

Land Acknowledgement

Anishinaabeg gaa bi dinokiiwaad temigad manda Michigan Kichi Kinoomaagegamig. Mdaaswi nshwaaswaak shi mdaaswi shi niizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwenaa'aa maamoonjiniibina Kichi Kinoomaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakonigewinning, debendang manda aki, mampii Niisaajiwana, gewiinwaa niijaansiwaan ji kinoomaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miigwewaad Kichi-Kinoomaagegamigoong aanji-daapinanigaade minwaa mshkowenjigaade.

The University of Michigan is located on the traditional territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan. This was offered ceremonially as a gift through the Treaty at the Foot of the Rapids so that their children could be educated. Through these words of acknowledgment, their contemporary and ancestral ties to the land and their contributions to the University are renewed and reaffirmed.

IASPM-US and JPMS Statement of Solidarity with Survivors of Sexual Assault and Harassment

The U.S. branch of the International Association for the Study of Popular Music (IASPM-US) and the Journal of Popular Music Studies (JPMS) stand in full support of and solidarity with survivors and victims of sexual assault, harassment, and misconduct. We unequivocally condemn sexual violence, and we are committed to ensuring the safety of all our members. We understand sexual violence as necessarily interpersonal *and* institutional. It is both a function and facilitator, a reflection and reinforcement, of patriarchy, misogyny, and sexism as well as concomitant structures of power and domination like racism, capitalism, ableism, settler colonialism, imperialism, and heteronormativity. We, thus, organize and orient our support of sexual assault survivors as well as our fight against sexual misconduct toward a vision that sees and treats such violences as part of a much broader intersectional struggle. And in so doing, we take direction and inspiration from feminist studies (including, but not limited to, women of color and transnational feminist studies), critical race and ethnic studies, critical Indigenous studies, queer and trans studies, and disability studies—and the social movements that inform and are informed by such studies.

The recent disturbing wave of sexual misconduct allegations in popular music studies reveals a culture of complicity. It reveals the deep structural issues within music studies related to abuse and/of power. It reveals how sexual violence is endemic rather than episodic. And it reveals the ways in which we repeatedly fail survivors and render them more vulnerable.

Change is needed and necessary. We cannot, and we will not, continue to participate in the (re)production of harm. We have a collective responsibility to survivors to support them by establishing a safe and healthy environment and a robust set of protocols to address, and ultimately prevent, violence and abuse. This statement is, therefore, not the final but rather the first step on this front and in this journey.

For JPMS readers, we will be publishing a series of essays concerning the historical, institutional, and ongoing culture of sexual violence, harassment, and misconduct in music studies. These pieces will not be limited to one issue, but will instead be published over multiple issues, signaling how embedded these violences are in our field (and society more generally) and the necessity for a continued and committed engagement to challenge these violences. For IASPM-US members (both current and future), the organization will be developing a set of workshops, discussions, and policies related to addressing, adjudicating, and combatting sexual violence in our field, profession, and lives. The first set of events and organizing will occur at our May 2022 Conference. The second set will take place following the formation of an anti-sexual violence committee/task force, which will create much needed language in our by-laws and code of conduct. We will update IASPM-US membership and JPMS readership accordingly—please keep an eye out for these announcements.

Throughout all of this, we will center, affirm, and follow the lead of survivors. We strongly believe that our efforts to end sexual violence must necessarily start with and learn from the needs and voices of survivors. This is our commitment, this is our mission, and this is our promise.

Welcome Message from IASPM-US President Norma Coates

I'm delighted to welcome you, at long last, to the 2022 IASPM-US conference at the University of Michigan-Ann Arbor, the planned site of our 2020 and 2021 conferences. It's wonderful to finally be here - to be meeting in person.

Our conference theme, Grooves and Movements, highlights the important contributions of musicians from Southern Michigan, including Detroit, to American popular music and to music beyond our borders. The papers and presentations that we will see over the next few days demonstrate the creativity and multidisciplinary of our member's approaches to the theme and to popular music in general, in the United States and throughout the globe. A huge thank you to this year's program committee: Kimberly Mack, Lee Tyson, Jane Mathieu, Corey Miles, and Rebekah Farrugia. My sincere thanks to the Program Chair, Andres Amado, whose conscientiousness, attention to detail, and collegiality brought this conference together.

Thanks to Lindsay Sorgenfrei of the University of Michigan's Event Services, who rolled with many delays and changes over two years, including some at the last minute. Among other things, Local Arrangements chair Nadine "Dean" Hubbs worked on making this conference happen for three years (third time's a charm) and arranged for our plenary workshop on Sexual Misconduct in Academia on Friday afternoon. Thanks to Richard Cruz Davila for arranging our opening night event at Third Man Records in Detroit featuring a walk-through of their recording plant and a screening of and Q&A about *Los Primos*, a documentary film about how the "lost" recordings of an important Michigan-based *conjunto* band found their way to release after many decades. Big thanks to Rebekah Farrugia for arranging Saturday's plenary session, "Women and Music in Detroit," bringing together women with several decades combined experience as musicians, promoters, producers, and entrepreneurs on the Detroit scene, and for serving as my on-the-ground person in the Detroit area when I needed her. I also want to thank the Executive Committee members and officers whose terms are ending for their service.

We meet at a challenging time for our organization. The disturbing disclosure of sexual assault and misconduct by senior IASPM scholars, one at a biannual meeting of IASPM International, posted on the International IASPM website several weeks ago rocked many of us deeply. For many years, IASPM "grooved" on its reputation as a collegial and welcoming organization. Sometimes grooves become ruts, and it takes concerted and forceful movement to get out of them. IASPM-US took immediate steps toward moving out of this rut. Thank you to JPMS co-editor Elliott Powell, who drafted our organization's Statement of Solidarity with Survivors of Sexual Assault and Harassment with assistance from JPMS co-editor Kaleb Goldschmitt. The Executive Committee established a Sexual Misconduct Task Force, led by Elizabeth Wollman and including Perry B. Johnson, Amy Coddington, and Theo Cateforis organization, and there is plenty of opportunity for you to contribute, as a committee member, an elected member of the Executive Committee, or in other ways. Please come to the Saturday business meeting Cateforis. They already met several times to work on a code of conduct and other policies and practices to ensure that IASPM-US, especially its annual conference, is a truly collegial, welcoming, and safe space for *all* members. Their work will be reflected in our by-laws. Our Friday plenary session, "What now? Campus Sexual Misconduct, Institutional Responses and Possibilities for Real Change," is the first of what we hope are several workshops and discussions, that in Powell's compelling words will be "related to addressing, adjudicating, and combatting sexual violence in our field, profession, and lives." JPMS, too, will foreground the topic over several issues in the coming months and years. Please bring your questions and ideas to the business meeting on Saturday or talk to me or another member of the Executive Committee. We'll have gold stars on our name badges.

We have much work ahead of us. IASPM-US is a volunteer to share your ideas about our future, what we as an organization can be, and where we could or should be going. I look forward to these conversations. Enjoy the conference!

Conference Information

The conference takes place in the Michigan Union, 550 S. State St., Ann Arbor, on the University of Michigan campus. On-site registration is available on Thursday, May 26 in the Blain Room on the first floor of the Michigan Union from 8:30 to 4:30pm; Friday, May 27 from 8:00am to 6:00pm in the Welker room on the first floor; and on Saturday, May 28, from 8:00am to 12:00pm.

The Blain Room is available on Thursday, May 26, for those who want a quiet break from the conference. The Welker room serves that purpose on Friday, May 27 and Saturday, May 28.

Our opening night event on May 26 is at Third Man Records, 441 W. Canfield St. in downtown Detroit from 7 to 10pm. It is catered by local favorite Jolly Pumpkin and will have a cash bar. The event includes tours of Third Man's record pressing plant. As of this writing, we have available transportation for 45 to and from the event. If you drove to Ann Arbor and are willing to take a carload to and from the event, please contact Norma Coates, ncoates@uwo.ca or leave your information at the registration desk. Vans and cars will leave Ann Arbor at 6pm and return from Third Man Records at 10pm. The holiday weekend and a shortage of bus drivers made booking transportation difficult. I hope that as many of us as possible can get there for what promises to be an exciting event at a great venue.

We have stickers at the registration desk that you can put on your name badge to indicate your comfort level with hugging and other forms of collegial physical contact. Green means hug away, yellow means ask, and red means no. Please respect everyone's wishes. Executive board members have gold stars on their badges; feel free to introduce yourself and to discuss your ideas for and anything else about IASPM-US with them.

Local Food and Transportation – a curated list from Dean Hubbs

Ann Arbor City Bus Service: AATA/The Ride. \$1.50 single fare; \$4.50 Day Pass. Trip planner at <https://www.theride.org/maps-schedules/trip-planner>

Local Food & Drink Specialties:

Most Ann Arbor options are <1 mi. from Michigan Union; Detroit options are marked (D). Further info @ “30 Iconic Foods to Eat in Detroit” <https://detroit.eater.com/maps/best-detroit-dishes-food>

> **Zingerman’s Deli:** legendary sandwiches, salads, bread, and much more in the historic Kerrytown district, 18-min. walk from the Michigan Union. “One of the top 25 food markets in the world”: *Food & Wine Magazine*.

Middle Eastern Food

SE Michigan is home to a large Arab American community with particular concentration in Dearborn.

> **Jerusalem Garden:** a fave among many local options for shawarmas, falafel, kabobs, baklava, and other Mediterranean specialties. 10-min. walk from the Michigan Union.

Detroit-Style Pizza

Unique, delicious, and lately, trendy. Further info @ <https://www.freep.com/in-depth/entertainment/dining/2019/07/30/detroit-style-pizza-restaurants/1772065001/>

> **Buddy’s Pizza:** the original Detroit-style pizza. Metro Detroit locations include one in Ann Arbor, 3.3 mi. from the Michigan Union (delivery by DoorDash).

> **(D) Shield’s Pizza:** Woodward Ave location is 0.6 mi. from Third Man Records in MidTown Detroit.

Coney Island Restaurants

“Coney” in SE Michigan refers to an inexpensive eatery that serves diner fare, Greek and Greek-American dishes, and yes, Coney Island hot dogs. Further info @

<https://www.eater.com/2016/5/8/11612056/detroit-coney-dogs-history>

> **Mark’s Midtown Coney Island:** 2.9 mi. south of the Michigan Union.

> **(D) Lafayette Coney Island:** downtown Detroit landmark, 1.8 mi. from Third Man Records.

> **(D) Duly’s Place:** since 1921, hole-in-the-wall 24-hour lunch counter serving Anthony Bourdain’s favorite Coney Island chili dog plus loose burgers, cheese fries, and diner fare, 3.8 mi. from Third Man Records.

Craft Beer, Wine, etc.

Michigan is home to Bell’s, Founders, Short’s, Old Nation, Stroh’s, Atwater, New Holland, and many other breweries. Ann Arbor hosts several more. Further info @ “15 Awesome Ann Arbor Beer Spots”

<https://detroit.eater.com/maps/best-beer-bar-brewery-ann-arbor>

> **Ashley’s:** Irish pub and restaurant considered one of the best beer bars in the U.S. Over 70 taps, 100 bottles, and 60 scotches, 4-min. walk from the Michigan Union.

> **Jolly Pumpkin Café and Brewery:** American fare and award-winning Belgian sour ales, downtown, 13-min. walk from the Michigan Union.

> **The Grotto Watering Hole:** rotating list of 36 domestic and International craft beer taps, plus wine and cocktails, downtown, 14-min. walk from the Michigan Union.

> **Bill’s Beer Garden:** parking lot by day, outdoor beer and wine garden by night. Busy local fave downtown, 15-min. walk from the Michigan Union.

Covid Precautions

The University of Michigan no longer requires masks or proof of vaccination. **IASPM-US requests that you wear masks in sessions unless you are exempt from doing so.**

The University of Michigan requires that all attendees complete a daily screening using the ResposiBLUE app. Access the app through this QR code:



Questions on the ResposiBLUE Screening Check

Do you have symptoms of:

Fever (over 100.4F or 38C) or feeling feverish, new shortness of breath, or new cough?

Do you have any two of these NEW symptoms*?

Chills, muscle aches, runny nose or congestion, sore throat, loss of sense of smell or sense of taste, headache?

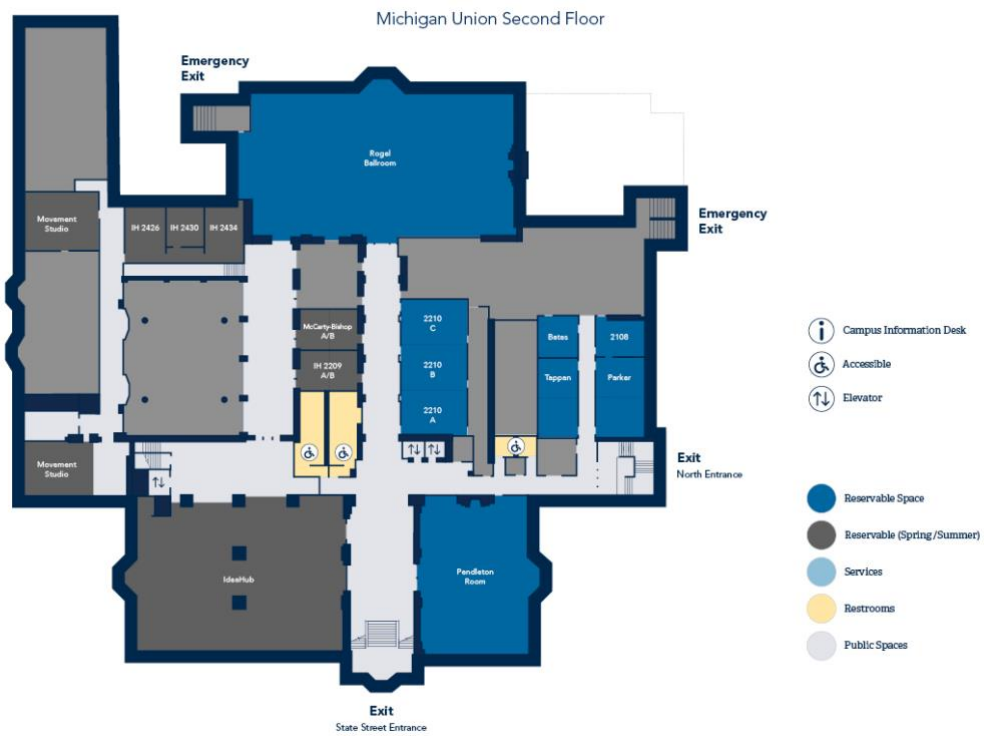
*If these symptoms are due to normal allergies or are otherwise not unusual for you, do not count this toward your current new symptoms.

Are you currently required to isolate due to a positive COVID-19 test, or to quarantine following close contact with someone with COVID-19?

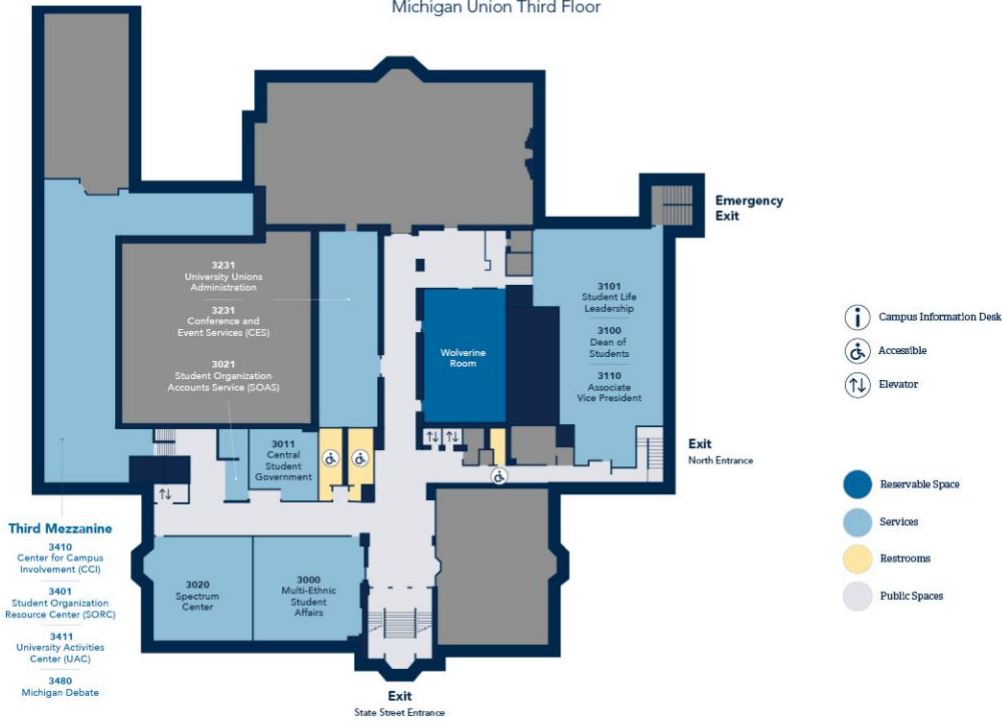
Have you returned from international travel within the past 7 days?

If you are fully vaccinated (i.e., you completed the vaccination series at least two weeks ago), answer No unless you have been told by public health officials that you must quarantine.

Are you up to date on your COVID-19 vaccinations (including a booster if you are eligible)?



Michigan Union Third Floor



Conference Program

THURSDAY MAY 26

On-site registration: 8:30am – 4:30pm, Blain (1st Floor)

Session 1: 9:00AM to 10:30AM

Session 1A, Wolverine (3rd Floor)

Afrofuturism

Chair: Corey Miles

Jo Molloy, "Alleys of Your Mind: The Hauntology of Detroit Techno"

* Tamyka Jordon Conlin, "'The Other Side of Time': Temporality, Memory, and Cyclicity in Select Works of Erykah Badu and OutKast"

Austin T. Richey, "We Playin' Dark History: Griot Galazy and Black Atlantic Afrofuturism in Detroit"

Session 1B, Pond (1st Floor)

Across Genres

Chair: Varun Chandrasekhar

Jennifer Smart, "Staging Musical Fandom: Cross-Generic Fluency and the Music of 100 Gecs"

Ramsey A Hussain, "Detroit Gospel and Jazz: Contemporary Musicians Combining Traditions"

Session 1C. 2210 ABC (2nd Floor)

Vocal Timbre

Chair: Matt Yuknas

* Zachary Wallmark, "Branding a Rap Vocab: A Case Study of Megan Thee Stallion"

Gabriel Ellis, "'I'm Unraveling/And I'm Panicking': Vocal Multitracking and Sonic Dissociation"

* Larissa Irizarry, "The Fictive Narratives of Nicki Minaj"

BREAK 10:30AM to 11:00AM

Session 2: 11:00AM to 1:00PM

Session 2A. Anderson D (1st Floor)

Adolescence.

Chair: Mary Celeste Kearney

Kate Hamori, "It's Brutal Out Here: Adolescence, Betrayal, and Vulnerability in Olivia Rodrigo's SOUR"

Varun Chandrasekhar, "Heartbreaks and Halftime: A Study of Emo Mentorship"

Mary Celeste Kearney, "Swinging Teens: Music Design, Sound Technologies, and the Modern Girl"

Emmalouise St. Amand, "The voice that soundtracked a thousand wet dreams...:" Ronnie Spector and the Atemporality of the Girl Voice"

Session 2B. 2210 ABC (2nd Floor)

Recast, Podcast, Broadcast: Podcasting Popular Music

Chair: Norma Coates

* Morgan Bimmm "Listening Along: Music Podcasts and the Gendered Fan"

* Amy Skjerseth, "Podcasting Auto-Tune: A Critical History of Gendering "the Cher Effect""

* Anjali Joshi Brekke, "Broadcasting Stories of Racism on the Radio: A Soundtrack of Lost Control"

* Kate Galloway, "Podcasting folklore and the long pond sessions: Recording and Archiving Isolation, Nature, and Liveness"

Session 2C. Wolverine (3rd Floor)

Identities and Politics in the Cold War Era

Chair: Andrés R. Amado

* Grant Wong, "'Long Promised Road': The Political Reinvention of the Beach Boys, 1970-1974"

Andrés Amado, "Marimbas, Rock, and the Emergence of National Identity in 1970s Guatemala"

Jesse Freedman, "Tracing Music, Memory, and Unstable Architecture Through the Chilean Musical Community in Exile in East Germany (1973-1989)"

* David Suisman, "(Almost) Everything You Know about Music in the U.S. War in Vietnam Is Wrong"

Session 2D. Pond (1st Floor)

Analyzing and Interpreting Grooves, Part 1

Chair: Christopher Doll

* "Measuring the Myth: Tempo and (Micro-)Timing in the Music of the Rolling Stones"

David Carter & Ralf von Appen

"The Stax Sound: Unique Southern Soul Groove or Anti-Motown Marketing Ploy?"

Fred Hosken

"Five Taken: The Rhythmic Influence of the Dave Brubeck Quartet on British-American

Pop-Rock"

Christopher Doll

"Historical Shifts in the Metric Organization of R&B Music: A Case Study of Motown Albums, 1961–2005"

Trevor DeClercq

BREAK FOR LUNCH 1:00PM to 2:30PM

Session 3: 2:30PM to 4:30PM.

Session 3A. 2210 ABC (2nd Floor)

Fans, Makers, and Circulators

Chair: Hannah Blanchette

Jay Jolles, "‘Caught a Vibe’: TikTok and the Germ of Viral Success"

Ryan Blakeley "‘We’re Music People, Not Tech People’ Niche Music Streaming Services and Alternative Ideology"

* Jasmine Henry, "‘If I Back It Up’: Viral Circulations and Representation of Contemporary Black Independent Music-Makers"

Hannah Blanchette, "‘Lots of Love, Kate’: Authorial Agency, Print Media, and The Kate Bush Club Newsletters"

Session 3B. Wolverine (3rd Floor)

Rethinking Popular Music Scholarship

Chair: Norma Coates.

* Toru Momii, "Music Analysis and the Politics of Relatability: Listening to Mitski’s Be the Cowboy"

Anthony Kwame Harrison, "Creating and Performing Oak Strong: Engaging with Alternative Modes of Popular Music Scholarship"

Session 3C. Pond (1st Floor)

Improvised Movements: Bodies, Theories, and Fugitivity

Chair: Dan DiPiero

Dan DiPiero, "Opposed Movements: Ambivalence and Eccentricity in Eric Dolphy’s ‘Out to Lunch’"

Tracy McMullen, "The Power of Movement: Black Women’s Organizing Meets Jazz Education"

* Nichole T. Rustin, "‘What Is the Sound of Refusal’: Nikita Gale, Sound Installation, and Black Feminist Politics"

Session 3D. Anderson D (1st Floor)

Panel: Analyzing and Interpreting Grooves, Part 2

Chair: Fred Hosken

Jacob P. Cupps, "Sounding the Underground: Beat Construction and Methods of Alteration in 00s-10s Hip-Hop"

Brent Lawrence, "Groove, Motive, and Form as Heard Through Subversion in Marvin Gaye’s ‘What’s Going On’"

* Vincent Jenewein, "Transcendental time technologies: the philosophical foundations of classic Detroit techno"

Glenn Houlihan, "‘Music Saved My Life’: Glitterbox Grooves, Nu Disco, and Queerness".

Refreshments available outside Blain (1st Floor) at 4:30PM

Opening Event: Reception, Screening, and Presentation at Third Man Records Sponsored by the Faculty of Information and Media Studies, Western University

From their website: Third Man Records was launched by Jack White in Detroit in 2001 and in 2009 opened its Nashville location home to label offices, distribution center, photo studio and record store. In 2015 its Detroit location was opened housing a record and novelties lounge, mastering studio, and Third Man Pressing manufacturing facility. Third Man is an innovator in the world of vinyl records and a boundary pusher in the world of recorded music, aiming to bring tangibility and spontaneity back into the records business and issue releases that leave no doubt in the minds of listeners that music is indeed sacred.

We will tour the pressing manufacturing facility while enjoying food from Detroit favorite Jolly Pumpkin Brewery and Café. A cash bar featuring their own craft beer among other alcoholic and non-alcoholic beverages is available.

We will leave the Michigan Union at 6pm and board transportation to return to Ann Arbor at 10pm. Please check your email and the registration desk for more information about transportation.

Special Screening of *Los Primos*, followed by a Q&A with principals led by Dr. Richard Cruz Davila

In the mid-1950s, cousins Martin Huron Solis, Jr. and Willie Huron of Detroit, MI formed one of the first Michigan-based Texas-Mexican *conjuntos*, Conjunto Los Primos. In the Post-War years, the conjunto ensemble, based on the combination of accordion and *bajo sexto*, a twelve-stringed Mexican bass guitar, was carried north by a wave of Tejana/o labor migration to the Midwest. Across the region, groups like Los Primos emerged to meet local demand for live music at *gran bailes*, or big dances, a central site of Tejana/o social life in the Midwest. Concerned primarily with live performance and with little access to the recording industry, most Midwest conjuntos of the 1950s, including Los Primos, never entered a studio, leaving a dearth of sonic material from the era.

Yet, in 2018 while cleaning out his parents' attic, Martin's son Frank happened to peek into a grocery bag that he assumed to be garbage and nearly threw out. Inside he found multiple tape reels that had been forgotten for years, and contained recordings of over thirty songs, some rehearsal recordings and some live performances. *Los Primos*, a documentary film directed by Emily Smith, tells the story of how those tapes made their way to Detroit-native Jack White's Third Man Records, and finally onto vinyl for the first time. The documentary, along with the compilation album, *Introducing Martin Solis & Los Primos*, mark the first time that the music of Los Primos can be heard by an audience broader than those who had the good fortune to see them perform live or hear them on a radio broadcast. The screening of the film will be followed by a Question-and-Answer session with Martin Solis's son, Frank Solis, and Eddie Gillis, manager of Third Man Pressing in Detroit and childhood friend of Frank. The discussion will be moderated by Richard Cruz Dávila, a researcher with the Julian Samora Research Institute at Michigan State University, who studies Texas-Mexican music in the Midwest and contributed liner notes to Los Primos' album.

FRIDAY MAY 27

On-site registration: 8:00am – 4:30pm, Welker (1st Floor)

Session 4: 8:30AM to 10:30AM

Session 4A. 2210 ABC (2nd Floor)

Gendered Logics Over Space and Time

Chair Alyxandra Vesey

Justin D. Burton and Brea M, Heidelberg, "Make Him Give Me Einstein: Over-Writing Gendered Logics in Late 2010s Trap Music"

Cibele Moura, "O Proibidão do Bolsonaro: 'The New Right's Cannibalization of Transgression"

Alyxandra Vesey, "Fuck Giuliani: Navigating Le Tigre's New York"

Session 4B. Pond (1st Floor)

Panel: Challenging Genres

Chair: Victor Szabo

Jeremy Peters, "Idol Tryouts': Ghostly International and electronic anti-pop twenty years on"

Victor Szabo, "Ambient Music's Social Lives"

Christopher J. Westgate, "Crossing Under the Music Industries in Extraordinary Time"

Session 4C. Anderson ABCD (1st Floor)

Music Through Media

Chair: Kyle Barnett

Kyle Barnett, "When the Record Skips: Musical Materialities and Media Memories in Classical Hollywood"

Eric Harvey, "The Strength of Street Knowledge: Ice Cube, Chuck D and the Rise of 'Reality Rap'"

Rob Sloane, "'What You Like, Not What You Are Like': Music and Taste in the Versions of High Fidelity"

Laura Felschow, "I Made You a Mixtape': Curating Connection in Teen Media"

Session 4D. Wolverine (3rd Floor)

Music, Protest, Activism.

Chair: Heather MacLachlan

Heather MacLachlan, "Revolution Songs: Defying the Military Junta in Myanmar"

Steven Stendebach, "On the Borders of Ska: L@s Skagaler@s Reappropriate Ska Tropes in the South Texas Music Scene"

Matthew Zeller, "Ska Against Racism: Antiracist Collective Action Frames in a Music Subculture"

BREAK 10:30 AM to 11:00AM

Session 5: 11:00AM to 1:00PM

Session 5A. 2210 ABC (2nd Floor)

Nostalgia

Chair: Steve Waksman

Scott Kushner, "Phishy Nostalgia"

Ljerka V. Rasmussen, "Reproducing Nostalgia: On the Legacy of Yu-Rock"

Lucy March, "Buy now, pay later: Mallsoft and future anxiety"

Session 5B. Anderson ABCD (1st Floor)

Movements and Diaspora.

Chair: Kwame Phillips.

Mikkel Vad, "The Jazz Diaspora Swings Back" by Mikkel Vad.

Adrienne Pontecorvo, "Archives and Airwaves: Engaging with Translocal Mobilities Through Radio Performance"

Kwame Phillips, "Lovers Rock Dub: An Experiment in Visual Reverberation"

Nadia Younan, "Warrior Grooves: Expressions of Collective Memory and Trauma Resilience in Assyrian Sheikhani Song and Dance Practice"

Session 5C. Pond (1st Floor)

Venue Stories: Spatial Narratives of Remembered Sonic Experience.

Chair: Susan Jacobs

* Fraser Mann, Panel Introduction

* Helen Pleasance, "Peripheral Dancing"

* Robert Edgar, "Chatting to Jarvis: Doncaster to Hull the Hard Way"

* Fraser Mann, "Finding the Dirt: Millennial Techno in London"

Session 5D. Wolverine (3rd Floor)

Techno/EDM.

Chair: David Madden

Ian Giocondo, "Detroit Techno and the Ghosts of Minimalism" by Ian Giocondo

Greg J. Smith, "The Future Ain't What it Used to Be: Returning to Cybotron in Missy Elliot's 'Lose Control'"

David Madden, "Fingers in Front of Eyes: Techno Impairments and Electronic Dance Music-Making"

* Marcel Sagesser, "Michigan Avenue: Portraying Urban Centers in Electronic Dance Music"

BREAK FOR LUNCH 1:00PM to 2:30PM

Session 6: Plenary Session. 2:30 - 4:30pm, Anderson ABCD (1st Floor)

What now? Campus Sexual Misconduct, Institutional Responses and Possibilities for Real Change.

Chair: Dean Hubbs

Presenters: Kaaren M. Willamsen, PhD and Elizabeth B. Armstrong, PhD

High-profile sexual misconduct cases can rock a campus or academic community. The University of Michigan is no different. Kaaren M. Williamsen (Director of Prevention, Education, Assistance, and Resources) and Elizabeth A. Armstrong (Sherry B. Ortner Collegiate Professor of Sociology) will offer reflections on the impacts of sexual misconduct on individuals, the community, and organizations. They will also address structural considerations, effective interventions, and strategies institutions and individuals can use to prevent and effectively respond to sexual misconduct.

Bios:

Kaaren M. Williamsen is Director of PEAR (Prevention, Education, Assistance, Resources) in the Equity, Civil Rights, and Title IX Office at the University of Michigan. She has also served as the Director of the Sexual Assault Prevention and Awareness Center at the University of Michigan, the Title IX Coordinator at Swarthmore College, and was the founding director of the Gender and Sexuality Center at Carleton College. Kaaren has a Phd in organizational leadership, policy, and development from the University of Minnesota. She co-founded the national Campus PRISM (Promoting Restorative Initiatives for Sexual Misconduct) Project and is national expert in the use of a restorative justice for campus sexual misconduct.

Elizabeth A. Armstrong is the Sherry B. Ortner Collegiate Professor of Sociology at the University of Michigan. With Sandra Levitsky, Kamaria Porter, and other colleagues at the University of Michigan, Armstrong is working to document and explain variation in university responses to sexual violence in a rapidly changing legal, political, and cultural environment. She has also worked with University of Michigan administrators, staff, and faculty to improve University of Michigan's response to sexual misconduct.

BREAK 4:30PM to 5:00PM, Opera Lounge (1st Floor)

Session 7: 5:00PM to 7:00PM

Session 7A. 2210 ABC (2nd Floor)

Indigenous Musical Identities

Chair: James Gabrillo

James Gabrillo, "P-Pop Convergence and Syncretism"

* Stefan Benz, "Indigenous rising and raging / recording our truth all on these pages': Sacramento Knox's Medicine Bag (2021)"

Jerika O'Connor Hayes, "Transcendent Sounds of Retribution: Tanya Tagaq's Music as Protest

* Vivianne Asturizago, "Gran Poder: Indigeneity, Transnationalism, and Multiculturalism in La Paz, Bolivia"

Session 7B. Pond (1st Floor)

Films, Videos, and Video Games

Chair: Elizabeth Lindau

Lindsey Eckenroth, "Place and Class as Axes of Authenticity in Documentaries on Hip-Hop, Punk, and Grunge, 1995–2005"

Elizabeth Lindau, "The Man Who': Gray's _Shades of . . . _ and Jean-Michel Basquiat's Posthumous Musical Legacy"

* Tim J. Anderson, "Playful Machines: Records, Video and the case of Toni Basil's 'Mickey'"

* Sean Davis, "Assuming the Role: Texture, Groove, and Narrative Temporality in Chiptunes"

Session 7C. Anderson ABCD (1st Floor)

Representation and Appropriation

Chair: Kimberly Mack

Steve Waksman, "Rock and Roll Dem: New Thoughts on the Relationship between Blackface Minstrelsy and Rock and Roll"

Kimberly Mack, "Black Writers Write Rock: A Movement Towards A Reimagined Canon of Rock Criticism and Journalism"

Elijah Wald, "It's Easy to Love Us When We're Dead: Cultural Appreciation and Ethnic Cleansing from Poland to the Midwest"

Ajitpaul Mangat, "Racial Thought and Pitchfork's Making of "Indie Rap"

Session 7D. Wolverine (3rd Floor)

Transnational Constructions of Race and Ethnicity

Chair: Stephen S. Hudson

Ulrich Adelt, "From Germany to the 'Hoods of New York City: Kraftwerk in the Context of African American Music"

Stephen S. Hudson, "Leaving the Blues Behind': The Specter of Race in the Evolution of Metal Music"

* Runchao Liu, "Wrong Alliances? Raga Rock and the Concert for Bangladesh"

Victoria Grubbs, "Sonic Blackness: Circulation, Movement, and the (Collective) Body"

SATURDAY MAY 28

On-site registration: 8:00am – 4:30pm, Welker (1st Floor)

Session 8: 8:30AM to 10:00AM

Session 8A. 2210 ABC (2nd Floor)

It's the Freakiest Show: David Bowie's Intertextual Imagination

Chair: Tiffany Naiman

Tiffany Naiman, "Not Quite Yet: Hoping for Utopia in David Bowie's Lazarus"

Nandita Naik, "You Know, I'll Be Free': Gnosticism, Feminism, and Creativity in David Bowie's Blackstar"

Sam Waddoups, "Bowie's Gravedigger Triptych: Meditating on Death through Intertextuality with Hamlet"

Session 8B. Parker (2nd Floor)

Panel: Hip Hop

Chair: Matt Yuknas

Cameron Cook, "Cosmopolitanism and Multilingualism in the Brussels Hip Hop Scene"

Matt Yuknas, "Negotiating Whiteness in Hip-Hop: Insane Clown Posse and Detroit Hip-Hop Before Eminem"

Nathan Fleshner, "Multiple Personae: Eminem and an Artist's Discography as Psychological Process"

Session 8C. Pond

Music in the Pandemic Era

Chair: Zack Stiegler

* Suzanne Wint, "The Year is 2020 and there's no more fear' – Prince and Place in a Pandemic"

* Danielle Antoinette Hidalgo, "How Has the Pandemic Impacted Dance Music Culture? A Sociological Analysis of Post-Pandemic Dance Music Spaces"

Todd Campbell and Zack Stiegler, "I Think We're Alone Now: Musical Intimacy Amid a Pandemic"

Session 8D. Anderson ABCD

Moods and Anxieties in Late Capitalism

Chair: Theo Cateforis

* Jade Conlee, "Empire of Leisure: Exotica and Racial Atmosphere in the Midcentury Living Room"

Rachel May Golden, "We've Only Just Begun': The Carpenters, Temporal Foreboding, and the Horrors of Repetition in the Film 1408 (2007)"

Theo Cateforis, "Medicalizing the 1990s: Alternative Rock and the Rise of Prozac Nation"

BREAK 10:00AM to 10:30AM

Session 9: Plenary. 10:30AM to 12:30PM. Anderson ABCD (1st Floor)

Panel: Women and Music in Detroit

Chair: Rebekah Farrugia

Panelists: Dominique Campbell, Aisha Ellis, Toya Hawkins, DJ Stacyé, Audra Kubat

This plenary session brings together a diverse group of highly talented women from Detroit with decades of real world music industry experience. Join us for this rare opportunity to engage with a professional percussionist, DJ/producer, emcee/entrepreneur, singer/songwriter, and artist manager.

Participants:

Dominique Campbell is a hip-hop recording artist, performer, songwriter, producer, social entrepreneur, and cultural organizer from Detroit. She is also the co-founder of D.Cipher, a music mastermind collective and nonprofit dedicated to advancing the Michigan music economy through collaboration and partnerships, and providing community-based opportunities for artists to perform, learn, and exchange knowledge.

Aisha Ellis is an international drummer/percussionist who has been a vital part of the music culture in Detroit, nationally and abroad. She has toured extensively and recorded with neo soul pioneers Les Nubians. She received the Gilda Snowden Award in Film and Music in 2018 through the Kresge Arts Detroit and was a recipient of the Art X Detroit (AXD) award in 2019.

Toya Hawkins is the owner of the Detroit based entertainment management company Project Producers. Her client list includes Universal Motown artist Kem and Showtime at the Apollo grand prize winner Cam Anthony who was the winner of season 20 of *The Voice*.

DJ Stacyé J is a native of Detroit and a veteran DJ of her hometown's independent music scene. With mentorship from underground legends Stacyé has earned her credibility as a force of reckon behind the turntables who has performed with a variety of artists including Detroit Che and Crimson Alchemist.

Audra Kubat

Searing and haunting, Detroit Music Award winning singer/songwriter Audra Kubat has released seven albums to critical acclaim in a career that spans over 25 years. A composer, performer, and educator, Audra's work has earned her a place in the community as a resource for empowerment through songwriting and music.

BREAK FOR LUNCH 12:30PM to 2:00PM

Session 10: 2:00PM to 4:00PM

Session 10A. Anderson ABCD (1st Floor)

Roundtable: Tejano Music in Michigan and the Midwest.

Chair: Richard Cruz Dávila

Participants: Rudy Peña (promoter) Roel Martinez (DJ), Jessica Gonzalez (musician), Celestina Robles (musician), Cresencio Martinez (musician)

Session 10B. Pond (1st Floor)

Historicizing Queer Sounds and Spaces.

Chair: Eva Egolf.

* Christopher Smith, "The Road to the Loft: Urban Dance and Utopian Spaces in the Days before Disco"
Jeremy S. Boorum, "Captain Fantastic's Queer Visuality: Elton John and the Redefining of Masculinity in 1970s America"

* Katherine Griffiths, "A queer contraflow: mapping the 1980s and 1990s London lesbian club scene"
Eva Egolf, "Lasting in Nightlife and Nightlife Lasting: Ephemerality and Longevity in New York's Underground House Music Scene"

Session 10C. 2210 ABC (2nd Floor)

Americana

Chair: Dean Hubbs

Jacob Kopcienski, "Queer Country, Quare, Americana, Appalachia"

Nathaniel Mitchell, "The Song that Started Bluegrass Off: Bill Monroe, "Muleskinner Blues," and the Crooked Performance of Bluegrass's Origins"

* Michele Yamamoto, Paper: "More Than One Way Home': Keb' Mo's Compton"

David VanderHamm, "Listeners' Ideal National Barn Dance': Musical Personae and Downhome Virtuosity on 1930s Radio"

Session 10D. Parker (2nd Floor)

Panel: Hip Hop and the Geographies of Capitalism

Chair: Matt Yuknas

Rebekah Farrugia and Kellie D. Hay, "Take tha House Back' in a 'Hood Closed to Gentrifiers': Cultural Organizing and Entertainment Justice in Detroit"

* Samuel Lamontagne, "An Intersectional Reading of Los Angeles Gangsta Rap"

Rosie Dwyer, "The Groove of Capital: Four-on-the-Floor as a Sonic Movement within and Beyond Capitalism"

BREAK 4:00PM to 4:30PM

Session 11: Plenary. 4:30PM to 6:30PM. Anderson ABCD (1st Floor)

IASPM-US Business Meeting



MOVEMENT FESTIVAL

Traditionally, each year on Memorial Day weekend, thousands of people from across the globe gather in the birthplace of Techno to celebrate the heritage of Detroit and its musical influence over countless generations - new and old. Movement Music Festival is one of the longest-running dance music events in the world, committed to showcasing authentic electronic music and providing an experience unlike any other. The festival takes place in Hart Plaza – Detroit’s legendary riverfront destination.

The Movement Music Festival begins on Saturday May 28 inside Hart Plaza in Downtown Detroit and will continue through May 30. For information about the event visit: <https://www.movementfestival.com/>

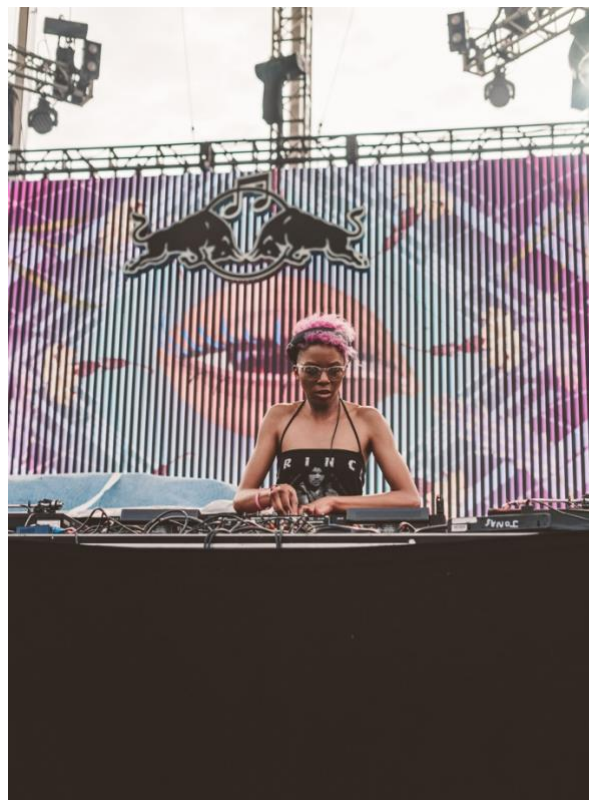


Photo by Xavier Cuevas, Movement Festival 2019