminism.

Charles Kronengold, Wayne State University: “Identity, Expression and the ‘changes we go through’”

An *a cappella* interlude on The Emotions' album *Flowers* (1976) sets the text “we go through changes, changes we go through.” The voices present the two-part phrase in close harmony, then repeat it a half-step up, then back down, continuing to oscillate until the piece fades out. This little song encapsulates the oddness of a familiar pun on the word “changes” as meaning both chord progressions and emotional ups and downs. Why indeed should we want to say that circulating in pitch-space shares something with the way we experience emotions? The pun on “changes” gets at an essential point of similarity between emotions and harmony: both are inescapably dynamic, shaped by the way they happen in time. The song as a whole reminds us as well that while emotions and harmony move us in visceral, seemingly immediate ways, their effects rely partly on social conventions. My paper will begin with the idea that emotions and harmony are time-dependent and socially dependent in order to consider how expression relates to convention in seventies soul.

I'll look at songs by Ashford and Simpson and Brenda Russell (especially the latter's marvelous "Way back when"), and – as a foil – work by gospel innovators like Danniebelle Hall, focusing on situations in which harmonic conventions and verbal clichés are bound up with the expression of emotions. When emotion bonds with convention in soul songs we come to realize that identities, too, "go through changes." Identities – personal, gender, ethnic, etc. – are experienced in ebbs and flows; and certain kinds of musical performance can entail the momentary *loss* of identity. Following Zora Neale Hurston I suggest we attend to African American musical practices that embody the waxing and waning of settled identities, and that demonstrate strategies for *resisting* identity. These soul songs provide ways to examine identity's "curious temporality" (Denise Riley) and to grasp what's at stake when we "risk the incoherence of identity" (Judith Butler).

18) *Remixing/Mashups*

Kristian Twombly, St Cloud State University: "Open Sourced Music: Remixing and Mashing Pop"

The concept of taking two (or more) existing songs and "mashing" them together is nothing new, existing at least as long as music has been written down. From Machaut to Britten to Sam Phillips to Frank Zappa to Danger Mouse, composers have taken existing material and woven it to the fabric of a new piece, sometimes relying on semiotic relationships to add another layer of depth to the piece. Recently, the accessibility and affordability of easy-to-use software has made a whole generation of young people instant pop music producers, and a whole underground genre swept the Internet: that of the Mash Up, or "Bastard Pop."

This paper will examine the history and culture of Bastard Pop from three angles: technological, artistic and social. The Internet is both a distribution method as well as a model for constructing and even interacting with the technology used by these artists. I will discuss artistic and aesthetic implications of remixing, reusing and ultimately re-creating new music. Finally, I will examine the question of motivation of both the artists who create these Frankensteinian pieces as well as those that provide the musical raw material for Bastard Pop. Moving from the subversive to open embracement by some mainstream artists, the models of open source software, viral marketing and the Internet, and Creative Commons licensing will also be examined in the context of this rapidly developing genre.

Allison Robbins, University of Virginia: "Random is the New Order: Mix Tapes, Playlists and Technology"

In the 1980s and 90s, mix tapes became common practice in young adult communities. People often arranged and recorded a collection of songs onto a blank cassette tape and then presented their mix to someone else. As Kamal Fox (2002) notes, such cassettes often relayed a specific message, based on the songs selected and most importantly, on the order of the mix. Recent essays in the popular press (Stuever 2002, Moore 2004) lament the passing of the cassette era and suggest that the mix tape is dead. At the same time, however, scholars like Serge Lacasse and Andy Bennett (2003) believe that mixing continues unchanged in the form of mix CDs and playlists.

The mix tape aesthetic is not necessarily dead; however, it has adapted in the move from cassettes to mp3s. Many young adults claim that song order is no longer the guiding ideology of a mix, even as they retain the idea that a mix CD or playlist conveys a specific meaning to its listener. In this paper, I explore how available technology shapes the way individual songs form a larger entity like a mix or album and how changes in playback technology are linked to changes in mixing practice. While cassettes encourage a somewhat linear approach to hearing a collection of songs, the shuffle function on iPods and media players like Winamp encourage "random" listening, and I argue, random mixing. This paper is based on personal and online interviews with young adults and the aging Generation X on their listening and mixing habits.

David Sanjek, BMI Archives: "One Damned Thing After Another: The Operation of Sequentiality in the Reception of Popular Music"

When the practice of sampling began to take hold in the aftermath of digital technology, the collision of disparate forms of sound was said by many commentators to constitute a new kind of

acoustic domain and, therefore, a new form of listening. Musical forms battered against one another, leapfrogging back and forth in a kind of crazy quilt of sound. Before this innovation, DJs could manually manipulate one or turntables, yet nothing like the kind of auditory hodge podge was possible.

From the perspective of the long range of history, statements of novelty often deflate when confronted with the existence of past practices. I propose to discuss in this paper how the supposedly radical sequencing of acoustic information available through sampling needs to be placed in the continuum of the history of auditory reception in this country. From the earliest days of the republic, audiences did not experience musical culture in discrete, separated sound bites. Instead, should you examine phenomena ranging from the repertoire of early orchestras to the vaudeville stage to the mass of stations on radio to the music incorporated in early sound films, that body of acoustic information has always been varied, disparate and intentionally disregards borders of genre, style or mode.

I want to call this form of experience "sequentiality" and use it to talk about the inherently fragmented and, one might even say, implosive nature of reception in the popular musical domain. These comments, in their larger form, will be integrated with investigation into the origins of the reissue format in the American recording industry and, specifically, one of the first examples of this commercial genre in the rock domain, "Oldies But Goodies" released on the Original Sound label in 1959.

19) *Rethinking Popular Music and Age*

Kara A. Attrep, University of California, Santa Barbara: "Relocating the Past: Popular Music, Advertising and Nostalgia"

This paper examines the use of popular music in advertising to create nostalgia. Nostalgia has long been used in advertising to sell products. In the past, however, the use of nostalgia in advertising was less elaborate. Now, as advertisers attempt to force their way through the clutter of the current advertising landscape, they have begun to use nostalgia by incorporating actual footage and songs from the past. The ads, then, become collages of all of the "best" aspects of the past, jettisoning the parts that do not accurately represent the product. One of the most striking examples of this targeted nostalgia is in a recent advertising campaign by Ameriprise Financial, a financial planning company. The company clearly targets the Baby Boomers through the use of popular music and images from the boomer past, while at the same time playing on their supposedly now more conservative and affluent lives. The commercial's use of images and popular music plays a significant role in placing the consumer in the mythical sixties. I investigate this advertisement as a case study to show how popular music is used to invoke nostalgia in a way that paradoxically provides the targeted audience with a collective memory of a past that never existed. Through this fictional past, nostalgia becomes centered not on the sixties but rather the product for sale. The commercial instills a nostalgia for the product itself by creating a manufactured version of the past. David Lowenthal in 1985 suggested that the past was a foreign country; I would suggest that the "past" is a product. This case study is part of a broader project that utilizes interviews with consumers to determine their reactions to the use of popular music in current nostalgic marketing.

Nicola Smith, The University of Salford, UK: "Relocating Records, Reconfiguring Age: Adulthood, Identity and the British Northern Soul Scene"

Northern Soul – a scene centred on the direct acquisition of rare (often forgotten or overlooked) American black 1960s soul records by predominantly working-class British northerners – has been maintained for over four decades by a dedicated British soul community. As this underground dance scene matures in the 21st century we are confronted with a shift from youth scene to adult scene. Tackling the issues of age/youth, identity and scene synthesis, continuation and progression; this paper sheds light upon a little explored music genre and brings into consideration ADULT participation in popular music scenes.

Contemporary northern soul presents a unique situation in which "youth" scene actions are committed by an older age group. This poses the question of whether the intention of behaviour

and/or the deviant classification of action alter if performed by an adult as opposed to a teenager. The impact of altering the cultural significance of these actions, in terms of the perceived northern soul identity, is thus investigated. A discussion of northern soul in relation to post-subcultural thought is also offered.

This paper emphasises the role of the adult within popular music, questioning the justification of the prioritisation of the master narrative of youth within popular music studies. The topics of deviance, drug use, all-night dancing and a preoccupation with hobbies such as record collecting are considered in terms of how a music scene rectifies the contradictions created as a result of maturity and, ultimately, how fans cope with the paradox of possessing potentially conflicting northern soul identities.

Murray Forman, Northeastern University: "Age Appropriate: Popular Music For Elders and By Elders"

This paper introduces the concept of "age ideology" (Gullette, 2004) and critical perspectives from the emergent field of age studies. I will identify and challenge the ubiquitous employment of "youth" as a master narrative that has been foundational to popular music studies and infuses much of the work in the field. I will discuss Margaret Morganroth Gullette's concept of the "decline narrative" pertaining to age and ageing and explore the notion of "ageism" that remains a factor in the construction of meanings about contemporary popular culture and its audiences.

As I will argue, while youth and members of the influential baby boomer generation constitute primary focal points of contemporary popular music studies (and cultural industries' market reports), there is comparatively little attention granted to the cultural tastes and audience practices among society's elders, especially the "old old" or "fourth age" citizens (those older than 75 years of age). The ongoing emphasis on youth obscures the many ways that popular music is taken up and made meaningful in the lives of elders who comprise a growing segment of the global population.

The research will introduce a close analysis of elders' cultural practices in assisted care facilities, especially pertaining to the ways that they engage with popular music within the confines of these institutional spaces. In particular, I intend to analyze the role of organized musical events (including mini-concert performances and social dances) through which seniors articulate aspects of cultural capital and that, arguably, display propensities resembling teen subcultural formations. Accompanying my theoretical discussion of age ideology, the project will draw on interviews with activities organizers at seniors' facilities, musicians who perform in retirement or nursing residences, and members of the "Happy Days" band, a unit that performs at monthly seniors dance functions.

20) *Professionals and Amateurs*

Josh Jackson, University of Wisconsin–Madison: "The Uninvited Guest: Digital Technologies, Plunderphonics and the Non Professional"

The low cost of digital technology in combination with computer networks has lessened the barriers restricting nonprofessional/noncommercial ("amateur") entry into music production and distribution. Though much critical discussion concerning the collapsing boundaries of products and properties revolves around copyright, my desire here is to use the rise of digitalization and networking as a means of examining interactive technology in terms of song (re)construction and circulation. I argue that the digital manipulation of popular music (such as with mash-ups) has further deconstructed the idea a song is a complete and inseparable structure and, moreover, that this facilitates an independence from the creator/distributor in the sense that it allows a participatory revision of a work.

I contend, however, that those who would identify digital production as a fundamental break with past technologies not only generalize the complex history of commercial popular music and pre-digital recording, but also dismiss the previous struggles that have occurred within the medium. I use the example of the audio cassette to illustrate how home-produced mixed tapes made possible music fans' capacity to disassemble and reassemble commercial recordings into new forms and narratives.

Here, individuals reshaped the prescriptions of the sound industry and transformed a commodified product into a personal statement.

Finally, I maintain that while consumer-based digital recording and production technologies continue to aid certain freedoms in music access, piracy, and recombination, this doesn't necessitate such a shift will occur on a large scale. There are a hundred different ways in which artists, amateurs, intermediary distributors, and fans continue to challenge notions about music structure and sound, but events like these have occurred long before the rise of digital technologies, and the advent of recording, radio, and the cassette have each altered the current model without collapsing it.

Simeon Pillich, UCLA: “The De-Skilling and Re-Skilling of the Hollywood Studio Musician”

Throughout history, music has been shaped by cultural, political, economic, and technological trends that have changed the lives and careers of professional musicians. This is happening today to musicians who have worked in Hollywood film music. In twenty-first century Los Angeles, the proliferation of sampled, computerized, and electronically manipulated sounds has diminished working musicians' employment possibilities, especially in film and television. This trend has forced many musicians to re-examine their careers, for example, their choices of musical instrument or their performing style. Further, musicians who once made their living in Hollywood recording studios now must chase jobs that have moved to Canada and Europe. Some Hollywood recording studios are going out of business due to this flight of traditional Hollywood film companies. The advent of so-called music libraries—sampled sounds of organic ensembles (e.g., Vienna Symphony's string section) used to enhance the soundtrack—has also contributed to the changing sound of film music, as well as to the working environment of Hollywood studio musicians.

Studies of studio musicians in Hollywood are rare, and those that exist are dated. This paper explores strategies of artistic survival developed by disenfranchised musicians to cope with the changing nature of the movie music business and some historical changes in music production. The paper focuses on the community of musicians whose primary workplace is the film and TV recording studios in Los Angeles. Sources will include interviews with heads of music departments of major film studios, composers, music editors, and musicians' union officers in Los Angeles.

Tyler Bickford, Columbia University: “Why is Karaoke So Strange? Amateur Performance in New York City”

While karaoke is a well-established social activity in many places throughout the US, it remains outside the mainstream. As an infrequent niche practice for most, karaoke shows little sign of breaking out into the broad popularity it has in Japan and elsewhere. Working from ethnographic fieldwork done in New York City karaoke venues, this paper explores karaoke's marginality through the close examination of performances by young middle-class New Yorkers who sing karaoke enthusiastically but infrequently. In these arenas karaoke is a highly marked genre, where such tropes of performance as mimicry, irony, and anxiety are exaggerated and heightened, distinguishing karaoke from the “everyday.” Performers tend to be either flamboyantly extroverted or anxiously withdrawn from their environment; rarely is there a stable audience-performer dynamic. Evaluation of performances rests not on vocal talent but on the reflexive positioning of popular songs—highlighting musical kitsch, eliciting ironic sing-alongs, or displaying sincerity towards seemingly unserious genres—where performances remarked as “bad” may still be highly valued. Karaoke practice is notable for its energy, reflexivity, and discomfort, and for the instability it creates in popular-musical identities—audience, performer, consumer, critic, and fan. The intensity of these marked performance practices suggests that karaoke's marginality is not a matter of rejection or avoidance, nor is it just the predictable attitude of people who do not already sing regularly. Rather, this paper argues that karaoke is intentionally and usefully “strange.” The energy, anxiety, and infrequency of its practice bracket karaoke as a liminal practice where otherwise marginal songs, genres, and ways of singing, performing, and listening can be explored and reaffirmed with social, public enthusiasm.

1:00 – 3:00 PM Panel Session 5, Bragg Mass Comm

21) *Beyond Homology: Imagining New Models for the Analysis of Music and Society.* Barry Shank, organizer; Richard Peterson, Respondent

Abstract: Despite its acknowledged problems, the concept of homology has long sustained scholarly efforts to uncover and document the political and social meanings and effects of popular music. It has provided a way to consider together the form of popular music as well as the formal characteristics of western societies dominated by capitalist and hierarchical forms of organization. Indeed, the frequently experienced miracle of the pop song transcending its debased origins in the commodity form has held out hope for the actual achievement of freedom and equality in thoroughly disciplined modern societies. For some of us on the panel, this concept retains its usefulness as it insists on an engagement with the real social conditions of production and consumption of popular music. Others of us insist that it is time to move beyond the limitations of homology as we rethink fundamental processes of social formation. Can popular music studies continue to think together music and the social without some form of homological argument? This panel will interrogate the continuing work performed by the concept of homology within popular music studies as it investigates new models for the analysis of music and society.

Andy Bennett, Brock University: “Growing Old Disgracefully: Studying Aging Music Fans”

The beginning of the twenty-first century marks a significant period in contemporary popular music history. Almost every living generation in the westernised world has grown up during a particular popular music ‘moment’, be it rock ‘n’ roll during 1950s, psychedelia in the 1960s, punk in the 1970s, or dance music in 1980s. The cultural impact of each of these pop eras has been well documented in popular music studies. Less well documented, however, are the more long-term effects on those individuals who passed through these pop eras and the continuing meaning of music in their lives. This has much to do with the perceived homological relationship between youth and resistance which, until quite recently, was a dominant focus in research on popular music audiences. In 1983, Simon Frith suggested that ‘the sociology of rock is inseparable from the sociology of youth’ (1983: 9). While this may have been an astute observation at the time popular music can no longer be described as the exclusive domain of youth, the audiences for rock, metal, punk, dance and a range of other genres now being essentially multi-generational. In most academic and popular accounts of youth culture, the liminality of youth and what subsequently became of those involved in youth cultural groups has never really been a primary consideration. Similarly, there has never been a systematic reassessment of the theoretical tools and conceptual models used in the study of youth audiences for popular music and their relevance for the study of older audiences. This paper presents an assessment of some of the key concepts thus far used in studying the reception of popular music – scene, tribe, community and subculture – and considers their usefulness when applied to the study of older popular music audiences.

Barry Shank, The Ohio State University: “Becoming Imperceptible: The agency of musical form in a society without Structure”

Arguments for the political agency of popular music have often relied upon the concept of homology. Whether it be applied directly, as it is in Dick Hebdige’s classic, *Subculture: The Meaning of Style*, or smuggled in as an assumption underlying an analytical framework, as in Sarah Thornton’s *Club Cultures*, homology—the ability to find structural or formal similarities between music and society—enables organized sounds to function as evidence for social and political arguments. But as early as 1980, Raymond Williams identified key problems with such arguments. Homological arguments tend to be selective in their use of evidence, choosing to examine only that music which supports the structural argument (be bop over big band jazz, for example). Secondly, and perhaps even more importantly, homological arguments work only when cultural production is compared to an already known social structure. Within the framework of homological arguments, therefore, music can only function as a reflection of or evidence for an already stabilized understanding of a social formation. Finally, homological arguments require a questionable distinction between music and

society. Musical form can only reflect social form (or vice versa), if they are conceived of as two separate entities. Scholars of music in everyday life such as Andy Bennett and Tia DeNora, have developed an analytic method that insists on the fundamentally social nature of music, but this approach resolutely eschews formal analysis. In contrast to these approaches, this paper outlines an analytical method that hears music as a strange attractor that functions within social organization. The political agency of popular music can then be understood not in terms of its structural similarity to something outside of it but, instead, as an agentive force that participates in the unending production of a society always in formation.

Jason Toynbee, The Open University: “Homology, Music and Realism”

The structural homology as formulated in subcultural theory in the 1970s has been criticised on the grounds of its reductionism: music gets reduced to an avatar of prior social being. Behind this charge, though, there is often a larger criticism, namely a constructionist critique of realism. For constructionists ‘music’ and ‘society’ are discursive rather than substantive entities, and as such relations between the two will tend towards the contingent rather than the causal as in the homological approach.

Against the thrust of constructionism, this paper argues for the retention of the homology, but now as one among several ways of conceiving music–society relations from a critical realist perspective. It begins by making a case for the validity of the very terms music and society considered as components of social reality. Then it proceeds to review the ‘classical’ notion of the homology as found in the work of Willis and Hebdige on music and subculture. Finally, through a discussion of reggae music, the case is made for a revised concept of homology as an important means of understanding social reality in and through music. Because the homology consists in a parallel relation of forms (rather than one of reflection of objects, people, events) it tends to have greater significance in music than in the more properly representational arts based on language or the visual image. How this is so will be shown via some music analysis.

22) *Popular Music and National Politics*

Pari Kooshesh, Columbia University: “Underground Yet Global: The Rise of Alternative Rock in Iran as Social–Political Commentary”

This paper demonstrates how three alternative rock bands represent a new phenomenon of socio–political importance in present day Iran. Although there are hundreds of Iranian alternative rock bands to choose from, I will be using O–hum, Kiosk and Shahkar Bineshpajouh. Each band has their separate significance for my research endeavors. O–hum, a fusion of alternative rock with traditional Persian instruments, uses only 14th century poet Hafez for their lyrics; this has been likened to Metallica using Shakespeare poems as lyrics. Kiosk’s sound is reminiscent of 1960’s America with a post–modern global twist; I have chosen this particular band for their satirically poignant yet complex lyrics which explore dailiness and the “ordinary man.” Finally, Shahkar Bineshpajouh was chosen for his album “Iskenas” or Cash. His music is a mix of hip–hop, rap, and American folk dancing music. In this paper, I will examine how Iranian underground rock bands use alternative rock as an instrument to criticize the social and the political. Such topics as the superficiality of the nouveau–riche, the apathy of the youth, the over–usage of plastic surgery, drug use, commercialization, globalization, and excessive governmental constraints are tackled within the lyrical domain of these songs. The discussion moves from a consideration of the involvement of traditional Persian poetical discourse in rock lyrics, to a formal analysis of the self criticizing message inherent within the songs, and finally to an interpretation of emerging alternative rock in Iran as means of modern subversive discourse. The inter–textuality, self–criticism, and technological sophistication employed in creating the music point to a youth culture immersed in a global community using diverse forms to convey their binary (both social and political) message to an expanding world audience.

Jeff Manuel, University of Minnesota: “A Workin’ Man Can’t Get Nowhere Today: Merle Haggard and Workin’ Man Conservatism in the Late 20th Century”

First in 1973 and again in 1981, country musician Merle Haggard was privileged with a presidential audience. With his signature emotional style, Haggard sang to Richard Nixon and Ronald Reagan about the psychic pain of working class life in postwar America and also attacked 1960s radicalism. The nexus of Merle Haggard, Richard Nixon, and Ronald Reagan—a country musician who came to support conservative politics and two conservative politicians who came to support country music—contains a fundamental story about American politics and culture in the late 20th century. This trio of white, male, rich (although none of them were born that way), heterosexual Californians signify the increasingly prominence of New Right conservatism in American public life, the central role played by the working class in enabling that trajectory, and the uses of popular culture in facilitating this political shift.

Highlighting one aspect of these changes, this paper explores the music, lyrics, and public persona of country musician Merle Haggard within the context of the dramatic political, economic, and cultural shifts that whipsawed the American working class during the last decades of the twentieth century. Emerging from a working class childhood in California and a stint in prison during the 1960s, Haggard’s career both reflected and often drove many of the contradictory elements of working class public life from the late 1960s through the present. Specifically, Haggard’s music eloquently spoke to the pain and injustice of class divisions while simultaneously attacking hippies, welfare recipients, and anti-war protesters. Interrogating Haggard’s music and public persona through the lens of race, gender, sexuality, and nationalism, this paper argues that country musicians such as Haggard were (and are) instrumental in the discursive formulation of the New Right working class.

Cynthia Fuchs, George Mason University/PopMatters: “I Gotta Testify:’ Kanye, Katrina, and Precipitate Politics”

The paper examines the increasing political activism of hip-hop artists, taking Kanye West as a particular case. While West’s *College Dropout* was welcomed as thoughtfully countering popular gangsta stylings (considering social and class systems, if occasionally missing gender systems), he is now taking center stage in a burgeoning populist politics. This has taken several forms, all highly publicized: following a schooling by Q-Tip, he changed lyrics and video for “Diamonds” to emphasize the history of conflict diamonds; came out in support of queers while promoting *Late Registration*, and infamously declared during a relief concert that “George Bush doesn’t care about black people.” While NBC hurriedly disavowed the observation, the effect was instant and sustained, as “race” became the focus of debates about official responses to Katrina. Other effects followed, as other performers have made their own declarations against the administration, in lyrics and videos, speeches and interviews. Where resistance to the war has been slow to build and remains broadly defined, “Katrina” brought race and class to the surface, precisely the grounds hip-hop claims as source and investment.

The paper examines the complex relationship between hip-hop and politics. As Kanye’s lyrics often raise particular moral and political concerns via didactic observations, his recent videos and live performances (at Live 8, Shelter from the Storm, MTV’s React Now, among others) reveal tensions between a kind of moral, “conscious hip-hop” inclination, and another (“Golddigger”) that’s aggressively “pop,” with made-to-sell poses, beats, and images. In performance if not in fact, such politics appears more precipitate than fully considered. And that makes it appear “authentic,” sincere, “hip-hop.” This speaks as well to the breakthrough nature of West’s project, to introduce moral, spiritual, and cultural arguments into the ostensibly flimsy veneer of popular music, to use music and video as political forms.

John Kimsey, DePaul University: “Southern Strategies: Atwater, Attack Politics and R&B”

Republican consultant Lee Atwater’s political career peaked when his client, George Bush the elder, won the 1988 presidential election. Meanwhile, Atwater’s musical career arguably culminated with the inaugural ball thrown for Bush in January 1989. For the occasion, Atwater—an erstwhile blues guitarist who once played the frat circuit in South Carolina R&B bands— assembled a stellar

group of blues and soul musicians and placed himself in front as bandleader/MC. For the finale, Atwater brought Bush himself onstage to hold a Stratocaster with "The Prez" emblazoned in big, bold letters. Brandishing their axes, the two white men posed down for the cameras, making faux-soulful grimaces at each other.

Of course, Bush was helped to victory by a series of TV ads, masterminded by Atwater and company, which played to white racism and which centered on black convict Willie Horton. The success of the Horton ads indicates that Nixon's "southern strategy" continues to exert influence. How might Atwater's musical gestures tie in with this?

This paper will examine Atwater's activities, both political and musical, in light of Omi and Winant's theory of racial formation and Linda Williams' notion of "race card" dynamics in American cultural history. The Bush campaign's Horton narrative can be seen as invoking what Williams (following Fiedler) calls the "Tom lens" in a classically Negrophobic, "anti-Tom" register. But what of the inaugural ball performance? Should it be seen as a counter-move to "appropriate the moral legitimacy" of oppressed blacks "via the Jazz Age tradition of whites posing as black"? Or as a rock'n'soul instance of what Omi and Winant call a "racial project"--i.e., a "representation. . .of racial dynamics" which is also "an attempt to reorganize and redistribute resources along particular racial lines"?

23) Panel: Popular Music, Masculinity and Femininity: Formations, Representations, Identifications. Jonathan T. King, organizer

Abstract: During the 20th/early 21st century, it could be argued that popular music, perhaps more than any other expressive form, has served as a site for exploring the sonic, visual, textual, and performative markers of gender. Notions of masculinity, femininity and various alternative approaches to gender and sexuality have to some extent been forged through popular music practices and genre distinctions (Bradby 1993, Currid 1995, Gill 1995). The cultural and subcultural interaction with these sounds, images, and consumer goods has been instrumental in the forming and articulation of specific subject positions vis-à-vis gender and/or sexuality (e.g. girl groups, bluegrass boys, glam rock). Given that particular musical genres and musical performers are often received as direct representatives of (or even models for) masculinity or femininity, they can provide insightful case studies into the making of gender.

This panel considers constructions of gender through popular music in various contexts. In contrast to media-driven, "top-down" characterizations, we examine gendered tropes and schemas ethnographically, as they are deployed and enacted in specific social situations. Nebulous ideas surrounding gender are often more directly expressed in the public discourse surrounding a particular genre/performer than in discourses that deal with an abstracted gender "identities." By directly observing the various identifications that are made with a masculine (or feminine) subject one is better able to observe the making of gender in practice rather than in theory.

Anna M. Stirr, Columbia University: "Gender, Migration and Cultural Heritage in Nepali Dohri Git"

The past three years of intensified conflict and economic decline in Nepal have seen an increasing number of migrants from rural to urban areas. With this increase in migration, diverse rural practices of question-answer improvised singing have begun to coalesce into a new recorded genre, known as dohori git. Dohori literally means "answering back," and in its most basic form it is performed as a competitive duet between a man and a woman, who improvise lyrics to a set melody. Dohori originated in rural settings and has migrated to the restaurants, nightclubs, and recording studios of Kathmandu, then back again to an even wider rural audience through the mass media. In this way it parallels the movement of its main performers and fans—migrants who leave rural areas for work in major cities, then return, still recognizable but changed. Among these migrants are a historically unprecedented number of single women. Nightclubs and recording companies often use the language of cultural heritage and development to advertise dohori, describing it as representing the raw, unrehearsed essence of Nepaliness, worthy of appreciation and preservation as art. This valorization of dohori has opened up new space of acceptability for both men and women, but

especially women, to make a living as musicians upon arriving in the cities. However, the lyrics of recorded dohori often represent particularly conservative ideals of women's proper roles. This paper looks at recorded dohori and its relationship to the discourses of Nepali cultural heritage, examining music and lyrics along with singers' careers to explore the ways in which this new genre is contributing to women's independence and mobility while simultaneously reasserting conservative gender ideologies.

Cynthia P. Wong, Columbia University: "A Dream Return to Tang Dynasty: Reforging Chinese Masculinity From Classical Ideals of the Past"

Tang Dynasty is the PRC's first longhaired, headbanging, leather-clad, distortion-heavy, guitar-driven metal band. Confronted with images from the West in the 1980s and 90s, many young urban Chinese naturalized a conception of masculinity that privileges the powerful, aggressive, and virile male. Indeed, many metal bands in the PRC conform to just this model of masculinity. Although on the surface Tang Dynasty seems to adhere to this emergent standard, closer examination of their text, imagery, and performance suggests a presentation of an alternative mode of masculinity, one that references the classical Chinese ideal man, the scholar-warrior (*wen-wu*). On stage, the band members demonstrate a strong *wu* (warrior) masculinity: each stands tall, broad shouldered, with a lean muscular build. In performance, the musicians wield their power instruments through the screaming vocals, headbanging to the forceful, relentless rhythm from the drums and bass—all amplified to a near-deafening volume. On closer listening, however, one is struck by the literary quality of the text and imagery, and the use of Chinese classical musical instruments, demonstrating a genteel *wen* (scholarly) masculinity that reinforces the band's cultural identity.

In the whirlwind of social changes brought about by the forces of modernity, Tang Dynasty's project of reforging Chinese masculinity from classical ideals provides an interesting case study of individuals exploring and crafting specific modes of gender identification by taking cues from their own cultural history.

Jonathan T. King, Columbia University: "Representing Bluegrass: Performance, Gender and Identity Construction in New York City"

Bluegrass music has commonly been described using tropes of masculinity. This tendency has been complicated recently by the commercial success of Alison Krauss and others, and the marketing of female bluegrass artists to a broader country music audience, as with such compilations as Rounder's "O Sister: The Women in Bluegrass Collection." This media-driven commercial face of bluegrass works to interrogate the music's supposed patricentric identity.

However, bluegrass is an intensively performative genre, in which much of the cultural meaning is generated by amateur and semi-professional players interacting in jam sessions and at festivals. While wider commercial tropes are commonly referenced by local performers, their grounding in local social arenas allows for more nuanced expressions and interpretations of gendered concepts. A small group of bluegrass musicians in New York City have played a fairly consistent repertoire in a number of different ensembles (the Nieces and Nephews, Slick Dick Grizzly, and UncleFucker). Each ensemble comprises its own set of gendered tropes which are subdued, emphasized, or otherwise creatively manipulated to differing degrees in each of their various incarnations. Slick Dick Grizzly, for example, embodies a rambling, honky-tonk masculine anti-hero, whereas UncleFucker toys with glam and heavy metal interpretations of the bluegrass canon, accompanied by a troupe of four dancing girls. Such gendered tropes are employed strategically as each musician generates his or her identity in a larger sociomusical world, and the significance that each band member places on each token (sartorial, musical, lyrical) differs. Drawing on personal interviews, video footage, and approaches from ethnomusicology and linguistic anthropology, this paper examines how gender is used as a creative tool, in the generation of identity in bluegrass performance in New York.

Jason L. Oakes, Columbia University: "Sheena is a punk rocker and Suzy is a headbanger: Female Constructions of Masculinity at Punk Rock Heavy Metal Karaoke"

Punk Rock Heavy Metal Karaoke (PMK) is a weekly event held in New York City where anyone can sign up to sing in front of a raging live band and express their inner rock star. The song list at PMK is made up overwhelmingly of songs by male performers, and the PMK band is comprised of three male musicians. Nonetheless, there are almost as many women who are regulars at the event as there are men. While the women often sing numbers by female artists, just as often they perform songs from a male point of view. As a years-long regular at the event myself, I will look at these and other examples of gender subversion at PMK, considering how and why both men and women perform a burlesque version of extreme masculinity at the event.

To take an example, one of the more "feminine" female PMK regulars was once egged on by her friends to sing Anti-Nowhere League's "So What," a song whose tongue-in-cheek lyrics catalogue a series of perversions and atrocities from a distinctly male perspective: "I've fucked a sheep / and I've fucked a goat / I rammed my cock right down its throat / ...so what, so what you boring little cunt!" After performing the song with great ferocity, she described feeling "momentarily possessed," and another of the female regulars commented that "'So What' has much more force as done by a woman."

But why is this the case? Given that performers at PMK are often judged by the degree of transformation they seem to undergo onstage, it means that the gender identifications made at PMK depend to a great degree on imagination, fantasy, and projection. It is in this realm that the conceptual architecture that underlies gender constructions can most fruitfully be examined.

24) *Hybridity*

Lisa Jenkins, Pennsylvania State University: "Transculturation and the African-Celtic Connection in the Global Music Industry"

Since the 1980s, Western world music consumers have been fascinated by what anthropologist Veit Erlmann describes as the circulation of plural forms—"of different moments of truths"—among each other. This intermingling of plural forms has been evident in the many musical fusions of the recent Celtic movement. One of the most controversial blending of musical cultures that has emerged from this musical phenomenon has been the African-Celtic connection. Beginning with the African-Celtic dance groove fusion of Mouth Music in the early 1990s, when the idea was first introduced into the global music industry, this musical fusion continued with performers such as Baka Beyond and reached an unprecedented popularity with the international success of the London-based Afro Celts, formerly Afro-Celt Sound System. The goal of African-Celtic collaborators is to combine distinct African and Celtic elements, primarily African drums and rhythms with Celtic instruments and melodies. The resultant product has varied from unique musical and cultural fusions to relatively homogeneous tracks nearly indistinguishable from the contemporary dance groove style predominant in the British dance and rave scene. Fans praise the synthesis of these two musical cultures as natural and intriguing, while critics describe the music as mutually incompatible. In this paper I will look at the phenomenon of the African-Celtic experiment through the music of Mouth Music, Afro Celts, and Baka Beyond. Incorporating interviews with performers and musical analysis, I will trace the roots of this movement in the early 1990s and examine ways in which different performers have conceived of musical connections between these cultures.

Melvin L. Butler, University of Virginia: "Appropriating Gospel: Jamaican Identity, Style, and the Transnationalization of African American Gospel Music"

Recent trends in African American gospel music have included the incorporation of Caribbean stylistic influences. Evident in numerous recordings by contemporary African American gospel singers, such borrowings are often characterized by appropriations of West Indian musical and linguistic elements. These expressive features, which are creatively juxtaposed with African American styles to spice up performances, have helped some African American gospel artists to attract a broader global audience. Jamaican churchgoers often experience African American gospel music as one aspect of a protean Jamaican Christian cultural identity. This paper examines this re-

appropriation of African American gospel as it relates to the intertextuality of musical styles and informs ongoing constructions of Jamaicanness at home and abroad.

Drawing on fieldwork in the Caribbean and the United States, I discuss the impact of African American gospel music among Jamaican Christians and call special attention to the complex racial, national, and religious identity negotiations that are undertaken by churchgoers in Jamaica and its diaspora. While acknowledging the social constructedness of genres such as "African American gospel," I aim to keep alive a sense of how feelings of national ownership and belonging are reinforced through bodily participation in gospel events. Furthermore, I contend that the transnationalization of African American gospel music facilitates Jamaican articulations of several overlapping collective identities. These identities are profoundly shaped through real and imagined sound, especially stylistic and conceptual distinctions between "appropriate" sacred and "inappropriate" secular forms of musical practice. Jamaican churchgoers appropriate gospel music to strategically position themselves vis-à-vis commercial dancehall musics while countering identity constructions that are reinforced by stereotypes cultivated abroad. I maintain that for Jamaican Pentecostals, in particular, African American gospel music is often understood as a controversial means of stepping into a transnational space while reconstructing a "modern" identity that is uncompromisingly black, Jamaican, and Christian.

Rebekah E. Moore, Indiana University: "Sami Popular Music and Identity in the New Millennium"

Indigeneity is an identity that applies to the original inhabitants or native peoples of a particular area, who are linked by the shared experience of colonialism and conflicts with settler groups. This relationship has inspired a global movement called indigenism, through which many indigenous peoples draw boundaries between themselves and cultural majorities and advocate the right to self-determination. Through popular music indigenous performers employ musical and cultural signifiers to reinforce their status, illustrate commonalities between indigenous communities, and challenge western demands for cultural authenticity. This paper addresses popular music of the indigenous Sámi of northern Finland. Throughout Sámi history indigenous musical traditions, when inserted into popular music-making, have reinforced a collective Sámi identity based on Sámi indigenous status. While initially introduced by a cultural elite, this identity has been assumed by today's young people, and is now an inherent, if not conscious part of popular music performance. By examining the Sámi and Finnish folk-rock band Vilddas and hip hop artist Amoc I explore how indigenous politics are approached through musical performance. Vilddas's music reflects the group's attention to cultural synthesis as they explore the globalized, multicultural world in which they live, while Amoc's reflects his interest in self-determination and the expression of a more internalized, personal sense of identity. Living among multiple cultures and multiple possible identities, there is not consensus over how Sámi identity should be defined and performed; but most Sámi popular music suggests that the issues central to indigenous politics are also central concerns of Sámi artists and audiences in the new millennium.

Priwan Nanongkham, Kent State University: "New Role, New Expression: Khaen Music of the Lao Culture in Contemporary Northeast Thailand"

The khaen, a bamboo free-reed mouth organ is the primary musical heritage instrument among Lao people both in Northeast Thailand and in modern-day Laos. In Northeast Thailand, people play the khaen in an instrumental music and in accompanying lam singing, a traditional vocal music. Due to the fact that an instrumental musical concert is not a traditional Thai idea, there never was an instrumental music concert similar to one in the West, and the role of the khaen seems always to have been more significant in accompanying other performers. Accompanying lam singing, prominent in khaen musical function, has enabled the khaen repertoire to develop in certain directions. Before the last quarter of the twentieth century, khaen music developed reaching the pinnacle of "classical folk" in accompanying lam klawn, a vocal repartee between female and male singers. However, in the 1980s, the new vocal genre of lam klawn repartee developed into lamcing, a fast, energetic, expressive, and modern genre. The khaen is not only used as an instrumental accompaniment but is also used together with other electrified local and Western instruments. At this point, the role of accompaniment is less important. It is not necessary for the player to have a high

skill level on the khaen but in performing dancing. The khaen is no longer significant in accompaniment but it remains musical traditional symbol in the new context of popular music. This study will determine and interpret the new role of contemporary popular style of khaen music in modern society.

25) *Reconfiguring Women's Gendered Identities*

Mary Greitzer, Harvard University: "Sound After Silence: Solo Voice, Sexual Violence"

The unaccompanied song is a great rarity in American popular music. Perhaps because solos can present such a special distillation of perspective, voice and sound, singers often reserve this medium for weighty matters. Tori Amos's 1991 a capella song "Me And A Gun," and Lydia Lunch's 1984 monologue "Daddy Dearest," are two solo vocal works addressing sexual violations experienced by the (female) artists. These recordings inspire a critical look at dominant and emerging paradigms of feminism (what has it done for us lately?) and music theory (ditto).

In both pieces, the sound(s) of the voice, even more than the text it delivers, evokes for us many particulars of the artist's experience of violation. In this paper I take up music theory's recent concern with "musical embodiment" in teasing out the relationships in both works between performer and listener—analyst, victim and victimizer, lived event and artistic response, and text and sound. Amos, singing about being raped, sculpts an Anywoman's tale which embodies several mainstream feminist paradigms, in particular feminism's accomplishments over the past ~40 years in responding to issues of sexual violence. In contrast, Lunch's post-feminist deconstruction of the pertinent dichotomies Victim/Victimizer and Violation/Pleasure pushes feminism toward its current fringes. In her monologue, Lunch revisits onto her listeners an echo of the sexual abuse her father perpetrated on her by making us experience a little bit of what she felt: shamed and repulsed by our own sexual arousal. Ultimately, her narrative climax enacts a catharsis which is simultaneously exorcism and screaming orgasm.

Sonia Vasan, University of Houston: "Women and Death Metal"

The heavy metal music scene has traditionally been male territory ever since its inception nearly four decades ago. In particular, death metal—a type of metal characterized by guttural vocals, aggressive, downtuned guitars, and violent or macabre thematic content—is arguably the most androcentric of any metal subgenre. Yet women, though few, are nevertheless a presence in all aspects of the death metal subculture, whether as fans, artists, scene leaders, or record label executives. Women are even involved with aspects of the subculture that include misogynistic death metal acts—bands whose albums feature lyrics and cover art glorifying the sexual and physical assault of women.

The purpose of the present study is to explore the ways by which female fans of death metal music negotiate boundaries of gender identity within the death metal subculture. What attracts women to death metal? What does death metal provide them? What is the role of women in the death metal subculture—and does this differ from their perceived role in the subculture? These topics will be explored through ethnographic analysis, under the supervision of faculty members at the University of Houston. Participants in the subculture will be interviewed; individuals to be approached will include fans at death metal concerts and in online forums, band members, record label staff, and scene leaders. Data collection will occur in October and November 2005, with concurrent analysis by faculty, and the paper will be complete by December 2005.

Tom Caw, University of Hartford: "Kim Gordon's Gender Trouble: Betting on the Bull in the Heather"

Kim Gordon has played many roles both in and out of the band Sonic Youth since co-founding the group in 1981 with her then boyfriend/future husband Thurston Moore: bassist, vocalist, guitarist, writer, visual artist, curator, video director, record producer, fashion designer, wife, and mother. There is a disruptiveness running through all of Gordon's work, both in terms of her music and her image, in which she targets gendered expectations for women making popular music. Gordon causes what theorist Judith Butler calls "gender trouble" in her music-making, subverting

naturalized and reified notions of gender supporting masculine hegemony by presenting multiple gender identities parodying femininity and questioning the dominance of normative masculinity in popular music. Gender is similar to music in its contingency, meaning it comes into being through performance, and Gordon enacts gender in her music-making through various vocal styles, lyrical perspectives, fashion choices and performance postures, demonstrating the constructedness of gender while also disrupting the gendered expectations for women making popular music.

This paper assesses Gordon's gender performativity through discussion of performance strategies she has utilized throughout her career, focusing primarily on the strategy of homeovestism in wardrobe choices. An analysis of the song "Bull in the Heather," from *Experimental Jet Set, Trash and No Star* (1994), and its accompanying music video reveals how Gordon employs homeovestism in conjunction with the song's musical and lyrical strategies to critique the entertainment industry's fixation on youthful beauty and the practice of maximizing the profitability of talent while it is young before discarding it for the next big thing. Gordon's enactment of the two distinct feminine gender identities nymphet and matron in the music video for "Bull in the Heather" exposes the contingency of their construction and conveys the critique coded in her lyrics and vocal delivery.

Joseph Abramo, Columbia University: "Creating Popular Music in the Classroom: Case Studies of All-Girl Rock Bands"

Research in music education suggests that the creative processes of popular and classical musicians vary in significant ways. Included among these are the social and communal aspects that accompany popular music but are absent or minimized in classical music. In addition, research in popular musicology and cultural studies has found gendered meaning in popular music processes. I will argue that the creation of popular music by youth must be understood as embedded in gendered meanings, linked to the creation and sustaining of social relationships. This is based on case studies of all-female rock bands (ages 11–13) that were formed as part of a public school music curriculum. Findings from this research focus on how the all-girl bands use socially acceptable feminine roles to create and give meaning to popular music. In the contemporary mainstream media there is a lack of acceptable female roles in popular music not explicitly linked to sexuality. Because of this, the girls also appropriate and reinterpret masculine images and language to create new images of female success. This will demonstrate that popular music can be a tool to contest the limitations of female roles in schools.

Through the words and musical compositions of the study participants, I will examine how the creation of popular music, including the writing of lyrics, can be a cathartic experience, one that differs from the aesthetic experience traditionally associated with Western canonical music. Traditional music programs, which focus almost exclusively on Western art music, adopt a formalist view of music (i.e. ignoring or denying gendered meaning) and discourage the social aspect of music-making by creating hierarchy. If popular music is to be implemented into the traditional school music program epistemological and ontological reconfigurations must be considered.

26) *Technological Mediations in Making and Listening to Music*

Seth Alder, Middle Tennessee State University: "The Evolution of Lo-Fi in the Digital Era"

Since the release of the Compact Disc in 1982, the artifacts inherent to vinyl records and cassette tapes no longer hinder music listeners. Today, the nuances of music production can be heard on CD with, theoretically, perfect clarity. Yet, many contemporary record producers use low fidelity sounds and equipment in their recordings intentionally. By citing of this, and opinions of these and other music industry professionals, I will discuss what makes these sounds desirable. I will explore what they believe is suggested by employing this technique. I will also inquire as to what effect this manipulation of sonic accuracy has on the listener's perception of a music recording.

The use of low fidelity or, "lo-fi," in production has gained considerable popularity in recent years. To according to a popular music reference, AllMusic.com, "lo-fi" is considered a style of the rock genre and it began during the late 80s to early 90s. Then, independent labels were responsible for most of these lo-fi productions. Today, many of the bands considered to play lo-fi rock music have recording contracts with one of the four major record labels. Through my study, I will analyze

how the major labels and the recording industry have reacted to these productions. I will also discover if any correlation can be made between lo-fi productions and the currently popularity of portable digital music file formats, which are, technically speaking, low fidelity as well.

The creation of lo-fi recordings and sounds are often made with antiquated equipment. A growing number of professional audio equipment manufactures offer products that simulate this “vintage” coloration digitally. My research paper will also discuss the relevance of this simulation technology and what it suggests about the use of fidelity from an artistic viewpoint.

Justin D. Burton, Rutgers University: “Rationalization, Technology, Genre and Identity: An iPod Paper, Shuffled”

The 21st century has witnessed the rise of the iPod, that predominantly pop-playing mp3 device that somehow manages to constantly shrink itself while simultaneously pervading more of our space. How has the iPod—one mp3-playing option among many—been able to completely dominate its competition? Further, and more importantly, what are the fundamental ramifications for us—the public, the scholars, the consumers—and our music? In this paper, these questions are the center of a cluster of ideas that are arranged in a way mimetic of the iPod’s ‘shuffle’ feature.

Part of the iPod’s success is its ability to appeal to consumers via a streamlined Weberian rationality, which is illuminated with an exploration of George Ritzer’s ‘McDonaldization’ thesis. At the same time, however, the iPod exhibits a number of characteristics of what Alan Bryman calls ‘Disneyization.’ By emphasizing both the uniformity of McDonaldization and the diversity of Disneyization, the iPod is able to offer consumers a product that is both comfortingly familiar and surprisingly new.

Many of the ramifications of the iPod’s success will be discovered in the coming years. Here, though, we are interested in its blurring of both identity and genre. The disappearance of album covers or CD jewel cases is already causing a certain identity crisis among recording artists. With no physical evidence of a song’s existence or, therefore, the artist’s, singers are left to inscribe their names across the aural ‘manuscript.’ Finally, the iPod brings songs to equal footing; in lieu of pervasive genre identification, albums are listed alphabetically, and all songs are susceptible to the ‘shuffle’ feature.

Certainly, the iPod has integrated itself into our world. This paper explores the question, What does that ‘iPodized’ world look like?

Andy Hicken, University of Wisconsin–Madison: “M(ood) P(ersonal) 3: Mood Management and Portable MP3 Players”

This paper examines an ongoing effort to develop technologies of mood management that build off of portable MP3 player technology, with attention to the demand for mood management and its political-economic underpinnings, personal stereo usage patterns that presage the use of portable MP3 players, and ethnographic findings on the uses of portable MP3 players for mood management. Middle class Americans increasingly see mood management—defined here as the practice of addressing undesirable moods by using technologies or practices designed to change one’s state of mind, rather than changing the external conditions that affect one’s mood—as essential, and they already use many technologies and practices of mood management, ranging from Prozac to yoga to comfort food. The profitability of mood management drugs depends in large part on their convenience, discreteness, and portability—their compatibility with the world of work and commuting. Personal stereos as tools for mood management offer the same combination of convenience, discreteness, and portability. James Lastra has shown (in *Sounding Out the City*, 2000) that personal stereos are indeed often used for mood management, and I argue that this usage is the musical parallel to Prozac’s pharmaceutical mood management.

My own ethnographic study of users of portable MP3 players such as Apple’s iPod found that users devised new and innovative ways to manage their moods with these devices. Finally, entrepreneurs have responded to the demand for musical mood management by developing “digital jukebox” programs that automatically devise “playlists” to inspire the listener’s desired mood. Ethnomusicologists once saw music in agricultural societies as a means of generating the communal feeling necessary to organize communal work, while Muzak was meant to organize factory work; are

portable MP3 players being used to generate the feelings necessary for the highly individualized, specialized labor of the post-industrial economy?

Michael Jarrett, Penn State University, York Campus: "Nashville's Ethics of Production"

Back in 1999, while conducting research for a magazine article, I interviewed a number of record producers associated with Nashville: Chet Atkins, Blake Mevis, Buddy Miller, Bob Ferguson, Tony Brown, Don Cook, Tompall Glaser, Scott Hendricks, Jerry Kennedy, Buddy Killen, Shelby Singleton, Marty Stuart, Allen Reynolds, Don Pierce, Jim Ed Norman, Ken Nelson, Paul Worley, Thom Bresh, Blake Chancy, James Stroud, and a few others. I also interviewed several country music producers located in Austin, Los Angeles, and New York. This latter group of producers inevitably contrasted their work with Nashville-based cohorts. At the time, I was interested in using all of the interviews I gathered--an ethnography of production--to identify and describe a Nashville aesthetic and method of production. More recently, I have noticed that my approach maps the standard route to Nashville production: what sounds good and what works in Music City. Returning to the transcripts of my interviews, I am struck that producers speak as frequently of ethics as they speak of aesthetics. Instead of letting what can be done with technology guide their work, producers seem especially intent on asking (and answering) lots of "should" questions about recording technology. They seem duty bound to determine good and bad uses of, say, ProTools. For example, when does comping a vocal--the practice of compositing a vocal track from multiple takes--become dishonest? Producers have not only wrestled with this question, they feel that it is a question they must engage. While actual productions might respond to the question of comping in radically different ways, it appears that Nashville producers understand audio recording as an apparatus that raises ethical questions. Using interviews that I have gathered, I offer a theory of Nashville's ethics of record production.

3:15 – 4:45 Panel Session 6, Bragg Mass Comm

27) *Creating Place/Space*

Greg Brown, University of Wisconsin–Madison: "Iceland's Ocean Sounds: Islandness in Sigur Rós's Vaka"

Sigur Rós's 1999 album, *Ágætis Byrjun*, brought the Icelandic band that special sort of international stardom that comes with noteworthy (though not incredible) CD sales and significantly greater critical acclaim. Reviewers often remark that the plodding, dynamic, reverberating sounds of Sigur Rós evoke images of glacial flow and geothermal eruptions. Interviews, however, reveal the band's growing annoyance with critics who frequently mention their music's putative representation of Icelandic geography. The band's discomfort seems to arise from the specificity of the reviewers' claims. Is it Icelandness or Islandness we hear? I suggest both. The Icelandic language itself implies as much, reminding us of the county's matter-of-fact name in its own language, Ísland. Using metaphors of Icelandness in their descriptions, listeners mirror this linguistic conflation.

Through analysis of "Vaka," from their parenthetically-titled 2002 album, (), I demonstrate how critical reactions indeed underscore qualities in the music peculiar to its Icelandic origin. But these aspects point beyond specific topographical features such as glaciers and volcanoes; I propose "Vaka" plays on more abstract island metaphors, both in the insularity suggested by the track's intense reverb, and through the circular processes worked out by the looped – and ultimately short-circuited – musical material. This musical enactment of short-circuiting opens a discussion of the importance of technology in a century-old tradition of ambient music, one that David Toop dubs an "ocean of sound." Moving from a discussion of the music's resonant waves to an exploration of this island-engulfing ambient ocean, I suggest ways in which Sigur Rós's music helps us to re-imagine islands as insular spaces paradoxically and uniquely suited to foster meaningful exchanges between superficially disparate musics, much like Reykjavik maintains its local Ísland flavor while embracing cosmopolitanism.

Elsa Grassy, University of Paris–Sorbonne: “www.countrymusic.com: Mapping Country Music in Cyberspace”

The internet is the most a–geographical of all media. Yet a staggering number of web pages about music make extensive reference to the places where music genres have originated or flourished. Globalization cannot alter age–old associations between culture and geography and music seems to be always experienced as being from a specific hearth. This is especially the case with country music, probably the most territorial of all American music styles and the only one to have such an obvious Mecca as Nashville. Though the title of Country Music, USA is subject to controversy, country lovers around the world refer to the city as they would to the only place where musical authenticity is to be found – as if there was something magical about it. This paper examines a selection of international websites about music in general and country music in particular that not only mention geographical locations but also use the geographical idiom as a backbone to arrange pages along musical routes and highways. The online discourse about country and the way country is pictured on the internet give clues as to what kind of place country music is in the collective imagination. The internet is a way to think about both space and music anew – a (non–)place where our geographical fantasies have free reign over the soundtracks of our everyday.

Gillian Turnbull, York University: “Creating a Global Soundscape: Gentrification and Music in Calgary’s East Village”

Examination of the aural landscape of a city can not only lead to a glimpse of the movement and patterns of urban life, but can reveal how these sounds build inhabitants' identities, structure social relations, and enhance the visual landscape. Recent geographical studies have demonstrated that place's function in music is often to serve as a depository for memory and collective identity, enacted through music. Despite this, the fundamental process of gentrification has been neglected in research dealing with urban geography.

This paper will examine literature on gentrification and how such literature approaches the arts. I will take the specific example of the East Village in Calgary, Alberta, Canada as a musical model; the establishment and continued success of the Ironwood Stage and Grill in this area is an exemplary illustration of how a venue that creates an identifiable aural landscape often draws the movement of middle classes into the region. The Ironwood constructs a sound that identifies the East Village, and by extension Calgary, as a landscape of diversity, a sound that reveals the willingness of the venue to incorporate the ever–expanding global population of the city into its repertoire. The Ironwood thus casts an element of the global onto the neighbourhood space, mapping a mixture of cultures and backgrounds onto the streets, while maintaining a sense of local history both through some of its regular performers and its visual appearance. Moreover, the maintenance of the surrounding heritage sites, the growing cosmopolitanism of Calgary, and the influence of the rural ranching and farming community beyond the city boundaries all contribute a part of the multi–layered meaning found in the Ironwood's presence. Through this example, the complex progression of gentrification can be better understood, as it is intrinsically tied to artistic movements.

28) *American Negotiations of Race and Class*

Michael Roberts, San Diego State University: “Roll Over Beethoven: The Problem of Rock and Roll in the American Federation of Musicians”

This paper examines the history of the relationship between the American Federation of Musicians, the labor union that represents professional musicians in the United States and Canada, and rock and roll music between the years 1940 and 1970. I examine how it was that the musicians' union acted against their own economic interests by rejecting rock and roll on aesthetic grounds. The paper is the culmination of original research in the National Archives which includes a narrative of the fascinating but not yet told story of the AFM's attempt to ban the Beatles from touring the U.S. in 1964. My research also involved in depth interviews with AFM members on the topic of rock and roll. I also discuss the irony of this episode in American history, namely, how a labor union ended up negating the culture of the working class, since I make a the case that the origins of rock and roll stem from the culture of the black and white working class. I also examine the complex relationship

of race and class in a discussion of bebop and rhythm and blues, and the attack on rock and roll by jazz musicians who were members of the musicians union. In this paper I also discuss the changing structure of the music industry that coincided with the emergence of rock and roll, a shift that displaced the union from the core of the music industry. I end by drawing more general conclusions about the legacy of conflict between the labor movement as a whole and rock and roll music. This paper fits in nicely on the section of our conference dealing with popular music and social difference.

Larry Hamberlin, Middlebury College: “Cairo on the Midway: Orientalism, Popular Song and the Chicago Fair of 1893”

Among the ethnological “villages” at the 1893 World’s Columbian Exposition in Chicago, none was more popular, nor more roundly condemned by moral watchdogs, than the Middle Eastern exhibitions, which ranged from the relatively authentic “Street in Cairo” to the thoroughly phony Persian Palace of Eros. Here Americans encountered for the first time a style of dancing that became popularly known as hoochy-koochy. Combining sexual titillation, a fascination with the exotic, and (by borrowing from the 1889 *Exposition universelle*) a whiff of Parisian decadence, these Midway attractions became the site of a critical confrontation involving gender, class, and ethnicity.

Historians have examined contemporary responses to this confrontation in journalism, diaries, travel writing, and other eyewitness accounts. Hitherto receiving little attention, however, are the relevant topical songs that began to emerge in the year of the fair. This paper examines these songs for cultural attitudes evidenced in their lyrics and describes their musical strategies for portraying exotic subjects. James Thornton’s “Streets of Cairo” (1895), for example, already lampoons the inauthenticity of pseudo-Egyptian dancers while bequeathing to popular culture the archetypal hoochy-koochy melody, still familiar to every schoolchild. Most importantly, these songs establish the musical and lyrical tropes that marked popular orientalism for the next three decades and whose traces continue to play a part in American popular culture to the present day. In these songs inspired by the 1893 Chicago fair one can thus locate the origins of a century of popular musical representations of gender and the Middle East.

Ulrich Adelt, University of Iowa: “Black, White and Blue: Racial Politics in B.B. King’s Music from the 1960s”

Not much attention has been given to the intricate web of racial taxonomies that have shaped blues in its over one hundred years of history and fifty years of scholarship and the music’s “black” nature has rarely been questioned. To discuss the racial politics of the blues, the performer that can serve as a perfect example is singer and guitarist B.B. King, who in his close to sixty years of performing the music has earned himself the undisputed title of the “King of the Blues” and, after scoring a number of hits on the R&B charts in the 1950s and despite a few failed attempts managed to “cross over” to a mainstream pop audience in the late 1960s. King remains a superstar to this day and continues to record and perform almost exclusively 12-bar electric blues.

I want to focus on the changing racial dynamics that went along with King’s rise to superstardom in the 1960s. I argue that although the “whitening” of B.B. King’s music is only a matter of perception and despite the arbitrariness of racial categories in describing King’s sound and audience, the significant changes in economic and psychological terms for both King and his audience are inextricably linked to racial markers and therefore deserve critical attention. So while I am stressing the social significance and presence of race in the production and reception of King’s music, I am far from endorsing racial classifications as suitable descriptions for the sound and the people I am discussing. In fact, a critical look at a music that cannot easily be categorized as “black” or “white” can serve to demonstrate the problematic nature of these classifications.

29) *Pedagogy and Technologies*

Charity Marsh, University of Regina: “In and Out of the Classroom: Embracing Community Radio as Pedagogical Practice”

As someone who is deeply invested in both researching and teaching popular music, I understand that it is my responsibility to contemplate the epistemological implications of pedagogical

practices that I draw on in the classroom. In order to examine these practices I also have come to realize the critical implications of seriously considering my pedagogy in relation to Gayatri Chakravorty Spivak's seminal question, "what is it to learn and to unlearn?" The aim of this paper is to share in part my reflections on one method that I use to teach popular music –the radio project. Through an analysis of the radio project, including student responses to the process and reflections on a number of shows produced in 2005, I propose to interrogate the merits (and disappointments) of this project as a productive (and potentially transgressive) pedagogical tool by responding to the following questions: What is it specifically about the radio project (the programming, the live broadcast, the discussions following the show) that creates the conditions to begin thinking through complex ideas around art, technology, and popular music? How has participating on community radio allowed the students and myself to, explore the implicit and explicit relationships between gender and technology? How have these relationships framed new methods of learning about the self? Finally, how has being a body embedded within a technological environment like a community radio station informed our own social relations and ideas of learning?

Oliver N. Greene, Georgia State University: "Ethno-Pop at Georgia State University: Popular Music Instruction Through Writing and New Technologies"

Recent developments in audio-visual technology for online courses have had a tremendous impact on the learning-teaching process and have been especially helpful during this era of increased class sizes and diminishing departmental budgets. Through technologically advanced online courses in popular world music, students explore aesthetics, performance practices, globalization, transnational identity, gender, and music as protest. Similarities between music cultures become more apparent as students' fears, myths, and assumptions concerning the music of other peoples of the world begin to dissipate. Furthermore, advanced multi-media technology in such courses makes the world seem "smaller" and helps dispel the notion that flow of information associated with popular urban American musical culture is solely unidirectional (here, meaning outward). This paper-presentation examines the use of technology in "Ethno-Pop Music" at Georgia State University, a course derived from a model created by Elizabeth Barkley at Foothill College in California. Ethno-Pop Music is a writing-centered course that explores the music of select countries in Africa, the Middle East and Europe. Lectures focus on the processes of making music and the role of music in the local community, nation, and region. Content material is divided into seven modules, each containing lecture-notes, audio and video examples, a reading and listening quiz, an exam, and a journal entry assignment. Major writing projects include a draft and a revision of a short research proposal, an outline, interview questions, and a bibliography. Instructions for all assignments, quizzes and exams are online through WebCT-Vista and the submission of all work must be made via this format. The presentation concludes by examining theories and studies concerning the teaching of popular music and use of technology in the contemporary classroom.

Kevin Holm-Hudson, University of Kentucky: "Dear Sir or Madam, Would You Read My Blog? Blogging as a Teaching and Self-Expression Tool in Popular Music Studies"

Web logs, or "blogs," have become a new pop-culture fixation. Although the mainstream media has focused on political blogs, a wide variety of music blogs can also be easily found. These blogs often contain perceptive analyses of favorite songs, usually with links to downloadable mp3 files for illustration. Music blogs are very useful for the pop-music educator, often containing unreleased live performances, historic recordings, or new topical songs responding to current events, such as the rapper Legendary K.O.'s "George Bush Don't Like Black People," recorded quickly in the aftermath of Hurricane Katrina.

In a new popular music seminar for entering first-year students, I incorporated blogging into the course writing requirement. Students were required to set up a blog within the first week of class and post a short reflective essay about a song of their choice an average of once per week (using Nick Hornby's collection of essays *Songbook* as their model). The songs students chose ran a stylistic gamut from country to Contemporary Christian music and Broadway musicals, as well as alternative, rock, and pop music. Every aspect of the blogs, including visual design and colors, became an means of self-expression.

For each posting, I posted comments, occasionally referring to earlier songs or topics recently discussed in class. The blogs also united the class as a miniature internet community, as students posted comments to each other's blogs as well as my own. Given that one of the purposes for the Discovery Seminar program was to foster a living-learning community and boost first-year retention, this blogging experiment was quite successful. In my presentation I will discuss how to incorporate blogging into an introductory popular music studies course. I will show examples of student blogs as illustrations.

30) Panel: *The Ax and the Vox: Performing the Singer/Guitarist Relationship*, Phil Auslander, organizer

Abstract: Although many rock groups since the 1960s have been made up of members who both play and sing, sometimes alternating lead vocals, another configuration has emerged alongside of this norm: the group whose lead singer does not play an instrument on stage. In this configuration, the staged relationship between the singer and a guitarist is often a focal aspect of the group's concert performances: think of Mick Jagger and Keith Richards of the Rolling Stones, or Robert Plant and Jimmy Page of Led Zeppelin. Because such pairs also frequently compose together, their relationship is often thought to be creatively symbiotic. At another level, such male relationships are redolent at the very least of homosociality, if not homoeroticism.

This panel will focus on the staged relationships between non-playing singers and non-singing guitarists or bass guitarists in three groups who exemplify paradigmatic moments of rock after the 1960s: David Bowie and Mick Ronson (Glam), Johnny Rotten and Sid Vicious of the Sex Pistols (Punk), and, in a variant involving two guitarists and a singer, Rob Halford, K.K. Downing and Glenn Tipton of Judas Priest (Heavy Metal). All three presenters conceptualize rock music primarily as a performed and embodied medium not just a textual one. This approach represents an important innovation in the study of popular music that is currently being theorized. Using different critical frameworks that nonetheless emphasize performance, both musical and physical, each speaker will address the way each grouping performs its relationship on stage, the ways they position themselves relative to genre and the history of rock through performance, and the thematic, social, and cultural implications of their performances.

Phil Auslander, Georgia Tech: "Put Your Raygun to My Head: David Bowie and Mick Ronson"

Using D. A. Pennebaker's documentary of David Bowie's final concert performance as Ziggy Stardust in 1973 as source material, I shall argue that Bowie's performance reflected a complex interplay of masculine and feminine gender codes enacted by male performers. Part of this complexity derived from Bowie's individual performance, in which he frequently performed femininely coded gestures and poses yet sometimes reverted to more masculine ones. This complexity also derives from a clearly identifiable, though not altogether stable, gendered division of labor between Bowie and lead guitarist Ronson, with whom he shared the stage and interacted extensively during the concert. Even though Bowie sometimes exhibited masculine coding in his performance and there were ways in which Ronson was feminized, the primary staged relationship between them was one in which Bowie embodied femininity and Ronson masculinity, a relationship made very explicit at some of the more overtly erotic moments of the performance. At such moments, Bowie and Ronson's performance made literal and visible that which is generally only implied in the interactions between rock singers and guitarists: in doing so, they transgressed the carefully policed border between homosociality and homosexuality. The polyvalence of Bowie's and Ronson's performances of gender and sexuality created the "hyperbole, dissonance, internal confusion, and proliferation" Judith Butler identifies as strategies for destabilizing normative representations.

Elizabeth Patterson, University of Colorado, Boulder: "Sid and Johnny: 'Rotten is The Voice of Punk'"

"If Rotten is the voice of punk, then Vicious is the look" – Malcolm McLaren

In the performance of popular music, what we hear is deeply embedded in what we see. While purists might mourn this assertion that video killed the radio star, I argue that an increased attention to the visual aspects of music performance afford us an interesting opportunity to understand meaning making in popular music and its execution to an audience.

This presentation analyzes performance video featuring Pistols' second bassist Sid Vicious and original frontman Johnny Rotten in order to develop a model of this particular on-stage relationship using McLaren's terms: The Voice and The Look. I will use this model to create a schematic and language illustrating some function(s) of Rotten and Vicious' relationship in performance.

In doing so, the presentation will also address a larger dialectic issue often associated with the Pistols' brief time in the sun: were they all about The Voice or all about The Look? Why is The Voice so closely associated with meaning making, while The Look is discarded by much performance research as "just about fashion"? I posit that The Look of rock performance is as important as The Voice and is equally critical to the communication of meaning. In the case of The Sex Pistols, the nature and quality of the meaning continues to be a source of contention among scholars and fans. But regardless of what meaning was communicated, how it was communicated remains significant to the work that gathers us here.

Steve Waksman, Smith College: "Two Guitars and a Microphone: Judas Priest and the Dual Guitar Paradigm"

From the pairing of Jimmy Page and Robert Plant forward, the relationship between vocalist and guitarist has carried a distinctive charge in the genre of heavy metal. In a genre often defined by its masculinism, the vocal/guitar dyad puts forth a highly visible homosocial relationship defined by a rough mix of competition and camaraderie. What happens, though, when this dyad becomes a triad, when the lead guitar role is split between two guitarists, thus expanding the front line of the typical metal ensemble? This paper will analyze the musical and performative dynamics involved between lead vocals and dual lead guitars in the British metal band Judas Priest. Although not the first band to employ a dual lead lineup, Judas Priest took full advantage of the symbolic properties of such a configuration. Musically, they used the dual lead guitars of K.K. Downing and Glenn Tipton to bring added drama to the performance of guitar-based virtuosity, with the two guitarists sometimes taking turns at soloing, and sometimes playing harmonized arrangements that embody an idealized spirit of cooperation. Singer Rob Halford enhanced this drama all the more with his capacious, verging-on-histrionic style that played at the extremes of heavy metal vocality. Although marked at times by creative tension, the collaboration between these three figures more often came across as an exaggerated form of the masculinist solidarity that undergirds so much heavy metal performance. Combined with the band's proclivity for leather body suits and S/M-inflected lyrics, the dual lead lineup contributed significantly to the sense voiced by many observers that Priest was a band that made the latent homoeroticism of heavy metal more overt -- an observation that gained currency well before singer Rob Halford publicly admitted his homosexuality in the 1990s.

31) Panel: Sixties Music: Reconfiguring Conventional Narratives, Norma Coates, organizer

Abstract: As 'the Sixties' recede into nostalgic memory, certain images, sounds, and historical narratives of the era become privileged over others. The papers on this panel challenge the conventional wisdom of a few of these narratives, musicological as well as cultural, as they relate to aspects of popular music.

The Girl Group sound of the early 1960s now has the place it rightfully deserves in popular music history, after years of being often ignored and sometimes denigrated. This paper extends the developing narrative to the neighborhoods where the young black females largely responsible for the sounds strategized and developed vocal groups, thus disclosing the working class black female consciousness behind the girl groups.

The history of rock and roll can be narrated through stories of hits and misses. The acclaim or blame is usually placed on the song itself. Our next paper refuses that narrative, focusing itself on

the impact of the elements of a recording's sonic surface on its ultimate success. This analysis addresses the recording itself as a primary text, not the aural landscape of a song.

Female instrumentalists are written out of the conventional narratives about Sixties music. Our next paper provides a corrective to that distorting and damaging omission by focusing on two of the many active female musicians of the era, session player Carol Kay and June Millington, one of the first female lead guitarists in rock history.

The final paper discusses an instance when popular music was used at the request and in the service of US government policy in the 1960s by examining the 1965 television special, 'It's What's Happening, Baby!,' hosted by Murray the K. This tacit approval by the government of the new sounds of popular music in the mid-1960s thus reconfigures conventional narratives.

Apryl Berney, University of California, Santa Cruz: "Rock and Roll Finishing School: Sixties Girl Groups and Working Class Black Female Youth Culture in Post-War America"

Too often, as I browse through and listen to sixties girl group compilations, I find myself wondering why the vast majority of sixties girl groups were black. Was there something in the water? Did early sixties songwriters and producers have a thing for working class black girls, or was there more to this story? Might the existence of a post-war working class black female youth culture explain this statistical phenomenon? And if this black female youth culture existed in segregated urban spaces across the US, what value did forming or belonging to a girl group have for a working class black girl coming of age in this period? Rock and Roll Finishing School addresses these questions by examining how sixties girl groups got their start.

"Rock and Roll Finishing School: Sixties Girl Groups and Working Class Black Female Youth Culture in Post-War America" tells a crucial story about urban black female communities and the domestic spaces where black girls strategized and developed neighborhood vocal groups. Because the story behind sixties girl groups isn't just the story of a sound, understanding the impact black female youth culture had on girl group music forces us to return to the playgrounds, amateur nights, beauty salons, and living rooms where black girls sang their way into adulthood. From bedroom obscurity to national notoriety, the history of girl group music didn't simply start in the recording studio. Girl groups and girl group music reflect a complicated urban history, unique to the post-war period. Identifying the working class black female consciousness behind girl groups sheds new light on the production of girl group music, highlighting the collaborative potential of sixties assembly line pop.

Norma Coates, University of Western Ontario: "The Great Society is What's Happening, Baby: Murray the K Rocks Congress"

On June 29, 1965, rock and roll entered the chambers of the U.S. Congress. Senator Gordon Allott, Republican of Colorado, announced to the Senate President and the assembled members of that body, "last night, at approximately 9:30 p.m., I saw one of the most shameful and disgraceful exhibitions I have ever witnessed in the United States." Moreover, lamented Allott, the program was exhibited by CBS as a public service in the name of a government organization, the Office of Economic Opportunity. The offending program was "It's What's Happening, Baby!," a 90-minute special hosted by prominent disk jockey Murray the K featuring the leading American pop artists of the day, designed to inform high-school dropouts about the employment options offered by the Jobs Corp, one of the highlights of the Johnson administration's "War on Poverty." The program and Murray the K's involvement with it was conceived by the Office of Economic Opportunity (OEO), headed by Kennedy brother-in-law Sergeant Shriver.

This presentation asserts that the complaints of Allott and others about "It's What's Happening, Baby!" signified much more than the paranoid ramblings of old-fashioned senators. It was part of an ongoing battle about economic, social, cultural and racial future of the United States playing out not only in Congress but in cities and towns across the country over the meaning of what the Johnson Administration called "the Great Society." The presentation also asserts that "It's What's Happening, Baby" also represents a, if not the, moment when the cultural power of both popular music and television was acknowledged and mobilized by the U.S. government and the political party in charge in order to advance its agenda.

Lisa Rhodes, Temple University: "But Can She Play? Women Rock Instrumentalists in the 1960s and 1970s"

The 1960s was the first time that women instrumentalists began to enter the rock and pop music arenas in large numbers. In this paper I am going to discuss American, women rock and pop instrumentalists of the 1960s and 1970s. I will be discussing session musician Carole Kaye and rock guitarist June Millington.

This paper will focus on the career of two very different female musicians: Carol Kaye and June Millington. Kaye is one of the most respected electric bass players in the world and a fixture in the studio session musician community in Los Angeles in the 1960s and 1970s. She played on many memorable rock classics including the Beach Boys' "Good Vibrations" and "California Girls," and the entire *Pet Sounds* LP, as well as Elvis Presley's "A Little Less Conversation" and "Suspicious Minds" and the Doors' "Light My Fire" to name but a very few. Millington was one of the first female lead guitarists in rock music and one of the most successful during this era. She and her sister Jean, an electric bassist, were two of the founding members of Fanny, the first all-woman band to have a song on the American Top Forty.

The sources for this essay will be a combination of oral histories, contemporary and period periodical sources, and music. These women made important contributions to the music of a very crucial era, both culturally and in terms of gender politics, in American history. It is essential that their role in American music history be analyzed, remembered and celebrated.

32) *Intellectual Property/Anti-Censorship Issues*

Larisa Mann, Boalt Law School, UC Berkeley, "Listening to Law, Getting Law to Listen: Musical Practice and Legality"

The 1998 US Digital Music Copyright Act grants copyright owners power to stop music users from appropriating, citing, transmitting and enjoying of music in digital form. The 2005 Broadcast Flag proposal would require the FCC to veto any new broadcasting technology that could potentially damage the interests of the content industry. These laws enforce a narrow relationship between copyright owners and copyrighted work, and have serious implications for musical practice, particularly since the increased digitization of music has increased the ease of surveillance of music use. Laws increasingly require manufacturers to limit functional and increase surveillance capabilities of their devices, and music users face lawsuits, fines and jail time. These increases in regulation and punishment highlight a gap between popular music practice and the law, which the content industry is attempting to fill with their own legislation. To fill it with something different - or to keep it open, there must be greater consideration of law's implications for musical practice and the implications of musical practice for the law. This paper begins "listening to law" by examining some common categories of music users in relation to their legal function: copyright law enforces strict boundaries between "publishers," "artists" and "fans," defining the rights available to each. Digitization allows the law greater ability to identify and punish people who blur those boundaries. The unquestioned perpetuation of publisher vs. artist vs. fan framework enables the content industry to enforce it using law, thus restricting most people's rights to use music. In order to "get law to listen" to the needs of the public beyond the content industry, and to support cultural engagement on terms not dictated by the industry's concerns, we must offer other frameworks that allow space within and alongside the law for the involvement of more music practitioners.

Geoff Hull, Middle Tennessee State University, "Rediscovering and Reissuing Old Recordings: Goldmines or Landmines?"

Collectors' shelves are full of rare recordings made before 1972. Archives, like the Center for Popular Music at Middle Tennessee State University, have copies of rare recordings that have never been released. How can these treasures be brought back for the public to appreciate without running afoul of copyright laws? Could the Center for Popular Music release a compilation of recordings made by the Golden Gate Quartet that were originally on E.T.s (electrical transcription disks) meant only for

radio airplay? Can a label such as Naxos re-master and re-release classical recordings such as Yehudi Menuhin's 1932 performance of Edward Elgar's "Violin Concerto in B minor, Opus 61"?

In the United States, recordings made prior to 1972 are not protected by Federal Copyright Law. They are protected by a mish-mash of state statutory law and common law copyright. In April 2005, the highest court in New York decided that common law protection for sound recordings made prior to 1972 exists even though the recording is released/published. That was contrary to the general notion that common law protection for copyright lasted only until the work was published. That New York court decided that the common law protection will last for the Menuhin recording for 135 years, until common law protection for sound recordings is preempted by Federal law on February 15, 2067.

This paper explores how the common law decision in New York, the existing state statutes that were created to prevent piracy, and Federal Copyright Law apply to old recordings, whether released or not. It is of importance to the study and appreciation of older popular music for the public and researchers to have access to these old recordings other than by visiting some archive or purchasing them on eBay.

Eric Nuzum, "US Music censorship: An Evil From the Axis of Good"

Sunday February 19

9:00 – 10:30 AM Panel Session 7, Bragg Mass Comm

33) *Music Video*

Jessica Schwartz, New York University: "I Don't Want My MTV: The Roles of Place, Performance, and Pop Culture in Social Networks"

In many (sub)cultural communities, the hope exists that addressing societal shortcomings will provide the catalyst for the disintegration and subsequent reconstruction of society. Henri Lefebvre (1974) points out, the credos "Change life!" [and] 'Change society'...mean nothing without the production of an appropriate space...New social relationships call for a new space and vice versa (59)." This paper examines the roles of music and the production and maintenance of spaces in social networking potentials. I explore collectivism as manifest in D.I.Y. (do-it-yourself) punk rock and (sub)cultural performance venues in California and New York. I discuss these venues as locally situated and accessible/place-oriented with global networking potential. I suggest the latter venues pose a challenge to what I call the MTV syndrome – the normalized inaccessibility of culture as symptomatic of mainstream ideological/cultural dissemination that is not situated in a local, accessible place, but rather exists in a hyper-mediated global space.

Within the MTV networks, channels such as MTV India give the appearance cultural specificity in regards to place. However, the website of MTV India, for example, situates American pop stars as the main attractions (2005). Furthermore, MTV's reliance on fragmented viewing (non-continuous viewing, cut-and-paste audio-visual aesthetic, etc...) ruptures the unification of mental space and real space. This disjuncture both distracts the viewer and instills desires to participate in and connect through cultural expression. Unattainable through watching MTV, these desires are targeted by advertisers, and the viewer can simulate active participation and connectedness through product consumption. However, the viewer's increasing dependency on satiation via consumption reinforces her alienation further distancing her from tangible social networks. Conversely, resisting such alienation through collectivism is one of the main goals of (sub)cultural performance places.

Patricia L. Schmidt, University of Surrey, UK: “Producing the Listening Subject: The Body in Contemporary American Music Video”

In contemporary American music videos, musical producers like Timbaland, Pharrell Williams, and Dr. Dre now commonly appear alongside an artist(s) performing a particular musical track. This phenomenon is by far the most common in hip-hop and rap videos, although it is also true to some extent in certain pop videos. The number of music videos falling within this category expands further if we include instances in which the musical producer collaborates as a performer (usually through some form of vocal participation). Of course, these appearances are representations of the aesthetic of collaboration so valuable to the rap and hip-hop community (and so instrumental to an individual artist's commercial success). It is also true that in some instances, the place of the musical producer in the video serves as an authenticating device for an up-and-coming artist (for example Eminem's presence in early 50 Cent videos). What I will suggest, however, is that for an audio-viewer with a certain level of competency with the medium and with contemporary popular music, the producer's body suggests a sound world that suffuses the audio-viewing experience of the music video and possibly further listening experiences of the video's song text. I will also suggest that through the producer's body as signifier of a particular sound world, we as audio-viewers are positioned distinctly as listening subjects; the producer's presence in the music video illuminates a way of listening, a direction through the sounding material.

Joanna Demers, University of Southern California: “Music Video Distribution and Content in the Post-MTV Era”

When people complain about the absence of music videos on MTV, they forget that videos are more accessible now than at any previous moment in history. In North America alone, music videos can be seen regularly on MTV2 as well as VH-1, Much Music, BET, Fuse, Telemundo, and local-access stations. Thousands of music videos are viewable for free on MTV Online. National and regional versions of MTV are well-established throughout the world, broadcasting local stars as well as First World artists. The new Video iPod will enable increased flexibility in viewing purchasable videos, while file-sharing networks empower users to exchange pirated videos. To state the obvious, music video consumption is no longer confined to the television screen, nor to MTV Networks.

During the 1980s, music videos functioned almost exclusively as promotions for their accompanying songs; songs sold units, whereas most videos were unavailable for purchase. Recent facilitation of distribution has changed music video content by making the video as important as, and in many cases more important than, the song. This paper considers two examples of recent video-making in which image eclipses sound: “prestige” videos such as those marketed through the Palm Pictures Directors Label compilations, and “guerrilla” or unauthorized videos such as “George Bush Don't Like White People” and “The Grey Video”. The existence of these two new video formats was made possible by accelerated distribution mechanisms that, in the case of prestige video, allow audiences to collect the works of their favorite video directors, and in the case of guerrilla videos, permit viewers to download copyright-infringing material for free. Although differing radically in terms of budget and legal status, prestige and guerrilla videos both rely on songs as points of departure from which directors create autonomous artworks.

34) Panel: *Who Is For Real? Kitsch, Camp and the Rhetoric of Popular Authenticity*, Francesca Brittan, organizer

Abstract: As kitsch, camp, and parody become increasingly prevalent in popular performance culture, conventional notions of authenticity and sincerity undergo inevitable revision. Indie Rock artists, by actively satirizing mainstream sound, create a new concept of “realness” that both eschews mass culture and samples from it freely. Elvis impersonators – especially women – undermine old ideologies of natural gender and stable selfhood, both parodying and “becoming” the King. The experimental theatre of Robert Wilson and Tom Waits sets character and the performance of character in uneasy relation with each other, subjecting Aristotelian narrative to creative disfiguration.

Drawing together popular American musical and visual culture, this panel explores ways in which contemporary performance both explodes and reconfigures ideologies of authenticity. Papers

on Elvis, Indie Rock, and Robert Wilson allow biographical studies of performers and close readings of individual works to resonate with theoretical ideas posited by Schechner, Baudrillard, and Adorno. Together, our investigations of the modern “real” raise a series of related questions: How does impersonation draw on camp and parody to generate rather than deconstruct identity? Why do Indie rock artists routinely turn to kitsch—a classic symptom of mass culture—as an expressive mode in order to undo the mainstream? How does experimental theatre challenge stable selfhood by collapsing boundaries between performed and performing selves? Our queries begin to construct new definitions of the ‘authentic’ which are by turns quirky, humorous, and unexpected, and which ultimately apply to popular culture at large.

Emily Dolan, Cornell University: “This Little Ukulele Tells the Truth: Indie Rock and Kitsch Authenticity”

Since its formation in the late 1980s, indie rock has challenged conventional notions of authenticity. Maintaining a close, even parasitic relationship with mainstream music, indie rock both shuns and also actively satirizing mainstream values, creating “realness” by through a process distortion: indie rock is by turns too dissonant, too whimsical, too lo-fi, or too amateur for mass consumption. Frequently, these distortions take the form of kitsch, which, though seemingly anathema to an “authentic” discourse, underscores the intellectualism inherent in indie rock.

This paper explores the ways in which kitsch functions in the production, performance, and consumption of indie rock. By embracing kitsch in its sound world, indie rock can actively engage in self-critique. It also liberates indie rock to parody pop values while also indulging in some of the markers of mainstream music (unabashed tunefulness, sentimental lyrics, etc.). By embracing lo-fi production values, unusual instrumentals, and out-of-tune vocals, indie rock openly declares in a Brechtian fashion that all popular music is inherently flawed. Resonating with Adorno’s notion of good kitsch (kitsch fully aware of its status as kitsch) and bad kitsch (kitsch that impersonates high art), indie rock suggests that the “problem” with mainstream music is its glossy attempt to masquerade as something “good.”

Gary Moulds, Cornell University: “Frankensteining the Music: Vocal Eclecticism in Robert Wilson’s 2004 Revival of Tom Waits’s ‘The Black Rider’”

When last year, theatre director Robert Wilson revived “The Black Rider” (1990), his re-telling of the “Der Freischutz” story in collaboration with William S. Burroughs and Tom Waits, his cast included musical theatre singers (Nigel Richards and Matt McGrath), classically-trained singers young and old (Sona Cervena and Gabriella Santini), veteran punk rockers (Richard Strange), alternative vocalists (Mary Margaret O’Hara) and Marianne Faithfull as Pegleg, the Devil. Six of the twelve actors took single roles, while the other six played nineteen parts between them. In this light, Tom Waits’s own 1993 recording of the songs from “The Black Rider” becomes a peculiar object in some respects; with the exception of some fragments recorded by Burroughs, Waits sings everything himself, leveling the distribution of the songs between characters and performers, and letting his own individual vocal eclecticism stand in for the corporate vocal eclecticism of the 1990 premiere and the 2004 revival. The 1993 recording also functions as a kind of arrow towards the 2004 performances, performances which were recorded for archival but not commercial purposes. In this paper I focus on the use Waits and Wilson make of actor Jack Willis in the 2004 San Francisco production, in order to take up how Waits’s songs work in Wilson’s theatrical world, a world in which language is routinely and multiply fragmented, and in which Wilson fosters a kind of lucid confusion about where voices come from, and who owns what is being sung and said.

Francesca Brittan, Cornell University: “Women Who ‘Do Elvis:’ Authenticity, Masculinity and Masquerade”

Rick Marino’s book, *Be Elvis! A Guide to Impersonating the King*, gives meticulous instructions to prospective Presley imitators, including cosmetic, musical, and financial advice. Anyone, Marino insists, can “become” the King. But he has little to say to potential impersonators for whom the Kingly shift implies more than a superficial transformation -- a makeover not only of the

hair and clothing but of skin color, ethnicity, or sex. His guide begs both the fundamental question: What does it mean to "reproduce" Elvis? and the more controversial query: Who can play the King?

This paper explores the growing contingent of women who impersonate Elvis – performers including Elvis Herselvis, Enid Butler, Janice K, and Patty Manning – who exploit Elvis's potential to facilitate radical self-transformation, exploring both the liberating and disruptive potential inherent in identity appropriation. Their descriptions of "becoming Elvis" situate impersonation not as a sinister act of Baudrillardian simulation, but as a process of creative self-claiming in which selves are recovered, enlarged, and reconstituted. When women "do Elvis" they engage in the kind of restorative behavior described by Richard Schechner, both "becoming what they never were" and "rebecoming what they always were." Their impersonations challenge the naturalness of masculinity and the stability of authentic selves, suggesting instead, that gender (and identity at large) are generated via acts of performative restoration. Campy, cheeky, and often disturbingly convincing, female Elvis impersonations undermine conventional notions of authenticity while suggesting new and more fluid definitions of "genuine" identity.

35) *Book Launch*

Eric Nuzum, Freemuse: "Singing In the Echo Chamber: Music Censorship in the U.S. After September 11th" (Launch of new Freemuse report devoted to issues of censorship and popular music in the US since 9/11)

In the weeks, months, and years since the September 11th attacks in New York and Washington, many Americans revisited their principles regarding national security, personal privacy, and preemptive military action.

At every marker along this journey, musicians participated directly and indirectly in the public discourse, both through word and song. As a result of their outspoken actions, many musicians experienced strong resistance, sometimes resulting in censorship.

Freemuse – the World Forum on Music and Censorship, launches its new report on music censorship in the US post Sept 11 at the IASPM conference.

Written by Eric Nuzum (author of "Parental Advisory"– Music Censorship in America), the new report deals with what analysts refer to as the "echo chamber" of news media, where a report, once entering the national discourse, is repeated endlessly without any sense of the checks and balances normally applied to reporting.

Several musicians in the US were severely affected by this "echo chamber" and as illustrated in the report, the "echo chamber" (and the knee-jerk reactions it sparks) is the central cause of most current calls for censorship against musicians in the United States.

Freemuse published its first report in 2001 dealing with music censorship in Afghanistan during Taliban. The report was followed up by studies on music censorship in Zimbabwe, Romania and Nigeria.

10:45 – 12:15 PM Panel Session 8, Bragg Mass Comm

36) *Problematizing Genre*

Adrienne C. Alton-Gust, University of Chicago: "Electronic Tango: De-Construction/(R)e-Construction of a Dance Music"

Astor Piazzolla influenced the tango genre just enough to be truly innovative in fashioning a new tango without creating an entirely new genre of music. I am using Piazzolla as a starting point for the continuing reinvention of the tango genre. What has happened in the thirteen years since Piazzolla's death? Who is "the next Piazzolla" and what are they doing to reformulate the tango in new ways? The thread that has emerged most strongly from consideration of these questions is a category called electronic tango, neotango, nu tango, techno tango, electro-tango, or tango fusion. Some works have acoustic instruments backed by programmed beats. Others sample and remix older tangos. DJs and producers have also crafted entirely new creations that seem more closely related to world beat than to tango's Argentine/Uruguayan roots. Much has been written about

tango's history and about global tango, but electronic tango has not yet drawn the attention of ethnomusicologists or popular-music scholars, and is conspicuously absent from the tango discourse.

Tango is a music-and-dance form that emerged in an immigrant community and experienced many stylistic changes as a result of continuing journey and migration. For this reason it is often considered to be a diasporic music. The diasporic model, however, fails to explain the radical reinvention of Piazzolla's Nuevo Tango, or the even more revolutionary transformation of tango into electronic dance music. In each new context, tango develops new characteristics and acquires new meanings, becoming something different from what had inspired it. In this essay I challenge the notions of genre boundaries, reframe tango as global popular music(s) in a postmodern artistic space, and analyze electronic tango using Gotan Project and Carlos Libedinsky's *Narcotango* as examples.

Jennifer Milioto Matsue, Union College: “Just What is the ‘Popular’ in Popular Music? From Taiko to Techno in Contemporary Japan”

As more and more individuals find a passion for taiko (traditional Japanese drumming) throughout the world, can the style continue to be labeled “traditional”? Conversely, can a small, mountaintop rave featuring popular techno, but with only 100 people in attendance, be considered “popular”? And should the performer, Agatsuma, who recreates the shamisen (Japanese three-string lute) through combining folk and traditional elements with electronica, jazz or other popular styles, be labeled as “traditional” or “popular”? Long established definitions of the “popular” – either as mass-produced and mass-consumed, or as defined by musical quality (Manuel 1988) – are clearly problematic in such situations. Just how many taiko ensembles need to be established, or recordings of Agatsuma need to be sold for these genres and/or artists to deserve the label “popular”? Or can the musical event with limited participation be labeled “popular” based on style, even though recent scholarship suggests that such moments may have more in common with folk music (Starr and Waterman 2003)? Who exactly decides and why? And does it really matter? Faced with such concerns when teaching and researching in identifying just what is the “popular,” this paper questions the use of the label in the context of specifically Japanese music. Drawing on ethnographic research in Tokyo, Osaka, Kyoto, and the United States spanning the past decade, this paper problematizes the use of the labels “popular” and “traditional” in relation to several contemporary genres. Exploration of the expansion of Japanese drumming globally, the highly intimate techno-raving, and finally, the recent fusion of classic instruments with modern styles, reveals the inadequacy of these labels for categorizing the breadth of musical forms expressed daily in contemporary Japan, ultimately calling us to reconsider the study of popular music more broadly.

Bradley Hanson, University of Missouri–Kansas City: “A Tale of Two (Ralph) Stanleys: Bluegrass and “Roots” Music at the Turn of the Century”

With his participation on the *O Brother, Where Art Thou?* soundtrack in 2000, bluegrass pioneer Ralph Stanley experienced a level of national fame and recognition unprecedented during his fifty-year career. The project's success split Stanley's continuing career between two separate genre cultures: the subcultural bluegrass scene and the emerging national “roots” music classification. Stanley's entrance into the “mainstream” music culture was guided by *O Brother* soundtrack producer T Bone Burnett. With Burnett as promoter, Stanley began touring nationwide on the Down From the Mountain concerts without his longtime band the Clinch Mountain Boys. Additionally, Stanley--propelled by Burnett--signed with Columbia Records in 2003 and developed in his new solo recordings a distinct “roots” aesthetic and ideology. All the while, Stanley maintained a separate bluegrass identity and continued developing the original “Stanley Sound” still within the confines of the niche bluegrass genre.

Stanley's position within two distinct genre cultures can be seen in a variety of manifestations. In the *O Brother* aftermath Stanley's eponymous 2002 recording for major label Columbia represented a direct attempt at creating a “roots” music sequel for the six million listeners who purchased the initial soundtrack. Meanwhile, Stanley continued to release albums of traditional bluegrass for the independent labels Rebel and Dualtone. The projects demonstrated clear divides in

aesthetic, repertoire, and production philosophies. Furthermore, in conjunction with his Columbia release the label launched a slick website for Stanley featuring a biography crafted by T Bone Burnett aimed at the “roots” audience. At the same time, Stanley and the Clinch Mountain Boys maintained a simpler website directed at their longtime fans. This paper will examine the “two” Ralph Stanleys as an illustration of the current cultural and music industry positions and definitions of bluegrass and “roots” music.

37) *Music and Television*

Sheila Sumitra, University of Southern California: “Teen TV Killed the Video Star: The Music Video in Teen TV”

MTV catapulted into adolescent popular culture in 1981 with the music video for “Video Killed the Radio Star”. The song and the music video warned us that this new visual medium heralded the beginning of a new era, and that music video (and MTV) was a force with which to be reckoned. Indeed, the influence of MTV on television as a whole has been significant, and the impression it has left on teen TV, television programs featuring teenage characters and consumed by teenagers, is indelible. In fact, I argue that contemporary teen TV includes its own version of music video, based on the stylistic conventions set forth by MTV.

In the past decade, teen TV has become a noteworthy source for teen viewers to discover new popular music. Multimedia synergy between record companies and teen television programs has enabled such introductions of new music to take place. The presentation of popular songs within teen TV episodes often resembles a music video. Unlike the music video found on MTV, however, the music videos on teen TV carry a different marketability quotient for the songs they attempt to sell. Instead of relying on the pop singer's star power (which is often exploited in MTV music video), teen TV relies on its linkage of a featured song with viewers' favorite programs, beloved characters, and heartfelt plotlines to promote a song. This paper explores the influence of MTV on teen TV and demonstrates the presence of the music video in teen TV. I will also examine the connection between teen TV's music video with its narratives, which make teen TV a remarkable tool in the promotion of new popular music.

Durrell Bowman, Independent Scholar: “Age-Referent Shifting and the Music of The Simpsons”

The animated television series “The Simpsons” (1989–) has prompted a number of scholarly investigations, including “The Simpsons' and Philosophy: The D'oh! of Homer” (2001) and “The Gospel According to 'The Simpsons'” (also 2001). The show's highly differentiated characters and storylines provide a wealth of source material for addressing a variety of worldviews. However, the show also provides a rich site for potentially expanding the musical/cultural literacy of its viewers, including aspects of parody, homage, and intertextuality.

“The Simpsons” includes a wide range of music, such as Danny Elfman's quirky theme, the novelty hit “Do the Bartman” (1990), and—over the course of 16 seasons and 356 episodes—well over one thousand instances of rock, pop, country music, barbershop quartets, musical theatre, film & television music, hymns, classical music, and jazz. Dozens of popular music artists appeared on the show; series' composer Alf Clausen (1990–) contributed various songs, “mini-musicals,” and song parodies; and Clausen's end-credit variations on Elfman's theme stylistically extend certain episodes.

One element of the musical/cultural makeup of “The Simpsons” involves the fact that its characters have not aged since the show's inception in the late 1980s. Thus, its writers used cultural references and/or flashbacks to place the family's longsuffering parents, Homer and Marge (who are about 36), in their “music-style-solidifying” youth anywhere from the mid-1960s to the early 1980s. Similarly, Lisa (8) and Bart (10) have voiced their musical/cultural opinions from that particular age range for over fifteen years. This paper, which is part of a larger proposed book project (“Be Sharp: The Rich Tapestry of Music in ‘The Simpsons’”), explores this particular aspect of “age-referent shifting” within the music of “The Simpsons.” The presentation includes a number of audio-visual excerpts.

Joseph Spinelli, Babson College: “Quantifying Emerging Trends in the Promotion of Independent Recording Artists”

In 2005, MTV and commercial radio continues to be a market maker in popular music, serving as the ill-appointed funnel of payola schemes and Madison Avenue slogans into the demographics most vulnerable to such messages. Yet there are other locations on the dial and beyond that have emerged as viable alternative conduits to new music.

Fox's "The OC" has been the most prominent non-traditional resource for dynamic musical talent, exposing its audience to indie artists such as Bright Eyes, Death Cab for Cutie, Interpol, and Imogen Heap. The success of these bands as a result of their appearances, known as "The OC Effect", has turned heads within the television industry, apparent through the attention to musical selections in many of today's network and cable shows. Furthermore, advertisers, looking for ways to express fresh emotions for their messages, have utilized tracks from The Shins, Iron and Wine, and M.I.A. to sell products from M&M's to the Honda Civic.

This paper is twofold exploration into these nontraditional and somewhat viral avenues for artist exposure and the mathematical quantification of the effectiveness of such avenues. Emerging strategies in artist promotion will be examined: inclusion/cross-branding in advertising campaigns, television shows, video games, reviews from grassroots music review sites and blogs, and the distribution of "free" content through peer-to-peer (P2P) networks.

The emerging promotional opportunities and the inclusion of certain albums in these opportunities will be regressed against the album's Billboard chart appearances to discover any existence of statistical significance. For any promotional strategies that are significant, a practical exploration of the strategy relative to the predictive variables will be conducted to determine the relative accuracy of the generated model in predicting indie hits.

38) *Music, Identity, Place*

Nick Baxter-Moore, Brock University: “So You Want to Be a Rock and Roll Star: The Music Store as a Local Resource”

In the growing literature on the spatial dimensions of popular music, some attention is paid to the infrastructural elements, resources or institutions which support the development of local sounds, scenes and musical communities. Among the resources most frequently referenced are local live performance venues, supportive radio stations and community newspapers, local recording studios, record labels and record stores.

One institution that is neglected in this literature, however, is the local music store -- by which I mean not a record store, but an emporium specializing in the sale of musical instruments and accessories, amplifiers and PA equipment, and usually offering a variety of other music-related products and services, often including instruction in how to play the instruments it purveys. In addition to these customer-related activities, moreover, such stores also provide other functions to a local music community: they offer employment for musicians who work in them as sales personnel or music teachers; through bulletin boards and word-of-mouth, they act as loci for communications and recruitment; and, in many cases, they serve as community centres for local musicians.

This paper reports the findings of an ethnographic study of music stores in the Niagara region of southern Ontario, Canada. The research is based on interviews with music store owners, managers and employees, and with a number of musicians from the Niagara region. Interview material is supplemented by evidence from other sources, including direct observation, content analysis of bulletin boards and documentary and archival research on the past significance of music stores in the region.

The research seeks to understand what music stores do, the roles they play in supporting local sounds, scenes and musical communities, and why the music store has hitherto been a much-neglected topic of research among popular music scholars.

Jackson Ross Best, Jr., University of North Texas: “Beck, Modernista Malandro”

The cross-cultural montage aesthetic and its proponents have, undoubtedly, changed the face of the American popular music scene – the style having made itself manifest over the past decade in almost every genre of popular music; consider the recent vogue of cross-genre sampling and

collaboration exemplified in works by artists such as Puff Daddy (sampling The Police), and in the 2005 effort of Nelly with Tim McGraw. Beck Hansen, one of the American pioneers and chief proponents of the "mess-thetic," cross-genre approach, has garnered commercial and critical acclaim through his deft melding of multiple pop influences and his seemingly arbitrary synthesis of disparate sound bytes. Many journalists have noted Beck's connection with the Brazilian Tropicalia movement of the late 1960s, yet this connection has remained largely unexplored in any substantive scholarly sense. The study seeks to establish on the part of Beck a complex interface with Brazilian music and identity, through the consideration of (1) direct stylistic musical imitation and sampling, (2) intertextuality and poetic dialogue in his musical and lyrical deployment of Brazilian themes, (3) the cultivation of an inextricable music persona and public image that projects the Brazilian malandro as its primary muse, and (4) the production of an extra-musical artistic identity that offers an American answer to the Brazilian Tropicalia movement. The cyclic return to Brazilian themes and materials in the music of Beck is profoundly significant and demands scrutiny when one considers that he has formed a successful career and artistic identity around a staunch aesthetic of seeming self-reinvention and musical mutation. Specific works to be examined include the "Brazilian Trilogy" – a set of songs spanning three albums – as well as miscellaneous works from *Mellow Gold* and *Odelay*. Beck's paintings and cover art will also be taken into consideration.

Kip Lornell, George Washington University: "The Most Localized Genre of Popular Music in the United States: Go Go--Traditional African American Music in A Popular Guise"

Go Go is a style of African American popular music performed only in Washington, D.C. and adjoining Prince Georges County, Maryland, which emerged as a distinctive musical genre in the mid-1970s. Even today with hip hop's nationwide predominance, go go remains the most popular form of vernacular music among native black Washingtonians under the age of 21. It can be heard regularly on several local "urban" radio stations and in a half-dozen clubs in the Metro area. At least four bands make a full-time living playing go go.

On the surface go go appears and sounds like other genres of black popular music, most notably funk, that have developed since Motown propelled African American popular music directly into mainstream American culture. In fact, go go looks to West Africa for some essential elements, such as its multi-layered percussion and multiple meters as well as its emphasis on what is sometimes locally called "he-haw" solo dancing. It also displays particularly strong connections to late 19th and early 20th century African American performance practices, similar to those found in ring shouts, stepping, and fife & drum band parades.

Following a brief introduction to the genre, this presentation will focus the musical and culture roots of go go music's performance practices that connect this music to its rural southern and West African past. In particular I will focus on four of essential elements of older African and African American performance practices with contemporary go go.

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