

Conference Schedule at a Glance

9:00-9:20	Registration and Coffee/Tea (Fogelman 2 nd Floor Atrium)		
9:20-9:30	Welcome (Room 215)		
	Room 215	Room 217	Room 218
9:30-10:50	Hip-Hop Resistance Across Time and Space	Popular Bands Sounding Off	Justice from Blues to Soul
11:00-12:20	Afro-Latinx Musical Forms and Social Consciousness	Beyond the Music ... Britain and France, c. 1970 - c. 1990	Sounding Social Movements
12:30-1:30	Lunch (Fogelman Private Dining Room, 3 rd floor)		
1:35-2:55	Music and Erasure	Visibility and Performance	Race and Class Consciousness ... in African American Music of the 1960s and 1970s
3:05-4:25	Popular Music and Black Identities	Voices of Resistance	New Perspectives on Popular Music Resistance
4:35-5:55	Spotlight panel (Room 215)		
6:15-7:00	Happy hour at RP Tracks, sponsored by the Department of Communication and Film at the University of Memphis		

Presentation Schedule

9:30-10:50am

Hip-Hop Resistance Across Time and Space (Room 215)

Chair: Keven Rudrow, University of Memphis

Lessons from the East: Five Considerations for Culturally Responsible Song Collecting

Michael McGuire, Mount Saint Vincent University

LatinX/Borderland Hip Hop Rhetoric: Identity and Counter-Hegemony

Roberto Tinajero, University of North Texas – Dallas

Chicano Rap, Chicano Cinema & Social Justice During the Early 1990s

Dianne Violeta Mausfeld, University of Bern

Popular Bands Sounding Off (Room 217)

Chair: Robert Fry, Vanderbilt University

Whose Resistance?: Protest, Abstraction, and Whiteness in POLIÇA's "How Is This Happening?"

Audrey Slote, University of Minnesota

Involution and My Generation: "Tommy" and the Pursuit of Personal Liberation

Dewar MacLeod, William Paterson University

Pearl Jam and Politics

Michael Vicente Pérez, University of Memphis

Justice from Blues to Soul (Room 218)

Chair: Mark Duffett, University of Chester

Killing a Cop: Blues Violence and Racial Justice

Mark Jackson, Middle Tennessee State University

BB King, Live at Cook County Jail, and the Rhetorical Positioning of Albums from Inmate Spaces

Scott Whiddon, Transylvania University

Stax in Copenhagen: Perceptions of Blackness, Authenticity, the US South, and the Struggle for Racial Justice in Danish Receptions of Southern Soul Music During the Late 1960's

Bertel Nygaard, Aarhus University

11:00-12:20pm

Afro-Latinx Musical Forms and Social Consciousness (Room 215)

Chair: JoAnna Boudreaux, University of Memphis

“Life is crazy”: The Music of Racionais Mc’s and Social Inequality in a Brazilian metropolis

Gabriel Gutierrez, State University of Rio de Janeiro

“We Call Him the Struggler”: Latino Soul, Steel Work, and the Quest for Economic Justice in Northwest Indiana

Rodolfo Aguilar, Kennesaw State University

“When I’m on Stage, I Rule”: Cholita Futurism in Cochabamba, Bolivia

Siboné Oroza, University of Helsinki

Beyond the Music: The Sounds of the Street and Social Justice in Britain and France c. 1970-c.1990 (Room 217)

Chair: Mark Duffett, University of Chester

Keeping the Faith: Black America, Northern Soul, and the British Working-Class 1971-1976

Keith Gildart, University of Wolverhampton

Black Britain and the Music Press, 1967-1982

Patrick Glen, University of Wolverhampton

Post-Punk, Politics and Pleasure in Britain

David Wilkinson, Manchester Metropolitan University

Sounding Social Movements (Room 218)

Chair: Robert Fry, Vanderbilt University

“We Gon’ Be Alright”: The New Sights and Sounds of African American Protest Music

Anna Swaray Williams, York University Toronto

Resisting Anti-Black Violence: Woody Guthrie’s Post-War Songs for Social Justice

Kasi Williamson, Fontbonne University

We Don’t Have to Be Fortunate Sons

Emmy Aguayo, University of Arkansas

12:30-1:30 – Lunch

1:35-2:55

Music and Erasure (Room 215)

Chair: Andre E. Johnson, University of Memphis

Silencing Societies Songs: The Rise of Censorship and the Limits of Social Justice in Tanzanian Popular Music

Alex Perullo, Bryant University

Towards Equity in School Music: Modern Band Curating Resistance to Oppression in Music Education

Gareth Dylan Smith, New York University

MTV and the Symbolic Gentrification of the Music Video

Tyler Sonnichsen, University of Tennessee, Knoxville

Visibility and Performance (Room 217)

Chair: Cameron Brown, University of Memphis

Punk as Soundtrack to Gay Beauty Pageants in the Philippines

James Gabrillo, Princeton University

Finding Your Color: Cosmetics, Choice, and the Promise of Inclusion

Alyxandra Vesey, University of Alabama

“Moving Parts”: Trixie Mattel’s Country Performance and Gender Subversion

Christina Colanduoni, Temple University

Race and Class Consciousness and Social Movements in African American Music of the 1960s and 1970s (Room 218)

Chair and Commentator: Charles Hughes, Rhodes College

“I Used to Beat Him with a Turquoise Chain”: Betty Davis’s Liberated Funk-Rock Aesthetics

Anthony Bolden, University of Kansas

Poor Folks Stick Together: Black Artists, Country Songs, and the Southern Race-Class Dynamic

Rachel Rubin, University of Massachusetts Boston

Amiri Baraka, Newark, and the Landscape and Soundscape of Black Modernity

James Smethurst, University of Massachusetts Amherst

3:05-4:25

Popular Music and Black Identities (Room 215)

Chair: Kalembe Kizito, University of Memphis

Rhetoric, Religion, and the Repast: How a Church Celebrated the Life and Legacy of Prince

Andre E. Johnson, University of Memphis

Hip-Hop and the Construction of Gendered and Racialized Identities

Andrea Hunt, University of North Alabama

Love Hangover: Sly Stone, There's A Riot Going On, and the Utility of Nihilism in Black Popular Culture

Dallas Donnell, University of Maryland

Voices of Resistance (Room 217)

Chair: Dakota Yates, University of Memphis

Deconstructing and Reconstructing: Afro-Modernist Discourse and Free Jazz Expression in 1960s America

Jay Millard, University of Leeds

Forty Years of Sociopolitical Protest Music: Roger Waters's Concept Albums as Manifesto against Indifference

Navid Bargrizan, University of Florida

Political Popular Music in the Contemporary Concert Hall

Adam Swayne, Royal Northern College of Music

New Perspectives on Popular Music Resistance (Room 218)

Chair: Keven Rudrow, University of Memphis

“Pocahontas, Ira Hayes and Me”: Popular Music and the fight for Native American Civil Rights

Johnny Hopkins, Southampton Solent University

GET OFF YOUR ARSE: “Singing Newspapers” and Political Choirs in the UK

Barbara Henderson, Leeds Beckett University

“You Can’t Grow Hair on Your Mind”: The New Breed and the Politics of Authenticity in 1960s/70s Music City, USA

Alexander McCauley, Western Carolina University

4:35-5:55

Spotlight Panel (Room 215)

Chair: Mark Duffett, University of Chester

Accounting for Injustice? 1960s R&B Singers' Legal Battles with AFTRA's Pension and Health Funds

Matt Stahl, University of Western Ontario

Olufunmilayo Arewa, Temple University

“Unsettling” Possibilities: Decolonial and Affective Listening to A Tribe Called Red’s “Woodcarver”

Jessica Fontaine, McGill University

The Women of Music Row and The Nashville Music Industry

Cheryl Carr, J.D. Belmont University

6:15-7:00

Happy Hour at RP Tracks

Sponsored by the Department of Communication and Film at the University of Memphis

Paper Abstracts

(ordered by the author's last name)

Emmy Aguayo, University of Arkansas **We Don't Have to Be Fortunate Sons**

Jimi Hendrix's rendition of *The Star Spangled Banner* astounded concert-goers at Woodstock, scandalized staunch patriots, and energized the anti-war movement. Charles Murray, in his book about post-war rock-n-roll, described the performance as "a compelling musical allegory of a nation tearing itself apart." Beginning with this country's early era of slavery, music has provided comfort to victims of injustice and motivation for change-makers. In our current state of political division and unease, in this moment of Me Too and Black Lives Matter, a new generation must find the words and the voice that will inspire and guide the new revolutionaries, just as those voices of the past emboldened so many. Reinforcing the power of the protest song requires teaching the history of protest music, chronicling the most inspiring songs, and emphasizing the composition of new works. I intend to create such a course for my university's Creative Writing Department to encourage students to find their own voices. Topics we will discuss during the semester include: the origins of the African American spiritual and its use during the Civil War; songs of the Civil Rights and Anti-War Movements of the 1960s and how they changed society; modern singers and songwriters and the way they are advancing the current protest movements. Questions we will answer include: How do songs allude to other writings such as the Bible and older songs; How do they reference important social topics like the government, war, and death through euphemisms and/or derogatory terms; What kind of inspiration, motivation, and comfort do we need today, and how do we provide that through our writing; Can we recycle some of the old songs and recreate them for modern listeners? The culmination of the course will be a writing portfolio and a performance of students' original pieces.

Rodolfo Aguilar, Kennesaw State University **"We Call Him the Struggler": Latino Soul, Steel Work, and the Quest for Economic Justice in Northwest Indiana**

Northwest Indiana was one of many Midwestern destinations to receive Mexicans migration over the course of the twentieth century. Promises of

gainful employment in the area's industries became one significant factor for luring Mexicans immigrants to the area. Ethnic Mexicans, however, found themselves living on the margins upon arriving to Northwest Indiana. Despite xenophobic politics and institutional racism, generations of Mexican workers labored in the steel mills of East Chicago and Gary. "The Mills" have occupied contradictory positions for Mexican communities throughout the region. These demanding industries historically hired scores of Mexican workers, often times as scabs and with minimal workers' rights. "The mills" would also become productive sites for cross-racial solidarity, where Mexican and African American residents labored side by side. These respective communities were tracked into de facto segregated neighborhoods, and schools despite sharing work sites together. Black and Mexican American youth often defied racial boundaries by creatively converging outside the mills. Soul music became a popular medium where racial youth merged their lives at high school talent shows, and in weekend leisure spaces. By the late sixties, Midwestern Mexican Americans bands adopted soul, learned to harmonize, and share many concert venues with African American performers. The Enchanting Enchanters of East Chicago comprised of Mexican American and Black musicians. They enjoyed popularity with two soul recording during the early seventies. This paper will focus on their 45rpm recording titled, "The Struggler" in order to examine how the band situated working-class ethnic Mexicans and Black communities in steel industries through expressive culture. I argue the Enchanting Enchanters' soulful recording of "the Struggler" captures economic injustices experienced by working-class Ethnic Mexicans and African Americans after generations of laboring in Northwest Indiana steel mills.

Navid Bargrizan, University of Florida
Forty Years of Sociopolitical Protest Music: Roger Waters's Concept Albums as Manifesto against Indifference

Roger Waters's concept albums with- and post-Pink Floyd demonstrate his protest against indifference. While *The Dark Side of the Moon* (1973) dissects the consequences of modernity, *Animals* (1977) transfigures George Orwell's anti-Stalinist discourse in *The Animal Farm* (1945) to a satirical examination of capitalism. Waters followed the path of sociopolitical criticism also in *The Wall* (1979) and *The Final Cut* (1983), as much as in his solo projects *Radio K.A.O.S* (1987) and *Amused to Death* (1992). Twenty-five years after *Amused to Death*

and forty years after *Animals*, in June 2017 Waters released *Is This the Life We Really Want?* (ITLWRW), protesting indifference to catastrophes in the world. While Waters's earlier solo albums received negative criticisms proving to be commercial failures, journalistic media, including *Rolling Stone* and *The Guardian*, deemed ITLWRW a milestone. I examine the logic for the conflicting receptions of Waters's new album and his previous solo works, although they all explore analogous sociopolitical issues. Along with the timeliness of the album—crafted as reaction to the rise of a kleptocratic government in the United States and chauvinistic streams in Europe such as Brexit, as well as a web of allusions to Waters's earlier works evoking a sense of nostalgia—ITLWRW implores “plurality.” Waters's record reflects Hannah Arendt's concept of “pluralism,” an integral tool of her social anthropology with which she analyzed the post-WWII human condition. This paper establishes that ITLWRW resonates with Arendt's theory, where she states: “Action, the only activity that goes on directly between men without the intermediary of things or matter, corresponds to the human condition of plurality, to the fact that men, not Man, live on the earth and inhabit the world.” Both Arendt's theory and Waters's protest music articulate that morality should stand at the heart of social action against callousness.

Anthony Bolden, University of Kansas

“I Used to Beat Him with a Turquoise Chain”: Betty Davis's Liberated Funk-Rock Aesthetics

Davis was cultural rebel and organic intellectual who conveyed her ideas in songwriting and performance. A walking embodiment of political scientist Richard Iton's notion of the black fantastic, she reinterpreted blues aesthetics and developed a sui generis style that reprised the eroticism of women's blues singers in the 1920s. If Funkadelic was P-Funk's “voice and body of the critique of capitalism,” as funk scholar Francesca Royster argues, then Davis's sexual politics were equally equiposed against the logic of late capitalism. In this paper, I elaborate on Maureen Mahon's statement that “Davis responded to the same set of social and political conditions that led black feminist activists and critics ... to identify and problematize patterns of belief and behavior that marginalized, demonized, and diminished black women. They countered these tendencies by placing black women and the fight for black women's equality at the center of their work.” I argue that Davis exemplified the black fantastic in the realm of sexual politics. I demonstrate how Davis extended women's blues

aesthetics in her deployment of BDSM, which is evident in her songwriting and performances. As such, she exemplifies L.H. Stallings's definition of funky erotixx, which "ritualizes and makes sacred what is libidinous and blasphemous in Western humanism so as to unseat and criticize the inherent imperialistic aims within its social mores and sexual morality." But since Davis was the self-proclaimed "nasty gal" of funk, I also point up the double standards of the music industry that showcased male funk artists sexual virility as "natural" and authentic and simultaneously stigmatized Davis for her sexual politics which established the conceptual ground for women artists such as Adina Howard, Macy Gray, and Meshell Ndegeocello in the 1990s—and Rihanna and Beyoncé today.

Cheryl Carr, J.D. Belmont University **The Women of Music Row and The Nashville Music Industry**

No examination of Nashville's music identity is complete without discussion of the significance of Music Row ("the Row"), a presence largely responsible for shaping that identity. Located in a midtown Nashville neighborhood, the Row is a music business center comprised of a number of recording studios, major record and publishing companies, performance rights organizations (SESAC, BMI, ASCAP) and offices of the American Federation of Musicians -- all physically located within the same vicinity. Though occupying only a few city blocks, it is not just the geographical boundaries that define it, it is the influence it represents. For decades, garnering the favor of Music Row for an artist or songwriter was analogous to the playwright or theatrical artist "making it" on Broadway. The role of women on the Row is an important part of the story of the Nashville music industry. This paper explores that story in three contexts: (a) women in music business (non-artistic) roles; and (b) women of color on and off the Row. The objective of the study is to identify strategies for success and career planning in the entertainment business, and to identify any untold stories that deserve to be heard. Additionally, sexual harassment and discrimination in the entertainment industry have recently garnered national attention through the #me too, #timesup, and Voices in Entertainment movements. Though those issues are not a focal point for this study, findings may offer useful insights specific to the history of the Nashville context that may serve as a basis for further study of those matters.

Christina Colanduoni, Temple University
“Moving Parts”: Trixie Mattel’s Country Performance and Gender Subversion

In 2017 Brian Firkus, better known as the drag-queen Trixie Mattel, released his first folk-country album *Two Birds*, followed by *One Stone* in 2018. In *Old Stone*’s “Little Sister” Firkus sings, “Little boy’s supposed to do what he’s told, Little girl’s supposed to polish her toes, Maybe they’re together when they’re older and all grow up.” An openly gay man, Firkus performs both in and out of drag, combining country and gender complexity. Trixie’s popularity from what Nadine Hubbs identifies as the “middle-classing of the queer” brings working-class country music into the respectability of the upper class (Hubbs 2014). This allows Firkus to promote country music to the queer community, despite the genre’s image as anti-LGBTQ. Drawing on the perceived authenticity (Peterson 1997) of country performers like Hank Williams and Dolly Parton, Firkus combines his male identity with what he calls “...a caricature of a caricature of a woman” (Weaver 2017). This dual identity allows Firkus and Mattel to write and perform the love ballad “I’ll Wear Your Ring” and the subversive tune “Mama Don’t Make Me Put on the Dress Again.” Instead of enforcing the gender binary, Firkus exposes the weaknesses in it by performing the same music as a man and a woman. Trixie embodies an extreme feminine form contrasted by Firkus’ western garb and masculine voice. Firkus accomplishes what Mary Douglas wrote in *Purity and Danger* (1969)—to exaggerate the difference between men and women. My paper explores how Firkus conforms to and subverts gender expectations for mainstream success.

Dallas Donnell, University of Maryland
Love Hangover: Sly Stone, There’s A Riot Going On, and the Utility of Nihilism in Black Popular Culture

In May 1971, Marvin Gaye asked “What’s Goin’ On?”, and 6 months later Sly Stone responded, “There’s A RIOT goin’ on”. This paper reflects on the way in which the Sly & the Family Stone album, *There’s A Riot Goin’ On*, challenges popular narratives of “progress” by presenting the stark realities and everyday suffering of Black Americans within a capitalist, white supremacist status quo. The album held aloft Black America’s disappointment in

incremental notions of progress and demanded more radical tactics. RIOT suggests, in a vein following from Marx or Fanon, that real structural change for African Americans would require revolution in both thought and action to upend systematic exploitation and brutality. This approach, essentially “Black Nihilism,” is also reflected in the work of later artists such as N.W.A, whose messages countered the ‘Cosby Show’ portrayal of the promise of black upward mobility, and the artist Future, who speaks to the contradictions inherent in Obama’s visions of “hope” and “change”. It is precisely the moment after the high of ostensible “progress,”—where what that progress promises underwhelms—that spurs these kinds of artistic sentiments. These artists seek to remind the audience of the deeper, darker, and systemic problems facing Black America that shadow and supplant optimistic visions of social change. Black nihilist music is controversial, bringing these artists and messages in contention with black popular opinion on appropriate media representations. However, these artistic representations develop awareness of the struggles of the black proletariat and the system of oppression that belies racial progress. They repudiate the political strategies of voting or marching, and instead speak to a persistence of suffering that will only be remedied by rebellion and/or revolution. Black nihilism doesn’t explicitly pose solutions; it dramatizes the conflict, sounds the alarm, and reflects the quandary of black liberation.

Jessica Fontaine, McGill University

“Unsettling” Possibilities: Decolonial and Affective Listening to A Tribe Called Red’s “Woodcarver”

Beginning with their Electric Powwow nights at Ottawa’s Club Babylon in 2008, electronic group A Tribe Called Red (ATCR) have used their platform to draw attention to social and political issues affecting Indigenous peoples in North America, and to create safe urban spaces for Indigenous peoples to come together (with activists and allies) in what Gabriel Levine (2016) has called a “decolonial bounce”. By sampling traditional powwow music with re-appropriated mass media clips of “Indians”, ATCR refute the trope of the “vanishing Indian” and facilitate Indigenous practices of embodied and land sovereignty through dance and music. As such, their work affirms Indigenous traditions and testifies to the colonial violence that has been enacted against Indigenous cultures and bodies. Their 2012 song “Woodcarver”, which tells the story of the 2010 death of Nuu-Chah-Nulth artist John T. Williams, who

was gunned down by Police Officer Ian Birk, in Seattle, Washington, exemplifies such political interventions. Framing a close reading of ATCR's "Woodcarver" with Gabriel Levine (2016) and Alexa Woloshyn's (2015) respective scholarship on affective and "kinaesthetic listening" practices at Electric Powwow nights, I analyze ATCR's use of news clips, sonic repeats and stretching, and the corresponding music video's visual elements to argue that "Woodcarver" attempts to immerse listeners in a process of grieving that "implicates" (Dean 2015) settlers in historic and present violence against Indigenous peoples as an act of political protest. My analysis seeks to learn from ATCR's music by examining how "Woodcarver" facilitates anti-colonial politics. As a settler scholar working on unceded Kanien'kehá:ka (Mohawk) territory, I aim to affectively listen to ATCR in order to consider how such listening practices might be product and productive of "unsettling" (Reagan 2011) colonial, liberal ontologies and epistemologies and to ask if such "unsettling" might offer support Indigenous land and bodily sovereignty.

James Gabrillo, Princeton University

Punk as Soundtrack to Gay Beauty Pageants in the Philippines

Beauty pageants featuring homosexual men have been regularly held in the Philippines since the late twentieth century. Competitions are organized in villages across the country, on a national scale, and in variety shows on television. Notably, punk has served as the soundtrack to the spectacle, with the songs of foreign acts (such as The Ramones, The Sex Pistols, and The Clash) and local bands (including Kamikazee, Pedicab, and Chicosci) played throughout the pageants, particularly during talent competitions. This paper explores the use of punk rock in Philippine pageants from the 1990s and the present-day, examining how they invoke and complicate the tenets of the genre. How did a musical movement that originally distanced itself from notions of bombast become the preferred accompaniment to the extravaganza of gay beauty contests? I offer that this trend can be productively understood when viewed from the lens of the queercore movement, which was an offshoot of punk in the West during the mid-1980s. As I discovered in interviews with pageant organizers, contestants, and audiences, punk has been a performative and subversive device used to tackle a conservative Philippine society's intolerance towards queerness. My research sheds light on narratives of resistance and gender empowerment in contemporary Philippine musical

traditions — subjects that have received limited attention in previous scholarship.

Keith Gildart, University of Wolverhampton
Keeping the Faith: Black America, Northern Soul, and the British Working-Class 1971-1976

This paper examines the relationship between a British youth subculture and aspects of African-American cultural identity in a period of economic change and deindustrialisation. The Northern Soul scene has been analysed through a range of sociological and historical approaches. However, there has been little attention paid to the ways in which purveyors and consumers of the scene attempted to articulate the multiple meanings of soul and place it in the context of the struggle for civil rights and social justice. Northern Soul had its own ‘organic intellectuals’, fanzine culture’ and a collective identity that used the symbols of Black America to affirm its authenticity and solidarity with the musicians and performers who created the sonic environment of clubs such as The Twisted Wheel (1963-1971), the Golden Torch (1964-1972), and Wigan Casino (1973-1981). Drawing on the articles of Dave Godin (1936-2004) one of the founding fathers of the scene and contributions submitted to the ‘what soul means to me’ sections written by readers of *Blues and Soul* magazine and related fanzines it highlights the ways in which British working-class youth were gaining an understanding of the history of racism and struggle for social justice in the United States.

Patrick Glen, University of Wolverhampton
Black Britain and the Music Press, 1967-1982

After considering the broader historical context and histories of reporting on people of colour in music papers up to the late 1960s, this paper focuses upon the ways in which music papers constructed, represented and conversed with Black British musicians and audiences. It covers the period from Enoch Powell’s racist ‘Rivers of Blood Speech’ to the early-1980s riots in African-Caribbean areas of Bristol, London, Manchester and Liverpool – a period of social and political anxiety following mass immigration from Britain’s colonies and former colonies between 1948 and 1971. By evaluating music papers, it offers images of how people of colour, and in particular Black British people, were understood by white journalists, how they constructed and represented their identities, discussed the issues that interested and affected them, and addressed racism. Negative preconceptions of people of colour held by

reporters and the music industry often shaped writings. Music papers were too a place for anti-racist discourse and organising, along with interactions with people of different races based upon mutual respect and understanding that had a significant impact on the ways people see Britain as a multiracial society

Gabriel Gutierrez, State University of Rio de Janeiro
“Life is crazy”: The Music of Racionais Mc’s and Social Inequality in a Brazilian metropolis

This study is based on the examination of the music of Racionais MCs, the biggest name in Brazilian rap. The musical poetry of the Racionais was born in the 1990s as a manifestation of the culture of the outskirts and as an artistic response to a critical socioeconomic moment, marked by unemployment, rising inequalities and outbursts of urban violence. All of which, products of the radicalization of the neo-liberal economic recipe. The purpose of this paper, therefore, is to analyze the musical and political speech of the group as a side effect of the “system”, which presents ethical and aesthetic resistance meanings for these second-class citizens, inhabitants of the outskirts of the post-industrial metropolis of the late 20th century and early 21st century. Hailing from Sao Paulo – a city that epitomizes Brazilian capitalism – Racionais achieved commercial and critical success with both lower and middle classes, building a career that had ethical and political lyrics as its most striking feature. The Racionais took seriously the so-called “fifth element” of hip hop culture – i.e. the “conscience” – and built an inspired musical aesthetics based on a poetic and political speech that forged a social consciousness on the urban experience of youth in contemporary Brazil. The group created a rap of national features by articulating lyrics that fought the “system” with a self-affirmative poetry aimed at the disenfranchised youth. Their tunes used references from American black music mixed together with elements of samba rock, Brazilian popular music and Brazilian 1970s black music. Essentially, their lyrics delve into one challenge: changing the outskirts of Sao Paulo with dignity and intelligence, dealing with the possibilities and crossroads that life in the segregated metropolis presents to its inhabitants.

Barbara Henderson, Leeds Beckett University
GET OFF YOUR ARSE: “Singing Newspapers” and Political Choirs in the UK

Although the UK has a centuries-old history of subversive singing, since the election of a Conservative coalition government in 2010 and the imposition of

austerity-based economic and social policies, the number of choirs with a distinctly political philosophy and mission has grown. The website CampaignChoirs now lists around thirty political choirs committed to a left-wing, green or anarchist agenda, which is reflected in the music and in related actions. This paper will take as its case study a discourse analysis of some works of the Leeds (UK)-based Commoners Choir, whose manifesto and first song were inspired by the Sex Pistol Johnny Rotten's rallying cry of "Get Off Your Arse" in 1976 at the birth of the punk movement. Using the theories of Bakhtin (1981), Chaika (1994) and Austin (1975), this study will focus on the speech acts contained within the lyrics; the social implications of the Commoners' performances and distribution of their work; the impact of the folk-punk fusion on lexical choices and the use of dialect to root the works within a distinctly northern culture.

Johnny Hopkins, Southampton Solent University "Pocahontas, Ira Hayes and Me": Popular Music and the fight for Native American Civil Rights

The Dakota Access Pipeline (DAPL) protests (2016-18) successfully focused attention on Native American civil rights, at the same time highlighting that usually Native Americans remain ignored and invisible unless stereotyped in films. Popular music's response was impressive. Rapper Taboo (Black-Eyed Peas) collaborated with fellow First Nation artists on the 'Stand Up/ Stand N Rock' single (2016). British singer Kate Nash wrote an open letter to President Obama signed by more than 290 musicians including members of Wolf Alice, Paramore, Radiohead, Green Day, Guns & Roses and Pink Floyd (Mashable 2016, Rolling Stone 2016, Noisey 2016) Neil Young performed at the Standing Rock protest (Kreps 2016). Rappers Nataani Means and Vic Mensa were actively involved at the site. Cat Power has been vocal on social media. These artist-activists follow a long, if small, tradition. While some 1950s rockabilly musicians drew on Native American stereotypes in film and literature, othering their subjects, the mid-1960s saw more supportive viewpoints. Johnny Cash claimed Cherokee heritage and in 1964 released 'Bitter Tears', a Native American protest album featuring Pete LaFarge's 'Ballad Of Ira Hayes'. As the hippie counterculture blossomed a few years later, young North Americans looked to Native communities for visual/ spiritual inspiration to express opposition to American society and government policies like the Vietnam war. Neil Young sang of 'Broken Arrow' (1967), 'Cortez The Killer' (1975) and

'Pocahontas' (1979). Between 1983 and 1993 Billy Childish, the English garage punk musician, wrote celebratory songs including 'Pocahontas', 'Louis Riel', 'Black Elk Speaks' and 'Crazy Horse'. Both musicians have supported American Indian causes. There is a noticeably little writing on Native Americans in popular music particularly relating to civil rights. By developing ideas from Philip Deloria, George Lipsitz, Joe Feagin, bell hooks, Mick Gidley, John Fiske and Stuart Hall this paper seeks to explore and explain the subject and to reveal what it says about mainstream America's relationship with its indigenous people and Britain's relationship with America. This paper is drawn in part from a broader project that I've been working on since 2008.

Andrea Hunt, University of North Alabama
Hip-Hop and the Construction of Gendered and Racialized Identities

This research draws on social identity literature and intersectionality to examine how hip-hop shapes the construction of gendered and racialized identities among college students. Data were collected in 2017 from 26 college students through semi-structured interviews. While many participants described hip-hop music as having a larger effect on their sense of self as a younger teen, they were also adamant about how it was an important part of their overall college experience. The participants described men as being portrayed as hyper-masculine and identified lyrics that supported toxic masculinity. Participants reported that the dominant theme in hip-hop today centered on "trappin" or selling drugs and glamorized that life. African American men, in particular, described how this theme in music shaped the narrative around race and masculinity, how others saw them as Black men, and how they had to counter that image and stereotype as college students. Many participants identified other themes around race and masculinity that centered on Black intellectualism and expressed their frustration with the commodification of hip-hop culture that downplayed these roots. Participants also described the negative portrayals of women in hip-hop. However, women participants were more conflicted in their perception of women in hip-hop and said that when women were the artists this illustrated more agency and was liberating even if the images and lyrics were sexualized. Many of the African American women in the study spoke about colorism in hip-hop, the internalization of stereotypes, how this shaped expectations of them more specifically, and how this affected their sense of self. This research concludes

with a contextualization of the findings with a discussion of how popular culture shapes the construction of gendered and racialized identities.

Mark Jackson, Middle Tennessee State University
Killing a Cop: Blues Violence and Racial Justice

When the Obamas invited Common to the White House for “An Evening of Poetry” in 2011, both the conservative establishment and some law enforcement officials blew up. Much of their outrage came in reaction to his lyrical and poetic statements about police brutality, some of which could be interpreted to support the killing of cops. But this kind of cultural dustup was not new. When Ice-T came out with “Cop Killer” in 1992, President George H.W. Bush and members of the police denounced the song and even urged Warner Brothers to recall it. But considering all the violent content in popular culture, including many images and narratives involving the killing of the police, why do certain performers receive such negativity in reaction to fictional depictions of violence against law enforcement? Perhaps the animus between the police/conservatives and rap stars points to an underlying social/racial conflict. For while the cop killing characters laid out in lyrics by these rappers merely offers imagined actions by members of the black community, law enforcement in actuality has been set in opposition to African Americans, with racialized incarceration of and violence against this group resulting. But this tension and its representation in song is not new. For long before rap became a reality, blues song responded to the inequities of white-dominated policing in the era of Jim Crow, and it also offered up fantasies of violence against the police, such as in the classic songs “Crazy Blues” and “Dupree’s Blues.” But although some blues performers draw on this cop killer image in their work, it is actually used as part of a collective condemnation of police prejudices, abuses, and violence directed at black America in the aftermath of slavery and Reconstruction. An analysis of these songs not only reveals African American’s image of the police as enforcers of a white supremacist power system but also points to the underlying racial coding of the legal system underpinning these enforcement efforts. In essence, these cultural creations represent the black community’s imagining of revenge against the police and stand as creative expression of anger in reaction to these abuses of power.

Andre E. Johnson, University of Memphis
Rhetoric, Religion, and the Repast: How a Church Celebrated the Life and Legacy of Prince

On April 21, 2016, the world heard the news that Prince Rogers Nelson had died. It not only prompted grief and sorrow for the millions of fans who listened to and enjoyed his music, but it also produced outpourings of love, self-reflection, and celebrations from people all over the world. One such place was a church located in Memphis, Tennessee. Many of the members of Gifts of Life Ministries were also fans of Prince and his music and felt the need to celebrate. They were not alone. I, as their pastor, also felt the need to remember and celebrate Prince and we felt that the church was the perfect place to do just that.

Therefore, in this presentation, I describe and analyze the celebration and commemoration held at the church in honor of Prince. Traditionally called a repast, it is a celebration of fun, food, and fellowship that allows participants to share stories and tell others just how much Prince meant to them. By way of autoethnography, I offer an examination of the repast and how rhetoric and religion merges with the sacred and secular. Additionally, I argue that the event not only allows participants to remember and appreciate Prince but also effectively grief his death as well.

Alexander McCauley, Western Carolina University
“You Can’t Grow Hair on Your Mind”: The New Breed and the Politics of Authenticity in 1960s/70s Music City, USA

This paper examines what some dubbed a “new breed” of Nashville singer-songwriters from the mid 1960s and early 1970s who broadened country music’s image, audience, message, and appeal. Kris Kristofferson, Tom T. Hall, Mickey Newbury, and John Hartford wrote, sold, and performed “progressive,” left-leaning country music at a time when “Okie From Muskogee” and “Fightin’ Side of Me” dominated people’s impression of the genre and the white, working class audience for which it supposedly spoke. A long-standing country music preoccupation with authenticity, a tortured and malleable concept in its own right, seeped into the national consciousness with folks from across the political spectrum seeking out “real” movements, people, and experiences that validated their beliefs, ideals, and lives in an increasingly turbulent and, for many, disillusioning time in American history. Several historians have tracked how this yearning for “emotional authenticity” drove some into the New Left, ERAP, and the civil rights movements and others

into the New Right, the YAF, and evangelicalism. These quests were animated by a “romance of the outsider,” a belief that people on the margins of society “possess cultural resources” rooted in gritty, honest, real experiences that the protections and comforts of modernity had denied other Americans. Country music seemed to speak for these people with its focus on the public and private trials of men and women struggling to get by in life. As such, these singers found themselves embroiled in debates over the politics of county music as Americans across varied regional, economic, and ideological backgrounds latched onto the genre as an antidote to the materialism, estrangement, alienation, emptiness and polarization plaguing their lives. Such notions proved potent, but short lived as amidst all this talk of newness, country music remained tethered to preconceptions that limited the power and possibilities of its appeal.

Dewar MacLeod, William Paterson University
Involution and My Generation: “Tommy” and the Pursuit of Personal Liberation

The Who’s 1965 single “My Generation” announced the arrival of young people on the scene as historical actors, demanding a place in the world. But within that generational consciousness lurked a tension between development of self and commitment to society. By the end of decade, with the groundbreaking 1969 rock opera Tommy, the band was wrestling with how this generation could heal the trauma of childhood and lay claim to a just world – or, instead, escape it. Tommy brings an intense and extensive range of themes as the title character experiences family-based sexual and physical abuse that traumatizes him into a kind of dissociative, autistic state. Cut off from the world, Tommy goes deeper and deeper into his self. Songwriter Pete Townshend applies the principles of Indian spiritual master Meher Baba’s “involution” as the inner path to enlightenment for Tommy’s “amazing journey.” Tommy’s incantation of “See me, Feel me, Touch me, Heal me” calls out of the darkness as a personal plea, but it echoes across a generation as it morphs into the chant “We’re not gonna take it!” The masses embrace him, and a utopian vision beckons, but both he and they rebel against the constraints and possibilities. This paper will focus on how the album emerged as a statement of youth movement at a pivotal moment – the same year as Woodstock, Altamont, and the Manson family murders. As Tommy becomes an idol and spiritual guru, the album’s story serves as a cautionary tale about

the dangers of idolatry and hero worship and a retreat from pursuit of social change. Tommy both chronicles and enacts the pursuit of any larger vision of social justice in the counterculture as the Sixties drew to a close.

Michael McGuire, Mount Saint Vincent University
Lessons from the East: Five Considerations for Culturally Responsible Song Collecting

The East of East project is a digital archive showcasing hip hop music from Atlantic Canada. Featuring biographical information on more than 400 artists and a collection of (currently) more than 900 albums, East of East represents an underexamined urban arts community that has been active since the early 1980s. As the project has come together under the direction of Ph.D. student and hip hop historian Michael McGuire, a number of ethical and social justice concerns have emerged. How effectively can a collection of recordings accurately represent a diverse and longstanding musical community? How do privilege and access, on the part of both artists and archivist, impact the kinds of narratives an archive can generate? How can inclusion criteria be tailored to ensure academic integrity without denying admission to groups or individuals with a less significant artistic footprint? Where less than 2% of recordings in the East of East archive received major label support, how can the line between artist and amateur be established, or should there be a distinction at all? Using a theoretical lens rooted in Freirean critical pedagogy, structural biases and obstacles can be identified, circumvented, and overcome, helping to create a detailed account of the region's diverse hip hop history. The project will serve as an educational resource for years to come, but also has to navigate difficult questions of representation, identity, and narrative-construction in order to have any legitimacy, at all.

Dianne Violeta Mausfeld, University of Bern
Chicano Rap, Chicano Cinema & Social Justice During the Early 1990s

Hip-Hop has been a voice to disenfranchised and marginalized Black and Latino youth since its creation in the 1970s. In the course of the rise of Hip-Hop culture in Los Angeles, California, during the 1980s and 1990s, "Chicano Rap" evolved. Created by Latin- and Mexican-American rappers and DJs, such as Kid Frost and Tony G., this sub-genre followed in the footsteps of African-American Gangsta rap. However, Chicano Rap evolved in a unique way due to transcultural features of music, language and cultural signifiers. Key characteristics were Latin and Mexican music samples and multilingual lyrics (English, Spanish, "Spanglish"), and the proclaiming of Chicano pride. The

lyrics talked about police brutality, Mexican heroes and daily life in the barrio, thus articulating their alienation from White America. Similarly, Chicano cinema has been a powerful expression of Chicano identity since the late 1960s. In the early 1990s, both Chicano Rap and Chicano cinema covered shared narratives of Chicano struggle and Mexican symbolism. This paper aims to pinpoint these narratives of social struggle and (in-) justice. The main focus lies on how ethnic identity formation, marginalization, gang violence and prison are being portrayed in early 1990s Chicano Rap music and Chicano cinema. This will be exemplified by an in-depth analysis of the song “Ain’t No Sunshine” by Kid Frost (1992), its lyrics and music samples, as well as the correspondent music video. Since this song was featured on the original soundtrack of Edward James Olmos’s *American Me* (1992), the correlation between popular music and motion pictures will also be discussed. Both examples address prison time as a part of Chicano life, that destroys relationships, shifts priorities and changes the way justice is being seen by (ex-) inmates forever.

Jay Millard, University of Leeds

Deconstructing and Reconstructing: Afro-Modernist Discourse and Free Jazz Expression in 1960s America

African American free jazz practises have often been annexed to an understanding of modernism as realised by white, European defined, aesthetic criteria. Despite practitioners of this music being overt with their personal links to both the civil rights and black power movements of the decade, the social commentary 1960s American free jazz music provides has, when considered as a ‘modernist’ music, received limited effective attention. In an attempt to disrupt the restrictive race mediation of value and progress implied when engaging with Euro-modernist evaluative frameworks, this paper draws on established Afro-modernist discourses, those which take into account the intercultural positionality that occurs within people who operate between ‘contested’ areas of culture and history, to reassert the previously subordinated narratives of artistic and social black moral authority, aesthetic agency and condition-sensitive utopian spirituality that were performed in African American free jazz. These narratives, when reconstructed to reflect and make valid the cultural memory and social experience of their tellers, point to the radicalism of these sounds (that radicalism previously misattributed on Euro-modernist grounds), and suggest that despite comparably limited popular

success, free jazz contributed significantly to black intellectual embodiment and performance of contemporary social justice ideals.

Bertel Nygaard, Aarhus University

Stax in Copenhagen: Perceptions of Blackness, Authenticity, the US South, and the Struggle for Racial Justice in Danish Receptions of Southern Soul Music During the Late 1960's

As historian Joe Street recently noted, the European tour of the main artists of the Stax-Volt label in the spring of 1967 became “a key moment in the transatlantic appreciation of soul music.” But 1960's soul music – and Southern soul music in particular, marketed worldwide at the time as the “Memphis sound” – meant much more than merely a new genre of popular music. Not only in the US, but all over the Western world, soul music was perceived as an emblem of African-Americans heroically fighting unjust subordination and, in the process, uncovering the roots of the dominant (white) European and American popular music of 1960's youth. Southern soul music was widely heard as the sonic signal of authenticity: black, young, original, Southern, and working-class. To Euro-American as well as European pop musicians of the late 1960s, Southern soul music provided – in the somewhat sarcastic words of historian Charles Hughes – an “opportunity to bathe in the authenticating, healing waters of black music.”

There are numerous studies of such sociocultural dynamics in US contexts, but only scattered studies of how the signs of blackness, authenticity, the US South, and the struggle for racial justice and redemption through popular music were perceived outside the US. Studying European receptions of soul music, we may work towards a sense of such sociocultural struggles as parts of a transnational history of popular music and social justice.

This paper starts from a specific case: the Danish media reception of the Stax-Volt tour of 1967. This not only showed Southern soul music as the new fad among the “hip” sections of Copenhagen youth. It also revealed significant ambiguities behind the Danish anti-racist, liberal, and democratic Post-World War II consensus, based on collective denials of the realities of racist oppression in the Denmark's own historical legacies.

Siboné Oroza, University of Helsinki

“When I'm on Stage, I Rule”: Cholita Futurism in Cochabamba, Bolivia

My PhD thesis is an ethnographic study of *cholita* groups (*grupos de cholitas*) in Cochabamba, Bolivia. *Cholita* groups are female song and dance groups who

give powerful performances of *huayño cumbia*, a dance music genre that is influenced by Andean and Afro-Caribbean music styles, Latin pop, and rock music. *Cholita* groups perform together with an electric band in dance venues, feasts and family celebrations of the Quechua and Aymara peoples. My study examines the ways in which young women from often economically deprived but culturally rich backgrounds empower themselves on stage to pursue projects off stage. I argue that members of *cholita* groups draw from the traditions of celebrated female singers in the Andean highlands and Quechua-Aymara market women to build up economic self-reliance and better futures for themselves and their families. The emergence of hundreds of *cholita* groups since 2006 is connected with the growing political, cultural and economic influence of the Quechua and Aymara peoples in Bolivia. A parting point for my study is however the striking contradiction between the powerful stage performances of *cholita* groups and women's precarious situation in a society where violence against women is rampant. I borrow the term "*cholita* futurism" from the Afrofuturist art movement that "values the power of creativity and imagination to reinvigorate culture and transcend social limitations" (Womack 2013: 24), to look at the ways *cholita* artists create moments of personal freedom and leading roles on and off stage to resist the entangled social oppressions of sexism, racism and class stratification that affect their lives.

Michael Vicente Pérez, University of Memphis **Pearl Jam and Politics**

Popular and scholarly representations of "grunge" music often emphasize its common reference to themes of alienation, self-destruction, and dark irony. Such approaches tend to treat grunge music as nihilistic critique and its artists as overly self-conscious social outcasts. The outcome of such representations has been a popular and academic framing of grunge music as fundamentally apolitical. As Catherine Strong has noted, one of the main criticisms levelled against grunge is that it is not political enough (Strong 2016). This paper takes the music and activism of Pearl Jam as a challenge to the claim that grunge music is an apolitical art form. Drawing on the band's lyrics, performances, and social activism, it argues that the band's trajectory reveals a sustained social and political critique that underscores the political side of grunge music and artists. Specifically, I argue that Pearl Jam represents a consistent effort to engage in both political commentary and practice around themes of gender, inequality, and war. Seen this way, Pearl Jam reveals grunge music's

complimentary relationship to a tradition of political rock and roll music albeit with its own unique contributions.

Alex Perullo, Bryant University

Silencing Societies Songs: The Rise of Censorship and the Limits of Social Justice in Tanzanian Popular Music

Since the mid-1990s, Tanzanian musicians have spoken openly about social and political issues in their country. In song lyrics composers have ridiculed incompetent politicians; questioned toxic social practices; condemned systemic corruption; and lauded those who stand up for the “average” Tanzanian. The freedom to openly express opinions has grown consistently each year allowing some musicians to affect public policy and generate broad social change. In the past year, however, the country’s political leaders have taken a forceful stance against these freedoms. They have banned songs that question the government or generated resistance to the ruling party; they have arrested a Member of Parliament who, as a former rapper, regularly criticized government inaction; and they have refused several musicians the chance to perform outside of the country given what was seen as their undignified representation of Tanzanian society. While these forms of censorship are not new to Tanzania—from the mid-1960s until the early 1990s Tanzania was a socialist country that censored most forms of popular culture—the impact of these recent changes has created tremendous anxiety among musicians, fans, and others who look to music to voice their concerns. This paper examines the transformations occurring in Tanzanian society and the reactions by fans and artists. In particular I argue that censorship has undermined the vibrancy of the country’s music scene and led to widespread concern among those who believe that their voices or the voices of the artists that represent them are being silenced. This movement toward cultural and political restrictions have left many anxious about the future of the country and fearful that they are losing the freedoms in which they had only recently come to depend.

Rachel Rubin, University of Massachusetts Boston

Poor Folks Stick Together: Black Artists, Country Songs, and the Southern Race-Class Dynamic

Country music is famous (and, indeed, frequently mocked) for its class-consciousness: a couple of very clear examples are Merle Haggard’s “Mama’s Hungry Eyes” (“another class of people kept us somewhere just below”) and

Alabama’s “40 Hour Week (For a Livin’)” (“There are people in this country who work hard every day...but the fruits of their labor are worth more than their pay”). In the 1970s, the genre frequently reached across race via class for a range of reasons (the recession, the rise of the Sunbelt, the coming-of-age of the post Great Migration generation, etc.). One area this took place was in the music of black country singers—a rare category, as is well-known, because of the recording industry’s early insistence on racial separation of genres. This paper focuses on class consciousness in black country music in three categories: black country singers (for instance, the singer of the title song of this paper, Stoney Edwards), black artists doing novelty-ish country albums (such as the Supremes), and black artists doing country covers mixed in with their own material (particularly common among soul singers, such as Solomon Burke). I will approach the topic in several ways: close lyrical analysis; examination of album art; deliberately meaning-shifting covers or intertextual references; use of verbal or musical colloquialisms; and artists’ career trajectories, to name a few. Black country music, I claim, acknowledges that racial identity and class identity are mutually constitutive beyond common conceptions of intersectionality.

Audrey Slote, University of Minnesota
Whose Resistance?: Protest, Abstraction, and Whiteness in POLIÇA’s
“How Is This Happening”

In November 2017, Minneapolis-based electro-pop band POLIÇA released a hazy ten-minute single, “How Is This Happening,” in response to the election of Donald Trump. The product of a collaboration with European chamber ensemble *stargaze*, the track blends POLIÇA’s electronic sound with classical elements. At the band’s show in Minneapolis last February, of which “How Is This Happening” was the centerpiece, lead singer Channy Leaneagh framed the performance with a particular political orientation: “Our job is not to give you a nice, comfortable show. Our job is to come together to actively destroy white supremacy.” In this presentation, I use Leaneagh’s statement as a framework to investigate “How Is This Happening.” I first examine how the song reflects political resistance through texture, and timbre, and repetitive structures. I then problematize the song’s message of anti-Trump resistance in relation to the purported goal to “destroy white supremacy.” Rather than amplifying the voices of people of color, the song’s classical elements and sonic ambiguity risk leaving them out of the conversation. My approach draws

upon analyses of ensemble as community (Asplund 1995), voice and violence (Gopinath 2009), and whiteness and erasure (Whitesell 2001). I bring my analysis into dialogue with Ta-Nehisi Coates's recent commentary on issues of race in America. With this project, I aim to extend discourse about whiteness and erasure in anti-Trump protest into the realm of music scholarship, and to contribute to a new body of academic work focused on American music in the era of Trump.

**James Smethurst, University of Massachusetts Amherst
Amiri Baraka, Newark, and the Landscape and Soundscape of Black
Modernity**

Amiri Baraka was the poet-laureate of New Jersey, but his deepest connection to the state was to the relatively small, densely populated portion comprising the city of Newark, where he lived the majority of his life. This paper will consider the importance of musical soundscape and landscape of Newark in Baraka's work as an embodiment of the black modern as well as what followed this modernity. By the black modern and black modernity, I mean Baraka's vision of the creation of a black industrial working class and working class experience and culture in the wake of the Great Migration from the South. This was a class forged by industrial and urban organization, exploitation, racism, and struggle against class and racial exploitation. By "what comes after modernism," I refer to Baraka's sense of what scholars such as Thomas Sugrue have termed the "urban crisis" of deindustrialization vividly seen practically everywhere in Newark and the assaults of what many would term the "neo-liberal" regime, but which Baraka would much more call "imperialism" or "capitalism." In particular, the paper will focus on how the cultural geography and history of Newark as revealed through a vision of its music informed Baraka's positing of a popular avant-garde continuum of black culture and politics, a formulation that Baraka saw as issuing from a black modernist tradition significantly issuing from Langston Hughes and Sterling Brown, but with a Jersey accent, so to speak.

**Gareth Dylan Smith, New York University
Towards Equity in School Music: Modern Band Curating Resistance to
Oppression in Music Education**

Research demonstrates how, across the USA and much of the world, schooling increasingly perpetuates oppressive modes of colonial and neo-colonial

oppression, reducing music education, in particular, to a set of consciously and unconsciously reified practices that serve to choke students' creativity and capacity for expression, inhibiting the humanizing potential of music in schools. National nonprofit, Little Kids Rock (LKR), works with teachers, schools, school districts, and university music teacher educators across forty-five states to curate communities of active resistance, through pursuit of its mission to expand, restore, and innovate music education in America's schools. Confronting and challenging the traditional north American model of music education as large-ensemble replicative performance, LKR trains willing teachers to subvert normative and exclusive, symbolically violent curricula and pedagogical models, proposing and embedding an alternative pedagogical approach based on collaborative learning and development of creative and improvisational facility through culturally responsive repertoire and learning practices. Working from Kahn-Egan's (1998) five broad characteristics of punk, the presenter demonstrates how LKR's dynamic work in K-12 classrooms across the country provides vital punk resistance to an exclusive and anachronistic set of ingrained assumptions and practices. Embracing learning of empowerment, identity, agency, and self-expression through making original, personally meaningful music, this punk nonprofit, and its punk pedagogical approach, are together revitalizing music education, invigorating a generation of American youth. Examples of curriculum, the Music as a Second Language pedagogy, and student's music-making activity, demonstrate how a more equitable music education – and thereby a more equitable society, is achievable through a reorientation of music teaching in US schools.

Tyler Sonnichsen, University of Tennessee, Knoxville
MTV and the Symbolic Gentrification of the Music Video

Between 1981 and 1985, Music Television (MTV) went from a network on the fringes of popular culture to ahistorical juggernaut of influence and image cultivation. The network spent its first two years fledgling, desperate for content and often airing outsider and experimental videos often forgotten to history outside of dedicated cult followings. By the middle of the cable-proliferating decade, though, the network became ubiquitous in American households, played a crucial role in segmenting television audiences along generation lines, and could easily make or break an artist for life. This paper contends that the incursion of big capital into music videos reflects the greater

neoliberal trend in Western society and can be understood in terms of geographic theory. While gentrification of urban landscapes has displaced residents who generate less income for the city, similar levels of development in programming have eliminated content which marginalized income for the network. Both are similarly reflective of the constant tension between capitalism and human identity and expression. Countless scholars of race, urban studies, and elsewhere in the humanities have written about the causes and byproducts of “revanchist urbanism” (see Smith 1996). Others, more recently, have characterized systematic erasure of marginalized voices within the Civil Rights era as “symbolic violence” (Alderman 2008). This research seeks to understand the marginalization of artistic expression within media platforms like MTV as what I call “symbolic gentrification.” This critical intersection of popular culture studies and geography can enhance the conversation about music and social justice in an era where both are joining the fight against unfair development.

Matt Stahl, University of Western Ontario
Olufunmilayo Arewa, Temple University
Accounting for Injustice? 1960s R&B Singers’ Legal Battles with
AFTRA’s Pension and Health Funds

In the early 1990s, a group of 1960s R&B stars led by Sam Moore (of Sam & Dave) waged a class-action suit against their union’s pension and healthcare system. At or approaching retirement age, these performers had learned from AFTRA’s Pension and Health Fund that, despite selling millions of records over their decades-long careers, their retirement accounts were effectively empty and they were not eligible for the union’s healthcare plan. Information they obtained from AFTRA suggested there were likely 20,000 other AFTRA-member vocalists (not all million-sellers) in similar situations. The lawsuit wound on for nine years and was ultimately settled in the singers’ favor, but to the tune of fractions of pennies on the dollar, according to credible observers. Existing scholarship on popular music reveals gaps between studies grounded in the humanities and social sciences (on the one hand) and law and business (on the other). We know that record industry royalty accounting is suspect, but how does it actually work to produce poverty for popular black singers? Focusing on Moore et al.’s suit, this paper aims to explain particular historical accounting and legal practices that mediate and articulate race, law, popular music, organized labor, income, and wealth in patterned ways. We focus

mainly on archival materials pertaining to contract and accounting practices, contextualized through other primary sources – journalism, courtroom and legislative testimony, and memoirs – in order to contribute new knowledge of the institutional histories of popular music and to support a broader effort to fill in gaps between disciplinary approaches. Lead plaintiff Sam Moore’s woeful economic position, as well as his integrity and persistence, press us to examine practical, institutional, yet understudied aspects of occupational music-making.

Adam Swayne, Royal Northern College of Music Political Popular Music in the Contemporary Concert Hall

U.S. composer Frederic Rzewski’s 1979 work for solo piano *North American Ballads* provides a major cornerstone for so-called classical musicians wishing to express concerns for social justice on the concert stage. Rzewski based his ballads on traditional American work and protest songs, and he drew upon the example of Pete Seeger in the construction and dissemination of this music. However, actual audience participation is not overtly encouraged in Rzewski’s works, and the performer acts largely as a mechanism for the music within the traditional confines of the western concert hall. More recently composers have asked performers and audience to enter into the political act as a more fundamental part of the piece. In his work *The People Protesting Drum Out Bigly Confefe*, Dr Kevin Malone (University of Manchester) instructs the pianist to encourage the audience to join in chants from anti-Trump rallies. These chants make up all the musical material in this composition, which was commissioned in 2017 by pianist Adam Swayne. In Swayne’s new album ‘*Speak to me*’, which is launched in 2019 on Coviello Classics, live demonstrations captured at anti-Trump rallies take the place of the audience participation, providing a lasting testament to the circumstances surrounding this piece’s creation. In this lecture-recital, live and recorded examples from Malone and Rzewski’s work will be presented. This will serve to highlight new ways in which concert music is increasingly ‘doing’ politics by broadening the role of the performer and the audience as well as challenging traditional hierarchies. The role of popular music (in style and content) is fundamental to this apparent communication of beliefs and expression of solidarity. This cross-pollination suggests new possibilities for musicians and activists across a spectrum of musical genres and brings a genuine voice of the people into the concert hall.

Roberto Tinajero, University of North Texas – Dallas
LatinX/Borderland Hip Hop Rhetoric: Identity and Counter-Hegemony

This paper/presentation focuses on issues of LatinX identity. Identity among the LatinX population functions many times in a state of double-consciousness but, as viewed through the community's Hip Hop discourse, more readily functions in a state of multi-consciousness. This is manifested in LatinX's placement in cultural, linguistic, physical, and psychological borderlands (Anzaldúa, 1999) and their possession of a "contradictory consciousness" (Villanueva, 2004). Furthermore, the discourse of many LatinX Hip Hoppers is counter-hegemonic in critical ways: It can function, as much Hip Hop discourse does, in opposition to social "norms" and sensibilities in regard to linguistic practices, identity, and culture and it is espoused through nontraditional mediums of rhetorical studies such as lyrics, music videos, graffiti, tagging, and "vehicular rhetoric." The multi-consciousness of this community, expressed in linguistic practices and culture, will be addressed first followed by an analysis of how this multi-consciousness serves as a counter-hegemonic force. Ultimately, the Hip Hop discourse of the LatinX community is directly connected to the complex identity of this ethnic group and is a powerful tool in displaying some of its central characteristics while also serving as a shaping-tool of the group's identity. LatinX Hip Hop illustrates the power of everyday rhetorics to affect identity and society. Reaching out toward these untraditional places expands and enriches the rhetorical landscape and teaches us about a historically marginalized population that is growing in numbers and influence.

Alyxandra Vesey, University of Alabama
Finding Your Color: Cosmetics, Choice, and the Promise of Inclusion

This presentation investigates female- and femme-identified musicians' use of cosmetics as a form of music merchandising, or the processes associated with their participation in the creation and sale of branded consumer goods as a performative business tactic to renegotiate their value as industry professionals and feminine subjects. It focuses on the cultural and industrial rise of M*A*C Cosmetics (1984-). The Canadian beauty company received early support from glamorous celebrities, but entered into the mainstream in the mid-1990s through the twin forces of acquisition and inclusion. In 1994, Estée Lauder

began managing the business as a majority shareholder. It was also during this time that M*A*C hired two queer musicians, drag performer RuPaul and butch crooner k.d. lang, as spokesmodels for its Viva Glam campaign. The pair promoted a branded red lipstick whose sales went toward HIV/AIDS research. The campaign's success resulted in the company's continued enlistment of queer pop icons and divas of color as spokesmodels, brand partners, and creative inspiration for products like its 2016 commemorative collection for Tejano legend Selena. These branding decisions had broader implications for both the music and cosmetics industry's approach to inclusivity and philanthropy, such as Cover Girl's employment of Queen Latifah and Janelle Monáe as spokesmodels, Kiehl's partnership with Tegan and Sara on limited-edition facial cleaners to raise funds for the indie rock sister act's LGBTQ youth advocacy center, and global pop phenomenon Rihanna's launch of her Fenty Beauty cosmetics line with luxury goods conglomerate LVMH Moët Hennessy Louis Vuitton SE. Thus, M*A*C's legacy of corporate benevolence demonstrates cosmetics' limited potential as a resource for musicians and consumers to challenge the beauty industry's conventions and practices by endeavoring to provide a spectrum of options for non-white and non-conforming consumers and comply with cruelty-free production standards while adhering to brand culture's entrenched neoliberalism.

Scott Whiddon, Transylvania University

BB King, Live at Cook County Jail, and the Rhetorical Positioning of Albums from Inmate Spaces

Although BB King's *Live at Cook County Jail* spent three weeks at the top of the soul album chart in 1971 and helped continue the bluesman's developing appeal with white audiences, many of its initial reviews were less than favorable. For example, Jon Landau in *Rolling Stone*, just weeks after the album's release, argued that the record was "little more than a rehash of the familiar." Since then, *Live at Cook County Jail* seems to earn sparse attention in King biographies. However, *Live at Cook County Jail* gains a particular appeal when viewed through the lens of prison rhetorics, especially given the popularization of "live from prison" recordings by Johnny Cash and others during the late 60s/70s, as well as the radically changing nature of the American prison itself. John Sloop's work shows how this particular era begins what he calls the "just deserts" era of incarceration: "a popular philosophy that

holds that criminals should only be given their due, nothing more and nothing less” (133). Prisoners are contained not only by walls and bars, but also by their rhetorical positioning via dominant discourse -- including newspapers, magazines, and even records. By looking at artifacts from this era of incarceration, we can gain a finer sense of the connections between prison representations and prison realities. In my presentation, I situate Live at Cook County Jail within King’s trajectory as an artist as well as how the American prison was presented to the public, via other mediated representations during the 1970s.

David Wilkinson, Manchester Metropolitan University Post-Punk, Politics and Pleasure in Britain

This paper draws on my recent monograph, *Post-Punk, Politics and Pleasure in Britain* (Basingstoke: Palgrave Macmillan, 2016). It situates post-punk in the crossfire of a key ideological struggle of the 1970s and 1980s: a battle over freedom and pleasure between emerging neoliberalism and libertarian, feminist and countercultural movements dating back to the post-war New Left. Developing the work of thinkers such as Raymond Williams and Herbert Marcuse, I argue that post-punk offered utopian definitions of freedom and pleasure at the levels of aesthetics, ecology, sexuality and economics. The work of bands such as the Raincoats, along with the early practices of independent labels like Rough Trade, may therefore be viewed as potential ‘resources of hope’ in our conflicted and uncertain present, giving us the opportunity to imagine a future beyond neoliberalism.

Anna Swaray Williams, York University Toronto “We Gon’ Be Alright”: The New Sights and Sounds of African American Protest Music

Some say that the Civil Rights Movement was a failure. I beg to differ. I believe that it succeeded in many ways. It served as an example of how and how not to drive a social movement, and made many important social gains. I, as a Black woman living in North America, would not have been where I am today without it. I maintain that although not a failure, its work was incomplete, and that there are critical civil rights battles still to be won. These battles, however, are being fought against a backdrop of music very different from the sounds of the 1950’s and 60’s Civil Rights Era. In those days, when activists marched into battle zones such as Selma and Montgomery, Alabama, they sang gospel-, blues- and soul-tinged Freedom songs such as “We Shall Overcome”. In more recent times, when protesters have gathered in

Ferguson, Missouri and Cleveland, Ohio (among other places), they have encouraged each other with provocative and searing hip hop anthems such as Kendrick Lamar's, "Alright". Just as the social issues have become more specific (police brutality towards minorities, the rise in brazen racist attacks, urban underdevelopment, etc.) so too has the music - new sounds and sights/sites for times, which, although new, have the tiring ring of déjà vu. This paper takes a look at three songs out of today's soundtrack: Kendrick Lamar's "Alright", Beyoncé's "Formation", and, John Legend's and Common's, "Glory". It examines the visual (music videos) and aural (lyrics, arrangements and musical genre/style) presentation of each piece, and offers analyses on their impact within America and around the globe.

Kasi Williamson, Fontbonne University
Resisting Anti-Black Violence: Woody Guthrie's Post-War Songs for Social Justice

In the years following World War II, U.S. folk singer Woody Guthrie penned lyrics to several songs that responded to incidents of law enforcement violence against African American men. These songs form part of a larger body of work that often spoke against racism and fascism—forces that worked against the “union” of all people that Guthrie's songs envisioned.

Woody Guthrie's biographers trace the ways that his attitudes about race changed throughout his lifetime, discussing how Guthrie demonstrated empathy by taking the perspective of the oppressed in songs that told stories of racism and racist events (Jackson, 2008; Kaufman, 2015). This paper delves more deeply into the songs Guthrie wrote to depict incidents of police violence against Black men in the U.S., exploring how the ballad—as a rhetorical and musical form—facilitated this enactment of cross-racial empathy. This analysis highlights the complex implications of songs that invited a white singer to give voice to the racial other, within the particular context of 1940s public discourse and activism against racism and police brutality.

Though it is crucial to historicize Guthrie's songs about racialized violence, a contemporary audience can't help but hear their resonance with recent events. This paper will conclude by amplifying this resonance, reflecting on the tangled mix of empathy, appropriation, and power that white anti-racist rhetor/musicians seek to balance as they advocate for racial and social justice.