

Popular Music, Popular Movement(s)
2018 CWRU MGSA Conference
Case Western Reserve University
October 5-6, 2018

Friday, October 5

8:30-9:30: Breakfast and Coffee

Dampeer Room
Kelvin Smith Library, 2nd Floor

9:30-11:30: Communities in Confrontation

Moderator: Paul Abdullah, Case Western Reserve University

Rachel Schuck, "Carnatic Music Transplanted to America: Innovations of Youth in 'Sustaining Sampradaya'"

Samantha Skaller, "My Name is Nina Simone: Jazz, Violence, Trauma, and the Civil Rights Movement"

Samantha Cooper, "That (Kosher?) : American Jewish Reception of Gilbert and Sullivan's Comic Operetta, 1885-1940"

Briana Nave, "'No Thanks!': Political Punk in the Capital in the Era of Trump and the Alt-Right"

1:30-3:00: Mediated Voices

Moderator: Mandy Smith, Rock & Roll Hall of Fame

Jasmine Henry, "Beats and Brotherhood: The DIY Hip-Hop Recording Studio as Black Public Sphere"

Sarah Lindmark, "Watching Their Souls Speak: Childish Gambino, Kendrick Lamar, Beyoncé Knowles-Carter, and the Development of the Long-Form Music Video"

Kyle Kostenko, "RuPaul Reconsidered: Intersections of Gender, Sexuality, and Race in 'Supermodel (You Better Work)'"

3:00-4:00 Coffee and Refreshments

4:00-5:00: Keynote I: Mary Simonson

8:00: The Cleveland Orchestra and Franz Welser-Möst perform Mahler 2nd Symphony, “Resurrection”

Saturday, October 6

8:30-9:30: Breakfast and Coffee

Clark Hall, Room 206
11130 Bellflower Rd

9:30-11:30: Identities in Flux

Moderator: James Aldridge, Case Western Reserve University

Steph Ruozzo, “Stairway to Paradise: George Gershwin’s Climb Towards Acceptance in the Jazz Canon”

Larissa A. Irizarry, “Closeting Judas: _____, and the Codifying of Homonormativity”

Adrienne M. Rodriguez, “Elementary Music Teachers’ Uses of and Attitudes Toward Music Genres”

Kevin Whitman, “Chrysalis: The Transfigurations of Kendrick Lamar”

1:30-3:00: Bodies in Motion

Moderator: Peter Graff, Cleveland State University

Caitlyn Trevor, “Animated performance: ‘Better’ music means larger movements”

Jacqueline Georgis, “From Amadora to downtown Lisbon: _____ on the Dancefloor”

Elizabeth June Bergman, “Dancing History and Race in Michael Jackson’s _____”

3:00-4:00: Coffee and Refreshments

4:00-5:00: Keynote II: Tammy Kernodle

5:30: Informal gathering at Happy Dog at the Euclid Tavern, 11625 Euclid Ave

patriarchal notions of blackness and beauty pushed onto black women. Simone dedicated each verse to one of the four main stereotypes of black women, the “mammy,” the “mulatta,” the “jezebel,” and “the violent black woman.” Second, in her 1964 song “Go Limp” she employed humor to call out the sexual, gender, and racial politics present in the civil rights movement. Using double-speak and appealing to multiple layers of her audiences, this folk song parody provided a lens into the patriarchal threats facing young black women joining nonviolent marches in the civil rights movement.

Both of these songs center on the lived experiences of black women and more specifically black women who have experienced violence. Simone’s music represents a form of black feminist resistance that continues to go underrepresented in the discourses of both activism and music in 1960s America. This presentation situates Nina Simone’s works at the intersection of trauma theory and black feminist thought in an effort to bring to light the ways in which Simone’s personal experiences with sexual and domestic violence inform her civil rights movement music. More broadly, this project aims to bring forth a trauma-informed approach to addressing sexual and domestic violence in music.

That (Kosher?) *Mikado*: American Jewish Reception of Gilbert and Sullivan’s Comic Operetta, 1885-1940

Samantha Cooper, New York University

On Saturday December 18, 1897 at 7pm, the Metropolitan Musical Society performed Gilbert and Sullivan’s *Mikado* at the Waldorf Astoria hotel in New York City. The production served as a fundraiser on behalf of the Shearith Israel synagogue Sisterhood. Curiously, this performance was only one of several similar productions mounted by and for Gilded Age, Progressive Era, and Interwar American Jewish audiences. From 1885 through 1940, *Mikado* entertained Jews at anniversary parties, fundraisers, Purim and Chanukah celebrations, dinner dances, schools, homes for the elderly, and theatre venues. But why did Jewish Americans gravitate towards this British operetta and leverage its performance for their own purposes? And what were the conditions of possibility that made *Mikado* so appealing to Jews?

In answer to these questions, this paper assesses diverse Jewish performances of *Mikado*, leveraging score analysis, press coverage, archival resources, and secondary literature. To situate the performances within aspirations of ethnic uplift, shifting political relations with Japan, and *Mikado* Fever, this paper

Washington, D.C., the local venue Black Cat hosted a protest concert under the name “No Thanks: A Night of Anti-Fascist Sounds.” Bands bellowed politically charged songs, attendees participated in protest chants, musicians gave impassioned speeches from the stage, and proceeds from the concert benefitted an LGBTQ homeless shelter and a housing equity organization. Since Inauguration Day the punk scene in D.C. has seen a multitude of political song releases, on-stage anti-Trump rants, and a wave of benefit concerts for leftist causes.

Washington, D.C. has a long history of politically engaged punk music: from the anti-racist, anti-misogynist Revolution Summer reform of 1985 to the anti-Gulf War protest concerts of the 1990s, punk in D.C. has long been a reactive antagonist to right-wing politics and far-right sentiments. Scholars such as Ryan Moore and John Goshert have asserted that the conservatism of Reagan and subsequent right-wing politicians have fueled punk backlash. For leftist outrage, the scene in D.C. is ground zero, and for that reason the rise of Donald Trump led many to speculate that conditions were ripe for politically conscious punk to revive in the nation’s capital. My paper looks at reactionary leftist political activity in the D.C. punk scene since Trump came to power and connects it to the local history of punk protest. Through an examination of historical accounts, consultation of contemporary and social media sources, and experience of local punk performances, I illuminate how D.C. punk employs performative and deliberately self-referential protest activity to maintain community cohesion in the Era of Trump.

1:30-3:00: Mediated Voices

Moderator: Mandy Smith, Rock & Roll Hall of Fame

**Beats and Brotherhood: The DIY Hip-Hop Recording Studio as Black Public Sphere
Jasmine Henry, Rutgers, The State University of New Jersey**

Recently, the rise of the digital do-it-yourself (DIY) movement and subsequent proliferation of affordable music technologies, recording studio practices, and spaces has assisted young black music-makers in combatting the financial, geographic, and technological constraints traditionally associated with studio recording. Drawing upon participant observation and Michel de Certeau’s theory of “space as a practiced place,” this paper examines recording practices, social rituals, and placemaking within the context of a contemporary DIY hip-hop recording

Pulitzer Prize

Saturday, October 6

9:30-11:30: Identities in Flux

Moderator: James Aldridge, Case Western Reserve University

Stairway to Paradise: George Gershwin's Climb Towards Acceptance in the Jazz Canon
Stephanie Ruozzo, Case Western Reserve University

Closeting Judas: *Jesus Christ Superstar*, and the Codifying of Homonormativity

Larissa A. Irizarry, University of Pittsburgh

On Easter Sunday 2018, () was broadcasted on NBC as a live musical television special, directed by David Leveaux and Alex Rudzinski, starring John Legend (Jesus), Sara Bareilles (Mary), and Brandon Victor Dixon (Judas). first debuted as a staged

The teachers who participated in this study were mostly white, female, and had the most training, education, and performance experience in Western art and children's music. Teachers also emphasized these same genres most often in their teaching. Conversely, the genres in which teachers had the least experience included new age, dance/electronic, and hip-hop/rap. Overall, the results of this study suggest that participants tended to most frequently teach the genres in which they had the most training and performance experience. Also, teachers felt these same genres (primarily children's and classical music) should continue, ideally, to be used most often and were the most appropriate to use in elementary music teaching. Many popular genres, especially new age, dance/electronic, and hip-hop/rap were less familiar to teachers through both training and performance experience, and consequently were used less and identified as inappropriate by many participants. These results are consistent with the findings of Kruse (2015), Springer and Gooding (2013), Springer (2016), and Wang and Humphreys (2009). Implications for elementary music practice as well as music teacher education are offered.

Chrysalis: The Transfigurations of Kendrick Lamar

Kevin Whitman, Case Western Reserve University

When Kendrick Lamar received the Pulitzer Prize for Music in 2018 for his album (2017), critics and fans seemed to agree that he compellingly rendered the complex sociopolitical circumstances of modern African American life. Yet, there is a surprising lack of agreement over the actual mechanisms of that achievement. Some critics argue that the album is a nostalgic ode to hip-hop and R&B of previous decades, while others believe it raises the stakes of hip-hop's politicized spirituality and affinity with pop culture; still other writers have said that Kendrick subtly references his own previous work or has embraced the aesthetics of trap music. Under the premise that none of these answers are inherently sufficient, this paper takes a different tack.

1986; Neal 2012; et al). The ways his dancing combined and amalgamated different cultural traditions and lineages has received less critical attention. Employing performance scholar Diana Taylor's (2003) articulation of "the archive" and "the repertoire" and theories of African diasporic aesthetic signification (DeFrantz 2004; Gates 2014; Wallace 1991), this presentation examines the ways that Jackson and his chorus engaged both the "archive" of dance on television, film, and video and the "repertoire" of the divergent pedagogies of "street" and "studio" dance.

While there are many examples within Jackson's music video oeuvre of his mixing of "studio" and "street" dancing and intertextual references to Hollywood musicals, the case study I analyze is 1988's *Boyz n the City*, an homage to a scene from the 1953 MGM musical film *Bandwagon* starring Fred Astaire. By examining the on-screen aesthetics of the music video and the behind-the-scenes collaboration of Jackson and his dancing chorus, including choreographers Vincent Paterson and Jeffrey Daniel, I explore how the generic mixing of dance forms in *Boyz n the City* sheds light on the complex racial politics that characterize all of Jackson's work. I examine the cultural histories of these dance genres in relation to the processes of appropriation, "invisibilization", and commodification that African American vernacular dance has historically been subject to in mainstream American popular entertainment and culture (Gottschild 1996, 2000; DeFrantz 2012, 2014). I argue *Boyz n the City* redresses musical theater's history of racial inequity and injustice while simultaneously reifying some of the paradigms central to American commercial entertainment.

4:00-5:00: Keynote II:
Tammy Kernodle, Miami University