**Campaign Music 101 in the Music History Classroom**

Teaching Music History Conference

June 11, 2017

Berklee College of Music, Boston MA

Dana Gorzelany-Mostak (Georgia College), Naomi Graber (University of Georgia), Hanna Lisa Stefansson (University of Georgia), Cameron Steuart (University of Georgia), Mary Helen Hoque (University of Georgia), Sarah Kitts (Georgia College), and Kassie Kelly (Trinity University)

**Activity One:** **Analyze Candidate Walk-on Music**

*Introduction: The Function of Walk-on Music*

Since 1789’s “Follow Washington,” presidential candidates have drawn on the emotional power of music to connect with and persuade the public. Music is one of the most effective forms of propaganda, so much so that Plato recommended the government keep strict control of music, lest the public be led astray. In contemporary U.S. politics, campaigns often seek to associate their candidate with the emotional effects and/or lyrical message of one particular song, which becomes an icon for the campaign. It is a way for potential voters to remember the most important aspects of the candidate’s character and/or platform. In public settings, candidates often use music to both set the tone of the event and to define their persona for their audiences. While the words may not be audible to everyone, musical characteristics such as tempo, rhythm, vocal timbre, melodic contour, textural density, and instrumentation can help to define the candidate’s character and message.

*Lesson Objectives*

1. Identify the ways different musical characteristics can induce different emotional states.
2. Analyze the ways candidates draw on associations of genre to construct their presidential “persona.”
3. Describe how the interaction of music and staging creates meaning for potential voters in presidential campaigns.

*Walk-on Music: The Nominating Conventions*

The presidential nominating conventions make good subjects for class discussion for several reasons: 1. The candidates use a variety of techniques, including music, theatre, and oratory to distill their message and make it comprehensible to the public in a short amount of time. 2. The nominating conventions also set the tone for the campaign that follows.

*Activity Prompt*

From George Washington’s time to today, presidential candidates have sought to define their message and their persona through their musical selections. At the RNC, for example, Donald J. Trump entered the stage to Queen’s “We are the Champions,” while Clinton consistently used Rachel Platten’s “Fight Song” not only at the DNC, but throughout the campaign as well.

After viewing the two videos of the candidates taking the stage at their respective conventions, pose the following questions to the class:

1. What does each song communicate about the candidate?
2. What musical characteristics (melody, tempo, rhythm, instrumentation, vocal timbre) help to cement the candidate’s message and persona?
3. What role does genre play in defining these two candidates?
4. How does the staging affect the message of the song?

**Activity Two: Analyze a Parody Campaign Song**

*Introduction: The Function of Parody in Campaigning*

Parody, “an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect,” is found in many different mediums, including but not limited to poetry, literature, plays, comedy, music, and politics. The term “parody” also has a unique meaning in specifically musical contexts. A musical parody graphs a new text onto a preexisting tune. The songs investigated here fit both the general and musical definitions of parody. Such treatment of music has a long history in electoral politics. In the 19th century, supporters would pen new texts about a candidate and circulate these lyrics in small songbooks called “songsters.” The books would also include the titles of the popular tunes to be used with the new text. The added advantage is that the crowd already knows the tune, so it is easy to sing along. Since the advent of YouTube and the development of accessible and affordable video and audio editing tools, campaign-themed music parodies have experienced a resurgence online. Many 21st-century campaign parodies include visuals, which typically feature remixed video footage or images of the candidates, music video-style narratives, or cartoon-like characters. While official playlists offer insight into how the candidates used music as a medium for political communication and identity formation, an investigation of user-generated music posted on YouTube shows how the public engaged with candidates and the political process through their own musical acts.

*Lesson Objectives*

1. Define parody and investigate how it operates within campaign contexts.
2. Analyze the text and images in a parody and discuss how such cultural artifacts work to construct the image of a presidential candidates.
3. Evaluate the effectiveness of a parody’s communication strategy.

*Analyze a Parody: “Country Songs!”*

“Country Songs!” is a good subject for a class discussion on parody for several reasons: 1. It playfully engages with stereotypes regarding masculinity, American identity, and music genre; 2. It responds to a specific campaign narrative that generated copious discussion and controversy.

*Activity Prompt*

In an interview with *CBS This Morning* on March 24, 2015, the day after announcing his presidential candidacy, Ted Cruz made the following statement:

*I grew up listening to classic rock and I’ll tell you sort of an odd story. My music taste changed on 9/11 and it’s a very strange, I actually intellectually find this very curious, but on 9/11, I didn’t like how rock music responded. And country music, collectively, the way they responded, it resonated with me and I have to say it just is a gut level, I had an emotional reaction that says ‘these are my people,’ and so ever since 2001 I listen to country music, but I’m an odd country music fan because I didn’t listen to it prior to 2000.*

After viewing “Country Songs!” pose the following questions to the class:

1. How would you describe this parody’s communicative strategy? (Is the parody’s message ironic, sincere, or contradictory? What type of language does the parody use? To what audience demographic is it directed?)
2. What assumptions do the real Ted Cruz and the “reel” Ted Cruz make about the genres rock ‘n’ roll and country?
3. How is American identity both musically and visually constructed in “Country Songs!”?
4. What is Garth Brooks’ song about? What connotations might this song project onto Cruz’s candidacy?

**Further Resources for Teaching Walk-On Music and Parody in the Classroom**

*General List of Questions to Guide Students through the Analysis of Walk on Music*

1. What does music communicate that cannot be communicated through speech?
2. What musical characteristics make for good walk-on songs?
3. What is a “persona”? What is the purpose of a “persona”? How can music shape a “persona”?
4. Is the music meant to paint a picture of the candidate, or of the party? Or is it just to “pump up” the crowd?
5. How do we evaluate the effectiveness of walk-on (or walk-off) music?
6. Clinton fairly consistently used “Fight Song,” while Trump’s choices were more varied. What are the advantages and disadvantages of both strategies?
7. What are the histories of the various songs candidate’s use? How does that affect how audiences hear the music?
8. What effects do the visual/theatrical elements have? Does the length of the walk-on music affect its meaning? Trump’s moment came early in the convention, when he was introducing his wife Melania, while Clinton waited until her acceptance speech to make her big entrance. What are the advantages and disadvantages of both strategies?
9. What role does gender play in how candidates portray themselves to the public through music? What would happen if Trump used a song with a female vocalist, or Clinton used a song with a male vocalist?
10. Is it ethical for candidates to use songs against the wishes of the artist (note: in most cases it is *legal*)? Does the artist supporting the song’s use strengthen the campaign?

*Selected Examples of Walk-on Music Available on YouTube*

1. Hillary Clinton, “Fight Song,” Rachel Platten (2015), DNC, July 28, 2016. <https://www.youtube.com/watch?v=qjk2971df7A>.
2. Trump, “We Are the Champions,” Queen (1977), RNC, July 18, 2016. <https://www.youtube.com/watch?v=GAHc8cOJf-w>.
3. Trump, “Do You Hear the People Sing,” from *Les Misérables* (1987) September 16, 2016, Miami, FL. [https://www.youtube.com/watch?v=rdEFAdYFzmw.](https://www.youtube.com/watch?v=rdEFAdYFzmw)
4. Trump, “Right Now,” Van Halen (1991), February 22, 2016. Las Vegas, NV. <https://www.youtube.com/watch?v=ALU9176kT9s>.
5. Trump, “God Bless the USA,” Lee Greenwood (1984), September 19, 2016, Ft. Myers, FL. <https://www.youtube.com/watch?v=yHvcZzMf3uw>.
6. Trump, “Parachutes” from *Air Force One* (1997), November 8, 2016, New York, NY. <https://www.youtube.com/watch?v=GYsWWAAuYAE>.
7. Clinton, “Brave,” Sara Bareilles (2013), June 7, 2016, Brooklyn, NY. <https://www.youtube.com/watch?v=i42_mJ0J_Wk>.
8. Clinton (with Joe Biden), “The Rising,” Bruce Springsteen, August 15, 2016, Scranton, PA. <https://www.youtube.com/watch?v=V730KZwTkmU>.

*General List of Questions to Guide Students through the Analysis of Parody Campaign Songs*

1. Which art form is the best suited to offer political commentary? (e.g., literature, poetry, sculpture, painting, music, song, dance, theater, video, etc.) Why do you think so?
2. How do different artistic mediums communicate differently?
3. How would you describe this parody’s communicative strategy? (Is the parody’s message ironic, sincere, or contradictory? What type of language does the parody use? To what audience demographic is it directed? How do you know?)
4. What is the relationship between text and image in this parody?
5. What is the history of the popular tune used in the parody? (In other words, who is the artist, what cultural significance does the song hold, and what topic does its original text explore?) What connotations or character traits might the song project onto the candidate?
6. In the 19th century, parodies were sung by the crowds who attended political rallies and speeches. In the present day, the public rarely sings parodies in live campaign contexts, but rather passively views them on sites such as YouTube. What are the advantages and disadvantages of more modern media in spreading political music to listeners?
7. How do you evaluate a parody’s effectiveness? What makes it worthy of a viewer’s attention?

*Selected List of Parodies Available on YouTube*

1. “Hillary Clinton 2016 Election Parody Song: Emails, Benghazi and Bill” (set to the tune of Gloria Gaynor’s “I Will Survive,” Katy Perry’s “Dark Horse,” Journey’s “Don’t Stop Believin,’” and O.P.P.’s “Naughty by Nature”). <https://www.youtube.com/watch?v=9_OOrWQs33E>.
2. “You’re a Mean One, Mr. Trump” (set to the tune of “You’re A Mean One, Mr. Grinch” by Thurl Ravenscroft). <https://www.youtube.com/watch?v=i9-5DJhBh6M&t=1s>.
3. “Chelsea’s Mom”(set to the tune of “Stacy’s Mom” by Fountains of Wayne). <https://www.youtube.com/watch?v=RRdyQjSHcJE>.
4. “Oh, That Donald!” (set to the tune of “Oh, Susanna!”). <https://www.electionsongs.com/track/1057701/oh-that-donald?feature_id=295635>.
5. “Delete It!” (set to the tune of “Beat It!” by Michael Jackson). <https://www.youtube.com/watch?v=wHDGuRs9gvg&feature=share>.
6. “HAMILTRUMP” (set to the tune of “Alexander Hamilton” from *Hamilton* by Lin-Manuel Miranda). <https://www.youtube.com/watch?v=FUI9u3azLUg&feature=share>.
7. “Do You Wanna Build a Wall?” (set to the tune of “Do You Wanna Build a Snowman?” from *Frozen* by Kristen Anderson-Lopez and Robert Lopez). <https://www.youtube.com/watch?v=GVN17U3Vg34>.
8. “Trump-Pence” (set to the tune of “Feed the Birds” from *Mary Poppins* by Robert B. Sherman and Richard M. Sherman). <https://www.youtube.com/watch?v=G19s4OmvFw8>.
9. “The Official Donald Trump Jam” or “Freedom’s Call” (set to the tune of “Over There” by George M. Cohan). <https://www.youtube.com/watch?v=vPRfP_TEQ-g>.
10. Untitled parody of “The Official Donald Trump Jam” (performed on *The Late Show with Stephen Colbert*). <https://www.youtube.com/watch?v=8UOKh00-GuY&feature=share>.
11. “Anything You Can Do” (set to the tune of “Anything You Can Do” from *Annie Get Your Gun* by Irving Berlin. <https://www.youtube.com/watch?v=xv1np1f8xlc>.
12. “Country Songs!” (set to the tune of Garth Brooks’ “Friends in Low Places”). <https://www.youtube.com/watch?v=J9m_PaIlfVQ&feature=share>.
13. “We Will Bern You!” (set to the tune of Queen’s “We Will Rock You”). <https://www.youtube.com/watch?v=eahykEwoduE>.
14. “I Am Rodham” (set to the tune of Helen Reddy’s “I am Woman”). <https://www.youtube.com/watch?v=p36WMXgBMhE>.
15. “The Hillary Song” (set to the tune of Maroon 5’s “Sugar”). <https://www.youtube.com/watch?v=Y7SEgceOKK4&feature=share>.
16. “Jeb is Ready, He’s My Brother” (set to the tune of The Hollies’ “He Ain’t Heavy, He’s My Brother”). <https://www.youtube.com/watch?v=UydF6MK2E-M&feature=share>.
17. “All About That Bern” (set to the tune of Meghan Trainor’s “All About That Bass”). <https://www.youtube.com/watch?v=e1VTPhrnPrw>.

Notes:

“Parody,” Oxford Living Dictionaries, Oxford University Press.

You can access the above list of parodies as well as other examples on Trax on the Trail’s Pinterest Board “Parody Trax”:<https://www.pinterest.com/traxonthetrail/parody-trax/> and Spotify playlist “Parody Campaign Songs”:<https://play.spotify.com/user/1233425005/playlist/1G7VSZVTx2CNaydYNtt4w5>. This document with hypertext links is available at Trax on the Trail.

**Best Practices**

* Frame the discussion as exploration rather than debate
* Distinguish between “politics” and “government”
* Remind students that understanding a position does not mean agreeing with it
* Make sure the discussion is balanced
	+ (to a point)
* Do not ask for opinions
* Treat material like film or music video
* Prepare pivot questions
* Use humor to defuse tension

TRAX ON THE TRAIL WEBSITE CONTENTS

**Essays**

Bañagale, Ryan Raul. “[30 Days, 30 Songs: ‘Puncturing that inflated horror of an ego](http://traxonthetrail.com/article/30-days-30-songs-%E2%80%9Cpuncturing-inflated-horror-ego%E2%80%9D).’” Trax on the Trail,

October 17, 2016.

Barnard, Christianna. “[Dancing Around the Double-Bind: Gender Identity, Likability, and the Musical](http://traxonthetrail.com/article/dancing-around-double-bind-gender-identity-likability-and-musical-rebranding-hillary-clinton)

[Rebranding of Hillary Clinton](http://traxonthetrail.com/article/dancing-around-double-bind-gender-identity-likability-and-musical-rebranding-hillary-clinton).” Trax on the Trail, November 28, 2015.

\_\_\_\_\_. “[Feeling the Bern or Just Feeling Burned? Musical Parody and the Contest for the 2016](http://traxonthetrail.com/article/feeling-bern-or-just-feeling-burned-musical-parody-and-contest-2016-democratic-nomination)

[Democratic Nomination](http://traxonthetrail.com/article/feeling-bern-or-just-feeling-burned-musical-parody-and-contest-2016-democratic-nomination).” Trax on the Trail, April 17, 2016.

Barone, Brian. “‘[I’ve Been Everywhere:’ Martin O’Malley and the Many Meanings of the Guitar](http://traxonthetrail.com/article/%E2%80%9Ci%E2%80%99ve-been-everywhere%E2%80%9D-martin-o%E2%80%99malley-and-many-meanings-guitar).” Trax on the

Trail, January 8, 2016.

Christiansen, Paul. “[Musical Yearning in Bernie Sanders’s Presidential Primary Ad ‘America](http://traxonthetrail.com/article/musical-yearning-bernie-sanders%E2%80%99s-presidential-primary-ad-%E2%80%9Camerica%E2%80%9D).’” Trax on the

Trail, February 2, 2016.

Deaville, James. “[Un-conventional Music](http://traxonthetrail.com/article/un-conventional-music).” Trax on the Trail, November 25, 2016.

Dewberry, David R. and Jonathan Millen. “[Hillary Clinton’s 2016 Presidential Campaign Spotify Playlist](http://traxonthetrail.com/article/hillary-clinton%E2%80%99s-2016-presidential-campaign-spotify-playlist).”

Trax on the Trail, May 25, 2016.

Graber, Naomi. “[The President Takes the Stage: On Theatre and Safe Spaces for Politicians](http://traxonthetrail.com/article/president-takes-stage-theatre-and-safe-spaces-politicians).” Trax on the

Trail, December 8, 2016.

\_\_\_\_\_. “[Seeing Double: Presidential Parodies and the Art of the Musical](http://traxonthetrail.com/article/seeing-double-presidential-parodies-and-art-musical).” Trax on the Trail, July 21,

2016.

\_\_\_\_\_. “[Staging the Nation](http://traxonthetrail.com/article/staging-nation).” Trax on the Trail, March 31, 2016.

\_\_\_\_\_. “[Terror at the Townhall](http://traxonthetrail.com/article/snowths-mahna-mahna-baby-johnny-michael-myers-final-girl-join-debate).” Trax on the Trail, October 19, 2016.

Hung, Eric. “[The Clinton-Trump Debate: A Dirty Dancing Fantasy](http://traxonthetrail.com/article/snowths-mahna-mahna-baby-johnny-michael-myers-final-girl-join-debate).” Trax on the Trail, October 19, 2016.

Kasper, Eric T. and Benjamin S. Schoening, “[The Unwelcome Use of Musical Artists and Their Songs by](http://traxonthetrail.com/article/unwelcome-use-musical-artists-and-their-songs-presidential-candidates)

[Presidential Candidates](http://traxonthetrail.com/article/unwelcome-use-musical-artists-and-their-songs-presidential-candidates).” Trax on the Trail, December 18, 2016.

Kennedy, Michael. “‘[This Land Is (Once Again) Your Land’: Woody Guthrie and the 2015–16 US](http://traxonthetrail.com/article/land-once-again-your-land%E2%80%9D-woody-guthrie-and-2015%E2%80%9316-us-presidential-race)

[Presidential Race](http://traxonthetrail.com/article/land-once-again-your-land%E2%80%9D-woody-guthrie-and-2015%E2%80%9316-us-presidential-race),” Trax on the Trail, October 24, 2016.

Love, Joanna. “[Political Pop and Commercials that Flopped: Early Lessons from the 2016 Presidential Race](http://traxonthetrail.com/article/political-pop-and-commercials-flopped-early-lessons-2016-presidential-race).”

Trax on the Trail, January 14, 2016.

Manela, Aaron. “[Everyone is a Snowth: Trump Sings ‘Mah Nà Ma Nà](http://traxonthetrail.com/article/snowths-mahna-mahna-baby-johnny-michael-myers-final-girl-join-debate).’” Trax on the Trail, October 19, 2016.

Murph, Megan. “[Korean Drumming at the Women's March in Lexington, KY](http://traxonthetrail.com/article/korean-drumming-womens-march-lexington-ky),” Trax on the Trail, February

17 2017.

Patch, Justin. “[Deconstructing the Populism: Pop Music on the Modern Campaign Trail](http://traxonthetrail.com/article/deconstructing-populism-pop-music-modern-campaign-trail).” Trax on the Trail,

August 8, 2016.

Richardson, Glenn W. “[Trial, Transformation, and Redemption: Hillary Clinton, Elizabeth Banks, and](http://traxonthetrail.com/article/trial-transformation-and-redemption-hillary-clinton-elizabeth-banks-and-women-competition)

[Women in Competition—Popular Culture and the Audiovisual Transformation of My “Fight Song” into Our ‘Fight Song](http://traxonthetrail.com/article/trial-transformation-and-redemption-hillary-clinton-elizabeth-banks-and-women-competition).’” Trax on the Trail, September 13, 2016.

Ridout, Travis. “[The Use of Background Music in Political Advertising](http://traxonthetrail.com/article/use-background-music-political-advertising).” Trax on the Trail, June 19, 2016.

Saffle, Michael. “[The Trump Bump 2016: User-generated Campaign Music about Donald Trump and His](http://traxonthetrail.com/article/trump-bump-2016-user-generated-campaign-music-about-donald-trump-and-his-political-opponents)

[Political Opponents](http://traxonthetrail.com/article/trump-bump-2016-user-generated-campaign-music-about-donald-trump-and-his-political-opponents).” Trax on the Trail, February 20, 2016.

Saffle, Michael. “The Trump Bump II: Satire, Remix Culture, and User-generated Campaign Musical Posts.”

Trax on the Trail, January 10, 2017.

Shaw, Rebecca. “[Belva Lockwood for President, 1884: A Woman in a Man’s World](http://traxonthetrail.com/article/belva-lockwood-president-1884-woman-man%E2%80%99s-world-0).” Trax on the Trail, July

7, 2016.

Wissner, Reba. “[Just Sing No: 30 Days, 50 Songs and the Musical Campaign for a Trump-Free America](http://traxonthetrail.com/article/just-sing-no-30-days-50-songs-and-musical-campaign-trump-free-america).”

Trax on the Trail, December 19, 2016.

\_\_\_\_\_. “[Not Another Term: Music as Persuasion in the Campaign Against the Re-Election of George W.](http://traxonthetrail.com/article/not-another-term-music-persuasion-campaign-against-re-election-george-w-bush)

[Bush](http://traxonthetrail.com/article/not-another-term-music-persuasion-campaign-against-re-election-george-w-bush).” Trax on the Trail, October 5, 2016.

**Interviews**

“[On the Inside Trax: John Balduzzi, Political Consultant](http://traxonthetrail.com/article/inside-trax-john-balduzzi-political-consultant).” Trax on the Trail, March 15, 2016.

“[On the Inside Trax: Kraig Moss, A Modern Day Troubadour for Trump](http://traxonthetrail.com/article/inside-trax-kraig-moss-modern-day-troubadour-trump).” Trax on the Trail, September 2,

2016.

“[On the Inside Trax: Stuart Schimler, Founder, American Pioneer Music](http://traxonthetrail.com/article/inside-trax-stuart-schimler-founder-american-pioneer-music).” Trax on the Trail, September 20,

2016.

**Educational Materials**

[Rock & Roll to the White House](https://www.rockhall.com/learn/education/digital-classroom/traxonthetrail)

*Course unit on rock and electoral politics created in collaboration with the Rock & Roll Hall of Fame*

Kassie Kelly, Dana Gorzelany-Mostak, Leah Branstetter, Mandy Smith, Kathryn Metz, and Deanna

Nebel

[Popular Music in U.S. Presidential Commercials](http://traxonthetrail.com/teachers)

*Course unit on analyzing popular music in campaign ads*

Joanne Love

[The History of Presidential Campaign Music](http://traxonthetrail.com/teachers)

*Lecture notes and slides*

Eric T. Kasper and Benjamin S. Schoening

**Podcasts**

Trax on the Trail Podcast Series in collaboration with WRGC 88.3

Trax on the Trail Podcast, Pt. 1 “[Super Tuesday Edition](https://soundcloud.com/wrgc/trax-on-the-trail-super-tuesday-inaugural-edition-full-episode),” featuring Dana Gorzelany-Mostak and James

Deaville WRGC 88.3FM (aired March 1, 2016)

Trax on the Trail Podcast, Pt. 2 “[The Candidate Takes the Mic](https://soundcloud.com/wrgc/trax-on-the-trail-podcast-the-candidate-takes-the-mic-complete-episode),” featuring Brian Barone, James Deaville,

Cannon McClain, and Dana Gorzelany-Mostak WRGC 88.3FM (aired April 26, 2016)

Trax on the Trail Podcast, Pt. 3 “[Parodying the Presidency](https://soundcloud.com/wrgc/trax-on-the-trail-parodying-the-preseidency-full-episode),” featuring Christianna Barnard, Dana Gorzelany-

Mostak, and Sarah Kitts WRGC 88.3FM (aired June 9, 2016)

Trax on the Trail Podcast, Pt. 4 “[The Candidates Take On Broadway](https://soundcloud.com/wrgc/trax-on-the-trail-ep-4-the-candidates-take-on-broadway-full-episode),” featuring Naomi Graber, Elissa

Harbert, James Deaville, Dana Gorzelany-Mostak, and Sarah Kitts WRGC 88.3FM (aired July 25, 2016)

Trax on the Trail Podcast, Pt. 5 “[The Soundtrack of Populism](https://soundcloud.com/wrgc/trax-on-the-trail-the-soundtrack-of-political-populism-full-episode),” featuring Justin Patch, Matthew Jordan,

Dana Gorzelany-Mostak, James Deaville, and Cannon McClain WRGC 88.3FM (aired September 22, 2016)

Trax on the Trail Podcast, Pt. 6 “[The Empire Strikes Trax](https://soundcloud.com/wrgc/trax-on-the-trail-ep-7-the-empire-strikes-trax-full-episode),” featuring Dana Gorzelany-Mostak, Cannon

McClain, Sarah Kitts, and Aly “Sam” Campbell (aired November 9, 2017)

Trax in the Classroom Podcast Series

(in collaboration with Dr. Emily Ansari and Western University)

Gleason-Mercier, Caroline. “[An Unknown Legacy: The 1840 Election and Political Campaign Songs](http://traxonthetrail.com/article/unknown-legacy-1840-election-and-political-campaign-songs).” Trax

on the Trail, March 3, 2016.

Jackson, Gary. “[Saddam Hussein Will Always Love You?](http://traxonthetrail.com/article/saddam-hussein-will-always-love-you)” Trax on the Trail, May 5 2016.

Pasqualini, Nikki. “[Vote for Change: John Kerry Will Not Surrender](http://traxonthetrail.com/article/vote-change-john-kerry-will-not-surrender).” Trax on the Trail, January 21, 2016.

**Research Resources**

[Trail Trax](http://traxonthetrail.com/trax-filter) (A campaign music database containing over 8000 tracked instances of music on the 2016

presidential campaign trail)

[Campaign Music Bibliography](http://traxonthetrail.com/bibliography) (A database containing bibliographic data for over 1,300 articles on the topic

of campaign music)

SCHOLARLY SOURCES ON CAMPAIGN MUSIC IN THE 21ST CENTURY

Alim, H. Samy, and Geneva Smitherman. *Articulate While Black: Barack Obama, Language, and Race in the U.S.*

Oxford: Oxford University Press, 2012.

Blim, Richard Daniel. “The Electoral Collage: Mapping Barack Obama’s Mediated Identities in the 2008

Election.” Chap. 5 in “Patchwork Nation: Collage, Music, and American Identity.” Ph.D. diss., University of Michigan, 2013.

Coleman, William. “Music in the American Democratic Process: The 1840 and 2008 Presidential Elections.”

*Australasian Journal of American Studies* 29, no. 2 (December 2010): 1–23.

Cursio, Matthew J. “Born To Be Used in the USA: An Alternative Avenue for Evaluating Politicians’

Unauthorized Use of Original Musical Performances on the Campaign Trail.” *Villanova Sports & Entertainment Law Journal* 18, no. 1 (2011): 1–58.

Deaville, James. “The Sound of Media Spectacle: Music at the Party Conventions.” *Music & Politics* 9, no. 2

(2015). DOI: <http://dx.doi.org/10.3998/mp.9460447.0009.205>.

Dewberry, David R., and Jonathan H. Millen. “Music as Rhetoric: Music in the 2012 Presidential Campaign.”

In *Studies of Communication in the 2012 Presidential* Campaign, edited by Robert E. Denton, Jr., 175–94. Lanham, MD: Lexington, 2014.

Dewberry, David R., and Jonathan H. Millen. “Music as Rhetoric: Popular Music in Presidential Campaigns.”

*Atlantic Journal of Communication* 22, no. 2 (2014): 81–92.

Forman, Murray. “Conscious Hip-Hop, Change, and the Obama Era.” *American Studies Journal* 54, no. 3

(2010).

———. “Obama/Time: The President in the Hip Hop Nation.” In *The Hip Hop & Obama Reader*, edited by

Travis L. Gosa and Erik Nielson, 155–75. Oxford: Oxford University Press, 2015.

Gorzelany-Mostak, Dana. “‘I’ve Got a Little List’: Spotifying Mitt Romney and Barack Obama in the 2012

U.S. Presidential Election.” *Music & Politics* 9, no. 2 (2015). DOI: <http://dx.doi.org/10.3998/mp.9460447.0009.202>.

\_\_\_\_\_\_. “Keepin’ it Real (Respectable) in 2008: Barack Obama’s Pre-existing Music Strategy and the

Formation of Presidential Identity.” *Journal of the Society for American Music* 10, no. 2 (May 2016): 113–48.

Gorzelany-Mostak, Dana, and James Deaville. “On the Campaign Trail(er): Deconstructing the Soundscape

of the 2012 U.S. Presidential Election.” *Music & Politics* 9, no. 2 (2015). DOI: <http://dx.doi.org/10.3998/mp.9460447.0009.201>.

Gosa, Travis L. “‘The Audacity of Dope’: Rap Music, Race, and the Obama Presidency.” In *The Iconic Obama,*

*2007–2009: Essays on Media Representations of the Candidate and New President*, edited by Nicholas A. Yanes and Derrais Carter, 85–96. Jefferson, NC: McFarland, 2012.

———. “Not Another Remix: How Obama Became the First Hip-Hop President.” *Journal of Popular*

*Music Studies* 22, no. 4 (2010): 389–415.

Gosa, Travis L., and Erik Nielson, eds. *The Hip Hop & Obama Reader*. Oxford: Oxford University Press, 2015.

———. “The State of Hip Hop in the Age of Obama.” In *The Hip Hop & Obama Reader*, edited by Travis L.

Gosa and Erik Nielson, 1–28. Oxford: Oxford University Press, 2015.

Hubbard, Glenn T., and Elizabeth Crisp Crawford. “Music in Political Advertisements: Music to the Ears or

Background Noise? A Study of Music’s Influence on Message-relevant Thinking.” *Journal of Radio and Audio Media* 15, no. 2 (2008): 167–81.

Jeffries, Michael P. “The King’s English: Obama, Jay Z, and the Science of Code Switching.” In *The Hip Hop*

*& Obama Reader*, edited by Travis L. Gosa and Erik Nielson, 243–61. Oxford: Oxford University Press, 2015.

———. “Obama as Hip-Hop Icon.” Epilogue in *Thug Life: Race, Gender, and the Meaning of Hip-Hop*, 199–206.

Chicago: University of Chicago Press, 2011.

———. “‘Where ya at?’ Hip-hop’s Political Locations in the Obama Era.” In *The Cambridge Companion to Hip-*

*Hop*, edited by Justin A. Williams, 314–26. Cambridge: Cambridge University Press, 2015.

Jones, Jeffrey P. “Pop Goes the Campaign: The Repopularization of Politics in Election 2008.” In *The 2008*

*Presidential Campaign: A Communication Perspective*, edited by Robert E. Denton Jr., 170–90. Lanham: Rowman and Littlefield, 2009.

\_\_\_\_\_. “The Shadow Campaign in Popular Culture.” In *The 2004 Presidential Campaign: A Communication*

*Perspective*, edited by Robert E. Denton Jr., 195–216. Lanham: Rowman and Littlefield, 2005.

Jordan, Matthew F. “Obama’s iPod: Popular Music and the Perils of Postpolitical Populism.” *Popular*

*Communication: The International Journal of Media and Culture* 11, no. 2 (2013): 99–115.

Love, Joanna. “Branding a Cool Celebrity President: Advertising with Popular Music in the 2012 Election.”

*Music & Politics* 9, no. 2 (2015). DOI: <http://dx.doi.org/10.3998/mp.9460447.0009.203>.

Nielson, Erik. “‘My President is Black, My Lambo’s Blue’: The Obamafication of Rap?” *Journal of Popular*

*Music Studies* 21, no. 4 (2009): 344–63.

Ossei-Owusu, Shaun. “‘Barack Obama’s Anomalous Relationship with the Hip-Hop Community.” In *The*

*Obama Phenomenon: Toward a Multiracial Democracy*, edited by Charles P. Henry, Robert L. Allen, and Robert Chrisman, 218–35. Urbana: University of Illinois Press, 2011.

Patch, Justin. “Feeling Change: The 2008 Obama Campaign and Experiencing the Emotion of Participatory

Politics.” *International Political Anthropology* 4, no. 2 (2011): 113–33.

\_\_\_\_\_. “Notes on Deconstructing Populism: Pop Music in the 2012 Campaign Trail.” *American Music* 34, no.

3 (Fall 2016).

Podlas, Kimberlianne. “Off the Campaign Trail and Into the Courthouse: Does a Political Candidate’s Use

of a Song Infringe on the Performer’s Trademark?” *Journal Of Broadcasting & Electronic Media* 59, no. 1

(2015): 41–56.

Richmond, Sanford K. “Paint The White House Black!! A Critical Discourse Analysis Look at Hip Hop’s

Social, Cultural, and Political Influence on the Presidency of Barack Obama.” *Western Journal of Black Studies* 37, no. 4 (Winter 2013): 249–57.

Saffle, Michael. “User-Generated Campaign Music and the 2012 U.S. Presidential Election.” *Music & Politics*

9, no. 2 (2015). DOI: <http://dx.doi.org/10.3998/mp.9460447.0009.204>.

Schoening, Benjamin S., and Eric T. Kasper. *Don’t Stop Thinking About The Music: The Politics of Songs and*

*Musicians in Presidential Campaigns*. Lanham, MD: Lexington, 2012.

Kasper, Eric T., and Benjamin S. Schoening. “‘I Won’t Back Down,’ or Will I?: The Law and Politics

Surrounding Presidential Candidates’ Unauthorized Use of Copyrighted Songs.” *PS: Political Science & Politics* 49, no. 1 (2016): 53–58.

Spence, Lester K. “Obama and the Future of Hip-hop Politics.” In *Stare in the Darkness: The Limits of Hip-Hop*

*and Black Politics*, 157–76. Minneapolis: University of Minnesota Press, 2011.

Vernallis, Carol. “Audiovisual Change: Viral Web Media and the Obama Campaign.” *Cinema Journal* 50, no. 4

(Summer 2011): 73–97.

SELECT BIBLIOGRAPHY ON CAMPAIGN MUSIC IN 2016

(PUBLIC MUSICOLOGY SITES AND MAINSTREAM PRESS)

Blim, Dan, James Deaville, Dana Gorzelany-Mostak, Naomi Graber, Katherine Lynn Meizel, and Eric

Smialek. “[Live Blog Event: Music and the Inauguration of Donald Trump](http://musicologynow.ams-net.org/2017/01/live-blog-event-music-and-inauguration_36.html).” *Musicology Now* (blog),

January 20, 2017.

Bloomberg. “[What the Voters Are Streaming](http://www.bloomberg.com/politics/graphics/2016-voter-spotify-listens/).” BloombergPolitics, February 19, 2016.

Bodenner, Chris. “[Hamilton’s Message to Pence: Was It Harassment](https://www.theatlantic.com/notes/2016/11/hamiltons-message-to-mike-pence/508256/)?” *The Atlantic*. November, 19, 2016.

Brooks, David. “[Five Ways the Trump Candidacy will Impact the Music Industry](http://www.ampthemag.com/the-real/five-ways-the-trump-candidacy-will-impact-the-music-industry/).” Amplify, May 9, 2016.

Camp, Zoe. “[How Hillary Clinton and Bernie Sanders Tap Into the Power of the Playlist](http://pitchfork.com/thepitch/1178-how-hillary-clinton-and-bernie-sanders-tap-into-the-power-of-the-playlist/?mbid=social_twitter).” Pitchfork, June 7,

2016.

Clinton, Hillary. “[Exclusive: Hillary Clinton Pens Billboard Essay for Women in Music Issue, Pays Tribute to](http://www.billboard.com/articles/events/women-in-music/6784929/hillary-clinton-women-in-music-essay-lady-gaga-loretta-lynn-exclusive)

[Lady Gaga and Honorees](http://www.billboard.com/articles/events/women-in-music/6784929/hillary-clinton-women-in-music-essay-lady-gaga-loretta-lynn-exclusive).” Billboard, December 3, 2015.

Craft, Elizabeth T. “[Politics Invades the Theater? It’s Always Been There](http://www.sltrib.com/opinion/4653350-155/op-ed-politics-invades-the-theater-its).” *Salt Lake Tribune*, December 3,

2016.

Deaville, James. “[Sound at the Inauguration: A Listener’s Guide](http://musicologynow.ams-net.org/2017/01/sound-at-inauguration-listeners-guide.html).” Musicology Now (blog), January 18, 2017.

Dobrin, Peter. “[Presidential Candidates Use the Emotional Power of Music to Woo Voters](http://www.philly.com/philly/news/nation_world/20160209_Presidential_candidates_use_the_emotional_power_of_music_to_woo_voters.html).” *Philly.com*,

February 9, 2016.

Epstein, Louis. “[Music History Pedagogy and the Political Present - Teaching Under Trump Series](http://musicologynow.ams-net.org/2017/02/music-history-pedagogy-and-political.html).”

*Musicology Now* (blog), February 20, 2017.

Gordon, Bonnie. “[What Don Giovanni, an Opera about a Charismatic Rapist, Can Teach Us About Trump](http://www.slate.com/blogs/browbeat/2016/10/21/what_don_giovanni_an_opera_about_a_charismatic_rapist_can_teach_us_about.html).” Slate, August 21, 2016.

Gorzelany-Mostak, Dana. “[Donald Trump, Jackie Evancho, and the Performance of Embattled Whiteness](http://musicologynow.ams-net.org/2017/01/donald-trump-jackie-evancho-and.html).”

*Musicology Now* (blog), January 18, 2017.

Graber, Naomi, Mary Helen Hoque, Hanna Lisa Stefansson, and Cameron Steuart. “[Teaching Citizenship:](http://musicologynow.ams-net.org/2017/02/)

[The 2016 Election in the Classroom - Teaching Under Trump Series](http://musicologynow.ams-net.org/2017/02/).” *Musicology Now* (blog),

February 27, 2017.

Guan, Frank. “[Donald Trump and Rap Came Up Together, and Now They’re Coming Apart](http://www.vulture.com/2016/08/how-donald-trump-and-hip-hop-parted-ways.html).” Vulture,

August 8, 2016.

Hickey, Walt. “[The Long History Of Musicians Telling Republicans To Stop Playing Their Music](https://fivethirtyeight.com/datalab/the-long-history-of-musicians-telling-republicans-to-stop-playing-their-music/).”

FiveThirtyEightPolitics, June 17, 2015.

Hirsch, Lily. “[Why Opera is the Perfect Soundtrack for Donald Trump’s Campaign](https://www.washingtonpost.com/posteverything/wp/2016/09/21/why-opera-is-the-perfect-soundtrack-for-donald-trumps-campaign/?utm_term=.0a88fba2c106).” *Washington Post*,

September 21, 2016.

Horowitz, Jason. “[The House D.J. of the Bernie Sanders Campaign](http://www.nytimes.com/2016/02/14/fashion/the-house-dj-of-the-bernie-sanders-campaign.html).” *New York Times*, February 13, 2016.

Hu, Cherie. “[If We Voted with Our Music Tastes, Hillary Clinton Would Have Won the Election](http://www.forbes.com/sites/cheriehu/2016/11/12/music-tastes-hillary-clinton-election-presidency/#3774efbc2335).” *Forbes*,

November 12, 2016.

Issenberg, Sasha. “[GOP and Democrats’ Dueling Vegas Theme Music: Britney Spears vs. Garth Brooks](http://www.bloomberg.com/politics/articles/2016-02-22/gop-and-dems-dueling-vegas-theme-music-britney-spears-versus-garth-brooks).” BloombergPolitics, February 22, 2016.

Issenberg, Sasha. “[How Pop Music Explains the Difference Between New Hampshire and Iowa](http://www.bloomberg.com/politics/articles/2016-02-09/how-pop-music-explains-the-difference-between-new-hampshire-and-iowa).”

BloombergPolitics, February 9, 2016.

Jorden, James. “[For Many, Opera and Puccini Are One (Trump's Campaign Knows the Appeal)](http://www.nytimes.com/2016/08/10/arts/music/for-many-opera-and-puccini-are-one-trumps-campaign-knows-the-appeal-puccini-and-his-world-bard-music-festival.html?_r=0).” *New York*

*Times*, August 9, 2016.

Kaufman, Gil. “[From Bernie Sanders to Richard Nixon: When Politicians Try to Rock](http://www.billboard.com/articles/news/7393340/politicians-try-rock-music-bernie-sanders).” *Billboard*, June 2,

2016.

Kaufman, Will. “[Woody Guthrie, ‘Old Man Trump’ and a Real Estate Empire’s Racist Foundations](https://www.theguardian.com/music/2016/jan/22/woody-guthrie-donald-trump-real-estate-empire-racist-foundations).” *The*

*Guardian*, January 22, 2016

Kaufman, Will. “[Woody Guthrie Whacks ‘Old Man Trump’ Again in Another Recently Discovered Song](https://www.rawstory.com/2016/09/woody-guthrie-whacks-old-man-trump-again-in-another-recently-discovered-song/).” Raw Story, September 6, 2016.

Kilkenny, Katie. “[People Really, Really Hate ‘Fight Song.’ Could That Actually Hurt Clinton](https://psmag.com/people-really-really-hate-fight-song-could-that-actually-hurt-clinton-cd5b8072cb33#.tuv32apo0)?” Pacific

Standard, August 24, 2016.

Klotz, Kelsey. “[Campaign That Tune: How Campaign Theme Songs Speak to Opposing Camps](https://commonreader.wustl.edu/c/campaign-that-tune/).” *The*

*Common Reader*, October 6, 2016.

Lester, Paul. “[Woody Guthrie: Fighting Donald Trump from Beyond the Grave](http://www.theguardian.com/music/2016/feb/02/woody-guthrie-songs-fighting-donald-trump-from-beyond-the-grave).” *The Guardian*, February 2,

2016.

Lind, Dara. “[Why Donald Trump Plays Phantom of the Opera at His Rallies](http://www.vox.com/2016/1/23/10816588/donald-trump-phantom-opera).” Vox, January 23, 2016.

Loss, Robert. “[Tomorrow Belongs to Me: 'Freedoms' Call', Donald Trump and Propaganda](http://www.popmatters.com/column/tomorrow-belongs-to-me-freedoms-call-donald-trump-and-propaganda/).” PopMatters, March 7, 2016.

Marshall, Alex. “[Donald Trump’s Unexpected Thoughts on Music – Revealed](http://www.bbc.co.uk/music/articles/e5e4572a-0676-4120-9eb3-d34bbea34836).” BBC, November 2, 2016.

McCann, Allison . “[Hip-Hop Is Turning On Donald Trump](http://projects.fivethirtyeight.com/clinton-trump-hip-hop-lyrics/).” FiveThirtyEight, July 14, 2016.

Morrison, Simon. “[What the Candidates’ Rally Music Says About Them](http://time.com/4346962/trump-hillary-bernie-playlists/?xid=fbshare).” *Time*, March 25, 2016.

Murtha, Jack. “[Why the Rock Star vs. Candidate Narrative Is Overblown](http://www.cjr.org/analysis/campaign_trail_music.php).” *Columbia Journalism Review*,

February 3, 2016.

Pace, Ian. “[How to Negotiate the Tricky Territory of ‘Fascist Music](http://theconversation.com/how-to-negotiate-the-tricky-territory-of-fascist-music-63547).’” The Conversations UK, August 9,

2016.

Patch, Justin. [The Power of Sound: The 2016 Presidential Campaign](http://www.theavidlistener.com/2016/03/the-power-of-sound-the-2016-presidential-campaign.html). *The Avid Listener* (blog), March 14,

2016.

Petrusich, Amanda. “[A Springsteen Cover Band Is a Fitting Choice for Trump's Inauguration](http://www.newyorker.com/culture/cultural-comment/a-springsteen-cover-band-is-a-fitting-choice-for-trumps-inauguration).” *The New*

*Yorker*, January 13, 2017.

Potash, Jacob. “[Lady and the Trump](http://yaledailynews.com/blog/2016/11/11/potash-lady-and-the-trump/).” *Yale Daily News*, November 11, 2016.

Richards, Chris. “[Authoritarian Hold Music: How Donald Trump’s Banal Playlist Cultivates Danger at His](https://www.washingtonpost.com/lifestyle/style/authoritarian-hold-music-how-donald-trumps-banal-playlist-cultivates-danger-at-his-rallies/2016/03/16/723159ac-eab1-11e5-bc08-3e03a5b41910_story.html)

[Rallies](https://www.washingtonpost.com/lifestyle/style/authoritarian-hold-music-how-donald-trumps-banal-playlist-cultivates-danger-at-his-rallies/2016/03/16/723159ac-eab1-11e5-bc08-3e03a5b41910_story.html).” *Washington Post*, March 16, 2016.

Richards, Chris. “[The Incoherent Music of Trumpism](https://www.washingtonpost.com/lifestyle/style/the-incoherent-music-of-trumpism/2017/01/23/131fa5f0-e177-11e6-a547-5fb9411d332c_story.html?utm_term=.8b29bf0f415e).” *Washington Post*, January 23, 2017.

Romm, Joe. “[How Hamilton Warned in the Federalist Papers against Donald Trump](http://thinkprogress.org/climate/2016/06/13/3785001/alexander-hamilton-donald-trump-republic/).” Think Progress, June

13, 2016.

Sinderbrand, Rebecca. “[Donald Trump’s Campaign Soundtrack: A Grammy Day Playlist](https://www.washingtonpost.com/news/post-politics/wp/2016/02/15/donald-trumps-campaign-soundtrack-a-grammy-day-playlist/).” *Washington Post*,

February 15, 2016.

Sparrow, Jeff. “[From Conservative Hip-Hop to White Power Rock, Rightwing Politics Inspires Woeful](http://www.theguardian.com/commentisfree/2015/dec/17/from-conservative-hip-hop-to-white-power-rock-rightwing-politics-inspires-woeful-music)

[Music](http://www.theguardian.com/commentisfree/2015/dec/17/from-conservative-hip-hop-to-white-power-rock-rightwing-politics-inspires-woeful-music).” *The Guardian*, December 16, 2015.

St. Felix, Doreen. “[The Uses of the Classical: On Jackie Evancho’s Inauguration Performance and the Subtle](http://www.mtv.com/news/2968672/donald-trump-classical-music/)

[Theater of Pop Authoritarianism](http://www.mtv.com/news/2968672/donald-trump-classical-music/).” MTV, January 4, 2017.

Street, John. “[Long Before Trump Rolled in the Deep, Music and Politics Were Entwined](http://theconversation.com/long-before-trump-rolled-in-the-deep-music-and-politics-were-entwined-64108).” The

Conversation, August 24, 2016.

Tolentino, Jia. “[Jackie Evancho, Trump’s Inauguration, and the Politics of Childhood](http://www.newyorker.com/culture/jia-tolentino/jackie-evancho-and-the-politics-of-childhood).” *The New Yorker*,

January 19, 2017.

Troy, Tevi. “[How Donald Trump Broke the GOP's Music Curse](http://www.politico.com/magazine/story/2016/02/donald-trump-2016-music-gop-213603).” Politco, February 7, 2016.

VanDerWerff, Todd. “[This Failed Punk Rock Musical Perfectly Explains the Rise of Donald Trump](http://www.vox.com/2016/3/25/11303488/donald-trump-bloody-andrew-jackson).” Vox,

March 25, 2016.

Vernallis, Carol. “[Audiovisuality and the Media Swirl: Campaign 2016](https://www.flowjournal.org/2016/10/audiovisuality-and-the-media-swirl/).” *Flow Journal*, October 25, 2016.

Wise, Brian. “[I Will Win! Trump Loves Puccini—and New Research Is Showing How Fascism Infused the](http://www.slate.com/articles/arts/culturebox/2016/08/donald_trump_s_favorite_aria_by_puccini_nessun_dorma_is_sort_of_fascist.html)

[Composer’s Work](http://www.slate.com/articles/arts/culturebox/2016/08/donald_trump_s_favorite_aria_by_puccini_nessun_dorma_is_sort_of_fascist.html).” Slate, August 1, 2016.

Zaleski, Annie. “[Bernie Bros, Stop This Meme: Your Dumb Joke About Hillary’s Music Taste Isn’t Funny –](http://www.salon.com/2016/02/02/bernie_bros_stop_this_meme_your_dumb_joke_about_hillarys_music_taste_isnt_funny_its_predictably_sexist/)

[It’s Predictably Sexist](http://www.salon.com/2016/02/02/bernie_bros_stop_this_meme_your_dumb_joke_about_hillarys_music_taste_isnt_funny_its_predictably_sexist/).” Salon, February 2, 2016.

FORTHCOMING SCHOLARLY SOURCES ON CAMPAIGN MUSIC IN 2016

***American Music* 35, no. 3 (Fall 2017) Special Issue: Music and the 2016 U.S. Presidential Election**

Table of Contents

I. Colloquy

Justin Patch (Vassar College), “Representational Bind: Why Campaign Music Often Fails”

Brian Barone (Boston University), “Politics as Musiticking”

Naomi Graber (University of Georgia), “Do You Hear the People Sing? Theatre and Theatricality in the

Trump Campaign”

James Deaville (Carleton University), “The Un-Conventional Music of the Democratic and Republican

National Conventions of 2016”

Dana Gorzelany-Mostak (Georgia College), “Hearing Jackie Evancho in the Age of Donald Trump”

Dan Blim (Denison University), “Party Politics: Ideology and Musical Performance at Donald Trump’s

Inaugural Celebration”

Danwill D. Schwender, “The Copyright Conflict Between Musicians and Political Campaigns Spins Around

Again”

II. Roundtable

*Tracking the Pitch: A Roundtable on Campaign Advertising in 2016*

James Deaville (Carleton University), Chair

Glenn Richardson (Kutztown University)

Travis Ridout (Washington State University)

Michael Kennedy (University of Cincinnati, College-Conservatory of Music)

Elissa Harbert (DePauw University)

Travis Gosa (Cornell University)

III. Pedagogy

Joanna Love (University of Richmond), “Hearing Across Party Lines: Music in U.S. Presidential Commercials

Assignment”

Kassie Kelly (Trinity University) and Dana Gorzelany-Mostak (Georgia College), “Teaching the 2016

Campaign Through the Art of Parody”

Laura Moore Pruett (Merrimack College) and Anne Boxberger Flaherty (Merrimack College), “Trax in the

Interdisciplinary Liberal Arts Classroom”

Books

Justin Patch, *Sound, Affect, and Emotion in the Presidential Campaign* (forthcoming)

Paul Christiansen, *Orchestrating Public Opinion: How Music Persuades in Television Political Ads for US Presidential*

*Campaigns, 1952-2016* (Fall 2017)



[www.traxonthetrail.com](http://www.traxonthetrail.com)

TRAX ON THE TRAIL:

An Interactive Campaign Music Website for Educators, Scholars, and the Public

Trax on the Trail, a website devoted to the study of American presidential campaign music, launched at Georgia College in December of 2015. The website’s forty-member interdisciplinary team includes students as well as academic experts from the fields of political science, musicology, sociology, history, communications, media studies, and ethnomusicology, across the U.S. and Canada. Trax on the Trail has published thirty essays that address multiple facets of the 2016 campaign soundscape. With public education and outreach as its goal, Trax collaborated with WRGC 88.3 radio to create a podcast series, and with the Rock and Roll Hall of Fame in Cleveland to produce a course unit on intersections between rock music and presidential politics. Undergraduate students played an integral role in the design, development, and maintenance of the website’s campaign music research database, a resource that is now widely utilized by journalists, students, scholars, and educators. Trax on the Trail has been cited by various media outlets, including the BBC, *The Guardian*, Slate, *The Boston Herald*, Elite Daily, and *Variety*. The Trax team has presented their work in conferences, classrooms, and community spaces across the country and will contribute to a forthcoming special issue of *American Music* dedicated the music and the 2016 election.