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Welcome to the 86th annual meeting of the American Musicological Society—a meeting which is also the 23rd meeting we have held jointly with the Society for Music Theory (SMT) and the first that either society has held virtually! I have written this message in Augusta, Maine, where I reside on land that was the ancestral home of the Cushnoc clan of the Penobscot Nation, an Algonquian-speaking people who were and are part of the Wabanaki Confederation.

We in the AMS are delighted to offer you an intellectually and musically rich program, the first to be chosen by an expanded crew of volunteer proposal readers drawn from current and past members of the Council, and curated by a Program Committee chaired with tireless imagination by Mark Katz. Thanks to the wonders of technology, almost all lectures, papers, panels, poster sessions, workshops, roundtables and performances can be accessed in advance, enabling more focused discussion during the live Q&A sessions scheduled on both weekends; and many, if not most, sessions (including Q&A) can be accessed on the conference platform until August 1, 2021. Thus, for the first time the entire feast that is an AMS program will be available, over time, to all of us, along with the events that we sponsor jointly with SMT. For a small additional fee, the entire feast that is an SMT program will also be available.

True to our reputation as a society that has way too much fun at its conferences, we are almost equally delighted to be able to inject some fun into the virtual conference—in the form of university- and press-sponsored parties (‘networking events’), coffee breaks, and DJ-curated "Listen and Unwind" events. Feel free to make yourself one of the music/ology-themed drinks at the end of the day and hang out with your friends and colleagues.

And we are delighted to offer this conference as the pilot project for future virtual conferences that will enable us to reduce dramatically the carbon footprint of North America’s largest musicology community while increasing its accessibility to a wider community of scholars of and thinkers about music and sound. We welcome your feedback, which you can offer by stopping by one of the Board's scheduled "Meet and Greet" events, or by emailing the incoming chair of the Committee on the Annual Meeting, Danielle Fosler-Lussier.

This conference would not have been possible without the hard work of many volunteers. We wish especially to thank the indefatigable Judy Tsou, Vice-President and Chair of the Committee of the Annual Meeting, Director-at-Large Charles Garrett, and the rest of that Committee; the Performance Committee, chaired by David Schneider, Minneapolis Local Arrangements Chair Kelley Harness; Louis Epstein and Daniel Groll for producing a music video celebrating the musical virtues of Minneapolis, the city where we were to have been this year, and the Society for American Music for allowing them to adapt their video for us. We received fundraising advice and practical help from...
the Development Committee, chaired by Peter Burkholder, who ‘lent’ us committee member Elizabeth Hudson. Most of all, we thank Executive Director Siovahn Walker and the rest of the AMS’ staff during this very challenging year—Christian Botta, Samuel Chan, Alison McCarty and Katie VanDerMeer.

Finally, we thank the Society for Music Theory for an uncommonly collegial and creative collaboration over many months, especially President Patricia Hall, Program Chair Danny Jenkins, Networking Committee Chair Brian Moseley, and Executive Director Jennifer Diaz.

We ask that you please refrain from screen grabs, videos, or photos of materials presented. Session chairs will inform you what to do to pose questions for the Q&A. Please, too, abide by AMS’s Guidelines for Ethical Conduct, which asks us to show “respect for diverse points of view” and have “honesty and integrity” in our work, among other things. The complete Guidelines are posted on the AMS website.

Thank you, and enjoy the conference!

**Suzanne G. Cusick**
President
American Musicological Society
Welcome to the first joint virtual conference for AMS and SMT! We pride ourselves in taking the challenges of the COVID era and creating a virtual conference that will exceed the traditional conference experience while minimizing our carbon footprint. We offer the most diverse program of presentations for any SMT conference yet, with the opportunity to view presentations in-depth before the conference, and to interact in real-time with the authors during a session. Similarly, we hope you will take advantage of the enlarged poster sessions — a highlight of last year’s conference—in a format that allows you to view materials at your leisure before interacting with the presenter.

One of the recurring themes in the design of our program has been flexibility: to view multiple sessions that would normally have been scheduled simultaneously; to register for AMS sessions, SMT sessions, or both; to take part in asynchronous slack discussions after a session has ended.

Of course, this splendid program wouldn’t have been possible without the generous work of many volunteers and support from our donors. We especially thank the Program Committee, chaired by Danny Jenkins; the Networking Committee, chaired by Brian Moseley; and our Executive Director, Jennifer Diaz for overseeing every detail of the conference and formulating such creative solutions.

A special welcome to undergraduate students. We hope you will find events that stimulate your interest in music theory. We also thank our AMS colleagues for their openness and collegiality during the many months of planning for this conference.

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Society for Music Theory (SMT)
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American Musicological Society

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Rutgers University

Leigh VanHandel  
University of British Columbia

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**Staff (SMT)**

Jennifer Diaz, Executive Director
FEATURED

All times are listed in Central Standard Time (CST).

*Events and sessions open to SMT registrants.*
Jazz, Gender and Society:
A Discussion with Terri Lyne Carrington and Farah Jasmine Griffin

Sunday, 8 November
4:00PM - 5:30PM CST

Roles and Ethics in the Peer-Review Process
Sponsored by the Professional Development Committee (SMT)

Nicole Biamonte, McGill University
Chair and Moderator

Jennifer Iverson, University of Chicago

Christopher Segall, University of Cincinnati College-Conservatory of Music

Joseph Straus, The Graduate Center, CUNY

Sunday, 15 November
1:00PM - 2:15PM CST
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AMS Platform
Open to SMT Registrants
I USED TO LOVE TO DREAM
A.D. Carson

EVERYBODY IN, NOBODY OUT
Inspiring Community at Michigan’s University Musical Society
Ken Fischer with Robin Lea Pyle

MUSIC ON THE MOVE
Danielle Fosler-Lussier

WHAT IS POST-PUNK?
Genre and Identity in Avant-Garde Popular Music, 1977-82
Mimi Haddon

CHARLIE PARKER
His Music And Life (Revised Edition)
Carl Woideck

RECORD CULTURES
The Transformation of the U.S. Recording Industry
Kyle Barnett

SOUND STREAMS
A Cultural History of Radio-Internet Convergence
Andrew Bottomley

RHYMES IN THE FLOW
How Rappers Flip the Beat
Macklin Smith and Aurko Joshi

IN AND OUT OF PHASE
An Episodic History of Art and Music in the 1960s
Michael Maizels

SOUNDING DISSENT
Rebel Songs, Resistance, and Irish Republicanism
Stephen Millar

PERFORMING COMMEMORATION
Musical Reenactment and the Politics of Trauma
Annegret Fauser and Michael A. Figueroa, editors

SINGING OUT
GALA Choruses and Social Change

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  - Melina Esse
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  - Paul F. Berliner
  - Chicago Studies in Ethnomusicology
  - Paper $45.00
- **Nadia Boulanger and Her World**
  - Edited by Jeanice Brooks
  - Bard Music Festival
  - Paper $35.00

**Louder Than Bombs**

- **A Life with Music, War, and Peace**
  - Ed Vulliamy
  - Paper $20.00

**Sound and Affect**

- **Voice, Music, World**
  - Edited by Judith Lochhead, Eduardo Mendieta, and Stephen Decatur Smith
  - Paper $35.00

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- **From the Great Exhibitions to the Jazz Age**
  - Harry Liebersohn
  - Big Issues in Music
  - Paper $30.00
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  - Julia Doe
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  - A Theory of Performance Institutions
  - Fabian Holt
  - Big Issues in Music
  - Paper $32.50
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  - Paul F. Berliner and Cosmas Magaya
  - Chicago Studies in Ethnomusicology
  - Spiral $80.00

**From the Bodleian Library, University of Oxford**

- **The Making of Handel's Messiah**
  - Andrew Gant
  - The Making Of
  - Paper $25.00

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AMS Business Meeting & Award Ceremony

This year’s AMS Business Meeting and Award Ceremony will provide important updates for AMS members on the business of the Society and cast a spotlight on research, teaching and performance excellence.

Join us to discover who has won this year’s Otto Kinkeldey Award and many others!

Sunday, 8 November 2020
1:00PM - 2:50PM CST
Thank you to our donors!

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WHO IS ALLOWED TO BE A GENIUS?

Sponsored by the Committee on the Status of Women (SMT)

The Committee on the Status of Women (CSW) in conjunction with the Queer Resource Group (QRG) is sponsoring a session entitled “Who is allowed to be a genius?” Our goal in this session is to focus attention on the ways that the designation of “genius” is bestowed on some and denied to others and also on the ways that the designation of “genius” has permitted and even encouraged behaviors that are discriminatory and abusive.

Laura Emmery, Co-moderator
Judith Lochhead, Co-moderator
Cora Palfy
Vivian Luong
Taylor Myers
Charity Lofthouse
Nikola Komatović
Joseph Straus
Jessica Shand

Saturday, 14 November
1:00-2:15PM CST
Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the Music/Culture series strives to integrate a variety of approaches to the study of music, linking analysis of musical significance to larger issues of power. Current editors are Sherrie Tucker, Jeremy Wallach, and Deborah Wong. You can find a complete list of music titles, author events, and order information at wesleyan.edu/wespress/music.
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Christina Bashford: Social and cultural history, music in 19th- and early 20th-century Britain, music and commerce, concert life, amateur music-making, music during World War I

Donna A. Buchanan: Balkans, Caucasus, Mediterranean, and Russia; music and identity politics, music and cosmology, acoustemology, campanology, performativity, post/socialism

Megan K. Eagen-Jones: 16th-century sacred musics, musical poetics, and music pedagogies; music, humanism, and the reformation; secondary area: early 20th-century experimental repertories and Irish traditional music

Gayle Magee: Music in Canada and the U.S., contemporary music, digital pedagogy

Jeffrey Magee: Music in the U.S., jazz, musical theater, African American traditions, black-Jewish intersections

Carlos Roberto Ramírez: Early Modern musical identities, early keyboard performance practice, music and subjectivity, music in the Spanish Atlantic

Michael Silvers: Multispecies ethnomusicology, sound in/and science & technology studies, Brazilian vernacular music

Gabriel Solis: Jazz, rock, indigenous music and dance of Australia and Papua New Guinea

Jeffrey Sposato: Mendelssohn and Judaism—Bach—Leipzig—church and concert music traditions—choral music—Classical and Romantic music

Makoto Harris Takao: Global (music) history; music and theater of 16th to 18th-century Europe; Japanese music studies (historical and contemporary); music and religion; music and colonialism; conceptual history; emotions history

Ioannis Tsekouras: Music and collective memory, music identity and subjectivity, sound and emotion, music of the Black Sea, Eastern Mediterranean, Greece and Turkey

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SMT Plenary Session

CHANGING THE STORY: EMBODIMENT AS MUSICAL PRACTICES AND EXPERIENCES

Marion A. Guck, Chair
Mariusz Kozak
Marianne Kielian-Gilbert
Fred Everett Maus
Daphne Leong

Saturday, 14 November 2020
2:30PM - 4:00PM CST

AMS Platform

“A Woman Is A Sometime Thing”: BLACK FEMINIST SOUND & FURY IN THE PORGY & BESS ARCHIVE

Daphne Brooks, Yale University

Saturday, 7 November 2020
12:00PM - 1:30PM CST

AMS President's Plenary Lecture
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“Bach to Black”:
A Recital of Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III
Dr. Rochelle Sennet, piano
Saturday, 7 November
5:00PM - 5:50PM CST

Tenure Trekking:
Exploring Diverse Tenure Processes

The session is aimed at those interested in applying for tenure-track jobs or in the midst of fulfilling requirements for tenure. Panelists will discuss different models for achieving tenure and the importance of keeping the idea of being "tenurable" in mind while applying and interviewing for jobs.

Participants: Stephen Crist, Denise Von Glahn, Jeremy Grimshaaw, Paul Schleuse, and Anita Hardeman

Saturday, 7 November 2020
3:00PM - 4:30PM CST
Visit the AMS Posters page to explore this year’s poster presentations.

“There’s Something About Mary”
Katharyn Benessa

“If I had my life to live over, I’d be a Botanist”: John Cage’s Santa Cruz Collection”
Joseph Finkel

“Ensembles as Musical Communities in Greater Minnesota”
Denise Odello

“In Search of the Lost Voice in Seventeenth-century Music - A Research Project”
Marina Toffetti and Gabriele Taschetti

Thunder Band

Thunderband is a Minneapolis-based band of Somali-American diaspora artists who play qaraami or "old style" music based on musical traditions learned in Somalia.

Abdisalam Salayman “Najax”, oud
Anab Mohamed, vocals
Abdirizak Kahiye “Harbi”, percussion/drummer
Yousef Mohamed “Geedi”, vocals

Saturday, 14 November
5:00PM - 5:50PM CST
Inspiring and empowering students to become creative leaders who transform society through music.

Arizona State University’s School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts is a comprehensive music school offering undergraduate, masters and doctoral degrees and is ranked among the top schools in the nation by U.S. News & World Report. The Music Library holds one of the largest collections of print and electronic resources in the Southwest. Degrees include the BA in music and culture, MA in musicology or ethnomusicology and PhD in musicology.

Musicology

Musicology at ASU focuses on the study of music in historical contexts and on musical traditions as sociocultural artifact, behavior and performance. Highlights of the PhD include experiences in applied musicology, opportunities for interdisciplinary collaboration and teaching (in-person and online). Application deadline for all degrees is December 1.

Faculty

- Sabine Feisst: 20th and 21st-century music, experimental music, ecomusicology
- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion, language
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
- Peter Schmelz: 20th and 21st-century music, Russian, Ukrainian and Soviet music, cold war studies, experimental music, jazz, improvisation
- Ted Solis: pedagogies, improvisation, dance and music relationships, Hispanic Caribbean music, diasporic musics
- Christi Jay Wells: jazz history, African American music, dance and embodiment, popular music

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- **Martin Clayton**: Hindustani classical music; musical entrainment and embodiment; British-Asian music
- **Nick Collins**: live computer music; musical artificial intelligence; computational musicology
- **Jeremy Dibble**: nineteenth- and twentieth-century British and Irish music; church music; hymnology
- **Ian Dickson**: composition; Italian modernism
- **Tuomas Eerola**: music cognition; musical entrainment; music and emotion
- **Eric Egan**: composition
- **Katherine Hambridge**: nineteenth-century French and German music theatre; music and politics; musical modernity c. 1800
- **Julian Horton**: theoretical and analytical approaches to nineteenth-century instrumental music; sonata forms; theories of tonality
- **Kelly Jakubowski**: music psychology; music and memory; absolute pitch
- **Laura Leante**: Indian classical and folk music; performance analysis; music and globalisation; music semiotics
- **Simon Mills**: Korean shaman music; systems of musical representation; performance theory; musical instruments
- **Richard Rijnvos**: composition
- **Hector Sequera**: renaissance performance practice; print and manuscript cultures; Elizabethan and Jacobean vocal music
- **John Snijders**: nineteenth-century piano performance practice; the American avant-garde; music and visual art; sound art
- **Liila Taruffi**: music psychology, music and well-being, theoretical philosophy and aesthetics
- **James Weeks**: composition
- **Bennett Zon**: music, religion and science in the long nineteenth-century

- **Patrick Zuk**: Russian and Soviet musical culture; music and trauma

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Musicology Faculty and Research Areas

**Gregory Barnett, chair**—history of theory; 17th- and early 18th-century Italian instrumental music; historical performance practice

**David Ferris**—late 18th- and early 19th-century music; romanticism; biography

**Alexandra Kieffer**—Debussy and early 20th-century French intellectual culture

**Peter Loewen**—medieval Latin and vernacular song; religious drama; music in preaching and intellectual history

**Danielle Ward-Griffin**—Britten; opera on television; 20th-century British and American opera performance; opera and place
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APPLICATIONS DUE DECEMBER 31

FACULTY

**Wendy Heller**
Scheide Professor of Music History
Chair, Department of Music
Director, Program in Italian Studies
Seventeenth and eighteenth century music; history of opera; gender and sexuality in early modern music; classical reception in opera

**Elizabeth Margulis**
Professor of Music
Director of Graduate Studies (Musicology)
Director, Music Cognition Laboratory
Music cognition; music theory

**Simon Morrison**
Professor of Music and Slavic Languages and Literatures
Director, Fund for Canadian Studies
Ballet: Russian and Soviet music; musical modernism

**Jamie Reuland**
Assistant Professor of Music
Elias Boudinot Bicentennial Preceptor
Medieval song; music and culture in the Middle Ages; chant studies

**Gavin Steingo**
Associate Professor of Music
Sound studies; African music; music and philosophy; global popular music

**Rob Wegman**
Associate Professor of Music
Musical aesthetics and sociology of late-Medieval and Renaissance music
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Learn about exciting new books and services with these exhibitors.

■ A Chat and Q&A with the Authors of The Musician’s Guide
Saturday, 7 November, 4:00-4:30pm
Sponsored by W. W. Norton & Company

Join Jane Clendinning (Florida State University College of Music) and Betsy Marvin (Eastman School of Music) to chat about the new edition of their textbook The Musician’s Guide to Theory and Analysis and about teaching music theory online and in this current environment. Jane and Betsy will take questions from attendees, so please join if you have any questions for the authors or about the textbook or if you’d simply like to learn more about their approach to pedagogy and authorship. We hope you to see you there!

■ Research Refresher with Project MUSE
Sunday, 8 November, 12:00-12:30pm
Sponsored by Project MUSE

Visit us in the virtual exhibits to learn more about Musicological studies scholarship on MUSE, by using our digital resources in teaching and research, freely available open access materials, and our hosting services for not-for-profit publications. Whether it’s morning, noon, or night wherever you are logging in, take a break between conference sessions, grab a snack or drink, and settle in to learn about the resources available to you on the Project MUSE platform. Refresh your research with access to hundreds of journals and thousands of books in music theory, music history, and related subjects in the humanities and social sciences, all from distinguished university presses and scholarly societies. Titles available include Indiana Theory Review, Philosophy of Music Education Review, Acta Musicologica, and books from Indiana University Press, University of Illinois Press, Princeton University Press, and University of California Press, among many others. We’ll share tips for using MUSE in your classes, finding open access materials, and organizing your research with a free MyMUSE account.
Diversity in Ear Training & Theory with Auralia & Musition

Sunday, 15 November, 11:00-11:30am

Sponsored by Auralia & Musition

Explore the new Theory & Aural I-III sequences in Auralia & Musition, with integrated diversity content and real audio recordings. Discover how educators customize the programs, deliver online assessments, save time, and improve student results.

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Social & Networking Events

Connect with new colleagues and old friends at these parties and receptions.

AMS Board Meet & Greet (1-4)
Saturday, 7 November
1:00–1:50PM CST
Sunday, 8 November
10:00–10:50AM CST
Saturday, 14 November
4:00–4:50PM CST
Sunday, 15 November
4:00–4:50PM CST

Meet-and-Greet for Prospective Students
Sunday, 15 November
2:00–3:30PM CST

SMT Graduate School Fair
Sunday, 8 November
3:30–5:30PM CST

Student Reception
Saturday, 7 November
7:00–8:30PM CST

Welcome Reception / Coffee Break
Saturday, 7 November
2:30–4:00PM CST

First-Time Attendees Reception
Saturday, 7 November
11:00–11:50AM CST

Daily Coffee Break
Sunday, 8 November
3:00–4:50PM CST
Saturday, 14 November
3:00–4:50PM CST
Sunday, 15 November
3:00–4:50PM CST
Want more chances to party? Check out these sponsored social events.

- **University of North Carolina at Chapel Hill Party**  
  Saturday, 7 November, 5:00-7:00pm [Remo]  
  The Music Department at the University of North Carolina at Chapel Hill would like to invite former and current affiliates (and any friends!) to connect. We'll be sharing departmental news and facilitating conversation. Prospective graduate students and interested passers-by are heartily invited to join in, too.

- **Yale Social Networking Event**  
  Saturday, 7 November, 5:00-7:00pm [Remo]  
  Alumni of Yale’s music programs are invited to join current faculty and graduate students for an hour of socializing and networking hosted by our department chair, Ian Quinn, and Professor Gundula Kreuzer. Catch up with old friends, meet current Yalies, and learn more about our department’s recent initiatives: a new undergraduate curriculum, a joint Ph.D. program with African American Studies, the Black Sound and the Archive Working Group, Y | Opera | Studies Today, Medieval Song Lab, and so much more. Open to members of the extended Yale family.

- **Case Western Reserve University Reception**  
  Saturday, 7 November, 7:00-9:00pm [Remo]  
  An opportunity for faculty, students, alumni, prospective students, and friends of the Case Western Reserve University musicology program to meet, catch up, and discuss the program.

- **University of California, Berkeley Reception**  
  Saturday, 7 November, 7:00-9:00pm CST [Remo]  
  Berkeley alumni, friends, and prospective graduate students are warmly invited to join faculty and current graduate students to chat, learn more about our programs, and catch up on news. All are welcome.
Princeton University Reception
Sunday, 8 November, 6:00-8:00pm CST [Remo]
Princeton University alumni, students, faculty and friends are invited to join us for a virtual get together, hosted by Department Chair Wendy Heller and Lisa Margulis, Director of Graduate Studies. Meet up with old friends, find out about new initiatives in the Music Department, and get up to speed with everything happening in Tiger Town. We look forward to seeing you then!

Brandeis Reception
Saturday, 14 November, 4:00-4:50pm [Zoom]
The Brandeis Music Department welcomes you to a virtual party and networking event. Alumni and friends of the Department are invited to meet and catch up; prospective graduate students are welcome and encouraged to meet our faculty and students, and chat about our program.

Eastman School of Music Alumni Party
Saturday, 14 November, 5:00-7:00pm [Remo]
Eastman School of Music Alumni Party (Musicology and Music Theory)

The Fun Party: Games & Prizes with Auralia & Musition
Saturday, 14 November, 5:00-5:50pm [Zoom]
Hosted in the Auralia & Musition virtual bar, this event will be a great place to relax, network and learn a little bit about Auralia & Musition ear training and theory programs. There will be trivia, quizzes and prizes 😊 - Australian wine and some Sony headphones!

10 reasons to attend
1. Network
2. Prizes: Australian wine and some Sony headphones to be won!
3. Discuss diversity in the ear training and theory curriculum
4. Learn how Auralia & Musition can support your music courses with placement exams, fundamentals, Theory I-III sequences, four-part writing and much more
5. Trivia & quizzes
6. Have your say: Submit feature and content requests for Auralia & Musition 7
7. Relax
8. Auralia & Musition Power Users: Swap tips
9. Discuss ear training and theory education
10. Meet the Auralia & Musition team

- **UT Austin Welcoming Reception**
  Saturday, 14 November, 5:00-7:00pm [Remo]
  Past, current, and prospective future members of the Butler School of Music / UT Austin learning community and their friends are enthusiastically invited to join in virtual celebration of our tight connections even in these complicated times. Stop by and hang out with us for a bit!

- **McGill University Reception**
  Saturday, 14 November, 7:00-7:50pm CST [Zoom]
  Please join McGill faculty, graduate students, alumni and friends for our AMS Virtual Party. All are welcome!

- **University of Chicago Alumni Party**
  Saturday, 14 November, 7:00-9:00pm CST [Remo]
  We cordially invite all alumni and friends to visit with current students and faculty.

- **Boston University Virtual Reception**
  Sunday, 15 November, 7:00-7:50pm CST [Zoom]
  Please join Boston University’s Musicology & Ethnomusicology Department to learn about our graduate programs, celebrate the accomplishments of our faculty and students over the year, and engage in some informal socializing. We look forward to welcoming you.
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Adem Merter Birson

Assessing My Market Value: One Perspective on Contingent Labor in Music Theory
Catrina S. Kim

(Re)Visioning Race and Gender in Music Theory and Composition
Paula Grissom

Negotiating and Nurturing Ethnicity, Social Justice, Stress, and Trauma, pre- and post-COVID, in an Urban Commuter College
Noé Dinnerstein

A Perspective from the Academic Labor Movement
Sumanth Gopinath

Fighting for Class Equality Through the Power of Collective Bargaining: Toward Livable Working Conditions for Graduate Students in the Performing Arts
Anna Nelson

Make Sure Your Own Mask is Secure before Assisting Others: Contingent Faculty as Care Workers
Michael Berry

Extreme Adjuncting: When Contingent Labor Becomes the Norm
Reba Wissner

Navigating Academia, Single-Parenthood, and First-Gen Experiences
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19th-century orchestral music,  
program music, Liszt

**ELIZABETH T. CRAFT**  
music in the U.S., musical theater,  
representations of race and ethnicity

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Musicology, Composition, Ethnomusicology

Faculty

**Thomas Brothers**  
Jazz, African-American music, 14th-16th centuries, The Beatles

**Roseen Giles**  
Early modern aesthetics, Monteverdi, 17th-century Italy, music & literature

**Stephen Jaffe**  
Composition

**Scott Lindroth**  
Composition, interactive computer music

**Louise Meintjes**  
Ethnomusicology, southern Africa, music and politics

**Robert Parkins**  
Organ, harpsichord, performance practice

**Philip Rupprecht**  
20th-century British, modernism, theory and analysis, Britten

**Nicholas Stoia**  
Theory and analysis, American vernacular music, European tonal music

**John Supko**  
Composition, electronics, multimedia, conceptual art, early avant-garde, Satie

**R. Larry Todd**  
19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

**Jacqueline Waeber**  
Music, sound & the moving image; French musical aesthetics & culture 18th-21st century

**Yun Emily Wang**  
Sound studies, East Asia, diaspora/transnational migration, gender & sexuality

**Paul Berliner** (Emeritus)  
Ethnomusicology, jazz, mbira, Zimbabwe

**Bryan Gilliam** (Emeritus)  
Richard Strauss, 19th and 20th-century Germany, film music

**Alexander Silbiger** (Emeritus)  
Early music, 17th-century keyboard music

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AMS Schedule of Sessions & Events

All times are listed in Central Standard Time (CST).
**Morning Yoga Session**
09:00AM – 09:45AM
Speaker(s): Samantha Bassler, New York University

**Musical Contagions, Circulations, and Ecologies of Listening to Social Media**
10:00AM – 10:50AM
Chair(s): Kate Galloway, Rensselaer Polytechnic Institute
- Music as Sync and Hook in the TikTok Bedroom. *Paula Harper, Washington University in St. Louis*
- Of Gimmickry and Man: The Lick’s Circulation through Virtual Jazz Communities. *Hannah Judd, University of Chicago*

**Excavating the Castrato: Toward New Archaeologies**
10:00AM – 10:50AM
Chair(s): Emily Wilbourne, CUNY Graduate Center
- The Verismo Trace and the Phantom Castrato. *Martha Feldman, University of Chicago*
- Exhuming the Materials of Cultural History. *Jessica Peritz, Yale University*
- Vocal Migrations and the Castrato Fantasy. *Bonnie Gordon*

**Trumpeting Wind Instruments**
10:00AM – 10:50AM
Chair(s): Kate Brucher, DePaul University School of Music
- The Fathers of The Viennese Waltz and the Keyed Trumpet (1826-1832). *Robert Apple, University of Memphis*
- The Art of the Band Instrument Endorsement Deal. *Bryan Proksch*

**Brazilian Racial Politics**
10:00AM – 10:50AM
Chair(s): K.E. Goldschmitt, Wellesley College
- The Construction of Bahia’s Hyperreal Africanness: Religious Battles and Symphonic Grooves. *Juan Diego Diaz, University of California, Davis*
- Samba is Black: (Un)Making Race in a “Raceless” Genre. *Marcelo Boccato Kuyumjian, University of Illinois At Urbana-Champaign*
- “An Indian in Tuxedo?”: Villa-Lobos’s Imagined Indigeneity. *Silvio Dos Santos, University of Florida*

**Music Encoding Pedagogy Workshop**
10:00AM – 11:50AM
Speaker(s):
- Anna Kijas, Tufts University
- Raffaele Viglianti, Maryland Institute for Technology in the Humanities

**The Way and Musical Communities in North Minneapolis (Popular Music Study Group)**
11:00AM – 11:50AM
Chair(s): Andrew Flory, Carleton College
Speaker(s):
- Andrea Swennson

**Musical Exchange during the Cold War**
11:00AM – 11:50AM
Chair(s): Anicia Timberlake, Johns Hopkins University
- Sounds of the Cold War Acropolis: Halim El-Dabh at the Columbia-Princeton Electronic Music Center. *Brigid Cohen, New York University*
- Fujiwara Opera’s U.S. Tours in the 1950s. *Kunio Hara, University of South Carolina School of Music*

**Mendelssohn, Schumann, and the Oratorio**
11:00AM – 11:50AM
Chair(s): Jeffrey Sposato, University of Illinois at Urbana-Champaign
- St. Felix the “Philisterapostel”: Finding
Mendelssohn in the Revisions of Paulus from Premiere to Print. Siegwart Reichwald, Converse College

Enacting Elijah: Mendelssohn on the British Stage. Monika Hennemann, Cardiff University

“Worthy of a Monument in Artistic History”: Religion and Nation in the Plans for Robert Schumann's Unrealized Martin Luther Oratorio. Sonja Wermager, Columbia University

Puppets and Symbolism
11:00AM – 11:50AM
Chair(s): Jacek Blaszkiewicz, Wayne State University

Polyphonic Puppets. Hayley Fenn, Harvard University

Pious Puppets, Sacred Sounds, and the Limits of Symbolism. Jennifer Walker, West Virginia University

First-Time Attendees Reception
11:00AM – 11:50AM
Host(s): Judy Tsou, University of Washington

President’s Plenary Lecture | “A Woman Is A Sometime Thing”: Black Feminist Sound & Fury in the Porgy & Bess Archive
12:00 – 1:30PM
Chair(s): Suzanne Cusick, New York University


Emotion and Meaning in Film Music
01:00PM – 01:50PM
Chair(s): Kate McQuiston, University of Hawai’i at Manoa

The Bittersweet Spot: Music, Melodrama, and Mixed Emotions. Berthold Hoeckner, University of Chicago

Headphones, Deafness, and the “Inner Soundtrack” of The King’s Speech. Stephen Rumph, University of Washington

Film Music in the Time of Terrorism. Dan Wang, University of Pittsburgh

Contextualizing Experimentalism
01:00PM – 01:50PM
Chair(s): Marysol Quevedo, University of Miami

Meredith Monk and the Archaeological Imagination. David Gutkin, Peabody Institute of The Johns Hopkins University


Britten and Vaughan Williams
01:00PM – 01:50PM
Chair(s): Imani Mosley, University of Florida

Vaughan Williams’s Early Works: A Historiographical Reconsideration. Eric Saylor, Drake University

Britten’s Unnished Christmas Sequence and the Modernist Uses of Congregational Song. Hilary Donaldson, University of Toronto

“Doing His Bit.” Vaughan Williams’s Wartime Nationalistic Film Music for Coastal Command. Jaclyn Howerton

AMS Board Meet and Greet (1 of 4)
01:00PM – 01:50PM

Race, Music, and Slavery in the British Colonial Caribbean: Research Beyond Recovery
01:00PM – 01:50PM
Rethinking Creole Musical Activity in the World of Samuel Felsted, c.1770-1800. Wayne Weaver, University of Cambridge

Enslaved Black Women’s Listening Practices and the Afterlives of Slavery in Musical Thought. Maria Ryan, University of Pennsylvania

Considering Mr. Baptiste: Black Composer of Early Caribbean Music? Mary Caton Lingold, Virginia Commonwealth University
Welcome Remarks and Welcome Reception / Coffee Break
02:00PM – 04:00PM

Women’s Musical Club Cultures
03:00PM – 03:50PM
Chair(s): Marian Wilson-Kimber, University of Iowa
The Social and Professional Avenues of the Musicians Club of Women. *Emily C. Hoyler O’Hare, School of The Art Institute of Chicago*

“Confessions of the Bobby-Sox Brigade”: Teenage Girls as Cultural Producers in World War II-Era Frank Sinatra Fan Clubs. *Katie Hollenbach, University of Washington*


Transmedial Politics of the Stage
03:00PM – 03:50PM
Chair(s): Erin Brooks, SUNY Potsdam

Une scène pour La Reine: Marie Antoinette and Grétry’s *Émilie, ou la belle esclave*. *Basil Considine, Abilene Christian University*

Those Who Cannot Publish, Compose. Musical Theater as Social Critique in Enlightenment Spain. *Ana Sánchez-Rojo, Tulane University*

“The Habit Does Not Make the Monk”: Rethinking Anti-Clericalism in French Revolutionary Opéras-Comiques. *Callum Blackmore, Columbia University*

Reading Film, Hearing Scores
03:00PM – 03:50PM
Chair(s): Todd Decker, Washington University in St. Louis

The Sweet Life, Song, and Sound: “Patricia in La dolce vita. *Melissa Goldsmith*

Fantastic Timbres and Where to Find Them. *Chelsea Oden, University of Oregon*

“I’d give my soul for continued youth...”: Frédéric Chopin, Moral Descent, and Thematic Transformation in Herbert Stothart’s Score for *The Picture of Dorian Gray* (1945). *Caitlan Truelove, University of Cincinnati College*

Conservatory of Music
“Beyond High Noon (1952): Narration and Gunslinging Women in the Western Theme Score.” *Grace Edgar*

Tenure Trekking: Exploring Diverse Tenure Processes (CCRI)
03:00PM – 04:30PM
Chair(s):
Virginia Lamothe, Belmont University

Speaker(s):
Stephen Crist, Emory University
Denise Von Glahn, Florida State University
Jeremy Grimshaw, Brigham Young University
Paul Schleuse, State University of New York at Binghamton
Anita Hardeman, Western Illinois University
Karen Cook, University of Hartford

Virtual Exhibit Hall Open Hours
03:00PM – 05:00PM

Music and State Power
04:00PM – 04:50PM
Chair(s): Damien Mahiet, Brown University

Opera Under Orbán: Staging the Political at the Hungarian State Opera House. *Zachary Milliman*

Dropping Science: Friction and Collaboration in U.S. Hip Hop Diplomacy. *Erica Fedor, UNC – Chapel Hill*

Communicating Commonwealth: Reframing Imperial Identity through the BBC’s *Commonwealth of Song*. *Trevor R. Nelson, Eastman School of Music, University of Rochester*

At the Borders of Notation
04:00PM – 04:50PM
Chair(s): Amy Beal, University of California, Santa Cruz

X-Marks: Indigenous Graphic Scores at the *Sounding* Exhibition. *Patrick Nickleson, Queen’s University*

The Suchness of Sound: Lucia Dlugoszewski’s
Ph.D. Programs in Musicology and Theory

ETHNOMUSICOLOGY

PATRICK BURKE: music of the United States, jazz, rock, race and ethnicity
LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, art economies
ESTHER KURTZ: Afro-Brazilian music and dance, cultural politics, ethnographic ethics, decolonizing practices

MUSICODOLOGY

TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities
DOLORES PESCE: medieval motets, medieval and Renaissance music theory, Franz Liszt, Edward MacDowell
ALEXANDER STEFANIAK: 19th-century music, virtuosity, Clara and Robert Schumann, piano culture, Romantic aesthetics

THEORY & COMPOSITION

BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music
ROBERT SNARRENBERG: Schenker, metaphor and music analysis, Brahms
CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music, postmodernism
PAUL STEINBECK: improvisation, intermedia, the Association for the Advancement of Creative Musicians
Revolutions of Musical Form and Instrumentation. *Kate Doyle, Rutgers University-Newark*

The Interpretation of Unmeasured Preludes, Reconsidered. *Albert Bellefeuille, Rutgers University*

From Gongchepu to Western Staff Notation in Two Manuscripts of Joseph-Marie Amiot. *Stewart Carter, Wake Forest University*

**Digital Exhibit: A Hands-on Poster and Demo Session (AMS Committee on Technology)**
04:00PM – 04:50PM

Chair(s): Mollie Ables, Wabash College
Matthew Vest, University of California, Los Angeles

Speaker(s):
Anne MacNeil, The University of North Carolina, Chapel Hill
Luisa Nardini, The University of Texas, Austin
Joshua Neumann, University of Florida
Sarah Williams, University of South Carolina
Katherine Larson, University of Toronto
Scott Trudell, University of Maryland
Raffaele Viglianti, Maryland Institute for Technology in the Humanities

**“Bach to Black:” A Recital of Suites by J.S. Bach, Samuel Coleridge-Taylor, and James Lee III**
05:00PM – 05:50PM
Rochelle Sennet, University of Illinois at Urbana-Champaign

**Ideology and Pragmatism in Early 20th-Century France**
05:00PM – 05:50PM

Chair(s): Alexandra Kieffer, Rice University

Norbert Dufourcq, “French Classicism,” and the Politics of Periodization. *Alexis VanZalen, Eastman School of Music, University of Rochester*

Exoticism as Musical Vernacular: Eugène Bozza’s Woodwind *Solos de Concours* for the Paris Conservatoire. *Lacey Golaszewski*

**‘Du nouveau dans l’ancien’: ‘Neo-Palestinian’ Polyphony and Ideas of Musical Progress in France, c. 1900 – 1930. Tadhg Sauvey, University of Cambridge**

**Musical Poetics**
05:00PM – 05:50PM

Chair(s): James Parsons, Missouri State University
Celan’s *Winterreise*: Brent Wetters, Clark University/WPI

Anton Webern’s Creative Partnership with Hildegard Jone: Revising a Modernist Narrative. *Catherine Nolan, The University of Western Ontario*

Anticlimactic: Challenging the Construction of Alma Mahler’s Lieder as Subversive. *Rachel Scott, University of Memphis*

Laura betet: mediating sound in settings of Matthiessen’s “Die Betende”. *Christopher Parton, Princeton University*

**What Constitutes “Core” in the Conservatory Curriculum? (Roundtable)**
05:00PM – 06:30PM

Speaker(s):
Andrew Dell’Antonio, University of Texas, Austin
Erica Scheinberg, Lawrence University Conservatory of Music
Melanie Lowe, Vanderbilt University
Sara Haefeli, Ithaca College

**Networking and Social Gathering (Music and Dance Study Group)**
05:00PM – 06:30PM

**University of North Carolina at Chapel Hill Party**
05:00PM – 07:00PM

Host(s):
Andrea Bohlman, University of North Carolina at Chapel Hill
Jocelyn Neal, University of North Carolina at Chapel Hill

**Yale Social Networking Event**
05:00PM – 07:00PM
Host(s):
  Gundula Kreuzer, Yale University
  Ian Quinn, Yale University

- Listen and unwind
  06:00PM – 07:30PM

AMS Ecocriticism SG | Business Meeting and Panel Discussion
06:00PM – 07:30PM
Chair(s):
  Aaron Allen, UNC-Greensboro
  Jacob A. Cohen

Lightening Lounge: Current Topics in Ibero-American Music Research (Ibero-American Music Study Group)
06:00PM – 07:30PM
Chair(s): Eduardo Herrera, Rutgers University
  Rethinking Musical Nationalism and Cosmopolitanism in 1830s Spain. Christine Wisch, Indiana University
  Parodies of Indigeneity and Other Phonographic Caricatures in Early-Twentieth-Century Latin America. Sergio Ospina Romero, Universidad De Los Andes / Indiana University
  Constructing Operatic Roles in the Iberian Peninsula: Metastasian Opera Seria for Spain and Portugal. Ana Llorens, Instituto Complutense De Ciencias Musicales
  Gender Representation, Poetry, and Music: Mercedes Sosa’s 1969 Recording of “Alfonsina y el mar” as a Feminist Performance. Cintia Cristid, Ryerson University
  In Search of a Decolonial Approach to Music of Trauma. Emily Abrams Ansari, Western University

Mapping Music and East Asia (Global East Asian Music Research Study Group)
07:00PM – 08:30PM
Chair(s): Gavin Lee, Soochow University
  Seminar: Posthumanist Musicology and East Asia. Gavin Lee, Soochow University (China)

Wenzhuo Zhang, SUNY Fredonia
Archiving Asian Popular Music in Global Media Circulation. David Novak, UC Santa Barbara

- Student Reception
  07:00PM – 08:30PM

- Case Western Reserve University Reception
  07:00PM – 09:00PM
Host(s):
  Frencesca Brittan, Case Western Reserve University
  David Rothenberg, Case Western Reserve University

- University of California, Berkeley Reception
  07:00PM – 09:00PM
Host(s):
  Mary Ann Smart, University of California, Berkeley
Morning Mindfulness Session  
09:00AM – 09:45AM

AMS Board Meet and Greet (2 of 4)  
10:00AM – 10:50AM

Soviet Transformations  
10:00AM – 10:50AM  
Chair(s): Gabrielle Cornish, University of Miami  
Welcome to the War of Tomorrow: Soviet Musicians at the 1939 World’s Fair and the Politics of Virtuosity. Matthew Honegger, Princeton University  
From Film to FIFA: Transformations of a Prokofievian Theme Under Stalinism and Putinism. Katya Ermolaeva  
Crossing Impenetrable Borders: Leningrad’s Sonic Siege Diaries. Klara Moricz

Ballet in the Long 20th Century  
10:00AM – 10:50AM  
Chair(s): Marta Robertson, Gettysburg College  
Stepanov’s Musical Anatomies. Sophie Benn  
Soviet Sylphs or Socialist Reality? Shostakovich, Lopukhov, and The Limpid Stream. Laura Kennedy, Furman University  
Modernist Gluck: Greek Dance and French Nationalism at the Opéra-Comique. Sarah Gutsche-Miller  
Ballet Dancers on the Subway: Jerome Robbins’s Interpretation of Philip Glass. Anne Searcy

Women on Record  
10:00AM – 10:50AM  
Chair(s): Preston Leonard  
Nevertheless, She Persisted: Mary Lou Williams Takes on King Records and the Industry. Gayle Murchison, The College of William And Mary

Musical Consumption in Mid-century America  
10:00AM – 10:50AM  
Chair(s): Charles Hiroshi Garrett, University of Michigan  
Welcome to the Jungle: Post-War Exotica and Its Relations. Jennifer Messelink, Schulich School of Music, McGill University  
Technologies of Immediacy: Musical Form and Remediation in “The Liberace Show”. Edgardo Salinas, The Juilliard School  
Modularity and Masculinity in High Fidelity Magazine. Kelli Smith-Biwer, University of North Carolina - Chapel Hill

Black Opera  
10:00AM – 11:30AM  
Chair(s): Naomi Andre, University of Michigan  
The Grand Operatic Imagination of Harry Lawrence Freeman. Lucy Caplan, Harvard University  
Sissieretta Jones and Performing the Prima Donna. Elena Farel, Washington University In St. Louis  
Incubation and Integration: The American Music Theater Festival and Anthony Davis’s X. Ryan Ebright, Bowling Green State University  
“In Search of Something Racial”: The National Negro Opera Company. Elizabeth Campbell, UC Davis  
Invited Guest: Anthony Davis, UC San Diego  
Discussant(s): Brenda Mhlambi, University of Witwatersrand and Kira Thurman, University of Michigan

Musical Hagiographies  
11:00AM – 11:50AM  
Chair(s): Barbara Helen Haggh-Huglo  
Punishment and Sadomasochism in a Medieval
Saint’s Office: Singing Saint Katherine in England. James Blasina, Swarthmore College


“John, Apostle of Asia, becomes a Prophet”: Synthesizing Eastern and Western Narratives in the Johannine Liturgy of s-Hertogenbosch. Catherine Saucier, Arizona State University

(Un)gendering Musical Bodies
11:00AM – 11:50AM
Chair(s): Amanda Sewell, Interlochen Public Radio
Priesthood of Art: On Gender and Art Religion. Laurie McManus, Shenandoah Conservatory
Beauty in the Beast: Humanity and Technology in the Music of Wendy Carlos. Alan Elkins, Florida State University

“Le peril rose.” Gendering the orchestral body in early twentieth-century Paris. Inge Van Rij, Victoria University of Wellington

Collaborative Processes
11:00AM – 11:50AM
Chair(s): Will Robin, University of Maryland

Intermediary Between Two Worlds: The Role of Eric Simon in Benny Goodman’s Commissioning of Classical Music. Elisabeth Reisinger, University of Vienna

Composing Together: Collaboration and Creativity in the New-Music Scene. Nathinee Chucherdwanasak, University of Michigan

A Sonorous Philosophy of Swahili Culture: Musical Composition as Intellectual Practice on the Kenyan Coast. Andrew Eisenberg, NYU Abu Dhabi

“Give Me A Beat!”: Janet Jackson, Jimmy Jam, and Terry Lewis take Control. Jason Hanley, Rock and Roll Hall of Fame

Lindsay Wright, The University of Chicago
Benjamin Steege, Columbia University
Fanny Gribenski, Max Planck Institute for the History of Science
Anicia Timberlake
Michael Weinstein-Reiman
Joshua Navon, Columbia University

The Future of Jewish Music Studies (Jewish Studies and Music Study Group)
11:00AM – 12:50PM
Chair(s): Karen Uslin, Rowan University
Speaker(s):
Tina Fruhauf
Assaf Shelleg, The Hebrew University of Jerusalem
Philip Bohlman, University of Chicago

Music and Class in London and Manchester
12:00PM – 12:50PM
Chair(s): Wiebke Thormählen, Royal College of Music

Hearing Liminality in Streetwise Opera’s “The Passion”. David Kjar, Chicago College of Performing Arts, Roosevelt University
Aristocratic Pleasure for the “Middle Sort”: Franz Joseph Haydn’s “Hunt” Symphony (Hob. I:73) at London’s Vauxhall Gardens. Ashley Greathouse, College-Conservatory of Music, University of Cincinnati


Opera beyond the Opera House
12:00PM – 12:50PM
Chair(s): Roberta Marvin, University of Massachusetts, Amherst

Rethinking the Stage: Salon opéra in Paris (1850-1870). Nicole Vilkner, Duquesne University
Funeral Entrainments: Errico Petrella’s Jone (1858) and the Band. Francesca Vella, University of Cambridge

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Barbara Russano Hanning
This update to Barbara Hanning’s concise survey aligns it with the Eighth Edition of the Norton Anthology of Western Music and supports your students with a more robust media package. New resources include Audio Timelines, tutorials to help build music history skills, and adaptive activities to reinforce concepts.
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This companion anthology in three volumes provides the scores for every major work discussed in A History of Western Music. The new edition offers 37 new or expanded selections, from medieval chant to twenty-first-century works by Caroline Shaw and Thomas Adès. Recordings of each work are available for streaming and download.
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The Norton Guide to Teaching Western Music History
C. Matthew Balensuela
This collection of twenty-one essays from leading teachers and scholars covers everything from teaching historical periods to enlivening the classroom. It is both a resource for current music history teachers and an ideal text for history pedagogy courses. Interested in seeing which essays are included? Visit wwnorton.com/rd/tocmushist

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Bach’s Musical Universe
Christoph Wolff
Unlike any study undertaken before, this book details Bach’s creative process across the various instrumental and vocal genres. Tracing Bach’s evolution as a composer, Wolff compellingly illuminates the ideals and legacy of this giant of classical music in a new, refreshing light for everyone, from the amateur to the virtuoso.

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Richard Crawford
Drawing extensively from letters and contemporaneous accounts, acclaimed music historian Richard Crawford traces the arc of Gershwin’s remarkable life, seamlessly blending colorful anecdotes with a discussion of Gershwin’s unforgettable oeuvre. His days on earth were limited to the summertime of life, but the spirit and inventive vitality of the music he left behind lives on.

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Beethoven: The Relentless Revolutionary
John Clubbe
A fascinating and in-depth exploration of how the Enlightenment, the French Revolution, and Napoleon shaped Beethoven’s political ideals and inspired his groundbreaking compositions.

Dangerous Melodies: Classical Music in America from the Great War through the Cold War
Jonathan Rosenberg
Dangerous Melodies vividly evokes a time when classical music stood at the center of American life, occupying a prominent place in the nation’s culture and politics. The works of renowned conductors, instrumentalists, and singers were intertwined with momentous international events: two world wars, the rise of fascism, and the Cold War.
opera fantasia. Rachel Becker, Boise State University

Reassessing Romanticism
12:00PM – 12:50PM
Chair(s): Andrew Weaver, The Catholic University of America
Romanticism Glimpsed through Cracks: How, Where, and Why Algae Grows. Nicholas Stevens, Wichita State University
Kitsch Unbound. Carlo Caballero, University of Colorado, Boulder

AMS Business Meeting and Awards Ceremony
01:00PM – 02:50PM
Chair(s): Suzanne Cusick, New York University

Queer Hearing
03:00PM – 03:50PM
Chair(s): Stephan Pennington, Tufts University
Transgender Transformistas: Hemispheric Approaches to Trans Music Studies. Matthew Leslie Santana
The Man With the Golden Dress: Bond songs, bearded ladies, and intertextually queer vocality. Freya Jarman, University of Liverpool
“The Bro Code”: Young M.A and Black Queer Female Masculinity in Rap. Lauron Kehrer

Musical Networks and Institutions
03:00PM – 03:50PM
Chair(s): Virginia Christy Lamothe, Belmont University
York Minster: A Scrutiny of Musical Manners, 1760-1800. Shaun Stubblefield, University of Colorado Boulder
Musicians’ Complaints as Evidence of Unwritten Performance Practice in Early Seicento. Bergamo. Jason Rosenholtz-Witt
Mobile Networks and the Elizabethan In Nomine. Zoe Weiss, Cornell University

The Power of Music Criticism
03:00PM – 03:50PM
Chair(s): Emily Frey, Brandeis University
Notes from the Underground: Exploring Bay Area Musical Culture Through the Berkeley Barb (1965–80). Michael Palmese
Music, the Public Sphere, and Nation-Building: 18th-Century Musical Writings in Berlin. Siavash Sabetrohani, University of Chicago
“To channel the taste and judgment of the public in a proper direction”: Reading published opera criticism as state propaganda in Nicholas I’s Russia (1825-1855). Daniil Zavlunov

Medieval and Early Modern Vanguards
03:00PM – 03:50PM
Chair(s): Anne Levitsky, Columbia University
Ockeghem the Mathematician: Symmetry and Pattern in Presque transi. Adam Knight Gilbert, University of Southern California
Fiddling Troubadours and the Three Estates. Kelli McQueen, University of Illinois At Urbana-Champaign
Chanting, Dancing, and Preaching Songs of the Franciscan Friar William Herebert. Peter Loewen, Rice University and Robin Waugh, Wilfrid Laurier University

Coffee Break
03:00PM – 04:50PM

Virtual Exhibit Hall Open Hours
03:00PM – 05:00PM

New Perspectives on 16th-century Venice
04:00PM – 04:50PM
Chair(s): Emiliano Ricciardi, University of Massachusetts, Amherst
The Madrigal Print as Travelogue: Traversing the Venetian Stato da mar in Giandomenico Martorella’s Third Book. Dan Donnelly, OISE - University of Toronto
Metrolingualism in Sixteenth-Century Venice: Evidence from the Vernacular Song Repertoire. Kate Van Orden, Harvard University
Agnus Dei / Aspice Domine: Ippolito Baccusi’s
Polytextual Mass Movement and the Turkish Menace. Alessandra Ignesti, Schulich School of Music of McGill University

Otherworldly Voices in Opera
04:00PM – 04:50PM
Chair(s): Heather Hadlock, Stanford University
Voices from Elsewhere in Richard Wagner’s Music Dramas. Woodrow Steinken, University of Pittsburgh
Projecting the Phantasmagorical Presence: The Fluctuating Body and 19th-Century Music. Feng-Shu Lee, National Chiao Tung University
Opening a Celebrity’s Closet: Cecilia Davies’s Music Collection. Margaret Butler, University of Wisconsin-Madison

Pedagogy for Busy People (Committee on Career-Related Issues - Contingent Labor)
04:00PM – 05:30PM
Chair(s):
Christopher Campo-Bowen, Virginia Tech
Reba Wissner, Columbus State University
Speaker(s):
Samantha Bassler, New York University and Rutgers University at Newark
Molly Breckling, University of West Georgia
Matilda Ertz, Youth Performing Arts School/University of Louisville
Luis-Manuel Garcia, University of Birmingham
Brandi Neal, Coastal Carolina University

Jazz, Gender and Society: a discussion with Terri Lyne Carrington and Farah Jasmine Griffin (Committee on Women and Gender Endowed Lecture)
04:00PM – 05:30PM
Speaker(s):
Farah Jasmine Griffin, Columbia University
Terri Lynn Carrington, Berklee College of Music
Stephanie Jensen-Moulton

The Impact of Recordings
05:00PM – 05:50PM
Chair(s): Mark Katz, University of North Carolina at Chapel Hill
Richard Strauss and Plattenmögliche Musik: Arbitrating Technological Failure in Phonography Before 1914. Matthew Mendez, Yale University
American Democratization Efforts through Recorded Music in Occupied Japan. Fusako Hamao
“Especial Miracles”: The Collective Making of the Phonograph as an American Musical Product. Siel Agugliaro, University of Pennsylvania

Eighteenth-Century Germany
05:00PM – 05:50PM
Chair(s): Sarah Day-O’Connell, Skidmore College
The Singing Muse of J. S. Scholze. Andrew Talle, Northwestern University
Coffee, the Pharmakon, and Narcomusicology. Sean Colonna
“Every Theater in Germany”: Decentralizing German Music Theater in Central Europe, 1775-1800. Austin Glatthorn, Durham University

Musical Interculturality: Scope, Methods, Approaches (Roundtable)
05:00PM – 06:30PM
Speaker(s):
Yayoi Uno Everett, University of Illinois at Chicago
Christian Utz, University of Music and Performing Arts Graz
John Winzenburg, Hong Kong Baptist University
Nancy Yunhwa Rao, Rutgers University
Martin Scherzinger, NYU Steinhardt
Philip V. Bohlman, University of Chicago
Anna Maria Busse Berger, University of California Davis
Tobias Janz, University of Bonn
Larry Witzleben, University of Maryland

Listen and Unwind
06:00PM – 07:30PM
Hatred and/of Music (Music & Philosophy Study Group)
06:00PM – 07:30PM
Chair(s): William Cheng
Speaker(s):
Patrick Nickelson, Queen's University
Katharina Claussius, Université de Montréal
Vivian Luong, University of Virginia
Samuel Chan, New York University
Tamara Levitz
Jamie Currie, University of Buffalo

Stretches, Leaps, Turns: Experiments in Music-Dance Relationships (Music and Dance Study Group)
06:00PM – 07:30PM
Chair(s): Julia Randel, University of Dayton, and Stephanie Schroedte, Heidelberg University
Panel 1
Listening to Dance Music: Pedagogical Experiments in Choreomusicology. Caitlin Schmid, St. Olaf College
Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch’s Postdramatic Dance-Satire The Bewitched. Navid Bargrizan, Texas A&M University-Commerce
Sound Doesn’t Always Have to Be Heard: Productive Reuse and the Aurality of Movement in Nick Cave’s Soundsuits. Kate Galloway, Renssalaer Polytechnic Institute
Panel 2
“Sound as a Physical Reality”: Object and Gesture in Malcolm Goldstein’s Improvisations. Jay Arms, University of Pittsburgh
Rhythm, Balance, and Affect: Working with Choreographer Bobbi Jene Smith. Keir GoGwilt
Panel 3
“Material Realities: Dancing Decreation in La Passion de Simone”. Farrah O’Shea, University of California, Los Angeles (UCLA)
“Show me slowly what I only know the limits of”: Music-Dance Relationships in Les Ballets Jazz de Montréal’s Dance Me. Wayne Heisler, The College of New Jersey
“...humble marionettes / The wires of which are pulled by fate...”: Dance and Comedy in Le

Mediating the Cold War (AMS Cold War and Music Study Group and SMT Post-1945 Music Analysis Interest Group)
06:00PM – 08:00PM
Speaker(s):
Eduardo Herrera, Rutgers University
Noel Torres Rivera, CUNY Graduate Center
George Adams, University of Chicago
Ryan Gourley, University of California, Berkeley
Gabrielle Cornish, University of Miami
Jennifer Iverson, University of Chicago
Moderator(s):
Martha Sprigge, University of California, Santa Barbara
Antares Boyle, Portland State University
Laura Emmery, Emory University

Global Music Histories at the Interstices: Perspectives across North and South (Global Music History SG)
06:00PM – 08:00PM
Chair(s):
Gabriel Solis
Yvonne Liao, University of Oxford
Olivia Bloechl
Speaker(s):
Sergio Ospina Romero
Makoto Harris Takao
Carlos Roberto Ramirez
Juliana Pistorius
Brian Barone
Aliah Ajamoughli

Princeton University Reception
06:00PM – 08:00PM
Host(s):
Wendy Heller, Princeton University
Elizabeth Margulis, Princeton University
Morning Yoga Session
09:00AM – 09:45AM
Speaker(s):
Samantha Bassler, New York University

Remembering World War II
10:00AM – 10:50AM
Chair(s): Amy Lynn Wlodarski, Dickinson College
The Sound of Testimony: Gender and Performance after the Holocaust. Abby McAlister
“From Summer Sands to Armageddon’s Reach”: World War II in the Music of Iron Maiden. Caitlin McAlister
(N)one shall escape: A Survivor from Warsaw and Hollywood aesthetics. Torbjørn Ottersen, The Van Leer Jerusalem Institute

Gender and Print Culture
10:00AM – 10:50AM
Chair(s): Kelly Huff, Washburn University
Mystery, Music Engraving, and France’s "Artisanal" Enlightenment. Julia Doe, Columbia University
Ignored and unsung: Susana Muñoz, Early Modern Spain’s most prolific printer of sacred music. Michael Noone, Boston College
“To send them into the World - in the best Manner I am able”: Publishing Music by Subscription in 18th-Century Britain. Joseph Darby, Keene State College

Special Session: Black Lives Matter and Music: A Conversation with Tazewell Thompson, librettist of Blue (AMS Committee on the Annual Meeting in joint session with SMT)
10:00AM – 11:30AM
Speaker(s):
Tazewell Thompson, Manhattan School of Music
Naomi Andre, University of Michigan
Richard Desinord, Howard University
Moderator(s):
Steve Swayne, Dartmouth College

Unheard Modernisms
11:00AM – 11:50AM
Chair(s): Victoria Aschheim, Dartmouth College
The Intimate Economy of the 1957 Donaueschingen Festival. Kyle Kaplan
Otto Luening’s Tape Prosody. Joseph Pfender
(Re-)Publishing Ruth Crawford: String Quartet 1931, Andante for Strings, and the Case of the Missing Bass. Ian Sewell

Traditional and Modern Guitar
11:00AM – 11:50AM
Chair(s): David VanderHamm, University of Central Oklahoma
Tracing Duende: On the Pellizco, a Rhythmic Gesture in Flamenco Dance. K. Meira Goldberg, Fashion Institute of Technology, Foundation for Iberian Music, CUNY
Mauro Giuliani and the Congress of Vienna: Musical Representations of Power and Politics. Lindsay Jones, University of Toronto

Folk Borrowings
12:00PM – 12:50PM
Chair(s): Sarah Gerk, Binghamton University
Something Borrowed, Something New: The Roots of Bob Miller and His Songs. Joel Roberts, University of Memphis
Benjamin Britten and the “Alternative” English Folk Revival. Julian Onderdonk, West Chester University Wells School of Music
At Home with the Exotic: the Celtic and the Oriental as Mutual Otherworlds in British Psychedelia. Kathryn Straker
Aesthetics of Imagined Folk Origins: Reconsidering the Communal Ballad Theory in Published American Folksong, 1910–1930. Brian Jones, Eckerd College
Marketing Black Music
12:00PM – 12:50PM
Chair(s): Braxton Shelley, Harvard University
Thy Kingdom Come: Black Gospel Music Goes Multicultural. Cory Hunter, Eastman School of Music, University of Rochester
Marvin Gaye and the Black Performance Circuit. Andrew Flory, Carleton College

Music and Critical Disability Theory
12:00PM – 12:50PM
Chair(s): Stefan Sunandan Honisch, University of British Columbia
Welcome to His Nightmare: Deciphering Horror x Age(ing) in Alice Cooper’s “Ol’ Black Eyes is Back” 2020 Tour. Kelso Molloy, New York University
Hearing Voices: The Sound of Operatic Madness in the Age of Schizophrenia. Diana Wu, The University of Western Ontario
Crippling Haydn Studies: The Final Decade and Disabled Narrative in the Late Oratorios. Rena Roussin, University of Toronto
“Dussek the (Im)moral Composer: A Case Study in Disability, Physiognomy, and Nineteenth-Century Reception”. Matthew Leone

Feminism in Popular Music
12:00PM – 12:50PM
Chair(s): Gail Woldu, Trinity College
The Passion of Miley Cyrus: Medievalism as Pop Feminism in Mother’s Daughter. Gillian Gower, University of Edinburgh
Sex, Samples, Self: Performing Availability from Donna Summer to TLC. Danielle Sofer, LGBTQ+ Music Study Group
Hearing Racial Politics in Beyoncé’s and the Dixie Chicks’ “Daddy Lessons”. Rebekah Hutten, Schulich School of Music, McGill University

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Concert Cultures
12:00PM – 12:50PM
Chair(s): Simon McVeigh, Goldsmiths, University of London

The Musicological Value of Fictional Foreign Travelers: \textit{Stalkoff, gentilhomme russe en France} and Concert Conducting in Eighteenth-Century Dijon. \textit{Beverly Wilcox, California State University, Sacramento}

Music Clubs and the Building of Concert Culture in Rio de Janeiro’s Belle Époque (1870-1922). \textit{Miranda Sousa, University of Pittsburgh}


Boredom and the Vocal Score. \textit{John Dilworth, Harvard University}

Technologies of Opera
01:00PM – 01:50PM
Chair(s): Nick Stevens, Wichita State University

Space Opera: Alienation, Voice, and Colonialism in Sci-Fi Regietheater. \textit{Micaela Baranello, University of Arkansas}

Liveness and participation in bootleg opera recordings. \textit{Laura Moeckli, Bern University of the Arts}

Antonio Meucci, opera and telephonic listening. \textit{Ditlev Rindom, King’s College London}

Against the Patriarchy
01:00PM – 01:50PM
Chair(s): Lisa Barg, McGill University


#AdrianaMater: An Opera Concerning Rape and Pregnancy. \textit{Larissa Irizarry}

Pianisms
01:00PM – 01:50PM
Chair(s): Adriana Ponce, Illinois Wesleyan University

Tightly Laced and Bound by Method: Clara Schumann and the Construction of Nineteenth-Century Female Pianism. \textit{Theodora Serbanescu-Martin, Cornell University}

Schumann’s Hand, Logier’s Chiroplast, and Wieck’s Role in an Unresolved Mystery. \textit{Bonny Miller, Independent Scholar}

Programming and Performance Practice: Anna Caroline de Belleville’s Changing Approach to Virtuosity in the Early Nineteenth Century. \textit{Peng Liu, University of Texas At Austin}

Recontextualizing 17th-century Music
01:00PM – 01:50PM
Chair(s): Rose Pruiksma, University of New Hampshire

Singing Sacrilege: Music and the Idolatry Problem in the Operatic Spectacles of Vienna and Versailles, 1661-1689. \textit{Devin Burke}

Musical Rhetoric as Racial Commentary: Samuel Capricornus’s Sacred Concerto “Ich bin schwarz” (1664) and Views on Blackness in Seventeenth-Century Germany. \textit{Arne Spohr, Bowling Green State University}

Geometry, Alchemy, and Rosicrucian Symbol in Buxtehude’s \textit{Sicut Moses exaltavit serpentum in deserto} (BuxWV 97). \textit{Malachai Bandy, University of Southern California}

Annual Meeting of the Ludomusicology Study Group (Ludomusicology Study Group)
01:00PM – 02:30PM
Chair(s):
Music and Social Activism
02:00PM – 02:50PM
Chair(s): Will Cheng, Dartmouth College
Towards the Sonic Good Life. Daphne Carr, NYU
Gay Choruses and a Regular Program of Commissioning New Music on Loss and Tragedy in the Larger LGBTQ+ Community for Purposes of Social Activism. Kevin Schattenkirk, Longwood University
“A Land More Kind than Home, More Large Than Earth”: The Intersection of Kansas City’s Musical and LGBT Communities in Christopher Lacy’s Requiem for Victims of AIDS. Louis Niebur

Vocal Subjectivities
02:00PM – 02:50PM
Chair(s): Natasha Loges, Royal College of Music, London
Processing Encrypted Failures: Laurie Anderson’s “O Superman” from Big Science to Homeland. Maria Murphy, University of Pennsylvania
Madrigals in Dialogue: What Multi-Speaker Settings Tell Us About Voice and Readership in the Italian Madrigal. Seth Coluzzi, Colgate University
“Ideal Hausmusik” or “Chamber Music for Voice”: Brahms’s Vocal Quartets and the Politics of Genre. Robert Michael Anderson, University of North Texas

Radio in 20th-century America
02:00PM – 02:50PM
Chair(s): Christina Baade, McMaster University
The Safety and Hazard of Music: Value and Children’s Music in Interwar America. Alexandra Krawetz, Yale University
Made in USA: Music, Radio Drama, and the Kitsch Aesthetic. Rika Asai, University of Pittsburgh
“Orchestra By Radio”: American Film Presentation and Wireless Technology in the early 1920s. Mary Simonson, Colgate University

Voice and Race
02:00PM – 02:50PM
Chair(s): Zeynep Bulut, Queen's University Belfast
An American ‘Double Monster’ in Paris (1873-1874): Millie-Christine McCoy, Singing Phénomène, on Tour. Remi Chiu, Loyola University Maryl and Dana Gorzelany-Mostak, Georgia College
“Creole Nightingales” and the White Voice in Jim Crow Vaudeville. Kristen Turner, North Carolina State University

Teaching Precarity (Graduate Education Committee)
02:00PM – 03:50PM
Chair(s): Erika Honisch
Speaker(s): Michael Puri, University of Virginia
Robert Pearson, Emory University
Marcus Pyle, New York University
Naomi Graber

White Privilege
03:00PM – 03:50PM
Chair(s): Patrick Rivers, University of New Haven
Payton vs. “Jazz”: Unpacking the Racialized Power Dynamics of an Instagram Meme. Andrew Kluth, Case Western Reserve University
Cultural Diversity and the Musical Representation of California in Regional 1970s Television. Kendra Leonard, Silent Film Sound & Music
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Mark Ferraguto—18th- and 19th-century music, historical performance practices, music and politics

Marica Tacconi—early music, Renaissance and Baroque Italy, Monteverdi, manuscript studies, interdisciplinary studies

Charles Youmans—music after 1850, R. Strauss, Mahler, aesthetics, film music

MUSIC THEORY
Vincent Benitez—Messiaen, 20th- and 21st-century music, post-tonal analysis, the Beatles, popular music, Baroque music

Maureen Carr—compositional process, sketch studies, Stravinsky, counterpoint

Taylor Greer—French art song, American music, topic theory, aesthetics, Schenkerian theory

Eric McKee—18th- and 19th-century music, dance music, Chopin, Schenkerian theory, theories of tonal rhythm

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Music and the Environment in the 1970s
03:00PM – 03:50PM
Chair(s): Megan Murph, University of Kentucky
Studying Score Sketches of Music for Wilderness Lake. Sarah Teetsel, University at Buffalo
Jerry Goldsmith Goes to Space: Avant-garde Film Scores and Landscape in Planet of the Apes (1968) and Alien (1979). Jonathan Minnick, UC Davis
“Before the Deluge”: The No Nukes Concerts (1979) and Confessional Songs as Environmental Anthems. Christa Bentley, Oklahoma City University

Performing Indigeneity
03:00PM – 03:50PM
Chair(s): Glenda Goodman, University of Pennsylvania
“Cosmic Stones: Sounding Guanche and Speculative Indigeneity in the Canary Islands”. Mark Lomanno, Albright College
‘He is happening to my body’: Matriarchal Musical Politics in Early Modern Wendake. Jessica Herdman, University of Manitoba

Beyond the Femme Fatale
03:00PM – 03:50PM
Chair(s): Sharon Mirchandani, Westminster Choir College of Rider University
Salome as Victim: Representations of Rape and Trauma in Twenty-First-Century Productions of Strauss’s Salome. E. Margaret Cormier, McGill University
Operatic Dystopias, Lilith’s Utopia: Peter Eötvös’s Paradise Reloaded (Lilith) (2013). Jane Forner, University of Aberdeen
“Those Theda Bara Eyes”: The Remediation of the Vamp from Cinema to Tin Pan Alley.

Wagner’s Influence(s)
04:00PM – 04:50PM
Chair(s): Mark Berry, Royal Holloway University of London
Performing Racism: Wagner as a Conductor and the Aesthetics of Antisemitism. Daniel Barolsky, Beloit College
Gender, Japan, and Tristan for Women: Takarazuka’s Wagner Adaptations. Brooke McCorkle Okazaki, Carleton College
On the Connection Between François Delsarte’s “Course in Applied Aesthetics” (1839-1859) and Richard Wagner’s Aesthetic Writings. Bradley Hoover, University of Oxford
Adapting the Lyric Drama to the Spanish National Opera: Wagnerian Influence in Conrado del Campo’s El final de don Álvaro (1910-1911). David Ferreiro Carballo, Universidad Complutense de Madrid

“Meaningless Excitement and Smooth Atonal Sound”: Phish at the Intersection of Music Theory and Cultural Studies
04:00PM – 04:50PM
Chair(s): Graeme Boone, The Ohio State University

Towards a Classification System of Improvisational Types in Phish’s Live Performances. Heather Laurel

On the Persistence of Groove: Structural Fog and Jouissance in a “Split Open and Melt” Jam. Steven Reale, Youngstown State University

AMS Board Meet and Greet (3 of 4)
04:00PM – 04:50PM

Brandeis Reception
04:00PM – 04:50PM
Host(s):
Emily Frey, Brandeis University
Mark Kagan, Brandeis University

Performance: Thunder Band
05:00PM – 05:50PM

Reception Histories
05:00PM – 05:50PM
Chair(s): Erin Knyt, University of Massachusetts Amherst
Handling Tovey’s Bach. Reuben Phillips, Institute for Advanced Studies in the Humanities, University of Edinburgh

Gottschalk’s Grooves. Steven Baur, Dalhousie University


Musical Labor in the 19th Century
05:00PM – 05:50PM
Chair(s): Laura Stokes, Brown University

The Making of a Music Metropolis: Berlin Before 1900. Pamela Potter, University of Wisconsin-Madison

Richard Wagner, Maurice Schlesinger, and the Labor of Music Publishing. Peter Mondelli, University of North Texas

Popular Music Study Group Business Meeting (Popular Music Study Group)
05:00PM – 05:50PM

Music and Resistance
05:00PM – 05:50PM
Chair(s): Andrea Bohlman, University of North Carolina at Chapel Hill

“Now We are Dead:” Ethel Voynich’s Epitaph in Ballad Form and the Aftermath of Rebellion. Anna Brashears, The Catholic University of America

“Avert th’impending Doom”: New Perspectives on William Billings’s An Anthem, for Fast Day (“Mourn, mourn”). Charles E. Brewer, College of Music, Florida State University

“The Consequences of Making it Public”: Composition, Dedication, and Dissemination of Bohdan Mazurek’s Polnische lieder ohne worte – dedicated to Anka Kowalska (1982). Emily Theobald, University of Florida

The Fun Party: Games & Prizes with Auralia & Musition
05:00PM – 05:50PM
Host(s):
Peter Lee, Auralia & Musition
Tim Wilson, Auralia & Musition

Eastman School of Music Alumni Party
05:00PM – 07:00PM
Host(s):
Ben Baker, Eastman School of Music
Roger Freitas, Eastman School of Music

UT Austin Welcoming Reception
05:00PM – 07:00PM
Host(s):
Andrew Dell’Antonio, University of Texas at Austin
Luisa Nardini, University of Texas at Austin
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History of Music Theory Study Group Business Meeting (History of Music Theory Study Group)
06:00PM – 07:30PM
Chair(s): Andrew Hicks

Sounding the Hong Kong Protests
06:00PM – 07:30PM
Chair(s): Hedy Law, The University of British Columbia

Add Oil! (加油): Hong Kong’s Pro-Democracy Protests and Cross-Cultural Formal Play in Ram Cheung’s “Don’t Retreat! (不撤不退). Christi Jay Wells, Arizona State University


Modulations and Intersections
(SMT Music and Disability Interest Group, AMS Study Group on Music and Disability, SMT Global Interculturalisms and Musical Peripheries, and SMT Scholars for Social Responsibility Interest Group)

06:00PM – 07:30PM
Organizer(s):
Jeannette Jones, College of the Holy Cross
Stefan Honisch, University of British Columbia
Chantal Lemire, Western University
Miriam Piilonen, University of Massachusetts Amherst
Gavin Lee, Soochow University (China)
Lemire, Miriam Piilonen, and Gavin Lee

Saint-Saens’ Suite Algerienne and President Trump’s COVID-19 rhetoric. Tekla Babyak, Independent Scholar

Music and the Maiming of the New World at the Orbis Spike, 1610. Andrew Chung

Einstein’s Einstein, on Opera’s Hegemonic Assimilation of Disability. Anna Gatdula

Colonizing the Coronavirus in China: Quarantine, Media Representation, and the Sounds of Neoliberal Biopolitics. James Deaville
Listen and unwind
06:00PM – 08:00PM

From Tin Pan Alley to Paisley Park: Space and Place in Popular Music (Popular Music Study Group)
06:00PM – 08:00PM
Chair(s): Andrew Flory, Carleton College, and Christa Bentley, Oklahoma City University
Turf Wars: Hearing Resistant Bodies at the Super Bowl. Joanna Love, University of Richmond
I Didn’t Know They Were British: The Impacts of British Identity on Black R&B Success. Anthony Harrison, Virginia Tech
Place, Race, and Space: Sun Ra’s Esoteric Geographies. Anna Gawboy, The Ohio State University
From Tin Pan Alley to Paisley Park: Space and Place in Popular Music. Andrew Flory, Carleton College Christa Bentley

McGill University Reception
07:00PM – 07:50PM
Host(s):
Lisa Barg, McGill University
Lloyd Whitesell, McGill University

Global East Asian Music Research Study Group Business Meeting (Global East Asian Music Research Study Group)
07:00PM – 08:30PM

University of Chicago Alumni Party
07:00PM – 09:00PM
Host(s):
Peter Gilette, University of Chicago
Berthold Hoeckner, University of Chicago
**Morning Mindfulness Session**
09:00AM – 09:45AM

**Music in Occupied Southern Italy**
10:00AM – 10:50AM
Chair(s): Dinko Fabris, Gresham College
- Scarlatti’s Call ‘to Arms’: Resisting Spanish Rule in the Neapolitan Production of *Comodo Antonino* (1696). Zoey Cochran, McGill University
- Locating *Plebe* Communities in Sixteenth-Century Neapolitan Song. Nathan Reeves, Northwestern University
- Pastoral Politics in the Lyric Song of Late-Fifteenth-Century Southern Italy. Elizabeth Elmi, Iowa State University

**Rehearsing Performance Practice in the 19th Century**
10:00AM – 10:50AM
Chair(s): Virginia Whealton, Texas Tech University
- Rehearsing the Social: Beethoven’s Late Quartets in Paris, 1825–1829. Fabio Morabito, University of Alberta
- More Soul than Voice: Style, Sound, and Meaning in the Nineteenth-Century French Romance. Nathan Dougherty, Case Western Reserve University
- ‘Every man sings for himself’: What we can learn from/about the principles and practices of 19th-century orchestral string sections. Claire Holden, University of Oxford

**Trauma and Repair**
10:00AM – 10:50AM
Chair(s): Juan Fernando Velasquez, University of Michigan
- Symbolic Reparations and Sonic Memorials: Music Gifts in Colombia’s Late Armed Conflict. Sebastian Wanumen Jimenez, Boston University
- *Quejío*: Flamenco Trauma Expression and

**Voice-Centered Histories**
10:00AM – 10:50AM
Chair(s): Marcelle Pierson
- Partched Fields, or Musicological Borderlands in a Season of Voice. Jake Johnson, Oklahoma City University
- Voice, *Viriditas*, and the Semiotic Chora in Hildegard’s Mystical Theology. Alec Wood
- “It Doesn’t Want to Sound Like Voices”: Choral Voices and Film Music. Donald Greig, Independent Scholar

**New Perspectives on Black Musicians in Performance**
11:00AM – 11:50AM
Chair(s): Mark Burford, Reed College
- S(w)inging for Hitler: African-American Jazz Musician Herb Flemming between Black and White in Nazi Germany. John Gabriel, University of Melbourne Conservatorium of Music
- Beyond Call and Response: Jazz and the Black Church Since the 1980s. Dana Gooley, Brown University

**Music and Jewish Identity**
11:00AM – 11:50AM
Chair(s): Tina Frühauf, Répertoire International de Littérature Musicale and Columbia University
- Negotiating Jewish Identity in Dave Brubeck’s *The Gates of Justice*. Kelsey Klotz, University of North Carolina At Charlotte
- Falling Off the Roof and into the Opera House: Jews, Opera, and Anxiety in Twentieth Century America. Samantha Cooper, New York University
- “Not a Zionist, But a Stateless Jewish Refugee”: Wolpe, Shlonsky, Seter and the Bauhaus
Aesthetics in Their Music in Palestine.
Ronit Seter, Jewish Music Research Centre, Jerusalem / Fairfax, VA

Realism in French and Spanish Opera
11:00AM – 11:50AM
Chair(s): César Leal, Gettysburg College
Towards a Spanish Verismo Opera: Tomás Bretón’s La Dolores and the Discourse on Ópera Española around 1900. Alessio Olivieri, University of California Riverside
The “Everyday Truth” of Realist Operatic Set Design in Fin-de-Siècle Paris. Catherine Ludlow, University of Washington

Hardware, Software
11:00AM – 11:50AM
Chair(s): Clara Latham, The New School, Eugene Lang College
Toward a Mise en Circuit: Archiving Tone in Electric Guitar Pedals. Erik Broess, University of Pennsylvania
Subverting algorithmic policies of sonic control in Nicolas Collins’s Broken Light (1992). Eamonn Bell, Trinity College Dublin
Digital Labor and the Musical Exchange Value of Max for Live Devices. Landon Morrison, Harvard University

Rethinking Analytic Paradigms
12:00PM – 12:50PM
Chair(s): Eileen Mah, University of Indianapolis
Understanding Key in Eighteenth-Century Opera: Musical Practice over Dramatic Emotion. Alvaro Torrente, Universidad Complutense de Madrid and Ana Llorens, Instituto Complutense de Ciencias Musicales
“This is the rule. Of course, I don’t compose that way”: Bruckner, Sechter, and the Theory/Practice Dichotomy. Miguel Ramirez, Eastern Mennonite University
“Batter My Heart”: John Adams’ Doctor Atomic and the Slippery Art of “Standing For”. Michael Schachter, Harvard University
“A Marvellous Delight”: Compositional Planning

Medieval Music and Women Religious
12:00PM – 12:50PM
Chair(s): Allison Altstatt, University of Northern Iowa
Trinum per trinam: Female Agency through Medieval Song. Alison Kaufman
To Be Continued: The Long View of Cistercian Chant at the Abbey of Beaupré. John Glasenapp, Saint Meinrad Seminary and School of Theology
Music, Death, and Women’s Communities in Late Medieval Europe. Miriam Wendling

Musical Instruments and Materiality
12:00PM – 12:50PM
Chair(s): Guido Olivieri, The University of Texas at Austin, Butler School of Music
The Grain of the Wood: HIP Discourse in an Age of Distance. Jonathan Gibson, James Madison University
Heavy Relics: Instrument Distressing as Manufactured History. Kai West, University of Michigan and Joshua DeVries
Il filo: The Circulation of Anglo-Roman Musical Products, 1798-1832. Amalya Lehmann, University of California, Berkeley

On Being: Quiet and Stillness in Black Music (Critical Race Lecture, Committee on Race and Ethnicity)
12:00PM – 01:30PM
Chair(s): Nina Eidsheim, UCLA, and Alejandro Madrid, Cornell University
Speaker(s):
Farah Jasmine Griffin, Columbia University

Nostalgia Across Genres
01:00PM – 01:50PM
Chair(s): Erin Bauer, University of Wisconsin-Whitewater
Nostalgia and Subversion: The Musical Number in Steven Universe and Over the Garden Wall.
Thomas Hanslowe
Greta Van Fleet and the Sound of the Past in Contemporary Rock. Jeff Williams
“Ghostly Moans of Guitars in Exile”: Nostalgia & Nationalism in Argentine Orquesta Típica Tango. Eric Johns, University of California, Riverside

Singers and Song in the Low Countries
01:00PM – 01:50PM
Chair(s): Elizabeth Weinfield, The Juilliard School
The Extraordinary Lives of Ordinary Singers c. 1500. Robert Nosow
“She sings a song of her desire”: Female Song Culture of the Dutch Republic as Represented by Gesina ter Borch. Kaylee Simmons, Indiana University

Jazz Modernisms
02:00PM – 02:50PM
Chair(s): Tamika Sterrs-Howard, University of North Georgia
Modernity as Jazz Paradox: Techno-Futurist/Techno-Primitivist Aesthetics in George Antheil’s Ballet Mécanique. Angharad Davis, Yale University
John Cage’s Silent Cudgel, Wadada Leo Smith’s Silent Shapes. Michael Heller, University of Pittsburgh
Incommensurate Erroll Garner: Rethinking Modernity and the Shape of the Jazz Canon. Irene Monteverde, University of Pittsburgh

Anti-Slavery
02:00PM – 02:50PM
Chair(s): Melvin Butler, University of Miami
Objects, Persons, Voices: Abolitionist Song and Small Musical Things in Late Eighteenth-Century London. Nicholas Mathew, UC Berkeley
Louisiana Imagined: Gender, Race, and Slavery in Le Planteur (1839). Helena Spencer, University of North Carolina Wilmington
Intertextuality in Joshua Simpson’s Original Anti-Slavery Songs and the Expanding Abolition Movement in 1850s America. Julia Chybowski, University of Wisconsin-Oshkosh

Russian Transnationalisms
02:00PM – 02:50PM
Chair(s): Albrecht Gaub, Independent Scholar
Voiceless Ethnic Minorities: Representing Taranchis at Ethnographic Concerts. Adalyat Issiyeva, Schulich School Of Music, McGill University
The Politics of Russian Music Abroad: Resisting Modernism in Medtner and Ilyin. Patrick Domico, Indiana University
Interculturality in the ‘Eurasian’ Compositions of Alexander Tcherepnin and Aaron Avshalomov. John Winzenburg, Hong Kong Baptist University
A Transnational Space for a Modern Musical Russia: The Russian Symphony Society of New York. Jamie Blake, University of North Carolina at Chapel Hill

Castrati in Context
02:00PM – 02:50PM
Chair(s): Roger Freitas, Eastman School of Music
The gargarismi of Lazzaro Paoli: Singing, Pharmacology, and Castration in Eighteenth-Century Tuscany. Bruce Brown, University of Southern California
The Merit of Novelty: Castrato Pachierrotti as Haydn’s Princess Ariadne (London, 1791). Katelyn Clark, University of British Columbia

Meet-and-Greet for Prospective Graduate Students
02:00PM – 03:30PM

The Sound Object and Music Media (AMS Music and Media Study Group / SMT Film and Multimedia Interest Group)
02:30PM – 03:30PM
Chair(s): Kate Galloway, Rensselaer Polytechnic Institute
Katherine Reed
Julianne Grasso
Sexuality Onstage
03:00PM – 03:50PM
Chair(s): Emily Richmond Pollock, MIT

Perverting Performance: BDSM on the Opera Stage. Axel Englund, Stockholm University


“Singing about Sex(uality) in Lloyd Webber’s Musicals”. Amanda Eubanks Winkler, Syracuse University

Music and Migration
03:00PM – 03:50PM
Chair(s): James Gabrillo, The University of Texas at Austin, Butler School of Music

Feeling Exile and Singing Migration: Music and Spiritual Pilgrimage in Central Europe during the Era of Re-Catholicization (ca. 1598–1648). Tom Marks

Empathy, Migration, and Child Subjects in Italian Rapper Ghali’s “Cara Italia”. Jeremy Frusco, University of Florida

Beethoven Returns to Bonn: Misuse, Memorialization, and Migration in Mauricio Kagel’s Ludwig van (1969). Elaine Fitz Gibbon

The Varieties of Spirituality
03:00PM – 03:50PM
Chair(s): Christopher Scheer, Utah State University

The Musical Unconscious Reconsidered in Bazaiillas, Debussy, and Boulanger. Megan Sarno, University of Texas At Arlington

Spirituality and the Fugal Topos: Contrapuntal Signification in the Dramatic Works of Robert Schumann. Christopher Ruth, Shenandoah Conservatory

Ghostly Summer Camp: A Soundscape Study. Codee Spinner, University of Pittsburgh

New Organology, Old Music
03:00PM – 03:50PM
Chair(s): Andrew Hicks, Cornell University


Against the Monochord: Numbers, String Lengths, and the History of Music Theory. Caleb Mutch, Max Planck Institute For Empirical Aesthetics

Coffee Break
03:00PM – 04:50PM

Virtual Exhibit Hall Open Hours
03:00PM – 05:00PM

Sight and Sound
04:00PM – 04:50PM
Chair(s): John Gabriel, University of Melbourne Conservatorium of Music

Rhapsodies of Color and Sound: Choreography in the Visual Music Films of Mary Ellen Bute. Henry Balme, Yale University

Musical Time, Sexuality, and Mortality in Two Diptychs by Hans Baldung Grien. Jane Hatter

“A German Opera for the German People”: Altarpieces and Accommodation in Paul Hindemith’s Mathis der Maler. Lesley Hughes, University of Wisconsin-Platteville

Music and Somatic Practice
04:00PM – 04:50PM
Chair(s): Jessica Holmes, UCLA Herb Alpert School of Music

Sonny Rollins, yogi. John Kapusta

Embodied Spirituality in Meredith Monk’s Atlas.
Global Musical Flows across the Centuries
04:00PM – 04:50PM
Chair(s): Kate Van Orden, Harvard University
Open Worlds: Globalization, Localization, and Video Game Music. William Gibbons, Texas Christian University
Managing Agencies, Intercolonial Telegraphs, and Intercontinental Steamers: The Business of Western Music in India, 1800s. Bradley Shope, Kutztown University
Did “European Music” Exist before the 1680s? Deconstructing an Assumed Category, from a Global History Perspective. David Irving, CREA & Institució Milà i Fontanals de Recerca en Humanitats-CSIC

Practicing Theory in the 14th Century
04:00PM – 04:50PM
Chair(s): Susan Forscher Weiss, Johns Hopkins University
Contradictory Perspectives in Machaut’s Motet 5: Mensuration, Materia, Sonority. Henry Burnam, Yale University
Vitriacan Practice as Theory. Anna Zayaruznaya, Yale University
Music as a Mirror to Reality: Johannes Vetulus de Anagnia’s Book About Music. Philippa Ovenden, Yale University

AMS Board Meet and Greet (4 of 4)
04:00PM – 04:50PM
Towards a More Humane (American Musicological) Society: A Community Reading of Berg and Seeber’s The Slow Professor: Challenging the Culture of Speed in the Academy (Committee on Women and Gender)
04:00PM – 05:30PM
Speaker(s):
Caitlin Schmid
Gregory Brown

Substantial Similarity and the Role of Forensic Musicology in Music Copyright Litigation
05:00PM – 05:50PM
Chair(s): George Washington University Law School
Can You Copyright a Chord Progression?: Evaluating Harmonic Similarity in Federal Copyright Litigation. Katherine Leo, Millikin University
Melody, “Beats,” and Minimalism: Copyright in Contemporary Popular Music. Alexander Stewart, University of Vermont
When Analysis Is Performance, What Ethical Guidelines Must Forensic Musicologists Consider? Devin Chaloux, Indiana University
Searching for Similarity: Confirmation Bias in Partisan Forensic Musicology. Dana DeVlieger, Northwestern University Pritzker School of Law
Sharp Contrasts on “Blurred Lines”: Williams v. Gaye and a Clash of Amici. André Redwood, SUNY, Albany

Performing Identity in Popular Song
05:00PM – 05:50PM
Chair(s): Aida Huseynova, Indiana University - Bloomington
Victor Tsoi’s “Kukushka”: Ideological Transformation and Russian Geopolitics in Post-Soviet Popular Music. Shaun Hillen, Arizona State University, Tempe
Identity and Intimacy in Chinese Idols. Ya-Hui Cheng, University of South Florida

Africa and Empire
05:00PM – 05:50PM
Chair(s): Johann Buis, Wheaton College
Villages, Czech and African: Music, Exhibitions, and Ethnoracial Hierarchies in Late Nineteenth-Century Prague. Christopher Campo-Bowen, Virginia Tech


Transnational Operatic Networks
05:00PM – 05:50PM
Chair(s): Adriana Martínez, Eureka College

Unpacking Harlequin’s Suitcase: Transnationalism in Early Eighteenth-Century Comic Opera. Erica Levenson, SUNY Potsdam

Specters of Empires, Empires of Specters: Operatic Afterlives in Early Modern Milan. Carlo Lanfossi, University of Milan, Italy

Identity and otherness on stage: Italian opera and Manuel García in Postcolonial Mexico (1827-1829). Francesco Milella, University of Cambridge

From the Redwoods to the Riviera: The Bohemian History of Joseph Redding’s Fay-Yen-Fah. Beth E. Levy, Univ of California, Davis

Imagine PhD: Workshop on a Career Development Tool for Humanists (CCRI Workshop)
05:00PM – 06:30PM
Chair(s):
  Robert Pearson, Emory University
  Danielle Fosler-Lussier, Ohio State University

Organology Study Group Reading Discussion (Reading Group on Organology)
06:00PM – 07:30PM
Speaker(s):
  Matt Zeller
  Lidia Chang

New Directions in Queer Music Scholarship (LGBTQ Study Group)
06:00PM – 07:30PM
Chair(s): Ryan Dohoney, Northwestern University, and Shana Goldin-Perschbacher, University of Pennsylvania

Corner Politics: The Queer Coalitional Politics of Miles Davis, Elliott Powell (University of Minnesota).

Childhood and Youth Study Group Business Meeting (Childhood and Youth Study Group)
06:00PM – 07:30PM
Chair(s):
  Ryan Bunch, Rutgers-Camden
  Sarah Tomlinson

Listen and unwind
06:00PM – 08:00PM

“Pedagogy for the Public: Using Social Media Strategies to Create Understanding and Engagement,” a joint session of the SMT Pedagogy Interest Group and the AMS Pedagogy Study Group
06:00PM – 08:30PM
Chair(s):
  Leigh VanHandel, University of British Columbia
  Matthew Baumer, Indiana University of Pennsylvania

Speaker(s):
  Andrew Granade, University of Missouri-Kansas City
  David Thurmaier, University of Missouri-Kansas City
  Kristin Marie Franseen, Carleton University
  Malia Jade Roberson, California State University, Channel Islands and Pomona College
  Stephen Gomez-Peck, The Graduate Center, CUNY
  Samuel Teeple
  Aaron Grant, Missouri Western State University
  Alex Ludwig, Berklee College of Music
  Kent Cleland, Baldwin Wallace University
  Toby Rush, University of Dayton

Boston University Virtual Reception
07:00PM – 07:50PM
Host(s):
  Michael Birenbaum Quintero, Boston University
Music of the United States of America (MUSA) is a national series of scholarly editions that seeks to reflect the character and shape of American music making. MUSA is a co-publication between the American Musicological Society and A-R Editions and is supported by the National Endowment for the Humanities.

The MUSA volumes are cross-listed in the series Recent Researches in American Music. MUSA titles are listed under their American series volume number in Recent Researches in Music Online (www.rrimo.com).

## Recent MUSA Titles

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<tr>
<td>Aaron Copland</td>
<td>Appalachian Spring</td>
<td>Jennifer DeLapp-Birkett and Aaron Sherber</td>
<td>MU31/A088</td>
<td>978-1-9872-0458-2</td>
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<td>Noble Sissle and Eubie Blake</td>
<td>Shuffle Along</td>
<td>Lyn Schenbeck and Lawrence Schenbeck</td>
<td>MU29/A085</td>
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SMT Schedule Grid
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<td>MORNING MEDITATION*</td>
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<td>10:00 –</td>
<td>CHINESE MUSIC AND CHINESE MUSIC THEORY</td>
<td>FORCES, ENERGY, AND BALANCE</td>
<td>METER AND TIME POSTER SESSION</td>
<td>WORK AND FAMILY INTEREST GROUP MEETING</td>
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<td>10:50 AM</td>
<td>Ya-Hui Cheng, Chair</td>
<td>Sarah Marlowe, Chair</td>
<td>Rebecca Jemian, Chair</td>
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<td>The Cultural Binds of Tonal Function</td>
<td>A Performative Perspective of Voice Leading</td>
<td>Connoted Semibreves in Pre-Franconian Theory</td>
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<td>Anna Yu Wang</td>
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<td>The Disunity of Ancient Chinese Music Theory</td>
<td>Bach's Energetic Shapes</td>
<td>Generative Meter and Phrase-Rhythmic Multivalence in Three Slavic Folk Tunes</td>
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<td>Lars Christensen</td>
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<td>Balancing, Not Balance/Imbalance: The “Melodic Center of Mass” as a Time-Dependent, Continuous Substitute for Atemporal, Discrete Inversional Axes</td>
<td>Temporal Techniques in the Serial Music of Roberto Gerhard</td>
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<td>Rhythmic Cycles and Ostinati as Formal Process in the Music of Tigran Hamasyan</td>
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<td>Scott C. Schumann</td>
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<td>Analyzing Drum Patterns and Drum Pattern Changes in Twenty-First Century Mainstream Pop</td>
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<td>David Geary</td>
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<td>11:00 –</td>
<td>FRAUGHT INTERSECTIONS BETWEEN MUSIC THEORY AND ITS “OTHERS”</td>
<td>MAHLER</td>
<td>EARLY MUSIC ANALYSIS INTEREST GROUP MEETING</td>
<td>POST-1945 MUSIC ANALYSIS INTEREST GROUP MEETING</td>
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<td>11:50 AM</td>
<td>Philip Ewell, Chair</td>
<td>Seth Monahan, Chair</td>
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<td>Becoming a Major Country: Modal Binaries in Imperial Japan</td>
<td>Structural Self-Reflection as Formal Determinant: Pure Memory and Mahler’s Symphony no. 5</td>
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<td>Liam Hynes-Tawa</td>
<td>Emma Soldaat</td>
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<td>“What Are We Trying to Preserve?” Vernacular Music Theory in the Barbershop Harmony Society</td>
<td>The “Rondo” and the “Burleske” in Mahler’s Rondo-Burleske</td>
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<td>Clifton Boyd</td>
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<td>11:00 – 11:50 AM (Cont’d)</td>
<td>Fugitive Music Theory: Outlining a Diverse Network of Practices and Practitioners Marc Edward Hannaford</td>
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<td>12:00 – 12:50 PM</td>
<td>CONTRAPUNTAL INNOVATIONS Christoph Neidhöfer, Chair</td>
<td>GESTURE AND TRANSFORMATION IN INSTRUMENTAL PERFORMANCE Edward Klorman, Chair</td>
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<td>What’s New in the Ars nova? Ryan Taycher</td>
<td>Sound Structures and Naked Fire Gestures in Cecil Taylor’s Solo Piano Music Mark Micchelli</td>
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<td>Mean Counterpoint and Temperamental Choices in the Early Baroque Evan Campbell</td>
<td>“Dissonation” of Tonal Materials in Vivian Fine’s Ultra-Modernist Compositions Alexandrea Jonker</td>
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<td>“Dissonation” of Tonal Materials in Vivian Fine’s Ultra-Modernist Compositions Alexandrea Jonker</td>
<td>Performing Te: Gesture, Form, and Interculturality in Dai Fujikura’s neo for Solo Shamisen Toru Momii</td>
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<td>1:00 – 1:50 PM</td>
<td>ON ROTATIONAL FORM Steven Vande Moortele, Chair</td>
<td>MUSICAL EXPERIENCE IN TIME AND SPACE Aaron Harcus, Chair</td>
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<td>The Sonata-Fugue Hybrid in Haydn’s Early Symphonies Carl Burdick</td>
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| 1:00 – 1:50 PM (Cont’d) | Music Analysis as Esoteric Activity: Viktor Zuckerkandl at Eranos  
Daphne Tan |                                                      |                                                      |                                                                              |                                                                              |
| 2:00 – 3:00 PM    | GARY KARPINSKI’S AURAL SKILLS ACQUISITION: ITS INFLUENCE TWENTY YEARS POST-PUBLICATION AND FUTURE DIRECTIONS  
Cynthia I. Gonzales, Chair  
Daniel Shanahan, Respondent  
Gary Karpinski’s Aural Skills Acquisition: Listening Skills  
Timothy Chenette  
Gary Karpinski’s Aural Skills Acquisition: Sight Reading  
Cynthia I. Gonzales  
Gary Karpinski’s Aural Skills Acquisition: Cognition of Aural Skills  
Leigh VanHandel | ANALYSIS OF MUSIC FOR DANCING  
Chris Stover, Chair  
The Hidden Influencers of Jazz: An Analysis of Eddie Brown’s BS Chorus  
Brenna J. Langille  
Loving out Loud: Romantic Coupling in Early Sound Films (1928-1933)  
Eric McKee  
A Corpus Study of Metric Dissonance in Salsa  
Rebecca Simpson-Litke  
Pulse Dissonance in Colombian Currulao  
Lina Sofia Tabak | REDISCOVERING OPERA: THE POLITICS OF FORM, SEMIOTICS, AND REPRESENTATION  
Knar Abrahamyan, Chair  
Yayoi Uno Everett, Respondent  
The (Attempted) Subversion of Dissonance in Opera by the First Empire  
Calvin Peck  
Secularizing Soviet Armenia: Enacting Power Dynamics through Operatic Topoi  
Knar Abrahamyan  
Sounding Chosŏn: Form and Class Struggle in North Korea’s Sea of Blood  
Stephen Johnson | INTEREST GROUP ON IMPROVISATION MEETING  
2:30 – 4:00 PM  
WELCOME BREAK AND COFFEE RECEPTION* |
| 3:00 PM        | GRADUATE STUDENT WORKSHOP  
Analysis of Music and the Musicalized Moving Image  
Anna Gawboy |                                                      |                                                      |                                                                              |                                                                              |
| 3:30 – 5:00 PM | GRADUATE STUDENT WORKSHOP  
Theorizing Categorically: Film Music and Beyond  
Scott Murphy |                                                      |                                                      |                                                                              |                                                                              |
| 5:00 – 6:00 PM |                                                      |                                                      |                                                      |                                                                              |                                                                              |
| 6:00 – 7:30 PM |                                                      |                                                      |                                                      |                                                                              |                                                                              |
### Sunday, November 8

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| **10:00 – 10:50 AM** | **MICORHYTHM AND DISPLACEMENT IN HIP-HOP AND FUNK**  
Anne Danielsen, Chair  
*Functions of Expressive Timing in Hip-Hop Flow*  
Ben Duinker  
The Role of Beat Two in Funky Grooves  
Michael Bruschi  
*Metric Feel and Form in “Superstition”: Analyzing Stevie Wonder’s Beat “Pockets”*  
Fred Hosken | **HISTORY OF THEORY**  
Maryam A. Moshaver, Chair  
Where Zarlino Got His Listener  
Russell O’Rourke  
“In which it is evident that perception is always deceived”: Pythagorean Rationality and Descartes’ “Clear and Distinct Ideas”  
David E. Cohen  
Blinded by “Nature”: Walter Young’s “Essay on Rythmical Measures” (1790)  
Carmel Raz | **TRANSFORMATIONAL AND SERIAL TECHNIQUES POSTER SESSION**  
Richard Cohn, Chair  
*N-dimensional Ski-hill Graphs and Complex Meters*  
Kája Lill  
Reconsidering Negative Harmony: Melodic Dualism in Bárdos’ Scalar Schemata  
M.A. Coury-Hall  
Schubert, Schoenberg, and Some Extensions to Cohn’s Sum-Class System  
David Orvek  
Mapping Schnittke’s Sequences in Bonded Uniform Triadic Transformation Spaces  
Lauren Hartburg  
George Theophilus Walker: A Unique, African-American, Voice in Twelve-Tone Music  
Jack Boss and Tim S. Pack |                                            | **MORNING MEDITATION***                |
| **11:00 – 11:50 AM** | **GLOBAL INTERCULTURALISM AND MUSICAL PERIPHERIES AND ANALYSIS OF WORLD MUSIC INTEREST GROUPS JOINT MEETING** |                                            |                                          |                                            |                                                                                  |
| **11:00 AM – 12:30 PM** | **WORKSHOP***  
HISTORIES OF MUSIC PEDAGOGY: TECHNIQUES, INSTITUTIONS, EPISTEMOLOGIES**  
Emily Dolan, Fanny Gribenski, Joshua Navon, Benjamin Steege, Anicia Timberlake, Michael Weinstein-Reiman, Lindsay Wright |                                            |                                          |                                            |                                                                                  |
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<td>Imperceptible Beginnings and Inescapable Endings: Suspended and Enhanced Temporality in the Semantized Form of Salvatore Sciarrino Christian Utz</td>
<td>Analyzing Chopin’s Fourth Ballade Through a Two-Dimensional Lens David Falterman</td>
<td>What Kind of Linear Theory is Schema Theory? Gilad Rabinovitch</td>
<td>Spectral Fission in Barbershop Harmony Jordan Lenchitz</td>
<td>Tracing Music Theory’s (un)Shifting Frames: A Natural Language Processing Approach Tom Johnson, Megan Lavengood, and Evan Williams</td>
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<td>Gestural Time and Grundgestalt in Sciarrino’s Recitativo Osuro Antares Boyle</td>
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<td>Through Chaos: Conceiving A New Organicism in the Music of Salvatore Sciarrino Mingyue Li</td>
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<td>12:00 – 12:50 PM</td>
<td>LINGUISTIC EXPRESSION AND POPULAR MUSIC Karen Fournier, Chair Rhythmic Techniques in Signed Rap Anabel Maler and Robert Komaniecki Abe Road: The Beatles in Linguistic Simulacrum as Political Parody in Japan Noriko Manabe</td>
<td>VOICE LEADING SPACES AND TRANSFORMATION Robert L. Wells, Chair Collection Space: Systematizing Parsimonious Transformations in French Scalar Tonality Matthew Kiple Generic (Mod-7) Approaches to Chromatic Voice Leading Leah Frederick Parsimony in Microtonal Music Greg Hartmann</td>
<td>JAZZ INTEREST GROUP MEETING</td>
<td>AUTOGRAPHS AND ARCHIVAL DOCUMENTS INTEREST GROUP MEETING</td>
<td>12:00 – 1:30 PM COMMITTEE ON RACE AND ETHNICITY TRAVEL GRANT LUNCHEON** By invitation only</td>
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<td>2:00 – 3:00 PM</td>
<td>THEORISTS TALK ABOUT SEX...IN MUSICALS Michael Buchler and Rachel Lumsden, Chairs</td>
<td>The Waltz Topic and Aspects of Love in Broadway Shows after 1940 Greg Decker Torch Song Ternaries: Broadway Medleys as Reinterpretation Nathan Beary Blustein Communism, Baptism, Canned Corn, and Other Salty Matters: Songs That Aren’t About Sex (That Are Totally About Sex) Michael Buchler Unraveling Uncertainty in Sondheim’s Ladies Richard J. Plotkin “Queer Temporalities” in Fun Home Rachel Lumsden Desire in Hell: A Love Song That Transforms Gods and Men Rachel Short Tonality as Sexuality in The Rocky Horror Show Nicole Biamonte</td>
<td>STORIES FROM THE FRONTLINES Sponsored by the Committee on Race and Ethnicity Somangshu Mukherji, Chair</td>
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<td>NEW PERSPECTIVES ON REFERENTS IN ANALYSES OF IMPROVISATION Andrew Goldman, Chair Matthew W. Butterfield, Respondent Recomposing the Referent: An Ecological Perspective Marc Edward Hannaford Being Self-Referential Garrett Michaelsen The Problem of Invisible Transcribers: Towards a Materialist View of the Referent Joon Park Referents in the Palimpsests of Jazz: Disentangling Tune from Improvisation in Recordings of Ellington and Strayhorn’s “Satin Doll” Sean R. Smither The Referent’s Double Michelle Yom</td>
<td>MUSIC AND PHILOSOPHY INTEREST GROUP MEETING</td>
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<td>Make Sure Your Own Mask is Secure before Assisting Others: Contingent Faculty as Care Workers</td>
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<td>Extreme Adjuncting: When Contingent Labor Becomes the Norm</td>
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<td>Navigating Academia, Single-Parenthood, and First-Gen Experiences</td>
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<td>Anna Maria Busse Berger, Philip Bohlman, Yayoi Uno Everett, Tobias Janz, Nancy Yunhwa Rao, Martin, Scherzinger, Christian Utz, John Winzenburg, Larry Witzleben</td>
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<td><strong>Collaboration, Politics and Technology in Rafael Aponte-Ledée’s Presagio de Pájaros Muertos</strong></td>
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<td><strong>Soviet Jazz on American Vinyl: The Politics of Record Circulation</strong></td>
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<td>JONI MITCHELL Lloyd Whitesell, Chair</td>
<td>BRAHMS AND BEETHOVEN Frank Samarotto, Chair</td>
<td>PEDAGOGY AND COGNITION POSTER SESSION Jenine Brown, Chair</td>
<td>QUEER RESOURCE GROUP MEETING</td>
<td>10:00 – 11:30 AM SPECIAL SESSION*</td>
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<td>The Eroica Continuity Sketches: A Form-Functional Perspective Thomas Posen</td>
<td>Using Principles of Crossmodal Perception to Promote Accessibility and Diversity in the Classroom Sarah Louden</td>
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<td>Spaced Learning, Screen Names, and Speed: Fluent Fundamentals In Fifty Minutes Per Week Jennifer Shafer</td>
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<td>Don’t Count Your Cadences before They Hatch: Advocating for Discussions of Closure in Pedagogical Contexts Brian Edward Jarvis and John Peterson</td>
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| 11:00 – 11:50 AM | 11:00 – 11:50 AM | **UNSETTLING ENCOUNTERS: TRANSFER, EXCHANGE, AND HYBRIDITY IN GLOBAL MUSIC THEORY**  
Anna Zayaruznaya, Chair  
The Original Global and the Global Origins of Music Theory  
Andrew Hicks  
Pedagogy and Seduction in the Eighteenth-Century Mission Music of Bolivia  
Roger Mathew Grant  
Global Tonnetze  
Daniel Walden | **SCRIPTS, SCHEMAS, AND PROTOTYPES**  
Lawrence Zbikowski, Chair  
On Prototypes and the Prototypical: An Investigation of Music-Theoretic Concepts  
Richard Ashley  
Begging Cadences, or The Rossinian Art of Panderung  
Matthew Boyle  
The “Se cerca” Script: Dialogic Networks in an Eighteenth-Century Aria Tradition  
Nathaniel Mitchell | **POPULAR MUSIC INTEREST GROUP MEETING**                                                                 | **MUSIC AND DISABILITY INTEREST GROUP MEETING**                                                                 | 10:00 – 11:30 AM **SPECIAL SESSION**  
BLACK LIVES MATTER IN MUSIC: A CONVERSATION WITH TAZEWELL THOMPSON, LIBRETTIST OF “BLUE” (CONTINUED) |
| 12:00 – 12:50 PM | 12:00 – 12:50 PM | **GESTURE, THE MIMETIC HYPOTHESIS, AND MUSICAL FEELS**  
Juan Chattah, Chair  
Being Cecil, Feeling Feldman: Gestural Analysis of Two Avant-Garde Piano Works  
Christa Cole  
Mimetic Invitation in Shaw’s Partita for 8 Voices  
Crystal Peebles  
Musical Feels  
Dora A. Hanninen | **SONATA PROBLEMS**  
Carissa Reddick, Chair  
Two Langerian Sonata-Form Problems, with Solutions by Beach and Medtner  
Christopher Brody  
Formal Problems as Opportune Inconveniences in Haydn’s Late Piano Trios  
Jan Miyake  
Dvořák and Subordinate Theme Closure: “Positive” Analytical Results for a “Negative” Approach to Romantic Form  
Peter H. Smith | **POPULAR AND VIDEO GAME MUSIC POSTER SESSION**  
Elizabeth Medina-Gray, Chair  
Brawlers, Bawlers, and Bastards: The Semiotics of Vocal Timbre in the Music of Tom Waits  
Joshua Albrecht  
Key and Affect in the Million Song Dataset  
Bronwen Garand-Sheridan  
Analyzing Subversion in Undertale Through Soundscape  
Stephanie Lind  
An Idiom of Melodic-Harmonic Divorce: Sub-Circle Motion in Popular Music, and the Deceptive bVII♭♭♭  
S. Alexander Reed  
Christopher Wm. White | **MUSIC AND PSYCHOANALYSIS INTEREST GROUP MEETING**                                                                 | 12:00 – 1:30 PM **WORKSHOP**  
FOSTERING DECOLONIALITY: FROM LOCAL ARCHIVES TO GLOBAL DIALOGUE  
Robin Attas, Philip Burnett, Lindelwa Dalamba, David Irving, Roe-Min Kok, Yvonne Liao, Lilliana Saldaña |
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| 1:00 – 1:50 PM | **ANALYZING RECORDINGS**  
Bruno Alcalde, Chair  
Microtiming the Marginal: The Expressive Rhythm of “Insignificant Noises” in Recordings by Claire Chase, Evgeny Kissin, and Maggie Teyte  
Richard Beaudoin  
Gendering the Virtual Space: Sonic Feminities and Masculinities in the Billboard charts, 2008–18  
Michèle Duguay  
**Tempo as Form: Unnotated Orchestral Rubato in Early Recordings, Treatises, and Composition**  
Nathan Pell | **(RE)DEFINING DRAMA**  
William Marvin, Chair  
Loosening the “Shackles” of Sonata Form: Intersections of Formal, Tonal, and Operatic Drama in Fidelio  
Benjamin Graf and Graham Hunt  
The Dramatic Potential of Auxiliary Cadences in Cole Porter Songs with Minor-to-Major Choruses  
Morgan Markel  
Discovering Dramaturgy in the Music of Sofia Gubaidulina via Valentina Khlopova’s System of Expression Parameters  
Sasha Drozzina | **1:00 – 2:15 PM**  
WHO IS ALLOWED TO BE A GENIUS?  
Judith Lochhead, Chair  
Laura Emmery, Moderator  
Genius and the Canon: The Effects of Exclusion  
Cora Palfy  
Contextualizing Musical Genius: Perspectives from Queer Theory  
Vivian Luong and Taylor Myers  
The Work of a Novice: Genius, Professionalism, and Contemporary American Women Monastic Composers  
Charity Lofthouse  
A Nun or Avant-Gardist? Heterogenous Creative Aspects in Byzantine Concerto by Serbian Composer Ljubica Marić as a Reaction on Socio-Esthetical Limitations of Former Yugoslav Milieu  
Nikola Komatović  
Romantic Geniuses, Idiot Savants, and Autistic People who are Good at Music  
Joseph Straus  
Artificial Creativity, Artificial Genius: Improvising Computers and the Listening Subject  
Jessica Shand | | |
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<td><strong>CHANGING THE STORY: EMBODIMENT AS MUSICAL PRACTICES AND EXPERIENCES</strong></td>
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<td><strong>Kinesthesia, Affectivity, and Music's Temporal (Re-/Dis-) Orientations</strong></td>
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<td>Mariusz Kozak</td>
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<td><strong>Dramatizing Difference: Embodying Music's Materiality and (Inter)subjective Dynamics</strong> (Nina Simone's “Little Girl Blue” from Live at Montreux 1976)</td>
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<td><strong>Embodying Music: Three Questions from Practice</strong></td>
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<td>“MEANINGLESS EXCITEMENT AND SMOOTH ATONAL SOUND”: PHISH AT THE INTERSECTION OF MUSIC THEORY AND CULTURAL STUDIES*</td>
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<td>Affective Music Theory, Public Musicology, and the Construction of Phish Fan Identity</td>
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<td>Jacob A. Cohen</td>
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<td>Towards a Classification System of Improvisational Types in Phish’s Live Performances</td>
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<td>On the Persistence of Groove: Structural Fog and Jouissance in a “Split Open and Melt” Jam</td>
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<td>MODULATIONS AND INTERSECTIONS: DISABILITY AND THE (UN)CRITICAL ROLE OF MUSIC*</td>
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<td>Stefan Honisch, Jeannette Jones, Gavin Lee, Chantal Lemire, Miriam Piilonen, Organizers</td>
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<td>Dismantling Narratives of (Dis)Ableism: Tracing Discourse of Belonging in the Era of COVID-19</td>
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<td>Ryan Weber</td>
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### Sunday, November 15

All times are in CST.

Denotes joint session/meeting on SMT Platform

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<td>NEW DIRECTIONS IN TOPIC THEORY</td>
<td>APROPOS WAGNER AND STRAUSS</td>
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<td>PROVINCIALIZING MUSIC THEORY: EPISTEMIC FRAMEWORKS FOR THE NEW COMPARATIVISM</td>
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<td>Robert S. Hatten, Chair</td>
<td>Alexander Rehding, Chair</td>
<td>Predecessors of the Tristan Chord and the “Till sixth” in Fétis’s <em>Traité complet</em> (1844)</td>
<td>Marie-Eve Piché</td>
<td>Gavin Lee, Chair</td>
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<td>Musical Topics as Products and Tools of Historically Informed Performance</td>
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<td>Sigfrid Karg-Elert’s Common-Tone Transformation System, and His Analyses of Wagner’s Magic Sleep Motive</td>
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<td>John Y. Lawrence, Chair</td>
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<td>Stravinsky and Balanchine’s Agon: A Laban Movement Analysis of the Music and Dance</td>
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| 11:00 – | The Acoustic Properties of Tanya Tagaq’s Vocal Sounds as Situated on Timbral Continua  
| 11:50 AM | Kristi Hardman                                                             | Swingin’ Bach in Ballet: Motivic Development and Funky Rhythms in Balanchine’s Concerto Barocco (1941)  
| (Cont.d) |                                                                           | Kara Yoo Leaman                                                            | Rhythm and Meter in Dance as Bergsonian durée                             | Amy Ming Wai Tai                                         |                                                             |
|         |                                                                           |                                                                           |                                                                           |                                                                            |                                                             |
| 11:30 AM – 12:45 PM | USING OPEN EDUCATIONAL RESOURCES FOR INCLUSIVE, FLEXIBLE, AND INNOVATIVE MUSIC THEORY PEDAGOGY  
|         | In the Trenches Using OMT                                                | Supporting AP Music Theory: Open Music Theory’s Secondary School Outreach  
|         | Kyle Gullings                                                             | Chelsey Hamm                                                              | Not Just a Theory: How to Put an Egalitarian Music Theory Curriculum into Practice  
|         |                                                                           |                                                                           | Megan Lavengood                                                           |                                                             |
|         |                                                                           |                                                                           | Assessing for Retention: Modeling Creative, Multi-Use Quiz Design          |                                                             |
|         |                                                                           |                                                                           | Brian Edward Jarvis and John Peterson                                     |                                                             |
|         |                                                                           |                                                                           | Computational Methods for Augmented Anthologies                            |                                                             |
|         |                                                                           |                                                                           | Mark Gotham                                                               |                                                             |
| 12:00 – | POSTWAR TRANSFORMATIONS OF THE AMERICAN COMMON STOCK                      | RECONSIDERING HIERARCHY AND SCHENKER                                      |                                                                           |                                                                            |                                                             |
| 12:50 PM | Chelsea Burns, Chair                                                      | Jason Hooper, Chair                                                        |                                                                           |                                                                            |                                                             |
|         | The Transformation of Prewar Blues into Postwar Rhythm and Blues          | Emergent Hierarchies: Harmonic Reduction from the Bottom Up               |                                                                           |                                                                            |                                                             |
|         | Nicholas Stoia                                                            | David R. W. Sears                                                         |                                                                           |                                                                            |                                                             |
|         | “Show Me”: Fiddle Breaks and Politics in Country Covers of R&B           | Redrawing Analytical Lines                                                |                                                                           |                                                                            |                                                             |
|         | Jocelyn R. Neal                                                           | Vivian Luong                                                              |                                                                           |                                                                            |                                                             |
|         | Common Stock Sources of Early American Punk                               | Schenker’s Nodal Points and the “Higher Requirement of Tonality”         |                                                                           |                                                                            |                                                             |
|         | Evan Rapport                                                              | Alan Dodson                                                               |                                                                           |                                                                            |                                                             |
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<td>1:00 – 1:50 PM</td>
<td><strong>PERSPECTIVES ON METAL MUSIC</strong>&lt;br&gt;Jose M. Garza, Jr., Chair&lt;br&gt;Female-Fronted Extreme Metal: Jinjer, Gender, and Genre Norms in Sound &amp; Image&lt;br&gt;“Dance to the Dissonant Sway”: Groove, Headbanging, and Entrainment in Extreme Metal&lt;br&gt;Tempo, But For Whom? Rhythmic Parallax in Car Bomb’s “Blackened Battery”&lt;br&gt;How Much Math is in Math Rock? Riffs, Progressive Rhythm, and Embodied Music Theory</td>
<td><strong>CLARA AND ROBERT SCHUMANN</strong>&lt;br&gt;Stephen Rodgers, Chair&lt;br&gt;Entextualization in Clara Schumann’s Nineteenth-Century Pianism&lt;br&gt;Beyond Vierhebigkeit: Phrase Structure and Poetic Meaning in Three Lieder by Clara Schumann&lt;br&gt;Parentetical Insertions and Ellipses in Robert Schumann’s Eichendorff Liederkreis</td>
<td><strong>ROLE AND ETHICS IN THE PEER REVIEW PROCESS ¹</strong>&lt;br&gt;Sponsored by the Professional Development Committee&lt;br&gt;Nicole Biamonte, Chair and Moderator</td>
<td><strong>MUSIC INFORMATICS INTEREST GROUP MEETING</strong>&lt;br&gt;Joint Sessions/Events (AMS*) and Special Events (Remo**)</td>
<td><strong>THE SOUND OBJECT AND MUSIC MEDIA</strong>&lt;br&gt;Kate Galloway, Julianne Grasso, William O’Hara, Katherine Reed, Reba Wissner, Co-Chairs&lt;br&gt;The BBC’s Programmes as Broadcast Logs&lt;br&gt;The Ceremonial Bugle as an (Afterlife) Artifact&lt;br&gt;Reading Knob Interfaces: The Archaeology of Electric Guitar Tone&lt;br&gt;Erik Broess</td>
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<td>2:00 PM</td>
<td><strong>ROLE AND ETHICS IN THE PEER REVIEW PROCESS ¹</strong>&lt;br&gt;Sponsored by the Professional Development Committee&lt;br&gt;Nicole Biamonte, Chair and Moderator</td>
<td><strong>How Much Math is in Math Rock? Riffs, Progressive Rhythm, and Embodied Music Theory</strong>&lt;br&gt;Stephen Hudson</td>
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| 2:00 PM (Cont’d) |          |           |            |             | Musical Playthings: Children’s Toys and Instruments in the Ludic Archive  
Ryan Bunch  
Indigenous Knowledge Transmission, the Turntable, and the Fibrous Beats in *Turning Tables*  
Kate Galloway  
Freedom and Anna Clyne’s iPhone  
Victoria Aschheim |
| 2:30 – 3:00 PM | BUSINESS MEETING |           |            |             | 3:00 – 4:50 PM  
COFFEE BREAK*  
3:00 – 5:00 PM  
EXHIBIT HALL OPEN HOURS* |
| 3:00 – 5:00 PM | 3:00 – 3:15 PM  
AWARDS PRESENTATION |           |            |             | SUBSTANTIAL SIMILARITY AND THE ROLE OF FORENSIC MUSICOLOGY IN MUSIC COPYRIGHT LITIGATION*  
Can You Copyright a Chord Progression?: Evaluating Harmonic Similarity in Federal Copyright Litigation  
Katherine Leo  
Melody, “Beats,” and Minimalism: Protectability in Contemporary Popular Music  
Alexander Stewart  
When Analysis is Performance, What Ethical Guidelines Must Forensic Musicologists Consider?  
Devin Chaloux |
| 5:00 – 5:50 PM |          |           |            |             | |

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