



SOCIETY FOR AMERICAN MUSIC
46th ANNUAL CONFERENCE
16–18 JULY 2020

PRELIMINARY ABSTRACTS

THURSDAY, 16 JULY

Session 1a: *Performing, Recording, Canonizing*

Mapping Marvin

ANDREW FLORY, Carleton College

During a career of more than two decades as a professional performer Marvin Gaye appeared at more than a thousand live dates. Mapping these performances provides a wealth of insight into his creative history and helps to show that live performance played a significant role in Gaye's day-to-day activities during much of his lifetime. With a range of venues that are still active and long forgotten in hundreds of cities and towns around the world, Gaye's performance history helps to show the lived experience of a black performer between 1962 and 1984.

Post-punk Postmodernism: Yes, We Remember *Zen Arcade*, Hüsker Dü's Midlife Crisis

PHILIP A. STAUFFER TODD, Independent scholar

Now 40 years after its founding in St. Paul, and 35 years since its breakout sophomore album *Zen Arcade*, the influence of Hüsker Dü, the Twin Cities' pioneering post-punk trio, is still widely felt and increasingly acknowledged by fans and historians alike. Recorded in a now-legendary marathon of 40-some hours, and mixed in a single 40-hour session, the mid-career *Zen Arcade* remains a critical favorite, appearing on multiple "Best Of" lists of the era, and showcasing the band's wide-ranging influences and creative strengths. While the band's name may be its only explicit Danish/Norwegian connection, their region's cosmopolitan influences run deep.

Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History

DANIEL GOLDMARK, Case Western Reserve University

In this paper I discuss how Rhino Records helped to define the CD anthology: repackaging preexisting songs into novel and often history-defying formats such as artist compilations, historical reissues, and the deluxe boxed set. I investigate Rhino's rise as the preeminent reissue label in the record industry, evidenced by the clear influence they had on how other major labels conceived and packaged their own music. Rhino's success also lets us explore the changes that the record industry underwent regarding how oldies became a new source of revenue, driven in large part by baby boomers' nostalgia for the music of their childhoods.

Session 1b: *Performers, Listeners, and Gender*

Reconstructed Women Playing a Reconstructed Repertory: Beethoven as a Sign of Women's Independence in the Post-Civil War South

CANDACE BAILEY, North Carolina Central University

This paper interrogates women's use of Beethoven's piano music as a marker of independence in the post-Civil War period. I demonstrate that Beethoven's music was both known and available in the antebellum South, but it did not figure in the repertory of women pianists. After the war, they embraced it, and its acceptance coincided, not incidentally, with modifications to genteel culture. Alongside the increasing frequency with which women took the stage and tackled a new repertory came a public acceptance of their doing so. I evaluate factors such as circulation, performances, and collection to determine markers of social identity.

The "Compleat" Listener: Manners, Music, and Class in American Salons of the Nineteenth Century
JAMES DEAVILLE, Carleton University

Nineteenth-century American etiquette books identify acceptable behavior for guests in salons, i.e., at invited social events in private residences. The rising middle class needed guidance in conduct at these fraught yet socially indispensable events, where they were requested to perform on an impromptu basis. The books' prescriptions for the regulation of behavior accord with Foucault's principle of the production of "docile bodies" in modern society (1975). However, documents by hosts suggest that guests regularly transgressed the rules, in keeping with the modern "crisis of attention" theorized by Jonathan Crary (1999).

Teenage Agency and Authorship in World War II-Era Frank Sinatra Fan Clubs

KATIE BEISEL HOLLENBACH, University of Washington

During World War II, American media created and fueled stereotypes that portrayed the typical teenage female Frank Sinatra fan as hysterical, immature, distracted, and obsessed. What contemporaneous critics and current scholars have generally not acknowledged, however, was how Sinatra fandom, and Sinatra fan clubs specifically, provided American teenage girls with a multitude of benefits and tools to help navigate their stressful and often confusing wartime lives. Driving this examination are Sinatra fan club newsletters and correspondences authored by these girls, located in the archives of the Hoboken Historical Museum and the Stuart A. Rose Manuscript Archives, and Rare Book Library.

Session 1c: *Landscapes and Soundscapes*

Music, Dance, and the Iconography of Cultural Exchange on the Antebellum Upper Mississippi

CHRISTOPHER SMITH, Texas Tech University

The Mississippi has always been an avenue for cultural exchange, but documentation of its nineteenth-century music and movement practices is fragmentary. A useful resource from the visual arts can be found in images by the painter James Henry Beard (1812–1893), who in the 1830s married into a trading family and worked the river. Drawing from historical musicology, iconography, and performance practice, this paper shows white and black music and dance interacting in real time within riverine culture's mutable social and racial dynamics in ways that continued to echo on urban theatrical stages throughout the balance of the century.

Wyoming, Wisconsin, and Whiteness: American Landscapes and Racialized Listening

MATTHEW DELCIAMPO, University of Puget Sound

This presentation explores racialized American landscapes through the music of rapper Kanye West and indie-folk musician Justin Vernon. West's 2018 album release party—held on a Wyoming ranch—prompted the ranch owner to declare that there would be "no more rappers" in the future. Conversely, Vernon is widely associated with the isolated Wisconsin cabin where he recorded his band's debut album in 2007. By placing these case studies in dialogue, I argue that the continued construction of whiteness licenses white Americans to lay claim to western landscapes and positions nonwhite communities as transgressive of the "sonic color line" (Stoeber 2016).

A Trombone from the Bronx: Barry Rogers as Architect of the Salsa Genre

LUDIM PEDROZA, Texas State University

Eddie Palmieri's album *Azucar pa'ti* (1965), canonized by critics and scholars as a harbinger of 1970s salsa, features his tacit creative partner, the influential yet uncharted Polish-Jewish-American trombonist Barry Rogers (1935–1991). Besides evincing the influence of jazz, soul, and R&B on Rogers's approach to improvisation, the album highlights his singular command of what would become a crucial marker of salsa: the building of energy

through riff counterpoint. Histories of salsa remain segregated by theoretical platforms of unitary identity. Yet salsa invites us to recognize the complex soundscapes individual musicians carry within as well as the camouflaged tuttness of music.

Session 1d: Jewish Studies Interest Group

Music in Twenty-First Century America: Exploring Contemporary Scholarship

ERICA K. ARGYROPOLOUS, Northeastern State University; JUDAH COHEN, Indiana University; MARK KLIGMAN, University of California, Los Angeles; SAMANTHA M. COOPER, New York University

This panel will explore the current state of growth in Jewish music scholarship in the United States and the consequent divergence of perspectives on what it means to engage the field today. Topics under discussion will include background and trends, the reimagining of Jewish American musical biography in the twenty-first century, the significance of online forums in distributing the music of Jewish artists and supporting virtual communities during COVID-19, how signifiers such as progressive political affiliation and usage of vernacular music materials have played a role in constructing Jewish American identity today, and powerful inequities that remain entangled with the subject.

Session 2a: *Musicals and Historical Re-creation*

Staging Race at the World's Columbian Exposition: The Legacy of Gilded Age Fund-Raising Fairs for *Show Boat* (1927)

DAVID C. PAUL, University of California, Santa Barbara

The second act of *Show Boat* (1927) begins with a scene set at the 1893 Columbian Exposition featuring Dahomey tribespeople revealed to be African Americans. The scene underscores *Show Boat's* critique of racism, but understanding its richness requires examination of a forgotten amateur theatrical phenomenon, likely formative for *Show Boat* producer Florenz Ziegfeld. During the 1890s, American communities staged fund-raising fairs that recreated the Exposition, allowing locals to assume any racial identity. This form of colonialist imaginative play was not afforded the few non-whites who participated. Like *Show Boat's* "Dahomians," they were constrained to stereotyped roles of their own ethnicity.

Race and Anti-Patriotism in Bernstein's *1600 Pennsylvania Avenue*

NEAL WARNER, University of Arizona

Leonard Bernstein and Alan Jay Lerner's first and only collaboration, *1600 Pennsylvania Avenue*, is considered one of Broadway's most significant flops. In nearly every historical account, the blame for *1600's* failure falls to Lerner's libretto. While Lerner's written text is undeniably underwhelming, a number of alarming issues pre-existed in the conception and production of *1600*. This presentation highlights the racial and anti-patriotic sentiments of the production created by Bernstein and Lerner and traces the design decisions and media publications that exasperated those sensitive issues.

Invented Romances in History Musicals: Genre, Gender, and Historiography

ELISSA HARBERT, DePauw University

Although many history musicals pride themselves on historical veracity, they commonly fictionalize a key aspect of their narratives: romances. Drawing examples from *Dearest Enemy*, *Fiorello!*, *Ben Franklin in Paris, 1776*, *Onward Victoria*, *Evita*, and *Hamilton*, I argue that authors fabricate love stories for three primary reasons: to bring unconventional subjects for musicals into conformation with genre expectations; to feature attractive actresses in shows that are centered on patriarchal scenarios; and to humanize and heroize "great men" by depicting them as virile and desired by women. These invented romances reveal the genre pressures, gendered ideologies, and historiographic modes of history musicals.

Session 2b: *Gospel Performers, Performances, and Legacies*

Training Up Children in Gospel: The Legacies of Magnolia Butts, Sallie Martin, and Roberta Martin
KAY NORTON, Arizona State University

The early commitment to youth music education within the National Convention of Gospel Choirs and Choruses (founded 1933) may be exemplified through the work of three gospel women: Magnolia Lewis Butts (1880–1949), Sallie Martin (1896–1988), and Roberta Martin (1907–1969). Even within flourishing careers as performers, composers, and recording artists, these musicians discovered and trained some of the greatest voices of the Golden Age of gospel. Relying on notices in the *Chicago Defender* and modern sources, this paper examines the pedagogical legacies of these three female gospel pioneers and charts several of the most famous singers they mentored.

“Hallelujah Anyhow!”: Thomas Whitfield and the Sanctified Legacy of Detroit Contemporary Gospel Music

BIRGITTA JOHNSON, University of South Carolina

In a gospel community that included Mattie Moss Clark, James Cleveland, and Aretha Franklin, Thomas Whitfield’s sonic innovations, “the Whitfield sound,” was undergirded by lyricism and performance aesthetics rooted in the sanctified music of Pentecostal churches in Detroit. This paper will use sonic and lyrical analysis of “Hallelujah Anyhow” and “Sacrifices of Praise,” from the album *Hallelujah Anyhow* (1983) to demonstrate how Whitfield’s early iterations of praise and worship music bore the imprints of Detroit’s Pentecostal church community and therefore made way for an expansion of gospel music composed for skilled church choirs and weekly congregational use alike.

“Just Don’t Preach the Gospel; Be the Gospel”: Kirk Franklin’s Rare Musical Call to Action

DEBORAH SMITH POLLARD, University of Michigan-Dearborn

The Rev. Dr. Wyatt Tee Walker wrote in 1982: “What black people are singing religiously will provide a clue to what is happening to them sociologically.” Few of today’s gospel songs examine Black life in America. Kirk Franklin’s compositions are among the exceptions. He exhorts believers to make their faith visible, to do more for the homeless than “preach to their souls,” to make “lives matter more than tithes matter.” Such lyrics and project titles including “Losing My Religion” have not been without controversy. This paper examines Franklin’s social commentary as well as the scarcity of such lyrics in twenty-first-century gospel music.

Session 2c: *War, Imprisonment, and Memory*

Overhearing on the Plantation

MARIA RYAN, University of Pennsylvania

What might enslaved people in the British colonial Caribbean have thought about the music of the people who claimed to own them? From enslaved children dancing to piano music, to enslaved fiddlers playing for white balls, to the possibilities of overhearing on plantations, I argue that Afro-descendants may have listened to music that had its origins in Europe in ways that asserted their aesthetic capabilities, while simultaneously learning, theorizing, and sometimes subverting the musical culture of those that claimed to own them during the period of uncertainty between the 1807 Slave Trade Act and the 1833 Slavery Abolition Act.

Reconstructing Civil War Music

JIM DAVIS, SUNY Fredonia

The struggle between reconciliation and reunion following the American Civil War placed popular war songs in a difficult position. Some listeners were willing to move past musical sectionalism, while others remained fixed on the divisive patriotism that defined many of these anthems. Veterans and historians now had to justify or dismiss pieces that were already forming a new “American” patriotic canon. A look at postbellum critiques of “Maryland, My Maryland” will show how the tension between aesthetics, politics, and memory mirrored the social fractures that plagued attempts at true unification.

Internment Camp Swing: Memory, Identity, and Popular Music in *Camp Dance*

DIANA WU, University of Western Ontario

The Camp Dance: The Music and the Memories (2003) is a musical revue that remembers the WWII Japanese American internment through stories of camp dance socials. This paper explores the transformation of meaning of the American popular songs used to honor the experiences of interned Japanese Americans. Swing music and dance helped Japanese Americans reassert their American identity in the face of oppression. *Camp Dance* uses this same music and dance to honor the resilience of the interned, and remember the experiences of incarcerated teenagers, for whom first-loves, courtship, and coming of age were defined by illegal imprisonment.

Session 2d: President's Workshop, sponsored by The Committee on Diversity and Inclusion

From the College Classroom to the Concert Hall: Navigating Identity and Difference in Higher Education and Public Spaces

NIMISHA BARTON, Higher Education Diversity Consultant, Los Angeles

This workshop features brief background information on the changing undergraduate student body in the U.S.; small group work with case studies of “tricky teaching moments” that may arise in both college classroom and public education settings; and a thoughtfully facilitated group discussion on navigating identity and difference in the classroom, broadly constructed. Because it is important to put the content of our discussions into practice, a take-home “tool-kit” of best practices for working with diverse students and audiences in education settings will also be shared.

Session 3a: Panel: Musical Nationalism and Cultural Identities in Latin American Music

Luis Humberto Salgado: An Eclectic Musical Nationalism in Ecuadorian Symphonies

KETTY WONG, University of Kansas

Though Luis Humberto Salgado (1903–1977), the first Ecuadorian composer to cultivate the symphonic genre in twentieth-century Ecuador, has been identified as a “folkloric” composer, this is an inadequate understanding of his style. Salgado viewed his symphonies as compositional exercises in Western musical styles which, according to him, every serious composer should know and practice, but to which he applied Ecuadorian musical elements. His first symphony—the *Sinfonía Andino-Ecuatoriana* (1945–1949)—materializes his vision of a truly Ecuadorian musical style synthesizing vernacular and European musical elements and exemplifies his eclectic musical nationalism.

Florentín Giménez's *Minas-kué*: A Celebration of Cultural Identity and Nationalism

ALFREDO COLMÁN, Baylor University

Integrating Western European concert music elements with Paraguayan folkloric idioms, Florentín Giménez's 1973 symphonic poem *Minas-kué* is rooted in a romantic view of Paraguayan history and nationalist ideas. This paper will survey cultural and historical factors informing the conceptualization of *Minas-kué*, and discuss the composer's preference for certain folk musical idioms illustrating his reading of a Paraguayan cultural identity. It will also demonstrate the significance of *Minas-kué* to Giménez's musical formation as a composer and performer of folkloric music, as well as to his emergence as one of the most active and prolific nationalist musical figures of Paraguay.

“Alma Guaraní”: The Paradoxical Cultural Identity of Paraguayan Music

TIMOTHY D. WATKINS, Texas Christian University

Paraguayan national identity is closely linked to the culture of the Guaraní Indians that dominated the area at the time of the arrival of Europeans. While many aspects of Paraguayan culture do indeed derive from Indigenous ones, musical style is a prominent exception. Ironically, despite its overwhelmingly European nature, Paraguayan music has acquired a Guaraní identity in the popular imagination precisely because it is Paraguayan. This paper examines the centrality of this mythical Guaraní heritage to notions of musical *paraguayidad* (Paraguayan-ness) in a variety of contexts.

Session 3b: Civil Rights and Resistance

“It Was a Hard Tour to Lose”: Dave Brubeck at the Intersection of the Music Industry, Civil Rights, and White Supremacy

KELSEY A. K. KLOTZ, University of North Carolina at Charlotte

What does it sound like when a white musician attempts to advocate for racial justice, while also benefitting from a music industry engrained in systems of white supremacy? In 1960, Dave Brubeck made headlines after 22 colleges and universities across the American South refused to allow his interracial quartet to perform. By focusing on the behind-the-scenes maneuvers made by Brubeck and his booking agents before, during, and after his “southern scene,” I document Brubeck’s struggle to dismantle some of the more visible elements of racism, while simultaneously operating within and supporting a white supremacist commercial music system.

Singing What Cannot be Said: Music, Trauma, and Sexualized Violence During the Civil Rights Movement

KRISTEN M. TURNER, Raleigh, NC

Scholars have begun to grapple with the role of sexual violence in the Civil Rights Movement. White Americans used sexualized tactics to humiliate, intimidate, and terrorize activists. Because of shame or the need to preserve their respectability in the eyes of white people, black women often stayed silent about their experiences. I apply the methodologies from trauma studies and Darlene Clark Hine’s concept of the “culture of dissembling” (1989) to analyze three examples of musical reactions by activists to gendered violence. Acknowledging sexual violence during the Freedom struggle can bring new insights into the role of music in the Movement.

The Sonic Politics of U.S. Anti-abortion Protests

REBECCA LENTJES, RILM Abstracts of Music Literature

This paper will theorize music, sound, and silence as forms of political refusal within American soundscapes of gendered domination, using abortion clinic protests as ethnographic case studies. Abortion clinics in the United States are contested spaces where protesters engage in sonic dissent on a daily or even weekly basis. How can clinic patients, volunteers, and staff resist or refuse this sonic aggression? My paper will draw from fieldwork in Charlotte and throughout the American South, as well as the scholarship of ethnomusicologists Nomi Dave and Suzanne Cusick, in considering feminist possibilities for the refusal of gendered sonic violence.

The End of Song: *Canção*, Critique, and Popular Improvisation in Contemporary Brazil

JAMES McNALLY, University of Illinois at Chicago

Can free improvisation be a vehicle for political commentary? This was the question that motivated the contemporary São Paulo-based creative project Carta Branca, which brings together popular musicians to perform improvised concerts in response to rising authoritarianism. The musicians frame their approach as an effort to consciously depart from popular song (*canção popular*). In this paper, I discuss the ramifications of the decision to leave popular song. I centrally address how free improvisation, tempered by the maintenance of certain core elements of song forms, can facilitate more immediate forms of critical engagement not afforded within the context of popular song.

Session 3c: *Modernist Architectures*

Hearing the Primitive in the “Skyscraper Primitive”: Transnational Tropes of Racial Alterity in John Alden Carpenter’s *Skyscrapers*

KASSANDRA HARTFORD, Muhlenberg College

Between the World Wars, critics often claimed to “hear” race. These claims built upon—but often radically extended—composers’ racialized programs and titles. Through a close study of archival materials, including costume and set design sketches, letters, and reviews, this talk examines the ways critics’ and audiences’ responses to musical cues reshaped their understanding of the racialized narratives in John Alden Carpenter’s ballet *Skyscrapers*. I argue that Carpenter’s critics “heard” racialized narratives through three musical tropes of racial alterity that grounded the work’s racial semiotics both domestically and transnationally.

Composition During Crisis: Resituating Crawford's *Prayers of Steel* in the Great Depression
STANLEY RALPH FINK, The Florida State University

This paper advances a cultural study reading in which Ruth Crawford's song "Prayers of Steel" (1932) responds to a contemporaneous crisis (the Great Depression) with a charge for the masses: the destruction of old institutions and their replacement with new symbols of hope, accomplished by means of a particularly American industry—steel. I examine how the piece intersects with the Depression, modernism, the steel industry, and skyscraper propaganda. Considering the associations of steel and skyscraper construction during this era leads to a new interpretation of the text: that the speaker prays to be instrumental in the era to come.

Material Connections: Bruce Goff and American Modernism Across Music and the Arts
BENJAMIN LEVY, University of California, Santa Barbara

While best known as an architect, Bruce Goff (1904–1982) was actively involved with music and musicians throughout his career, and looking at this network of artistic interactions from his perspective can illuminate aspects of American modernism that cross over disciplinary lines. This paper uses two case studies—one centering on player-piano pieces Goff composed in the 1930s, the other on a house he built for violist John Garvey, which in turn inspired a composition by Burrill Phillips—to show how ideas of form, material, organicism, and physicality translated across the arts and circulated through American modernist circles.

A Modernist Manifesto: Reconsidering George Gershwin's *An American in Paris*
MARK CLAGUE, University of Michigan

This paper argues that Gershwin's *An American in Paris* is a modernist musical manifesto—a statement of the composer's ambition to write musically sophisticated yet accessible music that made money. It examines Gershwin's work from three perspectives: as popular modernism, as a synthesis of program and absolute musics, and as an exemplar of Gershwin's economics. Sources include an overlooked 1920 Gershwin interview, discoveries from the work's new critical edition, and financial documents from contemporary newspapers and the Library of Congress. It concludes that Gershwin's music is more modern and compositionally rich than typically understood, while serving to make classical music pay.

Session 3d: Workshop: *Effective Strategies to Promote Inclusion and Equity in Public Musicology*

Towards Active Engagement and Relevance in Public Musicology
MANDI MAGNUSON-HUNG, Music of Asian America Research Center

This presentation introduces theories and practices from public history and museum studies that discuss how professionals can ethically engage with publics in ways that they find relevant. I will discuss how many of the most effective practices involve empowering groups from target communities to take the lead in planning, focusing in particular on Nina Simon's Of / By / For initiative. Anything meant to be FOR a community must be representative OF the community and co-created BY them.

Asian American Women Composers and Digital Sanctuary: A Wikipedia Edit-a-Thon
JENNIFER C.H.J. WILSON, Music of Asian America Research Center

Wikipedia serves as a facile entry point for research, but can also provide scholars and researchers with a ready-made platform to create a digital sanctuary. A Wikipedia Edit-a-Thon assignment for students can introduce and expose them to ideas of inclusions through (ethno)musicological research. In this paper, I present the background and resources, outline the framework of questions, and discuss the resulting student feedback. During the workshop, we will explore how Wikipedia and its fundamental principles support—or block—efforts to use the platform in promoting inclusion and equity. We will work on strategies to counteract the limitations of the platform.

Podcasting for Greater Inclusion and Equity
ERIC HUNG, Music of Asian America Research Center

I will analyze a podcast series that explores key issues in Asian American history through music created by Asian Americans. I will show: (1) how it attempts to reach its target audiences, (2) how it uses music to open discussions on difficult topics, and (3) how it grabs attention by connecting to current hot-button issues in unusual ways. During the hands-on portion, I will ask participants to determine a target audience, and to create a detailed outline of a podcast episode. The goal is to have at least one workable plan that we can turn into an actual episode.

Performing Collective Memory in Refugee Songs

BRIAN V. SENGDALA, Cornell University

The performance of songs at the Thai refugee camp, Khao I Dang, created a space of the refugees' own. In the performance's requirement of presence (Taylor) we importantly are reminded by displaced Cambodians that they were there. The inclusion of musical materials in children's textbooks (co-written by UNHCR, Thai, and Cambodian educators) were therefore a multilayered act of transgressive memory work. In this presentation, I will introduce the upcoming Khao I Dang Project, a new archival initiative created by my colleague Hudson McFann to welcome and record the stories of survivors who went through the Thai refugee camp and their families who are seeking to remember these stories with them. As my family are included in this category, I use autoethnography as a model to discuss the potentials of music and memory in remembering my own family's history.

Session 4a: *Jewish Influences and Identity*

The Prophet and the Preacher: Mahler's Role in Bernstein's Jewish Imagination

MATTHEW MUGMON, University of Arizona

Leonard Bernstein's self-identification with Gustav Mahler, as seen through published materials, written drafts, and musical details, serves as a window into Bernstein's own shifting sense of musical Jewishness. Aspects of this relationship are traced from the 1940s, when Bernstein referred to Jewish and Yiddish elements of Mahler's music among several other qualities, to the 1980s, when in his television essay *The Little Drummer Boy*—perhaps inspired by a revival of interest in Jewish roots—he offered a developed argument for Mahler as thoroughly Jewish.

Mish Mash: Mickey Katz and the Afterlife of Klezmer

URI S. SCHRETER, Harvard University

Did klezmer die after World War II? The grand narrative of the “klezmer revival” might lead us to think so. But the popularity of Mickey Katz (1909–1985) during the 1950s suggests that klezmer, and more broadly, Yiddish musical entertainment, was alive and well. Despite the rapid dwindling of the Yiddish-speaking population, Katz's “Yinglish” entertainment appealed to a wide swath of the Jewish American community. Through analysis of Katz's music and its reception, I demonstrate how his linguistic and musical code-switching appealed to his audience's sense of community and their knowledge of Yiddish culture, and allowed a postwar afterlife for klezmer.

Session 4b: *Nostalgia and Representation in Film Music*

La La Land (2016), Nostalgia, and the Problem of the Contemporary Film Musical

HANNAH LEWIS, University of Texas at Austin

La La Land (2016) is a nostalgic homage to classic Hollywood musicals. Yet the lead actors' untrained voices result in understated performances lacking the exuberance of classic Hollywood numbers. The film's musical moments are instead enlivened through virtuosic camerawork. The compensatory camerawork is symptomatic of a broader “problem” facing the contemporary film musical: how to reconcile nostalgic impulses with contemporary cinematic style? Through an analysis of the audiovisual syntax of songs from *La La Land* and *The Greatest Showman* (2017), I argue that recent film musicals reflect current anxieties about the relationship between human expression and technological virtuosity.

Westworld (2015–present) and *Crazy Rich Asians* (2018): Exploring the Music of Asian and Asian American Identity Formation

CAITLAN TRUELOVE, University of Cincinnati College-Conservatory of Music

Applying Julia Kristeva and Robert Hatton's ideas about intertextuality to the music of *Westworld* and *Crazy Rich Asians* reveals that composers are incorporating more nuanced musical elements for Asian and Asian American characters. At times the music subverts Orientalist musical stereotypes and re-contextualizes negative tropes, and at other times continues questionable musical practices. Identity formation and boundary work are important themes in these soundtracks, largely comprised of songs from American popular music charts. *Westworld* and *Crazy Rich Asians* are not perfect examples of Asian or Asian American media representations, but the music utilized points to a new sense of identity formation for characters.

Session 4c: *European Immigrants in America*

“Was ever woman so tortured and so tried?”: Ernestine Schumann-Heink and the German-American Experience in World War I

E. DOUGLAS BOMBERGER, Elizabethtown College

For the renowned Wagnerian contralto Ernestine Schumann-Heink (1861–1936), World War I created a dilemma that was relatable to millions of Americans. A naturalized U.S. citizen since 1905 with one son in the German navy and four sons in the U.S. military, she burnished her public reputation for patriotism with frequent concerts at military training camps, even as the Military Intelligence Division secretly investigated rumors of her disloyalty. She made the paradoxical claim that loyalty to her adopted country did not diminish the love of her ethnic heritage. Schumann-Heink's experience in World War I was a microcosm of the immigrant experience.

The Immigrant as American: Music and Multiculturalism in Cleveland, 1919–1930

PETER GRAFF, Denison University

In the 1920s, Cleveland hosted two multicultural initiatives that exposed residents to the talent and traditions of the city's immigrant populations: the Cleveland Orchestra's Nationality Night Series (1927–29), which invited immigrant groups to perform songs from their former homelands, and the Theater of the Nations (1930), a festival in which ethnic groups staged representative musical and dramatic works. In this paper, I examine these artistic programs and demonstrate how they played a pivotal role in humanizing immigrant populations. They helped curb post-war anti-immigrant sentiment and ultimately broadened public attitudes on what it meant to be an American.

Session 4d: Workshop: *Application of Care Pedagogy to Our Shared Work in American Music Studies: Advantages & Challenges*

Panelists: TRUDI WRIGHT, Regis University; COLLEEN RENIHAN, Queen's University and Regis University; JOHN D. SPILKER, Nebraska Wesleyan University

Paulo Freire, bell hooks, and Parker Palmer have advocated for a pedagogy rooted in social justice that places the care of student and teacher at the core of its mission. Their ideas remain revolutionary because they (still) run counter to implicit values within our institutional environments. During this interactive workshop, attendees will learn about and discuss applications of care pedagogy to any facet of our shared work in American music studies, including (among others): concertizing, publishing, teaching, and public musicology. Together, presenters and attendees will collaboratively explore ways that our work in American music can be made more ethical, just, and impactful through:

- cultivating inner-space to facilitate difficult conversations
- designing experiences shaped by the perspectives of marginalized groups
- acknowledging and challenging the gendered assumptions of kindness-based approaches.

Structure for the session: Three panelists will introduce care pedagogy theories and resources used in their work [~35 min]. Thereafter, attendees will break into small groups for interactive workshoping, acknowledging both the advantages and challenges of using approaches informed by care pedagogy [~40 min]. Each considering our own work in American Music, we will discuss possibilities that challenge current practices, so we can take home concrete strategies to apply directly to our work. Small groups will share their results, followed by open discussion with the full group [~10 min]. A reflection activity will guide us in synthesizing the workshop experience and selecting future goals [~5 min]. Due to the interactive nature of the session, we invite everyone to share the entire time together, as that is possible.

FRIDAY, 17 JULY

Session 5a: Mexican Sounds, Genders, and Identities

Son Jarocho in Tlacotalpan: Sustaining a Global Music in Its Ancestral Home

GREG REISH, MTSU Center for Popular Music

This paper considers how the global music phenomenon of *son jarocho* survives in the town of Tlacotalpan, Veracruz, Mexico. As the annual site of the weeklong Candelaria Festival, Tlacotalpan remains an important epicenter of *jarocho* activity in its native region, even as the music has gained worldwide commercial success and developed connections to political and social activism. Informed by interviews, recordings, photographs, and participatory experience gained during three years of field work, I assess the tireless efforts of Tlacotalpeños who have developed distinctive strategies to sustain their regional cultural heritage in the face of increasing internationalization.

Whistling, Gender, and the Aesthetic Turn in Mexico City

ANTHONY W. RASMUSSEN, Universidad Nacional Autónoma de México

Among certain communities of rural Mexico, whistles are used to mimic the melody of spoken words in order to facilitate long-distance communication. In Mexico City, rural-urban migration has produced an aesthetic turn—there whistles endure, but decoupled from their paralinguistic function, reflect a fluid lexicon of symbolic performance in which imaginaries of gender and social class are key to their deciphering. This paper proposes that a focused examination of urban whistles from a sociocultural perspective is essential in understanding precisely how these rapid social transformations are experienced and understood at the intersubjective level.

Session 5b: Sounds of Minnesota

Minnesota Mermaids: Exoticism in the Aquatennial's Aqua Follies Water Ballet

MEGAN SMALL, University of Iowa

Known as the “Land of 10,000 Lakes,” Minnesota celebrates its water sport culture yearly at the Minneapolis Aquatennial summer festival. From 1940 to 1964, the Aquatennial included a show called the Aqua Follies, a gala of swimming and diving exhibitions, comedy, music, and water ballet. Although the water ballet's swimmers were Minnesota natives, their performances centered on foreign cultures. I argue in this paper that the music and costumes of the Aqua Follies provided white Minnesota audiences an opportunity to experience and fantasize about the “exotic” through the safety of viewing their own girls.

Julius Eastman in Minneapolis: New Music America 1980

JEFF WESTON, University of Pittsburgh

Shedding significant light on Julius Eastman's (1940–1990) work and performance practice is his appearance at New Music America 1980 held at the Walker Art Center in Minneapolis. Eastman's appearance at the festival is heavily documented through written correspondence, audio and video recordings, and photographs held in the Center's archives. Highlights of the collection are Eastman's performance abstract, rehearsal schedule, contract negotiations, and the only visually recorded performances of his works for three pianos. In this paper, I provide an overview of the festival and the collection and demonstrate that its contents contain the most exhaustive examination of Eastman's performance practice available.

From Minneapolis to Obishikokaang: Critiquing Settler States and Celebrating (Queer) Indigeneity in the Land-Based Musical Practices of Tall Paul and Melody McKiver

ALEXA WOLOSHYN, Carnegie Mellon University

In this presentation, I discuss two Anishinaabeg musicians, Emcee Tall Paul (Paul Wesnell, Jr.) based in Minneapolis, Minnesota and violist Melody McKiver based in Sioux Lookout near Obishikokaang in Ontario, Canada. I explain how their musical practices demonstrate reclamation of Anishinaabe identity and cultural

resurgence. Tall Paul's work with All Nations program at South High School highlights particularities of urban-based Indigenous youth (Peters and Andersen 2013) in re-claiming Minneapolis as Indigenous land. I explain how McKiver's album *Reckoning* and their musical mentorship celebrate a queer Indigenous creativity and center the stories of queer Indigenous youth (Logie and Lys 2015; Morgensen 2011).

Session 5c: *Different Songs*

Intersectionality and Music: The Role of Third-Wave Feminism in the Development of Pauline Oliveros's Musical Aesthetic

ELOY F. RAMIREZ, University of Arizona

Pauline Oliveros's work is characterized by its activist influences. With pieces such as *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*, it seems clear that her experiences as a queer and feminist woman were integral influences in her work. Flourishing in the 1980s, Oliveros witnessed major changes in the feminist movement and her output reveals an early transition from a second- to third-wave feminist mentality. Through archival research, interviews, and in-depth analysis of pieces such as *Sonic Meditations*, this paper will demonstrate how Oliveros's relationship with third-wave feminism shaped her musical aesthetic.

Rhythmic Techniques in Signed Rap

ANABEL MALER, University of Iowa, and ROBERT KOMANIECKI, Appalachian State University

Song signing involves the use of rhythmicized signs from a signed language in a musical context. Song signing encompasses a variety of subgenres, including ASL hip-hop or "dip-hop." In this paper, the authors combine techniques for analyzing rhythm in non-signed rap music with techniques for analyzing signed songs to analyze the rhythmic flow of tracks by dip-hop artists. We demonstrate that dip-hop artists have developed rhythmic paradigms to convey the periodicity and rhyme fundamental to rap music. We address the alignment of rhythmic cells and end-rhymes, conveyance of a repeated "beat" through rhythmic signing, and rhythmic virtuosity in signed rap.

Session 5d: Seminar: *Reviving the Classic Musical: Pitfalls, Controversies, and Opportunities*

Reviving Agnes de Mille's Women

KARA GARDNER, Minerva

This paper examines portrayals of gender in the dream ballets for two revivals of *Oklahoma!* (Oregon Shakespeare Festival, 2018; Broadway, 2019) as well as the Act II ballet from the Broadway revival of *Carousel* (Broadway, 2018). Agnes de Mille had gender politics in mind when producing the ballets. I examine portrayals of gender in the original dances, and consider how contemporary choreographers deal with these themes today. By situating the original productions and the revivals in their historical contexts, we can gain a more nuanced perspective on the role of gender in the overall narratives of both classic musicals.

Kurt Weill's *Lady in the Dark* and *One Touch of Venus*: Empowered Goddesses, Museum Pieces, and the Problem of the West End Revival

ARIANNE JOHNSON QUINN, Florida State University and The Noël Coward Archive Trust

In this paper I explore two West End productions of Kurt Weill's Broadway works and the ways in which they navigate issues of agency and gender representation onstage. *Lady in the Dark* (1997) raises important issues of gender in the 1940s. *One Touch of Venus* (2001) was presented as a semi-staged production that employed small changes to dialogue while maintaining the exuberant sexuality of the original. In both cases, the museum-piece approach relied heavily on a period aesthetic that framed them as works of their time. I consider the effectiveness of this method and engage with audience perceptions.

"Accustomed to Her Face": Problems of Fidelity, Freedom and Work Identity in Revivals of the Musicals of Lerner and Loewe

DOMINIC McHUGH, University of Sheffield

To what extent does a successful original production of a musical cast a domineering shadow over its later performance history? In this paper, I explore the problems that revivals of Lerner and Loewe's musicals have encountered when trying to respond to new contexts but also living up to the feelings of nostalgia evoked by the originals. Reflecting on a mixture of faithful and radical revivals of *My Fair Lady*, *Gigi*, *Camelot*, and *Paint Your Wagon*, I will consider the tensions between fidelity and freedom when revisiting classic Broadway works with strong identities.

“Brush up your Shakespeare”: Expanding and Resisting *The Taming of the Shrew* in Revivals of *Kiss Me, Kate*

HANNAH ROBBINS, University of Nottingham

Cole Porter and Sam and Bella Spewack's *Kiss Me, Kate* depicts the opening night of a musicalized version of Shakespeare's *Taming of the Shrew*. Productions of this musical have offered varied interpretations of *The Shrew* and the parallels between Shakespeare's Katherine and Petruchio and the divorced “actors” who play them. Using four examples, this paper traces the tension between recreating authentic Shakespearean performances in *Kiss Me, Kate* and modernizing the musical for contemporary audiences. Through these examples, I demonstrate how Shakespeare's play has been positioned as the most significant, and yet most problematic, feature of this enduringly popular show.

Session 6a: Broadcast Music and Constructed Communities

Sounding Familiarity: Russian Emigres, Radio Liberty, and American Cold War Programming

NATALIE ZELENSKY, Colby College

This paper examines the involvement of Russian émigré composer, Vernon Duke (1903–1969)—better known for his work in Broadway than with the CIA—for Radio Liberty in the 1960s. As the diasporic alternative to the Voice of America, Radio Liberty offers a unique sphere for the study of Cold War cultural production as it was run by and created for fellow Russian co-nationals. Examining rare archival materials, this paper presents a case study of the work of Russian émigré musicians in American Cold War initiatives and reveals the personal agendas that shaped Cold War programs yet remained obscured from public narratives.

Integrating the Past: Leslie Uggams and Progressive Nostalgia in *Sing Along with Mitch* (1961–1964)

ESTHER M. MORGAN-ELLIS, University of North Georgia

Sing Along with Mitch (1961–1964) occupied an important role in 1960s musical culture—but not the role we might expect. This paper will focus on the program's repertoire, which was self-consciously nostalgic; presentation style, which explicitly encouraged the viewer to imagine themselves as part of a national community; and casting, which introduced remarkable ethnic diversity. In particular, it will explore the role of African American singer Leslie Uggams and will argue that her presence was especially powerful, given that the repertoire, aesthetic, and objectives of the program all circumscribed what would otherwise be perceived as a reactionary white cultural space.

Music, Morality, and Community in *Little House on the Prairie*

STAN PELKEY, University of Kentucky

Little House on the Prairie—among the top American television shows during the 1970s—drew from the television Western but emphasized family and community building rather than masculine action and conquering the wilderness. A product of 1970s social and economic anxieties, the program constructed Caroline and Charles Ingalls as catalysts for a hoped-for restoration of the American family and civil society in the wake of 1960s conflicts. Depictions of diegetic music-making and the non-diegetic theme song, varied to match changing situations, wove the soundscape together even as the (musical) Ingalls reknit the social and moral fabric of Walnut Grove.

Cowboys on a Beach: Seasonal Genres and the New Ecology of Country Music

JOCELYN NEAL, University of North Carolina at Chapel Hill

In recent years, the sure-fire formula for a country video has become a cowboy in the sea-side sand, surf crashing in the background, often in stark contrast to the song's lyrics. Literally dozens of videos from Jon Pardi to Dustin Lynch, Russell Dickerson, George Strait, Kenny Chesney, and Zac Brown, are part of this “island-beach country”

trend. This paper examines three contributing elements to this musical trend, in tandem with a proliferation of corporate-sponsored Gulf Coast mega-festivals. The resultant music challenges extant theories of genre, suggesting instead seasonal consumption patterns that fundamentally change country music's accountability to its working-class audiences.

Session 6b: *Dramatic, Postdramatic, and Theatrical Works*

“Yes, I am a woman; and I am a composer. But rarely at the same time”: the Dramatic-Abstract Works of Thea Musgrave, 1966–1974

LESLIE LA BARRE, Las Positas College

Scottish-American composer, Thea Musgrave CBE (b.1928) explores peripatetic and spatial techniques from the perspective of performance practice relationships and, most importantly, as a vehicle for dramaticism. This paper is the first to argue the functionality and use of physical movement in Thea Musgrave's dramatic-abstract instrumental compositions. With personal conversations, primary materials from the composer and collaborators, and in honor of Musgrave's 91st birthday celebrations, this unprecedented study will give insight into Musgrave's functionality and sequential development of peripatetic techniques including physical movement and spatial seat mapping in her “dramatic-abstract” instrumental works from 1966 to 1974.

Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch's Postdramatic Ritual, *The Bewitched*

NAVID BARGRIZAN, Texas A&M University-Commerce

Harry Partch's (1901–1974) theatrical works show postdramatic tendencies. They reject time-based plots through corporeal integration of independent artistic media. In his stage works, the corporeal fusion of voice, music, and dance repudiate the predominance of dialectical plot-based narratives. The amalgamation of dynamic onstage formations, corporeal dramaturgy, ritual dances, and metaphorical witchery ceremonies articulates the postdramatic character of Partch's dance satire *The Bewitched* (1956). Building on the theory of postdramatic theater—formulated by theater scholar Hans Thies Lehman (2006)—I argue that in *The Bewitched* the corporeal, ritual, visual, and aural elements emerge, liberating themselves from the shackle of the dramatic text.

Leaving Orientalism for the *Bildungsroman*: Childhood Narratives in Contemporary Asian American Musical Theater

EDWARD WANG, Wesleyan University

In my paper, I analyze Asian American narratives of childhood identity formation in three stage works performed in NYC during 2019: Huang Ruo's chamber operas *Bound* and *An American Soldier*, and Yan Li's autobiographical musical *Bethune*. The rise of coming-of-age stories about second-generation Asian Americans marks a departure from—and a metacritical awareness of—musical theater's Orientalist legacies. Musical storytelling techniques express a “yearning for belonging” endemic to contemporary Asian American musical theater. Finally, a *Bildungsroman* framework is varyingly reinforced and subverted by protagonists who experience growth yet are “bound” by shackles of racial and cultural difference.

New Music Theater and American New Music Ensembles

RYAN EBRIGHT, Bowling Green State University

This paper examines the growing confluence of recent new music theater and American new music ensembles. I draw on interviews with Alarm Will Sound, ICE, and NOW Ensemble performers and composers to argue that their musico-theatrical pieces represent the dissolution of the work-concept theorized by Lawrence Kramer (2010). But I see this shift as tied not only to audiovisual media but also to transformations in body culture. To make this case, I read these ensembles' theater works through the lens of composer Jennifer Walshe's manifesto, “The New Discipline” (2016), which contends that “the bodies playing the music are part of the music.”

Session 6c: Panel: *Music for a Nation of Immigrants: Between Self-Determination and Cultural Assimilation*

“Gateway of the Nation”: Ellis Island’s Musical Life and the Americanization Movement

DOROTHY GLICK MAGLIONE, University of Kansas

In an effort to shape immigrants’ introduction to the United States at Ellis Island, charitable organizations under the supervision of immigration officials sponsored concerts, silent films, and religious services for detained individuals. Musical life included amateurs and professionals performing a varied repertoire throughout the station’s operational period (1892–1954). I argue that music at Ellis Island served as a deliberate, purposeful representation of American culture by charitable organizations in their efforts attempting to offer comfort to detainees, provide crowd control, begin assimilation, and Americanize those individuals entering the United States during the first half of the twentieth century.

Red Emma’s Aria: The Personal and Political Dimensions of Opera in Goldman’s Writings

SAMANTHA M. COOPER, New York University

This paper contributes the first examination of Jewish immigrant Emma Goldman’s writings about the opera in her radical magazines, unpublished speeches, and memoir. Emphasizing the tensions they contain, I probe how opera functions, sometimes incongruously, as a site of personal uplift and as a catalyst for political discussions of female independence, free love, and fair compensation. By tracing the evolution of this working-class woman’s persistent efforts to use opera first to guide collective political thought and then to self-fashion her personal historical narrative, we might better appreciate music’s flexible role in minoritized figures’ cultivation of their place in historic memory.

“Armed with Tin Pans and Flags of All Sizes”: Songs of Belonging in the Streets of the Immigrant City, 1912

JANE K. MATHIEU, Tulane University

This paper explores the sounds, songs, and symbols in the streets of Lawrence, MA during and after the 1912 textile mill strike that made national headlines and consumed the city for sixty-five days. Though the workers ultimately won their demands, the strike exposed fissures in the city that extended beyond worker and manager, immigrant and “native born.” Using two incidents from January and October 1912 as examples, I argue that these noisy musical moments reflected differing and at times conflicting values of what it meant to be and belong in a place known as the Immigrant City.

Take Them Where They Are At: The Phonograph in Philadelphia Public Schools and the Double Standard of Musical Italianness (1911–1924)

SIEL AGUGLIARO, University of Pennsylvania

After World War I, Philadelphia public schools employed phonographs for purposes of music appreciation and Americanization. Through these activities, the musical identity of students of Italian descent was mapped onto a precise cultural hierarchy. At the top of it, Italian opera was presented as a respectable music to which every American citizen should be exposed. At the bottom, so-called “ethnic” Italian songs used in Americanization classes were only desirable as a tool for cultural assimilation. In this paper, I explore this double standard of musical Italianness to suggest its foundational role in the shaping of a distinctive Italian American culture.

Session 6d: Poster Session 1

Minnesota Musicians and the Leipzig Conservatory between 1875 and 1930

JOANNA PEPPLER, Independent scholar, Tallahassee, Florida

Between 1875 and 1917, twenty-nine Minnesota musicians enrolled at the Leipzig Conservatory in Germany, known for its conservative pedagogy, emphasizing compositional principles of Bach, Mendelssohn, Schumann, and others. Examples of these Minnesota musicians include Charilla R. Hamblin, vocal music teacher at the First State Normal School in Minnesota; Edwin E. Tarbox, organist and music director at People’s Church in St. Paul; Ernest Lachmund, Duluth’s “honorary dean of music”; and Bertha Doeltz, music teacher in Minneapolis. This study explores the stories of these musicians, revealing how the Leipzig Conservatory’s pedagogical influence played a significant part in Minnesota’s early musical life and development.

Researching the Minnesota Opera: A Guide to Primary Sources

KATHRYN HUIJDA, Curator of Manuscripts, Minnesota Historical Society

Philip Brunelle and Wesley Balk were Co-Artistic Directors of the Minnesota Opera for nearly twenty years. Under their leadership, the ensemble premiered some of the most well-received contemporary works of opera ever staged, including over twenty premiere performances that helped jump-start the careers of composers Libby Larsen and Dominick Argento. This poster reveals the legacy of the Minnesota Opera as documented through multiple archival collections held at several different institutions in Minnesota's Twin Cities.

Bernstein and Other Americans Abroad: Producing *West Side Story* in Madrid

PAUL LAIRD, University of Kansas

Leonard Bernstein's 2018 centenary inspired Madrid's SOM Produce to offer a new version of *West Side Story*. Each aspect of this production demonstrates Spanish marketability of this American musical when the city is a leading center for the Anglo-American musical performed in translation. Under the slogan "el clásico original de Broadway," SOM adhered closely to the 1957 New York production. Based upon interviews with director Federico Barrios, translator David Serrano, producer José María Cámara, and study of book, lyrics, press clippings, reviews, and the production, this paper demonstrates how *West Side Story* was a performance and interpretation of American identity.

William Walker's *Christian Harmony: Southern Harmony* for the Reconstruction Era

RACHEL HALL, Saint Joseph's University

William Walker's bestselling shape note tunebook *Southern Harmony* (1835) combined folk hymns with New England choral music. His *Christian Harmony* (1867) received less attention from scholars. It betrays the distinctly southern style of *Southern Harmony*. More than 200 songs feature European-influenced styles. As Walker's eight primary sourcebooks were sold in 1850s South Carolina and marketed to the south, I argue that Walker aimed to compete with available books, not promote an original vision. Despite inclusion of tunes from "East, West, North, and South," *The Christian Harmony* is a southern book, albeit one appealing to a south integrated into the United States.

Session 6e: Poster Session 2

The Myth of the Delayed Backbeat in Southern Soul: Discourses of Rhythmic, Corporeal, and Racial Authenticity

ERIC SMIALEK, Montreal

My presentation questions whether the "delayed backbeat" that textbooks attribute to Southern soul, especially Stax Records, may be a myth perpetuated by origin stories similar to those critiqued in metal (Wallach 2011) and Tin Pan Alley (Keightley 2012). After demonstrating that the delay does not appear in spectrograms, I argue that the idea of the delay supports narratives of authenticity that oppose Southern soul to Motown. The delayed backbeat functions as a racially coded musical trope that positions Stax as a manifestation of black pride against Motown's "call for integration" (Garofalo and Waksman 2014, 172) during the Civil Rights era.

Jazz Images from Ghana: On Documenting a Scene and Rediscovering My Home

SAMUEL BOATENG, University of Pittsburgh

In this presentation, I rely on fieldwork conducted in Ghana from 2018 to discuss the kinds of discourses, and the meaning-making processes that accompany what Thomas Greenland (2016) calls "jazzing" within the Ghanaian context. Particularly, I focus on how the discourses of sustainability, labor, and modernity intertwine with jazz-making in the capital city of Accra and its impact on local music lives. I argue in conclusion that, while jazz remains far from reaching mainstream popularity in Ghana, it has found significant resonance among contemporary musicians and their collaborators who perform various tasks that sustain a jazz consciousness within the country.

Sonic Impressions of Crater Lake: Michael Gordon's *Natural History* (2016)

ADAM HEYEN, Arizona State University

The grandeur of Oregon's Crater Lake has inspired countless people throughout history, among them many artists. Michael Gordon's site-specific work *Natural History* (2016), commissioned for the centennial of the National Park Service, is a musical response to the visitor's experience at Crater Lake National Park and the site's pertaining collective memory. With emphasis on the native Klamath tribe, Gordon uses timbre, text setting, and space to evoke shared nostalgia and mystical associations among local cultures. Rather than depicting nature itself, *Natural History* suggests a collective human experience of Crater Lake's spiritual and historical significance, embodying the lake's ecology and acoustics.

Session 7a: Gendered Organizations

San Francisco's Century Club, 1888–1920: The “New Woman” as Promoter of Music as a Force for Social Change

LETA MILLER, University of California, Santa Cruz

San Francisco's all-female Century Club (founded 1888) included music as a substantive topic in its interdisciplinary programming during the late nineteenth and early twentieth centuries. Club members viewed music as a force for positive societal change and held debates and discussions of music's role in creating a more benevolent society. The club's interdisciplinary positioning of music in its programming highlights the crucial role of the New Woman in promoting music's efficacy in shaping the country's social and political future in this crucial period.

From the Redwoods to the Riviera: The Bohemian History of Joseph Redding's *Fay-Yen-Fah* (1925)

BETH E. LEVY, University of California, Davis

Joseph Redding's opera *Fay-Yen-Fah* (1925) premiered at the Monte Carlo Opera, but began as an amateur outdoor drama composed for the elite men of the San Francisco Bohemian Club. With libretto by railroad scion Charles Templeton Crocker and a plot set in fairytale China, the work exposes its creators' imperially fraught attitudes toward nature and Asia. By exploring how this forest drama was domesticated for indoor performance, and how its title role was transferred from male dancer to prima donna, I also shed light on a Californian orientalism more ethically and aesthetically complicated than its European and East Coast counterparts.

Everyone in Harmony? Preservation, Inclusivity and Musical Style in the Present-Day Barbershop Harmony Society

CLIFTON BOYD, Yale University

In this paper I investigate the role of musical style within the Barbershop Harmony Society (BHS) milieu, relating their past exclusionary practices to their contemporary efforts towards inclusivity through their new strategic vision, “Everyone in Harmony.” I explore how style treatises published by the BHS several decades ago continue to serve as educational materials, despite their alignment with social values that purportedly no longer serve the BHS community (Garnett 2006). Ultimately, I treat the BHS as a case study for how vernacular music communities leverage musical style in processes both of institution building and of institution reconstruction.

Session 7b: Recording, Technology, and Agency

Voice, Technology, and Agent-Classes in Steve Reich's Tape Works

GEORGE ADAMS, University of Chicago

Experimental music has a problem with voice. And the voices of experimental music—whether singing, speaking, or composing—seem to have a problem with agency. In this paper, I revisit Edward T. Cone's notion of “the composer's voice,” Seth Monahan's theory of anthropomorphic agent-classes in analytical discourse, and recent work on performer agency by Rolfe Inge Godøy and Tami Gadir to explore how experimental music's problems with voice and agency are variously amplified or silenced by analytical method, sound recording technology, and culturally specific listening practices grounded in technomorphism rather than the traditional anthropomorphism.

Aural Identity and Expression in Vocal Performance: A Case Study of Rihanna's *ANTI*

JOHANNA DEVANEY, Brooklyn College and The Graduate Center, CUNY

Vocal style is a defining aspect of a singer's aural identity, but it is hard to quantify. This paper considers the interplay between tuning, timing, dynamics, and timbre in expressive performance and individual vocal style through a computational analysis of the album *ANTI* by Rihanna. The computation analysis uses signal processing tools to estimate both note-level and higher-level descriptors. Using these descriptors, the similarities and differences in Rihanna's diverse vocal styles across the tracks are measured and modeled. The analysis of the vocals on this album also helps establish a framework for characterizing the acoustic aspects of vocal style.

Self-Driving Songs?: Popular Music and Collaborative Artificial Intelligence

CHARLES HIROSHI GARRETT, University of Michigan

As artificial intelligence enters everyday musical life, AI industry leaders have embraced collaboration as a model for how AI promises to enhance, not replace, human creativity. This presentation explores the mechanics and theorizes the challenges of human-computer interactivity by examining singer/songwriter Taryn Southern's *I AM AI* (2018), billed as the first AI pop album. Co-produced with cutting-edge AI software, the album reveals how these tools help to extend and supplement Southern's musical abilities while enabling her to maintain claims of artistic agency. Interviews with AI industry professionals and popular musicians reveal similarly productive tensions involving control, credit, and creative autonomy.

Session 7d: Interest Group: Band Music

Diversity in the American Wind Band World

KATE STORHOFF, Winston-Salem, NC; PATRICK WARFIELD, University of Maryland; ANDREA BROWN, JAMIL JORGE, and JEFFREY YELVERTON

This roundtable examines issues relating to race, ethnicity, class, gender, and sexuality in the American wind band, focusing on fostering connections between musicologists and members of the band community. The participants come from a range of backgrounds (composers, conductors, educators, musicologists, and ethnomusicologists) and will address their experiences regarding recent progress made in diversifying the American wind band world and the challenges remaining, prioritizing a discussion about how musicologists can benefit from and contribute to the work being done by the band world. Discussion will be opened to the audience in the last half of the session.

Session 8a: *Pushing Boundaries in American Opera*

High Culture on the Lower Frequencies: Pedagogy, Performance, and the Theodore Drury Grand Opera Company

LUCY CAPLAN, Harvard University

The first opera company organized by and comprised of African Americans, the Theodore Drury Grand Opera Company (1900–1906) was fundamental to a Jim Crow-era musical phenomenon that I call black operatic counterculture. The company staged canonical repertory and trained singers new to the genre; with this combination of performance and pedagogy, it became a site of collective sociality that fostered an alternative musical public sphere. By highlighting the understudied subjects of the opera chorus, as well as processes of learning and rehearsal, I show how segregation was never tantamount to absence: black artists participated in opera on their own terms.

Time Reigns Absolute: Music, Anticipation, and Temporality in John Adams's *Doctor Atomic*

REBA WISSNER, Montclair State University

John Adams's opera *Doctor Atomic* (2005) focuses on the events leading up to birth of the atomic bomb and the first nuclear test. Time is a crucial element on which librettist Peter Sellars and Adams capitalize. Sellars assembled the libretto from declassified government documents—which are specific in their documentation of time—and nuclear manuals. This paper investigates how Adams musically established a relationship between the atomic bomb and time through his interpretation of these documents. I contend that the musical rendering of anticipation in *Doctor Atomic* causes the listener to perceive time by musically drawing attention to it.

Session 8b: *Pedagogies*

“Johnny B. Careful”: Children's Safety Education Songs in the 1930s and 1940s

ALEXANDRA KRAWETZ, Yale University

In 1937 Tin Pan Alley duo Irving Caesar and Gerald Marks unveiled *Sing a Song of Safety*, a collection of children's songs addressing traffic and playtime safety. The collection garnered international press coverage and was performed at the Metropolitan Opera House and Carnegie Hall. Focusing on these songs and their presentations on radio shows, this paper explores the relationship between the songs and contemporaneous safety education. It unpacks the relationship between public safety efforts and commercialization, examining the positioning of the radio as an extracurricular activity for children while analyzing music and radio's roles in community formation and nation building.

Jazz in Los Angeles: Effects of the Academic Institutionalization of Jazz Performance Studies in 1930s to the Present

JENNIFER YE JI CHO, University of California, Berkeley

One of the first incorporations of jazz into a Los Angeles school was an after-hours curricular jazz band in Thomas Jefferson High School in 1936. It was led by Samuel Rodney Browne, Jr., who was the first black teacher to teach at a high-school level in Los Angeles. I argue that the process through which jazz performance entered Jefferson provides an instance when a music is pedagogically shifting in a racialized environment. From this emerges a juxtaposition of the internal and external spaces created by walls, which represent not only the walls of the school but the organization of academic institutions.

In the Wind Band Classroom: Literature, Canonization, and Culture

ANDREW GRANADE, UMKC Conservatory

Recently, scholars have begun interrogating the construction of the wind band canon and its exclusion of women and people of color based on values of "greatness." This presentation reports on a survey conducted in the spring semester of 2019 through the College Band Directors National Association before drawing conclusions about how the wind band community creates canons through pedagogical approaches in the classroom. It ultimately demonstrates how and why a community typically seen as insulated from recent canonic upheavals is beginning to grapple with these issues.

Session 8c: Sources and Memory

A Scrapbooking President and a Few Good Tunes: Musical Practices in the Jefferson-Randolph Family Scrapbooks

LAURA LOHMAN, Queens University of Charlotte

After being attributed to Jefferson's granddaughters for many years, the Jefferson-Randolph Family Scrapbooks were reattributed to Thomas Jefferson himself. Focusing on songs and accounts of musical performances preserved in the scrapbooks, this presentation argues that highly accessible forms of music-making were central to how Americans—including Jefferson—made sense of important events in national and local life in the first decade of the nineteenth century. Through newspapers, contrafact, and ritual celebratory practices, literate Americans regularly created, consumed, and reported on music without musical notation. Addressing love, family, and political developments, these songs and instrumental music were integral to American life.

Rewriting the History of Classical Music's Entry into 19th-Century American Psalmody: Clifton's 1819 *Original Collection*

PETER MERCER-TAYLOR, University of Minnesota

In pre-Civil War American tunebooks, psalm and hymn tunes culled from the work of major European composers abounded. Scholarly accounts of these adaptations' historical journey almost invariably cite Lowell Mason's 1822 *Boston Handel and Haydn Society Collection*—which includes 21 tunes drawn variously from Gluck, Haydn, Mozart, and Beethoven—as this tradition's point of origin. This is not quite so. Arthur Clifton's *Original Collection of Psalm Tunes* (Baltimore, 1819) also contains 21 such tunes by those composers. Though Temperley's *Hymn Tune Index* tabulates its contents, this book has received essentially no scholarly attention, its pathbreaking role yet unnoted.

Reading, Writing, and Recollection: Memorization in the Production of the Caster Family Account Book
ERIN FULTON, University of Kentucky

Ira Caster's "Psalms, Hymns and Spiritual Songs Written from Memory"—copied into an account book in 1856–1865—illuminates the role of memorization in manuscript production. Even when relying on print sources, Caster preferred to write from memory. This inclination reflects memorization's status as a pedagogical and devotional practice. Memorization was considered a literate skill, often forming the basis for creative transformation, as when Caster carefully recreated melodies while rearranging accompanimental parts in the process. Despite Caster's debt to print culture, his skills as a copyist developed in an educational environment wherein such sources were routinely memorized, recalled, and transformed.

Session 8d: Workshop: *Career Connections, Committee on Contingent Workers and Independent Scholars*

CHRISTINA BAADE, McMaster University; CAROLYN BRYANT, Independent scholar; AMANDA SEWELL, Interlochen Public Radio; ANNA-LISE SANTELLA, Oxford University Press; JASON HANLEY, Rock & Roll Hall of Fame; HEATHER BUCHANAN, Independent Scholar and Multimedia Producer

SAM's Committee on Contingent Workers and Independent Scholars will introduce its Career Connections resource, designed to facilitate information sharing between SAM members. This new mentorship model focuses on pairing experts and information seekers at all levels for short-term interactions. Information seekers can contact the Career Connections team, to match them with an appropriate resource person. After a brief overview of Career Connections, four of our resource people will speak briefly from their varied perspectives: Amanda Sewell (radio broadcaster), Anna-Lise Santella (editor), Jason Hanley (museum educator), and Heather Buchanan (producer, publisher). Two breakout sessions for small-group discussions between panelists and attendees will follow.

SATURDAY, 18 JULY

Session 9a: *Instrumental Remixes and Stylistic Transformations*

Composing a Nation in Crisis: Musical Americanism and U.S. National Identity in Elie Siegmeister's Vietnam War Works

APRIL MORRIS, University of Western Ontario

In *The Face of War* and "Evil" (1967), U.S. composer Elie Siegmeister (1909–1991) departs from the tonal, lyrical style he usually employed, a style that had long articulated his conception of American musical identity. I argue that the dissonant musical language of these works reflects Siegmeister's experience during the Vietnam War, a time when this dedicated musical nationalist perceived his country's international role to be destructive. These works present an American perspective that is both tied to and eschews this leftist's earlier idealized conception of U.S. national identity, now fractured and tainted by the nation's role in the Vietnam War.

The American Maverick Who Looked Back: "Lyrical Ruminations" in Lou Harrison's *Elegiac Symphony* (1975/88-1942)

JINGYI ZHANG, Harvard University

Lou's Harrison's *Elegiac Symphony*, a self-borrowing compositional project lasting around forty years (1942–1988), represents the first time whereby Harrison acknowledged his deliberate intention to look back. Drawing on Harrison's archives at Harvard University and University of California, Santa Cruz, which contain sketches, autograph scores of the symphony, its borrowed works, and Harrison's musings on music, I explore this understudied symphony through the lens of "lyrical ruminations," speaking to a self-conscious mode of musical contemplation that contributes to a profound sense of nostalgia from the obsessive repetitions of past melodic ideas, employing the methods of musicology, music theory, and sketch studies.

Session 9b: *Prince*

“Irresistible B****”: Prince’s Hip-Hop Ambivalence in the 1980s

GRIFFIN WOODWORTH, University of South Carolina Upstate

Prince was initially dismissive of hip-hop, but over time he began using elements of the genre. This study proposes a four-phase model of Prince’s engagement with hip-hop, and provides stylistic analysis of songs from the first two phases: Prince’s proto-hip-hop period, exemplified by the song “Irresistible Bitch,” and his subsequent anti-rap phase exemplified by the song “Dead On It.” Prince’s ambivalence towards hip-hop led him to create an anachronistic mixture of hip-hop techniques and elements of funk and jazz, and I argue that this represents Prince’s attempt to contextualize hip-hop within the larger history of African American music.

The Revolution of 1999: Prince’s Sound Influenced by the Addition of the Revolution

JEFFREY C. YELVERTON, JR., University of South Carolina

In scholarship, much attention has been given to Prince’s life, career, and his sexuality. Yet the importance of his collaborators has rarely received any attention. Utilizing the four albums *1999*, *Purple Rain*, *Around the World in a Day*, and *Parade*, this paper examines the rich musical influence the band had on Prince’s total musical aesthetic. The integration of Prince’s musical vision with the individual artistry of The Revolution molded a sound that is unique in ambiance, instrumentation, and message. Musical aspects that can be attributed to The Revolution will decipher how they influenced the musical development of Prince’s sound.

Uptown: Making Sense of Prince’s Paisley Park Utopia

BENJAMIN DOLEAC, Christopher Newport University

Arguably the most gifted popular musician of the late twentieth century, Prince Rogers Nelson (1958–2016) presented himself as all-around virtuoso, an enigmatic union of opposites (black/white, straight/gay, man/woman, etc.), and the self-appointed leader of a mystical paradise wherein transcendence is achieved through the free play of these opposites. Drawing on close readings of Prince’s recordings, videos, and public statements, I explore the contradictions of Prince’s Paisley Park utopia, and attempt to unpack a riddle that Prince himself couldn’t have dreamed up: How is it that in such a severely polarized age, Prince’s conflicted vision resonates more strongly than ever?

Session 9c: *Panel: Bands, Brands, and Brews*

Brass Branding in Mobile, Alabama’s Carnival

EMILY RUTH ALLEN, Florida State University

Many Gulf Coast cities celebrate Carnival, most famously New Orleans. However, there is another important center: the Alabama port city Mobile, home of the “original” U.S. Mardi Gras. Mobile advertisements highlight multisensory experiences of Carnival—the taste of local foods and sound of Mobile bands. Media emphasize Moon Pies, popular baked goods for parades. Brass bands are also a core part of branding; yet, in Mobile promos, they contribute less to the mediated sensory environment than food or other experiences. I argue that musical labor of areas like Mobile deserves greater recognition in tourism promotion to create a brass b(r)and.

The Kellogg Band: A Product of Industry and Unionism

KATLIN HARRIS, Louisiana State University

Following World War I, many industries established musical ensembles, which provided an opportunity for advertising and branding. Simultaneously, the tension between businesses and labor unions increased. Music in the work environment was thought to promote positive employee attitudes and, in turn, diminish potential sources of unrest. I examine the Kellogg Band (active 1923–1936) from Battle Creek, Michigan, whose members were part of the musician’s union. The band’s dissolution coincided with increased newspaper coverage of separate music union activity in Battle Creek, suggesting that the ensemble may have been both a product and casualty of unionism.

Bands of Brew City: The Relationship Between Milwaukee’s Brewing Companies and Local Wind Bands in the Mid-Twentieth Century

KARI LINDQUIST, DePaul University

After the repeal of prohibition, Milwaukee breweries were thriving again, but wanted to improve their image locally through philanthropic efforts leading to their support of local music. Breweries such as Pabst and Blatz sponsored a local wind band and built a band shell in a local park all while using music and band imagery in their marketing materials. Excavating the 1937 American Bandmasters Association Meeting in Milwaukee, this paper explores the influence of brewing companies' philanthropy toward the local music industry of Milwaukee and how the marketing efforts became mutually beneficial, yet ultimately problematic for establishing musical prestige.

Session 9d: Workshop: *Building Bridges, Sounding Spirits: Digitizing American Music*

JESSE P. KARLSBERG, Emory University; MEREDITH A. DOSTER, Emory University; GREG REISH, Middle Tennessee State University; JAMES REVELL CARR, University of Kentucky

This moderated panel discussion shares perspectives on inter-institutional digital collection-building in American music. Using the Sounding Spirit Digital Library, an NEH-funded open access portal featuring sacred American songbooks published between 1850 and 1925, as case study, panelists will describe the impact of this collaborative planning and production process. Specifically, panelists will address (1) why this collection of texts matters to the study of American music, (2) the value of disseminating dispersed collections through a single point of access, and (3) the significance of digitization and access options for stewards and scholars of American music.

Session 10a: *Transnationalism and Performing Bodies*

Russian Doll: Anna Pavlova, *Coppélia*, and Ballet in the United States

JAMIE BLAKE, University of North Carolina at Chapel Hill

In the early twentieth century, turbulence in Russia sent an unprecedented surge of artists westward in search of security and professional opportunity. Receptions in the United States show critics and audiences searching for the "Russianness" in Russian performances. When ballerina Anna Pavlova premiered in New York, her work quickly became a touchstone for cultural Russianness, and especially Russian femininity. This paper examines the moment that launched Pavlova's journey—and indeed that of the Russian ballet—into the American imaginary: *Coppélia*, a cosmopolitan European drama rebranded for New York audiences as an artifact of Imperial Russia.

"Old Man River" in Spain?: Paul Robeson and the Performance of Race During the Spanish Civil War

CAROL A. HESS, University of California, Davis

In early 1938, at the height of the Spanish Civil War, African American singer, actor, and activist Paul Robeson made a ten-day tour of Spain to advocate for the beleaguered left-leaning Republic threatened by Franco's troops. By analyzing press commentary and drawing on recent work in racial performativity, I argue that during the tour Robeson "performed race," equating the Republican cause with the struggle for racial equality in the United States. In this new context, I analyze one of Robeson's signature songs, "Old Man River" from the musical *Show Boat* and illuminate its fundamental importance in his campaign.

Musicking Transnationally: South Asian American Bodies between Borders

AMEERA NIMJEE, University of Puget Sound

This paper considers the work of South Asian American performers, who navigate ecosystems of South Asian music culture in Canada and the United States. I focus in particular on perspectives from among Indian classical musician-dancers. I argue that performers must negotiate forms of transnational citizenship in processes of music-making, funding, and patronage. I organize the paper around three issues: expectations to do civic, multicultural work; multiple narratives of classed and historical immigration; and slippages between the labels "Indian" and "South Asian" in diasporic contexts. I present ethnographic perspectives on how South Asian Americans negotiate transnational citizenship as musician-dancers.

Black Atlantic Dialogues: Jitting at the Porous Border of Detroit and Zimbabwe

AUSTIN T. RICHEY, Eastman School of Music

In 2013, a collective of Zimbabwean artists established the Zimbabwe Cultural Centre of Detroit, a space that creates an interactive portal through its Residence Exchange, a reciprocal program between culture bearers from the

two communities. By placing cultures of post-industrial Detroit in dialogue with post-colonial Zimbabwe, these exchanges illustrate the dislocated geography of the Black Atlantic. Based on ethnographic work during ZCCD's 2015 and 2018 Residence Exchanges, I contend that these performances destabilize distinctions between Detroit and Zimbabwe while constructing a space for black expressive cultures to interact, reframing the Black Atlantic as an active, anti-essentialist space of identity construction.

Session 10b: *Queer Protest and Pageantry*

“We Break Time. We Write Really Strange Melodies. We Make Fun of Queers”: Automatic Pilot’s Proto-Queercore San Francisco Sound

LOUIS NIEBUR, University of Nevada, Reno

In 1980, Karl Brown and Matthew McQueen were tired of the San Francisco Gay Men’s Chorus’s conservative republican wing, and with their splinter band, Automatic Pilot, critiqued gay culture from the inside. Over four years, Automatic Pilot performed with acoustic instrumentation in a confrontational language they dubbed “Erotic Jazz Wave.” But, prefiguring later Queercore acts, they combined gay lyrics with an anarchic punk ethos that merits a reevaluation of the traditional narrative of queer pop music. With the AIDS deaths of five members, Automatic Pilot folded, but through interviews, recordings and ephemera, their place in that narrative can be acknowledged.

Punk as Soundtrack to Gay Beauty Pageants in Hawaii

JAMES GABRILLO, The New School

In recent years, punk has served as a soundtrack to the Filipino American gay pageant scene in Hawaii, with Western and Filipino songs played during group and individual performances. I explore how these “Fil-Am” pageants invoke and complicate the tenets of the punk genre, as well as the transnational queer identities of mostly first-generation Filipino American contestants. How did a musical movement that originally distanced itself from notions of bombast become an accompaniment to such extravaganzas? I argue that punk has been a performative device used to tackle an intolerance towards queerness by elder generations of Filipino migrants.

Pablo Vittar, Drag Queen: Performing Subversion of Desire in Brazilian Dance Music

MIRANDA SOUSA, University of Pittsburgh

The aim of this paper is to analyze the gender performativity displayed by Brazilian drag queen singer Pablo Vittar in two of her video clips, *Corpo Sensual* and *Problema Seu*. Vittar performs femininity in a non-low-camp way (a common technique in drag performance). This creates a liminal space, in which heterosexual desire is directed to an alternative female figure, subverting desire in Brazilian dance music.

Session 10c: *Experimentalism at the Walker Art Center*

ANDREW FLORY, Carleton College; DANIELLE JACKSON, Museum of Modern Art; CAITLIN SCHMID, St. Olaf College; JILL VUCHETICH, Walker Art Center; JEFF WESTON, University of Pittsburgh

The Walker Art Center has a long history as a leading advocate for art and music in Minneapolis and St. Paul. With an active Performing Arts department since 1970, the Walker has commissioned and hosted performances by musicians like Philip Glass, Meredith Monk, David Byrne, and many others. The Walker maintains an extensive archive, with many holdings relating to this long history of musical activity. This panel will focus on the resources of these collections, including short presentations by the Head of Archives and several scholars who have worked with these resources.

Session 11a: *Hip-hop Locations and Articulations*

Reassessing Authenticity in Hip Hop: A Case for Objects

MATTHEW KENT CARTER, The Graduate Center, CUNY

The mixtapes of DJ Screw (“screw tapes”) challenge conventional assessments of what constitutes authenticity, how it manifests and is represented in hip-hop, and how local popular cultures recognize and adjudicate it. In this talk I will situate the object of the screw tape as the locus of authenticity and identity within 1990s Houston hip-hop culture by drawing on Object-Oriented Ontology, specifically through an interpretation of a process philosopher Graham Harman calls *allure* (2014), wherein new sound objects are formed in part through the manipulation of the sensual qualities of other, already-existing sound objects.

Inaudible Queerness: New Orleans Bounce in the Mainstream

LAURON KEHRER, Western Michigan University

With “Nice for What” and “In My Feelings,” Drake follows Beyoncé, Missy Elliott, Diplo, and other mainstream, non-New Orleans artists who have incorporated musical elements of bounce into their own work. New Orleans artists themselves, however, have not yet achieved the same commercial success. Drawing on scholarship on queer sampling practices (Powell 2018) and mainstream vs. underground hip-hop (Harrison 2009), this paper examines how national artists’ use of elements from this hyper-local hip-hop style as sonic flavoring often problematically reduces black queer rappers to disembodied vocal samples, raising questions about ethical sampling and collaboration practices in hip-hop.

The “New” Civil Rights Era: Sampling Resistance in Contemporary Conscious Hip-Hop

ALYSSA WOODS, University of Guelph, and ROBERT MICHAEL EDWARDS, University of Ottawa

This paper engages with the recent wave of protest-based hip-hop that quotes/samples civil rights era leaders’ speech and religious imagery, connecting the contemporary African American experience to the struggles of earlier generations. Through an exploration of music by Jay Electronica, Kendrick Lamar, and Kodak Black, we track how rappers engage in social and political protest. By sampling the civil rights era, these artists ask their audiences to view the current fight against racism, police brutality, and economic disparity through the lens of their shared past.

Session 11b: *Voices from Archival Collections*

Incarceration, Race, and Early 20th-Century Folk Song Collections: The Lomax Prison Project in Context

VELIA IVANOVA, Columbia University

This paper considers the songs collected by John and Alan Lomax in prisons of the American South in the context of contemporaneous discourse on prison music. I compare the Lomaxes’ early publications to folk song collections by Howard Odum (1926), Carl Sandburg (1927), and Elliott Shapiro (1933) and argue that the late 1920s and early 1930s were a pivotal moment during which the enterprise of prison folklore could have taken many directions. Considering this context illuminates the choices the Lomaxes made and the influence their work had on the intersection of folk music with contemporaneous understandings of criminality and race.

Hearing Identity across Ethnic Divides in the Mennonite Musical Archive

AUSTIN McCABE JUHNKE, The Ohio State University

This paper offers a comparative reading of two varieties of musical archives. One, the 1969 *Mennonite Hymnal*, is textual and curated to imagine a European-Mennonite past. The other is sonic: a reel-to-reel tape recording of a Mennonite cross-cultural youth convention where Eugene Norris, an African American Mennonite from Columbus, Ohio, led a multi-ethnic choir in 1972. Music making offered a means by which Mennonites experienced senses of heritage and identity. By setting these two archival forms into conversation, I consider how we might employ sound in the archive to reconceptualize musical pasts and identities in more nuanced and inclusive ways.

The Jean Trudel Collection: Engaging with Community Partners to Preserve and Disseminate Archival Recordings in Quebec

LAURA RISK, University of Toronto Scarborough

The Jean Trudel collection contains 266 audio and video reel-to-reels recorded between 1965 and 1975. It is the largest known cache of non-commercial recordings of traditional instrumental music from Quebec. I describe an ongoing collaboration between two Canadian universities, a provincial heritage organization, and a national museum to preserve and disseminate this collection. Following Seeger and Chaudhuri (2015) on sustaining traditions through

community-engaged archiving, I argue that community partnerships have allowed scholars to (1) generate thick descriptions of recordings from the collection, (2) determine copyright owners, and (3) devise a dissemination strategy that supports present-day practitioners.

Session 12a: *The Female Celebrity*

A New York Actress on Broadway: Marie Cahill and the Early Twentieth-Century Musical

JOHN GRAZIANO, The Graduate Center, CUNY

The now forgotten but once popular Broadway, vaudeville, and film actress and singer Marie Cahill (1866–1933) starred in a number of Broadway musicals during the first decade of the twentieth century. In her shows, Cahill brought her extrovert Irish personality to audiences. In addition to standard show tunes of the period, she interpolated several black dialect songs into each show. I reference and define her musicals in the context of Broadway shows and performers of the period and speculate on the establishment of a new genre of musical, one which featured the trials and tribulations of the modern domestic woman.

Vamp Queens: Transmedia Relationships and the Influence of Theda Bara on Tin Pan Alley

MARTHA SCHULENBURG, The Graduate Center, CUNY

This paper explores the influence of film on popular song during the 1910s and '20s. Looking specifically at the case of Theda Bara, the “Queen of Vamps,” I trace the development of the sexually insatiable *femme fatale* from film to song. The numerous Tin Pan Alley songs written about Bara generated an entire subgenre of novelty song: the vamp song. Through musical and lyrical analysis, alongside discussions of Bara’s filmography and the market for novelty song, I will show how Tin Pan Alley aimed to capture in song the appeal of the cinematic vamp as embodied by Bara.

Doris Day in Postwar Hollywood: Creating a Musical Star Persona

GREGORY CAMP, University of Auckland

This paper will examine how Doris Day’s persona as a musical star was created at the Warner Brothers studio in the late 1940s and early 1950s. Over the course of the first five years of her career, in which she starred in 13 films, one can see Day’s persona taking shape. She sings a mixture of original songs, standards from the American Songbook, and traditional Americana, musicalizing both the present and nostalgically re-musicalizing the past. Tracking the creation of Day’s persona allows us to take a snapshot of American musicality as it was constructed shortly after the Second World War.

Session 12b: *Popular Music and Commercial Recording*

Jingle Function in Contemporary Commercial Advertisements

SAM REENAN, Eastman School of Music

A functional, multimedia approach to commercial jingles must account for many intersecting parameters. Roland Barthes provides a useful perspective for such analysis in “Rhetoric of the Image” (1964)—a complementary relationship between text and image, what Barthes deems “relay,” makes film uniquely capable of “setting out, in the sequence of messages, meanings that are not to be found in the image itself.” I draw on the work of Barthes, David Huron, and Elizabeth Margulis in order to explore jingle function in two recent Farmers Insurance commercials. My analytical framework has far-reaching implications for the study of music and visual media.

Understanding Gender through the Spatialization of Recorded Voice in Contemporary Popular Music

MICHÈLE DUGUAY, The Graduate Center, CUNY

This paper compares the spatialization of men’s and women’s voices in a corpus of 133 songs from the *Billboard* year-end charts in 2008–18. Using Sonic Visualiser, I show how men’s voices tend to be positioned in a flat space, localized, and prominent. Conversely, women’s voices are more likely to be treated with echo and reverberation, diffuse, blended with the sonic environment, and layered with multiple vocal tracks. I argue that these diverging

representations of male and female voices sonically construct gender. Finally, I describe how the gendered spatialization of the voice unfolds in three recent songs by Cardi B, Kendrick Lamar, and Nicki Minaj.

Reactive Media: The Theory of Listening in Popular Music Reaction Videos

BYRD McDANIEL, Northeastern University

In popular music reaction videos, performers stage dramatic reactions to music media, filming themselves listening to and watching music videos. What theory of listening do these videos offer? I suggest we can understand these videos as “reactive media.” This term describes how performers—also called “creators”—treat music media as a reactive substance that impacts listeners viscerally and bodily. “Reactive media” also describes objectives of performers who hope reaction videos will impact their subscribers—generating views, likes, sharing, and, ultimately, more power for creators. These listening practices reproduce but also resist privileged forms of listening in more traditional music settings.

Session 12c: *Race and Genre*

Doo-Wop as a “Barber Shop” Sub-Genre: American Close Harmony Under Review

ELIZABETH UCHIMURA, The Florida State University

By the start of the early 1950s, two distinct styles of a cappella street-corner vocal music were forming across America: doo-wop and barbershop. Despite their shared history, repertoire, and social functions, these two styles have traditionally been treated as separate genre classifications largely along racial lines. This paper examines how these racially charged classifications have kept doo-wop and barbershop distinct from each other and proposes another organizational scheme that resituates the two more equally within the genre of American close harmony traditions.

Cultural Geography and Genre Formation in 1930s Fort Worth

SAMUEL PARLER, Baylor University

Originating in 1930s Fort Worth, western swing blended jazz and country styles, yet early audiences regarded it as country. This paper maps the city’s venues to show how racial and class segregation encouraged this genre classification. The primary venue for western swing, the Crystal Springs Dance Pavilion, catered to working-class whites on the city’s western border. Its lawless reputation alienated middle-class whites, who preferred downtown jazz venues and suburban social clubs. Black audiences were limited to venues in the city’s segregated eastern division. Echoing genre assumptions in national media, Fort Worth’s cultural geography reinforced a “hillbilly” identity for western swing.

Between Minstrel and Folkloric Authenticity: On the Racialization of Musical Genres in the United States

AARON HARCUS, University of North Carolina at Chapel Hill

In this paper, I critically evaluate historiographical and analytical approaches to racialization processes in U.S. popular music. In particular, I argue that emphasis on anti-essentialist critiques has unintentionally occluded analysis of the role of racism in the negotiation of marketing categories, chart names, and critic-fan genres by artists of color. To do so, I analyze the workings of colorblindness in recent music scholarship and offer a case study comparing Will Marion Cook’s negotiation of the coon song genre with an analysis of how the minstrel mask haunts the structure of symbolic capital and musical value among black rap artists and fans.