

**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?) *Mikado*: 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**

Harkness Chapel Classroom  
11200 Bellflower Rd

**5:00-6:00: Reception**

**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: *Jesus Christ Superstar*, 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: *Kuduro Progressivo* on the Dancefloor”

Elizabeth June Bergman, “Dancing History and Race in Michael Jackson’s *Smooth Criminal*”

### **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**

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

**Friday, October 5**

**9:30-11:30: Communities in Confrontation**

**Moderator: Paul Abdullah, Case Western Reserve University**

**Carnatic Music Transplanted to America: Innovations of Youth in “Sustaining Sampradaya”**

**Rachel Schuck, University of Miami**

1978 marked the first year of the Cleveland Thyagaraja Festival in Ohio. Taking inspiration from the annual Thyagaraja Aradhana in Tiruvaiyaru, India, the festival has made waves in both the Indian and North American communities, attracting over 8,000 attendees for the 12-day event. An explicit goal of the festival is to support and encourage youth involvement in order to preserve veneration for the Carnatic tradition. Scholars such as Kathryn Hansen, Alison Booth, and Jeff Roy have explored the adaptation of Carnatic music to new developments and technologies such as an increasing global accessibility and the revision of traditional pedagogy for internet lessons. These scholars, however, have primarily been concerned with online communities. As of yet, most live experiences and community-building festivals remain untheorized. Such festivals reveal much about transnational identity formation among Asian American musicians.

As Carnatic music’s education system shifts and develops, performance practices and live venues reflect the impact of this music’s migration to the U.S. In 2007, the Thyagaraja Festival Committee introduced the “Sustaining Sampradaya” program. This program serves as an educational opportunity that pairs renowned teachers with auditioned students and includes elements of live musical performance. The additions to this music’s pedagogical structure reveal the impact of transnational elements in the transmission and success of Carnatic music among youth in the community. The involvement of young Carnatic musicians makes southern Indian classical music more accessible to American musicians performing in all styles. In this paper, drawing on ethnographic observations of the 2018 festival and interviews with organizers and participants, I demonstrate that the performance spaces and community accessibility provided through the Cleveland Thyagaraja Festival’s education program reveal the globalization of this tradition and contribute to the transformation of South Asian identity in American education and music performance contexts.

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

By the late 1960s, Nina Simone’s music began to express the socio-political struggles in the United States, narrowing in on issues specific to black women. In 1966, she released her controversial song “Four Women,” in which she shed light on the oppressive mainstream hetero-

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 *The 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, *The 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 *The Mikado* so appealing to Jews?

In answer to these questions, this paper assesses diverse Jewish performances of *The 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 also draws from Mari Yoshihara’s (2002) study of white women’s Orientalist cultural consumption and Eric L. Goldstein’s (2014) inquiry into American Jews’ complicated relationship with whiteness in the early twentieth century. Beginning with Sydney Rosenfeld’s illegal Chicago and New York City productions of June 1885 and concluding with the addition of “The Red Mikado” socialist satire scene to Broadway’s *Pins and Needles* in 1939, this paper explores the many transformations undergone by a piece of theatre with specific allure for American Jews. By tracing a selection of Jewish performances of *The Mikado* across America, we might better understand how works of Western art have accumulated ubiquitous and nostalgic meanings for ethnic minorities.

### **“No Thanks!”: Political Punk in the Capital in the Era of Trump and the Alt-Right** **Briana Nave, University of Maryland, College Park**

On the evening of Inauguration Day, after the most divisive president in modern history had been sworn into office and while Antifa black bloc protests occurred on the streets of

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 studio operated by two young black males in the United States. I argue that in the process of transforming a rented office space into a DIY recording studio, the participants created a safe and un-surveilled space where blackness and brotherhood is freely expressed, negotiated, and practiced. My findings illuminate the socio-musical significance of young black males engaging in entrepreneurial, decision-making, and technological roles such as audio engineering and studio management—traditionally viewed as white male preserves. To conclude, this paper suggests considering the DIY hip-hop recording studio as part of the black public sphere alongside spaces such as the barbershop, street corner, and church where business, community-building, and identity formation intersect and serve a primary role in protecting young black male bodies in the United States.

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

The release of Childish Gambino’s music video “This is America” spurred a flurry of discourse among hip hop enthusiasts around the world. Many are comparing his work to that of

Pulitzer Prize-winning artist Kendrick Lamar’s music video “HUMBLE.” and Beyoncé Knowles-Carter’s album *Lemonade*. The recent releases from these three artists have ushered forth a new genre of music video starkly different from the promotional films of the past. This new form of music video is packed with cultural references, has a distinctive political message, and works to develop deeper meaning in tandem with the music – neither the audio or visuals can stand alone. The long-form music video’s purpose within the artist’s oeuvre is not to be simply another product offered up by their brand, but to be a standard to which all other hip-hop artists should hold their work.

Music journalists have begun to pick up on this trend towards the long-form music video, but modern musicology has yet to take note. This project details the new genre of long-form music video unfolding in the work of these three artists by comparing their work to music videos of the past, particularly by employing analytical techniques developed by the film scholar Kristin Thompson and ethnomusicologist Cheryl Keyes. For example, Cheryl Keyes’ female rapper identities are present throughout Beyoncé’s album *Lemonade*, and David Neumeyer’s work on the interplay between diegetic and nondiegetic sound is crucial to the message within Gambino’s “This is America.” By steeping themselves in allusions that cross the boundaries of musical genre and pushing forward the stories of underrepresented peoples, these artists have ushered in a new era of meaningful popular media.

### **RuPaul Reconsidered: Intersections of Gender, Sexuality, and Race in “Supermodel (You Better Work)”**

**Kyle Kostenko, University of North Carolina-Greensboro**

With the success of RuPaul’s Drag Race, RuPaul is arguably the most well-known drag queen in America. Interestingly, however, modern audiences are generally unaware of RuPaul’s early musical career with the breakthrough of his single “Supermodel (You Better Work)” in 1993. Scholarly analysis of RuPaul echoes this trend, focusing mainly on his drag persona and his television series without much concern for his music. Furthermore, these scholars portray RuPaul as a problematic figure. Queer scholars suggest that RuPaul presents a sanitized, commercialized version of drag, while racial scholars have categorized him as a “white negro.” These views suggest that RuPaul is more concerned with assimilation into the white heterosexual mainstream rather than a subversive use of his drag or music.

However, I find that these analyses problematize RuPaul’s performance without consideration for the complex cultural origins that allowed for his initial success. Looking to the popular music culture of 1980s America reveals that primarily straight and cisgender artists were responsible for the commercialization of gay culture. This created an environment in which a drag queen superstar was ineludible. Additionally, while RuPaul’s “Supermodel” drag appears commercialized, the punk, genderfuck, and camp influences on his early drag personas and a queer, “double-voiced” reading of the music video and lyrics for “Supermodel” indicate that RuPaul is exploiting the heterosexual mainstream rather than adjusting to it. Considering these factors, I offer a more nuanced perspective of RuPaul as both a drag queen and a musician that rejects the heteronormative assimilationist viewpoint in favor of a view that sees him actively exploiting and re-appropriating mainstream pop music culture and its expectations of gender, sexuality, and race.

**4:00-5:00: Keynote I:**

**Mary Simonson, Colgate University**

## **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, *Jesus Christ Superstar* (*JCS*) 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). *JCS* first debuted as a staged musical in 1971, and was turned into a film production in 1973, which premiered to critical acclaim. In 2000 Gale Edwards and Nick Morris directed a film production of *JCS* which diverged from the original 1970s rock aesthetic. Even with the differences in musical style, stage production, and character choice, both film productions maintain a distinct homosocial, often homoerotic sensibility. The differences in these two films reveal the movement towards codified homonormativity. Ted Neeley's interpretation of Jesus in *JCS* 1973 evokes a "performance" of straightness, particularly in his intimacy with, but ultimate rejection of Judas Iscariot (Carl Anderson). This version illustrates the distinct and precarious positionality of the early 1970s white and black gay man in contending with the pressure to conform to heteronormativity. Furthermore, this version alludes to the fear of miscegenation covertly ingrained in the American twentieth-century imaginary, pitting a white Jesus against a black Judas. *JCS* 2000 seems to take homosociality and homoeroticism for granted, with a Judas (J rome Pradon) who is not tortured by his homoerotic desire, but rather, distressed by his lack of authority over Jesus (Glenn Carter). In this paper I will apply critical race and queer theory in analyzing the lead characters of both productions, and assert that intersectional approaches are necessary in understanding the timeliness of *JCS* in plotting the movement of popular music, from constrained white heteropatriarchy to codified white homonormativity. With the recent success of NBC's *Jesus Christ Superstar*, a new film production could soon follow. May it resist such racial and gender constraints and codification.

**Elementary Music Teachers' Uses of and Attitudes Toward Music Genres**  
**Adrienne M. Rodriguez, Michigan State University**

With the intent of informing elementary music practice, the purpose of this study was to explore elementary music teachers' attitudes toward and uses of different music genres. The researcher adapted a survey instrument by Kruse (2015) and administered a 19-item survey to elementary general music teachers in the United States ( $N = 78$ ) that gathered information about participants' background, personal performance, listening, and teaching experiences with 16 different musical genres, and attitudes toward using different music genres in elementary general music settings. The 16 genres chosen for inclusion in this survey were the same as those used by Kruse (2015) and included blues, children's, Christian/gospel, classical, country, dance/electronic, hip-hop/rap, holiday/seasonal, jazz, Latin, new age, pop, R & B, rock, soundtrack, and world.

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 *DAMN.* (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.

I argue that Kendrick Lamar has developed a unique situation in which he appears to reinvent himself with each new album. Indeed, in every release he presents an iteration of himself starkly different from the one before, as well as from the contemporaneous work of other artists. This pattern began in 2012 with *good kid, m.A.A.d city*, and continued through *To Pimp A Butterfly* (2015), his 2016 compilation album *untitled unmastered.*, and *DAMN.* in 2017. Kendrick's changing self manifests through lyrics, narrative and thematic material, political engagement, musical aesthetics, even visual media—each album is a chrysalis for dramatic and total transfigurations of the artist. This paper implements musical and cultural analyses of not only Kendrick's music, but also that of his predecessors and contemporaries to elucidate his personal movements and explain why *DAMN.* has positioned Kendrick at the vanguard of contemporary hip-hop.

**1:30-3:00: Bodies in Motion**

**Moderator: Peter Graff, Cleveland State University**

**Animated performance: 'Better' music means larger movements**  
**Caitlyn Trevor, The Ohio State University**

Apart from formal dress and composure, musicians give relatively little consideration to visual elements of performance under the assumption that the aural experience far outweighs the visual. However, recent studies suggest that visual information may play a stronger role in aesthetic judgments of musical performances than previously thought. Upon reviewing recent



research, I hypothesized that participants viewing musical performances would express a preference for larger performer motions. The present research aimed to test this hypothesis using a method of adjustment paradigm.

For this study, I hypothesized that when given the opportunity to amplify or attenuate a visual rendering of a performance in order to enhance the musicality, participants will tend to augment the performer's movements. To test this hypothesis, I used motion capture technology to record four live solo performances with cello, violin, flute, and clarinet. From each original recording, three stick-figure animations were created: one with augmented performance motion, one with the original motion, and one with diminished motion. The three animations were combined into single dynamic videos that allowed participants to adjust the range of motion in the animation via a slider. The slider modified the range of movement continuously from diminished through original to augmented motion. Participants were instructed to adjust the overall amount of performance motion to create the best musical performance. Consistent with the hypothesis, participants elected to significantly augment the motions of the performers. There was also a negative correlation between level of musical sophistication and preferred motion. Said another way, participants with less musical experience preferred more expressive motion compared with participants with more musical experience. The correlation could be related to the observation that on average, popular music concerts seem to have much more expressive performance motion compared to classical ones. These results contribute to research on musical motion perception and preference.

**From Amadora to downtown Lisbon: *Kuduro Progressivo* on the Dancefloor**  
**Jacqueline Georgis, Yale University**

This paper explores the embodiment of Lisbon's cultural identities on the dancefloor. By tracking the dissemination of *kuduro progressivo* from its birthplace in Lisbon's suburbs to dancefloors in the city's more central neighborhoods, I ask how this music influences and creates identity through movement. *Kuduro progressivo*, an Afro-Portuguese electronic dance music (EDM) genre relatively new to Lisbon's music scene (early 1990s), celebrates Lisbon, the "multiethnic musical melting pot." Although this EDM has roots in the Angolan electronic music and dance form *kuduro*, thematically, it is lighter—freed from memories of colonization, political sovereignty, civil war and political repression—and lacks *kuduro*'s connection with Angola's history of civil war. By evoking the dislocation and violence of war through dance, *kuduro* dancers confront the memory of war, reuniting with and "re-membering" its history.

I approach the body as an instrument through which multiple social, cultural, and musical identities are reflected, and the dancefloor as a space where these identities are constructed. I demonstrate how, through the music of a hybridized form of Angolan *kuduro*, Lisbonites form unfamiliar "parameters of existence" that "define the body, self, social group." Via these two music and dance forms, I argue that shifts in cultural currency, from the valuing of Portuguese cultural influences to the acknowledgment and celebration of African Lusophone cultures, are becoming increasingly visible in the embodiment of identity in Lisbon through dance.

**Dancing History and Race in Michael Jackson's *Smooth Criminal***  
**Elizabeth June Bergman, Temple University**

The music of Michael Jackson has been analyzed by popular musicologists and myriad other scholars and public intellectuals with regards to the politics of musical "crossover" and the semiotics of racial, sexual, and gender identity (Brackett 2012; Fast 2014; George 2010; Mercer

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 *Smooth Criminal*, an homage to a scene from the 1953 MGM musical film *The Band Wagon* 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 *Smooth Criminal* 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 *Smooth Criminal* 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**