Land Acknowledgement

We acknowledge that the University of Minnesota Twin Cities is built within the traditional homelands of the Dakota people. It is important to acknowledge the peoples on whose land we live, learn, and work as we seek to improve and strengthen our relations with our tribal nations.

We also acknowledge that words are not enough. We must ensure that our institution provides support, resources, and programs that increase access to all aspects of higher education for our American Indian students, staff, faculty, and community members.
Welcome Message from IASPM-US President Norma Coates

I'm delighted to welcome you to the 22nd Biennial IASPM International Conference. It is the first time that the US Branch has hosted the conference in 30 years. IASPM-US members look forward to meeting and working with members from IASPM branches all over the world.

Our conference theme, "Popular Music in Crisis" addresses popular music's role in a world besieged by crisis on many fronts, including: politics, economies and economics, public health, migration, wars, the rise of neo-fascism and political violence, the impact of climate change, the increasing income gap between the very wealthy and everyone else, the chipping away of women's rights, racism, threats to LBGTQ2S+ individuals and communities, the devastations of late capitalism, and sadly, much more. Music is central worldwide to demands for change, to addressing the structural inequities that continue to affect so many communities and disproportionate impacts of the public health crisis, and to provide solace during a time when many individuals have experienced heightened mental and physical health challenges. Conversely, popular music is also deployed skillfully by the movements and power structures that oppose and stifle these efforts. This conference explores how popular music shapes and has been shaped by these ongoing global crises.

The conference theme also addresses crises in the creation, production, distribution, and consumption of popular music. The rise of streaming led to the end of royalties that helped music creators survive. Unbridled capitalism and new technologies, especially AI composition and musical algorithms, threaten to make musicians obsolete by replacing them with AI-generated musical algorithms and denying them their livelihoods with paltry payout from streaming services. The ontological status of popular music is indeed under threat, if not already in crisis.

Thank you to this year's Program Committee, led by Steve Waksman. The program committee is composed of members of many IASPM branches, and includes Andrés Amado, Christine Feldman-Barrett, Emily Gale, Martin Lussier, Áine Mangaonang, Julio Mendivil, Toshiyuki Ohwada, Elliot Powell, Rosa Reitsamer, Catherine Rudent, and Christi Jay Wells. Their careful crafting of the Call for Proposals led to an exciting range of papers and panels.

The Local Arrangements Committee worked to develop Wednesday afternoon excursions, compile information about Minneapolis and its many charms, provide information about transportation and getting around Minneapolis, catering recommendations, evening events, and negotiating with excursion sites. LAC member Kristen Szchoemler persuaded Paisley Park to welcome IASPM during their off day; Andy Flory arranged bike rental with a local shop for a Wednesday afternoon bike tour to local record stores; Jay Beck arranged Tuesday night's screening of Jay's Longhorn, a Minneapolis club that helped launch the careers of Hüsker Dü, the Replacements, and many other bands during the 1980s. Both of these two events were sponsored by and donated to IASPM by Carleton College in Northfield, Minnesota. Matt Sumera offered to host one of the Wednesday afternoon excursions and coordinated the Wednesday lunch-time presentation with the Extreme Noise collective. Suzie Wint researched catering options extensively and was in constant contact with me. Alyssa Barnes and Mark Pedelty helped me navigate the eccentricities of mounting a conference at the University of Minnesota. Andrew Mall assisted me in recruiting members and in thinking through events and excursions. Although not a member of the LAC, Carol Vernallis stepped in at the last minute to ensure that we have a book display, contacting publishers to send us books and working with the Graduate Hotel to hold them. I offer all of them my sincere thanks.

In the past year, IASPM International and IASPM-US both developed policies to prevent sexual and other identity-based misconduct at our conferences and within our organization. Members of the US
Executive Committee and the International Executive Board participated in a training about handling sexual misconduct disclosures and what positive measures can be taken by bystanders who witness any type of identity-based misconduct. It is all too easy, as I know, to cause harm to others inadvertently or on purpose. Please see the code of conduct provided in this program, as well as the list of members who participated in the training, who will be identified and available throughout the conference. Our Tuesday plenary speaker will provide more information about how to think about as well as how to prevent sexual or identity misconduct for members. I strongly urge you to attend.

I hope that you get some time to enjoy Minneapolis, a beautiful city full of lakes, walking paths, light-rail transportation, and much more. Of course, I hope that the conference provides you with intellectual nourishment, fosters ideas, and promotes relationships with members from all of our branches. Enjoy the conference!
**IASPM-US Code of Conduct**

The International Association for the Study of Popular Music expects integrity and professional conduct from all its members. We are committed to creating a space where people feel encouraged and supported to take intellectual and creative risks as they share ideas and engage in debate without fear of any form of discrimination or abuse. We recognise that there are structural and institutional imbalances of power within the academy along many lines of difference including (but not limited to) race, class, ethnicity, nationality, gender, sexual identity, disability, economic status, employment status, religion, and age. We commit to countering the negative effects of these imbalances and to treating each other equitably. In working to ensure an inclusive climate, we value differences, respect boundaries, and choose to support one another.

Each IASPM member is responsible for maintaining a healthy, professional culture in our organization. Correspondingly, every member of IASPM should expect to be able to participate in the organization without undue restrictions to their full potential.

IASPM will not tolerate behaviours that violate these principles. Examples of unacceptable behaviours include (but are not limited to):

- Non-consensual sexual attention and objectification
- Physical, sexual, psychological, or emotional violence
- Shaming, bullying, or intimidation, whether physical or otherwise
- Unwanted contact, whether physical or otherwise
- Stalking
- Harassment (broadly defined as unwanted physical or verbal conduct that may be based on the victim’s race, ethnicity, nationality, gender, sexual identity, disability, economic status, employment status, religion, age, or other categories)
- Discriminatory behaviour
- Professional misconduct, such as plagiarism or professional exploitation.

All members must agree to abide by the Code of Conduct in all IASPM activities, including (but not limited to): conferences, journals, and social media conversations, both international and branch-related, as well as in ancillary events and social gatherings. Members are encouraged to intervene or seek help if they witness violations of the code [links to active bystander sheet and other procedural documents to be included here when ready].

**Breach of the Code**

Participants are encouraged to report violations of this Code to any member of the Executive Committee, who will ensure that the complaint is addressed in accordance with the Association’s complaint procedures [complaints procedure will be linked here when ready]. Responses to reports will be framed by a victim-centred approach and treated with sensitivity.

Violations of this Code may lead to actions not limited to but including cancellation of membership of IASPM, notification of the behaviour to an offender’s home institution, and notification to local authorities.
The IASPM UK & Ireland Executive Committee wishes to cultivate an inclusive and safe environment for learning about and sharing research. We acknowledge the legacies of structural inequality embedded in cultural institutions and recognize that participation in academic and conference spaces has been shaped by systemic exclusions and power imbalances—from gender, race, ability, and class to career status and care work. Shifting the culture requires actively challenging the status quo; because we all deserve a supportive, affirming, and fun conference experience, we ask our community to work together to uphold the following:

- Be considerate, respectful, collaborative, and generous in all interactions. This applies not just to formal sessions in an event but also in social and/or networking activities and events which might take place in separate venues and with subsets of the event participants. It also applies to online activities and social media.
- Be aware of your privileges; listen to and prioritize the voices of those typically marginalised in academic discussions.
- The primary language in IASPM UK & Ireland events is English; be mindful that English is not the first language of many delegates. Please phrase comments carefully, accept corrections with humility, and be considerate of cultural differences.
- Refrain from intimidating, aggressive, discriminatory, harassing, or demeaning behaviour (see below).
- Unacceptable behaviour includes: intimidation, bullying, harassment, aggression, discrimination, and derogatory or demeaning conduct pertaining to age, gender, sexual orientation, race, language, disability, physical appearance, and religion.

By registering for the IASPM UK & Ireland Liverpool conference, you agree to uphold these principles to the best of your ability. If you feel that anyone breaks this code of conduct, please report it to clearly-identified members of the organisation or a member of the IASPM UK & Ireland executive committee. This will be kept confidential and we will do our best to address and resolve concerns. We look forward to welcoming you and engaging in enjoyable discussions!

The Executive Committee understands this set of commitments as a living document. Its purpose is to ensure the dignity and freedom we all deserve in conference settings and it emerges as a necessity for our quickly approaching in-person gathering in Liverpool. At the same time, we acknowledge the need to draw on the experiences and expertise of our membership. We welcome feedback + discussion of the above as well as our set of proposed actions at the following email address: saferspaces@iaspm.org.uk The Liverpool conference will also serve as a space for exchange and learning more from our membership.
Commitment to Safe Spaces

This conference strives to be a safe space for all attendees and an opportunity to be their authentic selves without having to face harassment and other identity-based misconduct. To this end, several members of the IASPM-US Executive Committee and the IASPM International Executive Board recently participating in a training with Shawna Potter, a musician and expert who helps organizations of all sizes, from music clubs to large international organizations like IASPM, deal with sexual and identity-based misconduct in their spaces, construed broadly. They include conferences, journals, and interpersonal and group relationships within organizations. The group was trained in what to do when we receive a disclosure of misconduct or abuse, as well as how to act when we witness abusive behavior as bystanders.

If you experience anything that makes you feel unsafe or uncomfortable during the conference, or even witness events that make others feel unsafe in our space, please contact one of the following. We will do our best to restore individual and/or group safety, provide resources, and defuse any uncomfortable or abusive situation. We will check our email and texts frequently.

Norma Coates, 1-519-860-6515, ncoates@uwo.ca
Samantha Bennett, Samantha.Bennett@anu.edu.au
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Amy Coddington, acoddington@amherst.edu
Richard Dávila, davilari@msu.edu
Andrew Mall, a.mall@northeastern.edu
IASPM 2023 schedule

Monday, June 26

9:00-9:15 am – Opening ceremony
Molecular and Cellular Biology 3-120

9:15-9:45 am – break

9:45-11:15 am – Session 1

A. Sounds of the Pandemic City (Pandemics and Health Crisis stream)
Akerman Hall Rm. 215

Maria Teresa Lacerda, “This Song Is Called ‘Dignity’: Crises Seen Through the Paths of Street Musicians in Lisbon”
Russell Skelchy, “A Culture of Sharing: Mutual Aid, COVID-19 and a Punk Infoshop in Manila, Philippines”
Chair: Michael Ahlers

B. Korean Pop and Politics (Political Crises stream)
Akerman Hall Rm. 225

Keewoong Lee, “Popular Music and Disaster: The Place of Music in Seoul Halloween Crowd Crush”
Paroma Ghose, “‘Look What You Made Us Do’: K-pop and the Crisis in Global Governance”
Chair: Keewoong Lee

C. Elvis (Media, Data, and Information Crises stream)
Armory Rm. 116

Ajitpaul Mangat, “Love You to Death: Elvis, Fandom, and the Ethics of Consumption”
Robert Fry, “Elvis Is the Building: The King and the Placement and Personification of Musical Sound”
Mark Duffett, “A Family Affair?: Disability and Elvis Fandom in Touched by Love (Trikonis, 1980)”
Chair: Suzanne Wint

D. Social Media and Musical Sociality (Media, Data, and Information Crises stream)
Akerman Hall Rm. 313
Adam Behr, “Changing the Tune: The Shifting Dynamics of Musical Content in Election Campaigns”
Eirik Jacobsen, “Independent and Dependent: Distributing Independent Music Projects on Social Media”
Chair: Paula Harper

E. Black Male Stars, Songs, and Subjects (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212

Jeff Kuykendall, “Sly Stone’s ‘Somebody’s Watching You’”
Griffin Woodworth, “Piano & a Microphone and Prince’s Crisis of Representation”
Anthony Kwame Harrison, “From European (Queen) to Caribbean (Queen): Putting Billy Ocean Back in His Place”
Chair: Arun Saldanha

F. Staging the Voice (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Live Haugejorden Schau, “Vocal Staging and Identity in Electronic Music”
Joseph Grunkemeyer, “Analyzing Patrick Stump's ‘Soul Voice’: Vocal Timbre as a Signifier of Style and Genre”
Eric Smialek, “‘All Shall Scream!’: Transposable Lessons from Pierre-Luc Senécal's Hate.Machine for Growler's Choir”
Chair: Friederike Merkelbach

11:15-11:30 am – break

11:30 am-1:30 pm – Session 2

A. Pandemic Production and Performance (Pandemics and Health Crises stream)
Akerman Hall Rm. 215

Luis Perez-Valero, “Reinvent Yourself or Die: The Production of Independent Popular Music During the COVID-19 Pandemic in Guayaquil City”
Elsa Fortant and Sylvain Martet, “Jamming During and After the Pandemic: A Case Study in a Montreal-based Electronic Music Community”
Giacomo Bottà, “Learning from the Underground: Crisis, Sustainability and Techno in the Summer of 2020”
Chair: Bernhard Steinbrecher

B. The Written Archives of Popular Music: Music Magazines and Fanzines as a Repository of Musical Practices (Media, Data, and Information Crises stream)
Akerman Hall Rm. 225
Kelli Smith-Biwer, “‘I Will Tell You Who You Are’: Marketing and Masculinity in Midcentury Hi-Fi Magazines”
Lindsey Eckenroth, “Zine-Based Assignments as Punk Pedagogy”
Chair: Beatriz Goubert

C. Agency and Collectivity (Political Crisis stream)
Akerman Hall Rm. 313

Gay Breyley, “‘Woman, Life, Freedom’: The New Solidarities of Popular Music in Iran”
Laura Etemah, “The Agency of Popular Music Performance and Bodily Praxes among Disenfranchised Youths within the Political Climate of Nigeria.”
Kim Kattari, “The ‘Tomorrowland’ Utopia: The Response of Electronic Dance Music Communities to a World in Crisis”
Chair: Tami Gadir

D. Diasporic and Transnational Relationships (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Warrick Moses, “‘Coming Back Home’: Diasporic Belonging in Time of Crisis”
Paul David Flood, “‘A Melting Pot of Sound’: ENISA, New York City, and the Making of a Euro-Diasporic Musical Imaginary”
Adam Kielman, “Popular Music, Minor Transnationalism, and Blackness in Southern China”
Ceren Mert-Travlos, “Contemporary Sounds of Iceland in the Secular-Spaces of Istanbul: Connection of Disconnected Geographies through Music”
Chair: Kim Ramstedt

E. Making Music Digitally (Media, Data, and Information Crises stream)
Armory Rm. 116

Emil Kraugerud, “Impact of Software Design on Creative Diversity”
Paxton Haven, “An Industry in the Cloud(s): Splice and the Infrastructural Relations of Cloud-Based Music Creation Platforms”
Cody Black, “Archives of Analog Optimism: Digital Attention, Anticipatory Vocal Labor, and Listening for Residuals of Potential in South Korea”
Yngvar Kjus, “Working on the (Value) Chain: A Study of How Technology Companies Intervene in Music Production in the Online Era”
Chair: Mike D’Errico

F. Exploring Race and Nordic Whiteness: Hip-Hop Case Studies from Finland and Sweden (Crises of Identity and Subjectivity Stream)
Andrea Dankić, “‘This is Sweden’: Stereotypes and Representations in Swedish ‘gangster rap’”
Susan Lindholm, “Re-imagining ‘Swedishness’: Intersectional Feminist Resistance and Reflection on the Work of Silvana Imam”
Inka Rantakallio, “Women, Feminism, and Whiteness in Finnish rap”
Chair: Andrea Dankić

1:30-2:45 pm – lunch, Mechanical Engineering Rm. 212
2:45-4:15 pm – Session 3

A. British Rock Identities (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 215

Xiaodan Zhang, “Quadruple Crises in the Who’s Quadrophenia”
Romain Garbaye, “The Angst of the Marginalized? A Contribution to Debates on Social Class, Neoliberalism and Heavy Metal: A Look Back to 1970s Britain
Chair: Robert Fry

B. Archives and Memorials (Political Crisis stream)
Akerman Hall Rm. 225

Benjamin DuPriest, “Archival Aurality: Listening for Disappearance in the Musics of the American South”
Thomas Sebastian Köhn, “Sounding the Holocaust: The Role of Music and Sound for Remembering World War II at Memorial Sites”
Chair: Timothy Anne Burnside

C. Grime, Drill, and Underground hip-hop (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Alex de Lacey, “Live and Direct? Censorship and Racialised Public Morality in Grime and Drill Music”
Matthew Carter, “A Bloody Crisis of Authenticity: Branding and Violence in Bronx Drill Music”
Jacob P. Cupps, “‘If You’re Seeking Understanding…’: Glissant’s Opacity, ELUCID’s I Told Bessie, and the Politics of Legibility in Contemporary Underground Hip-Hop”
Chair: Inka Rantakallio
D. Mediating Locality (Media, Data, and Information Crises stream)
Akerman Hall Rm. 317

Sean L Peters, “‘Playing in the Mud’: Cassette Tapes and the Do It Yourself Histories of East Bay Punk”
Ryan Blakeley, “From Stacks to Tracks: Public Library Streaming Services and Local Music Scenes”
S. Alexander Reed, “Urban Print Subculture and the Pressure to Professionalize”
Chair: Richard Cruz Dávila

E. Gender, Courtship, and Reproductive Rights (Political Crises stream)
Mechanical Engineering Rm. 212

Heather MacLachlan, “Pop Songs in Contemporary Burmese Courtship”
Katha Alexi, “Negotiations of Abortion in Popular Music In Times of Right-Wing Populism (and Before)”
Chair: Jacqueline Warwick

4:15-4:30 pm – break
4:30-6:30 pm – Session 4

A. Punk Identities (Crises of Identity and Subjectivity stream)
Armory Rm. 116

Sangheon Lee, “American Values And American Hardcore Punk In The Crisis Of The 1970s”
paige klimentou, “‘Bold Will Hold’: Hardcore, Tattoos, Military”
Patrick S Mitchell, “No More Mr. Nice Guy: Misogyny and Masculinity in 2000's Pop-Punk”
Chair: Ellis Jones

B. Atmospheres–Ambiences–Environments (Environmental and Ecological Crises stream)
Akerman Hall Rm. 215

Chris Batterman Cháirez, “Beyond Impasse: Musical Experience and Ambiental Sensibilities on a Mexican Lake”
Jade Conlee, “Re-Placing the Non-Place: Vaporwave's Ethical Atmospheres and Ecologies”
Cana F. McGhee, “Botanical Blackness: Musico-Sonic Intimacies as Environmental Justice”
Margaret Rowley, “‘When It Comes Here’: Listening to Climate Change from the Periphery in Omar Pene’s Climat”
Chair: Chris Batterman Cháirez

C. Gen Z Reflections on Gender Inequity, Misogyny, and the Future of Femmes in the U.S. Music Industry (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 225
Rebekah E. Moore, Discussant
Chair: Rebekah E. Moore

D. Solitude and Connection Under Covid (Pandemics and Health Crises stream)
Akerman Hall Rm. 313
Xinze (Rafa) Lu, “Looping during Lockdown as a New Participatory Musicking Style: How Distancing Made More Long-Distance Collaborations Possible during the Pandemic?”
Jan Torge Claussen, “Teaching Sound Studies Online During the Covid-19 Pandemic”
Chair: Lou Aimes-Hill

E. Musical Labor and Production (Economic Crises stream)
Akerman Hall Rm. 317
Øyvind Skjerdal, “Silent and Loud Speakers: The Untapped Democratic Potential of Cheap Music Production Technology”
Ičo Vidmar, “Turn, but in Which Direction? New Syndicalism Among Cultural Workers in Post-Covid Times and After Authoritarian Statism in Slovenia.”
Sarah Lahasky, “Equity in Crisis: Lessons Learned from Argentina's Live Music Female Quota Law”
Chair: David Suisman

F. Facing the Music: The Crises of Identity in Post-WWII Japanese Popular Music Culture (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212
Yuri Sakuma, “The Dawn of Feminism in Post-occupation Japanese Jazz-influenced Songs”
Sota Chu Takahashi, “Mambo Sun Over the Pacific: Perez Prado's Late Modernism and Dancing Bodies in Cold War Japan”
Chair: Yuri Sakuma

7:00-9:00 pm – Opening Reception, Weisman Art Museum, free admission
Tuesday, June 27

9:00-11:00 am – Session 5

A. Global Hip-Hop (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 215

Hexing Xiao, “Neoliberalism and Dialect Rap: GAI’sAccent, Resilience, and the Chinese Dream”
Noriko Manabe, “‘Say What You Think’: The Discourse of Japanese Women Rappers”
Sandy Larose, “Hip-hop: A Space for Resistance and Identity Building in Haiti”
Ludia Exantus, “Rap, Power and Womenhood”
Chair: Carey West

B. Live Music Responds to the Pandemic (Pandemics and Health Crises stream)
Akerman Hall Rm. 225

Jeff Apruzzese, Paul Barretta, Terrance R. Tompkins, “Impact and Hope for the Live Music Industry”
Patryk Galuszka, “Reconfiguring Showcase Festivals as Virtual Events. The Case of Eurosonic Noorderslag During the COVID-19 Pandemic”
Chris Anderton, “Web3 and the Music Festival Sector”
Chair: Sydney Schelvis

C. Game Sound and Animated Soundtracks (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Sean Davis, “Here to Play: Music and/as Identity in Chrono Trigger”
Mike D’Errico, “Spatial Audio and the Imaginary Soundscapes of Grand Theft Auto 5”
Gustavo Souza Marques and Jason Ng, “Anime, Hip-Hop and Afro-Asian Connectivities: Reworking Race, Gender and Nationality in Yasuke’s Netflix Series”
Hanisha Kulothparan, “‘The Importance of Body Language’: Musical Topics Through a Queer Lens in Disney’s The Little Mermaid”
Chair: Rob Drew

D. Negotiating Gender (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212

Alexandra Apolloni, “The Sunshine Girl at Home: Mary Ford and White Domesticity in Crisis”
Shelina Brown, “Two Nights at the Hollywood Bowl: Yoko Ono Revivalism and Asian American Women’s Visibility in the Post-Pandemic Era”
Chair: John Encarnacao
E. Popular Music and Politics in Central and Eastern Europe (Political Crisis stream)
Akerman Hall Rm. 317

Maciej Smółka, “Disco Polo as a Cultural Crisis: Analyzing the Contemporary Narratives About the Genre in Poland”
John David Vandevort, “The ‘Popular’ Musician As ‘Political’ Chameleon: Popular Music Under Putin and Some Post-Invasion Inquiries”
Aleš Opekar, “The Development of Popular Music Investigation in the Czech Lands in the Context of Central European Culture and Political Crises since 1945”
Yilin Liu, “Mass Songs in East Germany and China: A Transnational Comparative Study”
Chair: Tamas Tofalvy

F. Tik Tok, Twitch, and Covid (Pandemics and Health Crises stream)
Armory Rm. 116

Kelly Hoppenjans, “‘You Want It, Say So’: Doja Cat, Self-Memefication, and Fan Community in the COVID-19 Pandemic”
Kaitlyn Canneto, “Pump Up the Pitch: The Effects of COVID-19 on Popular Music through TikTok”
Arthur Ehlinger, “The Musicians on Twitch: Opportunities, Labour and Insecurity”
Chair: Elliott Powell

G. Place, Space, and Musical Environmentalism (Ecological and Environmental Crises stream)
Armory Rm. 202

Matt Brennan, “Imagining a Just and Green Future for Music Cities: The Case of Glasgow as a UNESCO City of Music”
Sara McGuinness and Sonia Perez Cassola, “THE CUBAN MUSIC ROOM: A Low-tech Music Display Format, Democratizing Access to Culture”
Jan Koplow Villavicencio, “More than Screams and Distortion: Chilean Metal Against the Ecological Crisis and the Extractivist Economic Model”
Chair: Giacomo Bottà

11:00-11:15 am – break

11:15 am-12:45 pm – Session 6

A. Translating Identity: Cruzando Latine/Ibero-American sound, music, and aesthetics (Crises of Identity and Subjectivity panel)
Armory Rm. 116

Camila Torres Castro, “Tracking the Mestizo Ear: The Politics of Cielito Lindo and Whitexican Sensibilities”
Carlo Aguilar González, “Sounding the Territory in Drag: Drag Canario as a Queer/Cuir Borderland.”
Chair: Alejandrina M. Medina

B. Media Materialities (Media, Data, and Information Crises stream)
Armory Rm. 202

Shaun Cullen, “Analog vs. Digital and the Crisis of Musical Preservation”
Tim Jay Anderson, “In My Room: Private Paratexts, their Publics, and the Envisioned Identities of the Album Cover”
Claudia Ripoll Martinez, “Music Editorial Photography in Rolling Stone Magazine (USA) in the 1990s: Aesthetics, Authorship and Discourses of the Images and the Relation to the Creation of the Charisma of the Artists.”
Chair: Anthony Kwame Harrison

C. The Politics of History and Memory (Political Crises stream)
Akerman Hall Rm. 215

Monika E. Schoop, “Popular Music, Historical Revisionism, and the Crisis of Democracy in the Philippines”
Onur Sönmez, “90s Turkish Pop, Anglophone Rock, and Nostalgias of ‘Good Old Turkey’ in Izmir’s Popular Music Scene”
Jeongin Lee, “The ‘Forgotten War,’ Remembered and Reimagined: Musicking and Sounding Memories of the Post-War Generation”
Chair: Katha Alexi

D. Girlhood and femininity (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212

Nora Leidinger, “Sweet, Sad Subjects - Negotiations of Girlhood in Bedroom Pop”
So Yoon Lee, “Pretty Savage and Queen’s Sneakers: Dialectical Construction and Presentation of Female Subjectivity in Postfeminist K-pop—Focusing on Blackpink and ITZY”
Chair: Alexandra Apolloni

E. Healing, Testifying, and Sounding Social Transformation (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 225

Yongsi Wang, “An Electronic Spatial Underground Solution for Identity and Mental Health Crisis”
Myrtle D. Millares, “Crisis on the B-side”
Carey West, “Sharing Stories of Abuse: Performing Testimony in the Form of Lament Songs”
Chair: Emily Gale
F. *Musical Style and Political Crisis* (Political Crises stream)
Akerman Hall Rm. 313

Stephanie Doktor, “Jazz as Crisis”
Mauricio Andrés Pitich, “Between Local and Global: The Ideas (and Problems) of Regional Labels Around Tango”
José Gálvez, “(De-)Standardizing Sound in Times of Political Crises: The Case of Rock ’n’ Roll, USA 1954-57”
Chair: Kaleb Goldschmitt

12:45-2:15 pm – lunch, Mechanical Engineering Rm. 212

2:15-3:45 pm – Keynote session featuring Katie Eichele, Director, Aurora Center for Advocacy and Education, University of Minnesota
“Power of Respect: Sexual Misconduct Response, Prevention, and Culture Change”
Molecular and Cell Biology Rm. 3-120

Katie Eichele is responsible for strategic planning and day-to-day operations of The Aurora Center for Advocacy & Education, development of policy and protocols relating to sexual assault, relationship violence, stalking and sexual harassment, partnering with faculty, staff and students in the development of outreach and educational initiatives, development of innovative programs to enhance the safety and well-being of students, and the overall coordination of services with other campus and community organizations.

Additionally, she provides direct services to clients, addresses parent concerns, provides consultations for the greater university campus and surrounding community, supervises the TAC staff, and oversees Aurora's fiscal accountability.

Katie has worked at the University of Minnesota, TC since 2004. Her background/experience stems from communications, teaching, student conduct, safety and security, policy development, student development, social justice, and crisis management.

3:45-4:15 pm – break

4:15-6:15 pm – Session 7

A. *Instruments and technologies* (Economic Crises stream)
Armory Rm. 116

Erik Broess, “The Slow Death of the Electric Guitar: Existential Threats to the Infrastructure of Analog Guitar Gear”
Ravi Krishnaswami, “Amplifying Value: How a Jingle Trade Association Navigated the Technology-Driven Transition from Stability to Precarity”
Chair: Brian Wright

B. Self, sound, and structure in hip-hop (Crises of Identity and Subjectivity stream)
Armory Rm. 202

Sarah Lindmark, “The Sound of Self-Loathing: Reshaping Genre Through the Manipulation of Timbre in Kendrick Lamar’s ‘Swimming Pools (Drank)’”
Chair: Jacob Cupps

C. Cities, Space, and Music (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 215

Wuyi Zhang, “From Maxim to Southern Station: The Spatial Flow of Rock Culture in China”
Maxim Bonin, “The Last Living Rock Club in New York City?”
Chair: Shane Homan

D. Musicking and Mental Health (Pandemics and Health Crises stream)
Akerman Hall Rm. 225

Christopher Zysik, “Cuteness and Suicide - Affective Deconstruction of Stigmas about Mental Health”
Victor Szabo, “‘Should I Be Joking at a Time Like This?’ Bo Burnham’s ‘Inside’ and Anxiety Performance”
Sonia Gaind-Krishnan, “Poetry, Genre, (In)Visibility; Or, How Difference Fades to A Pop-Shimmer”
Chair: Klisala Harrison

E. Country music (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Paula Propst, “‘Long Way to Go and a Short Time to Get There’: The Romanticization of the Trucking Industry through Country Music”
Mark D. Hulsether, “‘I Got So High That I Saw Jesus’ and the Complexities of Religious Irony in Country Music”
Alan Stanbridge, “From Singing Cowboys to Kitchen Appliances: The Long Strange Trip of ‘You Are My Sunshine’”
Chair: Stephanie Vander Weel

F. Streaming Subjects (Media, Data, and Information Crises stream)
Akerman Hall Rm. 317

Benjamin Oyler, “The World's Greatest Ear: Virtuosity, Biopolitics, and the Crisis of Care”
Jay Jolles, “Edges of Sound, Edges of Self: Music as a Tool of Surveillance”
Amy Coddington, “Monetizing Users on Streaming Services: A New Crisis?”
Chair: Shaun Cullen

G. Listening to U.S. Militarism: Music, Sound, and Silence (Political Crises stream)
Mechanical Engineering Rm. 212

Jessica Schwartz, “Singing Continuity and Fragmentation: Marshallese Musical Challenges to US Militarism in the Transpacific Diaspora”
Alejandra Bronfman, “Music and Silence in (Dis)occupied Puerto Rico”
Discussant: Jeffrey Melnick
Chair: David Suisman

7:00-9:30 pm - Film screening and panel discussion/Q&A: Jay's Longhorn
Best Buy Theater, Northrup Hall
Sponsored by Carleton College

The documentary film, Jay's Longhorn, explores the former Minneapolis nightclub called Jay’s Longhorn, which was opened June 1, 1977 by owner Jay Berine and his friend and booker, Al Wodtke. The opening show featured local rockers, Flamingo. At the time, the former Nino’s Steakhouse was the only venue that regularly featured original punk rock, new wave, and indie rock music in Minnesota. In fact, Jay’s Longhorn opened nearly three years before the 7th St. Entry and at a time when the venue that would become First Avenue — Uncle Sam’s — featured disco and progressive hard rock bands.

Almost overnight, Jay’s Longhorn became the epicenter for punk rock and indie rock in Minneapolis and began attracting international touring acts, such as Elvis Costello, Blondie, Talking Heads, The B-52’s, and the Police. Early local bands included Flamingo, seminal punk rockers the Suicide Commandos, Curt Almstead and Thumbs Up, Fingerprints, the Suburbs, NNB, the Hypstrz, and later Husker Du, the Wallets, and the Replacements.

Panel discussion following the film will include director Mark Engebretson, along with Bill Batson (The Hypstrz/The Mighty Mofos), Karen Haglof (Crackers/Band of Susans), Martin Keller (author, Music Legends: A Rewind on the Minnesota Music Scene), Andy Schwartz (journalist, New York Rocker), and Robert Wilkinson (Flamingo/Flaming Ohs).
Wednesday, June 28

9:00-11:00 am – Session 8

A. Hyperpop (Crises of Identity and Subjectivity stream)
Armory Rm. 116

Rob Drew, “Hyperpop and Trans Survival”
Peter Trigg, “Edgelords, Incels, and Enbies: Constructing Masculine Subjectivities in Hyperpop”
Westley Montgomery, “Bedsheet Phantasm(agoria): Hyperpop’s Trans Specters”
Chair: Tyler Sonnichsen

B. Live Music Economies (Economic Crises stream)
Armory Rm. 202

Steve Waksman, “No Fun: Music Festivals, Failure, and Disaster Capitalism”
Ben Green, “Crisis and Reinvention for Live Music in Australia”
Tom Wagner and Laryssa Whittaker, “Musicking in the Metaverse: Emerging Patterns of Participation in Virtual Live Concerts”
Chair: Chris Anderton

C. Memory and nostalgia (Crises of Identity and Subjectivity Stream)
Akerman Hall Rm. 215

Katerine Zamora Caro, “Nostalgic Performance as a Resource for the Study of Social Change and Migration”
Michael Broussard, “Negotiating Space in ‘Les Bons Temps’: Nostalgia and Belonging in Louisiana Dance Halls”
Chair: Andrew Mall

D. Cover Versions and Corona Songs (Pandemics and Health Crises stream)
Akerman Hall Rm. 225

Lou Aimes-Hill, “Cover Versions as Coronamusic”
Ly Quyet Tien, “Vietnamese Corona Songs as Effective Means to Fight The Pandemic”
Ya-Hui Cheng, “C-pop in Post-Covid Times: The Sounds of Reflective Nostalgia and Resilience”
Chair: Theo Cateforis
E. Music, Media, and Platforms (Media, Data, and Information Crises stream)
Akerman Hall Rm. 313

Ragnhild Brøvig, “Crisis in the Flow of Remixes and in the Maintenance of Copyright Exceptions”
Dave Fossum, “Digital Streaming and the Frictions of Musical Copyright Reform in Turkey”
Chair: Dave Fossum

F. Listening to the Far Right (Political Crises stream)
Mechanical Engineering Rm. 212

Nadav Appel, “Power to the People: Popular Music and Global Populism”
Michele Yamamoto, “What Does a Republican Sound Like?”
André Doehring, “‘We’re in this Together’: Group Analyses of Popular Music as a Cooperative Method for Researching Far-right Populism in Austria”
Chair: Fiorenzo Palermo

G. Jazz Identities (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Catalina Constantinovici, “Jazz as Popular Music in Communist Romania”
Chair: Alan Stanbridge

11:00-11:15 am – break

11:15 am -1:15 pm – Session 9

A. Situating hip-hop (Crises of Identity and Subjectivity stream)
Armory Rm. 116

Samuel Lamontagne, “Public Enemy, Public Scholarship: The Co-Production of Hip-Hop Knowledge with Chuck D at UCLA”
Lou Furnelle Taillard, “Aesthetic Roots and Ideological Commitments in Contemporary Jazz-Rap”
James G. McNally, “Riding the N-41: Black Long Island as Hip-Hop's Other New York”
Matt Yuknas, “Signifyin’ the Golden Age: Intra-Generic Quotation in Hip-Hop”
Chair: Matt Yuknas

B. Music, Place, and Community Under Covid (Pandemics and Health Crises stream)
Akerman Hall Rm. 215
Marija Dumnić Vilotijević, “Popular Folk Music Performances in Taverns During COVID-19 Crisis in Belgrade”
Áine Manganang, “(Be)Longing: Music, Integration, and Place-Making in Oslo”
Nicola McAteer, “Community Music & Women Amidst a Post-pandemic World in Crisis”
Chair: Þorbjörg Daphne Hall

C. *Music, Activism, and Ecological Crisis* (Environmental and Ecological Crises stream)
Akerman Hall Rm. 225

Tore Størvold, “Björk’s “Oceania” and the Prospects of a Blue Musicology”
Thorsten PHILIPP, “Soundscapes of Fear and Comfort: Processing Prophecies of Environmental Disaster Through Pop Music”
Chair: Alejandra Bronfman

D. *Metal, Genre, and Crisis* (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Gary Sampsell, “‘Into Everlasting Fire’: The Critical Fundamentalism of Immolation”
Elise Girard-Despraulx, “Cultural Representation in Neo-folk and Metal Bands”
Manuel Reyes, “Apocalyptic Encounters: Hearing Survival in Bring Me The Horizon's Sounding of Doom”
Stephen S. Hudson, “Breaking the Vector of Brutality: Progressionism and Imagined Genre Crises in Metal”
Chair: Stephen Hudson

E. *Power and Place in Dance music* (Crises in Identity and Subjectivity stream)
Armory Rm. 202

Rosa Reitsamer, “Electronic Dance Music Scenes in Vienna, Austria: Feminism, Activism and Crisis”
Tami Gadir, “Dance Music: An Ordinary Culture of a World in Crisis”
Brethomé Charlet, “Raving in Montreal: How Relations of Power Materialized Themselves in These Scenes?”
Chair: Rebekah Farrugia

F. *Geographies of Crisis* (Economic Crises stream)
Akerman Hall Rm. 317

Richard Cruz Dávila, “The Tejano Midwest in Crisis: Economic Crises and the Decline of a Regional Identity”
Pil Ho Kim, “The Skies of Seoul, the Moon of Seoul: Critique of Urbanity in South Korea’s American Roots Music”
Sydney Schelvis, “Drum ’n Bass: Rolling and Flowing Through Amsterdam and Beyond”
Harrison Montgomery, “Atmospheric Industries: Listening to Speculation and Precarity at South By Southwest”
Chair: Patryk Galuszka

Mechanical Engineering Rm. 212

Ryan Bunch, “Who is This For? Critical Childhood Studies and Music”
Liam Maloy, “Rock Music for Children: Rebellion Refashioned”
Friederike Merkelbach, “Child, Girl, and Artist With a Voice”
Jacqueline Warwick, “Play, Play-Acting, and Players: Musings on the Meaning of Child Musicians”
Chair: Jacqueline Warwick

1:15-2:15 pm – Lunchtime panel – Extreme Noise Records Anarcho-Punk Collective
Mechanical Engineering 212

Founded in 1994, Extreme Noise Records is the oldest continually operating punk collaborative in the Twin Cities. Currently located on West Lake Street in the heart of South Minneapolis, Extreme Noise was recently celebrated as part of the Walker Art Center's Design Lecture Series in an evening devoted to collaborative design approaches across a range of media: record covers, apparel, posters, and print publishing. This lunchtime roundtable discussion with members of the volunteer-run collective will discuss the past, present, and future of this staunchly DIY store and the broader community of which it is an essential part.

2:15 pm - Excursions
Thursday, June 29

9:00-11:00 am – Session 10

A. *The Identities of Leonard Cohen* (Crises of Identity and Subjectivity stream)
Armory Rm. 116

Loren Glass, “Writer to Rock Star”
Lucy J. Boucher, “Self and Persona”
David R. Shumway, “How to be an Aged Rock Star”
Chair: David R. Shumway

B. *CV and Cover Letter Workshop for Graduate Students and Recent Graduates*
Justin Burton, Norma Coates, Bekah Farrugia, Anthony Kwame Harrison, Ryan MacCormack, and Justin Patch
Mechanical Engineering Rm. 212

This workshop will provide practical advice to graduate students and early career professionals looking for positions in the US and Canada, offering critical tools to help better prepare for the job market and early career. Members of this panel represent a diverse array of institutions, from large research universities to pre-professional and small liberal arts colleges, and have also served on search committees. The workshop will begin with each panelist taking a few minutes to introduce themselves and discuss some things they wish they knew when they were on the job market or early in their career. After this, the panel will review several examples of CVs and cover letters that will be solicited from the participants at the conference beforehand.
Chair: Justin Patch

C. *Genre and affect* (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 215

Bruno Alcalde, “The Covert Centrality of Genre in Post-Millennial Popular Music”
Dan DiPiero, “‘I Wanna Be That Cool’: Soccer Mommy, Big Feelings, and Permanent Crisis”
Theresa Nink, “Ballads as a Soundtrack in Times of Crisis: An Examination of Sentimentality and Affect in Charity Singles”
Marcelo Bergamin Conter, “Nobody's Playlists: Ambient Music and Liminal Spaces in Late Capitalism”
Chair: Victor Szabo

D. *Streaming, Selling, and Sorting Music Online* (Media, Data, and Information Crises stream)
Akerman Hall Rm. 225

Veronika Muchitsch, “‘Repeat Rewind’: Mediations of Time and Listening Subjects in Music Streaming”
Ellis Jones, “Midnight at the Sun Diner: The Cultural Impact of Song Management Firms”
Håvard Kiberg, “Music Production in the Age of Streaming”
Chair: Steve Jones

E. Musical Crossroads: Stories about the Objects of African American Music (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Timothy Anne Burnside, “Hey, Sister. Go. Wear Something Silver”
Hannah Grantham, “Black Music Driving Modernity”
Steven Lewis, “The Banjo in African American Material Culture”
Dwandalyn R. Reece, “The Racialized Voice in the Court of Public Opinion”
Chair: Dwandalyn R. Reece

F. Music, politics, and protest (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Rebekah Mangels and Emily Bollinger, “Musicians for Change”
Suzanne Wint, “Prince Imagery in the 2020 Minneapolis Uprising”
Chair: Monika Schoop

G. Queer and Trans Voices (Crises of Identity and Subjectivity stream)
Armory Rm. 202

Tamar Ballard, “‘i just (really) wanna feel myself/somethin’: queering internet time and the black spectacular”
Jordan Brown, “The Quare Canon: Queer Women-Identifying Songs of the Twenty-First Century”
Katelen Brown, “‘Venga ya, venga la revolución’: Queering Traditions through Punk Performance in Costa Rica”
Magdalena Fürnkranz, “‘Smash the Cistem’: Trans Voices in Austrian Hip Hop”
Chair: Tamar Ballard

11:00-11:15 am – break

11:15 am-12:45 pm – Session 11

A. Feminist spaces and confronting sexual violence (Crises of Identity and Subjectivity stream)
Armory Rm. 116

Nicol Hammond, “Justice! Justice! Gone Gone Gone: Music About Rape in South Africa”
Lea Jung, “‘Taking Up Space’ - Safer and Digital Spaces Created by Feminist Music Networks”
Chair: Teresita Lozano
B. Music and Politics in Hong Kong (Political Crises stream)
Akerman Hall Rm. 215

Hei Ting Wong, “Cantonese Popular Music in Remixes for Sociopolitical Narrations in Hong Kong”
Chair: Kimi Kärki

C. Country Rap: Racecraft, Resonance, and Rhetoric (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 225

Alex Blue V and Kyle DeCoste, “The New Outlaws”
Kyle DeCoste and Alex Blue V, “Get It Out the Mud: Constructing the Dirty Self in Hick-Hop”
Hannah Haynes, "Hearing Whiteness: Bro-Country and Hick-Hop"
Chair: Kyle DeCoste

D. The Politics of Time and Space (Political Crises stream)
Akerman Hall Rm. 313

Grant Wong, “Listening to the Future: The Soundscape of the 1962 Seattle World’s Fair”
Sara Gulgas, “A Countercultural Disordering of Time as a Response to Political Crises”
Jacob Eichhorn, “‘And here is where I’ll end it’: Formal Incompleteness as a Representation of Death in Popular Song and Multimedia”
Chair: Samantha Bennett

E. "Archipelago," Original Music and Non-Profit Community Building in a Time of Crisis: A Case Study (Pandemics and Health Crises stream)
Kevin Holm-Hudson, Scott Whiddon, & Jim Gleason
Armory Rm. 202

This panel describes the creation of Archipelago: Songs from Quarantine, a musical collaboration of professors and musical colleagues produced separately and remotely online during the early months of COVID-19 with the goal of creating compelling music in the service of fruitful community engagement. The result was Songs from Quarantine, a multi-album collection of original ambient instrumentals. The project has continued post-lockdown, amid uncertainties about new emerging variants of COVID; a third volume was released in October 2022, again benefiting CMA. All are distributed mainly via Bandcamp (https://archipelagosongs.bandcamp.com/). In this session, we discuss the project’s unique creative process, the limitations of online musical collaboration and communication, and the choices made as writers and artists in promoting both the project and CMA’s nonprofit efforts.
Chair: Kevin Holm-Hudson

F. Crisis Converted: The Politics of Midwestern Music (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212
Eric Weisbard, “Long After the Thrill: Midwestern Arena Rock and the Populist Right”
Robin James, “No Dance Show Should be 100% Wax Trax!: 97Xtrabeats, Wax Trax! Records, and Alternative Electronic Dance Music in the 90s Midwest and Beyond”
Francesca Royster, “Sudan Archives, Jamila Woods and the Sounds of the Midwest Black Femme Fantastic”
Chair: Michaelangelo Matos

G. Race and appropriation (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317
Sharri K. Hall, “The Black Voice in White Evangelicalism”
Charlotte Markowitsch, “Observing Transculturation Through the Blues Appropriations of the White Stripes”
Chair: J. Griffith Rollefson

12:45-2:15 pm – lunch, Mechanical Engineering Rm. 212
2:15-3:45 pm – Session 12

A. Voice, technology, and media (Crises of Identity and Subjectivity stream)
Armory Rm. 116
Alexandra Burkot, “The Racial Ambiguities and Technologic Realities of FN Meka”
Ye Rin Kang, “Whose Voice Is This? Virtual Identities in Popular Music”
Lee Kimura Tyson, “Harmonizing the Self: Self-Duets, Vocal Multiplicity, and Gendered Performance through Social Media Technologies”
Chair: Kelly Hoppenjans

B. Late capitalist style and songcraft (Economic Crises stream)
Akerman Hall Rm. 215
Richard Elliott, “Auburn Hair, AI and Afterlives: ‘Jolene’ as Song Object”
Chair: Kevin Holm-Hudson

C. Music Competitions and Contested Identities (Political Crises stream)
Akerman Hall Rm. 225
Nikolai Klotchkov, “Socio-political Implications in Popular Music Contests: Eurovision 2022 Case Study”
Marek Susdorf, “Dutch Politics of Musical Representation at Eurovision: Commodification of Musical Legacies of Slavery and White Nationalism”
Chair: Catherine Provenzano
D. *Music, Media, and Community* (Media, Data, and Information Crises stream)
Akerman Hall Rm. 313

Dina Farouk Abou Zeid, “The Role of Media and Globalization in New Musical Culture in Egypt”
Chair: Norma Coates

E. *Race and European popular music* (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Kimi Kärki, “Ariosophic Whiteness in the Nordic Far-right Metal Music Videos”
Kim Ramstedt, “Naming Racism in European Music Scholarship”
Chair: John Vandevert

F. *Blackness, Identity, Sociality* (Crises of Identity and Subjectivity stream)
Armory Rm. 202

Varun Chandrasekhar, “Clownin’ in Blue: Mingus and the Jazz Absurd”
Jaehoon Lee, “‘My music is words and my words are music’: Sun Ra’s Sound Studies”
Yuma Morooka, “‘I loves you, Porgy’: Sentimentality and Intimacy in James Baldwin’s *Another Country*”
Chair: Varun Chandrasekhar

G. *Femininity, Freedom and Crisis in Punk and Pop* (Pandemics and Health Crises stream)
Mechanical Engineering Rm. 212

Marie Comuzzo, “‘It’s about damn time’: Body Liberation in Lizzo’s Music”
Katelyn Hearfield, “‘Lady Gaga Hits Rock Bottom!’: Embodied Crises in Pop Performance”
Alyxandra Vesey, “Rewind and Quicksand: Bikini Kill and Le Tigre Return to Crisis Mode”
Chair: Dan DiPiero

3:45-4:15 pm – break

4:15-6:15 pm – IASPM General Meeting
Molecular and Cellular Biology Rm. 3-120

7:00-9:30 pm – IASPM Conference Banquet (pending number of registrants)
Humphrey School Conference Center, Mondale Hall
Friday, June 30

9:00-10:30 am – Session 13

A. *Hip Hop Politics* (Political Crises stream)
Akerman Hall Rm. 215

J. Griffith Rollefson, “Black Lives Matter = End Direct Provision: Glocal Solidarities in the Ubuntu Project (2021-22)”
Drew Daniels, “(Young) Thug Life: The Continuation and Consequences of Rap on Trial”
Janne Rantala, “Peace and Contemporary War in Mozambican Rap Performance”
Chair: Kwame Phillips

B. *Mediating Taylor Swift* (Media, Data, and Information Crises stream)
Mechanical Engineering Rm. 212

Kate Galloway, “Taylor’s Cats and Multimodal Expression: The Visual and Acoustic Ecologies of Participatory Screen Media and Taylor Swift’s Branding”
Paula Harper, “‘It’s Me, Hi, I’m the Problem It’s Me’: Taylor Swift’s Midnights and TikTok Audio-bait”
Leslie Tilley, “‘Raisins in the Potato Salad’? Analyzing Sound, Identity, and Reception in Taylor Swift’s ‘September’ Cover”
Chair: Eric Smialek

C. *Songs of Sickness* (Pandemics and Health Crises stream)
Akerman Hall Rm. 225

Dane–Michael Harrison, “Just as an Added Factor I’ve Invited my Chiropractor”: Decadent Medicine in the Songs of Cole Porter”
Bronwen McVeigh, “A Case of the Tubercular Blues: Song, Sickness, and Stigma in Early Twentieth-Century Black Communities”
Matthew J. Jones, “Enfreaking the AIDS Crisis: Conspiracy Theory and Monstrosity in Frank Zappa’s Thing-Fish”
Chair: David Shumway

D. *Media and Authenticity* (Media, Data, and Information Crises stream)
Armory Rm. 116

Theo Cateforis, “‘STP Ain’t from SD’: Fakes, Fabrications, Scams and the Crisis of Authenticity in ’90s Alternative Rock”
Steve Jones, “Music in the AI Age: Another Crisis of Authenticity?”
Mui Kato, “Understanding the Role of AI in Recreating a Dead Musician’s Performance: The Case of Hibari Misora”
Chair: Theo Cateforis
E. African Music and Afrobeat (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 313

Victoria Grubbs, “Producing the Popular in Postgenocide Rwanda: HITMAKERS Documentary + Discussion”
Joshua A Kerobo, “‘Why don’t you want to walk for peace?’: The #EndSARS Movement, Police Brutality, and Political Activism by Afropop Artists in Nigeria”
Kabelo Chirwa, “Cycles of Colonization: Contextualizing Billboard’s U.S. Afrobeats Chart”
Chair: Laura Etemah

F. Asian music scenes and identities (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 317

Paul Gabriel L. Cosme, “‘Sorry, Goodbye…evermore?’: Beyond Taylor Swift and Mimicry in Moira dela Torre and Filipino Popular Music”
Jonathan Chan, “Performances of Identity in The Post-2019 Hong Kong Indie Music Scene”
Chair: Wonseok Lee

10:30-10:45 am – break

10:45 am-12:45 pm – Session 14

A. Four Global Perspectives of Economic and Operational Realities of Music Cities and Governmental Support in Times of Crisis - Denver, Melbourne, Reykjavík, and Liverpool (Economic Crises stream)
Armory Rm. 116

Storm Gloor, “Multiplied or Magnified? How Challenges Within the Denver Music Ecosystem During the Pandemic Were Not Entirely New, and the Progress in Addressing Them”
Shane Homan, “Reputations and Local/National Intersections: Melbourne Music After the Pandemic”
Þorbjörg Daphne Hall, “The Impact of a ‘Music City’ Initiative on the Reality of Music-Making in Reykjavík, Iceland”
Mathew Flynn, “Nul Points!: Do Occasional Headline Making Events Obscure the State of Perennial Crisis Experienced by Regional Music Sectors?”
Chair: Þorbjörg Daphne Hall

B. Work, Capital, and Collaboration (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 215

Shannon Garland, “Sofar Sounds: Venture Capital, the Housing Crisis, and Musical Work for Free”
Xiaochan Liu, “The Crisis of Uncertainty Faced by Chinese Platform Musicians and Their Coping Strategies”
Pascal Rudolph, “‘It’s all in his mind.’ – Auteurcracy, Collaboration, and the Musical Idea Work Group”
Chair: Stephanie Doktor

C. Media, Gender, and (A)political Identities in COVID-19 Era AAPI and Asian Musical Performance (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 225

Conner Singh VanderBeek, “Apoliticism and Hyperreality Among Diasporic South Asian Musicians on Social Media During the COVID-19 Pandemic”
Mayna Tyrrell, “Raging Asian Womxn: Politics, Gender, and Taiko in the Stop Asian Hate Movement”
Sunhong Kim, “Creative Liberalism, Musical Hybridity, and Selling Seoul in Inalchee’s ‘The Tiger is Coming’”
Yiqing Mitty Ma, “Josei Rock and Border-Crossing: Multivocality and Gender Transgression in Recent Live Performances of Japanese Rock Music”
Chair: Sunhong Kim

D. Negotiating actual and virtual spaces for musical expression during the COVID-19 crisis in France (Pandemics and Health Crises stream)
Akerman Hall Rm. 313

Marion Brachet, “Amateur Songs and Covers as Chronicles of Mobility Restrictions in France”
Manuel Roux, “Producing Other Spaces to Better Find Each Other”
Frédéric Trottier-Pistien, “Night-Clubbing Covid”
Discussant: Solveig Serre
Chair: Marion Brachet

E. Music and/as Climate Crisis (Environmental and Ecological Crises stream)
Mechanical Engineering Rm. 212

Kyle Devine, “One Thing to Another: Music, Climate, Capital, and the Work of ‘Crisis’”
Wolf-Georg Zaddach, “‘Death of Mother Earth, Never a Rebirth’? Reflections on the Relationship Between Music, the Climate Crisis and Environmental Sustainability”
Mark Pedelty and Marceleen Mosher, “Musical Organizing for the Apocalypse”
Chair: Kyle Devine

F. Media and Popular Music Studies (Media, Data, and Information Crises stream)
Akerman Hall Rm. 317

Samantha Bennett, “Secrets and Revelatory Discourse in Music and Audio Technology Culture”
Patryk Mamczur, “‘Spotify Killed the Rock Album Star’: Crisis of Album-Oriented Popular Music Studies?”
Tyler Sonnichsen, “Critical Geography, ‘Symbolic Gentrification,’ and Crises in Popular Music”
Chair: Amy Coddington

12:45-1:00 pm – break

1:00-3:00 pm – IASPM-US Business Meeting w/lunch
Molecular and Cellular Biology Rm. 3-120

3:00-3:15 pm – break

3:15-5:15 pm – Session 15

A. Sounds of Faith and Worship (Political Crises stream)
Akerman Hall Rm. 215

Jesus Miguel Rodriguez Castillo, “Pandemic Serenade to a Devotional Tradition”
Teresita Lozano, “Ghost Smuggling Ballads and the Holy Coyote: Testimony and Sanctification of the Undocumented Migrant Journey”
Catherine Provenzano, “Popular Music, Politics, and Performed Christianity from Justin Beiber's ‘Holy’ to Sean Feucht's ‘Let Us Worship’”
Chair: Andrew Mall

B. Instruments and Identities (Crises of Identity and Subjectivity stream)
Akerman Hall Rm. 225

Ulrich Adelt, "Temporalities of Rhythm Guitar Practice in Moments of Crisis"
Brian F Wright, “Before Bootsy: James Brown’s Early Electric Bassists and the Development of Funk”
Adrianne Honnold, “The Saxophone is ‘Alright’”
Francesca Inglese, “‘An Unlikely Pairing’?: Black Violin and the Racialization of Musical Instruments”
Chair: Steve Waksman

C. Black Feminist Theory on Queer Hip Hop (Crises of Identity and Subjectivity stream)
Mechanical Engineering Rm. 212

Lauron Kehrer, “‘Sissy Style’: Gender, Race, and Sexuality in New Orleans Bounce”
Elliott H. Powell, “‘Representing for my Ladies’ On Missy Elliott, Collaboration, and Black Queer Feminist Relationalities”
Antonia Randolph, “‘I get in ya!’: The Homoeroticism of Braggadocio Rap”
Francesca T. Royster, Discussant
Chair: Lauron Kehrer
D. Musical Authoritarianism and Protest Music (Political Crises stream)
Akerman Hall Rm. 313

Fiorenzo Palermo, “Zetazeroalfa and the Eternal Fascist Response to Crisis”
Sepehr Pirasteh, “Pushing Against the Social Norms Through Different Ways of Creating Protest Music”
Joanna Zienkiewicz, “Protest Music Against Right-Wing Populism: Alternative Responses to Crisis”
Chair: Justin Patch

E. Media economies (Economic Crises stream)
Akerman Hall Rm. 317

Meng Yao, “Platform Economy, Pan Entertainment and OST Production in Film and TV”
Elena Razlogova, “From ‘Save WFMU’ to ‘WWOZ in Exile’: Mutual Aid in U.S. Independent Music Radio”
Edmond Tsang, “The Transformation of Recording Studios in Hong Kong after the Asian Financial Crisis in 1997”
Chair: Eric Weisbard
General Information
Walking and Biking
Airport Transportation
Parking
Transportation to Specific Events

Self-Guided Excursions

General Notes about Buses, Trains, and Transportation in Minneapolis–Saint Paul

- **Metro Transit** is the public transportation agency in the Twin Cities. Follow their website for the most up-to-date schedules and information.
- Bus and Train fare is $2.00–$2.50 (higher at rush hours). All light rail stations have ticket machines; buses must be paid in cash or a pass purchased online/in app.
- Buses are wheelchair accessible via extendable ramps. Light Rail stations/platforms are step-free.
- Light Rail trains run approximately every 15 minutes. Buses vary (every 5–8 minutes, sometimes only once per hour). Check Metro Transit for schedules.
- **Note**: this is the least expensive transportation option.

Walking and Biking

- Generally, Minneapolis is very friendly to walkers and bikers. Explore the **Mississippi Riverfront** surrounding campus,
- Check out the **Minneapolis Public Art Collections Map** and explore Downtown on foot.
- Unfortunately, public bike-share options are not available (with the exception of some e-bikes, from Lime/Uber). If you are interested in renting a bike, I recommend calling local shops to inquire about a short term rental.

Airport Transportation

Flying into Minneapolis/St. Paul International Airport:

**Personal transportation options:**

- **General info from the airport website**: “If you plan to use Uber, Lyft, or another app-based ride service, your ride will pick you up on Level 2 of the Green Parking Ramp, above the Ground Transport Center. Directional stanchion signs labeled ‘app-based ride services’ will help you find your way to the pick-up area.”
- **Cost**: ride shares (Uber, Lyft, taxi): vehicles from MSP Airport can vary widely in price, typically from $25–50 dependent on demand. They are reliable, except if you land after midnight.
● **Uber or Lyft**: driver may specify a particular place to pick you up, so be sure to confirm. There is an airport pickup fee of $4.00 in addition to the transport fee.
  ○ After getting off a flight, follow the signs to "Ground Transportation" and "Baggage Claim." When ready, walk outside and look for "Passenger Pickups" or a designated area labeled, "TNC/Rideshares."
  ○ Call or message your driver with information such as Terminal, Door Number and any other information that will help locate you.

● **Taxi**: The distance to Minneapolis is approximately 8 miles and fares average $33 - $41. A $5.75 fare will be displayed on the Taxicab meter at the onset of your trip. This fee includes a $2.50 flag drop and a $3.25 airport access fee.

**Public Transportation options (Airport):**

● **Note**: this is the least expensive transportation option.

● **Light Rail**: from the terminal, follow signage for “Light Rail,” using escalators and elevators to Level 2, above the Ground Transportation Center. You will have to take a one-stop airtrain shuttle to the Light Rail station at Terminal 1. Take the Blue Line train from Terminal 1 or 2 northbound towards Minneapolis. There are ticket machines at the top of the platform.

● If you are staying on Campus (dorms or Graduate Hotel), disembark at US Bank Stadium. Transfer to a St. Paul bound Green Line Train. Disembark at East Bank (UMN).

● **Metro Transit** is the public transportation agency in the Twin Cities. Follow their website for the most up-to-date schedules and information.
  ○ Bus and Train fare is $2.00-$2.50 (higher at rush hours). All light rail stations have ticket machines; buses must be paid in cash or a pass purchased online/in app
  ○ Light Rail trains run approximately every 15 minutes. Buses vary (every 5–8 minutes, sometimes only once per hour). Check Metro Transit for schedules.

**Parking**

● UMN Campus Parking is available at various prices. Lots are as low as $6/day, more typically, parking ramps are available for $13/day.

● See the [UMN Parking Website](#) for more information

● See this list of Parking facilities at UMN. The Washington Avenue Ramp is the closest ramp to activities. Lot 37 is the closest (and largest) $6/day lot.

● Interactive [Parking Meter Map](#) for Minneapolis. Note that most spaces around campus are metered—if you think it’s free parking, it’s probably not within a mile of campus.

**Transportation to Specific Events**

**Paisley Park:**
Located at 7801 Audubon Rd, Chanhassen, MN 55317

**Self-Guided Excursions:**

● **George Floyd Square**, intersection of 38th Street and Chicago Ave. (bus fare only, $2.50)
○ Bus Directions: take the Metro D Line from 8th and Nicollet. 8 stops, disembark at 34th and Chicago. Walk 4 blocks south down Chicago to 38th and Chicago Ave.
- **Mall of America**, 60 E Broadway, Bloomington, MN 55425 (train fare only)
  ○ Take the Green Line from East Bank to US Bank Stadium. Transfer and board the Blue Line Light Rail at US Bank Stadium in the direction of Mall of America (southbound). Disembark at Mall of America.
- **Minneapolis Institute of Art (MIA)**, 2400 3rd Ave S, Minneapolis, MN 55404 (bus fare only)
  ○ From the Graduate Hotel, take the #2 bus towards Franklin Ave/Hennepin. Ride many stops, disembark at Franklin and 3rd Avenue, walk down 3rd Avenue to the Museum.
- **Mill City Museum**, 704 S 2nd St, Minneapolis, MN 55401 (15 min. light rail)
  ○ Board the Green line from East Bank (2 stops) to US Bank Stadium, walk to Mill City Museum.