

**Society for  
American Music**

**Thirty-Seventh  
Annual Conference**

**International Association for the  
Study of Popular Music,  
U.S. Branch**

**Time Keeps On Slipping:  
Popular Music Histories**



**Hosted by the  
College-Conservatory of Music  
University of Cincinnati**

**Hilton Cincinnati Netherland Plaza**

**9–13 March 2011  
Cincinnati, Ohio**

## Mission of the Society for American Music

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), early Chief of the Library of Congress Music Division and the pioneer scholar of American music, the Society for American Music is a constituent member of the American Council of Learned Societies. It is designated as a tax-exempt organization, 501(c)(3), by the Internal Revenue Service.

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The *Journal of the Society for American Music*, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. *The Society for American Music Bulletin* is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual *Directory* provides a list of members, their postal and email addresses, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues are \$75 for individuals, \$50 for retirees, \$35 for students, \$50 for post-graduates, and \$30 for spouses or partners. Foreign memberships require \$10 additional for airmail postage. Membership applications can be sent to Society for American Music, Stephen Foster Memorial, University of Pittsburgh, Pittsburgh, PA 15260. For more information visit our website at [www.American-Music.org](http://www.American-Music.org).



Welcome to Cincinnati and the 37th Annual Conference of the Society for American Music. We are meeting jointly this year with the International Association for the Study of Popular Music, U.S. Branch and look forward to many fruitful exchanges with our friends in that society.

SAM's Program and Local Arrangements committees, headed by Gillian Rodger and Bruce McClung, have planned a full line-up of papers, seminars, poster sessions, and concerts. Special offerings include a Lindy Hop dance lesson, an All-Sousa matinee concert, and a performance by the Percussion Group Cincinnati, in addition to our usual shape-note sing and SAM's annual brass band appearance. At least one paper session will focus on the remarkable nineteenth-century musical life of Cincinnati itself (the sixth largest North American city in 1840). Before heading out on one of the Friday afternoon excursions, you might care to attend a special open forum about SAM's Long-Range Planning process on Friday morning. Your aid in envisioning SAM's future is crucial.

I very much look forward to greeting as many of you as possible over this weekend. Enjoy the Queen City on the Ohio River Valley. It is a gem!

Tom Riis  
President

---

## **BOARD OF TRUSTEES**

### **Officers**

Thomas Riis (University of Colorado, Boulder), president  
Katherine Preston (College of William & Mary), president-elect  
Denise Von Glahn (The Florida State University), vice president  
Neil Lerner (Davidson College), secretary  
E. Douglas Bomberger (Elizabethtown College), treasurer

### **Members at Large**

Charles Hiroshi Garrett (University of Michigan)  
Sandra Graham (Davidson College)  
Daniel Goldmark (Case Western Reserve University)  
Tammy Kernodle (Miami University)  
Scott DeVeaux (University of Virginia)  
Guthrie P. Ramsey (University of Pennsylvania)

# City of Cincinnati



Mark Mallory  
Mayor

Office of the Mayor

Room 150, City Hall  
801 Plum Street  
Cincinnati, Ohio 45202  
Phone (513) 352-3250  
Fax (513) 352-5201

January 13, 2011

To the members of SAM and IASPM:

On behalf of the City, it is my pleasure to welcome the Society for American Music and the International Association for the Study of Popular Music to Cincinnati for a joint conference.

From sessions on the musical culture of nineteenth-century Cincinnati to Lady Gaga and Hip Hop studies, the breadth of your program mirrors our rich musical history as Americans. I commend you for such a diverse program and wish you success for your conference.

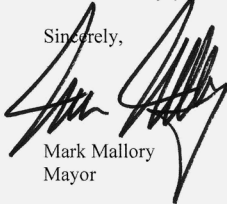
We often let others characterize Cincinnati and tell us how the rest of the nation sees us. We were named the fourth best city for new college graduates, ninth most literate city, and fifth best arts destination. And, we were recently named the craziest city in the country.

Established in 1788, our City is named after an organization called the Society of the Cincinnati, which was a group of army officers from the Revolutionary War who banded together and vowed to look after one another's families. We look out for one another here in Cincinnati, and I hope you will feel the warmth of our welcome.

Cincinnati's arts – our music, dance, theatre, festivals, museums, and galleries – make our city vibrant and bring people together. We are proud of our musical institutions, which include the Cincinnati May Festival, Cincinnati Symphony Orchestra, Cincinnati Opera, and the University of Cincinnati's College-Conservatory of Music. I am pleased to share all of Cincinnati's arts with you.

After your experience at this year's conference, I hope that you will plan a future visit to Cincinnati. Enjoy your stay in the Queen City!

Sincerely,



Mark Mallory  
Mayor





Welcome to Cincinnati and this exciting joint conference. A brief glance through this impressive program will reveal the depth and diversity of our presentations this year.

I would like to thank SAM's Mariana Whitmer, Gillian Rodger, and Bruce McClung for their generosity and warmth in making IASPM members feel so welcome. Also, a special note of gratitude for the IASPM-US program committee, which consists of chair Steve Waksman, past chair Dan Cavicchi, and members Luis-Manuel Garcia, Lisa Rhodes, John Troutman, and Alan Williams. Thanks also to IASPM-US treasurer Caroline Polk O'Meara and webmaster Jason Lee Oakes for all they did to make this conference a success.

Once again, the Rock and Roll Hall of Fame and Museum has taken the lead to create a not-to-be missed panel that is sure to be a conference highlight. The Rock Hall's Jason Hanley will moderate a panel discussion on the six-decade legacy of King Records, Cincinnati's most influential record label, on Thursday at 7:30 p.m. that features Bootsy Collins and Philip Paul.

Here's wishing you a wonderful conference full of stimulating intellectual discourse, fellowship, and fun with your fellow music lovers. I look forward to saying hello to each of you in person.

Beverly Keel  
IASPM-US President

---

### **IASPM-US Board of Directors**

President: Beverly Keel  
Vice President: Eric Weisbard  
Secretary: Karl Hagstrom Miller  
Treasurer: Caroline O'Meara  
Past President: Cheryl L. Keyes

### **Executive Committee**

Journal Editors: Gus Stadler and Karen Tongson  
Webmaster: Jason Lee Oakes  
Board Members: Rebekah Farrugia, David Garcia, Zachary Stiegler  
Student Board Members: Kim Kattari and Carmen Mitchell  
Honorary Board Members: Reebee Garofalo, Charles Hamm,  
Portia Maulsby



CCM's Corbett Auditorium reopened in 1996 after a complete redesign by Pei Cobb & Partners, Design Architects, and Kirkegaard Associates, Acousticians.

UNIVERSITY OF   
Cincinnati

Dear members of SAM and IASPM-US:

It is my genuine pleasure to welcome you to the University of Cincinnati's College-Conservatory of Music (CCM) as part of the joint conference of your two organizations. We are honored to be the host institution of this prestigious event and hope that you enjoy your time on our campus as much as we will enjoy having you here.

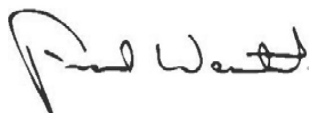
The University of Cincinnati traces its roots to 1819, and CCM's go to the founding of the Cincinnati Conservatory of Music in 1867 by Clara Baur, making it one of the oldest continuously operating music schools in the country. Just a few years later, in 1878, a rival school was formed with Theodore Thomas as its first director, the Cincinnati College of Music. These two co-existed until 1955, when fiscal realities led to the merging of the schools, forming the College-Conservatory of Music, which in turn joined the University in 1962.

In the 1990s, three campus buildings were renovated to become the Corbett Center for Performing Arts, Dieterle Vocal Arts Center, and Memorial Hall; to these were added the newly built Mary Emery Hall in 1999, and the four comprise what we call the CCM Village—surely among the finest facilities of any major music school in the world. Concerts for your conference will take place in Corbett Auditorium, built in the 1960s but completely renovated for a re-opening in 1996, and the Robert J. Werner Recital Hall, which opened in January 2000.

In addition to our music program, CCM also contains theatre, dance, and electronic media divisions; all in all, there are over 1,200 students studying here with 104 full-time faculty and more than 60 part-time. Our music degrees include the BM, MM, DMA, and the PhD, as well as an undergraduate Performers Certificate and graduate Artist Diploma. We are the largest performing-arts presenter in the state of Ohio, with close to 1,000 performances a year.

I look forward to greeting at least some of you individually, but for now this letter will have to do. I wish you all an enjoyable, stimulating, and productive conference, and hope that you will take home fond memories of the College-Conservatory of Music, the University of Cincinnati, and the city of Cincinnati!

Sincerely,



Frank Weinstock  
Interim Dean



# **GENERAL CONFERENCE INFORMATION**

---

## **Transportation to Events**

### **College-Conservatory of Music Concerts**

There are two concerts scheduled in the beautiful performance facilities of CCM. Both concerts are free, but registration is necessary in order to plan for bus transportation. Busses will pick up registered attendees in front of the hotel at times designated in the schedule.

### **Friday Afternoon Excursions**

Three optional excursions to Cincinnati landmark destinations are offered; tickets are required and bus transportation is included in the fee. Busses will pick up registered attendees in front of the hotel at designated times.

### **Friday Night SAM JAM**

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 9 p.m. in Salon HI. Bring your acoustic instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

### **SAM Saturday Banquet**

Tickets are required for this event. You should also have a marker indicating your entrée preference. Additional tickets are available from the SAM registration desk until 12:00 noon on Friday.

### **SAM Interest Groups**

Interest Groups are a vital part of the Society for American Music. Their programs are designed to allow members to interact with others of like interests, sharing ideas and information, but are open to all conference attendees. Interest Group sessions are planned entirely by the groups themselves. Some feature guest speakers or performers, others will have informal discussions.

### **Pianos**

Pianos for the conference have been graciously provided by Premier Pianos, Cincinnati.

### **Logo Design**

Design of conference logo by Jackie Schaiper of Schaiper Design, LLC.

## **SAM Brass Band**

The SAM Brass Band will perform during the conference's pre-banquet reception. Performers of any ability level are welcome. Bring your instrument and come to rehearsal on Thursday evening at 5:45 p.m. in Salon DE.

## **Shape-Note Sing**

Those who wish to take part in Shape-Note singing are invited to bring their voices to the session being held from 5:45–7:15 p.m. on Thursday evening in Salon BC. Books and/or song sheets will be provided but you are also welcome to bring your own *Sacred Harp* volume.

## **Blue Dots**

Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. If you are a first-timer, please come to the reception on Friday morning to meet our Board.

## **SAM Silent Auction**

All are welcome to participate in the SAM Silent Auction. This conference-long event serves as an important fund-raiser for the Society for American Music, presently helping to fund student travel for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have brought materials, bring them any time to the exhibit room. Then take some time to peruse the offerings and write your bids on the sheets attached. You may overbid any bid on the sheet in **full dollar** amounts. The auction closes during the reception on Saturday afternoon. You may pick up your winnings later that evening after dinner. Sunday morning pickup is also possible but not preferable.

## **Exhibits**

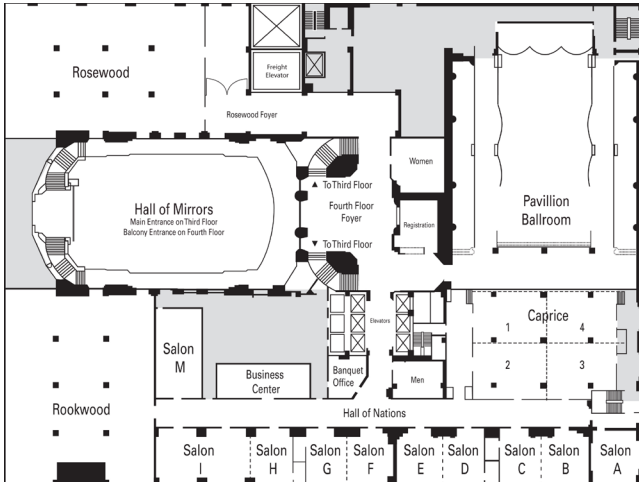
The Exhibit Room is one of the liveliest spots at SAM conferences, housing commercial exhibits, display of member publications, and the Silent Auction. Books, recordings, software, and other materials will be on display and available for sale. Please drop in and thank the vendors for attending our conference while you examine the materials that they have on display. Exhibitors this year include:

A-R Editions, Inc.  
Boydell and Brewer, Ltd.  
Cambridge University Press  
Colonial Music Institute  
Oxford University Press

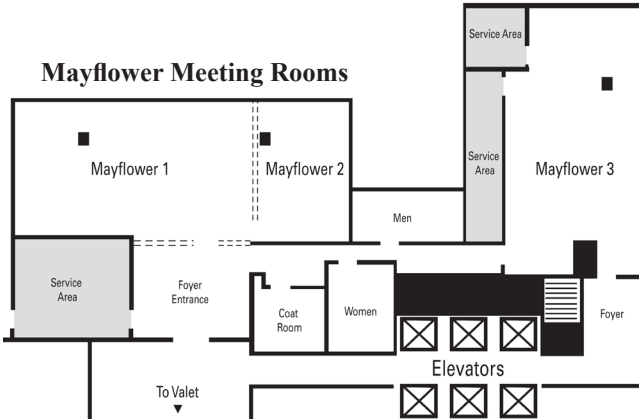
Routledge  
The Scholar's Choice  
University of Illinois Press  
University Press of Mississippi  
W. W. Norton & Company, Inc.

# Map of the Hotel Meeting Areas

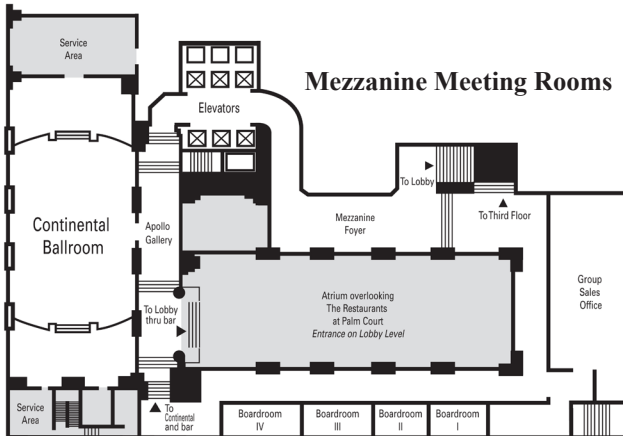
## Fourth Floor Meeting Rooms



## Mayflower Meeting Rooms



## Mezzanine Meeting Rooms



# Map of Downtown Cincinnati

The Hilton Cincinnati Netherland Plaza is located at 5th and Race, in the Carew Tower complex.



## SPECIAL EVENTS

---

### *Welcome Reception*

Sponsored by the College-Conservatory of Music

Phil DeGreg, jazz pianist  
Continental Ballroom

Wednesday Evening, 8:00–10:00 p.m. Free

### *Percussion Group Cincinnati*

Robert J. Werner Recital Hall, CCM

Thursday Evening, 8:00 p.m. Free (but register for bus transportation)

Founded in 1979, the Percussion Group Cincinnati consists of Allen Otte, James Culley, and Rusty Burge, all of whom are faculty members and ensemble-in-residence at the College-Conservatory of Music (CCM) of the University of Cincinnati. Renowned for its knowledge of and experience with the entire range of music of John Cage, Percussion Group Cincinnati made tours and festival appearances and collaborations with Cage on a number of occasions in the United States and Europe. Their concert for the SAM-IASPM conference will include works of John Cage, Colin McPhee, John Luther Adams, and Charles Mingus in the intimate and acoustically superb 300-seat Robert J. Werner Recital Hall. Busses will leave from the front of the hotel at 7:15 p.m.

### *Lindy Hop Dance Lesson*

Salon M, Conference Hotel

Friday Afternoon, 2:30 p.m. \$5.00 registration

The house big band from Cincinnati's downtown Blue Wisp Jazz Club will be providing dining and dancing entertainment for Saturday evening's banquet. In preparation SAM member Renée Camus, founder of the professional dance troupe "Centuries Historical Dance" [[www.centuriesdance.org/](http://www.centuriesdance.org/)], will offer a Lindy Hop lesson. Based on the Charleston and named for Charles Lindbergh's ("Lucky Lindy's") Atlantic Crossing in 1927, the Lindy Hop developed in Harlem in the late 1920s and 1930s. Renée will teach the basic steps of the Lindy Hop so that participants can "step out" at the Banquet!

### *All-Sousa Matinee Concert CCM Wind Symphony*

Corbett Auditorium, CCM

Saturday Afternoon, 12:45 p.m. Free (but register for bus transportation; box lunch available)

In celebration of the centenary of John Philip Sousa's 1910–1911 World Tour, which included New York, Great Britain, Canary Islands, South Africa, Australia, New Zealand, Fiji Islands, Hawaii, and Canada, the CCM Wind Symphony will present an All-Sousa Matinee Concert under the direction of Rodney Winther. The program will showcase many of Sousa's different sides as a composer, both as "the March King" and composer of songs, operettas, and suites. This all-Sousa concert for the SAM-IASPM conference will be held in the visually stunning 740-seat Corbett Auditorium, which in 1996 underwent a \$5 million renovation. Box lunches available. Busses will leave from the front of the hotel at 12:10 p.m.

## FRIDAY AFTERNOON EXCURSIONS

---



### ***Guided Tour of the Cincinnati Art Museum—The Cincinnati Wing***

**Cost: \$10.00 Limited to 20 registrants; advanced registration is required.**

This curator-led tour features fifteen galleries devoted to permanent exhibits of art created for Cincinnati or by Cincinnati artists. The exhibition represents five themes, all of which portray the many significant contributions that the arts made to the city's development as an urban center and the many ways in which the arts reflect the identities of various groups, such as German immigrants, women, and African Americans. The Cincinnati Wing includes selections of art-carved furniture, painting, sculpture, silver, ceramics, and arts and crafts metals, as well as art pottery from Cincinnati's Rookwood Pottery Company.

### ***Guided Tour of the National Underground Railroad Freedom Center***

**Cost: \$10.00 Limited to 20 registrants; advanced registration is required.**

This docent-led tour offers interactive exhibits to promote an understanding of slavery and resistance movements. The exhibits bring to life the importance and relevance of struggles for freedom around the world and throughout history. In the nineteenth century, Cincinnati served as a major stop on the Underground Railroad and became an important refuge for thousands fleeing slavery. The center's principal artifact is a two-story log slave pen built in Kentucky in 1830 that was used to house slaves being shipped to auction. Through the ongoing work of the Freedom Center, modern slavery is also exposed.

— **SOLD OUT!** —

### ***Guided Tour of the Union Terminal Rotunda and Cincinnati History Museum***

**Cost: \$15.00 Limited to 20 registrants; advanced registration required.**

Recently named as one of fifty architecturally significant buildings in America by the American Institute of Architects, Union Terminal opened in 1933 as a train station with a 180-foot rotunda outfitted in art deco splendor. It now houses four museums, an Omnimax Theater, and a four-manual E. M. Skinner organ. This docent-led tour will include the Rotunda with its huge color mosaic murals depicting the growth of the nation and Cincinnati, and the Cincinnati History Museum, which displays materials and related aspects of the history of Cincinnati and the Miami Valley region.

---

**Busses for all tours will leave from the front of the hotel at 2:15 p.m.**

*If you would like to go on a Friday Afternoon Excursion but have not purchased a ticket, please ask for information at the Registration Desk in the Fourth Floor Lobby.*

*A limited number of tickets may still be available.*

# Percussion Group Cincinnati Concert

for

## The Society for American Music

Thursday, March 10, 2011

8:00 p.m.

Werner Recital Hall

College-Conservatory of Music

University of Cincinnati

*Allen Otte James Culley Russell Burge*

### PROGRAM

*Three Drum Quartets from Earth and the Great Weather* (1993) John Luther Adams  
I. Drums of Winter (b. 1953)

*Balinese Ceremonial Music* (1936) Colin McPhee  
I. Pemoengkah (shadow puppet play) (1900–1964)  
II. Gambangan (cremation) arr. PGC  
III. Taboeh Teloe (temple dedication)

some of *Living Room Music* with John Cage  
*Imaginary Landscape* No. 2 (1940/42) (1912–1992)

*Four American Tunes* arr. Russell Burge/PGC  
Summertime (1935) (George Gershwin)  
Monk's Dream (1963) (Thelonious Monk)  
Goodbye Pork Pie Hat (1959) (Charles Mingus)  
Boogie Stop Shuffle (1959) (Charles Mingus)

Intermission

*here it is* (2005)\* Moiya Callahan  
(b. 1974)

*I Read the News Today, Oh Boy* (1987)\* collective

*Four Chilean Songs* arr. PGC  
La Fiesta de la Tirana (The Festival of La Tirana)  
Managua que reedifica (Rebuilding Managua)  
Vamos Mujer (Come Along, Wife)  
Danza de Calaluna (Dance of Calaluna)

\*written for the Group

Percussion Group Cincinnati (PGC) is ensemble-in-residence at the University of Cincinnati's College-Conservatory of Music and is represented by Stanton Management of Astoria, New York <[www.pgcinfo.com](http://www.pgcinfo.com)>.

**A Sousa Spectacular**  
**On the Centenary of the World Tour, 1910–1911**

for

**The Society for American Music**

**Saturday, March 12, 2011**

**12:45 p.m.**

**Corbett Auditorium**  
**College-Conservatory of Music**  
**University of Cincinnati**

*The CCM Wind Symphony*

*Rodney Winther, conductor*

**PROGRAM**

*Semper Fidelis* (March)

*La Reine de la Mer Valses* (Suite)

*Gliding Girl* (Tango)

*Swanee* (Humoresque)

*Nymphalin – Reverie* (Solo)

Timothy Lees, violin soloist

Concertmaster, Cincinnati Symphony Orchestra

**Presentation of Society for American Music Lifetime Achievement Award**

*Nobles of the Mystic Shrine* (March)

*The Last Days of Pompeii* (Suite)

*Peaches and Cream* (Fox Trot)

*The National Game* (March)

*With Pleasure – Dance Hilarious* (Dance)

*Stars and Stripes Forever* (March)

**CCM WIND SYMPHONY**

**Rodney Winther, conductor**

**with**

**Timothy Lees, violin soloist**



**for the**

**SOCIETY FOR AMERICAN MUSIC**

**37<sup>TH</sup> ANNUAL CONFERENCE**

# THE CONFERENCE SCHEDULE

---

Unless otherwise indicated, all sessions and events will take place at the conference hotel.

## WEDNESDAY, 9 March

- 2:00–6:00 p.m.** SAM Board of Trustees Meeting (Boardroom 4)  
**2:00–8:00 p.m.** Registration Open (Fourth Floor Lobby)  
**5:00–8:00 p.m.** Exhibitor Set-up (Rookwood)  
**8:00–10:00 p.m.** Welcome Reception hosted by the College-Conservatory of Music (Continental Ballroom)

## THURSDAY, 10 March

- 8:00–5:00 p.m.** Registration Open (Fourth Floor Lobby)  
**8:00–5:00 p.m.** Exhibits Open (Rookwood)  
**8:30–10:00 a.m.**  
**SAM Session 1a: Panel: *Gender, Race, Musical Identity*** Pavillion  
**Chair: Josh Duchan, Kalamazoo College**
- 

Melissa Cross: *The Crossroads of Gender in Heavy Metal*  
ERIC HARDIMAN, Dalhousie University

*Cheap Thrills*: Janis Joplin, Big Brother and the Holding Company, and Blues Transformation  
WILL FULTON, CUNY Graduate Center

*The Hip Hop Dalai Lama vs. An American Girl*: Soundscapes, Ideology, and American Identity in the 2008 Democratic Primary  
DANA C. GORZELANY-MOSTAK, McGill University

- SAM Session 1b: *Sacred Song*** Salon HI  
**Chair: Sandra Graham, Davidson College**
- 

Albert E. Brumley of Powell (Missouri): Twentieth-Century Composer  
KEVIN KEHRBERG, Warren Wilson College

“Let’s Take Them Home, Detroit Style”: Place and Gender in African American Gospel Rhetoric  
NINA OHMAN, University of Pennsylvania

Transforming the Atmosphere, Collapsing the Divide: The Concordance of Live and Recorded Music during Spiritually Transcendent Moments of African American Charismatic Worship  
WILL BOONE, University of North Carolina–Chapel Hill

- SAM Session 1c: *Film & Television Aesthetics*** Salon BC  
**Chair: Jessica Courtier, University of Wisconsin–Madison**
- 

Charles Ives, Bernard Herrmann, and the Creation of a Modern Film Music Aesthetic  
JONATHAN WAXMAN, New York University

Louis Siegel’s *Forgotten Lot*  
CHARLES E. BREWER, The Florida State University

Laughter over Tears: John Cage, Experimental Art Music, and Popular Television  
ANDRE MOUNT, University of California, Santa Barbara

PROGRAM: THURSDAY

**SAM Session 1d:**

Salon DE

***Musical Culture in Nineteenth-Century Cincinnati and Boston***

**Chair: Katherine K. Preston, College of William and Mary**

---

The Divine, the Refined, and the Sacred Music of Nineteenth-Century Cincinnati

URSULA CROSSLIN, The Ohio State University

Building “Permanence”: Orchestras and Practicalities in Cincinnati, 1872–95

KAREN AHLQUIST, George Washington University

Gender and the Germanians: “Art-Loving Ladies” in Nineteenth-Century Concert Life

NANCY NEWMAN, University at Albany, SUNY

**10:00–10:30 a.m. BREAK**

**10:30 a.m.–12:00 noon**

**SAM Session 2a: *Invoking the Past***

Pavillion

**Chair: Sabine Feisst, Arizona State University**

---

Harry Partch and Steve Reich’s Different Trains

ANDREW GRANADE, University of Missouri–Kansas City

My Father and I Knew Charles Ives: Adams, Ives, and Tributes

DAVID THURMAIER, Florida Gulf Coast University

“I Went to the Woods to Live Deliberately”: Thoreau and Cumulative Form in Ives’s *Concord Sonata*

MELODY MARCHMAN, University at Buffalo, SUNY

**SAM Session 2b: *Musical Outreach***

Salon HI

**Chair: Joanne Swenson-Eldridge, Holy Cross College**

---

“Virgin Soil” for Bach’s Music: The American Reception of Robert Franz

YU JUENG DAHN, University of Cincinnati, College-Conservatory of Music

Beverly Sills and Her Transcendence of the American Class Divide

NANCY GUY, University of California, San Diego

Indie Values, Symphonic Spaces: High Art, Low Art, and the “New” Audience

ELIZABETH K. KEENAN, Fordham University

**SAM Session 2c: *Music and the Mythology of Motown***

Salon BC

**Chair: Mark Clague, University of Michigan**

---

Searching for Motown: Berry Gordy, Jr., Detroit, and a New Music Company

ANDREW FLORY, Shenandoah University

What Went On?: The Pre-History of Motown’s Politics, 1961–71

MARK CLAGUE, University of Michigan

Respondent:

AL ABRAMS, founding publicist, Motown Records Corporation  
(1959–1967)

**SAM Session 2d: *Musical Appropriations***

Salon DE

**Chair: Sally Sommers Smith, Boston University**

---

Headhunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance

MARY I. INGRAHAM and MICHAEL B. MACDONALD,  
University of Alberta

Ethics and Ownership in the Powwow Recording Industry: Conflicting Ideas about Music as Property

CHRISTOPHER SCALES, Michigan State University

Echoes of Java: Traces of Javanese Music in Popular Compositions Inspired by the 1893 World's Columbian Exposition

HENRY SPILLER, University of California, Davis

**12:00–12:45 p.m. BREAK**

**12:15–1:45 p.m.**

**SAM Student Forum**

Salon BC

Research in American Music

DEANE ROOT, University of Pittsburgh

**SAM Interest Group: *Gospel and Church Music***

Caprice 2/3

***Megachurches, MP3s, and Globalization: Exploration of Sacred Music Traditions in the New Millennium***

Christianity's New "World Music": The Globalization of Praise and Worship Music and the Building of Transnational Christian Identities

MONIQUE INGALLS, McMaster University

Strike Up the Band but Don't Forget the Balance: Traditional and Contemporary Music in One African American Megachurch in Los Angeles, California

BIRGETTA JOHNSON, Syracuse University

Of Mice and Gospel Radio: How 3G and Other Innovations Are Shaping Today's Gospel Music

DEBORAH SMITH POLLARD, University of Michigan–Dearborn

**SAM Interest Group:**

Salon DE

***Latin American and Caribbean Study Group***

Integrating Music of the Americas into the College Curriculum

Panelists: ALEJANDRO MADRID, University of Illinois at Chicago,

BRENDA ROMERO, University of Colorado at Boulder,

G. GRAYSON WAGSTAFF, The Catholic University of America

Respondent: J. PETER BURKHOLDER, Indiana University

**SAM Interest Group: *Gender Study Group***

Salon FG

From Garret to the Garden to Beyond: American Women Composing Nature

DENISE VON GLAHN, The Florida State University

**12:45–1:45 p.m.**

**SAM Lecture-Recital**

Pavillion

Hooked on Waterphonics

JESSE STEWART, Carleton University

**SAM Lecture-Recital**

Salon HI

"Alexander's Ragtime Band" at 100

BENJAMIN SEARS and BRADFORD CONNER, American Classics, Boston

PROGRAM: THURSDAY

1:45–2:00 p.m. **BREAK**

2:00–4:00 p.m.

**IASPM Session 1a: *Smooth Femininities***

Salon FG

**Chair: Kendra Preston Leonard, Westminster Choir College**

---

Bigger Than the Beatles: Vera Lynn and Postwar Popular Music Historiography

CHRISTINA BAADE, McMaster University

The Blonde Who Knew Too Much: Historicizing Anxiety in “Que Sera, Sera”

PHILIP GENTRY, University of Delaware

Mid-Century Hollywood Film Musicals and the Middlebrow Soprano

HOLLEY REPLOGIE-WONG, University of California, Berkeley

Contented and Starry-Eyed: Mary Ford’s Soothing Sensuality

SARAH CULPEPER, University of Virginia

**IASPM Session 1b: *Jazz Narratives***

Caprice 2/3

**Chair: Jason Robinson, Amherst College**

---

Miles and Mtume: Re-examining the Cultural Politics of Early Fusion Jazz

JEREMY SMITH, Duke University

Shoot Kenny Twice . . . Just to Make Sure: Smooth Jazz and the Standard Jazz Narrative

AARON WEST, Collin College

Carrying History on a Tune: The Sound of Home and the Ethics of the Jazz Standard

GELSEY BELL, New York University

The Other Jazz: John Carter’s Music and Refiguring Tradition in Jazz

CHARLES SHARP, California State University at Fullerton

**IASPM Session 1c: *Alternative and Outside***

Mayflower 1

**Chair: Jason Hanley, Rock and Roll Hall of Fame and Museum**

---

Soft/Loud: Tracing the Birth and Expansion of an “Alternative” Song Form

THEO CATEFORIS, Syracuse University

Unpacking the Orchestra in the Flaming Lips’ *The Soft Bulletin*

BRIAN JONES, University of North Carolina–Chapel Hill

Rock on: The Smashing Pumpkins at the End of Rock

JOSHUA MOON, Ohio University

The Rise and Fall of the *Key of Z*: The Dubious Beginnings and Endings of Outsider Music

NICOLE MARCHESSEAU, York University

**IASPM Session 1d: *The Global Popular***

Mayflower 3

**Chair: Daphne Carr, Columbia University**

---

African American Jazz Musicians and Racial Cosmopolitanism in Colonial India

BRADLEY SHOPE, University of North Texas

Burton Crane’s Recordings in Japan 1931–1933: The Influence of American Music on 1930s Japanese Musical Tastes

HARUMICHI YAMADA, Tokyo Keizai University

Performing Postcolonial Subjectivity: Memory, Liminality, and Agency in Indian Rock

SANGEET KUMAR, Denison University

**SAM Session 3a:****Seminar I: Screen Adaptations****Moderator: Ann Ommen van de Merwe, Miami University**

---

Operatic Underscoring: André Previn's *Porgy and Bess* (1959)

SEAN MURRAY, CUNY Graduate Center

Sally, Irene, and Ellie: The New Woman in MGM's Depression-Era Musicals

ALLISON ROBBINS, University of Virginia

All's Fair in Love and War: Herrmann vs. Addison in the Case of Hitchcock's  
*Torn Curtain*

MELISSA WONG, Cambridge University

"I Am an American Girl Now": Representation of Women in the Film *West Side  
Story* (1961)

MEGAN B. WOLLER, University of Illinois, Urbana-Champaign

From Stage to Screen: The Effects of Hollywood Adaptation on Stephen  
Sondheim's *Sweeney Todd*

LISA SCOGGIN, Independent Scholar

**SAM Session 3b:****Seminar II: Music and American Cities****Moderator: Caroline Polk O'Meara, University of Texas at Austin**

---

The Place of Steel: Shifting Sounds of Pittsburgh in Orchestral Music

ROBERT FALLON, Carnegie Mellon University

Let's Get Away from It All: Travel in 1940s Popular Song

ANDREW BERISH, University of South Florida

The Lower East Side and the Slum Aesthetic in 1960s Rock

PATRICK BURKE, Washington University in St. Louis

From Rio to São Paulo: Shifting Urban Landscapes and Brazilian Music's New  
Global Strategies

KARIANN GOLDSCHMITT, Colby College

"This Is Los Angeles": Sampling the Urban Jungle with Tom Brokaw  
(and Friends)

ROBERT FINK, University of California, Los Angeles

Branding a City "Live Music Capital of the World"

ELIOT TRETTER, University of Texas at Austin

Salon HI

**SAM Session 3c:****Dolly Parton and the "Country" in Country Music****Chair: Paul F. Wells, Middle Tennessee State University (emeritus)**

---

More than Just a Backwoods "Barbie": Dolly Parton's Musical Craft

MELINDA BOYD, University of Northern Iowa

Dolled-Up Time: Narrative and Direct Stepwise Modulation in the Songs of  
Dolly Parton

NEIL CRIMES, University of Pennsylvania

Revisiting Detroit: The Evolving "Country" in Country Music

JOHN STANISLAWSKI, University of Illinois, Urbana-Champaign

*For a Life of Sin*: Bloodshot Records and Insurgent Chicago Country Music

NANCY P. RILEY, University of Georgia

Salon BC

**SAM Session 3d: *Twentieth-Century American Opera***

Salon DE

**Chair: Michael Pisani, Vassar College**

---

Crafting the American Opera Libretto: Modeling, “Operese,” and Language Style in Works from the 1910s

AARON ZIEGEL, University of Illinois, Urbana-Champaign

(Re)Constructing Womanhood in Scott Joplin’s *Treemonisha* (1911)

RACHEL LUMSDEN, CUNY Graduate Center

“Not Grown Up Yet”: Cognitive Disability in Carlisle Floyd’s *Of Mice and Men*

STEPHANIE JENSEN-MOULTON, Brooklyn College, CUNY

The Publication of *Four Saints in Three Acts*

DREW MASSEY, Harvard University

**4:00–4:30 p.m. BREAK**

**4:30–5:30 p.m.**

**SAM Session 4a: *Cycles of Change in Popular Song***

Pavillion

**Chair: Deane Root, University of Pittsburgh**

---

Changing Times, Coming Changes: Sam Cooke and Bob Dylan in the 1960s

JACK HAMILTON, Harvard University

Joni Mitchell’s *Court and Spark*: A Song Cycle in the Popular Idiom

SUE NEIMOYER, University of Utah

**SAM Session 4b: *Folk Revival and Collective Memory***

Salon HI

**Chair: Judy McCulloh, University of Illinois Press (retired)**

---

Folk Imagery and Folk Romanticism in Twentieth-Century American Music Revivals

RAY ALLEN, Brooklyn College, CUNY

Collective Memory and the Creation of Musical Community at Chicago’s Old Town School of Folk Music

TANYA LEE, University of Illinois, Urbana-Champaign

**SAM Session 4c: *Immigrant Musical Theater***

Salon BC

**Chair: Andrew Dell’Antonio, University of Texas at Austin**

---

Dos Mensch fun der Osten: Joseph Rumshinsky, Yiddish-American Theater, and the Operatic Ideal

DEVORA GELLER, Brooklyn College, CUNY

Italian, American, or Italian-American?: The Italian Immigrant *Sceneggiata* and Cultural Transference

REBA WISSNER, Brandeis University

**SAM Session 4d: *Cultural Politics & Public Performance***

Salon DE

**Chair: Katherine Brucher, Depaul University**

---

“Hitting Culture on the Head”: Movimiento Música Más, Intermedia Performance, and Resistance in Buenos Aires, 1969–73

ANDREW RAFFO DEWAR, New College, University of Alabama

“*Baila en la Calle*”: The Cultural Politics of *Merengue* and *Ali-Babá* in Twenty-First-Century Dominican National Carnival

JESSICA C. HAJEK, University of Illinois, Urbana-Champaign

4:30–6:00 p.m.

**IASPM Session 2a: *Metal Rules the Globe:***

Salon FG

***Case Studies in Metal Music around the World*****Chair: Jeremy Wallach, Bowling Green State University**

---

“El Metal No Tiene Fronteras”: The Global Conquest of an Outcast Genre

JEREMY WALLACH, Bowling Green State University

Blackened Historiography: The Battle over Norwegian Black Metal’s

Official History

ROSS HAGEN, Utah Valley University

The History of Turkish Heavy Metal

ILGIN AYIK, Istanbul Technical University

**IASPM Session 2b: *Canonization***

Caprice 2/3

**Chair: Aaron West, Collin College**

---

Masquerade, Memory, and Canon Formation at New York City’s Puppet Playlist

JASON OAKES, The Cooper Union

List Fever and Popular Music: 3) History 2) Canon 1) Archive

LIAM YOUNG, University of Western Ontario

Leavis to Bieber: Going Gaga, Seeking Substance, and Fearing the Ephemeral in  
the Pedagogical Canonization of Contemporary Popular Music

MICHAEL BAKAN, The Florida State University

**IASPM Session 2c: *Rock Historical Reflections***

Mayflower 1

**Chair: Maureen Mahon, New York University**

---

Don’t Know Much About History—and We Don’t Care! Teaching Punk  
Rock History

JOHN DOUGAN, Middle Tennessee State University

The Missing History of Class in Rock &amp; Roll: From Elvis to Springsteen

DAVID SHUMWAY, Carnegie Mellon University

Separated Out: Marillion, Rock Music, and the Middle Class

JON EPSTEIN, High Point University

**IASPM Session 2d: *Digital Songs, Digital Networks***

Mayflower 3

**Chair: Patrick Burkhart, Texas A&M University**

---

Music and the Technics of the Political in the Age of Obama: The Gregory  
Brothers’ *Autotune the News*

STEPHEN SMITH, New York University

Upcharge for Downloads: An Aesthetic Ideology of Lossless Audio

PETER SCHAEFER, Marymount Manhattan College

Music Everywhere: Sounds in the Cloud

JEREMY MORRIS, McGill University

**5:45–7:15 p.m.** SAM Brass Band Rehearsal (Salon DE)**5:45–7:15 p.m.** Sacred Harp Sing (Salon BC)*All are welcome, with or without hymnbooks***6:00–7:15 p.m.** IASPM-US Reception (Caprice 2/3)

PROGRAM: FRIDAY

6:15–7:45 p.m.

**SAM Interest Group: *Music, Film, and Media***

Salon FG

---

7:30 p.m.

**IASPM/SAM Joint Plenary Session**

Pavillion

***King Records Remembered: A Panel Discussion on the Legacy of Cincinnati's Most Influential Record Label***

**Moderator: Jason Hanley, Rock and Roll Hall of Fame and Museum**

---

BOOTSY COLLINS, Musician, King Records alumnus, Rock and Roll Hall of Fame Inductee

LAUREN ONKEY, Rock and Roll Hall of Fame and Museum

PHILIP PAUL, Musician, King Records alumnus

ELLIOTT V. RUTHER, President, Cincinnati USA Music Heritage Foundation

CHRISTOPHER SHADLER, Community Building Associate, Xavier University

8:00 p.m.

**SAM Concert:**

Robert J. Werner Recital Hall, CCM

***Percussion Group Cincinnati***

---

Busses will leave from the front of the hotel at 7:15 p.m.

8:00–10:00 p.m.

***SAM Documentary Screening and Discussion***

Salon HI

---

*I'll Keep on Singing: The Southern Gospel Convention Tradition*

STEPHEN SHEARON, Middle Tennessee State University;

CHARLES TOWLER, Gospel Heritage Music, Cleveland, Tennessee; and

TRACEY PHILLIPS, Nashville, Tennessee

## FRIDAY, 11 MARCH

7:00 a.m.–8:30 a.m. JSAM Advisory Board Meeting (Salon B)

7:00 a.m.–8:30 a.m. First-Time Attendees Breakfast (Mezzanine Level)

7:30 a.m.–8:30 a.m. Interest Group Council (Salon FG)

8:00 a.m.–1:00 p.m. Registration Open (Fourth Floor Lobby)

8:00 a.m.–1:00 p.m. Exhibits Open (Rookwood)

8:30–10:00 a.m.

**IASPM Session 3a: *Digital Rights***

Salon M

**Chair: Jason Oakes, The Cooper Union**

---

Music and Cyberliberties: The Swedish Pirate Party as Global Bellwether

PATRICK BURKART, Texas A&M University

Svoboda Cultura: “Free Culture” in Czech Translation?

DAPHNE CARR, Columbia University

Can I Hear America Singing? Reflections on Preservation, Copyright Protection, and Public Policy

DAVID SANJEK, University of Salford

**IASPM Session 3b:**

Caprice 2/3

***The Rise of Heavy Metal Studies in Academia, Research, and Popular Culture*****Chair: Brian Hickam, Benedictine University at Springfield**


---

The World Metal Alliance: How Efforts to Improve Scholarly Communication Are Assisting Inquiries into Heavy Metal Histories

BRIAN HICKAM, Benedictine University at Springfield

The Heavy Metal T-Shirt in Popular Culture and Beyond

MATTHEW DONAHUE, Bowling Green State University

Rainbows Are Metal: Queer Fans, Identity, and Heavy Metal Scenes

AMBER CLIFFORD, University of Central Missouri

**IASPM Session 3c: *Rock in the Seventies and Beyond***

Salon DE

**Chair: John Dougan, Middle Tennessee State University**


---

Finding a Future in the Past: Understanding the Shape of History in the Field of Popular Music

LARS KAIJSER, Stockholm University

Fixing a Hole: Filling the Post-Beatles Void in 1970s America

KEVIN HOLM-HUDSON, University of Kentucky

See You All at Oki Dog: The Resurrection of Darby Crash

JAY ZOLLE, University of Virginia

**IASPM Session 3d: *Institutions of History***

Meeting Rm 758

**Chair: Eric Weisbard, University of Alabama at Tuscaloosa**


---

On Instant Classics and Reunion Tours: Music Criticism and the Hype of History

DEVON POWERS, Drexel University

Rock of Ages: Popular Music and Canonization at the Rock and Roll Hall of Fame and Museum

CYNTHIA WILLIS-CHUN, Hiram College

Festival Programs as Archival Materials

SIJA TSAI, York University

**SAM Session 5a: *The Use and Re-Use of Popular Song***

Pavillion

**Chair: Theo Cateforis, Syracuse University**


---

“They Were There”: Quotation in World War I Sheet Music

WILLIAM BROOKS, University of York

“Watch Out for the Sharks!”: Gender, Technology, and Commerce in the American Song-Poem Industry

FRANCESCA INGLESE, Brown University

The Day the Jingle Died: How Michael Jackson’s 1988 Pepsi Campaign Redefined Commercial Music

JOANNA LOVE-TULLOCH, University of California, Los Angeles

**SAM Session 5b: *Race, Place, Nation***

Salon HI

**Chair: Charles Carson, University of Texas at Austin**


---

The Rise and Fall of William Levi Dawson’s *Negro Folk Symphony* (1934)

GWYNNE KUHNER BROWN, University of Puget Sound

PROGRAM: FRIDAY

*Up the Ocklawaha*: Maud Powell and Marion Bauer at the Crossroads  
SARAH GRACE SHEWBERT, University of Washington  
Lamar Stringfield's Appalachian Nationalism  
MATTHEW FRANKE, University of North Carolina–Chapel Hill

**SAM Session 5c: *Teaching Musical Identities*** Meeting Rm 658  
**Chair: Larry Worster, Metropolitan State College of Denver**

---

Seeking Authenticity in Improvisation Education  
SIV LIE, New York University  
MacDowell vs. Butler: Diverging Philosophies on Music in the University  
MICHAEL JOINER, University of California, Santa Barbara  
From Singing to Citizenship: Music at the Hull-House Settlement  
GLENDA GOODMAN, Harvard University

**SAM Session 5d: *Music in the Arena*** Salon FG  
**Chair: Mariana Whitmer, University of Pittsburgh**

---

“Take Me Out to the Ball Game”: The Rise and Fall of the Baseball Organist  
MATTHEW MIHALKA, University of Minnesota–Twin Cities  
Diapason Ice: Performance Practice and Nostalgia in Hockey Organ Music  
ANTONIO GIAMBERARDINO, Carleton University  
My Home Sweet Home (Plate): “God Bless America,” Commemoration, and  
Coercion in Post-9/11 Professional Baseball  
SHERYL KASKOWITZ, Harvard University

**SAM Session 5e: *Black / White Interactions*** Caprice 1/4  
**Chair: Tammy Kernodle, Miami University**

---

Cross-Racial Foundations of American Vernacular Guitar Music: The Case of  
*Spanish Fandango*  
GREG REISH, Roosevelt University  
At the Crossroads: Identity, Race, Authenticity, and the Carolina Chocolate Drops  
LAUREN JOINER, University of Oregon  
The Blackface Synthesis on the Banks of the Ohio  
CHRISTOPHER J. SMITH, Texas Tech University

**9:30 a.m.–11:30 a.m.**

**SAM Session 6: *Poster Papers*** Pavillion Foyer

---

Miles Davis and Modal Jazz  
MYLES BOOTHROYD, Central Michigan University  
The Resonance of Dissonant Counterpoint in American Musical Culture  
JOHN D. SPILKER, Oklahoma State University  
“Yes, It’s a Brilliant Tune”: Quotation in Contemporary American Art Song  
KEITH CLIFTON, Central Michigan University  
Handel for the Holidays: American Appropriation of the “Hallelujah Chorus”  
LEAH HARRISON, The Florida State University

10:15–11:00 a.m.

**SAM Lecture-Recital**

Salon HI

Sousa's Americanism Abroad: Soloists from the Sousa Band's 1910–1911  
World Tour

TODD CRANSON, University of Illinois, Springfield / Vintage Brass Band

10:15–11:00 a.m. SAM Long-Range Planning Forum (Caprice 1/4)

10:15–11:00 a.m. SAM Site Selection Committee (Salon DE)

11:15 a.m.–1:15 p.m.

**IASPM Session 4a:**

Caprice 1/4

***The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in a Time of Terror***

**Co-Chairs: Joseph Fisher, George Washington University and Brian Flota, Oklahoma State University**

Country Music After the Dixie Chicks: Carrie Underwood and the Negotiation  
of Gendered Authenticity

MOLLY BROST, University of Southern Indiana

*E Pluribus Unum*: Jacques Rancière, Sandy Bull, and the Peculiar Familiarity of  
Political Frustration in “New Weird America” Folk Music

RYAN RANDALL, University of Rochester

That Was Now, This Is Then: Recycling the Sixties in Post-9/11 Music

JEFFREY ROESSNER, Mercyhurst College

On a Maddening Loop: Post-9/11 Rubble Music

ISAAC VAYO, Defiance College

**IASPM Session 4b: *Femininity, Politics, Performance***

Salon M

**Chair: Christina Baade, McMaster University**

Navigating Nineteenth-Century Celebrity and Gender: Felicita Vestvali “the  
Magnificent,” Transatlantic Diva and Actress (ca. 1830–1880)

JEAN DICKSON, University at Buffalo, SUNY

Rescuing “the Tender Young Ears of This Nation from This Rock Porn”: Musical  
and Sexual Pleasure in Girlhood

LINDSAY BERNHAGEN, The Ohio State University

Everybody in the Band Was a Dyke: Gender, Sexuality, and Jazz Discourse in the  
Case Study of Willene Barton

YOKO SUZUKI, University of Pittsburgh

Could God Be Black? One Woman's Journey toward Social Justice: Iola Brubeck  
and *The Real Ambassadors*

KEITH HATSCHEK, University of the Pacific

**IASPM Session 4c: *Media / History***

Caprice 2/3

**Chair: Rebekah Farrugia, Oakland University**

You Heard It Here First: Exploring the History of American Popular Music  
through Radio Archives

LAURA SCHNITKER, University of Maryland

Locating Canadian Campus Radio Histories

BRIAN FAUTEUX, Concordia University

PROGRAM: FRIDAY

The Endless Archive and the Collapse of Canonicity: MP3 Blogs and Dominant Historical Narratives

ROBERT STRACHAN, University of Liverpool

Opening the Source: New Digital Archives and the PTT System in Taiwan

MEREDITH SCHWEIG, Harvard University

**IASPM Session 4d: *Experimental and Avant-Garde*** Meeting Rm 658  
**Chair: Theo Cateforis, Syracuse University**

---

Avant-gardism, African Rhythm, and Appropriation in David Byrne and Brian Eno's *My Life in the Bush of Ghosts*

ELIZABETH LINDAU, University of Virginia

138A Multiphonic Ballade: Noise and Race in Black Popular Music from Braxton to Dälek

SETH MULLIKEN, North Carolina State University

Thousand Origins of the Field of China's Experimental Music and Sound Art

ADEL JING WANG, Ohio University

Multimusicalism: Towards an Understanding of Difference and Cultural Memory in Improvised Music

JASON ROBINSON, Amherst College

**SAM Session 7a: *Musicians Crossing Borders*** Pavillion  
**Chair: Carol Hess, Michigan State University**

---

Teresa Carreño's American Compositions: Gender, Virtuosity, and Musical Intersections in 1860s Concert Life

LAURA PITA, University of Kentucky

Border Crossings: Following the Trail of Señor Casseres, A Spanish-African Pianist in Nova Scotia and Massachusetts, 1852–1862

MICHELLE BOYD, University of Toronto

Sentimental Imagination in the Nineteenth Century: Louis Moreau Gottschalk's *The Last Hope* and the Commodification of Music and Religion

LAURA MOORE PRUETT, Merrimack College

Angela Peralta's *Album Musical*: Composition, Reception, and the Feminine Ideal

ANNA OCHS, University of North Carolina–Chapel Hill

**SAM Session 7b: *Hip Hop and Rap Studies*** Salon HI  
**Chair: Felicia Miyakawa, Middle Tennessee State University**

---

Dr. Dre's "Nuthin' But a G Thang": The Sound of South America in South L.A.?

LOREN KAJIKAWA, University of Oregon

Queering Disability/Disabling Queerness: The Carnavalesque Politics of R. Kelly's "Global Closet"

WILLIAM CHENG, Harvard University

Where's the Beat?: Towards a Musical Semiology of Rap Music through Public Enemy's "It Takes a Nation of Millions to Hold Us Back"

CHRIS ROBINSON, University of Kansas

"Whose Rhyme Is It Anyway?" African Hip Hop's Challenge to the Notion of an American Archetype

WARRICK MOSES, Tufts University

**SAM Session 7c: Ensembles and Communities**

Salon DE

**Chair: Jane Riegel Ferencz, University of Wisconsin–Whitewater**

---

Critic, Conductor, and Orchestra in Chicago of the 1860s: Building a City through Cultural Capitalism

JAMES DEAVILLE, Carleton University

Of Conductors, Orchestras, and Docile Bodies: Concert Culture as Embodied Experience in Nineteenth-Century America

STEVEN BAUR, Dalhousie University

Rethinking Success: Longevity and the Ringgold Band

SEAN TWOMEY, University of Western Ontario

The BPO Gets a New Deal: The Buffalo Philharmonic and the Great Depression

JUDY BRADY, University of Wisconsin–Madison

**SAM Session 7d: Critical Topics in Musical Theater**

Salon FG

**Chair: Jonas Westover, CUNY Graduate Center**

---

Fiddling While Rome Burns?: Music for Booth's Production of *Julius Caesar* (1875)

MICHAEL V. PISANI, Vassar College

Historiographic Perspectives on "Integration"

WAYNE HEISLER, Jr., The College of New Jersey

Broadway Bound: Billy Rose's Ploy for Prestige in *The Seven Lively Arts* (1944)

JAMES O'LEARY, Yale University

Desperate Times, Desperate Measures: *Sweeney Todd* as Open Text

ARREANNA ROSTOSKY, University of California, Los Angeles

**1:15–2:15 p.m. BREAK***All SAM afternoon excursions:**busses will leave from the front of the hotel at 2:15 p.m.***2:30 p.m.** Cincinnati Art Museum–The Cincinnati Wing**2:30 p.m.** National Underground Railroad Freedom Center**2:30 p.m.** Union Terminal Rotunda and Cincinnati History Museum**2:15–3:45 p.m.****IASPM Plenary Session**Pavillion

---

The Location of Pleasure and Enjoyment: *Danzón* Dancing between Cuba and Mexico

ALEJANDRO MADRID, University of Illinois at Chicago

2009 Woody Guthrie Award winner for his book *Nor-tec Rifa! Electronic Dance Music from Tijuana to the World***2:30–4:00 p.m.** Lindy Hop Dance Lesson (Salon M)

PROGRAM: FRIDAY

4:00–6:00 p.m.

**IASPM Session 5a:**

Salon HI

***The Rock and Popular Music Institute: A Panel Discussion***

**Chair: Robert Walser, Case Western Reserve University**

---

MARY DAVIS, Chair, Music Department, Case Western Reserve University

ANDY LEACH, Director of Library and Archives, Rock and Roll Hall of Fame and Museum

LAUREN ONKEY, Vice President of Education and Public Programs, Rock and Roll Hall of Fame and Museum

ROBERT WALSER, Director of the Rock and Popular Music Institute, Case Western Reserve University

**IASPM Session 5b:**

Salon DE

***Black Women's Voices, Sounds, and Secret Histories***

**Chair: Meagan Sylvester, University of the West Indies**

---

Lynching Photography and “Strange Fruit”

MAYA GIBSON, Washington University in St. Louis

Here Is a Strange and Bitter Crop: Billie Holiday as a Strange Fruit

KATHERINE TURNER, Claflin University

Steely Dame: The Blues Body of Memphis Minnie in Motion

MASHADI MATABANE, Emory University

What's So Sweet about Brown Sugar? Secret Histories of Black American Women and Rock and Roll

MAUREEN MAHON, New York University

**IASPM Session 5c: *Musical Cosmopolitanism***

Salon FG

**Chair: Caroline Polk O'Meara, University of Texas at Austin**

---

The Real Metropolitan “Stuff”: Cultural Hierarchies, Popular Musics, and the Establishment of a Colonial City

DAVID GRAMIT, University of Alberta

Tango or Pop? Musical Taste, Urbanization, and Challenged National Identity in Finland in the 1960s

JANNE POIKOLAINEN, University of Helsinki

Sound and Dreamscape: Transnationalism and Displacement in *Abre los Ojos* and *Vanilla Sky*

RACHEL GOLDEN, University of Tennessee

Hearing the “American”: Music of Soviet Screen Culture and Its Aural Images of America(ns)

RACHEL MAINE, Northwestern University

**IASPM Session 5d: *Bodies, Gender, Desire***

Caprice 1/4

**Chair: Luis-Manuel Garcia, University of Chicago**

---

Disabled, Erotic, Other: Lost Notes from the Margins

ANTHONY TUSLER, AboutDisability

Looking for a Kiss: The New York Dolls and Masculine Bodily Subversion

SEBASTIAN BUZZALINO, University of Calgary

“Where I End?”: Radiohead, Hypermediated Music, and Posthuman Androgyny

MICHAEL BIELECKI, Western Illinois University

Cyborgs Think They Can Dance: Academic Theory Meets Mass Media

JUSTIN BURTON, Rider University

**5:30 p.m.** SAM Student Forum Business Meeting (Salon M)

**5:30 p.m.** Discussion Meeting for SAM Post-Grad Members (Caprice 2/3)

**6:00 p.m.** Oxford University Press Cocktail Reception (Mezzanine)

**6:30 p.m.** SAM Student Forum Dinner Outing

**6:30 p.m.** SAM Post-Grad Dinner Outing

**9:00 p.m.** SAM JAM (Salon HI)

## SATURDAY 20 MARCH

**7:00 a.m.–8:30 a.m.** Student Breakfast

**8:00 a.m.–4:00 p.m.** Registration Open (Fourth Floor Lobby)

**8:00 a.m.–4:00 p.m.** Exhibits Open (Rookwood)

**8:30–10:00 a.m.**

**IASPM Session 6a: *Lady Gaga and Riot Grrrl***

Caprice 1/4

**Chair: Philip Gentry, University of Delaware**

---

Wanting Love and Revenge: Critiquing the Canon in Lady Gaga’s “Bad Romance”

STEPHANIE GUNST, Tufts University

Gaga for Politics: The Political Possibilities of Engaging Politics “in Character”

MICHAEL MARIO ALBRECHT, University of New Hampshire

Riot Grrrl Is Dead. Long Live Riot Grrrl: Political Activism, Nostalgia, and Historiography

ELIZABETH KEENAN, Fordham University

**IASPM Session 6b: *Local Histories***

Salon FG

**Chair: Daniel Cavicchi, Rhode Island School of Design**

---

King Biscuit and the Bilateral Performance of an Imagined Musical Place

ROBERT WEBB FRY II, Vanderbilt University

“If Black Lung Don’t Get Ya, Man, Hot Lead Will”: Battle Narratives, Mine Wars, and the Musical Protest Against Mountaintop Removal Mining in Central Appalachia

TRAVIS STIMELING, Millikin University

Sounds from Inside: Inmate Histories of Music at Louisiana State Penitentiary, 1964–Present

BENJAMIN HARBERT, Georgetown University

**IASPM Session 6c: *Excavating and Emanating History***

Salon M

**Chair: Devon Powers, Drexel University**

---

History as Shtick: Patti Smith’s Essential Reduction

BARRY SHANK, The Ohio State University

Music Hall and Revisionist Histories in ’70s British Rock

BARRY FAULK, The Florida State University

PROGRAM: SATURDAY

The Historical Consciousness of Sunshine Pop  
KEIR KEIGHTLEY, University of Western Ontario

**IASPM Session 6d: *History of Recorded Music*** Caprice 2/3

**Chair: Alan Williams, University of Massachusetts at Lowell**

---

In Search of Eldridge Johnson: Father of the Modern Recording Industry  
CAREY FLEINER, University of Delaware

The Saga of Unsung Soosys  
PAUL FISCHER, Middle Tennessee State University

Hearing Forests and Trees: Nature Sounds and Popular Music  
CRAIG ELEY, University of Iowa

**SAM Session 8a: *Tin Pan Alley and Early Recording*** Pavillion

**Chair: Sam Brylawski, University of California, Santa Barbara**

---

Minstrelsy on Record: 1890s–1920s  
TIM BROOKS, Independent Scholar

Just Before Scat: New Evidence of Nonsense-Syllable Singing, 1901–1922  
MICHAEL G. GARBER, Purchase College, SUNY

Scenes from Adolescence: Aaron Copland and Tin Pan Alley  
DANIEL MATHERS, University of Cincinnati, College-Conservatory of Music

**SAM Session 8b: *Staging Identities*** Salon HI

**Chair: Judah Cohen, Indiana University**

---

Performing Cultural Diversity in *L'Ag'Ya* (1938) and *Little Black Sambo* (1938):  
The Relationship between the Chicago Negro Unit of the Federal Theatre  
Project and the Interracial Cultural Front in Depression-Era Chicago  
JENNIFER MYERS, Northwestern University

*Pins and Needles*: A Crossroad between Broadway and the Working Class  
TRUDI WRIGHT, Metropolitan State College of Denver

“At the Fence of Our Dreams Always”: Martha Graham’s Conception of the  
Sacred, Native Feminine in *Appalachian Spring*  
SARA BROWN, The Florida State University

**SAM Session 8c: *Cold War Musical Diplomacy*** Salon A

**Chair: Vivian Perlis, Yale University**

---

Cultural Diplomacy to Mitigate Cultural Imperialism: Music in American-  
Icelandic Relations, 1954–58  
EMILY ABRAMS ANSARI, University of Western Ontario

“Refining” the “New World”: Global Harpsichord Tours and the Remaking of  
America’s Postwar Image  
JESSICA WOOD, Duke University

Duke Ellington, *El Rey de Jazz*, and the Mexico City Massacre of 1968  
LEÓN GARCIA, Smithsonian Institution

**SAM Session 8d:**

***Politics, Identity, and Experimental Music***

**Chair: Ken Prouty, Michigan State University**

---

Cultural Critique in the Art Ensemble of Chicago's "A Jackson in Your House"

PAUL STEINBECK, University of Chicago

"Sweet Land of Slavery": The Transformation of Charles Mingus's "Fables of Faubus"

EDUARDO LOPEZ-DABDOUB, CUNY Graduate Center

A Search for Musical Identity: John Zorn and the Postcolonial Condition

HANNAH LEWIS, Harvard University

**10:00–10:30 a.m. BREAK**

**10:30–12:00 noon**

**IASPM Session 7a:**

Salon FG

***Technique and Technology in the Digital Age***

**Chair: David Sanjek, University of Salford**

---

Music Unfit for Ears: When Participatory Pop Gets Ugly

KARL HAGSTROM MILLER, University of Texas at Austin

Virtual Music Lessons: Amateur-to-Amateur Pedagogy on YouTube

KIRI MILLER, Brown University

Why Music Is Easy: Hit Song Science

STEVE SAVAGE, San Francisco State University

**IASPM Session 7b: *Popular Music and Cultural Heritage***

Salon M

**Chair: Marion Leonard, University of Liverpool**

---

History's Store Cupboard: Canons, Museum Collections, and Popular Music's Material Culture

MARION LEONARD, University of Liverpool

Making Popular Music "Heritage": How Do French Approaches Differ? Thoughts in Favor of an Epistemology of "Material Culture"

PHILIPPE LE GUERN, Université d'Avignon et Centre Norbert Elias

Music, Memory, and the Absent Object in the Digital Museum/Archive

ROBERT KNIFTON, University of Liverpool

**IASPM Session 7c: *National Songs and Sentimentality***

Caprice 2/3

**Chair: Barry Shank, The Ohio State University**

---

The War's Other Victor: The Civil War and American Popular Music

CHRISTIAN McWHIRTER, The Papers of Abraham Lincoln

Popular Ballads and Rhetorics of National Sentimentality

CLARA LATHAM, New York University

The Power Ballad and the "Unfinished Business" of Sentimentality

DAVID METZER, University of British Columbia

**IASPM Session 7d: *Caribbean Currents***

Meeting Rm 658

**Chair: Kathryn Metz, Rock and Roll Hall of Fame and Museum**

---

From Fad to Fade: A Historical View of American Popular Music in the 1950s

ANDREW MARTIN, Inver Hills College

PROGRAM: SATURDAY

Beyond Bacchanal: Symphony Orchestra Effects on, and Adaptations by,  
Trinidadian and U.S. Steel Bands

JANINE TIFFE, Oklahoma City University

Juxtaposing the Old and the New in Traditional Music of Trinidad and Tobago

MEAGAN SYLVESTER, University of the West Indies

**SAM Session 9a:**

Pavillion

**Seminar I: *Stage Adaptations***

**Moderator: Ann Ommen van der Merwe, Miami University**

---

After *Oklahoma!*: Revising *Showboat*, Revising History

KATHERINE L. AXTELL, James Madison University

On the Trail of Two *Assassins*: Stephen Sondheim and John Weidman's

Reinvention of a Musical by Charles Gilbert

LARA E. HOUSEZ, Eastman School of Music

Everybody Gets a Shot: Sondheim's *Assassins* in Three Contexts

DAN BLIM, University of Michigan

Her Diary's Voice: Anne Frank, Musical Theater, and American Holocaust  
Memory

JUDAH COHEN, Indiana University

**SAM Session 9b:**

Salon HI

**Seminar II: *Music and American Landscapes***

**Moderator: Caroline Polk O'Meara, University of Texas at Austin**

---

American Pastorals and the Prairie Paradox

BETH E. LEVY, University of California, Davis

Voicing Nature in John Luther Adams's *The Place Where You Go to Listen*

TYLER KINNEAR, University of British Columbia

Environmental Dialogues, Environmental Duets: Pauline Oliveros and Emily  
Doolittle Listen and Tune

DENISE VON GLAHN, The Florida State University

Hobo Spatial-Temporality and Harry Partch's *The Wayward*

GRAHAM RAULERSON, University of California, Los Angeles

A Hinterland Identity: Wilderness, the Canadian Nation, and the Music of  
R. Murray Schafer

ERIN SCHEFFER, University of Toronto

**SAM Session 9c: *Becoming an American Composer***

Salon A

**Chair: George Boziwick, New York Public Library for the Performing Arts**

---

"May the Future Be Kind to All Composers": Re-evaluating the Music and  
Reception of Johanna Beyer

KELLY HISER, University of Wisconsin-Madison

The Incomprehensible God: Latin American Composers in the U.S.

SEBASTIAN ZUBIETA, Americas Society

A Distinctly American Phenomenon: Recent Works of Tan Dun, Bright Sheng,  
Chen Yi, and Zhou Long

NANCY YUNHWA RAO, Rutgers, The State University of New Jersey

**SAM Session 9d: *Historicizing African American Music***

Salon DE

**Chair: Jean Snyder, Independent Scholar**

---

All Roads Lead to Hampton; or, the Curious Case of “Sometimes I Feel Like a Motherless Child’s” Institutional History

FELICIA M. MIYAKAWA, Middle Tennessee State University

The “Real Negro Sound”: Hall Johnson’s Choir from Broadway to Hollywood

MELISSA J. DE GRAAF, University of Miami

Musical Crossroads: The Story of African American Music in a National Museum

DWANDALYN REECE, Smithsonian Institution, National Museum of African American History and Culture

**SAM Session 9e:**

Caprice 1/4

***The 1910–11 World Tour by Sousa’s Band: Centennial Reflections*****Chair: Craig B. Parker, Kansas State University**

---

“The Essence of Uncle Sam”: Sousa’s 1911 World Tour in the Foreign Press

PATRICK WARFIELD, University of Maryland

Around the World with Sousa’s Songs

MONA KREITNER, Rhodes College

Marches of Empire: Sousa’s Musical Borderlands

KATHERINE BRUCHER, DePaul University

**12:00–12:45 p.m. BREAK****12:45–1:45 p.m.****SAM All-Sousa Matinee Concert**Corbett Auditorium, CCM

---

CCM Wind Symphony, Rodney Winther, conductor

Busses will leave the front of the hotel at 12:10 p.m.

**SAM Lecture-Recital**Pavillion

---

A Woman’s Love Is of a Woman’s Life a Thing Apart: Libby Larsen’s Song Cycle *Me (Brenda Ueland)* as a Modern American Version of Schumann’s *Frauenliebe und -Leben*

BARBARA MERGELSBERG, Rutgers, The State University of New Jersey

**SAM Lecture-Recital**Salon HI

---

Piano Dances of the Andean Region—Cuecas, Pasillos, and Joropos

CESAR REYES, CUNY Graduate Center

**SAM Interest Group: *Historiography***

Meeting Rm 658

***American Musical (Auto)Biography: Different Multicultural Perspectives in U.S. Music History***

---

U.S. Slave Narratives as an Authorial Source of Musical Biography of Antebellum Blacks

JOSEPHINE WRIGHT, The College of Wooster

An Approach to Chinese-American Musical Autobiography

NANCY YUNHWA RAO, Rutgers, The State University of New Jersey

PROGRAM: SATURDAY

Characteristic Features of American Autobiography in “The Case of Mr. Ives”:  
Why His Dates Matter  
CAROL BARON, SUNY–Stony Brook

**SAM Interest Group: *Jewish Studies***

Caprice 1/4

**Chair: Erica K. Argyropoulos**

---

Remodeling Jews and Music in American Life: A Deeper History  
JUDAH COHEN, Indiana University

**SAM Interest Group: *Folk & Traditional Music***

Salon DE

**Chair: Paul F. Wells, Middle Tennessee State University (emeritus)**

---

12:45–2:15 p.m.

**IASPM Session 8a: *Graduate Student Interest Panel:***

Salon FG

***Getting Published, Getting Hired***

**Chair: Kim Kattari, University of Texas at Austin**

---

Panelists: KARL HAGSTROM MILLER, University of Texas at Austin  
KIRI MILLER, Brown University  
GUS STADLER, Haverford College  
STEVE WAKSMAN, Smith College

**IASPM Session 8b: *Song as History***

Salon M

**Chair: Kevin Holm-Hudson, University of Kentucky**

---

Gone and Forgotten with the Rest: White Collegians, Black Barbershop, and the  
Origins of the “Whiffenpoof Song”  
JOSHUA DUCHAN, Kalamazoo College  
The Now Sound from Way Back: The “Novelization” of the Musical Past  
JOHN CLINE, University of Texas at Austin  
“Purple Haze”: A Brief History of Imitations, Transgressions, and Unresolved  
Aesthetic Tensions  
ROB VAN DER BLIEK, York University

**IASPM Session 8c: *Gay and Lesbian Music and Community*** Caprice 2/3

**Chair: Boden Sandstrom, University of Maryland**

---

Getting Over the Rainbow: Crossing Boundaries in the Reception and  
Performance of a Queer Anthem  
RYAN BUNCH, Holy Family University  
“I Want to Give You My Faggoty Attention”: Gay Pop in the Post-Gay Era  
DANIEL DiCENSO, College of the Holy Cross  
Gay Play: Gay for Johnny Depp and the Performance and Consumption of  
Ambiguous Sexualities  
ELIZABETH DE MARTELLY, SUNY–Stony Brook

**IASPM Session 8d: *Historical Records:***

Salon A

***The Cover, the Label, the Studio***

**Chair: Paul Fischer, Middle Tennessee State University**

---

This Is Not a Photograph: “Found” Snapshots as Album Covers  
ERIC HARVEY, Indiana University

Working with the A&M Records Papers: Hits and Flops

ERIC WEISBARD, University of Alabama at Tuscaloosa

Notating the Past: Recording Technology and Its Influence on the Music of Frank Zappa

WILLIAM PRICE, University of Alabama at Birmingham

2:30–3:30 p.m.

**SAM Session 10a: *Instrumental Experiments***

Pavillion

**Chair: Leta Miller, University of California, Santa Cruz**

---

“The Miracle of Unintelligibility”: The Music and Invented Instruments of Lucia Dlugoszewski

KEVIN LEWIS, University of Cincinnati, College-Conservatory of Music

Before *HPSCHD*: Lejaren Hiller and Early Experimentation with Computers

MARK E. PERRY, North George College and State University

**SAM Session 10b: *Architecture***

Salon HI

**Chair: Maxine Fawcett-Yeske, United States Air Force Academy**

---

Louis Sullivan, J. S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building

STEPHEN THURSBY, University of South Carolina, Sumter

Frank Lloyd Wright: Musical Intersections and the Shaping of the New American Architecture

DAVID PATTERSON, Independent Scholar

**SAM Session 10c: *Forging Communities through Music***

Salon A

**Chair: J. Peter Burkholder, Indiana University**

---

Goldenrod Music: Negotiating Lesbian Identity Through Women’s Music

LAURON KEHRER, Eastman School of Music

From Gay Liberation to Gay Pride: Using Music to Create a Community

TODD ROSENDAHL, The Florida State University

**SAM Session 10d: *The Blacklist***

Salon DE

**Chair: Charles Hiroshi Garrett, University of Michigan**

---

Maintaining the Status Quo: The Blacklisting of Harmonica Virtuoso Larry Adler

RYAN RAUL BAÑAGALE, Harvard University

Black Smoke, Red Fire: The Blacklisting of Dean Dixon

LUCILLE MOK, Harvard University

2:30–4:30 p.m.

**IASPM Session 9a:**

Caprice 1/4

***Music, Religion, and the Public Sphere***

**Chair: Kiri Miller, Brown University**

---

On the Other Shore: R. H. Harris and the Politics of Sacred-Secular Crossover  
MARK BURFORD, Reed College

The Devil in Disguise: Evangelical Christian Anti-Rock Discourse and the Origins of the Culture Wars

ANNA NEKOLA, Denison University

PROGRAM: SUNDAY

“Folk” Music and “Religiously Grounded” Cultural Critique: Reflections on Definitions, Genealogies, and Trends

MARK HULSETH, University of Tennessee

Is This the Blessing or the Curse? Christian Popular Music’s Parallel History

ANDREW MALL, University of Chicago

**IASPM Session 9b: *Music / Theater***

Salon FG

**Chair: Barry Faulk, The Florida State University**

---

Shakespeare Pie: Popular Song and the New Shakespeare Burlesque

KENDRA PRESTON LEONARD, Westminster Choir College

The American Musical and the Faustian Bargain

RAYMOND KNAPP, University of California, Los Angeles

“Everything’s Coming Up Kurt”: The Broadway Song in the Pop World of *Glee*

JESSICA STERNFELD, Chapman University

**IASPM Session 9c: *Making Beats***

Salon M

**Chair: Robert Strachan, University of Liverpool**

---

Black Musics, Technology and Modernity: Exhibit A, the Drum Kit

PETER AVANTI, Università degli Studi “Aldo Moro”

Behind the Beat: Technical and Practical Aspects of Instrumental Hip-Hop Composition

MIKE D’ERRICO, Tufts University

The Status of the Electroclash Producer and the Circulation of the Backbeat

DAVID MADDEN, Concordia University

**IASPM Session 9d: *Race, Nation, Culture***

Caprice 2/3

**Chair: John Troutman, Louisiana State University at Lafayette**

---

Situating Korean Americans in Popular Music History, 1990s–2010

EUN-YOUNG JUNG, University of California, San Diego

Los Vatos Rudos: Pachuco-Ska’s Transnational Localism

DANIEL TRABER, Texas A&M University

“Chocolate City”: P-Funk and the African-American City after the 1960s

BENJAMIN DOLEAC, University of Alberta

Hipness Is Relative: Brooklyn vs. Peruvian Cumbia

KATHRYN METZ, Rock and Roll Hall of Fame and Museum

**4:30–6:00 p.m.** Annual Business and Awards Meeting of the Society for American Music (Pavillion)

**5:00–6:30 p.m.** Annual Business Meeting of IASPM-US (Salon HI)

**6:30–7:30 p.m.** SAM Reception, Brass Band Concert, Close of Silent Auction (Fourth Floor Foyer)

**8:00 p.m.** SAM Banquet and Entertainment (Ticket Required) (Hall of Mirrors) featuring the Blue Wisp Big Band

## SUNDAY 21 MARCH

**7:00–8:30 a.m.** SAM Board of Trustees Meeting (Salon A)

**9:00–10:00 a.m.**

**SAM Session 11a: *Music and Family:*** Pavillion

***The War of 1812, An Urban Response in Song***

**Chair: Gillian Rodger, University of Wisconsin–Milwaukee**

---

Music for the War of 1812: Old Songs Serving New Purposes

DAVID HILDEBRAND, Peabody Conservatory

Ballads and Songs for Boston in the War of 1812: The Isaiah Thomas Collection

KATE VAN WINKLE-KELLER, The Colonial Music Institute

**SAM Session 11b: *Form and Structure in Popular Song*** Salon HI

**Chair: Kendra Preston Leonard, Westminster Choir College**

---

Blue Note's Image and the Blues

ALISA WHITE, Indiana University

Song Forms as Rhetorical Models in Early Rock 'n' Roll: A Case Study

PAULA J. BISHOP, Boston University

**SAM Session 11c: *Music in the Heartland*** Salon FG

**Chair: Renée Camus, Independent Scholar**

---

The Extension Service and Rural Music in the Heartland

LINDA POHLY, Ball State University

Sound Understandings: Embodied Musical Knowledge and Ballroom Dance in the American Heartland

JOANNA BOSSE, Michigan State University

**SAM Session 11d: *Cultural Interactions*** Salon DE

**Chair: Kariann Goldschmitt, Colby College**

---

Race, Nation, and José Maurício Nunes Garcia

MARCELO CAMPOS HAZAN, Núcleo Brasileiro de Musicologia, São Paulo

Musical Adaptation and Innovation at the Franciscan Missions of Northern Alta California

MARGARET CAYWARD, University of California, Davis

**10:00–10:30 a.m. BREAK**

**10:30–11:30 a.m.**

**SAM Session 12a: *Connections in String Music, c. 1948*** Pavillion

**Chair: Beth Levy, University of California, Davis**

---

Elliott Carter's Cello Sonata: Mediating Schoenberg and Stravinsky in Post-War America

DANIEL GUBERMAN, University of North Carolina–Chapel Hill

Constructing a Relevant Past: Mel Powell's String Quartet of 1948

JEFFREY PERRY, Louisiana State University

PROGRAM: SUNDAY

**SAM Session 12b: *Jazz: Live and On the Radio!***

Salon HI

**Chair: Scott DeVeaux, University of Virginia**

---

Contesting Kansas City: Count Basie, Chick Webb, and “One O’Clock Jump”

CHRISTOPHER WELLS, University of North Carolina–Chapel Hill

Cincinnati’s “Jazz Ark”: WNOP and the Rise and Decline of Radio-Free Jazz in the Heartland

MARC RICE, Truman State University

**SAM Session 12c: *Pastoral Nostalgia***

Salon FG

**Chair: Nancy Guy, University of California, San Diego**

---

The City and the Countryside in Illustrated Songs

ESTHER MORGAN-ELLIS, Yale University

Literary and Musical Reception of Irving’s Fantastic *Sleepy Hollow*

KELLY ST. PIERRE, Case Western Reserve University

**SAM Session 12d: *Formative Influences***

Salon DE

**Chair: George Ferencz, University of Wisconsin–Whitewater**

---

Edward MacDowell—Quaker Composer?

E. DOUGLAS BOMBERGER, Elizabethtown College

Out Is the New In: The Inversion of Virgil Thomson in a Parisian Safe Haven

MEREDITH JUERGENS, University of Cincinnati, College-Conservatory of Music



**CONFERENCE STAFF**

---

**SAM Program Committee:** Gillian M. Rodger, Chair; Theo Cateforis, Joshua Duchan, Maxine Fawcett-Yeske, W. Anthony Sheppard, Paul Wells

**SAM Local Arrangements Committee:** bruce d. mcclung, Chair; Jeongwon Joe, Sandra L. Johnson, Jewel A. Smith

**SAM Associate Conference Manager:** Joice Waterhouse Gibson

**SAM Silent Auction:** Jennifer Myers, Allison Portnow, Student Forum Co-Chairs

**SAM Staff:** Mariana Whitmer, Executive Director

# PROGRAM ABSTRACTS

---

## **SAM Session 1a: Panel: *Gender, Race, Musical Identity***

### **Melissa Cross: The Crossroads of Gender in Heavy Metal**

ERIC HARDIMAN, Dalhousie University

The intersection of masculinity and femininity in heavy metal occurs behind the scenes where women instruct men how to perform their “manhood.” Furthermore, it brings into question how gender factors into the constructed masculine roles of male imagery, and whether the authentic masculinity intertwined in metal is a performance, an ideal, or a reality when women have manufactured it. My primary focus is Melissa Cross, vocal instructor to successful singers such as Slipknot’s Corey Taylor and Randy Blythe from Lamb of God. Cross provides an exemplary case study of a woman in heavy metal who has been able to successfully penetrate what has historically been a male-dominated space.

### ***Cheap Thrills*: Janis Joplin, Big Brother and the Holding Company, and Blues Transformation**

WILL FULTON, CUNY Graduate Center

In 1966, when Janis Joplin joined Big Brother and the Holding Company, the San Francisco music scene had just undergone an important transition. The acoustic folk revival was waning, and a new interest in electric rock-and-roll created the musical style for the bohemian countercultural revolution. Big Brother’s work with Joplin culminated in the transformational rock album *Cheap Thrills* (1968), which serves as a complicated statement about perceived folk authenticity and counterculture transformation. I will explore two recordings from *Cheap Thrills*, and address how Joplin and Big Brother transformed the blues, rock music, and gender roles in the 1960s and beyond.

### ***The Hip Hop Dalai Lama vs. An American Girl*: Soundscapes, Ideology, and American Identity in the 2008 Democratic Primary**

DANA C. GORZELANY-MOSTAK, McGill University

Pre-existing popular songs have increasingly assumed a significant role in the soundscape of American presidential campaigns. In the 2008 Democratic primary, Clinton and Obama shared a similar ideological stance, yet projected unique sonic identities through their respective campaign playlists. The ambiguous meaning of a musical text, circulating concurrently with the multiple media narratives comprising the political field, complicates the interpretation of political meaning within individual songs or playlists. However, I argue that the very fact that popular songs represent multi-faceted, inherently open-ended texts, allows them to mingle alongside these narratives and subsequently play a significant role in candidate identity formation.

## **SAM Session 1b: *Sacred Song***

### **Albert E. Brumley of Powell (Missouri): Twentieth-Century Composer**

KEVIN KEHRBERG, Warren Wilson College

Writing from a tiny Ozark community, Albert Brumley (1905–1977) became the most influential American gospel song composer of the twentieth century. He penned an extraordinary number of “classics,” including “I’ll Fly Away,” the most recorded gospel song in American history. However, gospel music’s racialized historiography has largely neglected Brumley’s contributions. Mostly dating from shape-note gospel songbooks of the 1930s and 1940s, his compositions have actually influenced religious and popular music in America much more significantly than current scholarship indicates. In fact, they continue a long American tradition of popular sacred music that stretches as far back as William Billings.

### **“Let’s Take Them Home, Detroit Style”: Place and Gender in African American Gospel Rhetoric**

NINA OHMAN, University of Pennsylvania

Occupying a unique space in the American musical topography, Detroit is a center of African American gospel music and home to celebrated female singers including Aretha Franklin and the legendary Clark Sisters. Using the intersection of place and gender as a window onto gospel music, my paper examines the ways in which gendered gospel music rhetoric and performance

### *Abstracts for Thursday morning*

approach evoke imaginations of geo-specific musical spaces and nostalgia. Ultimately this paper shows how localizing and gendering gospel music history offers alternatives for how musical imaginations' relationship to the circular links between American sacred and secular styles might be understood.

### **Transforming the Atmosphere, Collapsing the Divide: The Concordance of Live and Recorded Music during Spiritually Transcendent Moments of African American Charismatic Worship**

WILL BOONE, University of North Carolina–Chapel Hill

For many African American Charismatic Christians, spiritually transcendent encounters are the goal of Sunday morning praise and worship. When these moments of transformation occur, they are often accompanied by the collapse of clear dichotomies: recorded music blends seamlessly into live music, and products of the mass-media merge with local practice. Drawing on extensive field experience, interviews with practitioners, and analysis of church services, this paper aims to better understand the relationship between music and spiritual experience in African American Charismatic worship, arguing that such understanding begins by moving beyond longstanding dichotomies such as live versus recorded, and material versus spiritual.

### **SAM Session 1c: *Film & Television Aesthetics***

#### **Charles Ives, Bernard Herrmann, and the Creation of a Modern Film Music Aesthetic**

JONATHAN WAXMAN, New York University

Although Charles Ives is rarely considered a major influence on movie scoring, the composer Bernard Herrmann, in both his film scores and other works, drew on Ives's techniques and his broader aesthetic. The result is a fusion of Ivesian modernism with Herrmann's own neo-Romantic idiom; a contribution to film music that has been almost completely overlooked. This paper will focus on Herrmann's cantata *Moby Dick* and two film scores in order to explore the impact of the older composer. Herrmann's use of these techniques, refined in his later, more famous scores, profoundly influenced the development of film music.

#### **Louis Siegel's Forgotten *Lot***

CHARLES E. BREWER, The Florida State University

The music for Watson and Webber's *Lot in Sodom* was described by Eric Knight in his 1934 review as "Free and utterly modern, the musical score. . . must be called the first contemporary music produced in America by this most modern of media." Occasionally attributed to Alex Wilder, the score was actually commissioned from Louis Siegel (1885–1955). With the rediscovery of the original score, it is now possible to reexamine the music for *Lot in Sodom* in the context of its creation and in comparison to other early soundtracks from this formative period of American avant-garde film.

#### **Laughter over Tears: John Cage, Experimental Art Music, and Popular Television**

ANDRE MOUNT, University of California, Santa Barbara

"These are nice people, but some of them are going to laugh. Is that alright?" "Of course!" John Cage replied gleefully, setting up a performance of his *Water Walk* on a 1960 episode of the game show *I've Got a Secret*. "I consider laughter preferable to tears!" Throughout the 1950s, Cage became increasingly engaged with theatricality and the visual aspects of performance. Meanwhile, much of the discourse surrounding early television was concerned with how the new medium's unique liveness suited it to a vaudeville revival. In this paper, I frame Cage's performance as the product of these momentarily intersecting trajectories.

### **SAM Session 1d: *Musical Culture in Nineteenth-Century Cincinnati and Boston***

#### **The Divine, the Refined, and the Sacred Music of Nineteenth-Century Cincinnati**

URSULA CROSSLIN, The Ohio State University

Cincinnati, as a locus for the meeting of urban and Western identity, religious diversity and homogeneity, and the couth and the common, presents a prime opportunity to examine the

external influences that were to shape sacred music in the nineteenth century. While the reforms of compilers and teachers such as Lowell and Timothy Mason have long been recognized, what has not is that the “taste” they herald was part of a broad cultural movement of refinement. Changing musical styles were a part of the use of genteel values to establish or stabilize institutional identity in a rapidly changing city.

### Building “Permanence”: Orchestras and Practicalities in Cincinnati, 1872–95

KAREN AHLQUIST, George Washington University

In the post-Civil War period, the musician-managed Cincinnati (sometimes “Grand”) Orchestra performed in concerts, festivals, exhibitions, civic and entertainment events, and on tour. In so doing, it earned a strong regional reputation while exposing the city’s civic leaders and musicians to the practicalities of finance, management, and audience building eventually taken up with the founding of the Cincinnati Symphony Orchestra. Its efforts to support orchestral music from within a community through experiments in repertoire and social setting help temper the assumption that orchestras were created for the purpose of elitist social exclusion.

### Gender and the Germanians: “Art-Loving Ladies” in Nineteenth-Century Concert Life

NANCY NEWMAN, University at Albany

“Lovers of music, the Americans certainly are . . . for two or three times a week this hall is filled with more than two thousand listeners,” wrote Longfellow about the Germania Musical Society’s afternoon concerts in Boston. The poet was accompanied by his wife and her mother, indicating that women formed a significant portion of the Germania’s audience. The orchestra cultivated several strategies for encouraging female participation. Compositions hailed women, and musicians such as Sontag, Lind, and Urso appeared frequently. Such inclusiveness helped women see themselves as having a stake in musical life at a time when professional participation was highly contested.

### SAM Session 2a: *Invoking the Past*

#### Harry Partch’s and Steve Reich’s Different Trains

ANDREW GRANADE, University of Missouri–Kansas City

Although composers have long produced music inspired by trains, perhaps no two works are more iconic than Harry Partch’s *U.S. Highball* and Steve Reich’s *Different Trains*, two works whose similarities and differences illuminate the essential duality of music’s metaphorical use of the machines. Using close readings of Partch’s and Reich’s statements about their respective pieces along with analyses of their speech music, this presentation shows that *U.S. Highball* rejects modernity’s destruction while *Different Trains* transcends it, and that *U.S. Highball* uses speech melody to change its audience’s moral behavior while *Different Trains* uses speech melody to offer hope for the future.

#### My Father and I Knew Charles Ives: Adams, Ives, and Tributes

DAVID THURMAIER, Florida Gulf Coast University

In his memoir *Hallelujah Junction*, John Adams writes extensively about the influence of Charles Ives on his music. Despite some misgivings, Adams clearly admires and incorporates elements of Ives’s style into his own music. Adams salutes Ives in several compositions, most notably his 2003 orchestral work *My Father Knew Charles Ives*. Analysis of the first movement, “Concord,” reveals Adams’s conflicting feelings about Ives, and how he grapples with expressing them musically. My paper also examines whether this piece is a tribute or parody, and I assert that Adams’s work is more “Ivesian” than even he may have intended.

#### “I Went to the Woods to Live Deliberately”: Thoreau and Cumulative Form in Ives’s *Concord Sonata*

MELODY MARCHMAN, University at Buffalo, SUNY

While much musicological work has located Charles Ives’s relationship to transcendental philosophy in Ives’s writings, this paper suggests that the transcendental impulse to simplify can be musically located within his *Sonata No. 2 for Piano: Concord, Mass., 1840–1860*. In this paper I argue that the impulse to simplify, the critical tenet of transcendentalist philosophy as expounded in Henry David Thoreau’s *Walden*, is not only sonically apparent but also inextricably linked to Ives’s use of cumulative form in the *Concord Sonata*. Engaging first with *Walden* and

Ives's understanding of *Walden*, I demonstrate that Ives's cumulative form sonically mirrors Thoreau's process of simplification.

### **SAM Session 2b: *Musical Outreach***

“Virgin Soil” for Bach’s Music: The American Reception of Robert Franz

YU JUENG DAHN, University of Cincinnati, College-Conservatory of Music

Criticized in Germany for his liberal adaptation of Bach’s vocal works, which were considered historically inaccurate, Robert Franz curiously found many supporters in the United States. This paper traces Franz’s positive reception as editor and composer, through unpublished correspondence with Otto Dresel, and examines the composer’s opinion of the United States as “virgin soil” for promoting quality music, and why his positive American reception preceded his German one. Furthermore, investigating the posthumous reception of Franz in the early twentieth century, in context of the political conflict between the United States and Germany, provides a possible explanation for his deteriorating American reputation.

Beverly Sills and Her Transcendence of the American Class Divide

NANCY GUY, University of California, San Diego

Beverly Sills, once heralded as “America’s Queen of Opera,” passed away in July 2007, nearly three decades after singing her last note in public. Grieving fans posted their memories of Sills, and the roles that she had played in their lives, on a variety of Internet sites. These epitaphs evidence that Sills appealed to people from a broad range of socio-economic backgrounds. Her popularity occasionally met with hostility from critics who assumed the role of gatekeepers of “high culture.” This paper examines Sills’s career as a site for the contestation of public culture as her work challenged distinctions between elite and mass culture.

Indie Values, Symphonic Spaces: High Art, Low Art, and the “New” Audience

ELIZABETH K. KEENAN, Fordham University

From the NBC Symphony Orchestra to the London Symphony’s CD of classic rock, symphony orchestras have attempted to reach a broad public. Recently, the Los Angeles Philharmonic collaborated with indie rock acts Grizzly Bear and the Dirty Projectors, whose critical approval outstrips their record sales. Unlike the L.A. Philharmonic’s Hollywood Bowl concerts, which feature more popular acts, these collaborations took place in the symphony hall and were carefully tailored to the bands. But what audience does the Philharmonic hope to attract with these groups, considering their limited commercial appeal? This paper employs ethnography and musical analysis to make connections between indie rock and symphonic taste cultures.

### **SAM Session 2c: *Music and the Mythology of Motown***

Searching for Motown: Berry Gordy, Jr., Detroit, and a New Music Company

ANDREW FLORY, Shenandoah University

Motown Records grew out of the resources, business acumen, and social standing of Detroit’s black middle class—a group that has been, directly and indirectly, the subject of much theorizing and debate. This talk reveals the connection between Motown’s early music and the emerging black middle-class in post-WWII Detroit. Focusing on the company’s recorded output from 1959 to 1962, I provide examples of far-ranging musical styles that emerged during this period when, like millions of displaced southerners looking for a new life in Detroit, Motown sought a foundation on which to grow and prosper in twentieth-century American culture.

What Went On?: The Pre-History of Motown’s Politics, 1961–71

MARK CLAGUE, University of Michigan

The standard tale told about the Motown Records is that the black-owned company’s founder Berry Gordy, Jr. eschewed political entanglements until 1971 in order to protect his enterprise from racist backlash. The historical record, however, tells a different tale in which Marvin Gaye’s breakthrough album *What’s Goin’ On* is anticipated not only by the Temptations’ “Ball of Confusion” and Edwin Starr’s “War,” but also by a surprising large back-catalog of political songs. This paper explores Motown’s political releases beginning in 1961 to demonstrate that politics could in fact sell and that Motown used politics to its advantage.

## **SAM Session 2d: *Musical Appropriations***

### **Headhunters, War Canoes, and the Reciprocal Negotiation of Ritual Performance**

MARY I. INGRAHAM and MICHAEL B. MACDONALD, University of Alberta

In 1914 Edward Curtis filmed the Kwakiutl in traditional performances of the potlatch otherwise forbidden by law. For the Kwakiutl, such ritual exchange was a central regulator of spiritual and social existence and their enactment here suggests a previously overlooked level of reciprocal agency. An original orchestral score at the premiere partially masked the Kwakiutl's agency through conventionalized "Indian" gestures, but in 1972 Bill Holm and George Quimby reconstructed the film with sonic aspects of Kwakiutl ritual. Awareness of such "precolonial" ritual exchange thus can inform a theoretical model of postcolonial citizenship in which agency is enacted in reciprocal negotiations.

### **Ethics and Ownership in the Powwow Recording Industry: Conflicting Ideas about Music as Property**

CHRISTOPHER SCALES, Michigan State University

The practice of making commercial recordings has required indigenous musicians and music industry personnel to develop hybrid kinds of protocols governing song ownership and control. In this paper I will describe the protocols governing song ownership on the powwow trail and contrast these with the pertinent existing legal regimes of North American copyright. I will conclude with a discussion of some of the "hybrid" strategies formulated by "indigenously-owned" powwow labels, suggesting that these labels are interesting and possibly instructive models for developing more broadly based practices that mediate between indigenous and Euro-American ideas about property and ownership.

### **Echoes of Java: Traces of Javanese Music in Popular Compositions Inspired by the 1893 World's Columbian Exposition**

HENRY SPILLER, University of California, Davis

"Java" has been associated with coffee since the nineteenth century, evoking only a vague understanding of the island and its people. Americans' first exposure to Javanese cultures was the Java Village on the Midway Plaisance of the 1893 World's Columbian Exposition in Chicago, which imparted an enduring image of Javanese as gentle, childlike people. Thousands of visitors experienced the performances directly. Many more gleaned images of Java from band compositions, transcriptions, sheet music, and popular songs inspired by the Village. This paper examines these compositions for echoes of Java that contributed to American conceptions of Javanese music and culture.

## **SAM Student Forum**

### **Research in American Music**

DEANE ROOT, University of Pittsburgh

### **SAM Interest Group: *Gospel and Church Music* *Megachurches, MP3s, and Globalization: Exploration of Sacred Music Traditions in the New Millennium***

#### **Christianity's New "World Music": The Globalization of Praise and Worship Music and the Building of Transnational Christian Identities**

MONIQUE INGALLS, McMaster University

One of the most significant developments in Christian music in the first decade of the twenty-first century has been the global spread of a commercial genre of congregational worship music. Praise and worship music's globalization has been enabled by the emergence of a multinational Anglophone Christian music industry and the music's adaptation by Christian communities across the globe. Using ethnographic interviews and case studies, this paper outlines the factors contributing to the global popularity of praise and worship, explores how it uniquely enables participants to negotiate local and global identities, and suggests implications for musicological study of contemporary Christian music.

## Strike Up the Band but Don't Forget the Balance: Traditional and Contemporary Music in One African American Megachurch in Los Angeles, California

BIRGETTA JOHNSON, Syracuse University

With the prominence of contemporary music in many African American churches, practitioners have noted one challenge music ministries face is providing music that reaches today's congregations while still presenting time-honored songs of the Black Church. Megachurches have the resources to provide a range of styles for their large congregations. The lure to primarily feature contemporary music is great, however, partially due to the power of contemporary styles to draw members. This paper delineates the ways one African American megachurch in Los Angeles works to provide a balance between presenting favored contemporary music while honoring the traditional repertoires of the past.

## "Of Mice and Gospel Radio: How 3G and Other Innovations Are Shaping Today's Gospel Music"

DEBORAH SMITH POLLARD, University of Michigan–Dearborn

Technology has altered the way the gospel music industry conducts business, including recording, promoting, and selling their latest projects. Social networking facilitates contests and keeps gospel personalities connected with fans, music is delivered via MP3, and new and veteran artists as well as churches have started their own recording labels. These changes have brought with them several challenges. There are, for example, more recordings than radio could ever accommodate. This paper explores the ways the gospel industry is successfully using new delivery platforms and examines some of the difficulties and solutions that have emerged as a result.

## **SAM Interest Group: *Latin American and Caribbean Study Group***

### Integrating Music of the Americas into the College Curriculum

Panelists: ALEJANDRO MADRID, University of Illinois at Chicago, BRENDA ROMERO, University of Colorado at Boulder, G. GRAYSON WAGSTAFF, The Catholic University of America

Respondent: J. PETER BURKHOLDER, Indiana University

In his preface to the first edition of *Music in the United States*, H. Wiley Hitchcock asserted that "we know less about our own music and musical life than that of western Europe." Since that time, the discipline has steadily changed; most music programs now offer classes on music in the U.S., and many include course options in Latin American or Canadian music. Increasingly, musicologists and ethnomusicologists receive requests to incorporate music of the Americas into the general history survey, and these changes, while welcome, present new pedagogical challenges. The panelists in this session, selected for their diverse perspectives, will share their experiences, offering suggestions about how their approaches might be employed in various classroom settings.

## **SAM Interest Group: *Gender Study Group***

### From Garret to the Garden to Beyond: American Women Composing Nature

DENISE VON GLAHN, The Florida State University

During the eighteenth and nineteenth centuries American women nature writers regularly trained their gaze on the natural world that could be seen from the windows of their homes or experienced in their gardens or traversed within nearby village limits. The circumscribed life of Emily Dickinson (1830–1886) is not atypical. Writers concentrated on small nature; the details of flowers and birds were the focus of their attentions and prose.

When Amy Beach composed her first nature pieces early in the twentieth century, she joined her pen-women forebears where they had felt most comfortable and wrote about birds and flowers. Pieces titled "The Blackbird," "With Violets," "The Clover," "The Yellow Daisy," "The Bluebell," and "The Hermit Thrush" reflect the scope of the natural world that was available to her and accessible to most women of her social station and class at the time.

At the start of a new millennium, American women are composing from their own experiences with mountains and whales and big skies, and creating from deep within underground cisterns. And they still look to birds and flowers for inspiration. "From the garret to the garden to

beyond” considers the ways a handful of American women have composed nature over a period of ninety years. It illuminates how increased access to education and to a greater variety of the natural world has expanded the repertoire of acceptable nature subjects for women and perhaps more importantly their ability to advocate on behalf of the environment.

### **SAM Lecture-Recital**

#### **Hooked on Waterphonics**

JESSE STEWART, Carleton University

In the proposed lecture-performance, I will discuss the history, construction, use(s), and organological classification of an experimental microtonal percussion instrument known as the waterphone. I will also perform several original compositions for solo waterphone that employ a variety of unconventional or extended playing techniques, eliciting new sonic possibilities on the instrument. I will also discuss some of the challenges associated with notating waterphone music.

### **SAM Lecture-Recital**

#### **“Alexander’s Ragtime Band” at 100**

BENJAMIN SEARS and BRADFORD CONNER, American Classics, Boston

18 March 2011 marks the one-hundredth anniversary of the publication of Irving Berlin’s “Alexander’s Ragtime Band.” While not Berlin’s first hit song, it took the musical world by storm and its popularity has not waned. This lecture/performance will explore the song’s history from its creation—a topic of some uncertainty—to early performance history, recorded history, and its use in film and on stage, seen in the context of its time and the oeuvre of Berlin, along with changing approaches in performance throughout its history.

### **IASPM Session 1a: *Smooth Femininities***

#### **Bigger Than the Beatles: Vera Lynn and Postwar Popular Music Historiography**

CHRISTINA BAADE, McMaster University

“It’s official: Vera Lynn is bigger than the Beatles,” announced the *Times* of London in September 2009 when a reissue of Dame Vera’s “Very Best” songs topped the UK charts, outselling the Beatles’ remastered albums and making Lynn, at 92, the oldest living artist to accomplish the feat. Casting it as a revival, media discussion attributed the album’s success to factors including nostalgia, the Afghanistan conflict, and the seventieth anniversary of Britain’s entry into World War II. It overlooked, however, the fact that Lynn’s repertory and persona have maintained a steady presence in British culture, despite her fourteen-year retirement from public performance.

In this paper, I offer two interventions in this narrative of revival. First, I assert that the album’s iconography and marketing reinforced Lynn’s already powerful connection to the Second World War in the nation’s cultural memory, obscuring a successful career that lasted into the 1970s. Lynn’s case is symptomatic of a broader problem in histories of postwar popular music, which, in their focus on youth culture, ideologies of authenticity, and the male-dominated field of rock, have silenced broad swathes of the period’s popular musicking, especially by and for mature women. Second, I argue that Lynn’s own performance strategies, and following her retirement, the work of tribute performers have played critical roles in sustaining her iconic status by suturing her to cultural memory of the war. In particular, tribute performances grapple bodily with understanding authenticity and memory, a deeply fraught terrain in the revolutions of postwar popular music.

#### **The Blonde Who Knew Too Much: Historicizing Anxiety in “Que Sera, Sera”**

PHILIP GENTRY, University of Delaware

In her influential portrait of the early Cold War, Elaine Tyler May argues for a revisionist understanding of the “legendary white middle-class family of the 1950s.” Instead, she argues, the cozy world of Ozzie and Harriet was a radical response to what W. H. Auden famously called the “Age of Anxiety,” the containment of Communists abroad matching the containment of domestic life at home. One of the classic texts of containment is the performance of Cincinnati-born Doris Day in Alfred Hitchcock’s 1956 film *The Man Who Knew Too Much*. Hitchcock presents a tableau of international espionage as the backdrop for a story of American

domesticity under attack by mysterious foreign elements. Day plays a retired musical star who has lost her son to kidnappers and famously in one scene is medicated against her will by her own husband. Most memorable is the musical sequence of the film in which Day lures her missing son out of the kidnapper's clutches by frantically performing what would become her career's trademark number, "Que Sera, Sera," the character's shelved career ambitions coming through to save the day. Doris Day's performance thus critiques not only the new domesticity, but also the medicalized discourse of anxiety of the time, taking the position of dissident contemporaries such as Rollo May that anxiety could be used strategically as a source of, in May's words, "creativity and courage." It also intervenes in traditional historiographies of post-war popular music that have tended to sideline post-swing pop vocalists, especially women, as insufficiently countercultural.

### Mid-Century Hollywood Film Musicals and the Middlebrow Soprano

HOLLEY REPROLOGIE-WONG, University of California, Berkeley

In the years following the advent of sound film, Hollywood studios courted and signed young singers to their rosters and created vehicles in hopes of producing a marketable and lucrative star. A series of sopranos built careers that spanned the next several decades: Jeanette MacDonald at MGM and her rival Grace Moore at Columbia, Universal's teen star Deanna Durbin and MGM's Kathryn Grayson, Shirley Jones, Jane Powell, and Julie Andrews. Hollywood and the recording industry capitalized on the apparent public demand for a smooth soprano sound, whether with revivals of operetta on film, adaptations of stage musicals, or in the mid-century bachelor's stereophonic lounge with the sounds of Yma Sumac's exotica. Where do these preferences originate, and how do they develop? What kind of vocalism has been praised and commercially successful among middle class audiences? How is a star's text influenced by their sound, and vice versa? What does a middlebrow soprano sound like? The ideal qualities of middlebrow vocalism enacted by Julie Andrews are also reflected in another important but "ghostly" voice of mid-century film musicals: Marni Nixon. Her light yet confident timbre, placid vibrato, and careful vowel formation imitate the same gentility that Andrews's voice enacts, and she gave singing voices to some of the most important mid-century female film musical characters: Maria (for Natalie Wood) in *West Side Story*, Anna (for Deborah Kerr) in *The King and I*, and Eliza (for Audrey Hepburn) in *My Fair Lady*. This paper will consider the emergence of a soprano crossover middlebrow vocal style and the parallel resonance with a construction of middlebrow public personae.

### Contented and Starry-Eyed: Mary Ford's Soothing Sensuality

SARAH CULPEPER, University of Virginia

In this paper, I argue that Mary Ford's recorded performances with Les Paul resonated with feminine ideals circulating in post-war America's white middle class. In the years after World War II, many women's magazines instructed their readers to cultivate an allure tied to serenity—this in order to properly welcome, soothe, and reassure war-weary boyfriends and husbands. "With our men home," one writer urged, "surely we should know serenity. So let us look happy and contented and starry-eyed."

I listen to hit recordings made by Paul and Ford between 1951 and 1954, paying close attention to Ford's performances on the duo's slower numbers: in songs like "Vaya Con Dios" and "Just One More Chance," Ford's voice communicates a soothing calm with its low range, its consistently "sleepy" phrasing, and a striking evenness of dynamics and timbre. These songs are not strictly somnolent though: the close-miking and Ford's occasional breaks into breathier timbres inject the records with an erotic intimacy. And yet Paul's bright guitar licks that encircle Ford's voice prevent the songs from assuming an overtly sexual register.

When Paul died in August 2009, commentators praised his musical-technical innovations and influence on rock musicians, but said relatively little about the dozens of hits he made with Ford. This is not surprising considering these records stem from an era we tend to view as a low-point in popular music history. In listening to Paul/Ford recordings, I show how they articulated an idealized femininity through sound—one that was enthusiastically received by postwar Americans.

## **IASPM Session 1b: Jazz Narratives**

### **Miles and Mtume: Re-examining the Cultural Politics of Early Fusion Jazz**

JEREMY SMITH, Duke University

“You know, I make \$500,000 in a year, but I would do it for \$5 if my music would get to the black people.” While this 1973 claim by Miles Davis may be as much an exaggerated rhetorical flourish as a precise statement of intent, its articulation with Davis’s early fusion jazz provides an opportunity for a new reading of the music’s cultural politics. Among conservative jazz listeners, Davis had recently become a lightning rod for controversy by incorporating into his music many sonic elements borrowed from contemporary popular culture, while achieving conspicuous commercial success on at least one album from the time. Commercialism as the corruption of an anterior musical purity has since emerged as the dominant popular discourse on this and other fusion jazz. With this paper, I offer a new perspective on the music’s cultural politics by drawing attention to the sonic and ideological impact of Davis’s 1971 addition of percussionist James “Mtume” Heath to his band. Mtume had been an advocate of Maulana Karenga’s cultural nationalist organization US, and, while in Davis’s band, he continued to promote the organization’s principles; particularly the idea that uniting African Americans through a common culture was a necessary precondition for enacting social and political change. Through critical readings of prominent discourses on fusion jazz and cultural nationalism at the time, along with close readings of the sonic and visual aspects of Davis’s early-1970s recordings, this paper provides an alternative view of early fusion jazz’s cultural politics.

### **Shoot Kenny Twice . . . Just to Make Sure: Smooth Jazz and the Standard Jazz Narrative**

AARON WEST, Collin College

Historically, jazz performers and critics have struggled to reconcile the music’s artful ambitions with its popular influences; as a result, the mainstream jazz community has carefully constructed and supported a standard jazz narrative which defines jazz as an art. This narrative presents jazz not as a folk or popular music, but as something worthy of the term art music, or as it is frequently referred to, America’s Classical Music. Undoubtedly, the favored position jazz holds within academia and the art community has benefitted its performers, instructors, historians, and archivists, but it has also come at a cost: the standard jazz narrative (or jazz canon) does not include important popular-influenced sub-styles, such as crossover and smooth jazz. In this paper, I challenge the prevalent dismissal of smooth jazz and argue that it has been both marginalized and misrepresented within the standard jazz narrative, by questioning the assumption that smooth jazz is an unfortunate and unwelcome evolutionary outcome of the jazz-fusion era. Instead, I present smooth jazz as a long-lived musical style which merits multi-disciplinary analyses of its origins, critical dialogues, performance practice, and reception. Although many proclaim that admitting popular forms of jazz somehow undermines the purity of the standard canon, I argue that jazz history is better served by a more inclusive narrative.

### **Carrying History on a Tune: The Sound of Home and the Ethics of the Jazz Standard**

GELSEY BELL, New York University

The dominant mode of musicological study examines the musical work through the lens of an ideal that is interpreted by a performer in concert. By positing the performance of the jazz standard as engaged in a carrying of a song, rather than an embodying of an ideal, this presentation will explore how specific songs gather and discard history in a constant transformation from performance to performance. Using Deleuze and Guattari’s concept of the ritornello (in conjunction with Nietzsche’s work) and Susan Blackmore’s framing of the cultural meme, the ontology of the song form will be seen to inhabit a transformative structure of becoming as seen particularly clearly in the jazz standard, whose performance ideology differs from that of both classical musicians and cover bands. Lastly, this alternative framing of song form implies an alternative framing of the potential political movement of song and subsequently the ethics involved in its articulation.

## The Other Jazz: John Carter's Music and Refiguring Tradition in Jazz

CHARLES SHARP, California State University at Fullerton

John Carter's magnum opus was a five-album suite of recordings from 1982 to 1989 titled *Roots and Folklore: Episodes in the Development of American Folk Music*. The albums received remarkably positive reviews when they were released; however, they were rapidly eclipsed by the rise in the popularity of Wynton Marsalis and the institutionalization of a much more conservative definition of jazz. Carter's music, in the interim, has for the most part been left out of the canon of jazz, while developing a cult-like following. The recordings, except the first, are long out of print and difficult to find. This paper investigates how both Carter and Marsalis employed different notions of tradition. While Marsalis's conservative ideas are well known, Carter's engagement with tradition is often overlooked in favor of emphasizing his experimentation, yet *Roots and Folklore* sought to portray the history of African Americans and thus drew on tradition both explicitly and implicitly. Following the work of Ricoeur, tradition can be characterized as a dialectic of innovation and sedimentation. Carter's music continues to inspire listeners precisely because it offers a different figuring of this dialectic than the dominant definition of the jazz. *Roots and Folklore* retains a viable connection to jazz and thus is not less traditional than Marsalis's, despite their differences. This examination of Carter's music through interviews with the musicians and producer will provide a perspective on a period of radical change for jazz during the 1980s, as well as offer an alternative understanding of the genre and its relationship to tradition.

## IASPM Session 1c: *Alternative and Outside*

### Soft/Loud: Tracing the Birth and Expansion of an "Alternative" Song Form

THEO CATEFORIS, Syracuse University

From the twelve bar blues to the verse/chorus, the history of rock music has featured various song forms that have proven to be durable generic types. In recent years one of the most ubiquitous has been the "soft/loud," which was first popularized with Nirvana's breakthrough 1991 single "Smells Like Teen Spirit." Since then it has spread to genres as far flung as rap-metal, emo, and the power pop of songwriters/producers Max Martin and Luke Gottwald. On the surface the form is little more than a variation of the verse/chorus that amplifies the distinction between the two sections through a dramatic contrast in dynamics. But both the longevity and adaptability of the soft/loud hints that it is more nuanced than this basic definition suggests.

This paper unravels the history and meanings of the soft/loud form from a variety of perspectives. I begin by suggesting a point of origin in the early 1980s hardcore punk of groups like Minor Threat. The boom years of the soft/loud in the 1990s, I argue, should be considered both vis-à-vis the development and marketing of guitar effects pedals and the medicalization and media attention accorded to behavioral disorders such as Attention Deficit Hyperactivity Disorder that provided an analogue for the soft/loud's inherent emotional volatility. Lastly, in the 2000s I detail how the soft/loud has surprisingly thrived in the midst of the much-documented "loudness wars," where the demand for uniformly "hot" recordings has presumably wiped away the distinctions in dynamics so crucial to the song form's definition.

### Unpacking the Orchestra in The Flaming Lips' *The Soft Bulletin*

BRIAN JONES, University of North Carolina—Chapel Hill

In 1998, while the *Billboard* Hot 100 chart featured lushly orchestrated singles like Aerosmith's "I Don't Want to Miss a Thing" and Celine Dion's "My Heart Will Go On," the alternative rock trio The Flaming Lips crafted their own orchestral epic, *The Soft Bulletin*, in an upstate New York studio. In contrast to its big-name contemporaries, however, *The Soft Bulletin*'s orchestrations are conspicuously built from digital samples. In their studio production of the album, The Flaming Lips (with producer Dave Fridmann) overtly modified the orchestral samples through pitch-bend and delay, thus foregrounding the role of technological mediation in the sampling process. *The Soft Bulletin*'s novelty is further emphasized by its conflicted musical style; though its orchestrations clearly sound sampled, they emulate 1970s easy-listening textures and instrumentation, reminiscent of techniques heard, for example, in the Carpenters' 1971 recording of "Superstar."

In this paper, I investigate the effects of technological mediation on the meaning of the sampled orchestrations in *The Soft Bulletin*, ultimately relating this process to the narrative and thematic elements of the album as a whole. I consider the role of the orchestra as cultural signifier, examining how The Flaming Lips exploit this role by seeking subversive routes toward aesthetic legitimacy. In this dual process of homage and innovative adaptation, the orchestrations of *The Soft Bulletin* can be considered an alternative-rock appropriation of pop orchestral conventions.

### Rock on: The Smashing Pumpkins at the End of Rock

JOSHUA MOON, The Ohio University

In his article “Reflections of a Disappointed Popular Music Scholar,” Lawrence Grossberg comments on the significant changes within the “rock formation” during the 1990s. His observation that certain parts of rock culture are moving from “dominant to residual” is attested to by anxieties in mainstream music discourse (*Rolling Stone*, *Vice*, etc.) over rock’s position and place. Caught in this current shift is the millennial work of the Smashing Pumpkins, once one of the genre’s most successful artists. I argue that the band’s creative struggles and temporary dissolution after their 2000 album *Machina and the Machines of God* were products of cultural alterations in popular music taste, new means of song distribution, and uncertainty over the possibility of compelling rock music itself. Unlike some survivors of 1990s alternative rock, bandleader Billy Corgan seemed unsatisfied with settling into a trademark sound and sought experimentation and innovation as the solution to the group’s future. This gesture, and its failure, speaks to the current situation of rock at large. Does the genre require an aesthetic of progress in order to sustain itself? If it does, on what terms is progress possible? If it does not, is this a deficiency that contributes to the motion of rock into what Grossberg calls the “residual?” I will use the Smashing Pumpkins not just to highlight the revealing aspects of their own work but move beyond to address these questions that speak to our conception of the future of rock and, as Adorno might say, its continued possibility.

### The Rise and Fall of the *Key of Z*: The Dubious Beginnings and Endings of Outsider Music

NICOLE MARCHESSEAU, York University

The controversial genre of outsider music loosely derives from the more recognized movement of *outsider art*, with the roots of the latter established by German psychiatrist and art critic Hans Prinzhorn in the early twentieth century. Eighty years later, radio programmer and journalist Irwin Chusid in the introduction to *Songs in the Key of Z: The Curious Universe of Outsider Music*, describes the inception of outsider music as possibly resulting from damaged DNA, psychotic seizures, alien abduction, or perhaps even bad beer. Although Chusid (who originally coined the term “outsider music”) claims that the book was never intended to be scholarly, recent researchers have latched onto the concept, viewing it critically as Mitzi Waltz and Martin James did in an October 2009 article appearing in the academic journal *Popular Music*.

In this paper I explore social issues concerning outsider music before comparing two songs by quintessential and influential so-called outsiders, Daniel Johnston and Jandek. Sonic attributes including a lack of rhythmic regularity, unconventional treatment of pitch, and distinctive vocal delivery are examined, all of which lead the listener beyond certain “horizons of expectation”—to borrow philosopher Tzvetan Todorov’s phrase—about the genre. Finally, I discuss outsider music’s dissolution in recent years as musicians distanced themselves from the classification. Along with challenging aesthetic and cultural values held by many listeners, this essay explores social narratives within a contentious genre.

### IASPM Session 1d: *The Global Popular*

#### African American Jazz Musicians and Racial Cosmopolitanism in Colonial India

BRADLEY SHOPE, University of North Texas

This paper will suggest that African American jazz musicians living in India in the 1930s and 1940s represented a racial cosmopolitanism that influenced entertainment practices among the British colonial establishment in South Asia. Though small in number, these jazz musicians shaped audience preference for style and established the criteria that defined jazz

performance virtuosity in India. They embodied the idealized and quintessential jazz musician, and reconstituted ideas about sophistication and elitism into contemporary definitions of modernity and cosmopolitanism. In spite of the inherent hegemonic link between African American musicianship and modernity, racist images and costumes that portrayed these musicians as non-sophisticates or rural black laborers hailing from the southern United States were frequent in performances in British social clubs and other elite for-profit venues. These African American musicians often performed in overalls or stereotyped plantation garb, even while they played in arguably the most premiere venues in South Asia. Such racism notwithstanding, these images represented sophisticated knowledge of global artistic trends. To end, this paper will also suggest that a racial cosmopolitanism partially reconfigured ideas about sophistication and distinction in the social life of the colonial establishment.

### Burton Crane's Recordings in Japan 1931–1933: The Influence of American Music on 1930s Japanese Musical Tastes

HARUMICHI YAMADA, Tokyo Keizai University

Burton Crane (1901–1963) was the first successful American singer in Japan. Singing in Japanese, Crane recorded thirty-four sides on 78 rpm discs. While the last two sides (one disc) were recorded for Teichiku in 1935, the bulk of his songs were recorded between 1931–1933 for Columbia Japan. His recordings include solos, duets with female Japanese vocalists, and comical monologues incorporating fragments of Japanese songs.

While some of his songs were Japanese melodies—either traditional or penned by Japanese composers—twenty-four pieces, or three-quarter of the songs he recorded, were apparently Western—mostly American—melodies. Only four of those songs credit the original composers. Others list Crane's name as the composer, or simply do not list any composer at all. So far, I have been able to trace the original English versions of fourteen of Crane's improperly credited songs, but six songs remain a mystery.

Crane's Japanese language renditions of Western songs, including "The Battle Hymn of the Republic," "Li'l Liza Jane," "Hinky Dinky Parley Voo," "Show Me the Way to Go Home," and "Get Out and Get Under the Moon," were all popular in North America during the 1920s and 1930s. Crane's music boosted enthusiasm for American "jazz" music in Japan. His success resulted in the early 1930s boom in Nisei singers, whose repertoire remained popular until the late 1930s, when American-influenced music went out of favor in Japan with the onset of the war.

### Performing Postcolonial Subjectivity: Memory, Liminality, and Agency in Indian Rock

SANGEET KUMAR, Denison University

This paper analyzes the cultural formation of rock music in India with the goal of unraveling the construction of a liminal postcolonial subjectivity within it. As they eschew the mainstream national cultural space as well as mark their difference from the Western rock scene, rock musicians in India necessarily inhabit an interstitial site created through the suturing together of strands of history and contemporary global cultural flows. In inhabiting this space they simultaneously argue for rock's position within the historical trajectory of authentic Indian culture while challenging their own marginality within the global milieu of rock music. This simultaneous marking of difference and identity makes rock in India a site that allows for the exploration of the traces of history in the construction of contemporary postcolonial subjectivity. Through extended interviews with musicians and an analysis of their lyrics and their performances, I seek to unravel these traces of history and thus foreground the role of memory in the postcolonial cultural space.

### SAM Session 3a: Seminar I: Screen Adaptations

#### Operatic Underscoring: André Previn's *Porgy and Bess* (1959)

SEAN MURRAY, CUNY Graduate Center

While the cultural importance of Samuel Goldwyn's 1959 film adaptation of Gershwin's *Porgy and Bess* has been widely discussed, scholars have not analyzed the film's score. This paper uses André Previn's compositional sketches for *Porgy and Bess*—recently deposited at the LOC—to elucidate the film score and clarify questions regarding genre. In fact,

Previn composed a substantial amount of original music for the film, but he retained much that was Gershwin's. Understanding the structure of the film adaptation is important in its own right, but it may also enrich our understanding of the opera's problematic reception and performance history.

### Sally, Irene, and Ellie: The New Woman in MGM's Depression-Era Musicals

ALLISON ROBBINS, University of Virginia

This paper addresses MGM's *Broadway Melody* films of the 1930s starring tap dancer Eleanor Powell. Powell's films appear to remake the first *Broadway Melody* (1929), yet the studio drew heavily from *Sally* (1920), a Ziegfeld production that starred Marilyn Miller. In reworking the musical for Powell, MGM adapted the stage play to suit Powell's own strengths as a dancer as well as the unique context of 1930s America. I argue her tap routines, especially "Your Broadway and My Broadway" from *Broadway Melody* of 1938, represent a deft negotiation of 1930s gender conventions, in which women were expected to work alongside men without compromising their own femininity, an image of the New Woman unique to Depression-era America.

### All's Fair in Love and War: Herrmann vs. Addison in the Case of Hitchcock's *Torn Curtain*

MELISSA WONG, Cambridge University

The two extant scores for Alfred Hitchcock's *Torn Curtain* (1966)—the dissonant, monochromatic score originally prepared by Bernard Herrmann and the lighter, more upbeat score by John Addison—offer a unique opportunity to explore the role of music in shaping characterization, narrative, and genre in film. Drawing on the film's commercial release with Addison's music and my own reconstructed sound edit with Herrmann's music, I analyze two crucial sequences from the film to demonstrate how the two scores each suggest a different interpretation of events, problematizing the issue of authorship in film and arguing for an expanded understanding of the role of the composer.

### "I Am an American Girl Now": Representation of Women in the Film *West Side Story* (1961)

MEGAN B. WOLLER, University of Illinois, Urbana-Champaign

Discussions of racial difference permeate the literature on *West Side Story*. Yet, much more remains to be said about the ways in which the characters are segregated and depicted along gender lines. This paper combines cinematic and musical analysis to explore the ways in which the female characters are portrayed in the film version of the musical. Known for its faithfulness to the original Broadway show, the film nonetheless engages in a great deal of creative interpretation. Therefore, my analysis approaches the film as an adaptation, paying special attention to choices and emphases that distinguish it from the stage version.

### From Stage to Screen: The Effects of Hollywood Adaptation on Stephen Sondheim's *Sweeney Todd*

LISA SCOGGIN, Independent Scholar

In this paper, I examine how the various musical changes in Tim Burton's version of *Sweeney Todd* from the original Broadway play affect the scope, focus, and meaning of the work. First, I describe the role that music has in the play, concentrating on its influence on the psychological aspects and the scale of the work. I then explain how the musical alterations made in the movie significantly change the way the audience perceives the work—even more so than the usual movie adaptation. Furthermore, I show that this change was in fact intentional and part of Burton's overall vision.

### SAM Session 3b: Seminar II: *Music and American Cities*

#### The Place of Steel: Shifting Sounds of Pittsburgh in Orchestral Music

ROBERT FALLON, Carnegie Mellon University

This study examines two compositions about Pittsburgh—Paul Hindemith's last orchestral work, *Pittsburgh Symphony* (1959), and Leonardo Balada's *Steel Symphony* (1972). In order to contextualize these works, I also refer to the short film *Rhapsody of Steel* (1959), commissioned by United States Steel (based in Pittsburgh) with a score by Dimitri Tiomkin,

as well as the oratorio *The Good Life* (2008), with music by Derek Bermel and words by Wendy S. Walters. Each of these works was written for and about the people, institutions, and steel industry that have long characterized the city.

### Let's Get Away from It All: Travel in 1940s Popular Song

ANDREW BERISH, University of South Florida

This talk focuses on representations of mobility in three World War II-era popular songs: "Let's Get Away from It All" (1941), "Waitin' for the Train to Come In" (1945), and "Sentimental Journey" (1945). Through words and music, each song offered listeners a different accommodation between the promise of mobility offered by modern life and nostalgia for a rooted home-place far from the threat of global war (a conflict driven by the very same modern technological developments in transportation and communication). This musical engagement with wartime mobility and place implicitly raised larger questions about the nation's racial and ethnic identity.

### The Lower East Side and the Slum Aesthetic in 1960s Rock

PATRICK BURKE, Washington University in St. Louis

This paper examines Manhattan's Lower East Side to demonstrate that 1960s rock was not the generalized expression of a "Woodstock Generation," but rather was strongly influenced by specific places. Musicians including the Fugs, David Peel, and the Velvet Underground romanticized the LES as a gritty slum populated by hip insiders, and pioneered a local rock aesthetic of willfully sloppy, noisy performance. This vision of the neighborhood was unpopular among longstanding Puerto Rican, African American, and Eastern European residents. In shared performance sites such as Tompkins Square Park, rock musicians and audiences negotiated physical space and the soundscape with their neighbors.

### From Rio to São Paulo: Shifting Urban Landscapes and Brazilian Music's New Global Strategies

KARIANN GOLDSCHMITT, Colby College

Recently, international media outlets have celebrated São Paulo for its cosmopolitan musical output and its vibrant street art scene. Based on ethnographic research in the music industry in São Paulo and Rio de Janeiro, this paper argues that the shift in discourse from Rio de Janeiro to São Paulo is accompanying larger shifts in strategies among independent record labels after years of uncertainty and reorganization. That geographic shift from the tourism-friendly Rio de Janeiro to the relentless urbanity of São Paulo also echoes shifts in whether or not music businesses choose to represent a "Brazilian" essence in music.

### "This Is Los Angeles": Sampling the Urban Jungle with Tom Brokaw (and Friends)

ROBERT FINK, University of California, Los Angeles

Viewers who tuned in to a special *NBC Nightly News* report on August 15, 1989 saw anchor Tom Brokaw gesture at the deceptively glittering skyline behind him and announce: "This is Los Angeles . . . gang capital of the nation." That sound bite became one of the signature samples of the local hip-hop scene, often employed in a deliberately ironic way as a gesture of solidarity with the city's urban underclass. I will put this Brokaw sample back into its original context, the geography of crime and gangs in Los Angeles, and then discuss the semiotics of its use in three tracks, all titled simply "This is Los Angeles," ranging from party shout-outs (DJ Irene, 1998) to subaltern travelogues (WC, 2002) and long-distance spatial fantasies (Lemon D, 1997).

### Branding a City "Live Music Capital of the World"

ELIOT TRETTER, University of Texas at Austin

This paper explores the relationship between the city of Austin's declaring itself the Live Music Capital and the importance of live performances for the economic stability of the American music industry. In 1991, Austin, Texas, branded itself the "Live Music Capital of the World," a designation that has impacted the city's urban development and changed its musical sound and space. Meanwhile, the economic profitability of live music has become more important to the music industry during the last decade. The city has been adept at capitalizing upon this trend, particularly at harnessing the value of its indigenous live music infrastructure.

### **SAM Session 3c: Dolly Parton and the “Country” in Country Music**

#### **More than Just a Backwoods “Barbie”: Dolly Parton’s Musical Craft**

MELINDA BOYD, University of Northern Iowa

Even with numerous Grammy awards, gold records, induction into the Country Music Hall of Fame, and the Songwriter’s Hall of Fame, Dolly Parton’s musical genius is still overshadowed by her larger-than-life image. In this paper, I investigate two examples from her extensive song catalogue: “Coat of Many Colors” and “Backwoods Barbie.” “Three chords and the truth” may be the only ingredients necessary for a country song, but an attentive musical and textual analysis demonstrates that Parton’s formal structures, phrasing, harmonic palette, expressive delivery, and effect are far more sophisticated. Beneath the backwoods Barbie exterior lies an extraordinarily gifted artist.

#### **Dolled-Up Time: Narrative and Direct Stepwise Modulation in the Songs of Dolly Parton**

NEIL CRIMES, University of Pennsylvania

This paper discusses the occurrence of the “truck driver’s modulation” (a direct modulation by an ascending half or whole step) in the songs of Dolly Parton. Far from being a “trite cliché,” this paper shows how the modulation acts as a musical signifier for the passing of time within a song’s narrative unfolding.

#### **Revisiting Detroit: The Evolving “Country” in Country Music**

JOHN STANISLAWSKI, University of Illinois, Urbana-Champaign

Country music regularly constructs an antagonistic relationship between the country and the city. This paper analyzes how two country songs offer contrasting constructions of the rural vs. urban dichotomy in relation to the city of Detroit. While Bobby Bare’s “Detroit City” (1963) denigrates Detroit as an alienating urban space, John Rich’s “Shuttin’ Detroit Down” (2009) celebrates it as a symbolic “neo-rural” site. Through both words and music, these songs show that while country’s core idealizations of the rural and urban are retained, Rich’s updates the rural vs. urban theme to reflect the reality of today’s socio-cultural climate.

#### **For a Life of Sin: Bloodshot Records and Insurgent Chicago Country Music**

NANCY P. RILEY, University of Georgia

Chicago’s Bloodshot Records helped define the sound of 1990s alt-country with a series of compilation CDs featuring primarily local Chicago artists. Considered in opposition to Nashville’s mainstream “Hot New Country,” the label aligned with artists who had philosophical ties to punk, as well as direct connections to punk bands. By examining Bloodshot Records, and the artists, songs, and musical style of their first compilation CD, this paper illuminates how the artists and the label utilized and manipulated punk values and a punk aesthetic to define themselves as alternative to mainstream Nashville country.

### **SAM Session 3d: Twentieth-Century American Opera**

#### **Crafting the American Opera Libretto: Modeling, “Operese,” and Language Style in Works from the 1910s**

AARON ZIEGEL, University of Illinois, Urbana-Champaign

In the 1910s, the first decade in which new American operas found regular performance outlets, composers and librettists faced the key challenge of how to craft the language style of librettos in the vernacular. Drawing examples from several now largely forgotten operas, this paper highlights patterns of stylistic consistency: from shared thematic ideas and borrowings from the European tradition, to the archaic style of sung English regularly employed. While a generally negative critical reception revealed the fundamental weaknesses of their lyrics, this paper acknowledges how these stylistic choices form an indigenous libretto archetype for the emergent American National Opera.

#### **(Re)Constructing Womanhood in Scott Joplin’s *Treemonisha* (1911)**

RACHEL LUMSDEN, CUNY Graduate Center

*Treemonisha* (1911)—Scott Joplin’s only surviving opera—chronicles the efforts of a young, educated African-American woman (*Treemonisha*) to enlighten her rural community, which selects her as their leader at the conclusion of the opera. Using turn-of-the-century writings by

Anna Julia Cooper, Ida B. Wells, and W. E. B. Du Bois, in tandem with modern scholarship by Carby (1987) and Gillman and Weinbaum (2007), this paper examines how Joplin's depiction of Treemonisha intersects with contemporaneous debates about African-American womanhood.

**“Not Grown Up Yet?”: Cognitive Disability in Carlisle Floyd’s *Of Mice and Men***

STEPHANIE JENSEN-MOULTON, Brooklyn College, CUNY

Carlisle Floyd's 1971 operatic setting of John Steinbeck's quintessentially American *Of Mice and Men* fundamentally changes the nature of the novel's narrative, particularly when examined through the lens of disability. Neither literary nor musical sources have yet explored *Of Mice and Men* in terms of its cognitively disabled main character, Lennie Small. Through musical analyses and exploration of newly published philosophical work on cognitive disability, this paper illuminates ways in which Floyd's musical language of contrasts reflects American society's ongoing difficulty dealing with its cognitively disabled members, including the real person on whom Lennie's character was based.

**The Publication of *Four Saints in Three Acts***

DREW MASSEY, Harvard University

The opera *Four Saints in Three Acts* has been recognized as a major work of modernism since its first performance in 1934. One question about the opera that remains underexplored, however, is how the history of its publication contributes to our understanding of it today. In this talk, I argue that the path to the 1948 first edition reveals a multiplicity of agents and motivations, which, when taken as a whole, invites us to consider how the concept of print culture can also offer a fresh vantage point for the study of twentieth-century musical modernism.

**SAM Session 4a: *Cycles of Change in Popular Song***

Changing Times, Coming Changes: Sam Cooke and Bob Dylan in the 1960s

JACK HAMILTON, Harvard University

This paper explores parallels between the 1960s careers of Bob Dylan and Sam Cooke: their beginnings in musical communities self-defined as fiercely traditionalist; their controversial defections from these communities; and their continuous challenges to form and genre as pop stars, with special attention paid to Cooke's landmark protest song, "A Change Is Gonna Come," itself partially inspired by Dylan's "Blowin' in the Wind." Examining these artists side by side highlights the complex and contradictory role of traditionalist communities in the creation of modern popular musical forms, and the prevalence of racialized constructions of genius and authenticity in pop music ideology.

**Joni Mitchell's *Court and Spark*: A Song Cycle in the Popular Idiom**

SUE NEIMOYER, University of Utah

Lloyd Whitesell's recent book on the compositional style of songwriter Joni Mitchell suggests that some of her albums could be called song cycles. While this argument is not a new one, Mitchell's *Court and Spark* of 1974 embodies some of the most compelling evidence in favor of this argument. This paper will focus on the musical qualities that make this album a unified whole in the same sense one finds unity in the quintessential nineteenth-century song cycle: close and even symbolic key relationships, cyclic melodic return, motivic unity, and musical transitions important to the overall meaning of the album.

**SAM Session 4b: *Folk Revival and Collective Memory***

Folk Imagery and Folk Romanticism in Twentieth-Century American Music Revivals

RAY ALLEN, Brooklyn College, CUNY

This paper will explore how images of rural folk culture serve as key texts in the construction of ideologies of folk romanticism associated with twentieth-century American folk-music revivals, beginning with the late 1910s Appalachian folk song collections, moving to the influential 1940s folk music collections and audio recordings produced by the Lomaxes, and finishing with an in-depth look at the recordings and writings of the post-War New Lost City

Ramblers. The latter channeled their own brand of existential romanticism into their larger mission of providing what they perceived as “authentic folk” alternatives to the mass-produced culture of post-War America.

### Collective Memory and the Creation of Musical Community at Chicago’s Old Town School of Folk Music

TANYA LEE, University of Illinois, Urbana-Champaign

Chicago’s Old Town School of Folk Music has been sustained for nearly fifty years by the core principle that everyone can and should make music and share it with others. The community’s boundaries are fluid, with membership determined by willingness and ability to participate musically in a common history. Drawing on ethnographic and archival research, I focus on the Old Town School’s anniversaries as one stage on which shared memories are rehearsed and created through song and story, exploring how a musical community imagines and perpetuates itself through the creation and manipulation of collective memory.

### SAM Session 4c: *Immigrant Musical Theater*

Dos Mensch fun der Osten: Joseph Rumshinsky, Yiddish-American Theater, and the Operatic Ideal

DEVORA GELLER, Brooklyn College, CUNY

Early twentieth-century composer Joseph Rumshinsky (1881–1956) sought to elevate Yiddish-American theater from kitsch to something resembling European light opera. Despite his success, he is unknown outside the circle of those who are familiar with Yiddish theater. This anomaly can best be understood as an amalgamation of his childhood experiences, the mitigating circumstances of Jewish immigrants in New York City in the early 1900s, and Yiddish theater. This paper draws upon original archival research to examine Rumshinsky’s operetta *Tsubrokhene Fidele* in terms of its place in Yiddish theater, its incorporation of American music, and its aspirations towards an operatic ideal.

Italian, American, or Italian-American?: The Italian Immigrant *Sceneggiata* and Cultural Transference

REBA WISSNER, Brandeis University

During the rise of Italian immigration to the United States at the turn of the twentieth-century, spoken and musical theater began its tenure in predominantly Italian neighborhoods of the United States. Among these, the *sceneggiata*, a type of musical theater genre from the Italian south that was adapted to fit the immigrant situations, was one of the few types of entertainment available to Italian immigrants in their new homeland. This paper proposes that the elements of Italian immigrant identity in *sceneggiatas* allowed the immigrants to retain their culture in their new land while struggling to build new identities as Americans.

### SAM Session 4d: *Cultural Politics & Public Performance*

“Hitting Culture on the Head”: Movimiento Música Más, Intermedia Performance, and Resistance in Buenos Aires, 1969–73

ANDREW RAFFO DEWAR, New College, University of Alabama

Two years after the 1967 military coup in Argentina, three composer/musicians formed the intermedia collective Movimiento Música Más (MMM). Combining music, performance art, and political action, they performed in concert halls, plazas, and city buses during one of Argentina’s most brutal juntas. This paper examines this “Other” avant-garde, focusing on a piece in which the group held a birdsong contest in a plaza while performing in a cage, embodying MMM’s approach to experimentalism; bringing art and people into public spaces during a time of rigid control of those spaces and bodies, and the political symbolism of their actions.

“*Baila en la Calle*”: The Cultural Politics of *Merengue* and *Ali-Babá* in Twenty-First-Century Dominican National Carnival

JESSICA C. HAJEK, University of Illinois, Urbana-Champaign

Just as one cannot imagine a Carnival in Rio without samba, the “national music/dance” of Brazil, so one would expect *merengue* to be central to carnival in Santo Domingo. In direct imitation of the success of Rio’s carnival, the Dominican state created a National INTERNATIONAL ASSOC. FOR THE STUDY OF POPULAR MUSIC–US

Carnival Parade, commissioning a *merengue* for each year's festivities. However, *merengue* performance among the populace is minimal and grassroots, samba-school-like groups called *Ali-Babá* are more prominent. Why has the state consistently promoted *merengue* instead of *Ali-Babá*? This presentation explores the convergence of musical practices among black populations and racist cultural politics in the Dominican Republic.

## **IASPM Session 2a: Metal Rules the Globe: Case Studies in Metal Music around the World**

### **"El Metal No Tiene Fronteras": The Global Conquest of an Outcast Genre**

JEREMY WALLACH, Bowling Green State University

Though heavy metal is no stranger to mainstream commercial success, for most of its four decades of existence it has served a niche market, one that had long been dismissed in the United States as consisting of unintelligent, lazy, uneducated, alienated young men. The notion that people in other countries might listen to or enjoy this music, especially after metal's popularity waned sharply in the 1990s, would likely seem ludicrous to most non-fans. After all, Americans themselves had rejected such Neanderthal wailings and gruntings, hadn't they?

Yet listen they did. Beginning at metal's inception, accelerating dramatically in the late 1980s and '90s, and completely exploding with the advent of webzines, MP3s, and MySpace, metal won legions of fans in both the industrialized and developing world, often attracting the best and the brightest in these countries, though everywhere it remained a minority taste. This paper contends that as an important cultural phenomenon of the last quarter century, the globalization of metal reveals much about contemporary conditions around the world and also much about metal itself, and how wrong and misguided early stereotypes about the music and its fans really were. For if metal is relevant to millions of diehard fans from Easter Island to Indonesia to Botswana to Slovenia to Malta to Nepal to Brazil, perhaps it was always more than Neanderthal grunts, and those original fans, never only men, now no longer young, and many still listening to the same bands, might actually not have been so unintelligent.

### **Blackened Historiography: The Battle over Norwegian Black Metal's Official History**

ROSS HAGEN, Utah Valley University

Black metal music has become one of the most fruitful and flexible subgenres of heavy metal music, yet its origins continue to stir controversy within the current black metal scene. The creation of the genre is often credited to a small group of Norwegian bands in the early 1990s, many of whom promoted nihilistic, anti-Christian, and at times nationalist and racist worldviews. Members of the scene were involved in a number of church arsons and several murders, including a fatal intra-scene feud in which Euronymous, of the band Mayhem, was murdered by Varg Vikernes of Burzum. This violence attracted global news coverage, simultaneously transforming the small Norwegian black metal scene into a global presence and mythologizing the actions of its members. Hundreds, if not thousands, of bands across the globe have adopted and evolved the musical style, yet many question the continued relevance of these elder scene members and their ideals.

This paper traces the tensions between black metal's increasing diversity and the value many participants place on stylistic and ideological orthodoxy by examining the various recastings of its origin story. In particular, I focus on recent attempts by Vikernes to rebrand these actions as exercises in political dissidence opposing social conformity and Americanization. I argue that these repeated revisions by Vikernes and others can be seen as an attempt to assert authority over the black metal genre as it has inexorably become less symbolically bound to their militant worldviews.

### **The History of Turkish Heavy Metal**

ILGIN AYIK, Istanbul Technical University

Although Turkey's westernization process dates back to the late nineteenth century, heavy metal's origins are in the post-World War II years, when the American fleet was in Mersin. For this reason, the first rock'n'roll bands were formed in the Turkish navy. The motto of the 1961 Constitution, "it is not possible to be global without being local," gave rise to a new genre called Anatolian pop (*Anadolu pop*), a mix of local and popular music elements which

ruled the whole decade of the 1960s. Psychedelic rock and world music streams changed this genre into Anatolian rock (*Anadolu* rock) and its golden years were the '70s, but by the end of the decade the government stopped supporting this genre with the excuse of degeneration of the traditional values of Turkish music. The 1980 military coup brought two dimensions of disconnection: first, it built a wall that separated the '70s from the '80s; second, it disconnected the country from the rest of the world for a considerable period. The result of this environment was anger. Many new bands were founded in this period; they were much louder than their Anatolian rock ancestors. This genre was later named Turkish heavy metal.

In this paper, based on both research and personal experience, the history of heavy metal music in Turkey will be examined, with a consideration of its dialogue with the other genres and affairs in the country and the rest of the world. This presentation will also show how a cultural transformation strategy by the government unexpectedly created a colorful musical genre.

### **IASPM Session 2b: Canonization**

#### **Masquerade, Memory, and Canon Formation at New York City's Puppet Playlist**

JASON OAKES, The Cooper Union

From minstrelsy to mashups, the history of American popular music is a history of masquerade. Genres as diverse as country, rock, and hip hop have all been shaped out of a complex mix of tribute and satire, grotesquerie and sentiment, and expectations to "keep it real" while blatantly "faking it." Such masquerade operates according to what U.S. social historian Neil Harris has dubbed the *operational aesthetic*: "an approach to reality and to pleasure focus[ing] attention on their own structures and operations . . . accepting guile because it is more complicated than candor" (1981:57).

In the musical realm, it would appear at first that canonization and masquerade are directly at odds. Canons have traditionally been built on notions of natural and unilinear artistic evolution, objective aesthetic standards, and top-down critical authority. Masquerade, on the other hand, is grounded in overtly calculated constructions, unexpected juxtapositions, and momentary freedom from (or even subversion of) established hierarchies.

At Puppet Playlist, however, masquerade and canonization go hand-in-hand. For each show, a particular artist or theme is chosen. Puppeteers then interpret individual songs through staged puppet mini-dramas that reflect or re-orient the text and mood of the original recording, alternating with stripped-down, acoustic interpretations of the tributees' songs by singer-songwriters. Despite the frequent absurdity, many of the performances appear nonetheless to be deeply felt (pun intended), aware of musical-critical discourse, and invested in "authenticity." Drawing on ethnographic observation and interviews, I will look at the interplay between masquerade and canonization, and between history and creativity, at Puppet Playlist.

#### **List Fever and Popular Music: 3) History 2) Canon 1) Archive**

LIAM YOUNG, University of Western Ontario

Everywhere, we are surrounded by lists: online, offline; at work, at play; in high culture, in low culture; in conversation, in print. This mass of countdowns, rankings, and "best of the all-time" collections of political, social, and cultural information has steadily expanded over the last fifteen years, and the list has emerged not only as a communicative device *par excellence*, but perhaps as the most consistently ubiquitous aspect of our culture. The prevalence of lists in contemporary musical discourse has increased exponentially in recent years, as lists and approaches to listing have emerged that are much more expansive than traditional sales charts or critics' top-10s. Indeed, most of these lists take on a distinctly historical tenor, seeking to archive, compare, and rank various urban "scenes," genres, fashions, even *actual historical moments*. Consequently, more overtly subjective, seemingly even "authoritative," judgments of value are introduced into the organization of this material. In fact, the ascribing of such historical significance has arguably replaced traditional criteria for comparing music, such as the aesthetic or the empirical. Several questions thus emerge: What historical narratives are being authored through such lists, and to what extent is the mediation of such lists functioning as a new process of canonization? How do these newly constructed historical narratives and canons influence the conventions by which consumers shape taste and value judgments? And how do such conventions ultimately affect the music fan's articulation of a narrative of identity

INTERNATIONAL ASSOC. FOR THE STUDY OF POPULAR MUSIC-US 59

or self—whether through a negation of the list’s authority (potentially leading to subcultural activity), or an affirmation of it (consenting to mainstream cultural values)?

This paper will take up such questions as a means by which to properly situate the role of the list in contemporary popular music discourse.

### Leavis to Bieber: Going Gaga, Seeking Substance, and Fearing the Ephemeral in the Pedagogical Canonization of Contemporary Popular Music

MICHAEL BAKAN, The Florida State University

*I think art and music should be just as powerful if you drink it shallow as if you drink it deep.*—Lady Gaga

“It is easy,” writes John Storey, “to be critical of the ‘culture and civilization’ tradition’s approach to popular culture” from the vantage point of contemporary cultural theory. We must acknowledge, however, that the ideological vestiges of this tradition are very much alive today, forming what Storey characterizes as “a kind of repressed ‘common sense’ in certain areas of British and American academic and non-academic life” that remain substantively indebted to Arnoldian and Leavisite worldviews (Storey, 4-5).

This paper adopts Storey’s perspective within a critical examination of pedagogical canonizations of popular music. It takes as its point of departure F. R. Leavis’s claim that “In any period it is often on a very small minority that the discerning appreciation of art and literature depends. . . . the sense that this is worth more than that, this rather than that is the direction in which to go, that the centre is here rather than there” (Leavis, 13).

I argue that in our own times, instructors of popular music survey courses offered by universities and colleges are ineluctably cast as representative members of the Leavisian “very small minority” of discerning appreciation cultivators by the mandates of their institutional hierarchies, thereby becoming witting or unwitting canonizers. This creates a host of inherent contradictions within the epistemological project of popular music pedagogy, especially relative to the works and personae of recent artists like Lady Gaga and Justin Bieber, who problematize the dialectical interplay of the substantive and the ephemeral in canonical formulations of popular music culture.

### **IASPM Session 2c: *Rock Historical Reflections***

#### **Don’t Know Much About History—and We Don’t Care! Teaching Punk Rock History**

JOHN DOUGAN, Middle Tennessee State University

“Awesome.” That was the word I most often heard from students when it was announced that in Spring 2010 I would be offering a course entitled “History of Punk Rock.” I too was excited by the student response, tempered only by the reality that “History of Punk Rock” sounds more like fun than work. In developing the course I created a three-part lecture/seminar that explored the historical progression of the genre “springboarding” into discussions of cultural geography, race, gender, and class, with side trips into the worlds of generational conflict, youth subcultures, the business of punk rock, and the role authenticity plays in the creation and commodification of the music. What I had neglected to take into consideration was how much a (still evolving) canonical history of punk rock would collide headlong with students’ perceived knowledge of the subject; one that lacked a historical perspective and reduced the idea of punk to a set of clichéd sonic, political, and sartorial gestures, its authenticity predicated almost wholly upon willful amateurism, working-class resentment, and knee-jerk nihilism.

More pedagogical than theoretical, this presentation examines the terrors and pleasures of teaching a part of rock music history that is deeply felt yet mostly misunderstood—not just by students but instructors as well. Wherein notions of consensus history and canonicity are undone by the reality that what is definitively “punk” depends on when and where you entered the discussion. More importantly, it is about inverting the postmodernist impulse of valuing a multiplicity of cultural arrangements for an, albeit uneasy, understanding of d. boon’s oft-quoted dictum that punk rock was, ultimately, “whatever we made it to be.”

## The Missing History of Class in Rock & Roll: From Elvis to Springsteen

DAVID SHUMWAY, Carnegie Mellon University

Many have argued that rock and roll in general and Elvis in particular threatened the racial hierarchy. What has gone largely unremarked is that the threat posed by Elvis's transgression of the racial divide was exacerbated by his violation of the class divide. Like the hierarchies of race and gender, the traditional class divisions were being challenged in the 1950s. The apparent breakdown of traditional class hierarchies made Elvis seem all the more threatening as he, unlike earlier generations of working class entertainers, showed no inclination—or perhaps lacked the ability—to hide his class origins. But if Elvis's class identity was initially all too clear, teenage audiences made Elvis a symbol of youth identity and that soon began to obscure his class. Class raised its head again during the British invasion, though Americans often had trouble distinguishing the class origins of British rockers. In general, however, class remained a relatively unremarked identity in rock until Bruce Springsteen began to make an issue of it beginning with *Darkness on the Edge of Town*. Like Elvis, Springsteen was a son of the working class, but he had first presented himself as a representative of youth. He first began to sing about working-class life, and then began to present himself as a member of that class in his public appearance and in video roles. Unlike Elvis, however, Springsteen's identification with the working class was a conscious statement.

## Separated Out: Marillion, Rock Music, and the Middle Class

JON EPSTEIN, High Point University

This paper will examine the 25-plus-year career of the British progressive rock band Marillion in relation to their largely middle-class fan base. Following from the work of Chris McDonald (2009), this paper will address the issue of the “invisible” middle-class rock music fan and theorize the privileged position that progressive rock plays within this social class context. Comparisons will be drawn between the attitudes, values, and ideals of the progressive-rock fan and that of more traditional working class-music subcultures such as heavy metal and punk. Finally, an argument will be made to continue research among middle-class fans of rock music in light of their underrepresentation in scholarly work and over representation as music consumers.

Data for this project will consist of information gathered from a survey made available to fans of Marillion through the bands official website (marillion.com) and fan interviews. Additional information will be gathered through in-depth interviews with members of the band, following the collection of the survey data.

## IASPM Session 2d: *Digital Songs, Digital Networks*

Music and the Technics of the Political in the Age of Obama: The Gregory Brothers' *Autotune the News*

STEPHEN SMITH, New York University

Over roughly the past two years, the Gregory Brothers' *Autotune the News* series of viral videos has come to enjoy a great deal of popularity and media attention, including millions of views on YouTube, and coverage by media outlets such as CNN, MSNBC, the *Washington Post*, the *New York Post*, and many more. Beginning with their treatment of the 2008 vice-presidential debate between Joe Biden and Sarah Palin, the Gregory Brothers have used autotune software and careful video editing to produce videos in which politicians, journalists, and political commentators, as well as other public figures and people interviewed on news programs, all sing to newly-composed music, with the Gregory Brothers singing alongside them. Through a combination of historical and theoretical discussion, including interviews with the Gregory Brothers themselves, this paper will attempt to account for the challenge their work poses for a thinking of music, technology, and politics in the first decades of the twenty-first century. Its primary theoretical methodology will be drawn from Peter Szendy's recent *Listen: A History of Our Ears*, which adapts Walter Benjamin's theories of translation and mechanical reproduction to produce a theory of musical listening and arrangement. And it will be concerned, in particular, with the manner in which these videos oscillate between a carnivalesque space, in which political differences seem suspended in favor of an experience of collective pleasure projected by the music, and a critical moment, in which social inequalities are presented with a vividness that also draws its force from the music.

## Upcharge for Downloads: An Aesthetic Ideology of Lossless Audio

PETER SCHAEFER, Marymount Manhattan College

Recent trade books craft a narrative of consumer empowerment made possible by online forms of music distribution. The story goes something like this: major label executives lived high off the hog on CD sales in the 1990s; they saw online distribution as a threat to their monopoly and therefore failed to capitalize on the inevitable shift away from brick and mortar retail. In the words of Greg Kot, this failure on the part of major labels ushered in “a new generation of bands and fans empowered by personal computers and broadband Internet connections.” This paper offers a countering hermeneutic of suspicion to the more hopeful proclamations of a reorganized relationship between music companies and consumers ostensibly made possible via music downloads. The current format of choice for online music distribution is a lossy audio file, such as the MP3 or Apple’s proprietary codec called AAC. However, lossless audio formats, those that compress sound files without discarding data, are increasing in availability. This paper looks to marketing strategies used to sell lossless digital music files. I conduct a rhetorical analysis of websites for online retailers, using an interpretive frame informed by popular music studies and by discourse analytic theoretical traditions. My analysis reveals rhetoric that privileges particular notions of fidelity to justify higher price points. This aesthetic ideology depends on historical and metaphysical preconceptions of what constitutes high-quality sound recording.

## Music Everywhere: Sounds in the Cloud

JEREMY MORRIS, McGill University

While the sale of recorded music on compact discs continues to decline, sales of various digital formats are experiencing a promising rise. In fact, in the U.S., overall music sales for 2009 topped \$1.5 billion for the second year in a row, led by the growth in digital downloading (Martens 2010). Until now, the “à la carte” model (i.e., 99¢ per song) pioneered by the iTunes Music Store has dominated the digital music retail landscape, but streaming and subscription services are staging some credible competition (especially a service called Spotify, which has exploded in Europe by offering free ad-supported streaming of music). Instead of encouraging users to load their music onto their hard drives, these services give users access to a massive database of songs on the Internet. They store music in the “cloud.”

The decoupling of musical content and its packaging has resulted in a host of new ways to make the music commodity available. Accordingly, this paper looks at the implications of different modes of accessing the music in our collections. More than just alternative business models for the sale of music, streaming and “cloud” services establish a fundamentally different relationship with our music. The cloud metaphor implies an omnipresence where music is ever available; it also suggests a temporary and loosely composed space where the music we “own” is always at an ethereal distance to us. Using critical literature about the evolution of new digital music services (e.g., Burkart and McCourt 2006), I look at some of the defining characteristics of cloud music and at what these tell us about notions of value, ownership, price, and our relationship with the music commodity. I also explore what music’s multiple materialities mean for how we collect and archive music. Hardly a simple shift from music as a good to music as a service, streaming represents a particular cultural model of music distribution—one that enmeshes users in a network of technologies and a process of continual commodification of the music experience.

## IASPM/SAM Joint Plenary Session

### ***King Records Remembered: A Panel Discussion on the Legacy of Cincinnati’s Most Influential Record Label***

Moderator: Jason Hanley, Rock and Roll Hall of Fame and Museum

Panelists: Bootsy Collins, Musician, King Records alumnus, Rock and Roll Hall of Fame Inductee

Lauren Onkey, Rock and Roll Hall of Fame and Museum

Philip Paul, Musician, King Records alumnus

Elliott V. Ruther, President, Cincinnati USA Music Heritage Foundation

Christopher Schadler, Community Building Associate, Xavier University

Between 1943 and 1971, the address of 1540 Brewster Avenue in Cincinnati was home to some of the most vibrant and eclectic music making in America. King Records, founded by

Syd Nathan, brought together a range of American voices that reflect Cincinnati's unique geographical position as a crossroads of American culture: rhythm and blues, country, bluegrass, rockabilly, pop, and blues records all poured out of King's studios.

This panel will explore several recent projects devoted to preserving the history of King Records, from the dedication of a physical landmark at 1540 Brewster Ave by the Rock and Roll Hall of Fame and Museum, to the collection of historic artifacts and the recording of oral histories, and publications on the history and business of the label. We will focus on several recent collaborations to educate the public and students about the music and history of King through classes, public programs, and the creation of a King Records museum. This panel includes a diverse group of scholars, Cincinnati community activists, and musicians who will discuss the challenges and successes of preserving the history and legacy of King Records.

### **SAM Documentary Screening and Discussion**

#### *I'll Keep on Singing: The Southern Gospel Convention Tradition*

STEPHEN SHEARON, Middle Tennessee State University; CHARLES TOWLER, Gospel Heritage Music, Cleveland, Tennessee; and TRACEY PHILLIPS, Nashville, Tennessee

*I'll Keep On Singing* documents the contemporary southern gospel convention tradition, an amateur Christian-music-making and educational tradition that developed in rural America following the Civil War. It was a continuation of, and eventually displaced in popularity, the four-shape-note sacred-music tradition that flourished prior to the Civil War (known by many as the Sacred Harp tradition). Gospel convention music is written in a popular musical style and employs seven-shape notation and instrumental accompaniment—in particular piano. The tradition's songwriters have produced many excellent songs, and professional southern gospel developed from it during the mid-twentieth century as amateur activity declined.

### **IASPM Session 3a: *Digital Rights***

#### **Music and Cyberliberties: The Swedish Pirate Party as Global Bellwether**

PATRICK BURKART, Texas A&M University

This paper will trace the political grievances of the Pirate Party to an expansive regulation of Internet communication laws and policies, addressing the fields of telecommunications policy, international communication, and new social movement theory. The policy goals, political values, mobilization of resources, and identity politics of the Pirate Party will be explicated and evaluated, in order to assess its suitability as an umbrella movement for cyberliberties. The Pirate Party's priorities are to enhance privacy, access to culture and knowledge, and freedom of speech online. The paper will flesh out the question of political agency of groups with the cyberlibertarian sensibility, through resource-mobilization and identity-based approaches to the study of new social movements.

Although cyberliberties topics are becoming more prevalent in cultural studies, popular music studies, and critical legal studies of intellectual property rights, there is no contemporary volume that approaches the topic area from the perspective of media and telecom policy studies. Moreover, there is presently no scholarly work on new European political parties that make cyberliberties and communication policy reforms a focus area. This paper explores case studies of international cyberliberties activism comparatively.

At the moment, the Pirate Party's first Swedish representative to the European Parliament, Christian Engström, has joined the Group of the Greens/European Free Alliance. The Pirate Party is learning to operate in a minority coalition, weighing ideological purity against pragmatism. The paper will analyze the salient features of its coalitional strategies and conflicts, using both a "resource mobilization" approach to studying emergent political movements (Tilly 2002), and an identity-based approach (Melucci 1989). The paper examines how and why the Pirate Party specifies enhanced online privacy, free speech, and access as its policy goals. It relates these goals to the extant political platforms of the Greens/European Free Alliance, national Pirate Parties and their allies, and transnational NGOs.

#### **Svoboda Cultura: "Free Culture" in Czech Translation?**

DAPHNE CARR, Columbia University

In March 2010 I worked on an exhibit on alternative copyright law for Dox Centre for Contemporary Art in Prague and was confronted with a simple but profound problem—we

INTERNATIONAL ASSOC. FOR THE STUDY OF POPULAR MUSIC-US 63

wanted to title the exhibit “free culture,” but in Czech there are two words for free: “zdarma” (no cost) and “svoboda” (freedom). “Free culture” is the central concept behind the work of Creative Commons founder Lawrence Lessig. His rise to fame was built, in part, on an increased public awareness of and public debate about the value of creative output as “intellectual property” in the wake of digital production and distribution systems in the 2000s. Creative Commons advocates the adoption of a less restrictive, plain language alternative licensing regime for authors to apply to creative works. This system has been “ported,” adapted to local codes and recognized as legally binding, by over fifty-two countries globally. The ease of the licensing has made for its rapid distribution, but with it, some serious things may be lost in translation.

This paper will look at the public discourse about copyright law in the 2000s in the Czech Republic that led to the 2009 adoption of Creative Commons licensing, and will include an analysis of the textual translation. I will also present a study of the first successful musical copyright infringement case, which occurred amid the Czech Creative Commons translation period. By tracing the history of local discourse about copyright law I will show alternative copyright advocacy can both empower musicians to control access to their work while simultaneously disciplining both creators and listeners into existing legal relations with intellectual property, and address the role of Creative Commons as a transnational economic and political agent.

### Can I Hear America Singing? Reflections on Preservation, Copyright Protection, and Public Policy

DAVID SANJEK, University of Salford

This paper will address the significance for a nation of whether or not its citizens are in possession of that society’s acoustic heritage. At the present time, as shown by research conducted by the Library of Congress, the citizens of the United States are capable of accessing directly from the copyright holders as little as 11% of those domestically produced recordings released before 1972, the year wherein the protection for the copyright of sound recordings was nationally initiated. The issue of how many of those recordings, in addition to those released subsequent to 1972, are being adequately preserved is even more dire as well as potentially unaccountable as, at present, no manner of national discography is available. Efforts like the Library of Congress’s National Recording Preservation Board attempts to draw the public’s attention to this matter, yet, to date, has failed to activate the requisite national degree of duress. Added to these circumstances, efforts currently are in place to extend the copyright in individual sound recordings and universalize that term globally. The date at which they might enter the public domain would then be further out of hand. What are the consequences of these phenomena to a civil society, and how do we suffer if our acoustic heritage is held hostage to inaccessible vaults, protectionist legislation, and simple, though not excusable, lack of oversight?

### ***IASPM Session 3b: The Rise of Heavy Metal Studies in Academia, Research, and Popular Culture***

Since its first crushing note, heavy metal has enjoyed a dedicated following of passionate fans. This global fan base has shown a reverence for the history of the genre. The majority of fans still seek understandings of Black Sabbath, Iron Maiden, and other pioneers. In similar fashion, headbanging enthusiasts have demonstrated a high degree of interest in critiquing the music and sharing information with others via a plethora of print fanzines, magazines, tape/CD/file trading, webzines, festivals and concerts.

In more recent years, scholars from various disciplines have offered their theories and findings on what is perhaps the most enduring, globally popular, yet eternally marginalized musical genre. In the past decade there has been an impressive rise in the number of dissertations, theses, journal articles, monographs, and conference presentations on heavy metal music and subculture. Archiving projects are successfully preserving primary sources and documenting oral histories. Researchers who are themselves lifelong fans are providing scholarly insights into this often misunderstood culture. The three papers of this panel will discuss global aspects of: (1) efforts to improve scholarly communication, research, and collaborations related to heavy metal via online directories, bibliographies, and a scholarly society; (2) the importance of heavy metal t-shirts to fans’ identities and interactions; and (3) metal as a

queer subcultural space. Each paper will include a discussion of future plans to increase the international scopes of these projects.

### The World Metal Alliance: How Efforts to Improve Scholarly Communication Are Assisting Inquiries into Heavy Metal Histories

BRIAN HICKAM, Benedictine University at Springfield

Heavy metal studies received significant mass media attention and a major surge in interest with its first scholarly conference in Austria in 2008. Since then, the world has witnessed about a half dozen scholarly conferences and symposia on heavy metal music and culture. Scholars from diverse regions and disciplines have gathered to share theories and insights and discuss ways to preserve metal's rich history and foster future research.

One outgrowth of these scholarly gatherings is an international scholarly society that is helping to promote research and events, and foster collaborations by publishing an online bibliography of monographs, dissertations and theses, articles, documentaries, papers, and book chapters; publishing an online directory of heavy metal scholars; and by sponsoring special collections of primary sources within academic archives. This paper will discuss the ways such freely available resources facilitate inquiries into histories and approaches to heavy metal studies.

### The Heavy Metal T-Shirt in Popular Culture and Beyond

MATTHEW DONAHUE, Bowling Green State University

Rock 'n' roll music memorabilia play a key role in the lives of fans of popular music. The memorabilia tradition associated with popular music spans five decades and ranges from rockabilly to metal, from Elvis to Metallica. The support and appreciation of musical artists goes beyond sound recordings and live performances and includes lunch boxes, watches, posters, video games, baby clothes, glassware, headware, and t-shirts. Many heavy metal artists have experienced increased or renewed popularity worldwide as their music has been featured prominently in video games such as *Guitar Hero* or *Rock Band*. Some longstanding bands, namely Iron Maiden and Ozzy Osbourne, are witnessing some of their largest tours to date. Worldwide, heavy metal fans account for a large percentage of consumers of popular music, with albums and DVDs selling comparatively well.

The identification of heavy metal by fans is displayed mostly through the heavy metal t-shirt. Arguably, metal fans covet and sport their t-shirts more than any other subculture today—more than country music fans, rap fans, or pop music fans. In fact, to enthusiasts, the heavy metal t-shirt gives an instant symbol of support for their favorite groups, provides entry to communication with other fans, and serves as a badge of honor for concerts attended and bands appreciated. This paper will examine a few of the different visions of the heavy metal t-shirt in popular culture and qualitative research from attendees at heavy metal concerts and festivals in the United States and England, t-shirt vendors and beyond.

### Rainbows Are Metal: Queer Fans, Identity, and Heavy Metal Scenes

AMBER CLIFFORD, University of Central Missouri

Metal gets its homophobic reputation from an obviously hyper-heteronormative image, one that continues to see itself upheld in academia. The performed masculine representation of the metal musician, with its low slung guitars, sexualized lyrics, and prerequisite female fans is well known. The images of females in metal fall into well-worn stereotypes as well: sexually available groupies, video vixens, or leather-clad performers. But what about the queer fans, and their consumption of those gendered performances? Does the gay male fan *idolize* the hyper-masculine lead singer, or does this fan *desire* that singer? Do queer female fans *hope to be* the video vixen, or *attract* the video vixen? What about transmetal fans, gender-queer fans, bisexual fans, and those still questioning their identity? How do queers consume metal performances, operate in metal spaces, and identify in and with the metal scene?

"Rainbows Are Metal" examines the intersection of heavy metal scholarship, homophobia, and the queer fan. This paper explores the subject-position of queer fans of heavy metal, and the ways in which these fans categorize, consume, and display the heavy metal subculture as a production of gender. In order to discuss this interstitial space, the paper is focused on two areas: a critical study of gender and heteronormativity in heavy metal scholarship, and the results of the author's international ethnographic study of queer heavy metal fans.

### **IASPM Session 3c: *Rock in the Seventies and Beyond***

#### **Finding a Future in the Past: Understanding the Shape of History in the Field of Popular Music**

LARS KAIJSER, Stockholm University

The Swedish seventies popular music scene was constituted through a mixed set of musical influences and agendas ranging from American and British popular music as well as from Swedish folk music, from a more commercial outset to counter-culture, and political activism. The music was consumed in Scandinavia. In the nineties interest in progressive/psychedelic music took a new turn when explorers of progressive music from both Japan and USA got interested in Swedish progressive seventies' music.

This presentation is based on an ongoing research project focusing how Swedish popular music history is used, represented, and understood in the present day. The starting-point is an ethnographic research project concentrating on how music rooted in the Swedish seventies is understood in different social networks across Sweden, USA, and Japan. I will show how musicians, record distributors, critics, and entrepreneurs employ different as well as mutual standpoints when defining, comprehending, and evaluating the music. The aim is to discuss how these networks produce, administer, and organize the past. Here the "seventies" may thus be understood as a continuously established historic space, containing different kinds of knowledge. One purpose here has been to sketch a way that recognizes how popular music history is shaped. Drawing on different theoretical sources, the study develops a model of popular historiography that distinguishes four analytical levels—fragments, affective alliances, networks and retrologies.

#### **Fixing a Hole: Filling the Post-Beatles Void in 1970s America**

KEVIN HOLM-HUDSON, University of Kentucky

Critical wisdom has it that the Beatles' triumphant arrival in America in February 1964—barely eleven weeks after the Kennedy assassination—helped fill a void for a grieving nation. The Beatles' breakup in 1970 cast a long shadow over American popular culture for much of the 1970s, as the music industry and American media desperately sought to fill the void again; in the same way that the trauma of the Kennedy assassination led American youth to search for new heroes, America's "malaise" in the 1970s (Watergate, the Nixon resignation, economic stagflation, and the energy crisis) led to a yearning for the Beatles again—or, failing that, a suitable substitute.

America's coping with the demise of the Beatles dream took the form of three broad waves: Reconciliation, Simulation, and Reevaluation. The period of *reconciliation* came in the form of reunion rumors and offers (such as Lorne Michaels' on-air offer for the Beatles to appear on *Saturday Night Live*). *Simulation* can be found in the hype given similar "mop-top"-styled bands such as the Bay City Rollers, the phenomenal success of the musical *Beatlemania*, and the rumor that an album by Canadian band Klaatu was really a long-lost Beatles recording. With reevaluation came various fanciful re-imaginings of the Beatles history and myth, including The Rutles parody, the movies *All This and World War II* and *Sgt. Pepper's Lonely Hearts Club Band*, and Mark Schipper's docu-novel *Paperback Writer*. Not until the assassination of John Lennon in December 1980 did this "phony Beatlemania" fade.

#### **See You All at Oki Dog: The Resurrection of Darby Crash**

JAY ZOLLE, University of Virginia

A survey of punk historiography reveals a strong antagonism between American and London punk scenes in the 1970s. While London punk is typically understood as working-class, youth-oriented, and politically rebellious, it sometimes is portrayed as cartoon-like in comparison to the avant-garde/artistic nature of the American punk that preceded it in New York and Detroit. The battle for authenticity wages on.

But the Los Angeles scene is almost completely ignored in canonical histories of 1970s punk. Legs McNeil/Gillian McCain's seminal text, *Please Kill Me*, which is often considered an Americanist corrective to U.K.-centered punk histories such as Jon Savage's *England's Dreaming*, does not even mention L.A. punk! (Savage has only a page about L.A. punk).

Yet '70s L.A. punk has received increasing attention over the past ten years, with several books and movies by music journalists and nostalgic fans. These projects construct a narrative that centers on Darby Crash, the lead singer of seminal L.A. punk band The Germs, whose 1980 suicide by heroin overdose often marks the “death” of the first wave of L.A. punk.

But because Sex Pistols' bassist Sid Vicious had already created a punk template for the self-destructive live-fast-die-young trope—his own heroin overdose a year before Darby's was “the final nail in the coffin” for London punk—much of the discourse on Darby casts him as an “L.A. version” of Sid. However, by untangling Darby's story from Sid's, I show that his death is not merely the hapless result of a self-destructive urge; instead, it is the pinnacle of Darby's visionary, quasi-ontological punk philosophy. This concept of espousing a coherent punk philosophy would then become central to hardcore punk discourse in the early 1980s.

### **IASPM Session 3d: *Institutions of History***

#### **On Instant Classics and Reunion Tours: Music Criticism and the Hype of History**

DEVON POWERS, Drexel University

“Pavement... started out sluggish and indistinct,” wrote Ben Ratliff for the *New York Times*, but after half an hour, the band “became a good approximation of what it used to be.” In what would prove to be a rather kindly review of the veteran indie outfit's late summer reunion tour, Ratliff identified Pavement as a band occupying its “post-history,” or in other words, “a group that outgrew its clothes a long time ago but still seems to enjoy wearing them.”

A reunion tour is, of course, a choice opportunity to explore a band's relationship to history; in this sense, Ratliff's piece, and the dozens of others devoted to the reunion tour circuit, are nothing remarkable. Yet reunion tour criticism can also be understood as simply the most acute example of music criticism's necessary, ongoing interface with the historical. Music criticism is, first, style and method of historiography; it not only narrates but also aids in determining the contours of musical history. Second, especially since the late 1960s, when the recently founded genre of pop music criticism first began to contend with its own past, history has served a barometer of musical worth. Finally, if music can offer listeners “an experience of time passing,” what does this mean for music criticism, as it attempts to mirror and even emulate what it's like to bear witness to a musical event?

Starting from the premises outlined above, this paper will explore the complex and central role of history within music criticism. Taking particular interest in “instant classics” and “reunion tours”—stereotypes of three common characterizations of musical production—I will argue that the use of history within music criticism is often promotional, central not only to the marketing functions of criticism itself but also to solidify the authority and acumen of the critic. My investigation will be geared toward thinking about the effects, and consequences, of such usage. Is it possible, I will ask, to conceive of a “hype” of history, where the significance of historicity is utterly depleted?

#### **Rock of Ages: Popular Music and Canonization at the Rock and Roll Hall of Fame and Museum**

CYNTHIA WILLIS-CHUN, Hiram College

Although Cleveland's Rock and Roll Hall of Fame and Museum states that its mission is to educate individuals about “the history and continuing significance of rock and roll music,” this is just one of the functions that the Hall serves. Its position as *both* a museum and a hall of fame situates it as a major participant in the creation of not only a canon of popular music, but of a kind of “canonization.” In this sense, the Hall stands as a shrine to popular music, where visitors make pilgrimages that ultimately affirm the cultural politics of decisions regarding exhibits and inductees. The task of casting as sacred certain types and exemplars of music and the artists that create it becomes all the more fraught when considered in relation to the intersections of genre, cultural hierarchy, gender, and race/ethnicity. By looking closely at the dominant history created through this process of canonization, this paper will reveal what visitors are really honoring when worshipping at the altar of popular music constructed by the Rock and Roll Hall of Fame. Further, this study will illuminate how presence and absence coincide to subjugate or render invisible alternative histories.

## **Festival Programs as Archival Materials**

SIJA TSAI, York University

Program books dot the bibliographies of many studies relating to musical events and historical movements; recent examples include work on the New Orleans Jazz and Heritage Festival (Regis 2008) and the North American Folk Revival (Mitchell 2007). These documents may offer information about everything from an event's administrators to its government funding to its food vendors.

However, when a large cross-section of programs from a long-running event are compared across decades, they may reveal deeper tensions, patterns or points of disjuncture relating to the social outlook and/or organizational philosophies of the host organization.

The use of program books has been central to my research on two Canadian events: the Winnipeg Folk Festival and the Mariposa Folk Festival. While their names suggest musical communities associated with acoustic Anglo-American-derived repertoire, their current programming now reflects a globalized, technologically dependant roots music scene that interacts actively with the popular music industry. As archival documents, the programs from these festivals have been invaluable in pointing to the various moments in time when programming considerations began to shift within the parent organizations, whether in response to economic hardship, the interests of their attendees, or the growing accessibility of non-western artists. Combined with many years of press coverage, they also reveal how the paying public was responding to such changes. Drawing on this research, my paper will explore the potential that program books hold as archival tools for studying popular music from a historical perspective, highlighting issues such as genre, ethnicity, and public policy.

## **SAM Session 5a: *The Use and Re-Use of Popular Song***

**"They Were There": Quotation in World War I Sheet Music**

WILLIAM BROOKS, University of York

Charles Ives's song "He Is There" is a celebrated, and extreme, instance of quotation in music. But Ives was not alone. Among the thousands of publications during the Great War are many hundreds issued by unknown musicians, commonly in small towns or cities, often self-published. A surprisingly high number of these use musical quotation to make their points; Tin Pan Alley composers, in contrast, used quotation much more sparingly. This paper presents statistical and demographic information about this phenomenon, based on an ongoing inventory of several major Midwestern collections, and offers close readings of three typical instances.

**"Watch Out for the Sharks!": Gender, Technology, and Commerce in the American Song-Poem Industry**

FRANCESCA INGLESE, Brown University

Since the early 1900s, song-poem entrepreneurs have been churning out music to accompany the poems of anyone with a bit of cash and dreams of music stardom. Despite charges of exploiting their predominately female clientele, this musical counterpart to the vanity press has survived for over a century. In this paper I draw on advertisements, sheet music, and personal interviews to piece together a history of the song-poem industry. I focus on the changing gendered dimensions of song-poem practice, the role of technology in the production process, and the multiplicity of personal meanings embedded in song-poems.

**The Day the Jingle Died: How Michael Jackson's 1988 Pepsi Campaign Redefined Commercial Music**

JOANNA LOVE-TULLOCH, University of California, Los Angeles

Michael Jackson challenged ideologies about "selling-out" by allowing Pepsi to feature a re-worked version of his then-current hit "Billie Jean" in their 1984 campaign. Three years later, he licensed his newest single "Bad" for another set of commercials. These campaigns demonstrated the financial rewards of placing popular music in commercials and showed that advertising provided an untapped outlet for circulating new music. This paper will focus on Jackson's 1988 campaign, which captured the moment that pre-existing popular music displaced the jingle. It will examine how the combination of keen business practices, visual spectacle, and musical ingenuity inspired future performance-based endorsements.

### **SAM Session 5b: Race, Place, Nation**

#### **The Rise and Fall of William Levi Dawson's *Negro Folk Symphony* (1934)**

GWYNNE KUHNER BROWN, University of Puget Sound

William Levi Dawson (1899–1990) is most remembered for his choral arrangements of African-American spirituals and for his skill as a choral conductor. In 1934, however, when Leopold Stokowski programmed Dawson's *Negro Folk Symphony* on a Philadelphia Orchestra concert that was widely broadcast on the radio, his career seemed to be headed in a very different direction. This paper draws on materials from the Dawson Collection at Emory University to examine the premiere of the *Negro Folk Symphony*, the reactions it drew from the African Americans who heard it, and its provocatively minor impact on its composer's career trajectory.

#### ***Up the Ocklawaha*: Maud Powell and Marion Bauer at the Crossroads**

SARAH GRACE SHEWBERT, University of Washington

In 1912, Maud Powell (1867–1920) was a renowned American violinist, and her friend Marion Bauer (1882–1955) was a little-known composer of simple art songs. That year brought about a remarkable collaboration, *Up the Ocklawaha*, a tone poem for violin and piano composed by Bauer and based on Powell's description of a murky river in Florida. This unconventional and impressionistic work captures the exotic and “fascinatingly weird” landscape portrayed in the poem and stands at a crossroad—not only in Bauer's compositional development, but also geographically as two musicians from the West encountered and interpreted the untamed swamps of the Southeast.

#### **Lamar Stringfield's Appalachian Nationalism**

MATTHEW FRANKE, University of North Carolina—Chapel Hill

Lamar Stringfield (1897–1959) actively promoted the use of Appalachian music as the building material for American nationalist music. While his work steers very close to an aesthetic of white supremacy, his story provides a fresh perspective on the racial undertones of American musical nationalism. This presentation describes his efforts to fashion a white national music, efforts that included the composition of an Appalachian folk opera and a folk musical, the collection of folk songs, the writing of a polemical book about the nature of American musical nationalism, and the founding of the North Carolina Symphony Orchestra.

### **SAM Session 5c: Teaching Musical Identities**

#### **Seeking Authenticity in Improvisation Education**

SIV LIE, New York University

This paper examines the concept of authenticity in relation to the artistic principles of students and faculty in the Contemporary Improvisation (CI) department at New England Conservatory as revealed during my fieldwork in this department. I argue that the valuation of authenticity compels members to consider the genuine and masterful expression of individual identity as tantamount to their artistic success. The CI comprises undergraduate and graduate programs that aim to cultivate each student's “personal style” of music through intensive ear training and immersion in diverse musical idioms. The importance of authenticity rests mainly on this exaltation of “personal style,” with the comprehension of musical traditions as another realm in which authenticity is highly valued. Given its subjective nature in this context, authenticity is difficult to assess; however, criteria are collaboratively established to evaluate students' faithful representation of their own musical identities. Most students resist hasty categorization into certain genres as they realize their musical identities as ongoing processes rather than end objects. Through the development of personal identity and technical skills, students and faculty seek legitimacy within various contexts, including social and professional circles, the conservatory, the music industry, and with regard to the musician's own sense of artistic responsibility and fulfillment. Drawing on Lindholm's work on authenticity, which presents it as a potent and highly influential form of cultural capital, this paper will demonstrate the degree to which the importance of authenticity shapes musicians' artistic objectives as well as their conceptions of self.

## MacDowell vs. Butler: Diverging Philosophies on Music in the University

MICHAEL JOINER, University of California, Santa Barbara

Edward MacDowell's sudden resignation as head of the music department at Columbia University in 1904 resulted in a public feud with President Nicholas Murray Butler. The point of contention was MacDowell's proposal for an interdisciplinary Department of Fine Arts. By looking at the public positions put forth in print by both MacDowell and Butler, I show that their rhetoric and ideals mirrored current trends of reform in higher education. I argue that Butler's notion of music in the university fundamentally differed from MacDowell's and resulted in what become known as the "Columbia wars."

## From Singing to Citizenship: Music at the Hull-House Settlement

GLENDIA GOODMAN, Harvard University

Progressive activist Jane Addams opened the Music School in Chicago's Hull-House Settlement in 1895, believing that uplifting cultural activities, such as music lessons, would make immigrant children more successful American citizens. This paper examines the ideas that fed the conviction that music and citizenship were linked by exploring the trends of Victorian morality, Christian Socialism, Progressive reform, and Deweyian educational innovations that ran through the Music School curriculum. In an era of virulent nativism and pervasive immigrant disenfranchisement, music was presumed to offer a neutral space in which Progressive activists could present new ideas about what makes an American citizen.

## SAM Session 5d: *Music in the Arena*

### "Take Me Out to the Ball Game": The Rise and Fall of the Baseball Organist

MATTHEW MIHALKA, University of Minnesota–Twin Cities

This paper explores the use of organ music at baseball games, tracing the rise and eventual fall of the live baseball organist. I demonstrate how and why the organ was first implemented at baseball stadiums and elucidate the various factors that led to its decline. I contend that advancements in sound replication technology, the evolving nature of popular culture, the increased commodification of both music and sport, and historical trends in listening behavior have influenced the employment and meaning of music and sound at baseball games, and thus the role of the baseball organist.

## Diapason Ice: Performance Practice and Nostalgia in Hockey Organ Music

ANTONIO GIAMBERARDINO, Carleton University

Music emanating from an organ is as iconic a tradition as can be found in North American professional sports. It began in ice hockey, when the Chicago Blackhawks' organization first used an organ in 1929. This historical survey looks at the evolution of the organ in the National Hockey League, from the 1930s to its newfound resurgence in the last decade. Using the sociological concept of "nostalgia studies," one gains explanatory power in understanding the organ's ability to resist modernity, and remain a relevant and important musical artifact in the North American soundscape.

## My Home Sweet Home (Plate): "God Bless America," Commemoration, and Coercion in Post-9/11 Professional Baseball

SHERYL KASKOWITZ, Harvard University

"God Bless America" was added to professional baseball games after 9/11, the result of both a corporate edict and a sincere desire for public mourning. But as it has become a lasting fixture at many stadiums, some fans have bridled against its coercive power. Drawing on results from an online survey and ethnographic research among fans and team staff, I examine how "God Bless America" functions as a powerful medium for both commemoration and coercion. Framing the song as an "invented tradition," I further analyze how local adaptations of a national corporate mandate complicate the notion of American nationalism itself.

## SAM Session 5e: *Black / White Interactions*

### Cross-Racial Foundations of American Vernacular Guitar Music: The Case of *Spanish Fandango*

GREG REISH, Roosevelt University

This paper traces the stylistic history of *Spanish Fandango* as a guitar work, from Henry

Worrall's seminal 1866 sheet-music arrangement through the guitar's ascendancy in American folk music in the early twentieth century. Characterized by its open G-major "Spanish" tuning, the piece was long associated with the African American blues and songster traditions, and served as a primary channel for the migration of the guitar from black to white folk musicians. Close examination of transcribed performances by various performers reveals the piece's astonishing longevity and adaptability, as well as its pervasive presence as a marker of cross-racial influences in American vernacular guitar music.

### At the Crossroads: Identity, Race, Authenticity, and the Carolina Chocolate Drops

LAUREN JOINER, University of Oregon

The Carolina Chocolate Drops, labeled broadly as "folk" but specializing in old-time/black string band/minstrelsy music, occupy a musical crossroads created by racialized understandings of race, culture, and authenticity. What makes the group unique is not their diverse repertoire choice, but rather their method of negotiating problematic musical spaces created by a paradigm of racially classifying music and how this affects performance practice and audience reception. This paper is an attempt to understand how the Carolina Chocolate Drops contend with the issues of authenticity and race by examining their new album *Genuine Negro Jig*.

### The Blackface Synthesis on the Banks of the Ohio

CHRISTOPHER J. SMITH, Texas Tech University

In 1876, Lafcadio Hearn described "Negro" singers on the wharves of Cincinnati who could "mimic the Irish accent to a degree of perfection which an American, Englishman, or German could not hope to acquire." In the Antebellum period, Cincinnati was a crossroads for musical exchange: future blackface stars Dan Emmett and Thomas "Daddy" Rice played the city, while Appalachian clogging met African exhibition dancing, upland fiddles met Caribbean banjos, and slave states met free, all on the banks of the Ohio. This paper locates the roots of the blackface synthesis in the riverine cultures of the Mississippi and Ohio.

### SAM Session 6: Poster Papers

#### Miles Davis and Modal Jazz

MYLES BOOTHROYD, Central Michigan University

*Kind of Blue* is the best-selling jazz album of all time, and yet few listeners understand what the album—along with Miles Davis's vision of modal jazz—was all about. This presentation focuses on key characteristics of *Kind of Blue* in order to define modal jazz, recognizing that the style is founded on a principle of melodic freedom. Furthermore, the project gives credit to George Russell, whose innovative form of jazz theory laid the groundwork for a new approach to improvisation. It was this approach that offered the melodic freedom Davis had been seeking since he began his musical journey.

#### The Resonance of Dissonant Counterpoint in American Musical Culture

JOHN D. SPILKER, Oklahoma State University

Dissonant counterpoint is often eclipsed in historical surveys of twentieth-century music by better-known techniques or briefly mentioned as an isolated phenomenon of the 1920s. However, my archival research at the New York Public Library has uncovered composers from varied geographic locations with divergent compositional aesthetics associated with the ultra-modern network that used dissonant counterpoint in their compositions from the 1910s through the 1990s and also advocated on its behalf. As composers employed the method idiosyncratically they participated in its development, and their works provided a life for the technique. Thus, dissonant counterpoint was an essential tool for twentieth-century American composers.

#### "Yes, It's a Brilliant Tune": Quotation in Contemporary American Art Song

KEITH CLIFTON, Central Michigan University

American art song has undergone substantial change since Francis Hopkinson's "My Days Have Been So Wondrous Free" (1759), often cited as the first published example. The growing acceptance of song as a legitimate outlet for concert music has led to broad musical eclecticism, especially after 1980.

An overlooked trend is the growth of quotation music. Unlike earlier composers such as Ives, who focused on vernacular and sacred tunes, recent composers often use European classical music as source material. This poster examines the role of quotation in the song output of three composers: William Bolcom, Ben Moore, and Tom Cipullo.

### Handel for the Holidays: American Appropriation of the “Hallelujah Chorus”

LEAH HARRISON, The Florida State University

Handel’s “Hallelujah Chorus” has gained recognition in America as an icon of the Christmas season, a contradiction to the composer’s placement and intentions for the piece. The chorus was originally intended and performed as the final punctuation to the second portion of *Messiah*, which addresses the events of Christ’s Passion and Resurrection, not his Nativity. American newspaper archives allow the comparison of differing treatments of the “Hallelujah Chorus” and *Messiah* as a whole as they corresponded to the transformation of American Christmas culture, showing that the timeless popularity of music combined with cultural changes encourages the appropriation of iconic music.

### SAM Lecture-Recital

#### Sousa’s Americanism Abroad: Soloists from the Sousa Band’s 1910–1911 World Tour

TODD CRANSON, University of Illinois, Springfield / Vintage Brass Band

2011 marks the one-hundred-year anniversary of the completion of the Sousa Band’s world tour. The Vintage Brass Band of Springfield, Illinois, under the artistic direction of R. Todd Cranson will present a lecture performance of music and anecdotes related to the Sousa Band’s 1910–1911 journey around the globe. Repertoire will include features, suites, or concert works used by Sousa to promote his brand of Americanism abroad, and Vintage Brass Band soloists Jessica Davis, violin, and Mona Kreitner, soprano, will feature solo works as performed by Sousa soloists Nicoline Zedeler and Virginia Root.

### IASPM Session 4a: *The Politics of Post-9/11 Music: Sound, Trauma, and the Music Industry in a Time of Terror*

Co-Chairs: Joseph Fisher, George Washington University and Brian Flota, Oklahoma State University

In current debates about the America’s War on Terror, it has become commonplace for politicians and journalists to conjure up the specter of the Vietnam War as a means of quantifying the impact of these wars in American culture and throughout the world. Surprisingly, though, few have scrutinized these comparisons to examine the substantial differences between the popularized music of the Vietnam War era and the music produced after 9/11. While the late 1960s and early 1970s found countless musicians responding in protest to that war, there have arguably been a significantly reduced number of contemporary musicians who have taken overt stances, in their music, about the politics of post-9/11 American life.

This panel seeks to open discussion about what constitutes protest music in post-9/11 America while simultaneously interrogating the imperative for a return to idealized notions of 1960s political activism. In doing so, this panel explores the ways in which contemporary mainstream and avant-garde musicians are blending old and new media models—at the levels of composition and distribution—to recast America’s national identity. Molly Brost and Isaac Vayo argue, respectively, that Carrie Underwood and Cassetteboy appropriate iconic constructions of American-ness—conventional femininity for the former, audio samples of Frank Sinatra songs for the latter—to undermine calls for a return to “traditional” American values. Similarly, Ryan Randall and Jeffrey Roessner contend that contemporary artists like Fleet Foxes and the “New Weird America” acts have misappropriated and *misunderstood* the politics (and sound) of 1960s bands like The Beach Boys, which has led them to (mis-)apply the “lessons” of that era to the present moment in American history, a context for which the 1960s are completely ill-fitting.

In total, these four papers seek to destabilize conceptions of American musical and national identity—a move that is vital when post-9/11 political rhetoric is obsessed, above all else, with securing a stable identity for the country at the expense of any voices, political and musical, of dissent.

## Country Music After the Dixie Chicks: Carrie Underwood and the Negotiation of Gendered Authenticity

MOLLY BROST, University of Southern Indiana

When many country fans reacted with outrage following Dixie Chicks lead singer Natalie Maines's now-infamous 2003 anti-Bush comment ("Just so you know, we're ashamed that the President of the United States is from Texas"), it seemed that, in the words of scholar Claire Katz, country music became "more than a style of music . . . instead, it bec[ame] a claim about politics—country music st[ood] for certain ideologies." As Lesley Pruitt further noted, these ideologies included traditional attitudes toward gender: "Men are expected to exhibit traits considered masculine, such as aggressiveness, reason, rationality and protection; women should demonstrate the corresponding feminine attributes: peacefulness, caring, emotion and vulnerability."

Nevertheless, following the Dixie Chicks' exile from mainstream country music, many female country singers have had hits with songs that challenge such gender roles. One of the most successful of such singers has been Carrie Underwood, who, following her 2005 *American Idol* win, has won multiple prestigious country music awards, including the Academy of Country Music's Entertainer of the Year, which rarely has a female recipient. Using Underwood as my primary case study, I argue that in a post-9/11, post-Dixie Chicks country landscape, a woman might challenge traditional "country" ideologies if she successfully exhibits traditional markers of country authenticity such as home, family, and respect for tradition. The implications of these challenges are, of course, twofold, as the term *country* refers not only to the (highly policed) genre of music but also, in metonymic fashion, to the larger country, the United States of America, that, in the wake of 9/11, has become increasingly policed and inhospitable to all challenges—threats—both foreign *and* domestic.

## *E Pluribus Unum*: Jacques Rancière, Sandy Bull, and the Peculiar Familiarity of Political Frustration in "New Weird America" Folk Music

RYAN RANDALL, University of Rochester

The "New Weird America" musicians knowingly invoke a countercultural history of music and politics, yet collectively repeat one of the paradoxes that can arise when politics and music combine. In *Disagreement: Politics and Philosophy*, Jacques Rancière clarifies that "politics is primarily conflict over the existence of a common stage and over the existence and status of those present on it" (26–27). While "politics" is often used as a synonym for public debates over policy, Rancière specifies that it occurs when a group succeeds in reconfiguring the previously assumed designations for social parts. Thus political action "makes understood as discourse what was once only heard as noise" (30).

Historians from Greil Marcus to Josh Kun have shown how music is a platform for discourse over what counts as "American," and the generic shorthand "New Weird America" itself draws on Marcus's designation of the "Old Weird America" harkened back on both Bob Dylan's *Basement Tapes* and Harry Smith's *Anthology of American Folk Music*. Pulling from these, as well as less known predecessors like Sandy Bull's 1969 folk-raga album *E Pluribus Unum*, the New Weird America musicians aimed for the recognition of an America different from that which they identified with the hawkish, conservative Bush agenda. Even as their works aimed to expand the qualities identifiable as "American," the self-marginalization of limited releases, underground distribution, and obscurantist formats kept their work confined to an insider counterpublic rather than a national common stage. While these frustrations are likely overdetermined by the states of music distribution and fandom in the twenty-first century, an examination of how this movement operated after the events of 9/11 shows how popular music aspired towards politics through willful invocations of musical history while potentially repeating the mistakes of their self-marginalizing countercultural forebears.

## That Was Now, This Is Then: Recycling the Sixties in Post-9/11 Music

JEFFREY ROESSNER, Mercyhurst College

Following the 2001 terrorist attacks, and throughout the subsequent War on Terror, many critics have asked why rock music failed to serve as a more widely shared and effective means of protest—like that embodied by the so-called protest musicians of the 1960s. The assumption tends to be that contemporary artists were unable to rage against the machine, mostly because

the machine raged against them, as evidenced by corporate initiatives like Clear Channel's banned playlist restrictions of September 2001. My contention is that "resistance" in 1960s rock was bound to its cultural moment, and that critics who attempt to map that era onto the current one distort the past and remain blind to the contemporary context reshaping the performance and reception of music.

I begin my argument by exposing the nostalgia at the heart of critics' idealization of 1960s music. Although there was, in fact, not much protest music on the charts in the 1960s, many continue to associate rebellion with the music of that decade for important cultural reasons: the circulation of politically charged images from the era and rock's legacy as enacting a massive generational divide between the "youth" and their parents—the adults. I argue that today the cultural context has radically shifted, as rock is now the favored music of most adults. Examining the work of contemporary bands such as Fleet Foxes and Grizzly Bear, both of whom adapting the harmonic inventiveness of the Beach Boys, I contend that their music offers not a feeling of empowerment, but rather confusion and a growing sense of introversion, which makes political community increasingly difficult to imagine in post-9/11 America.

### On a Maddening Loop: Post-9/11 Rubble Music

ISAAC VAYO, Defiance College

In the aftermath of 9/11, rubble abounded, be it that of the World Trade Center and the Pentagon, or of the shattered myth of U.S. invulnerability. That rubble was swiftly cleared and the fragments forcibly coalesced into a pseudo-unity in the face of purported threat. Music was not immune to that process, and an examination of the song "Fly Me to New York" by the tape collage artist Casetteboy reveals how that forced coalescence fails in its attempts to enact a public amnesia, instead producing a rubble music that underlines U.S. guilt via an alternate coalescence.

Based around samples from Frank Sinatra songs, "Fly Me to New York" narrates the events of 9/11 from the perspective of one of the pilot-hijackers and, in its reconstitution of disparate fragments, is the best example of the rubble music arising from 9/11. The choice of Sinatra as centerpiece is not accidental, and it reflects his noteworthy place within American popular song, making his work an ideal jumping off point for the reflexive critique of U.S. guilt in relation to 9/11. Given his rise to prominence in the World War II period, Sinatra is inseparably linked to ideas of American nationalism, making his fragmentation into sampled lyrics and reconstitution into a hijacker narrator particularly affecting.

This critique is typical of rubble music, a music reconstituted from the shattered fragments of a national psyche in the wake of a traumatic event. Casetteboy's citational use of Sinatra samples relies upon such a fragmentation, establishing a new perspective of self-critique from materials of old that were deficient on that account, and expanding the field of hearing to encompass the hijacker voice. The neo-Sinatran narrative places the consummate American at the hijacked controls, literalizing U.S. culpability for the event, a culpability that has been previously obscured beneath reflexive victimhood.

### **IASPM Session 4b: *Femininity, Politics, Performance***

Navigating Nineteenth-Century Celebrity and Gender: Felicita Vestvali "the Magnificent," Transatlantic Diva and Actress (ca. 1830–1880)

JEAN DICKSON, University at Buffalo, SUNY

Celebrity musicians as a cultural phenomenon arose in the nineteenth century, along with the decline of aristocratic sponsorship of the arts, the rise of commercial show business and broad availability of travel. This paper will compare and contrast Felicita Vestvali's performance of her art and her gender with that of contemporary female celebrity musicians, especially Ani Di Franco and k.d. lang.

Much like today's stars, she amassed female fans who idolized her. Unlike Di Franco, Vestvali concealed an out-of-wedlock child and projected a chaste image. Like Di Franco, Vestvali was an entrepreneur; she spent her own money staging (and starring in) the American premiere of Gluck's *Orfeo ed Euridice*. She preferred to play "trouser roles," and, like k.d. lang, kept the public guessing about her sexuality. She often traveled dressed as a man, sometimes with a fake beard, and in her memoir proudly listed her "manly" accomplishments—sharpshooting,

fencing, and riding. Endorsing German ideals of classic Greek beauty and Goethe's elevation of artists, she entitled her memoir *Pallas Athene*, yet she also supported women's rights to work and property in the U.S. and German press. Years after her death, she was praised as a "Uranian" in Magnus Hirschfeld's journal on homosexuality in Germany.

Vestvali, like some of today's women stars, fought valiantly to control her career and her gendered image, both fragile, interdependent categories. She sought to mould and redefine the norms for women in opera and theater.

### Rescuing "the Tender Young Ears of This Nation from This Rock Porn": Musical and Sexual Pleasure in Girlhood

LINDSAY BERNHAGEN, The Ohio State University

Apprehensions about girlhood sexuality in the United States are often expressed through concern about girls' popular music-related activities. In fact, discourses of both musical engagement and sexuality have been used as key modalities through which the relationship of girlhood to pleasure and danger has been understood and policed. By focusing on the embodied aspect of musical experience, this paper argues that anxiety about and celebration of girls' musical experience as important sites of subjectivity formation is as much about the "positive" or "negative" semiotic messages being consumed and negotiated as it is about girls' access to pleasure and intimacy *through* music. A textual analysis of twentieth- and twenty-first-century music censorship discourse in the United States reveals an anxious lens on youth and girlhood in particular, which, in conjunction with the assumed capacity of pleasurable musical experience to create potentially transgressive sites of intimacy, has led to a disproportionate exploitation of and focus on the containment of girls' pleasure via music production and consumption. Desire to police access to certain musical experiences (preventing young girls from listening to "oversexualized" pop stars, for example) is fundamentally bound up with discourses of race and sexuality, and is linked not only to the messages that popular music can convey, but also to implicit fear concerning the nature of intimate relationships that music can foster.

### Everybody in the Band Was a Dyke: Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton

YOKO SUZUKI, University of Pittsburgh

This paper explores how the discourses of gender and sexuality in jazz have been constructed and have affected the career of female jazz instrumentalists through the case study of African American tenor saxophonist Willene Barton (c. 1925–c. 2005). Barton began her career with the band consisting of the former International Sweethearts of Rhythm during the 1950s, and later formed her own all-female group, touring the U.S. extensively. While major jazz trade magazines hardly discussed her, historical black newspapers frequently reported her active career from 1952 throughout the 1960s. Despite her success in public performances, she had only one recording as a leader in 1957, which went out of print and has never been reissued. The black press praised Barton's musical talent as well as demonstrated her feminine beauty and heterosexual attractiveness. On the other hand, my interviews with male musicians revealed her as a strong, "dyke" saxophonist. These contradictory depictions of Barton are actually structured by the same dualism of sex and gender based on heterosexuality that has been persistent in the jazz world. While the black press aimed to confine Barton within the heterosexual matrix, the musicians situated her *outside* of it. I suggest that the way Barton was written about in publications and talked about among musicians is part of a complex process of constructing the masculine and heterosexual discourse of jazz, which has excluded female instrumentalists from the dominant discourse of jazz history. The association of talented female jazz instrumentalists with lesbianism stabilizes the gender norms based on heterosexuality.

### Could God Be Black? One Woman's Journey toward Social Justice: Iola Brubeck and *The Real Ambassadors*

KEITH HATSCHKE, University of the Pacific

The struggles of African Americans to achieve equality during the Civil Rights era gave impetus to a number of artistic works attempting to illuminate the inherent injustices of segregation. Iola Brubeck, wife and musical partner of jazz pianist Dave Brubeck, conceived one such work, an ambitious jazz musical titled *The Real Ambassadors*, which might use the

Broadway stage to make the case for equality. While Dave Brubeck has been the subject of considerable study, Iola Brubeck, who was the driving force behind this work, has received little attention from scholars.

For a period of five years from 1957 to 1962, Iola and Dave Brubeck worked tirelessly with a variety of musicians, including the show's star, Louis Armstrong, as well as key Broadway producers and business advisors to bring the musical to the stage only to be frustrated at every turn by a host of barriers, including the issue of race. Iola Brubeck, who wrote the book and lyrics for the show, grew increasingly frustrated as the couple's efforts met with continuing resistance; Broadway producers politely declined the show, and its soundtrack album was a commercial failure. Only a single concert reading of the work was ever given, at the 1962 Monterey Jazz Festival, in spite of last minute efforts by Armstrong's notoriously controlling manager, Joe Glaser, to cancel it.

Using a range of materials from the Brubeck Collection, as well as interviews with surviving cast members, I will argue that, although this ambitious musical was never staged, an analysis of Iola Brubeck's role as its creator and strongest advocate provides an effective lens through which we can better understand how social, economic, and cultural issues during the early Civil Rights era affected music and musicians.

### **IASPM Session 4c: *Media / History***

#### **You Heard It Here First: Exploring the History of American Popular Music through Radio Archives**

LAURA SCHNITKER, University of Maryland

Longer than any other medium, radio has been the primary site for the construction of popular music narratives in the United States. Between the debut of *Your Hit Parade* in 1935 to the syndicated *On Air with Ryan Seacrest* in 2010, these narratives have historically taken on a national character, and served as a means of (re)presenting common public tastes through the process of ranking of hit songs. Yet the history of popular music on American radio is not a linear trajectory built upon singular trends; rather it is comprised of many diverse incarnations that often began as local music events, each of which played a role in both shaping and reflecting American music culture. Radio archives may therefore constitute valuable primary sources for scholars who wish to explore the ways in which musical programming has embodied shifting ideas about performance, identity, and authenticity in popular music.

The Broadcasting Archives at the University of Maryland houses over 20,000 sound recordings documenting the history of music on American airwaves. In this paper, I will give an overview of the archives and highlight some of our most unique musical collections. I will then present three audio examples from radio programs ranging from the late 1930s to the mid-1950s, and discuss how each has contributed to the negotiation of musical meaning, from both a socio-cultural and stylistic perspective. I will close by outlining some helpful tips for conducting research in radio archives, including a brief discussion of some recent issues raised by digitization.

#### **Locating Canadian Campus Radio Histories**

BRIAN FAUTEUX, Concordia University

Despite having official status as one of the three categories comprising Canada's broadcasting system (public, private, and community) community radio broadcasting in Canada has not been extensively researched. Even less research has focused on campus radio. Stemming from my current dissertation project, this paper will illustrate the important place of campus radio within the greater Canadian broadcasting environment. I will argue that in this particularly Canadian context, the history of campus radio is important to recognize, especially in regards to local and independent music in Canada. The intertwined histories of campus radio stations and the music scene(s) located within a given station's broadcast range will also be considered, as my methodological strategies attempt to highlight the relationship between the two—conducting both archival research of policy documents as well as interviews with station participants and musicians, past and present. It is still necessary, of course, to acknowledge the way histories and developmental stories are framed and constructed, even when attempting to piece together a history that has received little attention. Therefore, this paper will discuss the ways in which both broadcast policy and station volunteers/programmers/hosts may act as

historical gatekeepers. For the latter, this will involve a discussion of the cultural hierarchies that might be embedded in campus radio, as programmers decide which bands to feature on a given station. How do such decisions shape campus radio history, and what effect does it have on constructing a notion of a music scene in a given city?

### The Endless Archive and the Collapse of Canonicity: MP3 Blogs and Dominant Historical Narratives

ROBERT STRACHAN, University of Liverpool

This paper examines the intersection of digital technologies with dominant historical narratives with a particular emphasis on contemporary blog culture. The past decade has seen a proliferation of on-line blogs offering downloads and commentary across the spectrum of popular music culture. Within the music blogosphere there has been a strong historical and archival thrust whereby bloggers have sought to share often deleted or obscure recordings with their readership. Whilst this can on the one hand be read as a continuation of obscurantist tendencies, which have long been a facet of popular music connoisseurship, these historical blogs must also be understood in the light of the specificities of their mediating technology. Across a range of subjects blogging has had the effect of blurring the line between official and non-official commentary. Indeed, changing patterns of media consumption have meant that the ways in which consumers access information about music has become increasingly diffuse and has led to an almost infinite plurality of differing historical accounts. Further, the filesharing element of music blogging has rendered historical recordings much more readily accessible to a much wider audience. The paper argues that the construction of this ever-expanding rhizomatic digital archive is beginning to have a twofold effect upon the way in which popular music histories are constructed. Firstly, historical MP3 blogs often explicitly challenge prevailing historical narratives by offering non-canonic musics or tracks deliberately outside of dominant taste formations. Secondly, the constant mining of ever more nuanced areas of popular music's past has the effect of collapsing the neat and linear demarcations of periodization which have often characterized mainstream histories.

### Opening the Source: New Digital Archives and the PTT System in Taiwan

MEREDITH SCHWEIG, Harvard University

Online forums, sometimes called Bulletin Board Systems (BBS), have since the 1980s been critical resources for internet-based communication throughout the Chinese-speaking world. Even with the recent ascent of websites like Facebook and MySpace in North America and Europe, BBS remain the dominant portals for social networking in China, Taiwan, and Hong Kong. One of the largest BBS in the world, called PTT, is based in Taiwan and has over 1.5 million registered users who publish an average of 40,000 new articles every day on more than 20,000 listed topics. In this presentation, I posit PTT as an archival resource of tremendous import for scholars conducting research on popular musics in and of East Asia. With content dating back to 1995, when the system began as a National Taiwan University student initiative, and with little administrative intervention since, PTT represents a rich repository of fan- and musician-generated discourse about musical activities in genres from Taiwanese Trip-hop to Cantopop. I draw from my experiences conducting ethnographic research on rap music in Taiwan and discuss the ways in which interaction with PTT has yielded valuable insights into the hip-hop community's historical development, discursive practices, and social organization. I also examine how musicians and fans of rap music themselves interact with PTT as an archive, referring repeatedly on- and offline to historically significant events that have been chronicled there for community members past, present, and future.

### IASPM Session 4d: *Experimental and Avant-Garde*

#### Avant-gardism, African Rhythm, and Appropriation in David Byrne and Brian Eno's *My Life in the Bush of Ghosts*

ELIZABETH LINDAU, University of Virginia

David Byrne and Brian Eno's 1981 collaboration *My Life in the Bush of Ghosts* has been celebrated as a forward-looking technological feat and derided as an example of cultural imperialism. The album, whose title is taken from the 1952 novel by Nigerian author Amos Tutuola, reflects Byrne's and Eno's late 1970s fascination with African music and art. The two rock musicians were exchanging rare recordings of "world" music and reading John Chernoff's *African Rhythm and African Sensibility* during the album's genesis. *My Life* uses

the recording studio as meta-instrument, combining “found vocals” from geographically disparate sources with African-inspired bass and drums to produce a “faux ethnography,” or imaginary “Fourth World” music (a phrase coined by composer/trumpeter Jon Hassel).

Byrne and Eno’s not unproblematic appropriation of African music repeats with uncanny similarity the activities of historical avant-garde artists, particularly surrealist photographers such as Man Ray. Indeed, Eno’s solo work drew on old avant-garde tricks of collage and automatic writing at this time. Informed by James Clifford’s concept of “ethnographic surrealism,” this paper puts *My Life* in dialogue with 1920s and ’30s photographs of African art objects. In both the album and the photographs, African artifacts (sculptures, masks, snippets of vocals, rhythms) are captured through mechanical reproduction and re-contextualized to create surprising juxtapositions. Through technologically sophisticated processes, these sounds and objects are divested of their indigenous meanings and functions and used to create surreal, otherworldly atmospheres.

### 138A Multiphonic Ballade: Noise and Race in Black Popular Music from Braxton to Dälek

SETH MULLIKEN, North Carolina State University

The presence of noise in black popular music is defined along specific racialized lines: the “noise” of black music is the infantilized, untrained mind, reinforcing the stereotypical institutional views of blacks in the arts. This paper will attempt to undermine and reverse such readings to locate the noise, that is, the presence of “non-musical” sounds, in black music as intentional and specific, a direct challenge to the notion of an essentialized racial identity through musical genre and expression. This alternative history of music here will explore a “polyphonic” historical approach. Listening to avant-garde musicians such as Anthony Braxton and Cecil Taylor, as well as Public Enemy, and the more recent rap group Dälek with an attention to how these expressions propose a view of race and noise that creates openness to a plurality of musical identity expressions.

As a theoretical bounding, this paper will bring into conversation two distinct fields of inquiry: sound studies and critical race studies. Using an approach to race common in cultural studies from Fanon to Gilroy, race will be treated as a strategy of power that continues to function due to the practice of creating an illusion of its fixity upon the body. Secondly, using theories of noise advanced by Attali and Paul Hegarty, the paper will treat noise as a similar product of a strategy of power, a shifting, fluid field given the illusion of fixity to undermine pluralistic expressions of identity. Bringing these two theories into conversation with one another, an attention to “noisy” black music reveals noise and race as fluid, plural and open, countering the illusion of essentialism in both.

### Thousand Origins of the Field of China’s Experimental Music and Sound Art

ADEL JING WANG, Ohio University

Both experimental music and sound art practices are still young in China. Different from academic and mainstream music practices such as classical Chinese instrumental music, Liuxing (popular) music, they remain as non-academic, non-official and grassroots practices. The precursor of current experimental music and sound art practices in Mainland China could be traced back to China’s underground rock music culture, formed in the mid 1980s. Due to the close association between China’s rock music and the 1989 Tiananmen students’ protests, underground rock music culture has undergone strict state censorship for its public concerts and released albums ever since. However, with its connection to international experimental music and sound art practices, including its use of cutting edge multi-media technologies, and collaborations with foreign artists, experimental musicians and sound artists in China seem to have opened up a free space for previous repressed music expressions and have redefined the meaning of China’s underground culture.

From the stance of an ethnographer, instead of offering a historical account of the development of China’s experimental music and sound art, I construct a map of the field, which I propose to be rhizomatic rather than arborescent. The map is composed of entries (including events, festivals, individuals, magazines, projects) that suggest different origins of the field. Through this map, I intend to capture the vitality and the dynamic connections in the field of China’s experimental music and sound art.

## Multimusalism: Towards an Understanding of Difference and Cultural Memory in Improvised Music

JASON ROBINSON, Amherst College

“Improvised music” signifies a multitude of practices drawn from several cultural systems. Since the 1960s, communities of improvisers have emerged that employ various popular musics, jazz, experimental music, and other forms. I seek to analyze ways in which these diverse lineages become embodied in contemporary improvised music communities and how they are defined and regulated by cultural memory. Studies of two music communities—the “Downtown II” experimental music scene of New York in the 1980s and 1990s, and the current San Francisco improvised music scene embodied on the Bay Area New Music email listserve—demonstrate how different traditions enter into symbolic spaces constructed through notions of diversity, difference, and history. Using recent trends in multicultural theory in the United States and elsewhere, I introduce the neologism “multimusalism” to locate the processes through which different cultural and musical traditions interact within improvised music communities. David Theo Goldberg argues that multiculturalism “stands for a wide range of social articulations, ideas, and practices that the ‘-ism’ reduces to a formal singularity, fixing it into a cemented condition.” Similarly, Maria Koundoura calls attention to the “progressive commodification” of culture that accompanied multiculturalism in the 1980s. Drawing from these ideas, I show how a similar “multimusalism” regulates racial mobility and cultural borrowing in the New York “Downtown 2” scene of the 1980s and ’90s and how email-based, “computer-mediated-communication” maintains, revises, and challenges cultural memory by (re)coding musical practices along problematic racial and social boundaries in the San Francisco improvised music scene.

## SAM Session 7a: *Musicians Crossing Borders*

### Teresa Carreño’s American Compositions: Gender, Virtuosity, and Musical Intersections in 1860s Concert Life

LAURA PITA, University of Kentucky

The compositions of Venezuelan piano virtuoso Teresa Carreño were an important component of her concerts. The pieces composed for her American tours in the 1860s exhibit the intersection of distinctive Latin American elements with specific idiomatic figurations utilized by other virtuosos touring America. Allusions to their brilliant style enabled a comparison that facilitated the recognition of her mastery while the use of Latin American elements enabled her to establish her ethnic identity. Her position as immigrant allowed her to defy prevailing social attitudes toward female composing. This research provides a discussion of Carreño’s compositions in their cultural context.

### Border Crossings: Following the Trail of Señor Casseres, A Spanish-African Pianist in Nova Scotia and Massachusetts, 1852–1862

MICHELLE BOYD, University of Toronto

Louis Casseres, a pianist of Spanish-African descent, was one of the numerous musicians who moved fluidly over the U.S.–Canadian border in the mid-nineteenth century. Following his transatlantic trail, this paper addresses his concertizing, composing, and entrepreneurial activities, examines the social networks in which he operated in Halifax, Nova Scotia, and Springfield, Massachusetts between 1852 and 1862, and explores when and why he selectively identified as a “colored” musician. Casseres illustrates how America’s “unremarkable” musicians could craft their careers, not only by working in smaller centers and through persistent entrepreneurship, but also by forging alliances and manipulating their own identities.

### Sentimental Imagination in the Nineteenth Century: Louis Moreau Gottschalk’s *The Last Hope* and the Commodification of Music and Religion

LAURA MOORE PRUETT, Merrimack College

*The Last Hope* (1854), a work for solo piano by New Orleans-born composer-pianist Louis Moreau Gottschalk (1829–69), was written at a time when a pervading atmosphere of sentimentalism meant that the role of religion in the lives of many Americans was changing significantly. With this composition, Gottschalk capitalized on the public’s simultaneous yearning for the spiritual and gradual shift toward the secular. He connected the demand

for parlor music with the new sentimental notion of religion, thus guaranteeing the piece's popularity, measurable through extensive sales of sheet music during the century and beyond.

### Angela Peralta's *Album Musical*: Composition, Reception, and the Feminine Ideal

ANNA OCHS, University of North Carolina–Chapel Hill

Angela Peralta's published compositions, the 1875 *Album Musical de Angela Peralta*, highlight the delicate balance between her musical talents and gender expectations in nineteenth-century Mexico. Complex works in the *Album* challenged the superficial view of women's musical education. In contrast, critical reception depicts Peralta's conformity to the feminine ideal, thus minimizing her "less womanly" qualities. And in comparison to women in the cover illustrations, the *Album*'s image of Peralta emphasizes her problematic relationship with femininity. The musical styles of individual pieces, images within them, and critical reception of the *Album* illustrate both Peralta's compliance with and struggle against gender norms.

### SAM Session 7b: *Hip Hop and Rap Studies*

#### Dr. Dre's "Nuthin' But a G Thang": The Sound of South America in South L.A.?

LOREN KAJIKAWA, University of Oregon

This paper explores Dr. Dre's hit single, "Nuthin' But a 'G' Thang" (1992), arguing that the song's relaxed vibe owes an unacknowledged debt to Brazilian music. The advent of Dr. Dre's G-Funk genre represented a novel approach to beat-making, but also a new way of imagining urban space through rap music. In the context of post-rebellion Los Angeles, "Nuthin' But a 'G' Thang" drew upon musical signifiers embedded in U.S. popular culture's image of Brazil to recast gangsta rap as a locus of pleasure and desire.

#### Queering Disability/Disabling Queerness: The Carnavalesque Politics of R. Kelly's Global Closet

WILLIAM CHENG, Harvard University

A pimp with a stutter, a blind prostitute, a little-person stripper, and two pairs of dysfunctional homosexual lovers constitute only a few of several African American characters portrayed as social deviants in R. Kelly's *Trapped in the Closet* (2007). This hip-hopera collapses discourses of marginality and conjures forth an illusion of social equality in the form of indiscriminate discrimination. My project critically examines the identity politics of such a carnivalesque melting pot and its representation of homosexuality as not only a form of disability but also an alleged cause of contagious disease, intra-racial violence, and moral degradation in African American urban communities.

#### Where's the Beat?: Towards a Musical Semiology of Rap Music through Public Enemy's "It Takes a Nation of Millions to Hold Us Back"

CHRIS ROBINSON, University of Kansas

Hip hop scholarship has proliferated throughout the academy in recent years. To gain a fuller understanding of hip hop it is necessary to analyze the music, which is often left out of hip hop scholarship. It is important to understand that the hip hop studies community may not have the musicological vocabulary to find musical analyses of rap accessible. This paper will provide one possible methodology that bridges cultural studies and musicology by combining Jean Jacques Nattiez's theories of musical semiology with a musical analysis of Public Enemy's album *It Takes a Nation of Millions to Hold Us Back*.

#### "Whose Rhyme Is It Anyway?" African Hip Hop's Challenge to the Notion of an American Archetype

WARRICK MOSES, Tufts University

In her 2008 study, Halifu Osumare discusses the "connective marginalities" of global hip hop to the United States antecedent. Acknowledging the influence of Africanist aesthetics on hip hop, Osumare nevertheless considers it a distinctly African-American genre. Is African hip hop, then, simply a result of the global proliferation of United States popular culture?

Cape Town hip hop crew Brasse Vannie Kaap challenges this notion, situating themselves within the specific socio-political and geographical context of post-apartheid South Africa. I propose that hip hop as manifested in America is a re-cycling of African aesthetic, whereas the instantiation of hip hop in Africa is a re-circling of performative ideology.

### **SAM Session 7c: *Ensembles and Communities***

#### **Critic, Conductor, and Orchestra in Chicago of the 1860s: Building a City through Cultural Capitalism**

JAMES DEAVILLE, Carleton University

In the burgeoning Chicago of the 1860s, the nexus of music critic George P. Upton, conductor Hans Balatka, and the Philharmonic Society helped to establish a foothold for “serious” music. The orchestra/conductor and critic entered into a symbiotic relationship, whereby Upton used his power of consecration to vigorously support the orchestral endeavour, tying it in with the concept of “Chicago enterprise,” while the conductor and ensemble provided Upton with needed cultural capital from having “made” Balatka and the Philharmonic Society and having shaped Chicago taste. The paper illustrates the importance of criticism in the development of urban cultural landscapes.

#### **Of Conductors, Orchestras, and Docile Bodies: Concert Culture as Embodied Experience in Nineteenth-Century America**

STEVEN BAUR, Dalhousie University

Attending an orchestral concert in America during the 1850s was a radically different experience than attending such a concert at the end of the nineteenth century. One of the most striking changes involves the bodily comportment of conductors, orchestras, and audiences alike. I consider how the transformation of concert life during this period reflects broader transformations of the American body wrought by industrialization, urbanization, and immigration. Drawing on embodiment theory and cultural studies, I undertake a critical analysis of American concert life over the latter half of the nineteenth century and investigate how changes in American concert culture relate to body politics in nineteenth-century America.

#### **Rethinking Success: Longevity and the Ringgold Band**

SEAN TWOMEY, University of Western Ontario

Aside from the notoriety for having been the last band John Philip Sousa conducted, the Ringgold Band of Reading, Pennsylvania, is notable for having maintained a schedule of continuous performance for over 150 years. Success is often defined through the comparison of quantitative parameters; however, longevity affords an opportunity to examine a point of stability amid the significant social and cultural changes that have occurred in three centuries. The activities of the band, the formation of identity, and effects of delimiting contextual framework are briefly examined to identify that which has been essential to a community where music has mattered since 1852.

#### **The BPO Gets a New Deal: The Buffalo Philharmonic and the Great Depression**

JUDY BRADY, University of Wisconsin–Madison

In 1935, the Buffalo Philharmonic Orchestra (BPO) received funding from the Federal Music Project to rejuvenate the beleaguered group. While many saw the FMP’s five-year involvement with the BPO as a positive step, dissension quickly arose within what I call the city’s “symphonic music culture.” Government had no business in the arts, according to some, and this paper explores the conflicts that emerged within Buffalo’s business and cultural leaders as they negotiated—and even challenged—the presence of the FMP. As local interests faced a national agenda that fused private culture with federal relief funds, my research reveals the vastly different “players” who contributed to performances and the success of the BPO.

### **SAM Session 7d: Critical Topics in Musical Theater**

Fiddling While Rome Burns?: Music for Booth's Production of *Julius Caesar* (1875)

MICHAEL V. PISANI, Vassar College

A revival of *Julius Caesar* in 1875 by Edwin Booth and managers Jarrett and Palmer seems an odd risk, given that Booth's brother was responsible for a presidential assassination only a few years before. This paper examines this production and particularly how the elaborate music by Giuseppe Operti, leader of *The Black Crook* at Niblo's Garden, served to shift the emotional emphasis—and the audience's sympathy—away from the murdered Caesar and toward the conspirators. This reading is based on eyewitness accounts, Operti's surviving orchestra parts at Princeton University, and the production promptbook at the New York Public Library.

Historiographic Perspectives on "Integration"

WAYNE HEISLER, Jr., The College of New Jersey

I expand on scholarship problematizing integration in musicals by examining the language of commentators during the period 1915–1927. Like many terms that come to define traditions, integration is reifying, resulting in a model according to which history is written. Commentators prior to *Show Boat* employ terms that inform later definitions of integration—"representative," "topical," "balanced," "coherent," "plausible"—but that are not synonymous with, or necessarily complementary to it. Histories of the musical might take their cue from this culture, in which aspects of integration co-existed in a variety of musical entertainments, needing little justification for ephemerality.

Broadway Bound: Billy Rose's Ploy for Prestige in *The Seven Lively Arts* (1944)

JAMES O'LEARY, Yale University

Producer Billy Rose employed the most renowned names in the Broadway and high-art communities for his 1944 revue *The Seven Lively Arts* in order to appear prestigious to his contemporaries. Despite positive critical reception, Rose was rejected from the highbrow crowd. I argue that Rose's success was limited by a contemporary cultural debate that changed what was considered high art.

Most historians have downplayed this review as a flop, but this is because particular critical ideologies have since dominated discourse about Broadway. In reconsidering this musical's reception, I argue that current Broadway histories are too beholden to values that are anachronistic and ideologically laden.

Desperate Times, Desperate Measures: *Sweeney Todd* as Open Text

ARREANNA ROSTOSKY, University of California, Los Angeles

In 1979 and 2005, two vastly different productions of *Sweeney Todd: The Demon Barber of Fleet Street* opened on Broadway. The earlier production, directed by Harold Prince, was set in London during the Industrial Revolution and portrayed Todd as the victim of a self-absorbed capitalistic society akin to American society of the late 1970s. The later production, directed by John Doyle, was set in an insane asylum, reflecting the intense fear, anxiety, and madness felt by many in a post-9/11 era. This paper examines these productions as examples of open texts and their unique relevance to contemporaneous American society.

### **IASPM Plenary Session**

The Location of Pleasure and Enjoyment: *Danzón* Dancing between Cuba and Mexico

ALEJANDRO MADRID, University of Illinois at Chicago

Dancing bodies are always disappearing bodies and the impermanence of their motion sanctions a number of cultural erasures. These absences are essential elements of dancing style. I suggest that analyzing bodies, their dancing codes, and the desires that motivate dancing illuminates the role of these absences in the formation of discourses that validate new networks of identification.

By examining the characteristics of Cuban and Mexican *danzón* dancing styles from a

contemporary and historical perspective, my research explores how the dancing body provides a space for the negotiation of larger discourses about nationality, race, and gender. Based on ethnographic fieldwork in Havana, Matanzas, Mexico City, and Veracruz, I take music and dance analysis as the basis for an extended cultural critique that explores how local notions of race and nationality are developed in response to transnational cultural flows.

The stylistic differences and similarities between Cuban and Mexican *danzón* dancing and the discourses developed by dancers about the sensuality and authenticity of these styles inform local networks that give social meaning to ideas about masculinity and femininity, civilization and barbarism, and blackness and *mestizaje*. I suggest that exploring these dancing styles and the nostalgic discourses that accompany them from a transnational angle illuminates the complex ways in which individual and collective notions of body enjoyment, ownership, and desire are developed along discourses of difference and Otherness that move beyond the borders of the nation-State.

### **IASPM Session 5a: *The Rock and Popular Music Institute: A Panel Discussion***

MARY DAVIS, Chair of the Music Department, Case Western Reserve University

ANDY LEACH, Director of Library and Archives, Rock and Roll Hall of Fame and Museum

LAUREN ONKEY, Vice President of Education and Public Programs, Rock and Roll Hall of Fame and Museum

ROBERT WALSER, Director of the Rock and Popular Music Institute, Case Western Reserve University

This session focuses on the Rock and Popular Music Institute at Case Western Reserve University, a new collaborative venture in Cleveland involving Case, the Rock and Roll Hall of Fame and Museum, and Cuyahoga Community College. Two of us, Davis and Onkey, wrote the grant proposal that resulted in a substantial funding commitment for the Institute. Leach directs the Rock Hall's soon-to-be-open Archives, housed in a new facility at Tri-C, and Walser serves as Director of the new Institute.

We are interested in discussing the creation and prospects of the Institute with the members of IASPM-US, who form one of the most important constituencies for the Institute's activities. Following brief statements by each of the panelists, we would welcome dialogue with the audience about how the Institute might best realize its objectives, and even more basically about what those objectives might be. The Institute can be seen as a development in the ongoing institutionalization of popular music studies that raises important challenges for collaboration among academics, journalists, and non-profit educative entities such as the Rock Hall.

### **IASPM Session 5b: *Black Women's Voices, Sounds, and Secret Histories* Lynching Photography and "Strange Fruit"**

MAYA GIBSON, Washington University in St. Louis

This paper reconsiders Billie Holiday's most famous and influential song, "Strange Fruit" in light of the proliferation of academic writing on lynching and photography witnessed over the past decade. On the surface, Holiday's recordings of "Strange Fruit" behave much like a snapshot would, in that the song's lyrics depict in horrific detail the graphic sight of a lynched body. And yet, as a recorded performance of sonic media it operates on a much more resonant and insidious level, ingraining itself in the psyche with melody, metaphor, juxtaposition, and embodiment. In many ways, "Strange Fruit" can be understood as a sentinel song of the modern civil rights era, foreshadowing the galvanization of African American protest by over twenty years. It marked, in a performative sense, a redefinition of black social and political thought from a tacit acceptance of Jim Crow oppression to a full-on demand for New Negro self-determination.

Still, "Strange Fruit" operates unlike most other protest songs we are accustomed to: it is no arms-crossed, group sway-inducing "We Shall Overcome," or "Kumbaya" rallying anthem. Instead, "Strange Fruit" stands alone in its shaming effects and overwhelms our senses with its grotesque (but realistic) depiction of human brutality. What may be gained by refracting Holiday's performances of "Strange Fruit" against the resurrected scholarly interest in lynching photography? How is "Strange Fruit" best categorized—is it art song, pop song, protest song? What difference did it make and what difference does it continue to make?

## Here Is a Strange and Bitter Crop: Billie Holiday as a Strange Fruit

KATHERINE TURNER, Claflin University

This paper explores the bi-directional impact of Billie Holiday's 1939 song "Strange Fruit." I contend that while the song was famous with audiences as a display of her iconic image and sound, its greater effect was how she came to see herself as a "strange fruit" and her experiences as part of the "bitter crop."

While the poem laments the lynching of blacks in America, the song's history is the complex intersection of Jim Crow racism, the Communist Party, drug addiction, domestic abuse, and life on the road as an African-American female musician. "Strange Fruit" immediately made the *Billboard* charts as a "popular" song though it was largely banned from radio play and the major record labels initially rejected it. *Time* magazine named it the "Song of the Century," proclaiming that through this song "history's greatest jazz singer comes to terms with history itself." Yet, there is little scholarly literature on the song's significance, its relationship to Billie Holiday's life experiences, its impact on audiences, the Civil Rights movement, or other performers—surprisingly few have taken up this song in their repertoire.

Several live and studio recordings of the song have been released over the years which musically depict the singer's tragic decline over the two decades she sang it. Firsthand accounts from people who knew her invariably touch on where, when, and how she performed the lament, and Holiday's own words reflect that it was as much a "pop" tune in her set as a mirror for her experiences.

## Steely Dame: The Blues Body of Memphis Minnie in Motion

MASHADI MATABANE, Emory University

Black women musicians have a long history of participation as instrumentalists, beginning in the late nineteenth century. Yet their musicianship has often been obscured by an historical masculinist bias in music scholarship. This is especially the case for black women electric guitarists like Memphis Minnie. Minnie was one of the first black women guitarists to successfully sing and record, and one of the first blues players to switch from acoustic to electric. Like many of her early blues-era peers, such as Bessie Smith and Ma Rainey, she tapped into a blues ethos that enabled her to exercise a heightened sexual autonomy, economic independence and audacious creativity at a time when black women's lives were otherwise sharply circumscribed. Yet unlike many of those same peers, Memphis Minnie's singing was largely anchored to her ability to play guitar, an instrument that has come to be culturally constructed as symbolic of masculinity and male mastery. I wish to consider what can happen when the guitar, especially the electric guitar, is strapped onto a singing black female body. This paper is a preliminary exploration of how Minnie's use of the instrument specifically impacted her ability to negotiate meanings of racialized femininity, construct her own self-representations, and transform her performance practices—while traversing shifting racialized and gendered geographies of the (mostly) Southern musical landscape. It is part of a larger project tracing the cultural history of black women electric guitarists in the United States, from Minnie to her contemporary musical descendents in blues and rock musics.

## What's So Sweet about Brown Sugar? Secret Histories of Black American Women and Rock and Roll

MAUREEN MAHON, New York University

The contributions and creativity of black women have shaped the sound, feel, and image of rock and roll, yet black women's engagement with the genre is usually overlooked in conventional histories. In this paper, I discuss black women as independent artists, as collaborators, and as romantic partners of noted rock musicians in order to demonstrate the multiple ways black woman have participated in and influenced the form. I focus on the mid-1960s to mid-1970s and highlight significant musical and interpersonal links between black American women and white English men: Gloria Jones, the Northern Soul icon who recorded "Tainted Love" in 1964 and later recorded and had a child with her partner, glam rocker Marc Bolan; Merry Clayton, the background vocalist who sang on the Rolling Stones' "Gimme Shelter" and worked with Joe Cocker on six albums; and Marsha Hunt, the actress and singer whose British hit "Walk on Gilded Splinters" led to her band's appearance at the Isle of Wight concert in 1969 (she was the only woman rocker on the bill and is the mother of Mick Jagger's first child). Together these vignettes demonstrate the ways black women's voices and presence

informed rock and roll's sound and energy during the classic rock era. By calling attention to contributions and performers that are rarely mentioned in traditional histories of rock and roll, I hope to move toward telling a more inclusive story, one that reflects the range of people who have rocked and rolled.

### **IASPM Session 5c: Musical Cosmopolitanism**

#### **The Real Metropolitan “Stuff”: Cultural Hierarchies, Popular Musics, and the Establishment of a Colonial City**

DAVID GRAMIT, University of Alberta

Derek Scott's *Sounds of the Metropolis* makes clear that the practices that established popular music as an entity distinct from the newly defined classical music world were phenomena of the great Euro-American urban centers. But the music that Scott discusses was also heard soon after its creation in very different urban and would-be urban settings: the cities that emerged wherever colonial settlement was “*unforming* or re-forming” preexisting communities (Loomba).

Focusing on settler colonies and using Edmonton, Alberta, one of the latest and most remote North American cities, as its primary example, this paper explores the function of popular musics and the cultural hierarchies in which they were enmeshed in legitimating new peripheral centers in the late nineteenth and early twentieth centuries. Just as resources flowing from economic hinterlands through such provincial centers supported distant metropolises, the flow of cultural goods and values in the opposite direction, including both “legitimate” music and the varied popular musics frequently contrasted to it, helped validate both the process of colonization and the status of developing centers.

Although newspaper reports and advertising consistently separate popular and classical musics and suggest that the distinct art worlds that Scott sees emerging in urban centers operated here too, this distinction was in many ways illusory. Not only were the same amateur and professional musicians often involved in both “worlds,” but their sometimes uneasy co-existence was itself evidence of urban sophistication that could distinguish the new cities from both (aboriginal) prehistory and rural surroundings.

#### **Tango or Pop? Musical Taste, Urbanization, and Challenged National Identity in Finland in the 1960s**

JANNE POIKOLAINEN, University of Helsinki

In the 1960s, Finnish music culture was characterized by a confrontation between the listeners of Finnish tango and the fans of Anglo-American pop music. This confrontation became concrete both in the discourses of music magazines and in the often antagonistic behavior of audiences in the concerts of domestic pop groups.

In the magazines, this division was usually treated as a matter of musical taste. However, it seems that these tensions—instead of deriving simply from differences in taste—reflected much deeper confrontations between rural and urban cultures. This was underlined by the geographical variation in the popularity of the music styles: tango had most of its supporters in the countryside, whereas pop was popular particularly within the urban youth. The confrontation also included a dimension of nationality: tango was considered music of highly national character, while pop music represented many cultural and artistic elements alien to the Finnish culture.

In my paper, I will discuss this phenomenon by studying how the fears and hopes concerning quick urbanization and westernization affected what was referred to as musical taste. More precisely, I study the ways in which choices between tango and pop, and the overall discussion on music styles, were used as a way to articulate these emotions related to the ongoing socio-cultural change.

#### **Sound and Dreamscape: Transnationalism and Displacement in *Abre los Ojos* and *Vanilla Sky***

RACHEL GOLDEN, University of Tennessee

Schizophrenia, per R. Murray Schafer and Steven Feld, describes a sound's reproductive split from its source, and its technological reproduction elsewhere. This concept synopsizes

Alejandro Amenábar's 1997 film *Abre los Ojos*, Cameron Crowe's 2001 remake *Vanilla Sky*, and their interrelationship. The films demonstrate the intermingling of reality/fantasy and original/copy integral to the remake relationship. Engaging intertextual motifs of origin and regeneration, the films and their soundtracks articulate interconnected global flows, negotiate alternative histories, and unfold music as technology, time, and soundscape.

Spanish director and composer Amenábar created *Abre los Ojos* to popular and critical acclaim. Blending horror, drama, and sci-fi, it traps César in realistic-fantastic nightmare within a ghostly Madrid. César proves a wealthy playboy who died a century ago; cryogenized, he now lives his history in virtual reality. An eclectic, pan-European soundtrack, including Spanish pop, English trip hop, and jazz, emphasizes César's varying spatial and temporal negotiations.

Crowe, with Tom Cruise, recast *Abre* as their "cover version" *Vanilla Sky*. Distinctively American, *Vanilla* assimilates *Abre*'s premises into a heady, urban Manhattan. *Vanilla* strongly asserts locality, propelled by pervasive American film and global pop references, while stranding its protagonist in an alternate past/future.

*Abre* and *Vanilla* reveal dynamic transglobal translations in cinema and integrated sound. The films articulate schizophonic issues of origins and reality, memory and future, and Frith's notion of pop as alienation. My argument unfolds the regenerative relationship between the films, their de-/re-contextualization of time, technology, and sound, and their cyborg protagonists, living real dreams, re-imagined across the Atlantic.

### Hearing the "American": Music of Soviet Screen Culture and Its Aural Images of America(ns)

RACHEL MAINE, Northwestern University

*Faux* French advertisements for wine and women jockey for attention in an American club that shelters soldiers and *shpionskii* (spies). Wearing sunglasses—faceless and covert—a jazz band plays as a blond bombshell sings in Russian. This scene, from *Games Without Rules* (*Igra bez pravil*, 1965), is one of many popular post-Stalin period films utilizing jazz to mark Americans. The persuasive sounds in movies such as this provided important aural characterizations of Americans for the everyday Soviet citizen. Soundscapes, laden with parody and ironic humor, found themselves into late-Soviet cartoons and films, and even influence Russian characterizations of Americans today. Following Shelia Fitzpatrick's emphasis on everyday life under Stalin, this paper focuses on popular musical conventions in select examples from film and cartoons.

Later Soviet culture suffers from the broad perception that once Western products became available the whole of Russian citizenry simply capitulated to the American obsession. The presence of musically ironic and parodied Americans presents a different picture. One where the everyday Soviet citizen experienced created America(n) images and soundscapes, utilizing the banned sounds of jazz, the imitation of a "cowboy" idiom, or even rock 'n' roll. While Soviet society changed, the average citizen still went to the movies and saw cartoons full of jazz swagger and rock music gangsters, the American as confident spy and cartoon villain. This everyday music that allows *entree* into a complex, sonically alive world, one where the West sounds as contested other, more than simple enemy or obsession.

### IASPM Session 5d: *Bodies, Gender, Desire*

#### Disabled, Erotic, Other: Lost Notes from the Margins

ANTHONY TUSLER, AboutDisability

This presentation will explain how a disability narrative is expressed in "Save the Last Dance For Me," a song by Doc Pomus, an obviously disabled man. This well-known and beloved song has a history that is little known or understood. It was written on his wedding day for his able-bodied wife. Woven through its core is a disability narrative that anticipates the disability civil rights, identity, and culture movements. Pomus's outsider experiences gave him the insights and perspective to craft his compelling narratives. Pomus's song transcends what could have been a pessimistic and demeaning story about a simple-minded, always smiling, disabled person but, instead, presents a blueprint for a positive, evolved vision of masculinity, disability, and humanity.

My investigation of popular songs created by disabled artists has uncovered masked storylines that resonate with mainstream culture. The songs illustrate rich narratives of disabled people. Looking beyond and behind the extremes embodied in the dominant discourses of disability—"hero," "victim," "villain," "saint"—leads to an extra dimension, that is richly textured with an added capacity for nuance. When uncovered, these songs add to a deep understanding of the human experiences of longing and desire.

Other histories will be examined using the dominant culture's hegemonic disability narrative encoded in songs like "Ruby, Don't Take Your Love to Town," which was also written by a disabled person, Mel Tillis. Also, examples of disability-inflected songs by disabled people, including the creations of Tom Jones, Marilyn Manson, Frank Zappa, and other contemporary singers and songwriters, will be explored.

### Looking for a Kiss: The New York Dolls and Masculine Bodily Subversion

SEBASTIAN BUZZALINO, University of Calgary

The purpose of this paper is to situate the New York Dolls, a seminal early seventies New York City punk band, within poststructuralist feminism, existential phenomenology, masculinist studies, and popular music studies in order to reconsider their affectively subversive masculinity. During their heyday, from 1971–75, the New York Dolls provided much of the attitudes, themes, and fashion upon which punk was later institutionalized. Importantly, by adding a healthy dose of glam sexuality into underground music, the Dolls suggested that sexuality was not only flexible but could be deployed to complicate gender and sexual stereotypes. Through their incorporation of gender performance into their proto-punk performance, the Dolls suggested that the hetero-masculine body was also a site of gender subversion. By remaining resolutely masculine and heterosexist in their self-identification, the Dolls dissembled the language of the phallus from within, thus foregrounding a particular form of hetero-masculine anxiety. Coupled with an emerging politically active masculinist movement, the once flawless, rigid and unmarked transcendental phallic signifier started to become open to incorporate different, "deviant," notions of masculinity. The Dolls' anarchic posturing was later transformed with the birth of the Sex Pistols. However, during the migration of the Dolls' philosophy, across the ocean and half a decade later, that gender subversion was mostly lost in a sea of otherwise deviant bodies.

### "Where I End?": Radiohead, Hypermediated Music, and Posthuman Androgyny

MICHAEL BIELECKI, Western Illinois University

The critical acclaim and cultural phenomenon following Radiohead's 1997 release, *OK Computer*, situated them at the top of both the musical and pop-culture world. Since the iconic album, critics and fans alike have been quick to push Radiohead as progressive, or art-rock, regardless of Thom Yorke's explicit denouncement of these labels in interviews. Despite their cultural and musical capital, critics' and fans' art-rock obsession with Radiohead has eclipsed the band's monumental impact on pop-culture androgyny.

Radiohead's androgynous predecessors, David Bowie, Boy George, The New York Dolls, Annie Lennox, and contemporaries, Of Montreal have had to deal with—accepting, rejecting or indifferent—accusations of sexual deviance, homosexuality, and moral corruption. Unlike these and other androgynous artists that popular culture has canonized, Radiohead continues to ignore the rules of theatrical androgyny. The aesthetics of *Kid A* and *Amnesiac*, as Auner describes as a posthuman sonic landscape of fragmented lyrics, *musique concrète*, and electronica, allowed Radiohead to subvert masculine rock-star roles without having to negotiate questions of sexuality and deviance.

The posthuman, electronically mediated landscapes on these albums forge an androgynous musical experience that challenges audiences to work through the music instead of consuming the band as just another cultural commodity. This approach situates the music, not the band's physical appearance, at the forefront of their image. As audiences perceive the band through the mediated experience of their music, Radiohead establishes their androgyny as so natural that this shift in cultural norms goes unnoticed.

## Cyborgs Think They Can Dance: Academic Theory Meets Mass Media

JUSTIN BURTON, Rider University

Since Donna Haraway's "Cyborg Manifesto" (1985), posthumanity has become a useful tool for critical inquiry as well as an increasingly empowered presence in popular culture. Theories about technology and identity, distilled for the masses, can be read from popular music, television, and movies. Here, I explore the ways academic posthuman theory has found its way into mass media with a study of *So You Think You Can Dance (SYTYCD)*. *SYTYCD* is packaged much like *American Idol*: young artists perform complex routines set to a wide selection of popular music and vie to become "America's Favorite Dancer," with contestants eliminated each week until only one remains. Signs of the posthuman permeate the entire show, starting from the premise. The display and manipulation of the human body is central to each episode, but dancers can only appeal to viewers via televisual media, and voters who "connect" with dancers vote using cellular technology. Because the show's ecology blends the human with the technological, posthumanity is a frequent topic of choreographed routines, acting as a metaphor for the dancers' and viewers' experience of the show. I am particularly interested in one performance from Season 3 (episode 311) that encapsulates the role of posthumanity on *SYTYCD*. Performed to Timbaland's "Oh Timbaland," we watch Anya Garnis transform from an automaton controlled by Danny Tidwell into an autonomous agent. A close analysis of this performance reveals the marriage of academic theory to mass media that forms the backbone of the entire show.

## IASPM Session 6a: *Lady Gaga and Riot Grrrl*

Wanting Love and Revenge: Critiquing the Canon in Lady Gaga's "Bad Romance"

STEPHANIE GUNST, Tufts University

Lady Gaga's music video for "Bad Romance" is not only one of the most-watched videos on YouTube, it also recently won seven awards at the 2010 Video Music Awards. In spite of her present pop culture status, very little scholarship exists, with her musical contributions being the least discussed. As a current pop phenomenon, she is in an ideal position to critique not only canonical themes but the idea of the canon itself.

Bach is arguably the quintessential canonical figure. Drawing upon Adorno's theory of subjectivity as highlighted in his article "Bach Defended Against His Devotees," I argue that the insertion of Bach's music into the "Bad Romance" music video offers the latter as a critique of the canonization of Western art music. Appropriating only the fugue subject to the B-minor fugue from Book I of the *Well-Tempered Clavier*, Lady Gaga removes all context and signifiers, exacerbating Adorno's fears of the subject being "sacrificed." Through an analysis of the video, I show how Lady Gaga aligns herself as a "sacrificed subject," only to complicate this status through the destruction of the one who objectifies her.

Anyone or anything that is canonized is "elevated" to a status beyond that which is tangible, even accessible. Popular music, by its very nature, arguably defies this process. Lady Gaga, as a pop figure, is able to critique the idea of the canon to her benefit: by removing the Bach fugue from the canon, it may be re-placed as a symbol of her struggle against objectification. This presentation hopes to open up discussion of this artist, whose current influence on today's sociocultural trends is far-reaching.

Gaga for Politics: The Political Possibilities of Engaging Politics "in Character"

MICHAEL MARIO ALBRECHT, University of New Hampshire

The phenomenon of popular music stars engaging in political activism is not a new one. This political involvement has taken myriad forms, from folk music at protests, to benefit concerts, to hearings in front of Congress, to musicians actually running for Congress. As such, when contemporary musician Lady Gaga started to speak out against the military's ban on openly gay service members, at first glance, it would seem to be part of this deep tradition. What is striking about Lady Gaga's political activism is that she remains "in character" throughout, never stepping outside of "Lady Gaga" and simply being Stefani Germanotta. Thus, her performance is equivalent to David Bowie becoming political as Ziggy Stardust or Paul Stanley addressing Congress as Starchild. With the possible exception of Spinal Tap appearing in character for Hear N' Aid, I contend that this is a contemporary phenomenon.

In this paper, I ask what possibilities emerge for a star, especially one who is constantly performing as a persona, acts as a political advocate while retaining his or her performance. Specifically I take up the discourses surrounding Lady Gaga's message to the Senate in September 2010 that work to make sense of a celebrity persona acting as a political advocate rather than the "real person" behind the mask. To these ends, I engage Phillip Auslander's problematization of authentically performing one's self and ultimately suggest that Gaga enhances her ability to be politically effective through the liminal position afforded by her refusal to "take off the mask" and just act "naturally."

### **Riot Grrrl Is Dead. Long Live Riot Grrrl: Political Activism, Nostalgia, and Historiography**

ELIZABETH KEENAN, Fordham University

Nostalgia pervades pop culture in the United States, but what does nostalgia imply for music associated with political and social activism? In the past few years, signs of a nostalgic 1990s revival are everywhere, as teenagers in plaid shirts cavort on the pages of fashion magazines and 1990s bands such as Soundgarden and Pavement have undertaken reunion tours. Within this pop cultural revival that perpetuates a continuous nostalgic consumerism in the United States, a small Riot Grrrl revival has also taken place, circulating on feminist blogs and through the publication of books that foreground the movement as essential to the formation of Third Wave feminism. Where does consumerist nostalgia end and history begin? What does the remembering of this music-oriented feminist movement mean at this time, when its practitioners have largely moved on to other activities? The process of remembering sometimes glorifies Riot Grrrl's political and musical force at the expense of historical accuracy, while at other times it struggles to correct the misperceptions, particularly around race, class, and elitism, that have colored the movement from its beginnings. This remembering, too, has been for some a call to political action and a cataloging of disappointments for others. Drawing on José Esteban Muñoz's reflections on constructing utopias through nostalgic framings the past, this chapter questions the political nature of remembering Riot Grrrl in the present day and addresses the juncture where the now-popular production of 1990s nostalgia intersects with the important project of feminist historiography of the Third Wave.

This paper explores camp aesthetic in the performances of female popular music artists from the perspective of female sexuality. Beginning with a history of these artists and their symbology in the gay community, the work focuses on musical performances by several artists—Madonna, Kylie Minogue, and Lady Gaga—exploring how their performance aesthetics might be read from a female perspective. The paper suggests that camp performances are about more than playing with alternate sexualities: their distortions and exaggerations of beauty stereotypes are a direct critique of the objectification of the female musical artist as eroticized object of the public's desire.

### **IASPM Session 6b: *Local Histories***

#### **King Biscuit and the Bilateral Performance of an Imagined Musical Place**

ROBERT WEBB FRY II, Vanderbilt University

Each October, Helena, Arkansas, and its blues tradition are revived and celebrated during the King Biscuit Blues Festival. Established in 1986 as a means to revitalize Helena's downtown area, the festival has resulted in a performance of Helena, Arkansas, and its blues tradition based on the musical and historical imagination of both host and guest cultures.

The local tourist industry modifies the city to meet the desires of the guest community, while the visitors and their performances of the festival space modify the city to meet the desires of the host community. For tourists, locals serve as actors in a performance of Helena, reinforcing notions of the Delta and small-town America. For locals, it is the tourists who serve as the actors in a performance of Helena that reinforces not only the city's present blues identity but also memories of its vibrant past.

In this paper, I illustrate that although host and guest cultures conceptualize the festival city differently, Helena as a musical place is only fully realized through the bilateral performance of the city's imagined past and present by both locals and tourists. Within this dialogue, the locals and the city provide a performative space for the discovery and negotiation of touristic authenticity, while the tourists' presence simultaneously provides locals with a performative

space to act out notions of their imagined city. Therefore, during the collective performance of the King Biscuit Blues Festival, Helena, Arkansas, becomes the location for another performance: that of an imagined place, history, and music.

**“If Black Lung Don’t Get Ya, Man, Hot Lead Will”:** Battle Narratives, Mine Wars, and the Musical Protest Against Mountaintop Removal Mining in Central Appalachia

TRAVIS STIMELING, Millikin University

For generations, songwriters in the central Appalachian coalfields have composed music that reflected the struggles of miners and their families, galvanized support for relevant political and social issues, and challenged corporate control of the region’s economies and ecologies. In the past decade, professional and amateur musicians alike have drawn upon this collective musical history to call attention to the devastating environmental, cultural, and economic effects of mountaintop removal mining (MTR). Several songwriters have conjured the region’s bloody struggle to unionize the coalfields during the Mine Wars of the 1910s and 1920s in a new repertory of battle songs demanding the end of MTR and the eviction of coal companies from the region. Evoking the musical sounds of Mine War-era union songs, Appalachian balladry, and punk, these songs call for a populist revolt against such multinational coal operators as Massey Energy and Arch Coal. This paper interrogates the ways that anti-MTR musicians invoke the sounds and rhetoric of the Mine War era to call for a populist rebellion against the tyranny of international mining interests. Furthermore, the paper explores the ways that these songs replicate long-held divisions between union supporters and detractors and investigates the effects of such polarizing rhetoric on the political efficacy of the anti-MTR debate. Finally, the paper suggests that such songs provide insight into the ways that coal companies have exploited these cultural divisions to disenfranchise and immobilize the residents of central Appalachia, reaping the rewards of the region’s natural resources while systematically impoverishing its residents.

**Sounds from Inside: Inmate Histories of Music at Louisiana State Penitentiary, 1964–Present**

BENJAMIN HARBERT, Georgetown University

Beginning in the 1930s, John and Alan Lomax visited Angola Prison, recording work songs and blues. They described a centuries-old tradition of African music preserved in Southern prisons that has now disappeared there. Nowadays, inmates do more time and less work. In 1973, Louisiana passed laws that made a life sentence mean an actual life sentence; reforms have tempered the harsh farming practices. Music continues its efficacy addressing the work of being held. The fields are still worked by Louisiana’s inmates, though rap and R&B now accompany unskilled work. Several inmates’ bands now rehearse in band rooms for the annual prison rodeo, religious revivals, and outside parish fairs.

Institutionally, changes abound. The urban inmate population reflects decades-old urbanization though prison farming practices remain. Once the “bloodiest prison in America,” Angola now celebrates major reforms. How have inmates who have no control of these institutional changes experienced these changes? How have their experiences changed the music? Addressing these questions, over a dozen life-term musician inmates, having served at least twenty-five years of their sentence, account for their experiences, the oldest having arrived in 1964.

This paper illustrates changes and consistencies in musical practices at Angola, updating earlier folkloric histories. It also addresses some of the historiographic challenges: negotiating one’s outsider status, the complicity of institutional surveillance and fieldwork methods, and the sense of non-belonging that inmates suffer. These challenges are not unique to prison but are exaggerated there.

**IASPM Session 6c: *Excavating and Emanating History***

**History as Shtick: Patti Smith’s Essential Reduction**

BARRY SHANK, The Ohio State University

*Horses* was hailed at its release as “some kind of definitive essay on the dark night of the American mind,” and “an affirmation of life so total that, even in the graphic recognition of death, it sweeps your breath away.” But it was also dismissed as “a celebration of the cult of

incompetence in rock music,” and music “for those who like the idea of rock ’n’ roll rather than its perfect execution.” Greil Marcus framed his review of the album for the *Village Voice* in the context of “the Janis Joplin question,” asking whether or not Smith’s efforts to record the style she had perfected in performance would result in artificial stylization. He concluded that she had made “an authentic record . . . that captures Smith whole,” with the band’s sound “much stronger and more pointed.” But Marcus also worried that the clarity of this record could expose too fully the concepts behind her work, turning them into “*shlick*.” Quite probably what worried Marcus was the ability of Smith and her band to reference artfully the history of rock ’n’ roll through the performative gestures that framed their self-conscious appropriation of its past. This recording and the single that preceded it (“Piss Factory” and “Hey Joe”) distill from that history several key essential factors—musical conventions and attitudes towards art, meaning and feeling—that came to define rock. Their particular combination of artistry and amateurism was explicit and clearly audible in their work. Through the clarity of this reduction, the Patti Smith Group was able to render perceptible the genre’s reliance on blackness as an ever-receding sign of freedom, the disappearing point of origin and return in rock’s history.

### Music Hall and Revisionist Histories in 70s British Rock

BARRY FAULK, The Florida State University

My paper addresses a specific pop music moment, where the past became a resource for critical perspectives in the present. Music hall style re-emerged in British rock of the ’70s. The reappearance of music hall was more than mere homage: the style provided a means to frame the recent past of British rock itself, highlighting—and usually satirizing—the modish association of rock music with the counterculture. In the ’70s, music hall-inflected groups like the Moodies, David Bowie, and Kevin Coyne mocked so-called classic rock’s claim to high-brow art status by blurring lines between “high” and “low” endeavor in the rock genre, at the same time maintaining a self-proclaimed position of marginality. Significantly this time, the attempt to define taste categories came from artists working within the genre, rather than being legislated by record companies or the press, including the incipient rock critical establishment.

The critique of ’60s rock via music hall sampling made a political point as much as a musical one: that the earlier era’s putative community was more restrictive than the counterculture maintained. A partial list of ’70s groups that made use of music hall style in order to satirize the dictates of ’60s style radicalism includes Reading art school band the Moodies, Glitter-rock band Slade, the Sensational Alex Harvey Band, pre-Ziggy Stardust David Bowie, the Sex Pistols, and Sham 69. I will limit my discussion here to the pub-rock band Kilburn and the High Roads, featuring Ian Dury, and art-rockers Kevin Coyne. Coyne and the Dury group both experimented with a cut-up of music hall and rock that aimed to fragment, or de-familiarize, one version of Englishness in an effort to refashion the national imaginary. In this respect, Coyne and Dury’s neo-music-hallisms suggest the later, parallel experiments of groups like the Sex Pistols and Throbbing Gristle, who, as Dave Kennan observes, referenced alternative culture forms pre-dating rock music itself “in order to dissemble and rebuild a more inclusive version of what it meant to be English.”

### The Historical Consciousness of Sunshine Pop

KEIR KEIGHTLEY, University of Western Ontario

This paper looks at what is now, retrospectively, identified as the “Sunshine Pop” sound of circa 1966–69. It analyzes both the period’s search for a “usable [pop] past” (Van Wyck Brooks 1918) and present-day revivalists’ arguments about rock (and pop) historiography. Countering Fredric Jameson’s claims about historicity and post-modern nostalgia, I will contend that there are at least two layers of historical consciousness at play in celebrations of the work of L.A.-based artists such as Van Dyke Parks, Tandy Almer, and Brian Wilson. These and other musicians participate in a strange revival of early twentieth-century entertainments (Tin Pan Alley, vaudeville, circuses). Beginning ca. 1966, tack pianos, harmoniums, pump and barrel organs, circus sounds, polka rhythms, and lyrics about the ancient history of popular music start to crop up in L.A. studio rock, just as Ray Davies, Alan Klein, the Zombies and the Beatles are embracing UK music hall. These explorations of the outmoded simultaneously fulfill the oppositional cultural logic of rock (“blues-folk now dominates, so we’ll do the

opposite”) and asserts continuity with the *longue durée* of mainstream pop. They’re also part of the broader mainstreaming of camp knowingsness at the time.

I begin my argument with an obscure 1968 single by hit songwriter Tandy Almer, “Poor Old Organ Grinder,” which is set in 1902 and seeks to understand what happened to the pop performer of an earlier era—an era not only long gone by but which is now looked down upon, if not forgotten entirely. The organ grinder had been a favorite target of nineteenth-century urban noise reformers, and later provided a key derogatory metaphor for pop songwriting: “grinding out tunes.” This suggests a degree of self-reflexive historical consciousness on the part of someone working inside the song factories of the L.A. studio scene as rock begins to re-shape the field of popular music production. I will contend that this is part of why post-rock aficionados embrace Sunshine Pop, hearing it as a kind of “Poptimist” counter-history to the entrenched grand narratives of rock culture.

### **IASPM Session 6d: *History of Recorded Music***

In Search of Eldridge Johnson: Father of the Modern Recording Industry

CAREY FLEINER, University of Delaware

Sitting on top of every Grammy awarded since 1958 is Eldridge Johnson’s original model of the improved Gramophone; he added the motor, which standardized the speed of playback, and revolutionized the recording industry. Yet Johnson himself remains an overlooked figure in popular music history; he stayed in the background, deliberately so, even as he promoted Victor Records, which he founded in 1901 as the first record label actively supported as a source of entertainment. By the time he sold Victor to RCA in 1929, he had created the first recording superstars, nearly single-handedly invented music advertising and branding (by snagging the American rights to the image of Nipper the Dog), and, most notably with the first Oscar-winning film, *Wings* (1927), had laid the groundwork for soundtracks and audio special effects in the cinema from his Camden, NJ, studios. My paper will discuss Johnson and his business plan, and also the main repository and archive of his life’s work, The Johnson Victrola Museum in Dover, DE. The Museum itself is a neglected resource; it contains close to 50,000 78 rpm records, paperwork, memorabilia, and dozens of mechanical and electric Victrolas and related recording machinery from 1877 onwards, but it was closed by the State of Delaware as part of budget cuts in 2009. Additional resources lie forgotten at the Dover State Archives. Currently, the main sources on Johnson’s life and achievements are over fifty years old, self-published or out-of-print books written by local historians and enthusiastic music fans; a modern, available work on his life and a catalogue of the resources available for this critical part of the history of the recording industry is long past due.

### **The Saga of Unsung Soosy**

PAUL FISCHER, Middle Tennessee State University

Thomas Edison invented the phonograph. Very few know it wasn’t a record player. Discs, not cylinders developed into a major twentieth century industry, but its inventors and developers stand in the shadow of Edison’s PR canon. There is significant ignored history on the Gramophone/Victrola side of the recording and playback story. Their flat round “records,” catalyzed popular music by professionals as American home entertainment.

A tale that deserves to be better known is that of Harry, Raymond, and Charles Soosy, brothers who worked for the Victor Talking Machine Company in the acoustic era. Harry, the eldest did early experimental work on recording materials and processes for company President Eldridge Reeves Johnson. He became Director of Victor’s Recording Laboratory, and Raymond succeeded him upon his death. These men were pioneers in developing the techniques that brought sound into the company’s acoustical horns to be recorded.

In 1925, Raymond helped the company to license new electric recording technology, even though it made everything he and his brothers achieved obsolete overnight. Victor Talking Machine Company is justly proud of the wealth it created for its owners, investors, and key employees. When Mr. Johnson sold his company shares in 1927, all others were permitted to do so. There were over thirty millionaires created including Johnson, several members of his family, key executives, and factory employees. But not the Soosys.

The presentation then jumps trenchantly and wittily to the conclusion that record producers have been underpaid since day one.

## Hearing Forests and Trees: Nature Sounds and Popular Music

CRAIG ELEY, University of Iowa

This paper argues that the intersection of “nature sounds” and musical practices over the course of the twentieth century is a significant yet underexamined aspect of music and recording history. Far from being wholly ignored, the connections between sound and nature in critical discourse often rely on the same limited examples: the tape collages that characterized *musique concrète*, the work of John Cage, and the dreaded category of “New Age.” However, fascination with capturing aspects of nature in sound recordings is as old as recording itself. Starting in the 1890s, cylinders like “A Morning on the Farm” and “On the Midway” evoked environmental scenes using a combination of animal imitations and foley techniques, in addition to music. Out of this, whistling emerged as popular musical form that combined artistic virtuosity with faux-scientific bird imitation and remained vibrant into the 1940s. Later, many actual bird recordings made by ornithologists were released on Folkways Records.

As this brief sample illustrates, using the lens of nature to reimagine popular music history is significant on two levels: first, these recordings reveal the historical malleability of some of the categories of sound that we use today, such as “music” and “sound effects.” Therefore, while on the most basic level this paper hopes to explore previously overlooked recordings, it also hopes to open up new avenues for popular music studies. Secondly, these recordings show that critically celebrated avant-garde practices often existed in a broader cultural context alongside similar techniques practiced by amateurs, working performers, and non-musicians.

### **SAM Session 8a: *Tin Pan Alley and Early Recording***

#### Minstrelsy on Record: 1890s–1920s

TIM BROOKS, Independent Scholar

Much has been published on the origins of minstrelsy, but relatively little about its later years, even though by the late 1800s minstrelsy was a dominant form of popular entertainment. Even less noticed has been surviving audio evidence. From the inception of the recording industry in the 1890s, short minstrel show recreations were extremely popular. In some cases full half-hour minstrel shows were recreated through sets of discs intended to be played in sequence. This paper will explore the repertoire, performance style, and artists on these early recordings, and how they changed from the 1890s to the 1920s.

#### Just Before Scat: New Evidence of Nonsense-Syllable Singing, 1901–1922

MICHAEL G. GARBER, Purchase College, SUNY

Scat is one of the central devices of jazz singing; Louis Armstrong and Cliff Edwards have been celebrated as its pioneers, starting with their mid-1920s recordings. Edwards, however, recalled using his techniques during the 1910s and calling it “eeefn’.” This paper reveals a probable source for Edwards’s term, illuminated by previously under-examined materials—sheet music, prompt-scripts, and recordings exhibiting a number of nonsense-syllable conventions of the ragtime era. This discussion also addresses critical issues about the continuities between ragtime and jazz, their definitions, and the use of both recorded and notated music as mutually illuminating primary sources.

#### Scenes from Adolescence: Aaron Copland and Tin Pan Alley

DANIEL MATHERS, University of Cincinnati, College-Conservatory of Music

Though fascinated with popular music as a youngster, Copland left unsaid whether popular songwriters, too, along with composers from Chopin to Scriabin, impacted his formative development in Brooklyn. Discussion centers presently on a waltz and several related manuscripts extant in the Library of Congress, items that he drafted during his mid-teens and borrowed variously from popular song. The waltz melody together with his subsequent reuses of the theme into the 1920s provide a focused image of Copland’s burgeoning creativity of the mid-1910s, and implicate popular song as fundamental to his evolving history of appropriating vernacular idioms into the Jazz Age.

### **SAM Session 8b: *Staging Identities***

Performing Cultural Diversity in *L'Ag'Ya* (1938) and *Little Black Sambo* (1938): The Relationship between the Chicago Negro Unit of the Federal Theatre Project and the Interracial Cultural Front in Depression-Era Chicago

JENNIFER MYERS, Northwestern University

To advance a pan-African consciousness, as well as an awareness of the social problems blacks faced in Depression-era Chicago following the Great Migration, the Chicago Negro Unit (1936–1939) cross-fertilized music, dance, and theatre elements from commercial, community, and agitprop entertainment. Early works showcased classic plays colored with racial elements, while later ones, such as *L'Ag'Ya* and *Little Black Sambo*, employed folk subjects and rituals to enact and simultaneously mask controversial politics. My paper examines how the performative elements of these later works highlighted the cultural diversity of Chicago's black migrant community through a fascinating mélange of styles, genres, and sources.

### ***Pins and Needles*: A Crossroad between Broadway and the Working Class**

TRUDI WRIGHT, Metropolitan State College of Denver

Through the introduction of amateurs to professionals as well as union members to the general public, the production of *Pins and Needles* created two sets of significant crossroads between its cast, creators, and audience members. The amateur cast, made up garment workers, rehearsed for over a year with their professional creative team.

Many critics agreed that it was the authentic atmosphere created by these amateur actors that captivated seasoned Broadway audiences for over 1,100 performances. Through the analysis of two of the show's original songs, I will demonstrate how this revue introduced working-class culture to Broadway audiences while entertaining them in the process.

### **“At the Fence of Our Dreams Always”: Martha Graham's Conception of the Sacred, Native Feminine in *Appalachian Spring***

SARA BROWN, The Florida State University

Martha Graham's *Appalachian Spring* is widely associated with cultural identity in an essentially Anglocentric America. Graham's early correspondence with Aaron Copland prominently features an Indian Girl, later excised from the script. Graham harbored a lifelong fascination with Native American dance, which powerfully impacted her work. She was also concerned with myth, ritual, and Jungian psychology. A study of Graham's techniques for evoking the intensity of Native American dance, as well as her readings of mythology and her conception of the sacred feminine, reveals some interesting dimensions to the Indian Girl who Graham identifies as Pocahontas, “the Eve of [America's] Genesis.”

### **SAM Session 8c: *Cold War Musical Diplomacy***

Cultural Diplomacy to Mitigate Cultural Imperialism: Music in American-Icelandic Relations, 1954–58

EMILY ABRAMS ANSARI, University of Western Ontario

Through an examination of the U.S. government's deployment of musicians to reduce anti-Americanism in Iceland, this paper considers the Eisenhower Administration's attitude regarding the political and psychological power of music. Between 1954 and 1958 the United States faced a crisis in Iceland, where nationalistic locals increasingly resented the influence of locally stationed American soldiers on their ancient culture. I demonstrate the role of the arts in Eisenhower's Cold War strategy through this example and consider what it might tell us about music's perceived and real powers to effect political change.

### **“Refining” the “New World”: Global Harpsichord Tours and the Remaking of America's Postwar Image**

JESSICA WOOD, Duke University

In 1956, the U.S. State Department began sponsoring tours by American performing artists to regions of the world “susceptible” to communist influence. Harpsichordist Sylvia Marlowe became the first solo musician to travel under the auspices of the program, making stops in a number of Asian cities. Local coverage of her tour dramatized the rarity of spotting a harpsichord in “non-Western” locations, and the precariousness of the instrument in the

East's humid conditions. I contend that the specter of the moisture-ridden, out-of-tune harpsichord provided a site through which to articulate difference between 1950s Asia and historical Europe, and to stage "history" and "class" as components of America's postwar international image.

**Duke Ellington, *El Rey de Jazz*, and the Mexico City Massacre of 1968**

LEÓN GARCIA, Smithsonian Institution

Between 23 September and 2 October 1968 two unrelated events took place in an area of less than two square miles in downtown Mexico City: Duke's Ellington concerts in the Palacio de Bellas Artes and the slaughter of protesting students by the Mexican Army. By the time of Ellington's visit, several students had been killed and the army had taken to the streets. Received by Mexicans as "El rey del jazz," Ellington was sent to represent the music of the United States. In this paper I explore the political background of these events. I devote particular attention to Ellington's compositions inspired by Mexican landscapes from his *Latin American Suite*.

**SAM Session 8d: *Politics, Identity, and Experimental Music***

**Cultural Critique in the Art Ensemble of Chicago's "A Jackson in Your House"**

PAUL STEINBECK, University of Chicago

In this talk, I analyze the Art Ensemble of Chicago composition "A Jackson in Your House," an intricate, polyvalent text that riffs on the history of jazz. My analyses show how "A Jackson in Your House" places the Art Ensemble musicians in opposition to received notions of how the jazz tradition ought to be interpreted, and also offers a sharp cultural critique of multiple jazz-historical topics, including the social politics of race, the relationship between performers and their audience, and the reception of black experimental music in America and abroad.

**"Sweet Land of Slavery": The Transformation of Charles Mingus's "Fables of Faubus"**

EDUARDO LOPEZ-DABDOUB, CUNY Graduate Center

"Fables of Faubus," one of Charles Mingus's most overtly political works, mocks Arkansas governor Orval Faubus for his infamous 1957 refusal to integrate schools. This paper explores the radical transformation of "Fables of Faubus" during 1959–1964 (the years that Mingus performed the piece most frequently). Drawing on the work of Gates (1988), Floyd (1995), and Monson (1996), I explore how dramatic changes in tempo, dynamics, duration, formal structure, improvisation, and the use of musical quotations (such as "America") serve as signifiers of Mingus's increasing feelings of bitterness and frustration as the controversies regarding the civil rights movement escalated.

**A Search for Musical Identity: John Zorn and the Postcolonial Condition**

HANNAH LEWIS, Harvard University

In the early 1990s, John Zorn was harshly criticized for his depiction of Asian women in his albums, resulting in an outcry from the Asian American community. Almost immediately following this controversy, Zorn seemingly abandoned his previous influences entirely, and turned instead toward his Jewish heritage, composing "radical Jewish music." I argue that these two seemingly distinct moments in Zorn's musical career may be more related, and have more in common, than initially apparent. These phases are actually inextricably tied together, and by examining their ambiguities, we can come to a better understanding of Zorn's changing construction of musical identity.

**IASPM Session 7a: *Technique and Technology in the Digital Age***

**Music Unfit for Ears: When Participatory Pop Gets Ugly**

KARL HAGSTROM MILLER, University of Texas at Austin

There are millions of amateur musicians in the United States and many of them are terrible. This paper pulls on over one hundred stories—culled from the last century of journalism, fiction and poetry—about amateur musicians driving their neighbors nuts. These are tales of desire and dread: one person's art becomes another's noise pollution. They begin with often-innocent attempts at musical edification before devolving into vandalism and evictions, court orders and city ordinances, hurled objects, and even murder.

Recent years have seen complaints about bad musical amateurs become something of a national pastime. Naïve warblers become punch lines when they audition for *American Idol*. They get flamed on YouTube. These new phenomena make public what was once a private affair. Complaints about the untalented amateurs next door have raged in apartments and living rooms for a very long time.

These ubiquitous and persistent complaints reveal shifting attitudes about musical aesthetics, education, and professionalism. While few expected the neighbor kid to sport Michael Jordan's jump shot, they often called the cops when his halting etudes were not ready for the concert hall. Complaints also demonstrate that commercial pop music in the United States has been a participatory culture. The widespread belief that the phonograph reduced music making and bred passive listeners is given lie by the unrelenting din echoing from the neighbor's house. Acknowledging the extent of amateur participation—rather than condemning its quality—necessarily changes how we understand the history and economy of popular music.

### Virtual Music Lessons: Amateur-to-Amateur Pedagogy on YouTube

KIRI MILLER, Brown University

YouTube and other online video sites have created platforms for countless virtual communities, many of which are focused on transmitting knowledge in users' areas of interest and expertise. Some of these learning communities are gradually transforming the face-to-face, body-to-body transmission contexts that have always played a crucial role in music pedagogy. Classical and popular music and dance instructors, bedroom DJs, and masters of traditional musics from around the world are all engaging in these new forms of musical transmission, gathering committed students who view video lessons and post their own performance efforts online for community feedback. Our current online media formats might seem terribly ill-suited to this purpose: two-dimensional, with a radically impoverished sensorium (just sight and sound), and often lacking real-time interaction. Nevertheless, millions of people are turning to web-based social media in the pursuit of new corporeal skills, experiences, and knowledge. There's no shortage of experienced teachers to assist them. But there are far more fellow amateurs: documenting their own learning process, eager to compare notes with others, and offering tutorials, despite their own limited expertise and lack of formal credentials. In this paper I discuss some key traits of amateur-to-amateur online learning (A2A), a distinctive subcategory of contemporary peer-to-peer online interactions (P2P). I focus on two case studies from YouTube: conga drum lessons created by prpapito3000 (a Virginia college student) and classic-rock piano tutorials created by pianojohn113 (a radio producer in California).

### Why Music Is Easy: Hit Song Science

STEVE SAVAGE, San Francisco State University

Perhaps the most pervasive of all popular music histories has been written in the form of the various lists of "hit" songs. *Billboard* chart history stands as the primary marker of success in popular music and represents some of the most powerful commentary on the way music is valued in our culture. Songwriting has been transformed by the new capabilities spawned by computer-based audio workstations, but certain digital tools have been developed which may serve to inhibit compositional creativity in popular music.

Hit Song Science is a service offered to record companies, producers, and artists that analyzes pop songs to see if they match the predetermined criteria supposedly necessary to become a hit. The forces driving the very existence of this "service" speak to ways that the desire for safe and secure commerce in popular music may adversely influence and inhibit songwriting practices.

While Hit Song Science may identify hit-making patterns that may then be reflected in sales, it must inevitably miss potentially successful formulations that are new and unusual. As a result it threatens the opportunity for truly innovative music to be given a chance in the marketplace. Paul Lopes's study maintained that major label strategies encourage "innovation and diversity" but this was written in 1992 and the desire for predetermined outcomes may now have undermined this business model. In the world of Hit Song Science does making "hit" songs become easy, while both the process and the thinking behind it serve to erode the vitality of popular music?

## **IASPM Session 7b: Popular Music and Cultural Heritage**

The panel will address contemporary developments in the museums and archive sectors where popular music has increasingly been recognized and represented as cultural heritage. Drawing on research undertaken in Britain and France, the speakers will chart the increasing interest by public institutions in the collection, preservation, and representation of popular music. The papers will discuss how popular music's material and intangible culture is being "put to work" in exhibitions seeking to offer visitors perspectives on local and national music histories. Reflecting on both the collection of material culture and ongoing digitization projects, the panel will discuss what is being stored and what the motivations are behind these attempts to preserve the popular past.

### **History's Store Cupboard: Canons, Museum Collections, and Popular Music's Material Culture**

MARION LEONARD, University of Liverpool

The material culture associated with popular music is exceedingly wide ranging. On the one hand it encompasses spectacular objects connected to musicians and their work such as lyric manuscripts, stagewear, and video props. On the other, it includes more everyday objects which can tell us much about the cultural significance of popular music; from commercially produced items such as sound carriers and merchandise to objects produced by fans such as bootleg recordings, zines, and scrapbooks. Much of this material has historically been understood as ephemeral and even throw-away. While it has been collected by private individuals, the breadth of popular music's material culture has rarely been preserved in any systematic way by institutions. Drawing on research undertaken in the UK, the paper considers the relationship that museums have with this tangible culture. With expertise on the storage and conservation of objects it is important to recognize their role in preserving and making accessible this material for future generations. Yet, the acquisition process is far from neutral. The paper will examine the types of material collected and how decisions are made about what to keep. It will argue that such decisions are informed by existent institutional agendas and influenced by aesthetic or canonical criteria. With increasing pressures of space it seems likely that museums will impose an ever more focused approach to their collections, disposing of material which does not reflect current collecting policies. The paper concludes by examining how these issues have an effect on the construction of a historical narrative by this sector of the heritage industry. This paper draws on research conducted for the AHRC-funded Beyond Text project *Collecting and Curating Popular Music Histories*.

### **Making Popular Music "Heritage": How Do French Approaches Differ? Thoughts in Favor of an Epistemology of "Material Culture"**

PHILIPPE LE GUERN, Université d'Avignon et Centre Norbert Elias

This paper aims to provide a clear exposition—for non-French researchers—of the ways in which in France, popular music is increasingly being considered as "cultural heritage." Although French research has focused significantly—working with theories of "cultural mediation"—on issues concerning policies adopted by museums or galleries in their presentation of collections to the general public, the study of popular music as "heritage" has been neglected, as very few university researchers have dared adopt it as the basis of their careers and it has consequently been neglected in terms of its epistemology. Nevertheless, in very recent years, recognition has grown of the interest and importance of popular music as cultural heritage, exemplified by the setting up of studies on how to collect and present objects and data relating to popular music by associations or groupings such as Fedurok (a national association of concert venues), groupings representing jazz music scenes, or by music industry organizations such as the Centre National des Variétés. Equally, a growing number of towns and cities such as Annecy, Laval, Montluçon, and Tulle have, throughout France, organized exhibitions dealing with the early years of rock music in France, using popular music as a novel element within existing strategies for defining urban and regional identities and advertising their local areas.

The paper will (1) discuss the birth of the process of "heritization" of popular music in France, demonstrating (2) how this process is less the result of concerted policy than it is the product of the work of numbers of isolated researchers working within a context of weak

legitimacy for the study of popular music. The paper will then consider (3) the specific features of the “heritization” of French popular music which are a central focus on technologies and techniques of musical production and the key notion of “amplified/electric music”; critical readings of the “mythologies” of popular music and of the officialized periodizations that they engender; the investigation of processes of cross-over between musical genres and practices traditionally considered as separate and self-contained (such as rock, ballroom dancing music, varieties music); the use of film footage of the early years of popular music and the emphasis laid thereby on the musical technologies employed and “ways of working.” Finally, the paper will (4) examine case-studies of a number of exhibitions organized in France around popular music and the birth of electro-amplified music, discussing their limitations and biases, directly linked to the ways in which they are conceived, set up, and run.

### Music, Memory, and the Absent Object in the Digital Museum/Archive

ROBERT KNIFTON, University of Liverpool

The idea of the archive is compelling for contemporary cultures where instantaneous access to information is taken for granted. Yet it raises many questions: what exactly is stored and remembered? Who chooses it? What is its purpose? And what place does the object have within archives based on memory and narrative?

For popular music, these questions might help delineate a “heritage of the everyday,” ensuring significant aspects of rock’s ephemeral culture are preserved. The museum and archive are complementary and contradictory: they complement each other in collecting and preserving historical items, yet through displaying, representing and interpreting, the museum can potentially oppose archival functions. However, online projects based around user-generated content are increasingly blurring these boundaries between archive and museum.

The paper will examine intangible music heritage in the digital museum/archive. Drawing on the archival theories of Hal Foster and memory work by critics such as Halbwachs and Nora, questions raised include what constitutes an archive or museum in the digital age; how the archive interacts with private collectors; and how the idea of museum and archive become fluid when the object is absent.

Focusing on online collecting and archival projects like Manchester District Music Archive and Home of Metal—both of which only have virtual representations but reference real life physical objects and develop partnerships with actual museum sites—I will ask if you need objects to tell the narratives of rock and pop, and place these projects within wider societal archival impulses that encompasses popular culture, music, and the museum. This paper draws on research conducted for the AHRC-funded Beyond Text project *Collecting and Curating Popular Music Histories*.

### **IASPM Session 7c: National Songs and Sentimentality**

#### The War’s Other Victor: The Civil War and American Popular Music

CHRISTIAN McWHIRTER, The Papers of Abraham Lincoln

During the Civil War, music was almost omnipresent. Numerous witnesses attested to its predominance in civilian and military life. The market for popular songs in America had been expanding since the early nineteenth century but it took a war to provide the spark necessary to turn the writing and purchasing of music into a massively successful enterprise. Songs were published in heretofore unparalleled numbers, as Americans sought easily accessible and understandable ways to express and shape their feelings about the conflict. Songs like “The Battle Cry of Freedom” in the North and “The Bonnie Blue Flag” in the South became important symbols to Americans of both sides and remain embedded in American culture even today.

The extent of this musical explosion was not its only remarkable aspect. The songs of the Civil War were decisively “popular” or “low” in their character. Simple patriotic, minstrel, religious, and sentimental tunes dominated the day. “Higher” forms, such as concert or operatic music (generally called Classical music today) experienced a sharp decline in popularity. Indeed, many observers fretted that the rise of popular music during the war signified the decay of American culture. Thus, the Civil War represented a fundamental victory for popular music. By dominating the four years of fighting, popular songs permanently supplanted classical pieces

as the principal form of American music. My paper will examine this process, particularly during the first two years of the Civil War.

### Popular Ballads and Rhetorics of National Sentimentality

CLARA LATHAM, New York University

This paper investigates the ways in which rhetorics of national sentimentality are delivered in two American popular ballads of the late twentieth and early twenty-first Centuries. “We Are the World,” the 1985 hit by super group U.S.A. Africa, which delivers a message of global unity, and Alan Jackson’s “Where Were You (When the World Stopped Turning),” which delivers a message of American pride and quiet devastation in the wake of the 9/11 attacks. These songs are associated with different political identities (liberal vs. conservative), genres (New Country vs. Pop), and time periods (1985 vs. 2001), and yet I argue that both employ similar formal and technical devices to produce cultural intimacy.

Engaging Michael Herzfeld’s notion of “cultural intimacy,” Lauren Berlant’s work on national sentimentality and public feeling, as well as scholarship on cultural emotion and the transmission of affect in groups by Sara Ahmed and Teresa Brennan, I explore how affective identification might be at play when a listener is emotionally moved by a sentimental pop ballad with a rhetorical message of group unification.

After building a theoretical framework for understanding national sentimentality with Herzfeld, Berlant, Ahmed, and Brennan, I imagine the ways in which self-identifications—such as those based on nationality, ethnicity, race, sexuality, gender, or creed—are engaged in affective transformation. I then put pressure on the role of representation in this transformation by showing how sonic manifestations of sentimentality comport different identities within the same rhetorical framework.

### The Power Ballad and the “Unfinished Business” of Sentimentality

DAVID METZER, University of British Columbia

Scourge to some, succor to others, the power ballad has become a fixture in popular music. This paper discusses how the songs extend aspects of sentimentality. Literary scholar Lauren Berlant has referred to sentimentality in twentieth-century popular culture as “unfinished business” from the nineteenth century. Power ballads take up business begun by such earlier kinds of ballads as parlor songs, torch songs, and country weepers. Sentimental aspects of the songs include the conspicuous effort to be expressive, emotional excess, and the slippage between public and private feelings. Power ballads have also changed the business of sentimentality, most notably in the expressive experiences offered by the songs. Whereas earlier repertoires refined particular emotions, power ballads emit an emotional miasma, in which all sorts of feelings, including seemingly antithetical ones, are evoked. The differences between the two repertoires emerge by comparing Dolly Parton’s “I Will Always Love You” and Whitney Houston’s cover version. A key element in Houston’s recording is rousing uplift, a quality foreign to earlier sentimental ballads and one that thickens the emotional *mélange*, which, in this case, mingles the sorrowful farewell of Parton’s original with the euphoria of a power ballad. The uplift attained through exhilarating music represents a new take on the emotional transcendence that sentimental works promise. As Berlant describes, the transcendence of sentimentality is an emotional state and a consumer good, both of which ultimately prove unsatisfying. Such is the case with the power ballad. It gives listeners the froth created by the displays of intense emotions and leaves them with little once a song is finished. That emptiness leads listeners to listen once again to the same song or turn to a new power ballad. The business of sentimentality remains “unfinished”—and profitable.

### IASPM Session 7d: *Caribbean Currents*

From Fad to Fade: A Historical View of American Popular Music in the 1950s

ANDREW MARTIN, Inver Hills College

“Will Calypso Doom Rock ‘n’ Roll?” The meteoric rise of the American calypso craze from late 1956 to 1957 sparked a debate from the critics of *Billboard* to America public on this very issue. At its height, the calypso craze—which was fueled by the popularity of Harry Belafonte’s *Calypso* (1956) album—was the anticipated dethroner of rock ‘n’ roll. However, reality soon brought the movement back into orbit, and the fall of the calypso craze from the

### *Abstracts for Saturday morning*

American public's consciousness was nearly as abrupt as its meteoric rise. By the early 1950s, forays into large-scale distribution of Latin, Caribbean, and black music was a profitable, but risky, endeavor for many major music labels, which were becoming increasingly uneasy by the brewing civil rights movement in the United States. To compound matters further, the fickle nature of the American public's revolving taste for specific musical genres brought the longevity of rock 'n' roll into question and forward-looking record companies frequently vetted the sustainability and risk of their investments in artists like Elvis Presley. In the end, rock 'n' roll emerged victorious from the 1950s as the decade's dominant musical style; however, many other genres had moments in the spotlight, and the goal of this paper is to trace the historical path and highlight the contributions of several of rock 'n' roll's major musical competitors during this period. In particular, this paper aims to discuss the historical role of calypso, mambo, rhythm and blues, and dance crazes such as the twist, ska, and limbo, as challengers to rock 'n' roll during the 1950s.

### Beyond Bacchanal: Symphony Orchestra Effects on, and Adaptations by, Trinidadian and U.S. Steel Bands

JANINE TIFFE, Oklahoma City University

The standard Trinidadian steel band metanarrative focuses on the development of the instrument as an Afro-Trinidadian creative outlet and its relation to carnival. However, the prominence of orchestral music in Britain coincided with its subjugation of Trinidad (1797–1962), incorporating intricate symphonic music practices with a convoluted web of aboriginal, Spanish, French, and African music cultures. British rule of Trinidad also accompanied the steel band's (or steel orchestra's) establishment as a popular and nationalistic ensemble. This paper examines how the aesthetics and idiomatic features of the symphony orchestra have shaped musical styles, instrumentation, and terminology of the steel orchestra within the context of colonization and through the processes of adaptation.

The modern steel drum was crafted in 1946. By 1951, the Trinidad All Steel Percussion Orchestra was formed to play at the Festival of Britain. Preparation for the festival required a fully chromatic steel pan, so that symphonic orchestral music, known as “the classics” in Trinidad, could be performed. Fifty-three years later, the 2004 World Steelband Festival featured twelve steel bands in the orchestra category, many of which performed “classics,” while utilizing conductors and orchestral percussion instruments. Of the eleven principal pan music publishing companies in the United States, eight sell symphonic orchestral music arrangements. Moreover, bomb tunes, a staple genre of pan music, are renditions of “classics” played uptempo in calypso and soca styles. Although a highly contentious issue for some, symphonic music continues to be an integral part of the steel drum art form, both in Trinidad and abroad.

### Juxtaposing the Old and the New in Traditional Music of Trinidad and Tobago

MEAGAN SYLVESTER, University of the West Indies

This paper intends to juxtapose the old with the new. In the main, it will compare the “old” and “new” demonstrations and iterations of calypso music as the main example of traditional music emerging out of and indigenous to Trinidad and Tobago. Within the last fifteen years however, the form, sound, texture, and lyrics of the current derivations of traditional calypso music has changed to soca music and its attendant hybrids. Following on this, a historiographical account of the following genres of music will be analyzed: (1) calypso music, (2) soca music, (3) chutney soca music, and (4) ragga soca music.

The main argument of this paper is that the indigenous forms of sound and music that emanate from a cultural space reflect the identity of a people. This study investigates popular music in Trinidad and Tobago focusing specifically on a brief genealogy of calypso and placing emphasis on how it became emblematic of Trinidadian national identity. Its later manifestation of soca has also attracted a “loyal following” and is developing similar valorization as representative of a Trinbagonian concept of identity. Being multi-ethnic in nature, Trinidad and Tobago, produces a vast array of musical genres which each ethnic group in its diverse population attempts to grasp and hold on to in an effort to identify with specific parts of their Trinbagonian-ness. This work then operationalizes the relationship between music and identity in two communities: the Afro-Trinidadians and the Indo-Trinidadians. The themes of nation, nationalism, national identity, ethnicity, and ethnic identity will be explored to some

degree to ascertain how each ethnic community views itself as a nation and by extension as part of the wider nation-state.

This work has been undertaken using a qualitative framework of analysis. In the main, phenomenology has been used where the lived experiences of the interviewees form the main unit analysis. The sampling frame has incorporated judgmental and snowball sampling whilst the research was culled from the use of loosely structured questionnaires used for interviewing participants for first-hand accounts. The techniques of document and content analysis were used to extract secondhand data from texts, articles, and newspaper clippings on the interviewees and their excursions into calypso and soca music.

### **SAM Session 9a: Seminar I: *Stage Adaptations***

#### **After *Oklahoma!*: Revising *Show Boat*, Revising History**

KATHERINE L. AXTELL, James Madison University

This paper probes the intertwined histories of two beloved musicals and illuminates the power of a successful revival to change the perception of a work's (or an era's) entire history. Scholars often identify Kern and Hammerstein's *Show Boat* (1927) as a remarkably prescient work that anticipated Rodgers and Hammerstein's *Oklahoma!* (1943). This assessment overlooks a crucial fact: the version of *Show Boat* most closely related to *Oklahoma!* is not the original 1927 production, but a 1946 revival. Published and unpublished statements by Hammerstein, as well as annotated typescripts, illuminate the extent to which *Show Boat* was altered post-*Oklahoma!* Whatever the influence of *Show Boat* on *Oklahoma!* originally had been, the balance of indebtedness shifted in 1946—and with it, our perception of musical theater history.

#### **On the Trail of Two *Assassins*: Stephen Sondheim and John Weidman's Reinvention of a Musical by Charles Gilbert**

LARA E. HOUSEZ, Eastman School of Music

Discussions of Stephen Sondheim and John Weidman's *Assassins* (1991) typically begin with a fleeting reference to Charles Gilbert's musical (1979), which shares the same title. But the details of Gilbert's script and score, and the extent to which Sondheim reinvented his source have yet to be explored. This paper investigates the relationship between the two *Assassins* in light of access to Gilbert's unpublished materials and the author's interviews with the creators. I will reveal such striking similarities as comparable characters, settings, slide projections, and pastiches of musical styles. These connections raise questions about the tangled web of authorship and influence; problematic nature of musical adaptation; and perceived authority of Sondheim.

#### **Everybody Gets a Shot: Sondheim's *Assassins* in Three Contexts**

DAN BLIM, University of Michigan

Lacking critical or popular support, *Assassins* never transferred to Broadway after its 1991 off-Broadway debut. But the success of *Assassins* in its 2004 Broadway revival compels a closer consideration of the work in terms of genre, reception, and cultural context. This paper considers *Assassins* in three contexts. First, I expand on scholarship that positions the musical alongside Sondheim's 1970s output through a comparison to Robert Altman's film *Nashville*. Second, I consider the blockbuster conventions and Gulf War patriotism around its 1991 debut. Finally, against the dark or political satire of today, *Assassins* found an audience and hit its target.

#### **Her Diary's Voice: Anne Frank, Musical Theater, and American Holocaust Memory**

JUDAH COHEN, Indiana University

In this paper, which is part of a larger project on the manifestation of Holocaust narratives in American musical theater, I explore the creation, production, and reception of Enid Futterman and Michael Cohen's 1985 off-Broadway musical *Yours, Anne*. I examine *Yours, Anne*'s continuing development from the 1970s to the 2000s—including Futterman's modifications of the work after 1985 to reflect changing perspectives on Anne Frank in American life. *Yours, Anne*, I argue, epitomizes the uncomfortable meeting of genre expectation, traumatic memory, and artistic aspiration that exemplify at least a dozen attempts to bring Anne's diary to the musical stage.

**SAM Session 9b: Seminar II: Music and American Landscapes**

**American Pastorals and the Prairie Paradox**

BETH E. LEVY, University of California, Davis

This paper explores the Great Plains as the meeting point for contradictory visions of the prairie, which is at once an Arcadian pastoral landscape (identifiable by its peaceful symbiosis between man and nature) and the contested territory of the pioneer (marked by struggle with natural and human forces). I examine a tone poem (1927) by Chicagoan Leo Sowerby and a cantata (1944) by the young émigré Lukas Foss, each based on Carl Sandburg's "The Prairie" (1918), showing how each score preserved and modified Sandburg's tension between the timeless "prairie mother" and the contemporary hired hands required for successful midwestern agriculture.

**Voicing Nature in John Luther Adams's *The Place Where You Go to Listen***

TYLER KINNEAR, University of British Columbia

John Luther Adams's *The Place Where You Go to Listen* (2006), a permanent sound-and-light installation at the Museum of the North in Fairbanks, Alaska, resonates strongly with the geography and ecology of the composer's state of residence. The audiovisual experience is generated through a computer program that translates real-time data streams from geophysical events into sound and color signals. Drawing on semiotics and information theory, this paper examines the process by which Adams renders scientific data into an audiovisual presentation, and the role the composer and audience play in attributing meaning to this environmentally driven work.

**Environmental Dialogues, Environmental Duets: Pauline Oliveros and Emily Doolittle Listen and Tune**

DENISE VON GLAHN, The Florida State University

"Environmental Dialogue," the eighth of Pauline Oliveros's *Sonic Meditations*, instructs participants to "become aware of sounds from the environment [and] gradually reinforce the pitch of the sound source." Emily Doolittle's "Night Black Bird Song" started as an exploration of the ways bird song was different from human music, but finished as an argument for their close similarity. Both pieces level distinctions between human and non-human. This paper considers first, the degree to which these composers take their lead from nature and tune to the natural world, and second, how these works and others reflect an eco-feminist understanding of environmental issues.

**Hobo Spatial-Temporality and Harry Partch's *The Wayward***

GRAHAM RAULERSON, University of California, Los Angeles

Temporal analysis and critique of Harry Partch's relationship with hobo culture continue to be thin patches in Partch scholarship. I propose to thicken these discourses by analyzing Partch's *The Wayward* in the context of hobo-centric temporal/spatial perception. Geographer Doreen Massey's work on space-time and place as containers for and arrangements of social relations provides a fruitful context for discussing the hobo's sense of conflated space and time, and of place as temporally specific. My analysis reveals that these ideas resonate strongly with the temporal strategies employed in *The Wayward*. My analysis also yields a framework ("sonic hoboism") for similar investigations.

**A Hinterland Identity: Wilderness, the Canadian Nation, and the Music of R. Murray Schafer**

ERIN SCHEFFER, University of Toronto

Although Canada is not typically viewed as a nationalist country, a wilderness-centered cultural identity has been carefully constructed through dissemination of wilderness imagery in art, music, and public service announcements. Canadian composer R. Murray Schafer's multi-work *Patria Cycle* is informed by this wholly constructed national identity. The epilogue to the cycle, "...And the Wolf Shall Inherit the Moon," an annual backcountry musical work, wherein a group of musicians, artists, and actors bring the cycle to a close, borrows heavily from Canadian native culture. Schafer's appropriation illustrates problems in Canadian wilderness identity, as First Nations people become merely depoliticized musical characters.

### **SAM Session 9c: *Becoming an American Composer***

“May the Future Be Kind to All Composers”: Re-evaluating the Music and Reception of Johanna Beyer

KELLY HISER, University of Wisconsin–Madison

Early twentieth-century ideologies of modernism, nationalism, creativity, and gender played a powerful role in Johanna Beyer’s compositional career. Her identity as a German immigrant and a single woman made it impossible for her to earn a living from her music while her colleagues fervently promoted a school of composition that they defined as American and masculine. Certain aspects of Beyer’s style, including proto-minimalism and playfulness, were particularly susceptible to ridicule in light of the modernist values of complexity, intellect, and severity. These factors effectively erased Beyer from the record, and decades later she remains absent from our histories of music.

The Incomprehensible God: Latin American Composers in the U.S.

SEBASTIAN ZUBIETA, Americas Society

The music of Latin American concert music composers is usually appreciated through a number of preconceived notions that reduce its musical richness and diminish its artistic worth. During the past century, numerous composers from the region have developed successful careers in the U.S. Through musical analysis and examination of critical reception, this paper explores the aesthetic strategies developed by some of them as they have addressed the challenges posed by their incursion into the U.S. market. Examples will include works by Alberto Ginastera, Heitor Villa-Lobos, Carlos Chávez, and Osvaldo Golijov, among others.

A Distinctly American Phenomenon: Recent Works of Tan Dun, Bright Sheng, Chen Yi, and Zhou Long

NANCY YUNHWA RAO, Rutgers, The State University of New Jersey

In this paper I look at how American cultural and social contexts surrounding the success of Chen Yi and her cohort established them as émigré composers in the new mold of the twenty-first century. Focusing on four composers, all of whom entered the newly reopened conservatories in Beijing and Shanghai after the Cultural Revolution and came to Columbia University as PhD students in the late 1980s, this paper examines how their works were incubated in New York during the 1980s and 1990s, and went through periods of enormous ferment in the tumultuous varied music world. Certain trends emerged: as their work became deeply imbued with the multi-faceted sonic environment and aesthetics of the U.S., they also grew more alert to their “Chineseness.”

### **SAM Session 9d: *Historicizing African American Music***

All Roads Lead to Hampton; or, the Curious Case of “Sometimes I Feel Like a Motherless Child’s” Institutional History

FELICIA M. MIYAKAWA, Middle Tennessee State University

The well-known spiritual “Sometimes I Feel Like a Motherless Child,” included in the 1901 edition of *Cabin and Plantation Songs as Sung by the Hampton Students*, quickly made its way into the art music world in settings by Samuel Coleridge-Taylor, Harry T. Burleigh, and Clarence Cameron White. But even as the tune journeyed away from Hampton Institute, it remained curiously bound to what is now Hampton University. Based on archival work at Hampton University, this paper tracks “Motherless Child’s” passage from plantation song to choral staple to art song and beyond, interlacing the song’s history with that of its institution.

The “Real Negro Sound”: Hall Johnson’s Choir from Broadway to Hollywood

MELISSA J. DE GRAAF, University of Miami

Among the most successful of the African American choral groups of the 1920s and ’30s was the Hall Johnson Choir. Acclaimed by critics and audiences, the group won further fame performing in the Pulitzer Prize-winning 1931 Broadway hit, *The Green Pastures*, and the 1936 film version. In this paper I explore the increasingly critical assessment of their performances, prompted by a rising purist movement. I address issues of “authenticity,” which dominated the press throughout the 1930s. I finally suggest that the transition from stage to screen resulted in exactly the polished, sophisticated sound Johnson and his choir had tried to resist.

## Musical Crossroads: The Story of African American Music in a National Museum

DWANDALYN REECE, Smithsonian Institution, National Museum of African American History and Culture

In 2015, the Smithsonian's newest museum, the National Museum of African American History and Culture, will open in Washington, D.C. One of the museum's largest exhibits, *Musical Crossroads*, will tell the story of African American music. Through its content, *Musical Crossroads* will present African American music as vibrant living art form and as a vehicle for artistic expression, the survival of cultural traditions and a tool for social progress. In short, *Musical Crossroads* will present African American music as the lens for interpreting American social and cultural identities through issues of race, class, ethnicity, geography, religion, language, gender, and sexuality.

In this paper I will outline the exhibition's intellectual themes, discuss the challenges and opportunities in presenting a topic of such complexity and breadth in an exhibition environment, and explore the significant role music can play in fulfilling the mission and goals of this new national museum.

## SAM Session 9e: *The 1910–11 World Tour by Sousa's Band: Centennial Reflections*

"The Essence of Uncle Sam": Sousa's 1911 World Tour in the Foreign Press

PATRICK WARFIELD, University of Maryland

On the morning of December 24, 1910, John Philip Sousa, fifty-three of his bandmen, and two soloists boarded the *Baltic* steamer for a tour that would take them through the United Kingdom, South Africa, Australia, New Zealand, and North America. They returned to New York 352 days later, having traveled over 47,000 miles and playing over three hundred concerts. The centennial of this World Tour, perhaps the first undertaken by a large American ensemble, allows us to reconsider international views of both America, and her foremost entertainer, during the early years of the twentieth century.

Foreign critics, while familiar with Sousa's reputation, had had relatively little opportunity to actually see the March King or hear his band's unique performance practice. Naturally many responded to the band's aural and visual novelty. Other notices contained interviews with the March King, or commentaries on his most recent work (*Dwellers of the Western World*, written expressly for the tour), and demonstrate the unfortunate racial and ethnic insensitivities of both Sousa and his entourage. But the most interesting reviews are those that tie Sousa to a particular brand of Americanism, one associated with "Yankee promptitude and hustle." One writer even suggested that Sousa gives "a more vivid impression of American methods in five minutes than can be obtained from all the written impressions of American ways in ten volumes." For many, Sousa represented the very "Essence of Uncle Sam."

This paper examines foreign press reactions to Sousa's World Tour and details three types of reviews. First, as international audiences had little opportunity to see or hear Sousa in live performance, these reviews contain some of our most detailed accounts of Sousa the conductor. Second, the March King was often interviewed, and his commentary provides an insight into early twentieth-century views on race and ethnicity. Finally, Sousa's 1911 World Tour gave foreign critics a chance to quantify the "American" elements of Uncle Sam's most popular entertainer.

## Around the World with Sousa's Songs

MONA KREITNER, Rhodes College

Part of the role of a Sousa Band soprano soloist was the popularization of Sousa's songs. The John Church Company regularly published Sousa's songs—including those from his operettas—in piano/vocal sheet music. In 1910, on the eve of the Sousa Band World Tour, Church published an album of seventeen of Sousa's "famous compositions sung in concert and opera." It included seven individual songs written in the 1880s and 1890s and ten songs from four of his operettas. Third in the list of Sousa soloists on the cover of the volume was the soprano who had been chosen to accompany Sousa on the World Tour, Virginia Root. Miss Root first sang for Sousa at Willow Grove in 1909, immediately establishing herself as

a willing and gifted interpreter of his vocal music. Over the course of her career with Sousa's Band, she would perform more of his songs than any other vocalist. During the 1911 World Tour Miss Root performed more than half of the songs in Church's collection, garnering praise for her singing, and—more importantly—for his songs, everywhere the band went.

For Sousa, the World Tour represented an opportunity to establish himself internationally as more than a "March King." Virginia Root's success with his songs was a significant component of that larger aim. This paper examines the connections between Church's publication of Sousa's Songs in 1910, the contents of the collection, and the public reception of Virginia Root's performances of these songs on the World Tour.

### Marches of Empire: Sousa's Musical Borderlands

KATHERINE BRUCHER, DePaul University

John Philip Sousa and his band made audible multiple musical borderlands at the turn of the twentieth century. His civilian ensemble, Sousa's Band, performed at major cultural expositions such as the 1893 Columbian Exposition in Chicago and the 1900 World's Fair in Paris and toured the world in 1911. This paper argues that Sousa's Band, with its reputation for military prestige and commercial success, became a symbol of imperialism as the United States sought to assert itself as a world power. This paper explores the role of music in empire building through the metaphor of borderlands. Sousa's Band literally traversed borders of nations during its international tours and figuratively represented them at cultural expositions. At the same time, the band occupied musical borderlands, bridging a perceived distance between art music rooted in European traditions and vernacular music in the United States. Sousa's Band offered audiences arrangements of contemporary popular music, transcriptions of symphonic and operatic works, and original compositions, all with a strong moral connotation of patriotism. An examination of Sousa's Band also offers an opportunity to explore the scholarly borderlands between ethnomusicological and historical approaches to studying music. Ethnomusicologists and historians alike have often overlooked wind bands and their connotations of militarism, functionality, and in the case of Sousa's Band, commercialism. A case study of Sousa's Band in an era of American imperialism suggests that the analytic potential of the wind band for ethnomusicology lies in this intermediary position.

### SAM Lecture-Recital

A Woman's Love Is of a Woman's Life a Thing Apart: Libby Larsen's Song Cycle *Me (Brenda Ueland)* as a Modern American Version of Schumann's *Frauenliebe und -Leben*

BARBARA MERGELSBERG, Rutgers, The State University of New Jersey

When talking about representation of womanhood, the most cited song cycle is Robert Schumann's *Frauenliebe und -Leben*. Musically, Schumann's woman's love and life seem to be inseparably linked to one another. This is due to her confinement to the private sphere. In my lecture I argue that the broadening of the woman's sphere in today's society is reflected in the musical depiction of womanhood in Libby Larsen's song cycle *Me (Brenda Ueland)*. By juxtaposing Schumann's and Larsen's thematic material, the lecture conveys the idea that Larsen's songs represent a woman whose love is of her life a thing apart.

### SAM Lecture-Recital

Piano Dances of the Andean Region—Cuecas, Pasillos, and Joropos

CESAR REYES, CUNY

In this lecture-recital I will present a selection of piano dances from Bolivia, Ecuador, Colombia, and Venezuela that are important examples of nationalist art music inspired by popular music forms of South America. Although popular music from South America has achieved great popularity, the art music of these countries remains relatively unknown. We will explore the rhythmical characteristics of these works, the characteristics of the dances, see slides of the dancers, as well as listen to some recordings of the traditional folk music that inspired them.

**SAM Interest Group: *Historiography***

**American Musical (Auto)Biography: Different Multicultural Perspectives in U.S. Music History**

Respondent: Gillian Rodger, University of Wisconsin–Madison

This session addresses the questions “Who is American” and “What does American musical autobiography entail” by briefly exploring three selected models that present diverse methodological approaches.

**U.S. Slave Narratives as an Authorial Source of Musical Biography of Antebellum Blacks**

JOSEPHINE WRIGHT, The College of Wooster

More than 8,000 slave narratives of U.S. provenance survive, dating from 1703 through 1944. Greater accessibility to the more recent WPA narratives housed at the Library of Congress has permitted social historians to compare them with earlier narratives and identify consistent themes that run through these intergenerational documents. This paper explores selected strategies for study of African American narratives as authentic musical autobiography.

**An Approach to Chinese-American Musical Autobiography**

NANCY YUNHWA RAO, Rutgers, The State University of New Jersey

A recent discovery of beautiful hand-copied lyrics of popular arias in personal papers of Chinese immigrants from the 1920s and '30s brought home the notion that Chinatown opera theaters were in many ways Chinese immigrants' most intimate emotional alliance and surrogate family. My paper will consider the lyrics found in archives to discuss how they constituted Chinese immigrants' musical autobiography.

**Characteristic Features of American Autobiography in ‘The Case of Mr. Ives’: Why His Dates Matter**

CAROL BARON, SUNY–Stony Brook

The political and philosophical contexts underlying Charles Ives's autobiographical materials are found in the era in which he lived, the “progressive period” in American history. Musicologists both created and disparaged the so-called “Ives Legend.” Then, with ongoing persistence, they have treated Ives's autobiographical materials with remarkable disrespect. Therefore the appropriate way to examine the paradoxes of Ives's reception is more a reflection on a particular, corporately conceived branch of American academic culture than on Ives as an American composer.

**SAM Interest Group: *Jewish Studies***

**Remodeling Jews and Music in American Life: A Deeper History**

JUDAH COHEN, Indiana University

With few exceptions, contemporary scholarship on Jews and music in America has generally depended on a historical narrative that targets late-nineteenth/early-twentieth century migration to the United States as an origination point—a period that in some ways concluded with A. Z. Idelsohn's 1929 field-creating book *Jewish Music in its Historical Development*. As a result, scholarship has largely overlooked the considerable American Jewish musical activity from the eighteenth and nineteenth centuries as either irrelevant, uninformed, or outside of the dominant paradigm. In my talk, I argue that the time has come to seek a more inclusive model of American Jewish musical practices that recognizes the United States as a site with its own rich and longstanding Jewish musical discourse. Doing so shifts the idea of “Jewish music” toward a concept of creative activity, lifting its heavy reliance on paradigms of imported authenticity.

**SAM Interest Group: *Folk & Traditional Music***

Paul F. Wells, Chair

This session will feature a screening of the documentary *From Shore to Shore: Irish Traditional Music in New York City*. Produced in 1993, this 52-minute film consists of interviews with, and performances by, both older and up-and-coming young players in the vibrant Irish American musical community of New York City. Paul F. Wells and Sally Sommers Smith, co-editors of

a recent issue of *JSAM* devoted to Irish music, will frame the screening with brief discussion of the film as it relates to the current state of Irish music in the U.S.

### **IASPM Session 8a: Graduate Student Interest Panel: Getting Published, Getting Hired**

Chair: Kim Kattari, University of Texas at Austin

Panelists: KARL HAGSTROM MILLER, University of Texas at Austin

KIRI MILLER, Brown University

STEVE WAKSMAN, Smith College

### **IASPM Session 8b: *Song as History***

Gone and Forgotten with the Rest: White Collegians, Black Barbershop, and the Origins of the “Whiffenpoof Song”

JOSHUA DUCHAN, Kalamazoo College

Collegiate a cappella, a genre in which groups of college student singers arrange, perform, and record popular songs without instrumentation, has received considerable attention in the mainstream media lately through a trade book (Mickey Rapkin’s *Pitch Perfect*, 2008), an album released by a popular singer-songwriter (Ben Fold’s *Ben Folds Presents: University A Cappella!*, 2009), and a successful televised competition series (NBC’s *The Sing-Off!*). Although recent estimates put the number of groups at about 1,200, the genre can be traced back over a century at American colleges and universities. The Whiffenpoofs, founded at Yale University in 1909 by members of the Yale Glee Club’s Varsity Quartette, are often said to be the first such group.

Members of the Whiffenpoofs have been singing their signature song, the “Whiffenpoof Song,” since the group’s inception. It has also been covered by several notable performers, including Rudy Vallee, Bing Crosby, and Elvis Presley. But the song’s origins are clouded and mercurial, involving a small group of white college men, a British poem, and a black itinerant barber living in New Haven around the turn of the twentieth century. This paper spells out the story behind the “Whiffenpoof Song,” teasing out the archival and musical evidence to reveal unlikely interracial interactions and potent musical symbolism. This alternative history not only sheds new light on a once-popular twentieth-century work, but also highlights an alternate form of American popular music making still active today.

### **The Now Sound from Way Back: The “Novelization” of the Musical Past**

JOHN CLINE, University of Texas at Austin

Even as previously disfavored genres of popular music like disco have been elevated into legitimate topics of discourse, there remains a dearth of research into both the concept of “novelty” and the history of “novelty music.” Part of the purpose of this paper is to begin examining twentieth-century American novelty music, especially as it transitioned from a marketing catch-all term for any non-sentimental song during Tin Pan Alley’s heyday to a limited definition of gimmicky comic song in the post-WWII era. However, the primary goal of this presentation is to interrogate the idea of “novelty” itself. To do this, I suggest the necessity of re-listening to twentieth-century popular music with an approximation of the ears of historical listeners encountering a sound/style for the first time. One result of this approach is that it breaks traditional “first” examples of genres free from *ex post facto* designations; “Livery Stable Blues,” “Rock Around the Clock,” and “Rapper’s Delight” cease to be “jazz,” “rock and roll,” or “hip hop,” and become—for a moment—shockingly new examples of what Benjamin described as “[taking] control of a memory, as it flashes in a moment of danger.” My argument is that the value of such novel “firsts” is not that they establish the initial codes of a genre, but that they rupture the flow of commodities, precisely because of their often extreme commercial vulgarity—a quality that has perhaps kept “novelty” from serious discussion hitherto.

### **“Purple Haze”: A Brief History of Imitations, Transgressions, and Unresolved Aesthetic Tensions**

ROB VAN DER BLIEK, York University

Hendrix’s iconic and richly suggestive “Purple Haze” has generated a slew of cover versions over the last forty years, including recordings by the Art Ensemble of Chicago, The Cure, INTERNATIONAL ASSOC. FOR THE STUDY OF POPULAR MUSIC—US 107

Christy Doran, Paul Gilbert, Jim Hall, Kronos Quartet, Ozzy Osbourne, Six Feet Under, Tangerine Dream, and Frank Zappa. As with many rock recordings that were initially conceived as tracks (although admittedly “Purple Haze” does not fit easily in this category), we can argue, following Stephen Davies and elaborated upon by Theodore Gracyk, that the easily reproducible and “ontologically thin” music-theoretic components of the work (melody, harmony, and lyrics) are thoroughly bonded to its unique and irreproducible “natal setting,” necessarily encompassing its musico-historical context. Hendrix’s raw and distorted sound with its primitive stereo mix, the looseness of his rhythm-guitar playing and vocals, all of which may be conceived as “ontologically thick” properties, are part of this setting and without a meaningful allusion to it, a manifestation of “Purple Haze” may not be successful. In the cover versions and interpretations examined here, these properties, both thick and thin, are emulated, modified, rearranged, and sometimes placed in radically divergent genres, often resulting in unresolved aesthetic tensions. This paper will trace a reception history of “Purple Haze” in terms of how these properties have been successfully or unsuccessfully manipulated. The question is whether we can speak of one history, several genre-specific histories, or simply an inchoate body of unconnected attempts to reproduce some of the effect experienced by listeners when Hendrix released his single in 1967.

### **IASPM Session 8c: *Gay and Lesbian Music and Community***

#### **Getting Over the Rainbow: Crossing Boundaries in the Reception and Performance of a Queer Anthem**

RYAN BUNCH, Holy Family University

Performances of “Over the Rainbow” from *The Wizard of Oz* as an anthem of the queer community suggest competing strategies of queer identity and political action. The aesthetic style of camp, an important mode of expression in gay culture, plays a role in the reception and performance of “Over the Rainbow,” allowing bodily and spatial boundaries to be crossed in enacting queer identity. The song’s significance comes partly from an association of *The Wizard of Oz* and its star Judy Garland with queer culture. Analytical comments by members of the community also suggest that much of the song’s appeal lies in its envisioning of a world in which difference is accepted.

The song itself suggests spatial liminality in its use of lyrical and musical techniques to depict a dream-like world of escape. This state of existing metaphorically between places is heightened by the bodily transformation of singers in performance. In the movie, Judy Garland is a young adult performing as a little girl. In her later concert performances, she often sang the song in male drag as a tramp. Patti LaBelle, another camp icon, reinvented the song for a later generation, and gay singer Sam Harris drew on both women’s performances in his own. Rufus Wainwright performed Garland in a recreation of her most famous concert, but his more complex relationship to camp suggests changing attitudes in the queer community.

#### **“I Want to Give You My Faggoty Attention”:** Gay Pop in the Post-Gay Era

DANIEL DICENSO, College of the Holy Cross

In 2005, columnist Andrew Sullivan declared the end of gay culture (*New Republic*, October 24, 2005). Since gays and lesbians today enjoy broader acceptance and face less adversity than in the past, Sullivan argues, “gayness” has lost its meaning as the line between gay and straight has, now, all but disappeared.

Sullivan, of course, was wrong on just about every level. Insofar as there was ever such a thing as monolithic gay culture, acceptance and adversity had never entirely defined it. Even if they had, the social adversities that gays and lesbians faced in the past are just as real in the present. For every victory in the fight for equal rights (e.g., marriage in Massachusetts), there have been an equal number of setbacks (e.g., marriage in California). We live, therefore, not at the moment of the end of gayness, but at a moment of transformational change. What impact have these changes had on the realm of gay pop music?

Beginning with Adam Joseph’s homo-hop hit “Faggoty Attention” and examining a broad survey of gay pop pieces from the last ten years, this paper aims to show how a new generation of gay pop has been one of the most important forces in bringing about the changes that have characterized our time. Far from ushering in the end of gayness, gay pop may be understood

as one the leading (if least recognized) forces reflecting and constructing a new, more nuanced conception of what it means to be gay in America.

### Gay Play: Gay for Johnny Depp and the Performance and Consumption of Ambiguous Sexualities

ELIZABETH DE MARTELLY, SUNY–Stony Brook

This work examines queercore band Gay For Johnny Depp (GFJD) and its MySpace fanbase, exploring the intersections of race, gender, and sexual performativity in the context of hardcore music, a genre that has often been characterized as white, patriarchal, and homophobic. I argue that this band creates a forum in which its male fanbase, largely white and heterosexual, can negotiate and perform ambiguously queer sexualities while maintaining, as one reviewer writes, “full blooded hetero” identities, an activity I refer to as “gay play.” As such, these fans elaborate upon and complicate their own performances of heterosexuality as they ostensibly destabilize discursive boundaries between “straight” and “gay.” However, I also critique the implied transgressivity of these queer performances, which ultimately depend upon an idealized heterosexual norm from which the band and its fans ambiguously deviate. Furthermore, I suggest that these semi-fluid sexual identities may be privileged performative options available largely to fans already in positions of relative racial power. In addition, I explore how some of GFJD’s female critics and listeners both draw on and critique gendered hardcore musical discourses while also reinscribing masculine readings of this music in order to garner gendered subcultural capital. As a whole, this project aims to develop gay play as a theoretical concept while also considering its particular application to GFJD, noting how the relationship this band projects between sexuality and power might undermine some of the more utopian connotations of their seemingly progressive performances of sexuality and gender.

### IASPM Session 8d: *Historical Records: The Cover, the Label, the Studio*

#### This Is Not a Photograph: “Found” Snapshots as Album Covers

ERIC HARVEY, Indiana University

Are album covers historical documents? If so, what are the implications of this claim for this crucial visual component of modern music culture? This paper aims to address two related questions about music, visual representation, and history. First and most broadly, in what ways can we imagine the album cover not only as a means to distinguish commodities in a crowded marketplace, but as a representation of particular historical conjectures, through negotiating particular stylistic constraints and possibilities unique to the form? Second and more specifically, how can we approach the recent trend over the past year of bands using “found,” Polaroid, or personal family photos as album covers, and what does this reveal about the role of the album cover as a mediator between past and present? I investigate these questions by addressing how the rhetorical possibilities of album art are being—literally and figuratively—reframed in the eras of digital and social media. Over the past year, more than a dozen generically disparate albums have been released with covers comprising amateur snapshots with no identifying information, and which often deal with childhood and the family. By investigating this trend, I will address the ways in which current artists are using “found” snapshots as album art as a way of activating a sense of ersatz nostalgia (to use Appadurai’s term). This raises interesting questions about the representational capacity of album art, but also destabilizes many assumptions about the ways in which musicians are invoking the past in creating their art.

#### Working with the A&M Records Papers: Hits and Flops

ERIC WEISBARD, University of Alabama at Tuscaloosa

A few years ago, UCLA acquired for its music archives the A&M Records papers—or, as I have sometimes heard it described, the contents of Herb Alpert’s garage. For one of the chapters of my dissertation, “Top 40 Democracy,” I used these papers as a principal source in tracing the label’s efforts to bring a range of different sounds into the cultural middle. The archives were certainly a haphazard resource: lots about the mechanics about Tijuana Brass Tours in the 1960s; little about the Carpenters in the 1970s; great information about the label’s relationship with some of its global affiliates; disappointing material on how A&M transitioned out of the late 1970s recession that almost cost its founders the company. Even

so, there likely was not anything better out there five years ago, and still might not be when the label papers donated to the Rock Hall become publicly available in 2011.

Still, there is a purposefully casual tone to record industry discourse, I believe, that even a partial set of sources can supply and that we would do well to highlight in our histories. An example is a telegram sent by the London branch to label chair Jerry Moss in 1979: “*The Incredible Shrinking Dickies Album* enters industry chart here next week at no. 22. Number [sic] of retail accounts tells me that it is out-selling the Bee Gees new album. Obviously we are all delighted here, but what a strange world we live in.” George Trow, in a *New Yorker* profile of Ahmet Ertegun, called this tone, perfectly: “Eclectic, Reminiscent, Amused, Fickle, Perverse.” Not a bad description of the A&M Records Archives, either.

## Notating the Past: Recording Technology and Its Influence on the Music of Frank Zappa

WILLIAM PRICE, University of Alabama at Birmingham

In 1963, with the money he made from scoring the film *The World's Greatest Sinner*, American composer Frank Zappa purchased a five-track recording studio in Cucamonga, California, and renamed it Studio Z. He then immersed himself in the world of audio recording and sound design, and experimented with techniques associated with *musique concrète*, including varying tape speeds, change of tape direction, looping and delay techniques, and various editing procedures.

In addition, Zappa employed the recording studio to create new works from combining instrumental tracks from unrelated recording sessions. This technique called “xenochrony,” a term coined by Zappa, involved extracting one track from a pre-existing multi-track recording and combining it with material from an entirely independent recording session, be it a live concert or a studio track. As Zappa explained in 1988, “the musical result is the result of two musicians, who were never in the same room at the same time, playing at two different rates in two different moods for two different purposes, when blended together, yielding a third result which is musical and synchronizes in a strange way.”

As Zappa’s personal style evolved in conjunction with the advances made in audio technology, his live compositions and performances reflect his experiences in the recording studio. This paper examines the influence of recording technology on the music of Frank Zappa. It addresses the composer’s use of time and place as compositional constructs, and illustrates how previously documented non-musical events were later transcribed and performed using traditional musical notation.

## SAM Session 10a: *Instrumental Experiments*

### “The Miracle of Unintelligibility”: The Music and Invented Instruments of Lucia Dlugoszewski

KEVIN LEWIS, University of Cincinnati, College-Conservatory of Music

The philosophies and music of Lucia Dlugoszewski (1931–2000) distinguish her as one of the most original American composers. Drawing comparisons to Cowell, Cage, Partch, and Varèse, her music encapsulates the developments that these composers are best known. Her invention of the “timbre piano” in 1951 and over one-hundred percussion instruments allowed for an idiosyncratic music structured on timbral contrast. With choreographer Erick Hawkins, Dlugoszewski pursued a new mode of artistic expression based on Eastern concepts and the dialectic compatibility of sound, movement, and theatre. This paper will provide a comprehensive examination of her life, music, philosophies, and invented instruments.

## Before *HPSCHD*: Lejaren Hiller and Early Experimentation with Computers

MARK E. PERRY, North George College and State University

In 1952, the University of Illinois secured the ILLIAC I, serving as the earliest computer possessed by an academic institution, which consequently led to the historic computer-generated composition *ILLIAC Suite* (1957) by Lejaren Hiller. The musical experiment in the use of computers in composition resulted in the four-movement string quartet, and news of the work brought unwanted national attention to the composer. Receiving a PhD in chemistry, Hiller constantly struggled to overcome his portrayal as a scientist interloping in

music composition. His aptitude with computers led to the eventual collaboration with John Cage and the composition of *HPSCHD*.

### **SAM Session 10b: *Architecture***

Louis Sullivan, J. S. Dwight, and Wagnerian Aesthetics in the Chicago Auditorium Building

STEPHEN THURSBY, University of South Carolina, Sumter

In his article “Music as a Means of Culture,” American critic John Sullivan Dwight observed that Americans needed music to “insensibly tone down” our “self-asserting and aggressive manners” and round off our “sharp, offensive angularity of character.” Richard Wagner also viewed music in a utopian light; his *Gesamtkunstwerk* would unite the skills of many and inspire a society overrun by greed. Their ideas were manifested in American architect Louis Sullivan’s designs for the Chicago Auditorium Theater (1889), especially the symbolic murals that alluded to multiple art forms, and the democratic ideal for the opera house as a social institution.

Frank Lloyd Wright: Musical Intersections and the Shaping of the New American Architecture

DAVID PATTERSON, Independent Scholar

In the pursuit of a distinctive “American” architecture, Frank Lloyd Wright crafted an especially elaborate aesthetic, frequently calling upon music as a “sympathetic friend.” More important, his designs consistently demonstrate an idiosyncratic yet clear translation of music-derived techniques. Focusing on Wright’s early period, this presentation identifies the aesthetic threads that justify music’s inclusion as one of his “Five Influences.” Using his Home and Studio (1889/1898) and Unity Temple (1906–08) as examples, it will then document Wright’s assimilation of music-compositional techniques into his own approach to design—an approach that would realize finally longstanding aspirations toward a unique national identity.

### **SAM Session 10c: *Forging Communities through Music***

Goldenrod Music: Negotiating Lesbian Identity Through Women’s Music

LAURON KEHRER, Eastman School of Music

Of the sixty-plus companies that comprised the collective WILD (Women’s Independent Label Distribution), Goldenrod Music is the only one that remains and still specializes in women’s music. New generations of queer women are producing and consuming music, leading to a diversification of women’s music. For example, the emergence of lesbian rap artists reflects a generation raised on hip-hop music, set apart from the folk music popular among lesbian communities in the 1970s. Thus, Goldenrod’s survival is contingent upon its ability to adapt to changing lesbian communities. This paper shows through ethnographic examples the company’s symbiotic relationship with shifting lesbian-feminist communities.

From Gay Liberation to Gay Pride: Using Music to Create a Community

TODD ROSENDAHL, The Florida State University

After the Stonewall riots of 1969, gay rights activists began organizing events that would bring people together to help create a community supportive of equal rights for homosexuals. Music was an important part of these early meetings, in the form of street dances, concerts, and social gatherings at dance clubs. In this paper I explore how early gay rights activists in the United States and Canada used music as a way to help create an LGBT community in North America. I argue that music was not only used, but vital to the creation of a community in the early years of the gay rights movement.

### **SAM Session 10d: *The Blacklist***

Maintaining the Status Quo: The Blacklisting of Harmonica Virtuoso Larry Adler

RYAN RAUL BAÑAGALE, Harvard University

Larry Adler (1914–2001) was an exceedingly popular mediator of classical composition to the general public, transporting harmonica performance in the United States from vaudeville

to Carnegie Hall, until his blacklisting in 1949. This paper considers the stated and implied reasons for his professional ostracism and the effect this exclusion had on the broader stratification of classical music in America. Adler's political and personal associations are considered as well as how Adler's persona and performances—which made the classical canon accessible via a “folk” instrument—broke down the social hierarchies that the anti-communist movement so forcefully sought to preserve.

### **Black Smoke, Red Fire: The Blacklisting of Dean Dixon**

LUCILLE MOK, Harvard University

The 1950 publication of *Red Channels* ended the American careers of many musicians. Among them was Dean Dixon, the first African American conductor to guest conduct the New York Philharmonic and the NBC Symphony Orchestra. The racial integration policies and outreach programs he implemented through the American Youth Orchestra reveal that Dixon's music-making was a site of contention for conservative red-baiters. Investigation into the orchestra's network of support and Dixon's artistic associations provides further evidence that music and music-making must be included in a reconsideration of the concept of exile in the context of the Red Scare.

### **IASPM Session 9a: Music, Religion, and the Public Sphere**

**On the Other Shore: R. H. Harris and the Politics of Sacred-Secular Crossover**

MARK BURFORD, Reed College

The gospel quartet the Soul Stirrers has been widely acknowledged as one of the seminal vocal groups in twentieth-century American music. Founded in Texas in the mid-1930s, the quartet's best known recordings come from the 1950s, a period during which Sam Cooke was their lead singer. Before Cooke joined in 1950, however, the group's principal lead was Rebert H. Harris, whose tenure established the Soul Stirrers as one of the preeminent quartets in gospel. Far from being a mere precursor, Harris's distinctive approach as a gospel stylist had a profound and lasting impact on Cooke and countless other African American vocalists of his generation. Furthermore, Harris's activities as a concert promoter, professional organizer, and businessman made him one of the most respected figures in Chicago's African American community.

Beyond his musical influence, R. H. Harris's career calls attention to another facet of postwar black gospel music. Cooke shook the gospel world in 1957 by switching to popular music, a move through which his audience was instantly transformed from an almost exclusively black, church-based following (segments of which deeply resented his decision) to a multi-ethnic, secular one. Harris, however, despite numerous offers, refused to cross over, and indeed was adamant about gospel singers not performing secular music. “Sam Cooke had the greatest voice I ever heard,” Harris said in one interview. “It killed me when he told me he was going to sing rock 'n' roll.”

While popular music scholars have documented the influence of black gospel music on rhythm and blues and soul, and have noted the legion of gospel singers who crossed over to the secular music world, the sociocultural implications of leaving (or staying in) the gospel world have been relatively ignored. For every gospel-reared Sam Cooke who opted to record secular popular music, there are many prominent vocalists, like Harris, who resisted, and others, like Sister Rosetta Tharpe, who chose to straddle the fence. For many black gospel singers like Harris, the idea of crossover embodied a set of concrete career choices that had professional, cultural, and political implications. In highlighting the significance of R. H. Harris as a gospel singer, this paper will also consider his musical career as a means of illuminating the postwar cultural politics of this gospel-to-popular music, sacred-to-secular crossover.

### **The Devil in Disguise: Evangelical Christian Anti-Rock Discourse and the Origins of the Culture Wars**

ANNA NEKOLA, Denison University

To the extent that Americans today remember early fears about rock 'n' roll, they perhaps recall the threat of the juvenile delinquent as depicted in the film *Blackboard Jungle* or have vague memories of bonfires of Beatles' records. Most scholars explain the moral panic around rock

'n' roll as rooted in racial fears and anxieties about a youth culture that might escape societal control. While a "generation gap" thesis explains mainstream American fears of race, sex, and a threat to the social order, many evangelical Christians of the 1950s and 1960s believed rock 'n' roll's musical sounds themselves were inherently dangerous and fundamentally evil.

Music scholars have previously viewed the discourse of dangerous sounds as a "fringe" belief, a curious novelty, or senseless "rock bashing," while today's evangelicals, on the rare occasions that they discuss how their forebears understood rock as a threat, frame this past as a misguided overreaction to a music that has since become a meaningful expression of personal spirituality. Yet both of these perspectives fail to situate this discourse within a larger cultural context. This paper argues that this forgotten evangelical anti-rock discourse illuminates the rise of contemporary morality politics in the United States. Evangelicals saw rock as hazardous for individuals and their Christian souls but, more importantly, they believed this music threatened the family, the church, and the nation. By focusing on rock 'n' roll music as a corrupting force for "traditional" religious and family values, these evangelicals laid the groundwork for today's culture wars.

### "Folk" Music and "Religiously Grounded" Cultural Critique: Reflections on Definitions, Genealogies, and Trends

MARK HULSEHER, University of Tennessee

Both "folk music" and "religiously grounded critique" are broad and ambiguous terms; this essay uses the folk revival of the 1950s and 1960s as a starting place to explore how they interpenetrate and inform each other. It works backward to precursors in roots music ("hillbilly," blues, gospel, and others reaching back to minstrelsy) and the Popular Front. It also works forward to folk's interpenetration with popular music (e.g., Americana and country music) and "sideways" to many kinds of world music. Folk's defining themes include a relative simplicity that allows ordinary people to master and "own" the music, implicit or overt appeals to collective traditions of "the folk" (as opposed to elites, cosmopolitans, and commercial forces), and a potential for cultural critique or social protest. The music includes a strong overlap between styles (e.g., gospel), values (e.g., community or justice), and concepts (e.g., sin or heaven) that are part of traditions that are commonly understood as both "folk" and "religious"—some of which are well-understood, and others less so. It is well known that religious music was important in the civil rights movement; this essay highlights how religious dimensions of other kinds of folk can play similar roles in many contexts. It highlights this issue in the context of a wider effort to map and clarify the complexities involved in constructing genealogies of these tangled issues.

### Is This the Blessing or the Curse? Christian Popular Music's Parallel History

ANDREW MALL, University of Chicago

From humble beginnings in the Jesus People Movement of the late 1960s and early 1970s to its growth into a \$500 million industry by the end of the 1990s, the Contemporary Christian music (CCM) recording industry has become one of the most visible (and audible) features of evangelical Christian culture in the United States. CCM's market is larger than that of Latin music or jazz (among other genres), and CCM artists have achieved significant commercial success crossing over into the mainstream popular music industry. Why, then, has CCM largely been written out of the history of rock and popular music in the United States? Some have linked CCM's separateness to larger and longer trends of evangelical secession from the American public sphere (Hendershot 2004, Luhr 2009), yet this does little to explain why there remains a dearth of significant scholarship on Christian popular music. The case study of CCM provides an opportunity for popular music scholarship to reflect on hierarchies of taste and faith (or lack thereof) within accepted histories of popular music. In this paper, I examine the historical forces that shaped the CCM industry as separate and distinct from the mainstream industry, and consider how these forces have also contributed to the relative absence of scholarship on Christian popular music within popular music studies' canons. I rely primarily on historical and ethnographic research on the Christian popular music recording industry undertaken for my dissertation in 2009–2010.

## **IASPM Session 9b: Music / Theater**

### **Shakespeare Pie: Popular Song and the New Shakespeare Burlesque**

KENDRA PRESTON LEONARD, Westminster Choir College

In his book *Not Shakespeare: Bardolatry and Burlesque in the Nineteenth Century*, Richard Schoch demonstrates among the ways in which Shakespeare's works were historically burlesqued in the music halls of the nineteenth century was that of song and dance sending up the plays' heroes, heroines, and often convoluted plots. With the disappearance of vaudeville and other live variety theatre in the twentieth century, however, theatrical burlesques of Shakespeare have mostly faded from view. However, more than 1,000 popular songs referencing the Bard indicate that the most recent burlesquing of Shakespeare has occurred in song.

Recent burlesquing of Shakespeare as an individual or his works through song appears to serve the primary purpose of creating an in-joke for the knowledgeable, targeting largely insider audiences who will appreciate the attention to detail and clever wordplay and jokes such songs employ while also establishing the songwriter's or performing artist's credentials as literate and cultured. I will examine three recent musical Shakespeare burlesques: the invocation of *Romeo and Juliet* in the film *Reefer Madness: The Movie Musical*; the use of music and humor to provide a widely accessible explanation of the plays' plots for casual audiences in *Slings & Arrows*; and the inclusion of Hamlet's speech "What a piece of work is man" in the film *Coraline*. In all three cases, I will discuss how the burlesquing is achieved through both text and music; and also to what extent the burlesquing references its historical roots.

### **The American Musical and the Faustian Bargain**

RAYMOND KNAPP, University of California, Los Angeles

*Faust* became high art with Goethe, but it's been working its way down ever since. Indeed, *Faust* seems ready-made for the American musical, whose history is framed by spectacular successes driven by Faustian elements. *The Black Crook* (1866), which ran for decades, is a retelling of Weber's *Der Freischütz*, whereas its late-twentieth century counterpart, *The Phantom of the Opera* (1988), combines aspects of Faust and Gretchen in Christine, and of Faust and Mephistopheles in the Phantom. Magic has provided musicals opportunities for spectacular music and stagecraft, and their characters tend to use music—the ultimate source of magic in musicals—for transformative change. But straightforwardly Faust-based musicals are nevertheless rare, with *Damn Yankees* (1955) being the single obvious example.

I discuss *Damn Yankees* in relation to other treatments in popular culture (such as the film version of *The Devil and Daniel Webster*), forming part of a wider discussion of Faustian elements in American musicals, centering around magic, striving, earning, idealism, temptation, and sexuality, each with a distinct profile within the specialized language of musicals. In delineating how, in musicals, striving and earning are balanced against rash bargains and the seductive appeal of easy success and forbidden pleasures, and how music affects that balance—I also consider the Faustian bargain of the genre itself, which uses the magic of music, dance, sex, and spectacle to seduce audiences and achieve commercial success, but at the apparent price of its artistic soul.

### **"Everything's Coming Up Kurt": The Broadway Song in the Pop World of *Glee***

JESSICA STERNFELD, Chapman University

In each episode of television's runaway hit *Glee*, which follows the trials of a misfit group of high school show choir performers and their teacher, cast members interpolate and reinterpret songs from musicals and pop genres. Often the song choice reflects character; even when the students sing in rehearsal, the song has a personal or plot-related connection, so the show incorporates songs much as a jukebox musical does: a (sometimes awkward) plot device shoehorns a particular song into the episode, hence reinventing the song's meaning and context. A vast majority of the songs are pop songs, whether current or cheesy '80s hits; showtunes, usually the main ingredient of the show choir repertoire, are reserved in the world of *Glee* for special occasions.

When the songs are from musicals (which are, significantly, often rendered by diva Rachel or gay countertenor Kurt), knowledge of the song's original context, performer, or character adds unspoken layers to the recontextualization. How much of this external meaning do the writers and performers incorporate? Do viewers receive these layers of meaning? I will examine several particularly complex examples of Broadway songs reinvented on *Glee*, including Kurt's "Rose's Turn" and Rachel's duet "I Dreamed a Dream" with her mother (Idina Menzel). In an effort to uncover the messages *Glee* sends about Broadway to its vast pop-oriented fan base, I will also survey some of the discussion among "gleeks" to assess how much of a song's pre-*Glee* baggage viewers process.

### **IASPM Session 9c: Making Beats**

#### **Black Musics, Technology and Modernity: Exhibit A, the Drum Kit**

PETER AVANTI, Università degli Studi "Aldo Moro"

The seminal character of African American creativity can be observed across the history of modern music technologies (performance practices, styles, techniques, instruments). Afrological perspectives and approaches revamped Eurological musical, social, and aesthetic conventions to fashion a uniquely American African cultural soundscape and approach to musicking. African descended musical practices like improvisation, call and response, emotional release, testifying, and use of the body are essentially "techniques of the body" (Mauss) or "technologies of self" (Foucault)—for "self-transformation"—strategies to cope with, and survive, the disjunctions and changes of modern life. These technologies correspond with the invention or reinvention of musical instruments and instrumental techniques, and the innovative, mutually determining, relationship of black musics with sound and recording technologies and techniques. Together these life affirming, expressive technologies have profoundly influenced aural perception, social life, and consciousness: they changed what music means, what it is for, how and where we interrelate physically and aesthetically through sound, and the way we sound. Thus, we might usefully (re)locate African American musico-cultural history within the larger context of the technologies, innovations, and philosophies that have determined social and cultural forms, and functions in modern life. This shift in understanding cannot ignore the processes of commodification and commercialization of black musics, rather, it would position life affirming and consuming aspects in parallel and in constant tension, to suggest that the complexity, significance, and potential of Afrological musical practices for society has not yet been fully recognized.

Within this broader context, this presentation examines the history of the *trap* or drum kit, how the kit's unique multi-faceted sonic resources (rhythmic, timbral, dynamic, harmonic, melodic) came to characterize a modern sonic environment, musical performance, and expectations. Debating in the 1890s with ragtime, the "kit" (kick, snare, hi-hat, ride, and crash cymbals) developed to meet the expanding imagination and needs of Afrological musical styles, evolving mechanically, technically, and conceptually into a complex multi-instrument requiring four-limb coordinated independence across four (or more) percussion instruments to (per)form rhythmically and temporally interlocking sonic structures. Ubiquitous, and often assumed to be a timeless presence, the kit is utterly modern: the sonic center of popular musics, articulating the rhythms of modern life.

#### **Behind the Beat: Technical and Practical Aspects of Instrumental Hip-Hop Composition**

MIKE D'ERRICO, Tufts University

From DJ Premier's beat productions in the early '90s to Kanye West's live performance at the 2010 Video Music Awards, the Akai MPC has long been considered standard sampling technology in any hip-hop production studio. Expanding upon the various techniques developed by pioneering hip-hop DJs—including beat-juggling, cutting, and mixing—the MPC introduced a much wider range of possibilities regarding not only the manipulation of individual samples, but their assemblage into a musical composition as well. Furthermore, the expansion of the machine has coincided with the musical development of the hip-hop tradition, as producers have responded and reacted to changing technological trends with increasingly innovative trends in performance practice.

Through analyses of several tracks by DJ Shadow and Madlib, this paper will fill a major gap in hip-hop scholarship by revealing the technical aspects of the music's construction, and how these producers have responded and reacted to the changing characteristics of the MPC throughout its development. The dual compositional approaches presented—that of the traditional DJ and producer—offer a complete account of the artistic development of the music, while acknowledging the influence of historical tradition on past and present production. Also, by focusing on works of instrumental rather than lyric-based hip-hop the particularly significant techniques are more clearly represented for the listener.

In exposing diverse technical and musical trends, this paper hopes to provide the missing link to a more expansive approach to the way we analyze hip-hop music and culture. With a basic understanding of the producer's compositional process, we are presented with an immense wealth of knowledge with which to apply theoretical and analytical as well as aesthetic methodologies across multiple disciplines.

### The Status of the Electroclash Producer and the Circulation of the Backbeat

DAVID MADDEN, Concordia University

This paper attempts to map out certain transformations in electronic dance-music culture that led to the emergence of Electroclash, by asking what is distinct about this genre and its related practices of production and reception? Why do rock and electro come together at this point and in this way? Why is it affectively powerful for musicians and audiences?

The development of electroclash, also known as electro and/or elektrokash, as one of many subgenres of electronic dance-music since house music, stems from changes to electronic dance-music communities in the 1990s. Electroclash is presented in the context of a transformative moment, wherein certain elements combined and restructured the course of electronic dance-music. This transformation significantly contributed to the establishment of the vertically integrated electronic dance-music producer—a producer who is positioned to fully take advantage of the digitization of production and distribution networks.

In addition, electroclash signaled a new approach to rhythm within electronic-dance music culture, through the incorporation and circulation of the backbeat. In this way, electroclash fits within a continuum of practices that are directly connected to the rise of house music in Chicago in the mid-1980s and disco in the early 1970s. This paper will examine the aesthetics and logics of circulation that have marked this continuum, with a particular focus on the “four-on-the floor” of disco and house and the heavy, mechanized backbeat that is synonymous with electroclash.

### **IASPM Session 9d: Race, Nation, Culture**

#### Situating Korean Americans in Popular Music History, 1990s–2010

EUN-YOUNG JUNG, University of California, San Diego

Ask almost any American to name a popular musician of Asian ancestry and the response will be that there are none. Search through the scholarship on popular music and Asian America is rarely mentioned. Is this erasure willful ignorance or simply a reflection of reality? Asian Americans have been making popular music for more than a century, but have remained outside the mainstream until very recently. This paper is intended as a historical corrective, situating the popular music activities of Korean Americans in popular music history over the past decade. I focus on two hip-hop artists, Tiger JK and Dumbfoundead, and singer-producer David Choi, all with musical roots in Los Angeles. Figuring centrally in this recent history is the introduction of new technologies (MySpace, Facebook, and especially YouTube) that enable musicians to reach audiences directly, bypassing the normal intermediaries of the music industry. With YouTube serving as a free agent and instant showcase platform, otherwise marginal artists now have a means for entering into the mainstream. Indeed, some of the top musicians on YouTube now are Asian American, including Korean American David Choi, the eighteenth most-subscribed musician on YouTube as of February 2010, and Korean American rapper Dumbfoundead, who has successfully been using YouTube to reach his fans and producers. This paper briefly reviews the largely invisible place of Asian Americans in American pop music history as a starting point and focuses on the changes in the career-building strategies of Korean American pop musicians since the late 1990s.

## Los Vatos Rudos: Pachuco-Ska's Transnational Localism

DANIEL TRABER, Texas A&M University

My paper investigates an offshoot of third-wave ska: pachuco-ska. Ever since its birth, ska has been a genre marked by physical and cultural diasporas and an openness to borrowing from outside your origins. The history of ska travels across national borders and integrates with other musical styles, making it one of the most hybrid transnational forms of postwar popular music. We will journey from its origins in late-fifties Jamaican dancehalls, jump to 1980s England where it morphs into the Two-Tone movement, and finally arrive in the United States to hear what is commonly called third-wave ska. I will place more emphasis on this final phase by focusing on Los Skarnales, a Chicano ska band in Houston, whose *mestizo* style melds diverse forms including the local flavors of their neighborhood. Throughout the study an ancillary topic trails in the background: the relationship between subjectivity and community. In drawing on traditional cultural elements from the past these musicians accept limits being placed upon their identities as artists and individuals, yet they maintain autonomy by creating new identities through a curious in-between-ness, thereby granting a sense of authority to community even as they push beyond its influence.

## "Chocolate City": P-Funk and the African-American City after the 1960s

BENJAMIN DOLEAC, University of Alberta

In 1975, Parliament/Funkadelic mastermind George Clinton released "Chocolate City," an ode to the predominantly black population of the nation's capital. Over JB's-style horn charts, a gospel piano, a lumpy bass line, and a crude drum-machine rhythm, Clinton envisioned an all-black White House and rapped about the rise of the African-American metropolis. The history of Clinton's Parliament-Funkadelic collective already encompassed at least three "Chocolate Cities": Plainfield, New Jersey, where the group began life as a doo-wop quintet in 1956; Detroit, where Clinton launched the P-Funk empire in the shadow of the Motown hit factory; and Washington, D.C., home to the group's most devoted fan base. Drawing on Paul Gilroy's *The Black Atlantic* and Henry Louis Gates's pioneering work on the black rhetorical strategy of "Signifyin(g)," I argue that Clinton's work apotheosized the radical hybridity of black cultural life in late twentieth-century America. Through myth, parody, and double-voiced linguistic play, Clinton subverted the tropes and ideologies of European rationalists and black nationalists alike, encapsulating the deeply ambiguous identities of African-Americans migrating from country to city throughout the twentieth century. Clinton's Afrofuturist narratives of exodus and deliverance ultimately promised triumph through adversity, a message that only grew in resonance after the late 1960s riots in Plainfield and Detroit, and the long period of urban blight that followed. The "Chocolate City" trope itself culminated in an infamous 2006 speech by New Orleans Mayor Ray Nagin following the Hurricane Katrina disaster, though its affirmative power was largely misread as a separatist credo.

## Hipness Is Relative: Brooklyn vs. Peruvian Cumbia

KATHRYN METZ, Rock and Roll Hall of Fame and Museum

In this paper I explore how Brooklyn, NY, musicians invoke hipness among their middle class, American, and European fans through performances of *chicha*, Peruvian cumbia developed by migrants in Lima in the 1960s and 1970s, later reimagined in urban Amazonia. At the same time, many Peruvian *chicha* bands, such as Iquitos-based Explosión, currently struggle with popularity among fans in their own country; *chicha* has morphed significantly over the past three decades, distancing itself from its roots and becoming *tecnocumbia*, a distinctly Amazonian music with significant social and political implications. In Brooklyn, Chicha Libre creates exact replications of tunes by *chicha* bands from the 1970s such as Los Mirlos, Juaneco y su Combo, and others, decidedly low-brow music in Peru and yet eagerly consumed by New York hipsters. Chicha Libre invokes a certain ill-placed nostalgia among its listeners by maintaining fidelity to original *chicha* instrumentation while Explosión has moved nearly all instruments to synthesizers and drum machines, indexing modernity for its own fans. My paper investigates the ways in which Chicha Libre capitalizes on class and hipness to recreate music heretofore unknown among its Western consumers, inventing nostalgia, while Amazonian *tecnocumbia* band Explosión banks on cosmopolitanism to maintain a consistent fanbase in its own territory.

### **SAM Session 11a: *Music and Family: The War of 1812, An Urban Response in Song***

Two significant bicentennials approach: the founding of the American Antiquarian Society and America's second war with Great Britain, 1812–1815. In celebration the AAS will publish the Isaiah Thomas broadside ballad collection, 334 sheets with 441 texts, all published in Boston 1810–1814. Through this collection historians see the everyday concerns of the people on the streets of Boston. Specific to the War of 1812, part of this session focuses on songs about sea battles, heroes, and politics. Parody is central to these texts; many of their models pre-date the Revolution. In context, these songs enlighten this interesting, complicated historical period.

#### **Music for the War of 1812: Old Songs Serving New Purposes**

DAVID HILDEBRAND, Peabody Conservatory

The War of 1812 spawned a huge variety of lyrics on great sea battles, naval heroes, and political issues—all found their way into broadsides, newspapers, and topical songsters. Ballads especially spread the swelling patriotic wartime fervor, being based on familiar old tunes, many of which carried significant connotations then (though largely lost on listeners today). This process of parody flourished c. 1814 as it did from the early colonial period along with many specific pre-Revolutionary tunes. Numerous bicentennial celebrations are already scheduled from 2012–15, presenting excellent opportunities to teach American history through period lyrics and tunes.

#### **Ballads and Songs for Boston in the War of 1812: The Isaiah Thomas Collection**

KATE VAN WINKLE-KELLER, The Colonial Music Institute

In the 1970s the late Arthur Schrader began a study of Isaiah Thomas's broadside ballad collection of 1814—reuniting as many lyrics as possible to their original tunes and smoking out the stories that lay behind them. I have now completed his work—telling the tale of the songs and poems that were popular with the residents of Boston in 1813 and early 1814, the middle of the War of 1812 in America. This illustrated presentation will review the contents of Thomas's collection, concentrating on the types of ballads and their meaning to the local populace.

### **SAM Session 11b: *Form and Structure in Popular Song***

#### **Blue Note's Image and the Blues**

ALISA WHITE, Indiana University

Carefully constructed by Alfred Lion and Francis Wolff, Blue Note's image incorporates markers of hipness and modernity that were prevalent in the 1950s and 1960s. The musical hip modernity of Blue Note and its characteristic hard bop style combined the attitudes and modernist approaches of bebop with a renewed interest in African American culture spurred on by the Civil Rights Movement. This paper analyzes several of Lee Morgan's blues to demonstrate one outcome of that synthesis—a profusion of blues compositions that altered the generic markers of the traditional blues and merged them with elements of modern jazz.

#### **Song Forms as Rhetorical Models in Early Rock 'n' Roll: A Case Study**

PAULA J. BISHOP, Boston University

The canonical history of rock 'n' roll emphasizes the borrowing and adaptation of the twelve-bar blues form, omitting or paying scant attention to other song styles and structures. A closer examination of the repertoire from this period, however, reveals that songwriters employed a variety of forms, representing various American vernacular practices. This paper examines the singles released by the Everly Brothers between 1957 and 1960 with the aim of cataloging the types of song structures and their origins. The interaction between the song form and the textual elements is examined in order to understand the rhetorical uses of song forms in rock 'n' roll.

The Everly Brothers, who had twenty-two singles on *Billboard's* pop, country, and R&B charts and four number-one hits during this period, wrote about half of their own material; Nashville songwriters Boudleaux and Felice Bryant penned much of the remainder. The Everlys' songs fall into three categories: strophic, thirty-two bar AABA, and sectionalized.

The strophic form, a conventional country music structure, is typically used to narrate short episodes in teenage life. The AABA songs, a standard form in American popular music, are reserved for the deepest expressions of feelings. In a sectionalized song, each section describes a different temporal perspective of a story, but the linear narrative is disrupted by the organization of the sections. The early recordings of the Everlys demonstrate the fusion of forms and sources that created the unique sound of rock 'n' roll and influenced later artists such as the Beatles.

### **SAM Session 11c: *Music in the Heartland***

#### **The Extension Service and Rural Music in the Heartland**

LINDA POHLY, Ball State University

After the 1930s the USDA's Extension Service promoted music among rural Americans as one means of raising their standard of living. Musical activities in Ohio, Illinois, Iowa, and other heartland states were varied but all had this same goal. They featured choruses, operetta productions, and various types of musical education opportunities. Besides the primary goal, these efforts also brought opportunities for socialization and leadership development, etc., among the participants. This paper illuminates the types of musical activities connected to Extension in several states and provides analysis as to their impact. Pictures and comments from participants enhance the presentation.

#### **Sound Understandings: Embodied Musical Knowledge and Ballroom Dance in the American Heartland**

JOANNA BOSSE, Michigan State University

This paper, based on ethnographic fieldwork in Midwestern dance clubs, addresses the ways in which amateur ballroom dancers understood their own musical experiences through the embodied practice of dance. The paper will focus on the concept "to hear music" as it is understood among social ballroom dancers, including the competencies required and the social significance such practice holds for dancers, and is based in the proposition that dancers "hear" music differently than musicians. "To hear music" encompasses a larger universe of meaning that speaks to the literal act of perceiving sound, but also knowledge, communion, understanding, morality, beauty, and personhood.

### **SAM Session 11d: *Cultural Interactions***

#### **Race, Nation, and José Maurício Nunes Garcia**

MARCELO CAMPOS HAZAN, Núcleo Brasileiro de Musicologia, São Paulo

The life and works of José Maurício Nunes Garcia (1767–1830), a Brazilian church-music composer of African ancestry, have engaged popular and scholarly imagination for many generations. This paper claims that the discourses of race and nation in Brazil exerted a mutual influence that intersected with Garcia's posthumous reception in certain key political junctures. The aim is to illuminate the shifting ways in which racial miscegenation was interpreted, and how these changing interpretations shaped and were shaped by nationalist ideologies of cosmopolitan conformity and national singularity signified and re-signified by Garcia's music.

#### **Musical Adaptation and Innovation at the Franciscan Missions of Northern Alta California**

MARGARET CAYWARD, University of California, Davis

Mission musical life 1769–1836 in northern California may be described as characteristically Franciscan. My new translations of writings, including the *Respuestas to the Interrogatorio* of 1813–1815, demonstrate that missionaries such as Narciso Durán and Felipe Arroyo de la Cuesta used older methods of musical teaching, including hexachord solmization as illustrated by the Guidonean Hand, but were also interested in new music and techniques from Europe. Although distant from Spain, Alta, California, showed some of the richest musical activity of the era in its purposeful transition from medieval to contemporary musical thought as the missionaries attempted to influence local indigenous life.

### **SAM Session 12a: *Connections in String Music, c. 1948***

#### **Elliott Carter's Cello Sonata: Mediating Schoenberg and Stravinsky in Post-War America**

DANIEL GUBERMAN, University of North Carolina–Chapel Hill

Elliott Carter composed his Cello Sonata in 1948, during a period that saw new demand for American musical leadership. While many composers debated whether this leadership should draw on the schools of Stravinsky or Schoenberg, Carter, a fan of both, was caught in the middle. In this paper I present a new analysis of the work in light of his recent statements that the instruments take on the characteristics of these two composers' styles. In doing so, I suggest that the work should be read in dialogue with debates over the direction of American postwar music.

#### **Constructing a Relevant Past: Mel Powell's String Quartet of 1948**

JEFFREY PERRY, Louisiana State University

Mel Powell (1923–98), jazz pianist and avant-garde composer, began his studies with Paul Hindemith in 1948. In that year he composed a string quartet, *Beethoven Analogues*. The first movement of this work is a parody recomposition of Beethoven's Op. 18, No. 1, first movement. Powell's quartet represents not an homage to Beethoven, but an attempt to bridge vernacular American and classical European halves of his sensibility and construct what he termed his relevant past. I will explore what this concept meant to Powell and present my critical edition of the quartet, presently available only in manuscript.

### **SAM Session 12b: *Jazz: Live and On the Radio!***

#### **Contesting Kansas City: Count Basie, Chick Webb, and "One O'Clock Jump"**

CHRISTOPHER WELLS, University of North Carolina–Chapel Hill

In 1930s Harlem, "swing" was contested aesthetic territory as the local style faced a serious challenge from Kansas City when Count Basie's band came to town. Basie famously battled Harlem favorite Chick Webb in 1938, a contest Basie "won" according to the press and much of the public. A year later, Webb started performing Basie's "One O'Clock Jump," and his version contains a strikingly thick web of references to the Basie band's version, particularly in the closing ensemble choruses. As a sonic response to Basie, Webb's version disputes Basie's victory and the supposed superiority of the Kansas City style.

#### **Cincinnati's "Jazz Ark": WNOP and the Rise and Decline of Radio-Free Jazz in the Heartland**

MARC RICE, Truman State University

From 1961 to 2000 radio station WNOP served Cincinnati's vibrant jazz community. Broadcasting from a barge on the Ohio River, its format of modern jazz programmed by eccentric disc jockeys bridged the region's racial, cultural, and geographic boundaries. This paper will use archival research and personal interviews with musicians, disc jockeys, and the station's owner, to discuss the station's glory days, and final struggles. The story demonstrates the importance of radio to the Heartland, and the issues raised by the decline of jazz radio programming.

### **SAM Session 12c: *Pastoral Nostalgia***

#### **The City and the Countryside in Illustrated Songs**

ESTHER MORGAN-ELLIS, Yale University

In the United States, the late nineteenth century was a period of social change driven by an accelerating population shift from the country to the city. This movement resulted in changing social structures and values, producing in city dwellers the simultaneous tendencies to embrace the modernity of city life on the one hand, and to reflect back on the idyllic ways—real or imagined—of country living on the other. My paper investigates this coevality of modernity and nostalgia in the early-twentieth-century "illustrated song," a movie-theater sing-along format that both reflected and created popular sentiment during this period of change. I argue, using several songs as examples, that the illustrated song can provide a nostalgic escape by

invoking country living, promote enthusiasm about city life and modernity, or turn to cynical commentary about modern times.

### Literary and Musical Reception of Irving's Fantastic *Sleepy Hollow*

KELLY ST. PIERRE, Case Western Reserve University

Although Washington Irving's *Sleepy Hollow* (*Sketch Book*, 1819–1820) helped to establish him as a “patriarch of American letters,” critics often reviewed the story's fantastic element with disfavor. Nineteenth-century musical settings of the story, including an opera by Max Maretzek, similarly emphasized Irving's nostalgic renderings of rural areas rather than his fantastic affect. This paper will examine audiences' apparent unwillingness to engage with the fantastic element of Irving's writing, despite their enthusiasm for the author. While the affect did not consciously resonate with audiences as a foreground, its positioning as a culturally charged backdrop for nostalgic landscape served a wider cultural agenda aimed at celebrating an idealized new America.

### SAM Session 12d: *Formative Influences*

#### Edward MacDowell—Quaker Composer?

E. DOUGLAS BOMBERGER, Elizabethtown College

In a land rich with religious and cultural diversity, it is hard to imagine a less promising wellspring for a future composer than the Religious Society of Friends in nineteenth-century America. Edward MacDowell (1860–1908) was raised in a Quaker home at the time of a deep divide among the members regarding the traditional ban on attendance at concerts and cultivation of musical skills in their children. This paper will argue that MacDowell's original musical voice must be attributed at least in part to the Quaker home in which he began his musical training.

#### Out Is the New In: The Inversion of Virgil Thomson in a Parisian Safe Haven

MEREDITH JUERGENS, University of Cincinnati, College-Conservatory of Music

In 1925 Virgil Thomson departed for France, leaving behind an America that he believed “was beginning to enclose us all.” This extended not only to his experience as an American composer, but also to his struggle with his sexual orientation. Thomson's lifelong discomfort with his sexuality was influenced by the mid-twentieth-century understanding of homosexuals as “sexually inverted.” By exploring the concept of sexual inversion in a new way, we see how France provided Thomson an environment in which he could safely explore and reverse the strictures of the country that had previously enclosed him both personally and musically.



# INDEX

Subjects are in **boldface**. Chairs are in *italics*. Presenters, in their main entry, are in *italics*, and in Roman when listed with their session number. Subjects that are titles are in *italic boldface*.

---

- 17th–18th centuries:** SAM 11d (Campos Hazan, Cayward)
- 1901–1945:** IASPM 1a (Baade, Replogie-Wong); IASPM 1d (Shope, Yamada); IASPM 5b (Gibson, Turner, Matabane); IASPM 6d (Fleiner, Fischer, Eley); IASPM 8b (Duchan, Cline); IASPM 9a (Burford, Hulsether); IASPM 9c (Avanti); SAM 1b (Kehrberg); SAM 1c (Brewer); SAM 2a (Granade, Marchman); SAM 2d (Ingraham, MacDonald); SAM 3a (Robbins); SAM 3b (Berish); SAM 3d (Ziegel, Lumsden, Massey); SAM 4b (Allen); SAM 4c (Geller, Wissner); SAM 5a (W. Brooks, Inglese); SAM 5b (Brown, Shewbert, Franke); SAM 5c (Joiner, Goodman); SAM 5d (Mihalka, Giamberardino); SAM 6 (Spilker); SAM 7c (Brady); SAM 7d (Heisler, O’Leary); SAM 8a (T. Brooks, Garber, Mathers); SAM 8b (Myers, Wright, S. Brown); SAM 9b (Levy, Raulerson); SAM 9c (Hiser, Zubieta); SAM 9d (Miyakawa, De Graaf); SAM 9e (Warfield, Kreitner, Brucher); SAM 10b (Patterson); SAM 11c (Pohly); SAM 12b (Wells); SAM 12d (Bomb-erger, Juergens); SAM Fri. 10:15 A.M. (Lecture-Recital: Cranson); SAM Sat. 12:45 P.M. (concert)
- 19th century:** IASPM 4b (Dickson); IASPM 5c (Gramit); IASPM 6d (Eley); IASPM 7c (McWhirter); IASPM 9c (Avanti); SAM 1d (Crosslin, Ahlquist, Newman); SAM 2b (Dahn); SAM 2d (Spiller); SAM 5c (Goodman); SAM 5e (Reish, C. J. Smith); SAM 7a (Pita); SAM 7c (Deaville, Baur, Twomey); SAM 7d (Pisani); SAM 8a (T. Brooks); SAM 10b (Thursby, Patter-son); SAM 11a (Hildebrand, van Winkle-Keller); SAM 11d (Cayward); SAM 12c (St. Pierre); SAM 12d (Bomberger)
- 9/11: IASPM 4a (Brost, Randall, Roessner, Vayo; Fisher & Flota, chairs); IASPM 7c (Latham); SAM 5d (Kaskowitz); SAM 7d (Rostosky)
- A & M Records:** IASPM 8d (Weisbard)
- Abrams, Al* (respondent): SAM 2c
- Adams, John Luther:** SAM 9b (Kinnear)
- Adams, John:** SAM 2a (Thurmaier)
- Addams, Jane:** SAM 5c (Goodman)
- Addison, John:** SAM 3a (Wong)
- Adler, Larry:** SAM 10d (Bañagale)
- Adler, Richard:** IASPM 9b (Knapp)
- Adorno, Theodor:** IASPM 6a (Gunst)
- advertising:** SAM 5a (Love-Tulloch)
- African American:** IASPM 1b (J. Smith, Sharp); IASPM 1d (Shope); IASPM 4b (Suzuki, Hatschek); IASPM 4d (Mulliken); IASPM 5b (Gibson, Turner, Matabane, Mahon); IASPM 7c (Metzer); IASPM 7d (Martin); IASPM 8b (Duchan, van der Bliëk); IASPM 9a (Burford); IASPM 9c (Avanti, D’Errico, Madden); IASPM 9d (Doleac); SAM 1a (Gorzelayan-Mostak); SAM 1b (Ohman, Boone); SAM 2c (Flory, Randall, Clague, Abrams); SAM 3d (Lumsden); SAM 4d (Hajek); SAM 5a (Love-Tulloch); SAM 5b (G. Brown); SAM 5e (Reish, Joiner, C. Smith); SAM 6 (Boothroyd); SAM 7a (Michelle Boyd); SAM 7b (Kajikawa, Cheng, Robinson, Moses); SAM 8b (Myers); SAM 8d (Steinbeck, Lopez-Dabdoub); SAM 9d (Miyakawa, De Graaf, Reece); SAM 10d (Mok); SAM 11b (White); SAM 12b (Wells, Rice); SAM Thurs. 12:15 P.M. (Gospel and Church Music Interest Group: B. Johnson).
- Afro-Brazilian:** SAM 11d (Campos Hazan)
- Ahlquist, Karen:* SAM 1d
- Albrecht, Michael Mario:* IASPM 6a
- Alí-Babá:** SAM 4d (Hajek)
- Allen, Ray:* SAM 4b
- Almer, Tandyn:** IASPM 6c (Keightley)
- Altman, Robert:** SAM 9a (Blim)
- amateurs:** IASPM 7a (Karl Miller, Kiri Miller)
- Amenabar, Alejandro:** IASPM 5c (Golden)
- American Antiquarian Society:** SAM 11a (van Winkle-Keller)
- American Youth Orchestra:** SAM 10d (Mok)
- Angola (Louisiana State Penitentiary):** IASPM 6b (Harbert)
- Ansari, Emily Abrams:* SAM 8c
- Appalachia:** SAM 5b (Franke)
- archives:** IASPM 3d (Tsai); IASPM 4c (Schnitker, Schweig); IASPM 7b (Knifton); IASPM 8d (Weisbard)
- Argentina:** SAM 4d (Dewar)
- Argyropoulos, Erica K.* SAM Jewish Studies (chair)
- Arlen, Harold:** IASPM 8c (Bunch)
- Armstrong, Louis:** IASPM 4b (Hatschek)
- Art Ensemble of Chicago:** SAM 8d (Steinbeck)
- Attali, Jacques:** IASPM 4d (Mulliken)
- Austin, Texas:** SAM 3b (Tretter)
- avant-garde:** IASPM 4d (Lindau, Mulliken, Wang, J. Robinson); SAM 8d (H. Lewis); SAM 10a (K. Lewis, Perry)
- Avanti, Peter:* IASPM 9c
- Axtell, Katherine L.:* SAM 9a
- Ayik, Ilgin:* IASPM 2a
- Baade, Christina:* IASPM 1a; IASPM 4b (chair)
- Bach, Johann Sebastian:** IASPM 6a (Gunst); SAM 2b (Dahn)
- Bakan, Michael:* IASPM 2b
- Balada, Leonardo:** SAM 3b (Fallon)
- Bañagale, Ryan Raul:* SAM 10d
- band:** SAM 7c (Twomey); SAM 9e (Warfield, Kreitner, Brucher); SAM Fri. 10:15 A.M. (Lecture-Recital: Cranson); SAM Sat. 12:45 P.M. (concert)
- Barton, Willene:** IASPM 4b (Suzuki)
- Basie, Count:** SAM 12b (C. Wells)
- Bauer, Marion:** SAM 5b (Shewbert)
- Baur, Steven:* SAM 7c
- Bay Area New Music:** IASPM 4d (Robinson)
- Beatles, The:** IASPM 1a (Baade); IASPM 3c (Holm-Hudson)
- Beethoven, Ludwig van:** SAM 12a (J. Perry)
- Belafonte, Harry:** IASPM 7d (Martin)
- Bell, Gelsey:* IASPM 1b

*Berish, Andrew*: SAM 3b  
**Berlin, Irving**: SAM 5d (Kaskowitz); SAM Thurs. 12:45 P.M. (Lecture-Recital: Sears and Conner)  
**Bermel, Derek**: SAM 3b (Fallon)  
*Bernhagen, Lindsay*: IASPM 4b  
**Bernstein, Leonard**: SAM 3a (Woller)  
**Beyer, Johanna**: SAM 9c (Hiser)  
**Bieber, Justin**: IASPM 2b (Bakan)  
*Bielecki, Michael*: IASPM 5d  
**Big Brother and the Holding Company**: SAM 1a (Fulton)  
*Bishop, Paula J.*: SAM 11b  
**black metal**: IASPM 2a (Hagen)  
**blackface**: SAM 5e (C. J. Smith)  
**blacklist**: SAM 10d (Bañagale, Mok)  
*Blim, Dan*: SAM 9a  
**blogging**: IASPM 4c (Strachan)  
**Bloodshot Records**: SAM 3c (Riley)  
**Blue Note Records**: SAM 11b (White)  
**blues**: IASPM 5b (Matabane); IASPM 6b (Fry); SAM 11b (White)  
**Blythe, Randy**: SAM 1a (Hardiman)  
**Bolan, Marc**: IASPM 5b (Mahon)  
**Bolcom, William**: SAM 6 (Clifton)  
**Bolivia**: SAM Sat. 12:45 P.M. (Lecture-Recital: Reyes)  
*Bomberger, E. Douglas*: SAM 12d  
*Boone, Will*: SAM 1b  
**Booth, Edwin**: SAM 7d (Pisani)  
*Boothroyd, Myles*: SAM 6  
*Bosse, Joanna*: SAM 11c  
**Boston, Mass.**: SAM 11a (van Winkle-Keller)  
*Boyd, Melinda*: SAM 3c  
*Boyd, Michelle*: SAM 7a  
*Bozwick, George*: SAM 9c (chair)  
*Brady, Judy*: SAM 7c  
**Brasse Vannie Kaap**: SAM 7b (Moses)  
**Braxton, Anthony**: IASPM 4d (Mulliken)  
**Brazil**: SAM 3b (Goldschmitt); SAM 4d (Hajek); SAM 7b (Kajikawa); SAM 11d (Campos Hazan)  
*Brewer, Charles E.*: SAM 1c  
**Bright Sheng**: SAM 9c (Rao)  
**broadside ballads**: SAM 11a (Hildebrand, van Winkle-Keller)  
**Brokaw, Tom**: SAM 3b (Fink)  
**Brooklyn, N.Y.**: IASPM 9d (Metz)  
*Brooks, Tim*: SAM 8a  
*Brooks, William*: SAM 5a  
*Brost, Molly*: IASPM 4a  
*Brown, Gwynne Kuhner*: SAM 5b  
*Brown, Sara*: SAM 8b  
**Brubeck, Dave and Iola**: IASPM 4b (Hatschek)  
*Brucher, Katherine*: SAM 9e; SAM 4d (chair)  
**Brumley, Albert E.**: SAM 1b (Kehrborg)  
**Bryant, Felice and Boudreaux**: SAM 11b (Bishop)  
*Brylawski, Sam*: SAM 8a (chair)  
**Buffalo Philharmonic Orchestra**: SAM 7c (Brady)  
**Buffalo, N.Y.**: SAM 7c (Brady)  
*Burford, Mark*: IASPM 9a  
**Bulletin Board Systems**: IASPM 4c (Schweig)  
*Bunch, Ryan*: IASPM 8c  
*Burkart, Patrick*: IASPM 2d (chair); IASPM 3a  
*Burke, Patrick*: SAM 3b  
*Burkholder, J. Peter* (respondent): SAM Thurs. 12:45 P.M. (Latin American & Caribbean Interest Group); SAM 10c (chair)  
*Burton, Justin*: IASPM 5d

**Burton, Tim**: SAM 3a (Scoggin)  
**Butler, Nicholas Murray**: SAM 5c (Joiner)  
*Buzzalino, Sebastian*: IASPM 5d  
**Byrne, David**: IASPM 4d (Lindau)  
**Byron, George Gordon, Lord**: SAM Sat. 12:45 P.M. (Lecture-Recital: Mergelsberg)  
**Cage, John**: SAM 1c (Mount); SAM 10a (M. Perry)  
**California (Missions)**: SAM 11d (Cayward)  
**calypso**: IASPM 7d (Martin, Sylvester)  
*Campos Hazan, Marcelo*: SAM 11d  
*Camus, Renée*: SAM 11c (chair)  
**Canada**: IASPM 3d (Tsai); IASPM 4a (Fauteux); SAM 7a (Michelle Boyd); SAM 9b (Scheffer)  
**canons and canon formation: IASPM 2b (Oakes, Young, Bakan); IASPM 2c (Dougan); IASPM 4c (Strachan); IASPM 6a (Gunst); IASPM 7b (Leonard, Le Guern, Knifton)**  
**Caribbean**: IASPM 7d (Martin, Tiffe, Sylvester); SAM Thurs. 12:45 P.M. (Latin American & Caribbean Interest Group: Madrid, Romero, Wagstaff; Burkholder, respondent)  
**Carolina Chocolate Drops**: SAM 5e (L. Joiner)  
*Carr, Daphne*: IASPM 1d (chair); IASPM 3a  
**Carreño, Teresa**: SAM 7a (Pita)  
*Carson, Charles*: SAM 5b (chair)  
**Carter, Elliott**: SAM 12a (Guberman)  
**Carter, John**: IASPM 1b (Sharp)  
**Cash, Darby**: IASPM 3c (Zolle)  
**Casseres, Louis**: SAM 7a (Michelle Boyd)  
**Cassetteboy**: IASPM 4a (Vayo)  
*Cateforis, Theo*: IASPM 1c; IASPM 4d, SAM 5a (chair)  
*Cavicchi, Daniel*: IASPM 6b (chair)  
*Cayward, Margaret*: SAM 11 d  
**copyright**: IASPM 4b (Bernhagen)  
**Charismatic Christians**: SAM 1b (Boone)  
**Chávez, Carlos**: SAM 9c (Zubietta)  
**Chen Yi**: SAM 9c (Rao)  
*Cheng, William*: SAM 7b  
**Chicago**: SAM 2d (Spiller); SAM 3c (Riley); SAM 4b (Lee); SAM 5c (Goodman); SAM 7c (Deaville); SAM 8b (Myers); SAM 8d (Steinbeck); SAM 10b (Thursby)  
**Chicano**: IASPM 9d (Traber)  
**Chicha Libre**: IASPM 9d (Metz)  
**China**: IASPM 4c (Schweig); IASPM 4d (Wang); SAM 9c (Rao)  
**Choi, David**: IASPM 9d (Jung)  
**Christmas**: SAM 6 (Harrison)  
**Cincinnati Symphony Orchestra**: SAM 1d (Ahlquist)  
**Cincinnati**: IASPM/SAM Joint Plenary Session, Thurs. 7:30 P.M.; SAM 1d (Crosslin, Ahlquist, Newman); SAM 5c (C. J. Smith); SAM 12b (Rice); SAM Thurs. 8:00 P.M. (concert)  
**Cipullo, Tom**: SAM 6 (Clifton)  
**Civil War**: IASPM 7c (McWhirter)  
**Civil Rights Era**: SAM 8d (Lopez-Dabdoub)  
*Clague, Mark*: SAM 2c (presenter, chair)  
**Clark Sisters**: SAM 1b (Ohman)  
**Clayton, Merry**: IASPM 5b (Mahon)  
**Cleveland**: IASPM 3d (Willis-Chun); IASPM 5a (Davis, Leach, Onkey, Walser)  
*Clifford, Amber*: IASPM 3b  
*Clifton, Keith*: SAM 6  
*Cline, John*: IASPM 8b  
**Clinton, George**: IASPM 9d (Doleac)

**Clinton, Hillary:** SAM 1a (Gorzelany-Mostak)  
**Cocker, Joe:** IASPM 5b (Mahon)  
*Cohen, Judah:* SAM 8b (chair); SAM 9a  
**Cohen, Michael:** SAM 9a (Cohen)  
**cold war:** SAM 8c (Ansari, Wood, Garcia)  
**Colombia:** SAM Sat. 12:45 P.M. (Lecture-Recital: Reyes)  
**Columbia University:** SAM 5c (M. Joiner)  
**Columbian Exposition (1893):** SAM 2d (Spiller)  
*Conner, Bradford:* SAM Thurs. 12:45 P.M. (Lecture-Recital)  
**Contemporary Christian music:** IASPM 9a (Mall)  
**Cooke, Sam:** SAM 4a (Hamilton)  
**Copland, Aaron:** SAM 8a (Mathers); SAM 8b (S. Brown)  
**copyright:** IASPM 3a (Carr)  
**country music:** IASPM 4a (Brost); SAM 3c (Melinda Boyd, Crimes, Stanislawski, Riley)  
*Courtier, Jessica:* SAM 1c (chair)  
**Coyne, Kevin:** IASPM 6c (Faulk)  
**Crane, Burton:** IASPM 1d (Yamada)  
*Cranson, Todd:* SAM Fri. 10:15 A.M. (Lecture-Recital)  
*Crimes, Neil:* SAM 3c  
**Cross, Melissa:** SAM 1a (Hardiman)  
*Crosslin, Ursula:* SAM 1d  
**crossover:** SAM 2b (Keenan); IASPM 1a (Replogie); IASPM 9a (Burford)  
**Crowe, Cameron:** IASPM 5c (Golden)  
**Cruise, Tom:** IASPM 5c (Golden)  
**Cuba:** IASPM Plenary Session (Fri. 2:15; Madrid)  
*Culpeper, Sarah:* IASPM 1a  
**cumbia:** IASPM 9d (Metz)  
**Curtis, Edward:** SAM 2d (Ingraham, MacDonald)  
**Czechoslovakia:** IASPM 3a (Carr)  
**D J Shadow:** IASPM 9c (D'Errico)  
*D'Errico, Mike:* IASPM 9c  
*Dahn, Yu Jueng:* SAM 2b  
**Däle:** IASPM 4d (Mulliken)  
**dance:** SAM 8b (S. Brown); SAM 10a (K. Lewis); SAM 11c (Bosse); SAM Sat. 12:45 P.M. (Lecture-Recital: Reyes)  
**danzón:** IASPM Plenary Session (Fri. 2:15; Madrid)  
*Davis, Mary:* IASPM 5a  
**Davis, Miles:** IASPM 1b (J. Smith); SAM 6 (Boothroyd)  
**Day, Doris:** IASPM 1a (Gentry)  
*De Graaf, Melissa:* SAM 9d  
**De la Guesta, Felipe Arroyo:** SAM 11d (Cayward)  
*De Martelly, Elizabeth:* IASPM 8c  
*Deville, James:* SAM 7c  
*Dell'Antonio, Andrew:* SAM 4c (chair)  
**Detroit, Michigan:** SAM 1b (Ohman); SAM 2c (Flory, Clague, Abrams); SAM 3c (Stanislawski)  
*DeVeaux, Scott:* SAM 12b (chair)  
*Dewar, Andrew Ruffo:* SAM 4d  
*DiCenso, Daniel:* IASPM 8c  
*Dickson, Jean:* IASPM 4b  
**digital:** IASPM 2d (S. Smith, Schaefer, Morris); IASPM 3a (Burkart, Carr, Sanjek)  
**disabilities:** IASPM 5d (Tusler)  
**disco:** IASPM 9c (Madden)  
**dissonant counterpoint:** SAM 6 (Spilker)  
**Dixon, Dean:** SAM 10d (Mok)  
**Dlugoszewski, Lucia:** SAM 10a (K. Lewis)  
*Doleac, Benjamin:* IASPM 9d  
**Dominican Republic:** SAM 4d (Hajek)  
*Donahue, Matthew:* IASPM 3b

**Doolittle, Emily:** SAM 9b (Von Glahn)  
*Dougan, John:* IASPM 2c; IASPM 3c (chair)  
**Downtown II (N.Y.):** IASPM 4d (J. Robinson)  
**Doyle, John:** SAM 7d (Rostovsky)  
**Dr. Dre:** SAM 7b (Kajikawa)  
**Dresel, Otto:** SAM 2b (Dahn)  
**drum kit ("trap set"):** IASPM 9c (Avanti)  
*Duchan, Joshua:* SAM 1a (chair); IASPM 8b  
**Dumbfounded:** IASPM 9d (Jung)  
**Durán, Narciso:** SAM 11d (Cayward)  
**Dury, Ian:** IASPM 6c (Faulk)  
**Dylan, Bob:** SAM 4a (Hamilton)  
**Ecuador:** SAM Sat. 12:45 P.M. (Lecture-Recital: Reyes)  
**Edmonton, Alberta:** IASPM 5c (Gramit)  
**education:** IASPM 2b (Bakan); IASPM 2c (Dougan); IASPM 3b (Hickam); IASPM 4c (Fauteux); IASPM 7a (Kiri Miller); IASPM 8a (Kattari, moderator); SAM 5c (Lie, M. Joiner, Goodman); SAM 11c (Pohly); SAM 11d (Cayward); SAM Thurs. 12:45 P.M. (Latin American & Caribbean Interest Group: Madrid, Romero, Wagstaff; Burkholder, respondent)  
**Edwards, Cliff:** SAM 8a (Garber)  
**eeing:** SAM 8a (Garber)  
**Electroclash:** IASPM 9c (Madden)  
*Eley, Craig:* IASPM 6d  
**Ellington, Duke:** SAM 8c (Garcia)  
**Emmett, Dan:** SAM 5c (C. J. Smith)  
**Eno, Brian:** IASPM 4d (Lindau)  
*Epstein, Jon:* IASPM 2c  
**Everly Brothers:** SAM 11b (Bishop)  
**Explosión:** IASPM 9d (Metz)  
*Fallon, Robert:* SAM 3b  
**Fanon, Franz:** IASPM 4d (Mulliken)  
*Farrugia, Rebekah:* IASPM 4c (chair)  
**Faubus, Orval:** SAM 8d (Lopez-Dabdoub)  
*Faulk, Barry:* IASPM 6c; IASPM 9b (chair)  
*Fauteux, Brian:* IASPM 4c  
*Fawcett-Yeske, Maxine:* SAM 10b (chair)  
**Federal Music Project:** SAM 7c (Brady)  
**Federal Theatre Project:** SAM 8b (Myers)  
*Feisst, Sabine:* SAM 2a (chair)  
*Ferencz, George:* SAM 12d (chair)  
*Ferencz, Jane Riegel:* SAM 7c (chair)  
**film:** IASPM 1a (Gentry, Replogie-Wong); IASPM 5c (Golden, Maine); IASPM 8c (Bunch); IASPM 9b (Leonard); SAM 1c (Waxman, Brewer); SAM 2d (Ingraham, MacDonald); SAM 3a (Murray, Robbins, Wong, Woller, Scoggin; van de Merwe, chair); SAM 3b (Fallon); SAM 12c (Morgan-Ellis); SAM Thurs. 8:00 P.M. (screening)  
*Fink, Robert:* SAM 3b  
**Finland:** IASPM 5c (Poikolainen)  
*Fisher, Joseph:* IASPM 4a (co-chair)  
*Fischer, Paul:* IASPM 6d; IASPM 8d (chair)  
**Flaming Lips:** IASPM 1c (B. Jones)  
**Fleet Foxes:** IASPM 4a (Roessner)  
*Fleiner, Carey:* IASPM 6d  
**Florida:** SAM 5b (Shewbert)  
*Flory, Andrew:* SAM 2c  
*Flota, Brian:* IASPM 4a (co-chair)  
**Floyd, Carlisle:** SAM 3d (Jensen-Moulton)  
**folk and traditional:** IASPM 3d (Tsai); IASPM 4a (Randall); IASPM 6b (Fry, Stimling, Harbert); IASPM 9a (Hulsether); SAM 5b (Franke); SAM 5e (L. Joiner); SAM Sat. 12:45 P.M. (Interest Group)

**folk revival:** SAM 4b (Allen, Lee)  
**Ford, Mary:** IASPM 1a (Culpeper)  
**Foss, Lukas:** SAM 9b (Levy)  
**Fourth World:** IASPM 4d (Lindau)  
**France:** IASPM 7b (Le Guern)  
**Frank, Anne:** SAM 9a (Cohen)  
*Franko, Matthew:* SAM 5b  
**Franklin, Aretha:** SAM 1b (Ohman)  
**Franz, Robert:** SAM 2b (Dahn)  
*Fry, Robert Webb, II:* IASPM 6b  
*Fulton, Will:* SAM 1a  
**Futterman, Enid:** SAM 9a (Cohen)  
*Garber, Michael G.:* SAM 8a  
*Garcia, León:* SAM 8c  
*García, Luis-Manuel:* IASPM 5d (chair)  
**Garland, Judy:** IASPM 8c (Bunch)  
*Garrett, Charles Hiroshi:* SAM 10d (chair)  
**Gay for Johnny Depp:** IASPM 8c (De Martelly)  
**gay topics:** IASPM 3b (Clifford); IASPM 8c (Bunch, DiCenso, De Martelly); SAM 7b (Cheng); SAM 10c (Rosendahl); SAM 12d (Juergens)  
*Geller, Devora:* SAM 4c  
**gender (female):** IASPM 4b (Dickson, Bernhagen); IASPM 5b (Gibson, Turner, Matabane, Mahon); SAM 1a (Hardiman); SAM 3a (Woller); SAM 7a (Pita, Ochs); SAM Thurs. 12:45 P.M. (Gender Study Group: von Glahn); SAM Sat. 12:45 P.M. (Lecture-Recital: Mergelsberg)  
**gender (general):** IASPM 5d (Buzzalino, Bielecki); SAM 1a (Hardiman); SAM 1b (Ohman); SAM 5a (Inglese)  
**gender (male):** SAM 1a (Hardiman, Fulton); SAM 1d (Newman); SAM 3d (Lumsden)  
*Gentry, Philip:* IASPM 1a; IASPM 6a (chair)  
**Germania Musical Society:** SAM 1d (Newman)  
*Gershwin, George:* SAM 3a (Murray)  
*Giamberardino, Antonio:* SAM 5d  
*Gibson, Maya:* IASPM 5b  
**Gilbert, Charles:** SAM 9a (Houzev, Blim)  
**Ginastera, Alberto:** SAM 9c (Zubieta)  
**Glee:** IASPM 9b (Sternfeld)  
**golden eras:** IASPM 3d (Powers)  
*Golden, Rachel:* IASPM 5c  
**Goldenrod Music:** SAM 10c (Kehrer)  
*Goldschmitt, Kariann:* SAM 3b; SAM 11d (chair)  
**Golijov, Osvaldo:** SAM 9c (Zubieta)  
*Goodman, Glenda:* SAM 5c  
**Gordy, Berry, Jr.:** SAM 2c (Flory, Clague, Abrams)  
*Gorzelaya-Mostak, Dana C.:* SAM 1a  
**gospel music:** IASPM 9a (Burford); SAM 1b (Kehrer, Ohman); SAM Thurs. 12:45 P.M. (Gospel and Church Music Interest Group: Ingalls, Johnson, Pollard); SAM Thurs. 8:00 P.M. (screening)  
**Gottschalk, Louis Moreau:** SAM 7a (Pruett)  
**Graduate Student Interest Panel:** IASPM 8a (Waksman, moderator)  
**Graham, Martha:** SAM 8b (S. Brown)  
*Graham, Sandra:* SAM 1b (chair)  
*Gramit, David:* IASPM 5c  
*Granade, Andrew:* SAM 2a  
**Great Britain:** IASPM 1a (Baade); IASPM 2c (Epstein); IASPM 5b (Mahon); IASPM 7b (Leonard, Knifton); SAM 11a (Hildebrand, van Winkle-Keller)  
**Gregory Brothers:** IASPM 2d (S. Smith)  
**Grizzly Bear:** SAM 2b (Keenan); IASPM 4a (Roessner)  
*Guberman, Daniel:* SAM 12a  
**guitar:** IASPM 5b (Matabane); SAM 5e (Reish)  
*Gunst, Stephanie:* IASPM 6a  
*Guy, Nancy:* SAM 2b; SAM 12c (chair)  
*Hagen, Ross:* IASPM 2a  
*Hajek, Jessica C.:* SAM 4d  
*Hamilton, Jack:* SAM 4a  
**Hammerstein, Oscar, II:** SAM 9a (Axtell)  
**Hampton Institute:** SAM 9d (Miyakawa)  
**Handel, George Frederick:** SAM 6 (Harrison)  
*Hanley, Jason:* IASPM 1c (chair); IASPM/SAM Plenary Session (Thurs. 7:30 P.M.; moderator)  
**Haraway, Donna:** IASPM 5d (Borton)  
*Harbert, Benjamin:* IASPM 6b  
*Hardiman, Eric:* SAM 1a  
**harpsichord:** SAM 8c (Wood)  
**Harris, R. H.:** IASPM 9a (Burford)  
*Harrison, Leah:* SAM 6  
*Harvey, Eric:* IASPM 8d  
*Hatschek, Keith:* IASPM 4b  
**Hawkins, Erick:** SAM 10a (K. Lewis)  
**heavy metal:** IASPM 2a (Wallach, Hagen, Ayik); IASPM 3b (Hickam, Donahue, Clifford); SAM 1a (Hardiman)  
*Heisler, Wayne, Jr.:* SAM 7d  
**Helena, Arkansas:** IASPM 6b (Fry)  
**Hendrix, Jimi:** IASPM 8b (van der Bliik)  
**Herrmann, Bernard:** SAM 1c (Waxman); SAM 3a (Wong)  
*Hess, Carol:* SAM 7a (chair)  
*Hickam, Brian:* IASPM 3b (chair)  
*Hildebrand, David:* SAM 11a  
**Hiller, Lejaren:** SAM 10a (M. Perry)  
**Hindemith, Paul:** SAM 3b (Fallon)  
**hip hop:** IASPM 4c (Schweig); IASPM 9c (D'Errico); IASPM 9d (Jung); SAM 3b (Fink); SAM 7b (Kajikawa, Cheng, C. Robinson, Moses)  
*Hiser, Kelly:* SAM 9c  
**historiography:** SAM Sat. 12:45 P.M. (Interest Group)  
**Hit Song Science:** IASPM 7a (Savage)  
**Hitchcock, Alfred:** IASPM 1a (Gentry); SAM 3a (Wong)  
**Holiday, Billie:** IASPM 5b (Gibson, Turner)  
*Holm-Hudson, Kevin:* IASPM 3c; IASPM 8b (chair)  
**Holm, Bill:** SAM 2d (Ingraham, MacDonald)  
**Home of Metal:** IASPM 7b (Knifton)  
**house music:** IASPM 9c (Madden)  
*Houzev, Lara E.:* SAM 9a  
**Houston, Texas:** IASPM 9d (Traber)  
**Houston, Whitney:** IASPM 7c (Metzer)  
**Hull House:** SAM 5c (Goodman)  
*Hulsether, Mark:* IASPM 9a  
**Hunt, Marsha:** IASPM 5b (Mahon)  
**I've Got a Secret:** SAM 1c (Mount)  
**Iceland:** SAM 8c (Ansari)  
**illustrated songs (song-slides):** SAM 12c (Morgan-Ellis)  
**improvisation:** SAM 5c (Lie); SAM 6 (Boothroyd)  
**India:** IASPM 1d (Shope, Kumar)  
*Ingalls, Monique:* SAM Thurs. 12:45 P.M. (Gospel and Cultural Music IG.)  
*Inglese, Francesca:* SAM 5a  
*Ingraham, Mary:* SAM 2d  
**instant classics:** IASPM 3d (Powers)  
**Irving, Washington:** SAM 12c (St. Pierre)  
**Italian American:** SAM 4c (Wissner)

**Ives, Charles:** SAM 1c (Waxman); SAM 2a (Thurmaier, Marchman); SAM 5a (W. Brooks)

**Jackson, Alan:** IASPM 7c (Latham)

**Jackson, Michael:** SAM 5a (Love-Tulloch)

**Japan:** IASPM 1d (Yamada)

**Java:** SAM 2d (Spiller)

**jazz:** IASPM 1b (J. Smith, West, Bell, Sharp); IASPM 1d (Shope); IASPM 4b (Suzuki, Hatschek); IASPM 4d (Mulliken); IASPM 5c (Maine); SAM 6 (Boothroyd); SAM 8c (Garcia); SAM 8d (Steinbeck, Lopez-Dabdoub); SAM 12b (Wells, Rice)

*Jensen-Moulton, Stephanie:* SAM 3d

**Jewish studies:** SAM 4c (Geller); SAM 9a (Cohen); SAM Sat. 12:45 P.M. (Interest Group)

**Johnson Victrola Museum:** IASPM 6d (Fleiner)

**Johnson, Eldridge:** IASPM 6d (Fleiner)

**Johnson, Hall:** SAM 9d (De Graaf)

*Joiner, Lauren:* SAM 5e

*Joiner, Michael:* SAM 5c

*Jones, Brian:* IASPM 1c

**Jones, Gloria:** IASPM 5b (Mahon)

**Jones, Tom:** IASPM 5d (Tusler)

**Joplin, Janis:** SAM 1a (Fulton)

**Joplin, Scott:** SAM 3d (Lumsden)

**Joseph, Adam:** IASPM 8c (DiCenso)

*Juergens, Meredith:* SAM 12d

*Jung, Eun-Young:* IASPM 9d

*Kajiser, Lars:* IASPM 3c

*Kajikawa, Loren:* SAM 7b

*Kaskowitz, Sheryl:* SAM 5d

*Kattari, Kim:* IASPM 8a (chair)

*Keenan, Elizabeth:* SAM 2b, IASPM 6a

*Kehrberg, Kevin:* SAM 1b

*Kehrer, Lauron:* SAM 10c

*Keightley, Keir:* IASPM 6c

**Kern, Jerome:** SAM 9a (Axtel)

*Kernodle, Tammy:* SAM 5e (chair)

**Kilburn and the High Roads:** IASPM 6c (Faulk)

**King Biscuit Blues Festival:** IASPM 6b (Fry)

**King Records:** IASPM/SAM Joint Plenary Session (Thurs. 7:30 P.M.)

*Kinnear, Tyler:* SAM 9b

*Knapp, Raymond:* IASPM 9b

*Knifton, Robert:* IASPM 7b

**Korean-American:** IASPM 9d (Jung)

*Kreitner, Mona:* SAM 9e

*Kumar, Sangeer:* IASPM 1d

**Lady Gaga:** IASPM 2b (Bakan); IASPM 6a (Keenan, Albrecht, Gunst)

**Lamb of God:** SAM 1a (Hardiman)

**Larsen, Libby:** SAM Sat. 12:45 P.M. (Lecture-Recital: Mergelsberg)

*Latham, Clara:* IASPM 7c

**Latin America (general):** SAM 9c (Zubieta); SAM Thurs. 12:45 P.M. (Latin American & Caribbean Interest Group: Madrid, Romero, Wagstaff; Burkholder, respondent)

*Le Guern, Philippe:* IASPM 7b

*Leach, Andy:* IASPM 5a

**Leavis, F.R.:** IASPM 2b (Bakan)

*Lee, Tanya:* SAM 12d

*Leonard, Kendra Preston:* IASPM 1a (chair); IASPM 9b; SAM 11b (chair)

*Leonard, Marion:* IASPM 7b (presenter and chair)

**lesbian topics:** IASPM 3b (Clifford); IASPM 4b (Dickson, Suzuki); IASPM 8c (Bunch, DiCenso, de Martelly); SAM 10c (Kehrer, Rosendahl)

*Levy, Beth E.:* SAM 9b; SAM 12a (chair)

*Lewis, Hannah:* SAM 8d

*Lewis, Kevin:* SAM 10a

**libretto:** SAM 3d (Ziegel)

*Lie, Siv:* SAM 5c

**Lind, Jenny:** SAM 1d (Newman)

*Lindau, Elizabeth:* IASPM 4d

**Lomax, John A. and Alan:** SAM 4b (Allen)

*Lopez-Dabdoub, Eduardo:* SAM 8d

**Los Angeles:** IASPM 3c (Zolle); IASPM 9d (Jung); SAM 3b (Fink); SAM 7b (Kajikawa); SAM Thurs. 12:45 P.M. (Gospel and Church Music Interest Group: Johnson)

**Los Skarnales:** IASPM 9d (Traber)

*Love-Tulloch, Joanna:* SAM 5a

*Lumsden, Rachel:* SAM 3d

**Lynn, Vera:** IASPM 1a (Baade)

*MacDonald, Michael B.:* SAM 2d

**MacDowell, Edward:** SAM 5c (Joiner); SAM 12d (Bomberger)

*Madden, David:* IASPM 9c

**Madlib:** IASPM 9c (D'Errico)

*Madrid, Alejandro:* SAM Thurs. 12:45 (Latin America & Caribbean Interest Group; moderator); IASPM Plenary Session (Fri. 2:15)

*Mahon, Maureen:* IASPM 2c (chair); IASPM 5b

*Maine, Rachel:* IASPM 5c

*Mall, Andrew:* IASPM 9a

**Manchester (England) District Music Archive:** IASPM 7b (Knifton)

**Manson, Marilyn:** IASPM 5d (Tusler)

*Marchesseau, Nicole:* IASPM 1c

*Marchman, Melody:* SAM 2a

**Maretzek, Max:** SAM 12c (St. Pierre)

**Marillion:** IASPM 2c (Epstein)

**Mariposa Folk Festival:** IASPM 3d (Tsai)

**Marlowe, Sylvia:** SAM 8c (Wood)

**Marsalis, Wynton:** IASPM 1b (Sharp)

*Martin, Andrew:* IASPM 7d

*Massey, Drew:* SAM 3d

*Matabane, Mashadi:* IASPM 5b

*Mathers, Daniel:* SAM 8a

*McCulloh, Judy:* SAM 4b (chair)

*McWhirter, Christian:* IASPM 7c

**Memphis Minnie:** IASPM 5b (Matabane)

**merengue:** SAM 4d (Hajik)

*Mergelsberg, Barbara:* SAM Sat. 12:45 (Lecture-Recital)

**metal** see **heavy metal** (and subgenres)

*Metz, Kathryn:* IASPM 7d (chair); IASPM 9d

*Metzer, David:* IASPM 7c

**Mexico:** IASPM Fri. 2:15 (Plenary Session; Madrid); SAM 7a (Ochs); SAM 8c (Garcia)

*Mihalka, Matthew:* SAM 5d

*Miller, Karl:* IASPM 7a; IASPM 9a (chair)

*Miller, Kiri:* IASPM 7a

*Miller, Leta:* SAM 10a (chair)

**miners:** IASPM 6b (Stimeling)

**minstrelsy:** SAM 5e (L. Joiner); SAM 8a (T. Brooks)

**Mitchell, Joni:** SAM 4a (Neimoyer)

*Miyakawa, Felicia M.:* SAM 7b (chair); SAM 9d

**modal jazz:** SAM 6 (Boothroyd)

*Mok, Lucille:* SAM 10d

*Moon, Joshua:* IASPM 1c

*Moore, Ben:* SAM 6 (Clifton)

*Morgan-Ellis, Esther:* SAM 12c

**Morgan, Lee:** SAM 11b (White)

*Morris, Jeremy:* IASPM 2d

*Moses, Warrick*: SAM 7b  
**Motown Records**: SAM 2c (Flory, Randall, Clague, Abrams)  
*Mount, Andre*: SAM 1c  
**Movimiento Música Más**: SAM 4d (Dewar)  
*Mulliken, Seth*: IASPM 4d  
*Murray, Sean*: SAM 3a  
**musicians**: IASPM 7b (Leonard, Knifton); SAM 9d (Reece)  
**music criticism**: IASPM 3d (Powers)  
**Music Hall (British style)**: IASPM 6c (Faulk)  
**Musical Crossroads (Smithsonian exhibit)**: SAM 9c (Reece)  
**musical theatre**: IASPM 4b (Hatschek); IASPM 9b (Acton, Knapp, Sternfeld); ; SAM 3a (Murray, Woller, Scoggin); SAM 4c (Geller, Wissner); SAM 7d (Pisani, Heisler, O'Leary, Rostovsky); SAM 8b (Myers, Wright); SAM 9a (Axtell, Housez, Blim, Cohen)  
*Myers, Jennifer*: SAM 8b  
**National Museum of African American History and Culture**: SAM 9d (Reece)  
**Native American**: SAM 2d (Ingraham, MacDonald, Scales); SAM 8b (S. Brown)  
**nature sounds**: IASPM 6d (Eley)  
*Neimoyer, Sue*: SAM 4a  
*Nekola, Anna*: IASPM 9a  
**New England Conservatory**: SAM 5c (Lie)  
**New Lost City Ramblers**: SAM 4b (Allen)  
**New Weird America**: IASPM 4a (Randall)  
**New York Dolls**: IASPM 5d (Buzualino)  
**New York, N.Y.**: IASPM 2b (Oakes); IASPM 4a (Vayo); IASPM 4d (Robinson); SAM 3b (Burke);  
*Newman, Nancy*: SAM 1d  
**Nirvana**: IASPM 1c (Cateforis)  
**Nixon, Marnie**: IASPM 1a (Replogie-Wong)  
**Norway**: IASPM 2a (Hagen)  
**novelty song**: IASPM 8b (Cline)  
*O'Leary, James*: SAM 7d  
*O'Meara, Caroline Polk*: SAM 3b (chair); IASPM 5c (chair); SAM 9b (chair)  
*Oakes, Jason*: IASPM 2b; IASPM 3a (chair)  
**Obama, Barak**: SAM 1a (Gorzelyany-Mostak); IASPM 2d (S. Smith)  
*Ochs, Anna*: SAM 7a  
**Ocklawaha River**: SAM 5b (Shewbert)  
*Ohman, Nina*: SAM 1b  
**Old Town School of Folk Music**: SAM 4b (Lee)  
**Oliveros, Pauline**: SAM 9b (Von Glahn)  
*Onkey, Lauren*: IASPM 5a  
**opera**: IASPM 4b (Dickson); SAM 2b (Guy); SAM 3a (Murray); SAM 3d (Ziegel, Lumsden, Jensen-Moulton, Massey); SAM 7b (Cheng); SAM 12c (St. Pierre)  
**Operti, Giuseppe**: SAM 7d (Pisani)  
**orchestras**: SAM (Ahlquist, Newman); SAM 2b (Keenan); SAM 3b (Fallon); SAM 5b (Brown, Franke); SAM 7c (Deaville, Baur, Brady); SAM 10d (Mok)  
**organ**: SAM 5d (Mihalka, Giamberardino)  
**outsider music**: IASPM 1c (Marchesseau)  
**P T T**: IASPM 4c (Schweig)  
*Parker, Craig B.*: SAM 9e (chair)  
**Parliament-Funkadelic Records**: IASPM 9d (Doleac)  
**Partch, Harry**: SAM 2a (Granade); SAM 9b (Raulerson); SAM 10a (K. Lewis)

**Parton, Dolly**: IASPM 7c (Metzer); SAM 3c (Melinda Boyd, Crimes)  
**pastoral**: SAM 9b (Levy)  
*Patterson, David*: SAM 10b  
**Paul, Les**: IASPM 1a (Culpeper)  
**Pepsi-Cola**: SAM 5a (Love-Tulloch)  
*Peralta, Angela*: SAM 7a (Ochs)  
**perception**: SAM 11c (Bosse)  
**percussion**: IASPM 9c (Avanti); Thurs. 8:00 P.M. (concert)  
*Perlis, Vivian*: SAM 8c (chair)  
*Perry, Jeffrey*: SAM 12a  
*Perry, Mark E.*: SAM 10a  
**Peru**: IASPM 9d (Metz)  
**Philadelphia Orchestra**: SAM 5b (Brown)  
**Pirate Party**: IASPM 3a (Burkart)  
*Pisani, Michael V.*: SAM 3d (chair); SAM 7d  
*Pita, Laura*: SAM 7a  
**Pittsburgh, Pa.**: SAM 3b (Fallon)  
*Pohly, Linda*: SAM 11c  
*Poikolainen, Janne*: IASPM 5c  
**politics**: IASPM 4a (Brost, Randall, Roessner, Vayo); Fisher & Flota, chairs); IASPM 6a (Albrecht); IASPM 7c (McWhirter, Latham); SAM 1a (Gorzelyany-Mostak); SAM 2c (Clague); SAM 4d (Dewar, Hajek); SAM 5d (Kaskowitz); SAM 8c (Ansari, Wood, Garcia); SAM 8d (Steinbeck, Lopez-Dabdoub, Lewis)  
**Pomus, Doc**: IASPM 5d (Tusler)  
**popular song**: IASPM 4c (Schnitker); SAM 3b (Berish); SAM 4a (Hamilton, Neimoyer); SAM 5a (Brooks, Ingles, Love-Tulloch); SAM 8a (Mathers); SAM 12c (Morgan-Ellis)  
**post-9/11**: see 9/11  
**posthumanity**: IASPM 5d (Burton)  
**Powell, Eleanor**: SAM 3a (Robbins)  
**Powell, Maud**: SAM 5b (Shewbert)  
**Powell, Mel**: SAM 12a (Perry)  
**power ballads**: IASPM 7c (Metzer)  
*Powers, Devon*: IASPM 3d; IASPM 6c (chair)  
**powwow**: SAM 2d (Scales)  
**Presley, Elvis**: IASPM 2c (Shumway)  
*Preston, Katherine K.*: SAM 1d (chair)  
**Previn, André**: SAM 3a (Murray)  
*Price, William*: IASPM 8d  
**Prince, Harold**: SAM 7d (Rostovsky)  
**prison songs**: IASPM 6b (Harbert)  
**protest**: IASPM 5b (Gibson); IASPM 6b (Stimeling)  
*Prouty, Ken*: SAM 8d (chair)  
*Pruett, Laura Moore*: SAM 7a  
**Public Enemy**: IASPM 4d (Mulliken); SAM 7b (Robinson)  
**publishers and publication**: IASPM 7d (Tiffe); IASPM 8a (Wakeman, moderator); SAM 3d (Murray); SAM 5a (Ingles)  
**punk rock**: IASPM 2c (Dougan); IASPM 3c (Zolle); IASPM 5d (Buzualino); IASPM 6c (Shank)  
**Puppet Playlist**: IASPM 2b (Oakes)  
**Quakers**: SAM 12d (Bomberger)  
**Quimby, George**: SAM 2d (Ingraham, MacDonald)  
**quotation**: SAM 5a (Brooks); SAM 6 (Clifton); SAM 8d (Lopez-Dabdoub)  
**RCA Victor Records** see **Victor Records**  
**radio**: IASPM 4c (Schnitker, Fauteux); SAM 12b (Rice); SAM Thurs. 12:45 P.M. (Gospel & Church Music Interest Group; Pollard)  
**Radiohead**: IASPM 5d (Bielecki)

*Randall, Ryan*: IASPM 4a  
*Rao, Nancy Yunhwa*: SAM 9c  
**rap** see **hip hop**  
*Raulerson, Graham*: SAM 9b  
**Reading, Pa.:** SAM 7c (Twomey)  
**recording:** IASPM/SAM (Joint Plenary Session Thurs. 7:30 P.M.); IASPM 1c (B. Jones); IASPM 1d (Yamada); IASPM 2d (Schaefer, Morris); IASPM 3a (Sanjek); IASPM 4d (Lindau); IASPM 6d (Fleiner, Fischer, Eley); IASPM 8d (Harvey, Weisbard, Price); IASPM 9a (Mall); SAM 1b (Boone); SAM 2c (Flory, Clague, Abrams); SAM 2d (Scales); SAM 3c (Riley); SAM 10c (Kehrer); SAM 11b (White)  
*Reece, Dwendalyn*: SAM 9d  
**Reich, Steve**: SAM 2a (Granade)  
*Reish, Greg*: SAM 5e  
*Replogie-Wong, Holley*: IASPM 1a  
**reunion tours:** IASPM 3d (Powers)  
*Reyes, Cesar*: SAM Sat. 12:45 P.M. (Lecture-Recital)  
*Rice, Marc*: SAM 12b  
**Rice, Thomas “Daddy”:** SAM 5e (C. J. Smith)  
*Riley, Nancy P.:* SAM 3c  
**Ringgold Band:** SAM 7c (Twomey)  
**Riot Grrrr!** IASPM 6a (Keenan)  
*Robbins, Allison*: SAM 3a  
*Robinson, Chris*: SAM 7b  
*Robinson, Jason*: IASPM 1b (chair); IASPM 4d  
**Rock and Popular Music Institute:** IASPM 5a (Davis, Leach, Onkey, Walsler)  
**Rock and Roll Hall of Fame:** IASPM 3d (Willis-Chun); IASPM 5a (Davis, Leach, Onkey, Walsler)  
**rock:** IASPM/SAM Joint Plenary Session (Thurs. 7:30 P.M.); IASPM 1c (Cateforis, B. Jones, Moon); IASPM 1d (Kumar); IASPM 2c (Dougan, Shumway, Epstein); IASPM 3b (Hickam, Donahue, Clifford); IASPM 3c (Kaijser, Holm-Hudson, Zolle); IASPM 3d (Willis-Chun); IASPM 4a (Roessner); IASPM 4d (Lindau); IASPM 5a (Davis, Leach, Onkey, Walsler); IASPM 5b (Mahon); IASPM 5d (Buzzalino, Bielecki); IASPM 6c (Faulk, Keightley); IASPM 7a (Kiri Miller); IASPM 7d (Martin); IASPM 9a (Nekola); SAM 1a (Fulton); SAM 2b (Keenan); SAM 3b (Burke); SAM 11b (Bishop)  
*Rodger, Gillian*: SAM 11a (chair)  
*Roessner, Jeffrey*: IASPM 4a  
**Rolling Stones, The:** IASPM 5b (Mahon)  
**Rome, Harold:** SAM 8b (Wright)  
*Romero, Brenda*: SAM Thurs. 12:45 P.M. (Latin America & Caribbean Interest Group)  
*Root, Deane*: SAM Thurs. 12:45 P.M. (Student Forum; moderator); SAM 4a (chair)  
**Rose, Billy:** SAM 7d (O’Leary)  
*Rosendahl, Todd*: SAM 10c  
**Ross, Jerry:** IASPM 9b (Knapp)  
*Rostosky, Arreanna*: SAM 7d  
**rubble music:** IASPM 4a (Vayo)  
**Rumshinsky, Joseph:** SAM 4c (Geller)  
**Russell, George:** SAM 6 (Boothroyd)  
**sacred:** IASPM 9a (Nekola, Hulsether, Mall, Burford); SAM 1b (Kehrborg, Ohman, Boone); SAM 1d (Crosslin); SAM 7a (Pruett); SAM 9d (Miyakawa, De Graaf); SAM 11d (Campos Hazan, Cayward); SAM Thurs. 12:45 P.M. (Gospel & Church Music Interest Group; Ingalls, Johnson, Pollard); SAM Thurs. 8:00 P.M. (screening; Shearon)  
**sampling:** SAM 3b (Fink); IASPM 9c (D’Errico)  
**San Francisco:** IASPM 4d (Robinson)  
**Sandburg, Carl:** SAM 9b (Levy)  
*Sandstrom, Boden*: IASPM 8c (chair)  
*Sanjek, David*: IASPM 3a; IASPM 7a (chair)  
*Savage, Steve*: IASPM 7a  
*Scales, Christopher:* SAM 2d  
**scat singing:** SAM 8a (Garber)  
**Sceneggiata:** SAM 4c (Wissner)  
*Schaefer, Peter:* IASPM 2d  
**Schafer, R. Murray:** SAM 9b (Scheffer)  
*Scheffer, Erin:* SAM 9b  
*Schmitker, Laura:* IASPM 4c  
**Schoenberg, Arnold:** SAM 12a (Guberman)  
**Schrader, Arthur:** SAM 11a (van Winkle-Keller)  
**Schumann, Robert:** SAM Sat. 12:45 P.M. (Lecture-Recital; Mergelsberg)  
*Schweig, Meredith:* IASPM 4c  
*Scoggin, Lisa:* SAM 3a  
*Sears, Benjamin:* SAM Thurs. 12:45 P.M. (Lecture-Recital)  
**sentimentality:** IASPM 7c (McWhirter, Latham, Metzger)  
**September 11, 2001:** see **9/11**  
**Shakespeare, William:** IASPM 9b (Leonard)  
*Shank, Barry:* IASPM 6c; IASPM 7c (chair)  
*Sharp, Charles:* IASPM 1b  
*Shearon, Stephen:* SAM Thurs. 8:00 P.M. (screening)  
*Shewbert, Sarah Grace:* SAM 5b  
*Shope, Bradley:* IASPM 1d  
*Shumway, David:* IASPM 2c  
**Siegel, Louis:** SAM 1c (Brewer)  
**Sills, Beverly:** SAM 2b (Guy)  
**Sinatra, Frank:** IASPM 4a (Vayo)  
**ska:** IASPM 9d (Traber)  
**Slipknot:** SAM 1a (Hardiman)  
**Smashing Pumpkins:** IASPM 1c (Moon)  
*Smith, Christopher J.:* SAM 5e  
*Smith, Jeremy:* IASPM 1b  
**Smith, Patti:** IASPM 6c (Shank)  
*Smith, Stephen:* IASPM 2d  
**Smithsonian Institution:** SAM 9d (Reece)  
**smooth jazz:** IASPM 1b (West)  
**So You Think You Can Dance?:** IASPM 5d (Burton)  
**soca:** 7d (Tiffe, Sylvester)  
*Smith, Sally Sommers:* SAM 2d (chair)  
*Snyder, Jean:* SAM 9d (chair)  
**Sondheim, Stephen:** SAM 3a (Scoggin); SAM 7d (Rostosky); SAM 9a (Housez, Blim)  
**song (“art song”):** SAM 6 (Clifton)  
**song-poem industry (“song sharks”):** SAM 5a (Inglese)  
**Sontag, Henriette:** SAM 1d (Newman)  
**Sooy, Harry, Raymond, & Charles:** IASPM 6d (Fischer)  
**Sousa, John Philip:** SAM 9e (Warfield, Kreitner, Brucher); SAM fri. 10:15 A.M. (Lecture-Recital; Cranson); SAM Sat. 12:45 P.M. (concert)  
**South Africa:** SAM 7b (Moses)  
**Soviet Union:** IASPM 5c (Maine)  
**Sowerby, Leo:** SAM 9b (Levy)  
**Spain:** IASPM 5c (Golden)  
*Spilker, John D.:* SAM 6  
*Spiller, Henry:* SAM 2d  
**spirituals:** SAM 5b (Brown); SAM 9d (Miyakawa, De Graaf)  
**sports:** SAM 5d (Mihalka, Giamberardino, Kaskowitz)  
**Springsteen, Bruce:** IASPM 2c (Shumway)  
*St. Pierre, Kelly:* SAM 12c  
*Stanislawski, John:* SAM 3c

**steel band:** IASPM 7d (Tiffe)  
*Steinbeck, Paul:* SAM 8d  
**stepwise modulation:** SAM 3c (Crimes)  
*Sternfeld, Jessica:* IASPM 9b  
*Stewart, Jesse:* SAM Thurs. 12:45 P.M. (Lecture-Recital)  
*Stimeling, Travis:* IASPM 6b  
*Strachan, Robert:* IASPM 4c; IASPM 9c (chair)  
**Strange Fruit:** IASPM (Gibson, Turner)  
**Stravinsky, Igor:** SAM 12a (Guberman)  
**Stringfield, Lamar:** SAM 5b (Franke)  
**Student Forum (SAM):** Thurs. 12:45 P.M.  
**Sullivan, Louis:** SAM 10b (Thursby)  
**Sunshine Pop:** IASPM 6c (Keightley)  
*Suzuki, Yoko:* IASPM 4b  
**Sweden:** SAM 3a (Burkart); IASPM 3c (Kaijser)  
*Swenson-Eldridge, Joanne:* SAM 2b (chair)  
*Sylvester, Meagan:* IASPM 5b (chair); IASPM 7d  
**Taiwan:** IASPM 4c (Schweig)  
**Tan Dun:** SAM 9c (Rao)  
**tango (Finnish):** IASPM 5c (Poikolainen)  
**Taylor, Cecil:** IASPM 4d (Mulliken)  
**Taylor, Corey:** SAM 1a (Hardiman)  
**tee shirts:** IASPM 3b (Donahue)  
**television:** IASPM 1c (Mount); IASPM 5d (Burton); IASPM 9b (Sternfeld); SAM 1c (Mount)  
**Thomas, Isaiah:** SAM 11a (van Winkle-Keller)  
**Thomson, Virgil:** SAM 3d (Massey); SAM 12d (Juergens)  
**Thoreau, Henry David:** SAM 2a (Marchman)  
*Thurmaier, David:* SAM 2a  
*Thursby, Stephen:* SAM 10b  
*Tiffe, Janine:* IASPM 7d  
**Tiger J K:** IASPM 9d (Jung)  
**Tillis, Mel:** IASPM 5d (Tusler)  
**Tiomkin, Dimitri:** SAM 3b (Fallon)  
*Traber, Daniel:* IASPM 9d  
**trap set:** IASPM 9c (Avanti)  
*Tretter, Eliot:* SAM 3b  
**Trinidad & Tobago:** IASPM 7d (Tiffe, Sylvester)  
*Troutman, John:* IASPM 9d (chair)  
*Tsai, Sija:* IASPM 3d  
**Turkey:** IASPM 2a (Ayik)  
*Turner, Katherine:* IASPM 5b  
*Tusler, Anthony:* IASPM 5d  
**Tutuola, Amos:** IASPM 4d (Lindau)  
*Twomey, Sean:* SAM 7c  
**U.S.A. Africa:** IASPM 7c (Latham)  
**Underwood, Carrie:** IASPM 4a (Brost)  
**United States Department of Agriculture:** SAM 11c (Pohly)  
**United States** see also **Federal Music Project; Federal Theatre Project**  
*University of Cincinnati, College-Conservatory of Music*  
*Wind Symphony:* SAM Sat. 12: 45 P.M. (concert)  
**Upton, George P.:** SAM 7c (Deaville)  
**Urso, Camilla:** SAM 1d (Newman)  
*van de Merwe, Ann:* SAM 3a (moderator); SAM 9a (chair)  
*van der Blik, Rob:* IASPM 8b  
*van Winkle-Keller, Kate:* SAM 11a  
*Vayo, Isaac:* IASPM 4a  
**Venezuela:** SAM 7a (Pita); SAM Sat. 12:45 P.M. (Lecture-Recital; Reyes)  
**Vestvali, Felicita:** IASPM 4b (Dickson)  
**Victor Records:** IASPM 6d (Feiner, Fischer)

**Villa-Lobos, Heitor:** SAM 9c (Zubieta)  
*Von Glahn, Denise:* SAM 9b; SAM Thurs. 12:45 P.M. (Gender Study Interest Group)  
*Wagstaff, G. Grayson:* SAM Thurs. 12:45 P.M. (Latin & Caribbean Interest Group)  
*Waksman, Steve:* IASPM 8a (moderator)  
*Wallach, Jeremy:* IASPM 2a (presenter and chair)  
*Walser, Robert:* IASPM 5a (presenter and chair)  
**Walters, Wendy S.:** SAM 3b (Fallon)  
*Wang, Adel Jing:* IASPM 4d  
**War of 1812:** SAM 11a (Hildebrand, van Winkle-Keller)  
*Warfield, Patrick:* SAM 9e  
**Washington, D.C.:** IASPM 9d (Doleac)  
**waterphone:** SAM Thurs. 12:45 P.M. (Lecture-Recital: Stewart)  
*Waxman, Jonathan:* SAM 1c  
**Webb, Chick:** SAM 12b (Wells)  
**Weidman, John:** SAM 9a (Housez, Blim)  
*Weisbard, Eric:* IASPM 3d (chair); IASPM 8d  
*Wells, Chris:* SAM 12b  
*Wells, Paul F.:* SAM 3c (chair), SAM Folk & Traditional Music (chair)  
*West, Aaron:* IASPM 1b; IASPM 2b (chair)  
*Westover, Jonas:* SAM 7d (chair)  
**“Whiffenpoof Song”:** IASPM 8b (Duchan)  
*White, Alisa:* SAM 11b  
*Whitmer, Mariana:* SAM 5d (chair)  
*Williams, Alan:* IASPM 6d (chair)  
*Willis-Chun, Cynthia:* IASPM 3d  
**Winnipeg Folk Festival:** IASPM 3d (Tsai)  
*Wissner, Reba:* SAM 4c  
*Woller, Megan B.:* SAM 3a  
**Women’s Independent Label Distribution:** SAM 10c (Kehrer)  
*Wong, Melissa:* SAM 3a  
*Wood, Jessica:* SAM 8c  
**World War I:** SAM 5a (Brooks)  
**World War II:** IASPM 1a (Baade); SAM 3b (Berish)  
*Worster, Larry:* SAM 5c (chair)  
**Wright, Frank Lloyd:** SAM 10b (Patterson)  
*Wright, Trudi:* SAM 8B  
**Yale Glee Club:** IASPM 8b (Duchan)  
*Yamada, Harumichi:* IASPM 1d  
**Yiddish theater:** SAM 4c (Geller)  
*Young, Liam:* IASPM 2b  
**You Tube:** IASPM 2d (S. Smith); IASPM 6a (Gunst); IASPM 7a (Karl Miller, Kiri Miller)  
**Zappa, Frank:** IASPM 5d (Tusler); IASPM 8d (Price)  
**Zhou Long:** SAM 9c (Rao)  
*Ziegel, Aaron:* SAM 3d  
*Zolle, Jay:* IASPM 3c  
**Zorn, John:** SAM 8d (Lewis)  
*Zubieta, Sebastian:* SAM 9c

*Premier Pianos welcomes  
The Society for American Music  
Annual Conference to Cincinnati*



*Proudly recognizing the following*

*ALL STEINWAY SCHOOLS:*

*University of Cincinnati;*

*College Conservatory of Music*

*The College of Mount St. Joseph*

*Representing the  
Family of Steinway Designed Pianos*



STEINWAY & SONS

*Boston*  
PIANO

DESIGNED BY STEINWAY & SONS®

*Essex* PIANO

DESIGNED BY STEINWAY & SONS®

*Premier*  
PIANOS

6449 Allen Road  
West Chester, OH 45069  
**(513) 779-4000**  
[www.premierpianos.com](http://www.premierpianos.com)  
[www.steinwaysocietygc.org](http://www.steinwaysocietygc.org)

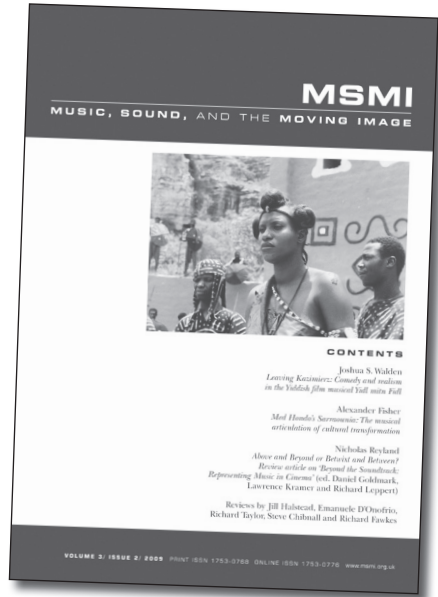
## Music, Sound, and the Moving Image

MSMI is the first international scholarly journal devoted to the study of the interaction between music and sound with the entirety of moving image media – film, television, music video, advertising, computer games, mixed-media installation, digital art, live cinema, et alia. The journal is truly interdisciplinary, inviting contributions across a range of critical methodologies, including musicology and music analysis, film studies, popular music studies, cultural theory, aesthetics, semiotics, sociology, marketing, sound studies, and music psychology.

### Editors:

Ian Gardiner,  
Goldsmiths,  
University of London

Anahid Kassabian,  
University of Liverpool



Print ISSN 1753-0768

Online ISSN 1753-0776

2011 Journal Subscription Rate (for two issues)

**Online Only Rates:**

Institutions £68.00 (EEA/ROW) \$121.00 (USA & Canada)

Individuals £53/\$89

**Print and Online rates:**

Institutions £85.00 (EEA/ROW) \$151.00 (USA & Canada)

Individuals £66/\$112

Student rates are not available for this journal

Online content: <http://liverpool.metapress.com>

Liverpool University Press  
Tel: 0151 794 2233  
email: [lup@liv.ac.uk](mailto:lup@liv.ac.uk)  
[www.liverpool-unipress.co.uk](http://www.liverpool-unipress.co.uk)

  
LIVERPOOL  
UNIVERSITY PRESS

Celebrating 50 Years of  
**MUSIC**

*for your Heart, Mind and Spirit.*

**wguc 90.9**

**24-Hour Classical Music on WGUC HD-1**  
**24-Hour Jazz on WGUC HD-2**

Cincinnati's Classical Public Radio

## A-R Editions, Inc.

8551 Research Way, Suite 180  
Middleton, WI 53562 USA  
Customer Service 608-836-9000  
Toll free (U.S. only): 800-736-0070 • Fax: 608-831-8200

Find more American music  
at: [www.areditions.com](http://www.areditions.com)

---

*Recent Publications in American Music include:*

<p><b>The Ingalls Wilder Family Songbook</b> Edited by Dale Cockrell MU22/A71 ..... \$240.00</p>	<p><b>John Philip Sousa: Six Marches</b> Edited by Patrick Warfield MU21/A69 ..... \$166.00</p>
<p><b>John Knowles Paine: Symphony No. 2 in A Major (Spring)</b> Edited by John C. Schmidt A70 ..... \$275.00</p>	<p><b>George Frederick Bristow: Symphony No. 2 in D Minor, Op. 24 (Jullien)</b> Edited by Katherine Preston A72 ..... <i>Forthcoming</i></p>

**Call for Proposals!**

A-R Editions invites proposals for editions of music to be included in the Recent Researches in American Music series. For proposal requirements, see [www.areditions.com/ac](http://www.areditions.com/ac)  
 Proposal information for the Music of the United States of America (MUSA) series can be found at [www.umich.edu/~musausa/editors\\_info.htm](http://www.umich.edu/~musausa/editors_info.htm)

info@areditions.com • www.areditions.com

# musicology and music theory at CCM

"One of this country's leading conservatories"  
— The New York Times

## Distinguished Faculty

**David Carson Berry:** Schenkerian topics, American popular music, post-tonal analysis, Stravinsky, history of theory (1750-1950)

**Steven J. Cahn:** Schoenberg studies, aesthetics, history of theory, historiography, imaging of musical phenomena, neuroscience of music

**Stefan Fiol:** Himalayan studies, musical regionalism, ritual and media studies, ethnomusicological theory

**Jeongwon Joe:** 20<sup>th</sup>-century music, opera-cinema studies, film music, cultural studies

**Jonathan Kregor:** 19<sup>th</sup>-century aesthetics, Liszt, music & memory, virtuosity & gender, art songs, musical reproductions

**Catherine Losada:** post-tonal music, transformational theory, musical collage, music after 1950

**bruce d. mclung:** American music, musical theater, mass entertainment, manuscript studies, critical editing

**Mary Sue Morrow:** 18<sup>th</sup>-century topics (including the symphony), sociology of music, nationalism, music criticism & aesthetics

**Samuel Ng:** Brahms, metrical dissonance, phrase rhythm, music perception, analysis & performance

**Matthew Peattie:** Medieval music, Beneventan chant, modality, sources & transcription, musical change

**Miguel Roig-Francoli:** history of theory (Renaissance), analysis of early music, 20<sup>th</sup>-century topics, music theory pedagogy

**Stephanie P. Schlager:** Renaissance studies, Josquin des Prez, the motet, reception history, editing early music



## Teaching Assistantships and Doctoral Fellowships available

For details about graduate programs:  
[www.ccm.uc.edu/comp\\_theory\\_hist](http://www.ccm.uc.edu/comp_theory_hist)

For admissions & financial aid info:  
[www.ccm.uc.edu/admissions](http://www.ccm.uc.edu/admissions)



UNIVERSITY OF  
Cincinnati

COLLEGE-CONSERVATORY OF MUSIC

Accredited institutional member of the National Association of Schools of Dance  
Founding institution/affiliate of Cincinnati Ballet



## Journal of the Society for American Music

Editor: Leta Miller, *University of California, Santa Cruz, USA*

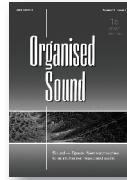
JSAM deals with all aspects of American music and music in the Americas, and is dedicated to supporting scholarship that transcends disciplinary boundaries, cutting across historical musicology, ethnomusicology, music theory, cultural theory, identity studies, and American studies.

[journals.cambridge.org/sam](http://journals.cambridge.org/sam)



## British Journal of Music Education

[journals.cambridge.org/bme](http://journals.cambridge.org/bme)



## Organised Sound

[journals.cambridge.org/oso](http://journals.cambridge.org/oso)



## Cambridge Opera Journal

[journals.cambridge.org/opr](http://journals.cambridge.org/opr)



## Plainsong and Medieval Music

[journals.cambridge.org/pmm](http://journals.cambridge.org/pmm)



## Early Music History

[journals.cambridge.org/emh](http://journals.cambridge.org/emh)



## Popular Music

[journals.cambridge.org/pmu](http://journals.cambridge.org/pmu)



## Eighteenth-Century Music

[journals.cambridge.org/ecm](http://journals.cambridge.org/ecm)



## Tempo

[journals.cambridge.org/tem](http://journals.cambridge.org/tem)



## Nineteenth-Century Music Review

[journals.cambridge.org/ncm](http://journals.cambridge.org/ncm)

*New!*



## twentieth-century music

[journals.cambridge.org/tcm](http://journals.cambridge.org/tcm)

Recommend journals directly from their homepages - FREE online access for you when your library subscribes!



**CAMBRIDGE**  
UNIVERSITY PRESS

*Best in Music from Cambridge*

Please visit  
our booth for a  
20% discount!

**CAMBRIDGE  
COMPANIONS TO MUSIC**


---

The Cambridge  
Companion to  
Schoenberg

*Edited by* JENNIFER SHAW  
and JOSEPH AUNER

The Cambridge  
Companion to  
Richard Strauss

*Edited by*  
CHARLES YOUMANS

**CAMBRIDGE  
INTRODUCTIONS TO MUSIC**


---

The Song Cycle

LAURA TUNBRIDGE

The Sonata

THOMAS SCHMIDT-BESTE

**CAMBRIDGE  
STUDIES IN OPERA**


---

When Opera  
Meets Film

MARCIA J. CITRON

Situating Opera

Period, Genre, Reception

HERBERT LINDENBERGER

Opera in the Novel  
from Balzac to Proust

CORMAC NEWARK

Italian Opera  
in the Age of the  
American Revolution

PIERPAOLO POLZONETTI

**CAMBRIDGE  
COMPOSER STUDIES**


---

Shostakovich Studies 2

*Edited by*  
PAULINE FAIRCLOUGH

Ravel Studies

*Edited by*  
DEBORAH MAWER

Music and Urban  
Society in Colonial  
Latin America

*Edited by* GEOFFREY BAKER  
and TESS KNIGHTON

Hans von Bülow

A Life for Music

KENNETH BIRKIN

Boulez, Music and  
Philosophy

EDWARD CAMPBELL  
*Music in the Twentieth Century*

Harmony in Schubert

DAVID DAMSCHRODER

Music and Decadence in  
European Modernism

The Case of Central and  
Eastern Europe

STEPHEN DOWNES

Richard Wagner:  
Tristan und Isolde

*Edited by* ARTHUR GROOS  
*Cambridge Opera Handbooks*

Medieval Song in  
Romance Languages

JOHN HAINES

Listening for Utopia  
in Ernst Bloch's  
Musical Philosophy

BENJAMIN M. KORSTVEDT

Liszt as Transcriber

JONATHAN KREGOR

Verdi and the Germans  
From Unification to the  
Third Reich

GUNDULA KREUZER  
*New Perspectives in Music  
History and Criticism*

The Musician  
in Literature in the  
Age of Bach

STEPHEN ROSE

Beethoven  
the Pianist

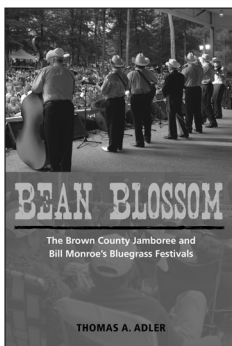
TILMAN SKOWRONECK  
*Musical Performance and  
Reception*

Opera's Orbit  
Musical Drama and the  
Influence of Opera in  
Arcadian Rome

STEFANIE TCHAROS



# New from ILLINOIS



## \*\*Bean Blossom

*The Brown County Jamboree and Bill Monroe's Bluegrass Festivals*

THOMAS A. ADLER

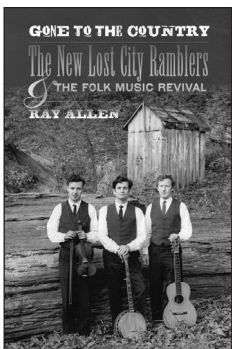
Illus. \*Cloth \$75.00; Paper \$24.95  
Music in American Life

## Gone to the Country

*The New Lost City Ramblers and the Folk Music Revival*

RAY ALLEN

Illus. \*Cloth \$80.00; Paper \$25.00  
Music in American Life



## George Szell

*A Life of Music*

MICHAEL CHARRY

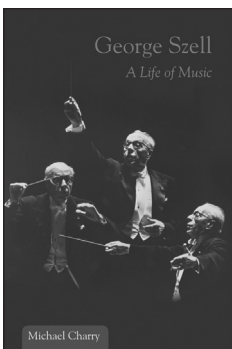
Illus. Cloth \$35.00  
Music in American Life

## Work and Sing

*A History of Occupational and Labor Union Songs in the United States*

RONALD D. COHEN

Illus. Paper \$24.95  
Distributed for Carquinez Press



## Dance and the Alexander Technique

*Exploring the Missing Link*

REBECCA NETTL-FIOL and LUC VANIER

Illus. \*Cloth \$80.00; Paper \$30.00

## \*\*Sonic Persuasion

*Reading Sound in the Recorded Age*

GREG GOODALE

Illus. \*Cloth \$75.00; Paper \$27.00  
Studies in Sensory History

## \*\*The Muse Is Music

*Jazz Poetry from the Harlem Renaissance to Spoken Word*

META DUEWA JONES

Illus. Cloth \$55.00  
The New Black Studies Series

## Le Jazz

*Jazz and French Cultural Identity*

MATTHEW F. JORDAN

Illus. Cloth \$75.00; Paper \$25.00

## Nettl's Elephant

*On the History of Ethnomusicology*

BRUNO NETTL

Foreword by Anthony Seeger  
\*Cloth \$75.00; Paper \$30.00

## Difficult Rhythm

*Music and the Word in E. M. Forster*

MICHELLE FILLION

Illus. Cloth \$50.00

\*Unjacketed  
\*\*Coming Soon



UNIVERSITY OF ILLINOIS PRESS

Publishing Excellence since 1918

www.press.uillinois.edu

# New from ILLINOIS

## Woody Guthrie, American Radical

WILL KAUFMAN

Illus. Cloth \$29.95  
Music in American Life

## The Makers of the Sacred Harp

DAVID WARREN STEEL  
with RICHARD H.  
HULAN

Illus. Cloth \$70.00; Paper \$25.00  
Music in American Life  
Supported by the L. J. and Mary  
C. Skaggs Folklore Fund

## Music and Conflict

Edited by JOHN  
MORGAN O'CONNELL  
and SALWA EL-SHAWAN  
CASTELO-BRANCO

Illus. \*Cloth \$80.00; Paper \$30.00

## Champagne Charlie and Pretty Jemima

*Variety Theater in the  
Nineteenth Century*

GILLIAN M. RODGER

Illus. \*Cloth \$80.00; Paper \$28.00  
Music in American Life

**30% Discount!**

*Visit our tables*

\*Unjacketed

## Sacred Steel

*Inside an African American  
Steel Guitar Tradition*

ROBERT L. STONE

Illus. \*Cloth \$80.00; Paper \$25.00  
Music in American Life  
Supported by the L. J. and Mary  
C. Skaggs Folklore Fund

## Elliott Carter

JAMES WIERZBICKI

\*Cloth \$60.00; Paper \$20.00  
American Composers

## Journals

## American Music

Edited by NEIL LERNER

## Black Music Research Journal

Edited by  
CHRISTOPHER  
WILKINSON

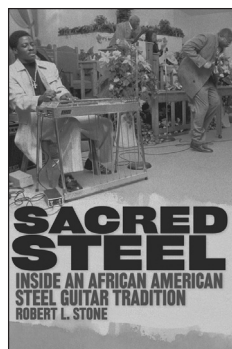
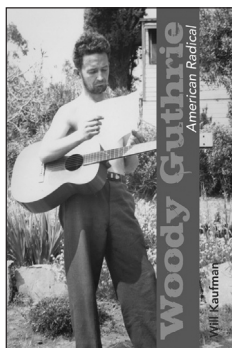
## Ethnomusicology

Edited by TIMOTHY  
COOLEY

## Music and the Moving Image

*Official Journal of the Film  
Music Society*

Edited by GILLIAN  
B. ANDERSON and  
RONALD H. SADOFF



**UNIVERSITY OF ILLINOIS PRESS**

*Publishing Excellence since 1918*

[www.press.uillinois.edu](http://www.press.uillinois.edu)

# New from Oxford

## John Coltrane and Black America's Quest for Freedom

Spirituality and the Music

Edited by LEONARD BROWN

2010 256 pp. Hardback \$99.00 Paperback \$27.95

## The Hollywood Film Music Reader

Edited by MERVYN COOKE

2010 392 pp. 17 film stills

Hardback \$99.00 Paperback \$35.00

## Singing Out

An Oral History of America's Folk Music Revivals

DAVID KING DUNAWAY and MOLLY BEER

(Oxford Oral History Series)

2010 272 pp. 16 illus. Hardback \$27.95

## Schoenberg's New World

The American Years

SABINE FEISST

2011 384 pp. 49 illus. 10 music ex. Hardback \$35.00

## Pick Yourself Up

Dorothy Fields and the American Musical

CHARLOTTE GREENSPAN

(Broadway Legacies)

2010 336 pp. 22 illus. Hardback \$27.95

## Tin Pan Opera

Operatic Novelty Songs in the Ragtime Era

LARRY HAMBERLIN

2011 344 pp. 44 illus., 42 music ex. Hardback \$27.95

## To Broadway, To Life!

The Musical Theater of Bock and Harnick

PHILIP LAMBERT

(Broadway Legacies)

2010 384 pp. 10 photos., 80 music ex. Hardback \$35.00

## This Life of Sounds

Evenings for New Music in Buffalo

RENÉE LEVINE PACKER

2010 256 pp. 29 illus. Hardback \$35.00

## South Pacific

Paradise Rewritten

JIM LOVENSHEIMER

(Broadway Legacies)

2010 288 pp. 30 photos., 11 music ex. Hardback \$27.95



indicates titles with companion websites.

Visit [oxfordwebmusic.com](http://oxfordwebmusic.com) for more information.

## Hi-de-ho

The Life of Cab Calloway

ALYN SHIPTON

2010 304 pp. 30 illus. Hardback \$29.95

## Orpheus in Manhattan

William Schuman and the Shaping of America's Musical Life

STEVE SWAYNE

2011 712 pp. 30 photos. Hardback \$39.95

## The Blues

A Very Short Introduction

ELIJAH WALD

2010 152 pp. 10 illus. Paperback \$11.95

## OXFORD STUDIES IN RECORDED JAZZ

## Louis Armstrong's Hot Five and Hot Seven Recordings

BRIAN HARKER

2011 192 pp. 44 music ex.

Hardback \$74.00 Paperback \$16.95

## The Studio Recordings of the Miles Davis Quintet, 1965-68

KEITH WATERS

2011 320 pp. 63 music ex.

Hardback \$99.00 Paperback \$18.95

## NEW IN PAPERBACK

WINNER OF THE ALAN P. MERRIAM PRIZE,

SOCIETY FOR ETHNOMUSICOLOGY

WINNER OF THE IRVING LOWENS MEMORIAL BOOK AWARD,

SOCIETY FOR AMERICAN MUSIC

## Four Parts, No Waiting

A Social History of American Barbershop Quartet

GAGE AVERILL

(American Musicspheres)

2010 3 20 pp. 30 illus. Paperback \$24.95

## Polkability

How the Goose Island Ramblers Redefined

American Folk Music

JAMES LEARY

(American Musicspheres)

2010 272 pp. 34 illus. Paperback \$24.95

WINNER OF THE WOODY GUTHRIE BOOK AWARD, INTERNATIONAL

ASSOCIATION FOR THE STUDY OF POPULAR MUSIC

HONORABLE MENTION, IRVING LOWENS BOOK AWARD,

SOCIETY FOR AMERICAN MUSIC

## Freedom Sounds

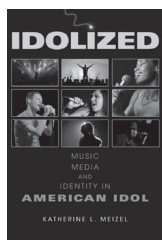
Civil Rights Call out to Jazz and Africa

INGRID MONSON

2010 416 pp. 32 illus. Paperback \$24.95

**OXFORD**  
UNIVERSITY PRESS

Visit the Oxford booth for discounts on these and other titles!



**IDOLIZED**

*Music, Media, and Identity in American Idol*

**Katherine Meizel**

*Ethnomusicology Multimedia*  
paper \$22.95 cloth \$65.00



**BEYOND DOLBY (STEREO)**

*Cinema in the Digital Sound Age*

**Mark Kerins**

paper \$24.95 cloth \$70.00

**RUSH, ROCK MUSIC, AND THE MIDDLE CLASS**

*Dreaming in Middletown*

**Chris McDonald**

*Profiles in Popular Music*  
paper \$22.95 cloth \$60.00

**SHAKESPEARE AND THE AMERICAN MUSICAL**

**Irene G. Dash**

Paper \$24.95

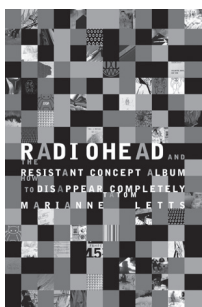
CHOICE OUTSTANDING ACADEMIC TITLE, 2009

**THE GREAT AMERICAN SYMPHONY**

*Music, the Depression, and War*

**Nicholas Tawa**

cloth \$24.95

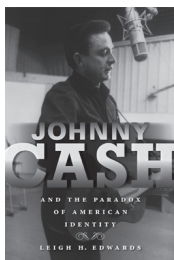


**RADIOHEAD AND THE RESISTANT CONCEPT ALBUM**

*How to Disappear Completely*

**Marianne Tatom Letts**

*Profiles in Popular Music*  
paper \$19.95 cloth \$60.00



**JOHNNY CASH AND THE PARADOX OF AMERICAN IDENTITY**

**Leigh H. Edwards**

*Profiles in Popular Music*  
Paper \$19.95

**SOUND TARGETS**

*American Soldiers and Music in the Iraq War*

**Jonathan Pieslak**

Paper \$21.95

2009 FOREWORD MAGAZINE'S BOOK OF THE YEAR AWARD, SILVER MEDAL POPULAR CULTURE

**THE YEAR'S WORK IN LEBOWSKI STUDIES**

Edited by Edward P.

Comentale and Aaron Jaffe  
Endnote by William Preston Robertson

paper \$24.95 cloth \$65.00



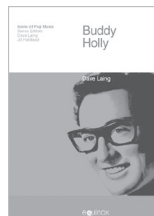
WINNER, ASCAP DEEMSTAYLOR AWARD CERTIFICATE OF MERIT, ARSC BEST RESEARCH IN RECORDED COUNTRY MUSIC

**THE SONGS OF JIMMIE RODGERS**

*A Legacy in Country Music*

**Jocelyn R. Neal**

*Profiles in Popular Music*  
paper \$21.95 cloth \$55.00



**BUDDY HOLLY**

**Dave Laing**

*Icons of Pop Music*  
paper \$19.95

**OPERA FOR ALL SEASONS**

*60 Years of Indiana University Opera Theater*

**Marianne Williams Tobias**  
**George Calder, Nancy J. Guyer, C. David Higgins,**  
and **Charles H. Webb,**  
contributing editors  
cloth \$39.95

Forthcoming!  
**BEETHOVEN IN AMERICA**

**Michael Broyles**  
cloth \$29.95

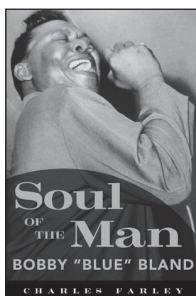
800-842-6796

iupress.indiana.edu



**INDIANA UNIVERSITY**

INDIANA UNIVERSITY PRESS



**Soul of the Man**

*Bobby "Blue" Bland*

By Charles Farley

The first biography of a blues creator whose stylings influenced almost every form of twentieth-century popular music

**\$35 hardback; \$35 Ebook**

**Muzikmafia**

*From the Local Nashville Scene to the National Mainstream*

By David B. Pruett

How a group of industry outsiders became popular music sensations

**\$25 hardback; \$25 Ebook**

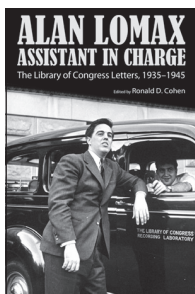
**The Starday Story**

*The House That Country Music Built*

By Nathan D. Gibson  
with Don Pierce

The full story of one of country music's most influential record labels

**\$50 printed casebinding; \$50 Ebook**



**Alan Lomax, Assistant in Charge**

*The Library of Congress Letters, 1935-1945*

Edited by Ronald D. Cohen  
Collected correspondence from arguably the most important folklorist of the twentieth century

**\$50 hardback; \$50 Ebook**

**Banjo on the Mountain**

*Wade Mainer's First Hundred Years*

By Dick Spottswood  
Essay by Stephen Wade

The tribute to a musician whose career spans hillbilly, bluegrass, and sacred music

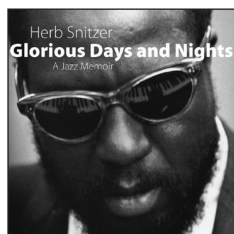
**\$55 printed casebinding; \$30 paperback; \$30 Ebook**

**The High-Kilted Muse**

*Peter Buchan and His Secret Songs of Silence*

Edited by Murray Shoolbraid  
Foreword by Ed Cray  
A never-before published collection of infamous Scottish bawdy ballads

**\$55 hardback; \$55 Ebook**



**Glorious Days and Nights**

*A Jazz Memoir*

By Herb Snitzer

Afterword by Dan Morgenstern

Photographs of jazz greats and fifty years of memories from a jazz photographer

**\$35 hardback; \$35 Ebook**

**The Jazz Image**

*Seeing Music through Herman Leonard's Photography*

By K. Heather Pinson

How photographer Herman Leonard and others created the icon of the sophisticated, edgy jazz musician

**\$50 hardback; \$50 Ebook**

**Downhome Gospel**

*African American Spiritual Activism in Wiregrass Country*

By Jerrilyn McGregory

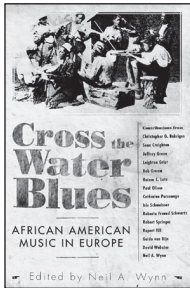
A study of gospel's influence on social awareness in a region of the South that lacked a plantation economy

**\$50 printed casebinding; \$50 Ebook**



www.upress.state.ms.us  
800-737-7788

Come see these books and others at the UPM exhibit table!



**Cross the Water Blues**  
*African American Music in Europe*

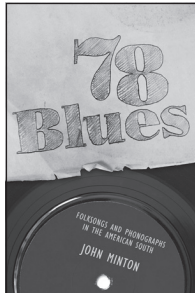
Edited by Neil A. Wynn  
Essays analyzing the impact of African American music and its European reverberations  
**\$50 hardback; \$25 paperback; \$25 Ebook**

**Kennedy's Blues**  
*African American Blues and Gospel Songs on JFK*

By Guido van Rijn  
Foreward by Brian Ward  
A compilation and analysis of the many blues and gospel songs written about the inspirational president  
**\$50 hardback; \$25 paperback; \$25 Ebook**

**Cajun and Zydeco Dance Music in Northern California**  
*Modern Pleasures in a Postmodern World*

By Mark F. DeWitt  
How Louisiana transplants and new players have generated a thriving music and dance scene far from the South  
**\$50 hardback; \$25 paperback; \$25 Ebook**



**78 Blues**  
*Folksongs and Phonographs in the American South*

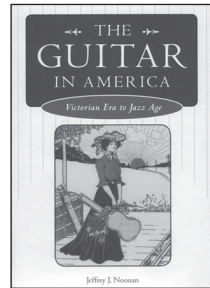
By John Minton  
A study of the first "hillbilly" and "race" records and their impact on artists and audiences  
**\$50 hardback; \$30 paperback; \$30 Ebook**

**Let the World Listen Right**  
*The Mississippi Delta Hip-Hop Story*

By Ali Colleen Neff  
Foreword by William R. Ferris  
A study of grassroots musical creation happening in the cradle of the blues  
**\$50 hardback; \$30 paperback; \$30 Ebook**

**Ladies First**  
*Women in Music Videos*

By Robin Roberts  
A close look at how both on and off screen strong females have assumed larger roles in the music industry  
**\$25 paperback**



**The Guitar in America**  
*Victorian Era to Jazz Age*

By Jeffrey J. Noonan  
From parlor instrument to jazz electric, a study of musical evolution in America's progressive era  
**\$50 hardback; \$25 paperback; \$25 Ebook**

**Waltz the Hall**  
*The American Play Party*

By Alan L. Spurgeon  
A history and songbook of a once widespread but now nearly forgotten form of folk entertainment  
**\$50 hardback; \$25 paperback; \$25 Ebook**

**Music and History**  
*Bridging the Disciplines*  
Edited by Jeffrey H. Jackson and Stanley C. Pelkey  
An anthology that reinforces the value of harmony between two specialties of study  
**\$50 hardback; \$25 paperback; \$25 Ebook**



Interested in examination copies?  
Visit <http://www.upress.state.ms.us/about/ordering/educator>.



Order online to receive a 25% discount on all books

To receive your discount, visit [www.equinoxpub.com](http://www.equinoxpub.com), place your order and enter the code **SAM11** when prompted

NEW AND RECENT TITLES

# Popular Music

FROM EQUINOX PUBLISHING

## **Send in the Clones: A Cultural Study of the Tribute Band** Georgina Gregory

*Send in the Clones* makes an important contribution to the understanding of the phenomenon of the tribute band by linking it to other types of imitative entertainment such as 'ghost', cover and parody bands. It also demonstrates the impact of a changing cultural Zeitgeist on the evolution of popular music tributes, showing how they relate to other examples of retrospection.

September 2011 176pp 234 x 156mm 19 b&w figures  
pb ISBN 9781845532451 £14.99/\$26.00

## **Erogenous Zones: Sound, Sexuality and Cinema** Edited by Bruce Johnson

This collection exemplifies a variety of approaches to the sonic representation of sexuality in cinema. It draws on a range of sexual scenarios from pornography to sci-fi to art-house and includes cinema from various cultures and countries.

November 2010 256pp 234 x 156mm pb ISBN 9781845533182 £16.99/\$29.99

## **Dub in Babylon: Understanding the Evolution and Significance of Dub Reggae in Jamaica and Britain from King Tubby to Post-punk** Christopher Partridge

While an important genre, the significance of Dub is rarely understood or acknowledged. This book examines the Jamaican background, necessary for understanding the cultural significance of Dub, and analyses its musical, cultural and political importance for both African-Caribbean and white communities in the United Kingdom during the late-1970s and early 1980s.

October 2010 256pp 234 x 156mm pb ISBN 9781845533120 £14.99/\$24.95

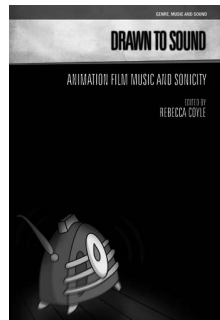
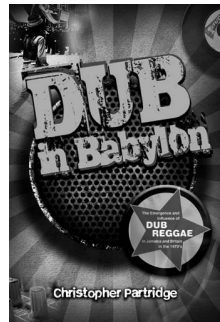
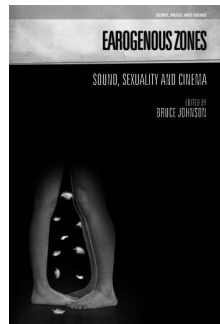
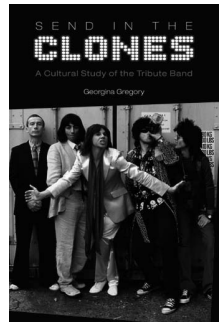
## **Drawn to Sound: Animation Film Music and Sonicity** Edited by Rebecca Coyle

'As the first of its kind, this anthology will be an invaluable resource for students, teachers and researchers in film, animation, culture, music and media studies.'

*Rick Altman, Professor Cinema and Comparative Literature, University of Iowa*

June 2010 264pp 234 x 156mm pb ISBN 9781845533526 £16.99/\$29.99

Sample titles on display at the Scholar's Choice booth



EQUINOX JOURNALS IN

# Popular Music



## Popular Music History

**Editor: Robert Strachan**

**Resources Editor: Andy Linehan**

*Popular Music History* publishes original historical and historiographical research that draws on the range of disciplines and intellectual trajectories that have contributed to the establishment of popular music studies as a recognized academic enterprise. In addition to reviews, a distinctive feature of *Popular Music History* is its Resources section, which re-publishes articles of historical importance that have become difficult to find or unjustifiably obscure, reports on archives, museums and scholarly collections of particular, and serves as a forum for the discussion of issues of special interest to popular music histories.

Volume 4 3 issues per year ISSN 1740-7133 (print) / ISSN 1743-1646 (online)



## Jazz Research Journal

**Editors: Catherine Tackley and Tony Whyton**

*Jazz Research Journal* explores a range of cultural and critical views on jazz. The journal celebrates the diversity of approaches found in jazz scholarship and provides a forum for interaction and the cross-fertilisation of ideas. The journal features a reviews section that publishes critical articles on a variety of media, including recordings, film, books, educational products and multimedia publications.

Volume 3 2 issues per year ISSN 1753-8637 (print) / ISSN 1753-8645 (online)



## Journal of Film Music

**Editor: William H. Rosar**

**Reviews Editor: Melissa Goldsmith**

*Journal of Film Music* is a forum for the musicological study of film from the standpoint of dramatic musical art. The analytical tools and methodologies of historical, systematic, cognitive, and ethnomusicology all are relevant and essential to this study, which seeks to both document and illuminate film practice through source studies, analysis, theory, and criticism.

Volume 3 2 issues per year ISSN 1087-7142 (print) / ISSN 1758-860X (online)



## Perfect Beat

**Editors: Mark Evans and Denis Crowdy**

**Reviews Editor: Shelley Brunt**

*Perfect Beat* focuses on the popular music of the 'Pacific rim' and includes historical and contemporary studies with contributions invited from popular music studies, musicology, cultural studies and ethnomusicological perspectives.

A common theme has been the development of new styles of popular music by indigenous peoples and their relationships (beneficial and/or problematic) with the technologies and institutions of modern media and music industries. The editors of the journal have endeavoured to maintain a continuing relationship with musicians, communities and cultural groups who have been the subject of study.

Volume 11 2 issues per year ISSN 1038-2909 (print) / ISSN 1836-0343 (online)

View our full range of titles at

**[www.equinoxpub.com](http://www.equinoxpub.com)**

**Society for American Music  
38th Annual Conference  
14–18 March 2012**



**Charlotte, North Carolina**

**Hosted by  
Davidson College**