Mission of the Society for American Music

The mission of the Society for American Music is to stimulate the appreciation, performance, creation, and study of American musics of all eras and in all their diversity, including the full range of activities and institutions associated with these musics throughout the world.

Founded and first named in honor of Oscar Sonneck (1873–1928), the early Chief of the Library of Congress Music Division and the pioneer scholar of American music, the Society for American Music is a constituent member of the American Council of Learned Societies. It is designated as a tax-exempt organization, 501(c)(3), by the Internal Revenue Service.

Conferences held each year in the early spring give members the opportunity to share information and ideas, to hear performances, and to enjoy the company of others with similar interests. The Society publishes three periodicals. The Journal of the Society for American Music, a quarterly journal, is published for the Society by Cambridge University Press. Contents are chosen through review by a distinguished editorial advisory board representing the many subjects and professions within the field of American music. The Society for American Music Bulletin is published three times yearly and provides a timely and informal means by which members communicate with each other. The annual Directory provides a list of members, their postal and email addresses, and telephone and fax numbers. Each member lists current topics or projects that are then indexed, providing a useful means of contact for those with shared interests.

Annual dues for the calendar year are as follows:

- $40 for students (full-time, in residence, 5-year limit, ID required)
- $50 for retirees
- $60 for those with annual income* less than $30,000
- $75 for those with annual income* between $30,000 and $50,000
- $85 for those with annual income* between $50,000 and $80,000
- $95 for those with annual income* above $80,000
- $40 for spouse/partner
- $2,250 Lifetime Membership (one payment)
- $500 Lifetime Membership (one of five annual installments)

Membership applications can be sent to Society for American Music, P.O. Box 99534, Pittsburgh, PA 15233. For more information visit our website at www.American-Music.org.

*individual, not family, income
Welcome to the 43rd Annual Conference of the Society for American Music! As an international society committed to supporting the study, teaching, creation, and dissemination of all musics in the Americas, we are delighted to return to gather in Canada once again, this time to hold our first meeting in the vibrant city of Montréal. We are extremely grateful to the Schulich School of Music at McGill University, our conference host, and we thank Lisa Barg, chair of local arrangements, and committee members Lloyd Whitesell, Laura Risk, and Sara Laimon for coordinating the conference. We are indebted as well to Steve Swayne, chair of the program committee, and members Christina Baade, Glenda Goodman, Paul Laird, Kip Lornell, and Tracy McMullen, for assembling a program that reflects the diverse interests of our membership, including a wide range of Canadian musical life. Of special note is a Thursday afternoon roundtable addressing the impact of the distinguished ethnomusicologist Beverley Diamond, followed by a ceremony conferring her honorary membership in the society. Other notable events include our Wednesday reception, when we announce the winner of the Paul Charosh Independent Scholar Fellowship, and celebrate the legacy of Samuel A. Floyd, Jr., one of our longtime members. Our conference also hosts numerous musical events, including a concert of twentieth- and twenty-first-century music by Canadian composers on Thursday night; an organ crawl through historic churches offered as a Friday afternoon excursion in addition to a walking tour of historic jazz locations; the Vivian Perlis Concert on Friday night; and lively banquet entertainment on Saturday night by the traditional Québécois duo of Stéphanie Lépine and Jean-François Branchaud.

Bienvenue á Montréal!

Charles Hiroshi Garrett
President

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I am delighted to welcome the 43rd annual conference of the Society for American Music to Montreal and the Schulich School of Music of McGill University. With its rich community of scholars, performers, and students engaged in an amazingly broad range of musics of the Americas, SAM provides a model for collegiality and interdisciplinarity. I am happy to welcome old friends and colleagues and to greet newcomers to Montreal. It is a particular pleasure to see Canada’s Beverley Diamond named as an honorary member of SAM, along with a panel on the impact of her work on gender, community, and indigenous music. Have a wonderful conference!

Julie E. Cumming,
Interim Dean, Schulich School of Music, McGill University

(photo credit: Owen Egan)
Please join us as we honor our 2017 Honorary Member Beverley Diamond, one of the leading voices of ethnomusicology in Canada as well as the international scene. Honorary Research Professor at Memorial University of Newfoundland in St. John’s, Diamond established and directs the Research Centre of the Study of Music, Media, and Place, which promotes collaborative work between university researchers and local communities, and sponsors symposia, conferences, and recording projects. Previously, she held positions at McGill, Queen’s, and York Universities, as well as visiting professorships at the University of Toronto and Harvard University.

Particularly known for her research on indigenous music cultures, Canadian historiography, and gender issues, Diamond’s publication list is extensive. The only holder of the Tier One Canada Research Chair in Music to date, she has received the highest possible Canadian honors in recognition of her work in moving Canadian music and cultural studies in new directions, promoting cross-cultural perspectives on gendered musical practices, and for mentoring a generation of students who have gone on to assume leading roles in ethnomusicology inside and outside Canada. Diamond is a Fellow of the Royal Society of Canada, considered the highest academic honor in Canada (elected 2008), and is a Member of the Order of Canada (2013). She was a Trudeau Foundation Fellow (2009-12), and received the Gold Medal of the Social Sciences and Humanities Research Council of Canada (2014). Diamond served as President of the Society for Ethnomusicology from 2013 to 2015, and a Festschrift in her honor was published in 2010 by Wilfred Laurier University Press: *Music Traditions, Cultures, and Contexts.*
Transportation to Events

*Thursday & Friday Evening Events at McGill University*

All buses will depart at 6:30 p.m. in front of the hotel and return to the hotel after the concerts. Bus transportation is free, but reservations are required and available at the registration desk. (Hotel shuttle service and taxis can be found at the front of the hotel as well.)

**Friday Night SAM JAM**

Join fellow attendees for a night of music-making at the SAM JAM being held on Friday at 9:00 p.m. in Cartier A. Bring your acoustic instrument(s) and be prepared to dip into old time, bluegrass, and Celtic styles, with forays into related regions.

**SAM Saturday Banquet**

Tickets are required for this event. You will be provided with a ticket indicating your entrée preference. Additional tickets are available from the SAM registration desk until 12:00 noon on Friday. You may sign up for a table reservation at the registration desk.

**SAM Interest Groups**

Interest Groups are a vital part of the Society for American Music. Their programs are designed to allow members to interact with others of like interests, sharing ideas and information, but are open to all conference attendees. Interest Group sessions are planned entirely by the groups themselves. Some feature guest speakers or performers, others will have informal discussions.

**Student Registrant Activities**

Student registrants are invited to attend the Student Forum session on Thursday 10:30 a.m.–12:00 p.m. in Cartier C, as well as two Student/Scholar Meet-and-Greet opportunities at 10:30 a.m. on Friday and Saturday in the Exhibit area (Cartier B).

**SAM Brass Band**

The SAM Brass Band will perform during the pre-banquet reception. Performers of any ability level are welcome. Bring your instrument and come to the rehearsal on Friday at 5:00 p.m. in Huronie AB. Contact Craig Parker for more details.

**Seminar Papers**

The papers for the seminars are available at http://american-music.org/conferences/Montreal2017/seminars/ by entering username: montreal17 and password: Sonneck!

**Twitter:** #AmMusic17
Shape-Note Sing
Those who wish to take part in Shape-Note singing are invited to bring their voices to the session being held at 7:00 p.m. on Thursday at Wirth Opera Studio, McGill University. Books and/or song sheets will be provided, but you are also welcome to bring your own Sacred Harp volume as copies are limited. Bus tickets are required; buses leave at 6:30 p.m. and return after the concert.

Blue Dots
Small blue dots on name tags signify first-time attendees. Introduce yourself and welcome them to the conference. First-time attendees will receive free drink tickets, which can be redeemed at the Wednesday reception or Saturday night reception cash bars.

SAM Silent Auction
All are welcome to participate in the SAM Silent Auction. This conference-long event serves as an important fund-raiser for the Society for American Music, presently helping to fund student travel for our conferences. Books, music, recordings, sheet music, and other materials are donated by conference attendees and exhibitors. If you have materials for the auction, bring them any time to the exhibit room. Then take some time to peruse the offerings and write your bids on the sheets attached. You may overbid any bid on the sheet in full dollar amounts. The auction closes at 6:45 p.m. on Saturday. You may pick up your winnings later that evening after dinner; Sunday morning pickup is also possible but not preferable.

Pianos
Pianos for the conference have been graciously provided by Piano Heritage, Montréal, https://www.pianoheritage.com/en/

Exhibits
The Exhibit Room is one of the liveliest spots at SAM conferences, housing commercial exhibits, display of member publications, and the Silent Auction. Books, recordings, software, and other materials will be on display and available for sale. Please drop in and thank the vendors for attending our conference while you examine the materials that they have on display. Coffee is available in the exhibit area every morning. Exhibitors this year include:

  Cambridge University Press
  Gala Records
  Newsletter of American Band History Research
  Oxford University Press
  Routledge, Taylor & Francis Group
  The Scholar’s Choice
  University of Illinois Press
  Women’s Philharmonic Advocacy
Map of the Hotel Meeting Areas

Lobby Level

Plaza Level

Lower Lobby Level
Map of Hotel Area

Marriott Chateau Champlain is located at 1050 Rue de la Gauchetière (near 28)
**SPECIAL EVENTS**

**SAM 2017 Welcome Reception**  
Marriott Chateau Champlain, Cartier C  
Wednesday Evening, 6:00–8:00 p.m. Free  

Join us for hors d’oeuvres and a cash bar as we reunite with old friends and make new ones.

**Honorary Member Ceremony for Beverley Diamond**  
Marriott Chateau Champlain, Viger A  
Thursday Evening, 5:30–6:00 p.m. followed by a light reception  

Please join us as we honor Beverley Diamond, one of the leading voices of ethnomusicology in Canada as well as the international scene. Honorary Research Professor at Memorial University of Newfoundland in St. John’s, Diamond established and directs the Research Centre of the Study of Music, Media, and Place, which promotes collaborative work between university researchers and local communities, and sponsors symposia, conferences, and recording projects.

**Canadian Music Concert: Connection Française**  
Elizabeth Wirth Music Building, Tanna Schulich Hall, McGill University  
Thursday Evening, 7:30 p.m. (concert tickets available at the door) (bus reservation required or 20-min. walk)  

Both Harry Somers and Bruce Mather studied composition in Paris with Darius Milhaud. John Beckwith studied there as well, but with Nadia Boulanger. The piece by John Hawkins shows clearly the influence of Boulez, although he did not study with composition with Boulez, but instead with István Anhalt (1919–2012) at McGill. (Anhalt had also studied composition in Paris with Nadia Boulanger after the Second World War.) Thus, the “French connection” and the inclusion of two non-Canadian composers on the concert.

- Bruce Mather (b. 1939): *La lune mince* for choir (1965)
- Bruce Mather (b. 1939): *Étude VIIA* for piano in 16th tones

**Concert in Honor of Vivian Perlis**  
Redpath Hall, McGill University  
Friday Evening, 7:00–9:00 p.m. Free (bus reservation required or 20-min. walk)  

Vivian Perlis, historian in American music, specialist in twentieth-century composers, and SAM member extraordinaire, is widely known for her publications, lectures, and recording and film productions. On the faculty of the Yale School of Music, Perlis is founding-director of Oral History, American Music (OHAM), a unique archive of oral and video-taped interviews with leading figures in the music world. This concert features some of those composers in her honor.

**SAM Banquet and Entertainment**  
Marriott Chateau Champlain, Ballroom  
Saturday Evening, 7:00–10:00 p.m. (ticket required)  

Entertainment will be provided by the duo of Stéphanie Lépine (voice, fiddle) and Jean-François Branchaud (guitar, fiddle, voice, feet), performing a wide range of music from the French-Canadian tradition, from fiery fiddling and foot-tapping to poignant vocal harmonies. After the banquet, they will be joined by a dance caller for an evening of Québécois square dances.

10 FORTY-THIRD ANNUAL CONFERENCE
FRIDAY AFTERNOON EXCURSIONS

Organ Crawl
Cost: $50 (reservation required, limited space)

Itinerary:
1:30 - meet tour guide Mark McDonald at Redpath Hall, McGill University. The tour will begin with the wonderful Redpath Hall organ.

2:15 - short walk to Presbyterian College

3:15 - short walk to Montreal Diocesan Theological College (Mark is the organist there)

4:00 - bus to Maison Symphonique (Place des Arts)

4:25 - meet Orchestre Symphonique de Montreal (OSM) organist Jean-Willy Kunz, who has kindly agreed to lead a tour of the magnificent OSM organ for the grand finale.

Tour will end at 5:30 at Place des Arts (bus back to hotel).

History of Jazz in Montreal Walking Tour
Cost: $15 (advance registration is required, limited to 15 participants)

An entertaining walking tour through downtown Montréal that tells the story of jazz and its connection to the city from the 1920s until the foundation of the Festival International de Jazz in 1980. You’ll see what has become of former clubs such as Rockhead’s Paradise, the Rising Sun, and Chez Parée, clubs that greeted well-known and lesser-known jazz musicians from here and from afar.

The tour starts in front the old Windsor Station and ends at the Maison du festival on Ste. Catherine’s Street. Enthusiastic guide, old photos, and music recordings are all part of the tour!

The tour will start at 2:30 p.m. at the Marriott and end back there at 5:00 p.m. Please dress for the weather since the tour is mainly outdoors. This is a walking tour, so please wear comfortable shoes.

If you would like to go on a Thursday or Friday Excursion but have not obtained information or made a reservation, please ask at the Registration Desk.
Concert in Honor of Vivian Perlis
Redpath Hall, McGill University
Friday Evening, 7:00–9:00 p.m.

Sonata for Violin and Piano (1943)  Aaron Copland
  Andante
  Lento
  Allegretto giusto
  Axel Strauss, Violin
  Wei-Tang Huang, Piano

Piano Quartet (2016)  Harold Meltzer
  (b. 1966)
  Kimberly Durflinger, Violin
  Kevin Woo, Viola
  Aiden Russell, Cello
  Bryce Lansdell, Piano

Splinter (2014)  Marc Mellits
  (b. 1966)
  Carly Gordon, Oboe
  Ludovik Lesage-Hinse, Clarinet
  Chester Howard, Bass Clarinet
  Aaron Goler, Bassoon
THE CONFERENCE SCHEDULE

Unless otherwise indicated, all sessions and events will take place at the conference hotel.

WEDNESDAY, 22 March

1:00–6:00 p.m.    SAM Board of Trustees Meeting (Neufchatel)
2:00–8:00 p.m.    Registration Open (Cartier Foyer)
3:00–8:00 p.m.    Exhibitor Set-Up (Cartier B)
6:00–8:00 p.m.    Opening Reception (Cartier C)

THURSDAY, 23 March

7:00–8:00 a.m.    Nominating Committee (Cartier A)
7:00–8:00 a.m.    Membership Committee (Cartier C)
7:00–8:00 a.m.    Cultural Diversity & Inclusion Committee (Huronie AB)
8:00–5:00 p.m.    Registration (Cartier Foyer)
8:00–5:00 p.m.    Exhibits Open (Cartier B)
8:30–10:00 a.m.   SESSION 1

Session 1a: Race and Theater in the 1920s
Chair: Thomas Riis, University of Colorado, Boulder

Seven-Eleven at The Globe: Negotiating African American Identity in 1920s Cleveland
PETER GRAFF, Case Western Reserve University
“Strange what cosmopolites music makes of us”: Racialized Listening in Nora Douglas Holt’s Music Criticism, 1917–23
LUCY CAPLAN, Yale University
How the Lion Became a Subway: The Modernities of H. Lawrence Freeman
DAVID GUTKIN, Columbia University

Session 1b: Folk Revivals
Chair: Gregory Reish, Center for Popular Music, Middle Tennessee State University

The Backyard Opry: From the Barn to the Ryman and Back Again
LIZA FLOOD, University of Virginia
Folksong as Sound: Frameworks of Listening in the Mid-Century American Folk Revival
BRIAN JONES, Eckerd College
“Fare Thee Well (Dink’s Song)”: Origins, Authenticity, and Moving Beyond the Confines of the American Folk Revival
SOPHIE KABBASH, McGill University

Session 1c: Modernism Revisited
Chair: Kendra Preston Leonard, Silent Film Sound & Music Archive

Ruth Crawford in the Age of Anxiety
BETH KEYES, The Graduate Center, CUNY
Arnold Schoenberg and Hollywood Modernism
KENNETH MARCUS, University of La Verne
Program: Thursday

"Contesting Ideologies of Womanhood": The Impact of the Great Depression on the Reception of American Women Modernist Composers
TONIA PASSWATER, The Graduate Center, CUNY

Session 1d: Music on Screens
Le Caf Conc
Chair: William Gibbons, Texas Christian University

“The Best Jazz Show on the Air Anywhere”: Mister Rogers’ Neighborhood
AARON MANELA, Case Western Reserve University

Remaking Funny Face: The Gershwins’ Musical from Stage to Screen
JESSICA GETMAN, University of Michigan

“Snatchin’ Your People Up”: Networking Cultural (Re)Appropriation in the “Bed Intruder Song”
JOHN McCLUSKEY, Shorter University

10:00–10:30 a.m. Break

10:30 a.m.–12:00 p.m. Session 2
Student Forum: Applications, Interviews, and Self-Presentation on the Job Market
Cartier C

Participants: William Cheng (Dartmouth), Elizabeth Clendinning (Wake Forest), Paul Laird (University of Kansas), Neil Lerner (Davidson College), Denise Van Glahn (Florida State University), and Marian Wilson-Kimber (University of Iowa)

Session 2a: Collegiate Victorians
Cartier A
Chair: Sarah Gerk, Binghamton University

Minstrelsy and the Yale College Man, 1845–75
DAVID BLAKE, SUNY-Potsdam

Music Vale Seminary: An Unknown Pioneer Music Conservatory
JEWEL SMITH, Xavier University

“Does she keep well with all her strenuous life?”: Family Obligations, Feminine Frailty, and the Mary Wood Chase School of Musical Arts
BETHANY McLEMORE, The University of Texas, Austin

Session 2b: War and Its Effects
Huronie AB
Chair: Michael Pisani, Vassar College

The Music of the Invalid Corps/Veteran Reserve Corps and the Reception of Disabled Veterans in Civil War-Era Popular Songs
BENJAMIN J. COGHAN, The University of Texas, Austin

Canada at War: Canadian Nationalism and Robert Fleming’s Score to “The Clouded Dawn”
JOHN MACINNIS, Dordt College

1917: The “Great War,” Nationhood, and Music in Canada
BRIAN C. THOMPSON, The Chinese University of Hong Kong

Session 2c: Naughty Nightlife
Le Caf Conc
Chair: Dale Cockrell, Vanderbilt University, emeritus

Covering Up: The Censorship of Musical Theatre in Interwar Montréal
MARC STEFAN LUSSIER, University of Ottawa
What Would You Tell Your Mother!? Vice and the Golden Age of Jazz in Montréal (1925–55)
VANESSA BLAIS-TREMBLAY, McGill University
“It Took Intellect to Master My Art”: The Burlesque Entertainer, The Hard-Boiled Reporter, and Rodgers and Hart’s “Zip”
JULIANNE LINDBERG, The University of Nevada, Reno

12:15–1:45 p.m.

Student Forum Business Meeting and Lunch

Viger BC

Lecture-Recital

Le Caf Conc

Amy Beach’s Violin Sonata in A minor, Op. 34, and the Art of Developing Variation, or “Methods Peculiar to Brahms”
KATHARINA UHDE, violin (Valparaiso University) and R. LARRY TODD, piano (Duke University)

Gospel and Sacred Music Interest Group

Cartier A

KAY NORTON, Arizona State University

Music, Sound, and Media Interest Group

Cartier C

Music, Media, and Politics: Perspectives on Trax on the Trail

Panelists: Dana Gorzelany-Mostak (Georgia College), Sally Bick (University of Windsor), Naomi Graber (University of Georgia), Eric Hung (Westminster Choir College of Rider University)

2:00–3:00 p.m.        SESSION 3

Session 3a: Ethnic Parodies
Chair: Robert Walser, Case Western Reserve University

Whiteness, Musical Borrowing, and Ethnic Boundary Policing in the Parodies of Cledus T. Judd
JOHN THOMERSON, University of Cincinnati College-Conservatory of Music

Parody, Polka Culture, and the Polka Medleys of “Weird Al” Yankovic
DAVID FERRANDINO, Independent Scholar

Session 3b: Persistent Sentiments: Song, Dance, and the Political in the 1970s
Chair: Lloyd Whitesell, McGill University

The National Tea Dance: The Forging of a Unified Gay Musical Identity
LOUIS NIEBUR, University of Nevada, Reno

CHRISTA ANNE BENTLEY, Georgia State University

Session 3c: Cosmopolitan Improvisations
Chair: Lisa Barg, McGill University

“We’re free to do anything and . . . free to be ignored”: The Social and Political Resonances of Free Improvisation in Montréal
MELVIN J. BACKSTROM, McGill University
TAMAR BARZEL, New York University

Session 3d: New Directions in Black Gospel Music
Chair: Marva Griffin Carter, Georgia State University

Program: Friday

Le Caf Conc

The Half Has Never Been Told: “O Happy Day” and the Transformation of the Gospel Music Industry
DEBORAH SMITH POLLARD, University of Michigan, Dearborn

My Worship Is For Real
CORY HUNTER, Princeton University

3:00–3:30 p.m. Break (Diamond Roundtable begins at 3:15 p.m.)

3:15–5:15 p.m. SESSION 4

Session 4a: Roundtable: Impressions & Resonances: Retrospectives on the Career and Impact of Dr. Beverley Diamond and Future Directions

Visions and Resonances: The Ongoing Legacy of Dr. Beverley Diamond
ANNA HOEFNAGELS, Carleton University

Visions of Canada: Beverley Diamond’s Impact on Canadian Music Scholarship
ROBIN ELLIOTT, University of Toronto

Theoretical Models, Innovations, and Considerations
KATI SZEGO, Memorial University of Newfoundland

DIALOGUE: Models and Practices for Community Engagement
JUDITH KLASSEN, Canadian Museum of History and MEGHAN FORSYTH, Memorial University

DIALOGUE: The Ongoing Impacts of Beverley Diamond’s Work in Academia
ANNA HOEFNAGELS, Carleton University and ELLEN WATERMAN, Memorial University

On Mentorship and Obstruction
DYLAN ROBINSON, Queen’s University

3:30–5:00 p.m.

Session 4b: How Opera Looks
Chair: bruce mcclung, University of Cincinnati, College-Conservatory of Music

Cartier C

Two Stages in the Operatic Life of Susan B. Anthony: Virgil Thomson and Gertrude Stein’s The Mother of Us All at Columbia University (1947) and the Santa Fe Opera (1976)
MONICA HERSHBERGER, Harvard University

“Bring my goat [cane] [wheelchair] [ ]”: Porgy and Bess in the Context of Disability Studies
JAMES LEVE, Northern Arizona University

“They are not Alfredo and Violetta”: Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of Porgy and Bess
SIEL AGUGLIARO, University of Pennsylvania

Session 4c: Representing Race in the Progressive Era
Chair: Tracy McMullen, Bowdoin College

Cartier A

Sonic Signifiers of Race on Early American Radio
JOANNA HELMS, University of North Carolina, Chapel Hill
The Minstrel Revival in the 1920s and Beyond  
TIM BROOKS, Independent Scholar/Author  

Discipline, Socialization, and “Good Music”: Forming the School Band Canon  
JOSHUA GAILEY, Yale University  

**Session 4d: Travel and Translations**  
Chair: Candace Bailey, North Carolina Central University  
Huronie AB  

Americanizing Music Theory: The Transatlantic Role of Theoretical Writings in American Psalmody  
PETER OLSON, Claremont Graduate University  

Atlantic-World Peregrinations of Musical-instrument Maker James Juhan, 1736–1797  
BARTBARA LAMBERT, Oberlin College and Conservatory of Music  

In Search of the First Bass Drum Pedal: Drumming in New Orleans to Piano Making in Baltimore  
PAUL ARCHIBALD, The University of Edinburgh  

5:30–6:00 p.m. **Honorary Member Ceremony**: Beverley Diamond, Awardee  
Reception follows (Viger A)  

6:45 p.m. **Buses leave for McGill University** (no cost, but reservations required)  

7:00 p.m. **Sacred Harp Sing** (Wirth Opera Studio, McGill University)  
7:00–8:00 p.m. **Pedagogy Interest Group Organizational Meeting** (Cartier A)  
7:30 p.m. **Concert at McGill University** (tickets required, available at the door)  

**FRIDAY, 24 March**  

7:00–8:00 a.m. **Public Relations Committee** (Cartier C)  
7:00–8:00 a.m. **Bulletin Editorial Board** (Cartier A)  
7:00–8:30 a.m. **JSAM Advisory Board Breakfast Meeting** (Neufchatel)  
8:00–2:00 p.m. **Registration** (Cartier Foyer)  
8:00–5:00 p.m. **Exhibits Open** (Cartier B)  

8:30–10:30 a.m. **SESSION 5**  
Chair: Andrew Mall, Northeastern University  
Huronie AB  

A Display of Pre-Columbian Sensibilities at Mexico City’s Pan-American Chamber Music Festival (1937)  
ALEJANDRO GARCIA, University of California, Los Angeles  

Disability Access and Music Festival Communitas at Clearwater’s Great Hudson River Revival  
ELYSE MARRERO, Florida State University  

Grant Park Music Festival and Music in Chicago’s “Front Yard”  
KATHERINE BRUCHER, DePaul University  

Music, Politics, and the Liminality of Cuban Music Festivals in the Obama Era  
TIMOTHY STORHOFF, Florida Department of State  

“An enterprise worthy of the coast”: The San Francisco 1878 May Festival  
ELLEN OLSEN GEORGE, University of Puget Sound  

COLLEEN RENIHAN, Queen’s University
Session 5b: Freedom by the Glass: Explorations of Genius, Religion, and Engaged Scholarship in Beyoncé’s Lemonade

Chair: Christina Baade, McMaster University

FREDARA HADLEY, Oberlin College and Conservatory

’Cause I Slay: Beyoncé and the Efficacy of “Genius” in the Musical Performance of Black Women

AMBRE DROMGOOLE, Yale Divinity School/Yale Institute of Sacred Music

Pray You Catch Me: Acknowledging the Social and Spiritual Labor of Famed Black Women Singers

AJA BURRELL WOOD, CUNY-Brooklyn College Conservatory of Music and The New School

From Hashtag to Homework: Applications of the #LemonadeSyllabus in Interdisciplinary Music Courses

BIRGITTA JOHNSON, University of South Carolina

Session 5c: Boundaries of the New: American Classical Music at the Turn of the Millennium

Chair: Seth Brodsky, University of Chicago

ANDREA MOORE, University of California, Riverside

Market-Friendly Multiculturalism in New Music of the 1990s

MARIANNA RITCHEY, University of Massachusetts, Amherst

New Music in a Borderless World

JUDY LOCHHEAD, Stony Brook University

New Music in the “Gig Economy”

JOHN PIPPEN, Colorado State University

Revelry and Struggle in Chicago’s New Music Scene: 4045 North Rockwell

Session 5d: Popular Experimentalism

Chair: Benjamin Piekut, Cornell University

VICTOR SZABO, University of Virginia

Contemplating the Early Years of Music from the Hearts of Space

FARLEY MILLER, McGill University

How about a Tune on the Electric Sitar?: Fashioning New “Old” Sounds in 1960s Popular Music

THEODORE GORDON, University of Chicago

Opening Buchla’s Box: Rethinking Experimentation in 1960s Electronic Music

LEAH G. WEINBERG, University of Michigan

Americans Abroad: European Patronage and New York’s 1970s Musical Vanguard

10:30–11:00 a.m. Break

Student/Scholar Meet-and-Greet

(Scholar/s TBD)

The SAM Student Forum invites students to come and chat informally with SAM scholars and other students in a friendly, low-key environment.

11:00 a.m.–1:00 p.m. SESSION 6
Session 6a: *Workshop Session, Organized by the Committee on the Conference*  
Huronie AB

**Everything You Wanted To Know About Fieldwork But Were Afraid To Ask**

Facilitator: John Spilker, Nebraska Wesleyan University

Panelists: Trevor Harvey, University of Iowa; Joice Waterhouse Gibson, Metropolitan State University of Denver; Gabriel Solis, University of Illinois

Session 6b: *A Blackness Too Far: Black Avant-gardes, White Progressives, and White Supremacy*  
Cartier A

Chair: Guthrie Ramsey, University of Pennsylvania

“Like Artistic Colonials”: Marshall Stearns’s Folklorism and the Birth of “Vernacular Jazz Dance”  
CHRISTOPHER J. WELLS, Arizona State University

“We Hope That This Can Be Shared by All”: Coltrane as Exemplar of African American Universalism  
FUMI OKIJI, Northwestern University

The “Anti-Traditional Art”: Jazz Critics, Aesthetics, Blackness, and the “New Thing”  
KWAMI T. COLEMAN, New York University

“Black Xenophobia”: “Reverse Racism” and the Neoclassicist Jazz Canon in the 1990s  
STEVEN LEWIS, University of Virginia

Session 6c: *Art in/as Politics: The FTP and its Legacy*  
Cartier C

Chair: Elizabeth Titrington Craft, University of Utah

“A Genuinely Democratic Art”: Echoes of the Popular Front in Kurt Weill’s *Down in the Valley*  
NAOMI GRABER, University of Georgia

The Power and Influence of Satirical Theater: Marc Blitzstein’s “FTP Plowed Under” (1937)”  
TRUDI WRIGHT, Regis University

*Adelante*: Dance, Music, Politics, and the FTP  
JANE FERENCZ, University of Wisconsin, Whitewater

The Politics of the Popular: The Fall of the FTP and the Rise of the Golden-Age Musical  
JAMES O’LEARY, Oberlin Conservatory

Session 6d: *In a New Groove: Creative Reinterpretation and Queer Identities in 21st-Century Gospel and Hip Hop Performances*  
Le Caf Conc

Chair: Judith Casselberry, Bowdoin College

Standing in the Truth: (De)Coding TONεX’s Gay Performance Strategies in Gospel Music  
ALISHA LOLA JONES, Indiana University

“Do You”: Microtiming, Spontaneity, and Human-Performativity in the Beats of J Dilla  
SEAN PETERSON, University of Oregon

Getting Freaky with Missy: Exploring the Queer Musical Intimacies of Missy Elliott  
ELLIOTT H. POWELL, University of Minnesota
PROGRAM: SATURDAY

Experimental Hip Hop and the Meanings of Glitched Grooves
ANNE DANIELSEN, University of Oslo

1:00–5:30 p.m. Montreal Organ Crawl (reservation required)

1:15–2:45 p.m. Lecture-Recital

The Diction of Dialect in Contemporary Concert Spiritual Singing
MARTI NEWLAND, soprano (Columbia University) and MAGDALENA STERN-BACZEWSKA, accompanist (Columbia University)

1:15–4:45 p.m. COPAM Meeting (Neufchatel)

2:15–5:00 p.m. Historic Jazz Walking Tour (reservation required)

5:00–6:00 p.m. Forum for Early Career Professionals Meeting (Cartier A)

5:00–6:30 p.m. SAM Brass Band Rehearsal (Huronie AB)

5:00–6:30 p.m. The Music of Latin America and the Caribbean Interest Group

A Celebration of alcides lanza (Argentina-Canada, b.1929)
Panelists: ALCIDES LANZA, McGill University (piano and electronics); MEG SHEPPARD, Montreal (voice); JONATHAN GOLDMAN, University of Montreal (moderator); EDUARDO HERRERA, Rutgers University (Introduction)

Dance Interest Group
Chair: Anne Searcy (NYU)

Sources in American Dance Research
Panelists: CORINNA S. CAMPBELL, Williams College, JOANNA DEE DAS, Washington University in St. Louis, JAMES STEICHEN, Stanford University

6:30 p.m. Transportation departs for McGill University

7:00–9:00 p.m. Vivian Perlis Concert (Redpath Hall at McGill University)

9:00 p.m. SAM JAM (sponsored by the Folk & Traditional Music Interest Group) (Cartier A)

SATURDAY, 25 March

7:00–8:00 a.m. Conference Site Selection Committee (Cartier A)

7:00–8:00 a.m. Education Committee (Cartier C)

7:00–8:00 a.m. Publication Council (Neufchatel)

8:00 a.m.–4:00 p.m. Registration (Cartier Foyer)

8:00 a.m.–4:00 p.m. Exhibits Open (Cartier B)

5:30–7:00 p.m. Exhibits Open (Cartier B)
8:30–10:00 a.m.        SESSION 7

Session 7a: Cultural Diversity and Inclusion Committee Session

Viger ABC

Decolonizing “American” Musicology
TAMARA LEVITZ, University of California, Los Angeles

Session 7b: Pop Vocalities

Cartier A

Chair: Shana Goldin-Perschbacher, Temple University

“Sounds Human Ears Have Never Heard”: Michael Jackson’s Vocal Composition and the Beatbox Collective
WILL FULTON, LaGuardia Community College

Alien Musicology: Britney Spears, Cyberleaks, and Our Obsession with Public Shaming
WILLIAM CHENG, Dartmouth College

The “Avant-Pop Pixie” and Her “Baby Doll Lisp”: Grimes, Vocal Dysfluency, and Infantilization
JESSICA A. HOLMES, McGill University

Session 7c: Québécois Composers

Cartier C

Chair: Jonathan Goldman, Université de Montréal

Casting the Death Mask of Claude Vivier’s Glaubst du an die Unsterblichkeit der Seele
BRYAN CHRISTIAN, University of Northern Colorado

André Mathieu: The Architecture of Genius and the Privilege of Myth
KIERSTEN VAN VLIET, McGill University

Universal, Yet Personal. Vivier’s Aesthetics as Exemplified in Zipangu (1980)
MYLÈNE GIOFFREDO, McGill University

Session 7d: Ethics and Incarceration

Huronie AB

Chair: Benjamin Harbert, Georgetown University

The Purest Pieces of Home: German POWs Making German Music in America
KELSEY McNINNIS, University of Iowa

Ethical Friction: Navigating Research Ethics in a Jail Music Program
ANDY McGRAW, University of Richmond

Acoustemologies of the Execution Chamber
MICHAEL SILETTI, University of Illinois, Urbana-Champaign

Session 7e: Fiddlesticks

Le Caf Conc

Chair: Ron Pen, University of Kentucky

“Merely a Mighty Good Fiddler”: Downhome Virtuosity and the Stakes of Language
DAVID VANDERHAMM, University of North Carolina, Chapel Hill

“The guy who first set me on fire”: Jerry Garcia, Scotty Stoneman, and the Bluegrass Roots of Psychedelic Rock
REVELL CARR, University of North Carolina, Greensboro

Preserving the Music of Ed Haley
GREG REISH, MTSU Center for Popular Music

10:00–10:30 a.m.        Break
The SAM Student Forum invites students to come and chat informally with SAM scholars and other students in a friendly, low-key environment.

10:30 a.m.–12:00 p.m.  SESSION 8

Session 8a: Teaching American Music

Chair: Tammy Kernodle, Miami University of Ohio

From Arcadelt to Salt ’n’ Pepa: Foregrounding U.S. Music and Diversity in Undergraduate Music History Courses
JOHN D. SPILKER, Nebraska Wesleyan University

The Interplay of Chronology and Genre in the Introductory Course on American Music
LARRY HAMBERLIN, Middlebury College

Teach Local: Integrating Primary Source Research into the Music History Curriculum
S. ANDREW GRANADE, University of Missouri, Kansas City

Session 8b: Lest We Forget: Musical Responses to Violence and Tragedy in Canada

Chair: Gordon E. Smith, Queen’s University

Calling All Dreamers: Dane-zaa Responses to Slow Environmental and Cultural Violence with Prayer Songs
AMBER RIDINGTON, Memorial University of Newfoundland

Atlantic Canadian Disaster Songs and the Musical Memorialization of Tragedy
HEATHER SPARLING, Cape Breton University

Looking for “Our Song”: Canadian Soldiers and their Remembrance of War
KIP PEGLEY, Queen’s University

Session 8c: Who Gets to Decide?

Audience, Industry, and Policy

Chair: Jessica Sternfeld, Chapman University

AMY CODDINGTON, University of Virginia

Sampling, Theft, and Disaster: The Changing Histories of Grand Upright v. Warner
CLaire E. McLEISH, McGill University

The Lay-Expert Divide: Categorizing Listeners in American Music Copyright
KATHERINE LEO, The Ohio State University

Session 8d: Cold War Wars

Chair: Paul Laird, University of Kansas

“Forbidden to Write a Melody”: Leonard Bernstein’s Kaddish Symphony (1963) and the Cold War Style Wars
EMILY ABRAMS ANSARI, University of Western Ontario

Lincoln Portrait in Caracas: U.S. Cultural Diplomacy and the “Sin of Suggestibility”
CAROL HESS, University of California, Davis

Bruce Cockburn as a Celebrity Humanitarian in Nicaragua and Mexico, 1983–1986
JESSICA JOLAN TURNER, University of Western Ontario
Session 8e: Labor’s Rewards?
Chair: Matt Stahl, University of Western Ontario

Simulating Musical Theater: “Virtual Orchestras” and the 2003 Broadway Musicians’ Strike
MICHAEL M. KENNEDY, University of Cincinnati

A Prehistory of the “Gig Economy”: Jazz Musicians as Independent Contractors in Midcentury American Culture
DALE CHAPMAN, Bates College

A Very Ingenious and Superior Invention: Rethinking Narratives of Need in the History of Shipboard Work-Songs (Chanties)
GIBB SCHREFFLER, Pomona College

12:15–1:15 p.m. Interest Group Council (Neufchatel)

12:15–1:45 p.m. Lecture-Recital
Le Caf Conc

Jacques Desjardins’s “Homme Sweet Homme”: A Musically Eclectic Response to Tragedy
MATTHEW HOCH, baritone (Auburn University) and JOSHUA PIFER, piano (Auburn University)

Cultural Diversity and Inclusion Committee
Reception/Second Session
Viger Foyer/Viger ABC

Facilitators: Candace Bailey, Karl Hagstrom Miller, Nancy Yunwha Rao, and Tammy Kernodle

Research Poster Session
Cartier Ballroom Foyer

Music-Making Muppets Abroad: Adapting Sesame Street’s Musical Approaches to Multicultural Education
ELIZABETH A. CLENDINNING, Wake Forest University

Affective Music Theory and Musical Exploration: Michael Hamad’s @phishmaps
JACOB A. COHEN, The Graduate Center, CUNY

Music and Ideology in Social Guidance Films from the 1940s-1950s
MOLLY CRYDERMAN-WEBER, University of Illinois

Shaker and Iroquois Musical Traditions: Some Local Intersections
JENNIFER DELAPP-BIRKETT, Aaron Copland Fund for Music

Talma the Treehugger: Louise Talma’s Eco-Friendly Chamber Opera
SARAH DORSEY, University of North Carolina, Greensboro

“Fair faded words in ink”: Edward Prime-Stevenson’s Musical-Sexual Intertextuality
KRISTIN FRANSEEN, McGill University

Negotiating Hostility: The Berlin Philharmonic Orchestra in the United States, 1955
MITCHELL GLOVER, University of Western Ontario

Forest Recreations: The Bohemian Club “Grove Plays” in Early Twentieth-Century California
BETH E. LEVY, University of California, Davis

Reel or Jig? Contra Dance Music and Choreography
CRYSTAL PEEBLES, Ithaca College

“I Did It My Way”: An Alternative Concept for Teaching American Music
LAURA MOORE PRUETT, Merrimack College
Harmonica Bands at the New York and Brooklyn Hebrew Orphan Asylums: A Niche in American Music
CAROL SHANSKY, Iona College

Microtonalists in the 1980s: The Influence of Tui St. George Tucker
REEVES SHULSTAD, Appalachian State University

EVERETTE SCOTT SMITH, Southeastern Louisiana University

Strategic Novicehood or Expanded Virtuosity?: Collaborations with Children in the Music of Ornette Coleman and Oliver Lake
ADAM TINKLE, Skidmore College

**Folk and Traditional Music Interest Group**
Chair: Kevin Kehrberg, Warren Wilson College

French-Canadian Traditional Music and Dance in Montreal and Beyond during the Twentieth Century
Panelists: Laura Risk, McGill University; Jean Duval, Independent Scholar/Performer; Pierre Chartrand, Danse Cadence

**Experimental Music Interest Group**
Chair: Sara Haefeli, Ithaca College

Panelists: William Brooks, University of York; S. Andrew Granade, University of Missouri, Kansas City; Eduardo Herrera, Rutgers; Kerry O’Brien, Indiana University

Remixing the Nation: Hamilton, Hip Hop, and Race
LOREN KAJIKAWA, University of Oregon

Hip Hop Aesthetics and Formal Integration in Andy Blankenbuehler’s Hamilton Choreography
ANNE SEARCY, Harvard University / New York University Center for Ballet and the Arts

“History Is Happening in Manhattan”: Hamilton and History Musicals
ELISSA HARBERT, DePauw University

“Headfirst into a Political Abyss”: Claiming Cultural Citizenship in Hamilton
ELIZABETH TITRINGTON CRAFT, University of Utah

**Session 9b: Institutions and American New Music in the 1980s**
Chair: Ryan Dohoney, Northwestern University

“Where the Music of Our Generation Could Fit In”: Bang on a Can and Institutional New Music in the 1980s
WILLIAM ROBIN, University of Maryland

“A Home for Artists’ Work”: Experimental Publishing by Frog Peak Music Since 1982
GIACOMO FIORE, San Francisco Conservatory of Music, USF, and UCSC

Music for Solo Museum: Minimalism, Rock, and the Walker Art Center
SUMANTH GOPINATH, University of Minnesota
Canonizing a Mainstream Avant-Garde at BAM’s Next Wave Festival
SASHA METCALF, Vanderbilt University

Session 9c: Hearing Place
Chair: Travis Stimeling, West Virginia University

Mapping the Historic Soundscapes of Bethlehem, Pennsylvania
SARAH EYERLY, Florida State University

Sustaining Local Identity: Hillbilly Tourism, Appalachian Rurality, and Music in East Tennessee
COREY MICHAEL BLAKE, University of California, Riverside

The Sounds of Black America: Funk and Dayton, Ohio
MATTHEW VALNES, Duke University

Libraries as Symbolic American Music Spaces in the Great Depression
KATHERYN LAWSON, University of Iowa

Session 9d: Sounding Identity
Chair: Norma Coates, Western University

“Playing Whitey’s Music”: Julius Eastman’s Interpretive Self-Fashioning
MATTHEW MENDEZ, Yale University

“Fralich in Swing”: Ziggy Elman and Jewish Swing
SARAH CAISSIE PROVOST, University of North Florida

TransAmericana and Queer Sincerity
SHANA GOLDIN-PERSCHBACHER, Temple University

Expressing Latino/a Identity in Performances of the National Anthem
BILLY D. (WILLIAM) SCOTT, University of Pittsburgh

Session 9e: Rewriting Twentieth-Century Histories
Chair: Charles Hiroshi Garrett, University of Michigan

Sol Ho’opi’i, Hawaiian Steel Guitar, and Racial Politics in Country Music Historiography
SAMUEL PARLER, Harvard University

Writing the History of Motown: The James Jamerson / Carol Kaye Debate
BRIAN WRIGHT, Fairmont State University

“Mama, He Treats Your Daughter Mean”: Reassessing the Role of Women in Mid-Twentieth Century Blues Revivalism
SEAN LORRE, McGill University

Charlie Parker in the History of Cool Jazz
KELSEY KLOTZ, Washington University, St. Louis

4:00–4:30 p.m. Break

4:30 p.m. Business Meeting (Viger ABC)

6:00 p.m. Reception (Ballroom Foyer)

7:00–10:00 p.m. Banquet (Ballroom)
SUNDAY, 26 March

7:30–8:30 a.m. SAM Board Meeting (Neufchatel)

8:30–10:00 a.m. SESSION 10

Session 10a: Institutional Stagings
Chair: Elizabeth Wollman, Baruch College

The City as “Living Parterre”: Opera and Identity in Nineteenth-Century New Orleans
CHARLOTTE BENTLEY, University of Cambridge

“Unencumbered Creativity Within the Parameters”: Bringing Meredith Monk’s *Atlas* to the Stage
RYAN EBRIGHT, Bowling Green State University

Canadian Music Theatre at the Stratford Festival: Nationalism and Value in Live Entertainment
LAUREN ACTON, Centennial College

Session 10b: Hip Hop Close Up
Chair: Fernando Orejuela, Indiana University

Sissy Bounce and the Politics of Twerking
LAURON KEHRER, Eastman School of Music, University of Rochester

West Coast Get Down: Phenomenology of Genre in Los Angeles Hip Hop and Jazz
CHARLES SHARP, California State University, Fullerton

“Triplet Flow”: Origins and Influence on Contemporary Hip Hop
BEN DUINKER, McGill University

Session 10c: Rethinking the 1880s
Chair: Kristen Turner, North Carolina State University

Modes of Spectatorship and Domestication of Black Musics in Early Tourism in New Orleans
HANNAH ROGERS, University of Chicago

Rediscovering the African-American Composer Jacob J. Sawyer (1856–1885) and His Minstrel Music
NICO SCHÜLER, Texas State University

Settler Nostalgia and the Soundscape of Dispossession: Frank Oliver’s “The Indian Drum”
DAVID GRAMIT, University of Alberta

Session 10d: Inside Film Music
Chair: Nancy Newman, University at Albany

From Stage to Screen: The Film Musicals of Screenwriter Ernest Lehman
HANNAH LEWIS, University of Texas, Austin

A Jewish Urtheme in Hollywood
AARON FRUCHTMAN, California Lutheran University

A Family of Geniuses: Representing Childhood in Wes Anderson and Mark Mothersbaugh’s *The Royal Tenenbaums*
THEO CATEFORIS, Syracuse University
10:00–10:15 a.m.    Break

10:15–11:45 a.m.    SESSION 11

Session 11a: Sonified Politics in Hip Hop and EDM
Chair: Mark Katz, University of North Carolina, Chapel Hill

Cartier A

Sonifying Processes of Decolonization with Electric and Orchestral Powwow
ALEXA WOLOSHYN, University of Toronto

Hip Hop as Martial Art: Towards a Political Economy of Violence in Rap Music
J. GRIFFITH ROLLEFSON, University College Cork

Radio Radio: Rethinking Identity of Acadian Youth
EMILIE HURST, York University

Session 11b: Hollywood Voices
Chair: Robynn Stilwell, Georgetown University

Cartier C

“One Small Girl A Whole Quartet”: Technology, Gender, and Popular Music in the Early Sound Films of Lee Morse
JOANNA ZATTIERO, University of Texas, Austin

Voicing American Silent Film: Stage Prologues and Interludes
MARY SIMONSON, Colgate University

Domesticizing Opera: Adolescent Voices in Classic Hollywood Cinema
GINA BOMBOLA, University of North Carolina, Chapel Hill

Session 11c: Sounds of Nature
Chair: Denise Von Glahn, Florida State University

Huronie AB

Reharmonizing Ecology: An Ecocritical Approach to Musical and Social Equality in Meredith Monk’s On Behalf of Nature
CHARISSA NOBLE, University of California, Santa Cruz

Desert Landscapes: The Effect of the Sonora Desert on Elliott Carter’s String Quartet No. 1
LAURA EMMERY, Emory University

“Hearing the Music of Our Spheres”: Data Sonification and the Modeling of Complex Physical Systems in the Music of Carla Scaletti
MADISON HEYING, University of California, Santa Cruz

Session 11d: All About the Process
Chair: Sherrie Tucker, University of Kansas

Le Caf Conc

Beneath the Hybrid Surface: Baban as a Tool for Self-Definition in the Music of Chen Yi
LETA MILLER, University of California, Santa Cruz

Duke Ellington’s Medley Aesthetic
DARREN LACOUR, Washington University, St. Louis

“I have to sing it first”: Mind-Body Unity in Esperanza Spalding’s Vocal and Bass Improvisation
YOKO SUZUKI, University of Pittsburgh
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Edited by Gayle Sherwood Magee

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Black Music Research Journal
Edited by Gayle Murchison

Begun in 1980, Black Music Research Journal is published in the spring and fall of each year and includes articles about the philosophy, aesthetics, history, and criticism of black music. BMRJ is the official journal of the Center for Black Music Research and is available by subscription and as a benefit of membership of CBMR.

Bulletin for the Council for Research in Music Education
Edited by Janet R. Barret

The Bulletin of the Council for Research in Music Education provides a forum where contemporary research is made accessible to all with interest in music education. The Bulletin contains current research, and reviews of interest to the international music education profession.

Dr. Janet R. Barrett is editor and works with an advisory committee of music education’s most prestigious researchers. The Bulletin of the Council for Research in Music Education provides an outlet for scholarly publication and is one of music education’s leading publications.

Ethnomusicology
Edited by Ellen Koskoff

Ethnomusicology is the premier publication in the field. Its scholarly articles represent current theoretical perspectives and research in ethnomusicology and related fields, while playing a central role in expanding the discipline in the United States and abroad. As the official journal of the Society for Ethnomusicology, Ethnomusicology is aimed at a diverse audience of musicologists, anthropologists, folklorists, cultural studies scholars, musicians, and others, this inclusive journal also features book, recording, film, video, and multimedia reviews. Peer-reviewed by the Society’s international membership, Ethnomusicology has been published three times a year since the 1950s.

Music and the Moving Image
Edited by Gillian B. Anderson and Ronald H. Sadoff

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— John Edward Hasse, Curator of American Music, Smithsonian Institution

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Session 1a: Race and Theater in the 1920s

Seven-Eleven at The Globe: Negotiating African American Identity in 1920s Cleveland

Peter Graff, Case Western Reserve University

The Globe Theater was once Cleveland’s premiere venue for black entertainment. It regularly packed the house with the latest blues queens and vaudeville hits, including the musical comedy Seven-Eleven, which received such effusive praise that it was held over for two additional weeks. While almost entirely forgotten today, Seven-Eleven was a highly celebrated show that toured North America for four seasons (1922–26). The music and themes of Seven-Eleven contributed to contemporary dialogues on race pride and progress. With this production as my focus, I demonstrate how the Globe’s nightly repertory helped theatergoers navigate tensions between image and identity.

“Strange what cosmopolites music makes of us”: Racialized Listening in Nora Douglas Holt’s Music Criticism, 1917–23

Lucy Caplan, Yale University

This paper analyzes the work of Nora Douglas Holt, an African American woman and pioneering figure in the history of American music criticism. In her Chicago Defender column and magazine, Music and Poetry, Holt argued that musical performance could challenge both spatial segregation and the racist attitudes of individual listeners. Her criticism worked toward activist ends: by writing about listening in racialized terms, she revealed the surprising potential of classical music to unsettle cultural hierarchies that linked race to genre. I focus especially on Holt’s experience as a black woman in primarily white performance spaces, and her interactions with other listeners therein.

How the Lion Became a Subway: The Modernities of H. Lawrence Freeman

David Gutkin, Columbia University

This paper argues that the reception of H. Lawrence Freeman’s little known opera Voodoo (premiered 1928) bespeaks competing, racially-charged values underpinning the idea of “the modern.” Taking this reception history as a jumping-off point, I then turn to key moments in Freeman’s long career as composer of Afro-Wagnerian music drama, jazz opera, and musical comedy in order to further explore pluralities lodged within the idea of modernity itself. I conclude with an analysis of Freeman’s American Romance, which features “jazz” as both a leitmotiv symbolizing white, decadent ultra-modernity as well as a sound heard over the airwaves signifying black musical achievement.

Session 1b: Folk Revivals

The Backyard Opry: From the Barn to the Ryman and Back Again

Liza Flood, University of Virginia

The Grand Ole Opry lives on today, not just in Nashville, but in countless rural towns across the American southeast. These regularly occurring “backyard oprys” draw on the practices and ethos of The Opry, in conversation with many of the same cultural motivations that inspired the original radio “barn dance.” This paper considers historical accounts of The Opry alongside ethnographic considerations of current backyard oprys in Tennessee and North Carolina. I argue that backyard oprys are a coherent cultural form that negotiates what is at once an intimately local and distantly commercial cultural world.

Folksong as Sound: Frameworks of Listening in the Mid-Century American Folk Revival

Brian Jones, Eckerd College

In the 1950s, the American folk revival, although largely pushed underground by the Red Scare, was developing in important ways. In this paper, I explore these developments from a technology studies perspective. Broader trends in pop music and jukebox culture spurred many to consider music less for its text or melody, and more for its texture, timbre, and aural...
persona. The aesthetic role of the sound recording was shifting from one of documentation to something more akin to a sonic work of art. Folk revivalists ultimately embraced and capitalized on this framework of sonic appreciation, even while pushing against it.

“Fare Thee Well (Dink’s Song)”: Origins, Authenticity, and Moving Beyond the Confines of the American Folk Revival
Sophie Kabbash, McGill University
The image of the authentic white guitarist has percolated into mainstream American Folk music rhetoric. This paper traces the genealogy of “Fare Thee Well (Dink’s Song)” to expand the song’s narrative beyond the confines of the mid-twentieth century white male, middle-class Folk Revival artists like Dave Van Ronk. Recordings from 1939 to 2015 highlight a discontinuous timeline. This fractured historiography of “Fare Thee Well” provides a methodological framework that takes into account the impact of the original recording by John Lomax of an African-American woman named Dink, the “standard,” and the various competing alternatives of a specific American folksong.

Session 1c: Modernism Revisited
Ruth Crawford in the Age of Anxiety
Beth Keyes, The Graduate Center, CUNY
Ruth Crawford’s Music for Small Orchestra (1926) was composed during a period of physical, emotional, and psychological crisis. In this paper, I situate Crawford’s work at the center of intersecting social, political, and medical discourses surrounding anxiety in the American 1920s. As the West was thrust into an “Age of Anxiety” during the postwar period, the definitions of overwhelming tension shifted to describe disorder on both a personal and collective level. Through music, Crawford narrates anxiety as a process, suggesting a representation of the restless body and mind that resonates with contemporary models of socio-psychological disorder.

Arnold Schoenberg and Hollywood Modernism
Kenneth Marcus, University of La Verne
Scholars have traditionally viewed Schoenberg’s exile in America (1933–51) as one of isolation and alienation, yet I argue that the reverse was true: he contributed fully to the modernist movement in Southern California as a composer and as a teacher by continually benefiting from his ties to Hollywood. The entertainment industry became an early and important source of income and connections, where Schoenberg found not only students but also friends, colleagues, and patrons. Drawing on interviews and research at archives in Europe and America, I argue that Hollywood thus proved central to Schoenberg’s life and work in Southern California.

“Contesting Ideologies of Womanhood”: The Impact of the Great Depression on the Reception of American Women Modernist Composers
Tonia Passwater, The Graduate Center, CUNY
During the years 1925–1945, America witnessed an ideological shift from first-wave feminism back to the Victorianism of an earlier time. This transition, provoked by the Depression, altered views concerning women’s proper place and impacted the careers of American women modernist composers. Although arguments that anti-woman sentiments of male modernists made it impossible for women to succeed have been challenged, it is indisputable that the careers of male and female modernists differed dramatically in ways inflected by gender. My examination of women modernists demonstrates that the Depression era’s “contesting ideologies of womanhood” had a greater impact than has been previously acknowledged.

Session 1d: Music on Screens
“The Best Jazz Show on the Air Anywhere”: Mister Rogers’s Neighborhood
Aaron Manela, Case Western Reserve University
Although the didactic goal on Fred Rogers’s eponymous show was social learning, one of his lasting impacts was via his role as composer. Drawing on scholarly criticisms of canonicity and notions of cultural appropriation, I seek to interrogate Fred Rogers’s use of jazz within...
current discursive claims about American versus racially proprietary art, and I theorize jazz as a utopian symbol in Rogers’s model neighborhoods, both real and make-believe. This understanding is crucial as musicians such as the Marsalis brothers, as well as conservatory cultures, assimilate an approach to jazz as “America’s classical music.”

Remaking *Funny Face*: The Gershwins’ Musical from Stage to Screen

Jessica Getman, University of Michigan

In 1957, Paramount Pictures released *Funny Face*, a film musical based on George and Ira Gershwin’s 1927 Broadway show. While this new work retained some of the original’s best-known songs, it was revitalized by the introduction of an entirely new plot, the addition of new musical pieces, and the re-orchestration of well-worn hits. Through a study of administrative and legal material related to the 1957 production, as well as sketch and conductor scores of several of the film’s most recognizable pieces, this paper illuminates the process of adapting a stage musical for the silver screen.

“Snatchin’ Your People Up”: Networking Cultural (Re)Appropriation in the “Bed Intruder Song”

John McCluskey, Shorter University

In 2010, a series of viral YouTube videos evidenced the complex systems of cultural identification and appropriation between black and white cultural groups in the U.S. Originating with a television interview about an attempted rape and resulting in a series of viral musical performances, the story of the “Bed Intruder Song” represents a network of appropriation and re-appropriation. Using George Lipsitz’s concept of strategic anti-essentialism—the calculated use of a cultural form outside of your own to define yourself or your group—this paper demonstrates the complexity of appropriation in a digital era in which content is repeatedly utilized and repurposed.

Student Forum

Applications, Interviews, and Self-Presentation on the Job Market

Participants: William Cheng (Dartmouth), Elizabeth Clendinning (Wake Forest), Paul Laird (University of Kansas), Neil Lerner (Davidson College), Denise Van Glahn (Florida State University), and Marian Wilson-Kimber (University of Iowa)

This panel brings together distinguished scholars representing a wide variety of experiences and institutions with the aim of discussing the processes of applying and interviewing for jobs. We plan to address successful strategies for the job search process, such as crafting a CV and handling an on-campus interview. We will present general questions that draw on the broad experience of the panel and also encourage students to bring their own questions. Though this panel focuses primarily on academic jobs, the approaches and insight offered here are relevant to other interests student may have.

Session 2a: Collegiate Victorians

Minstrelsy and the Yale College Man, 1845–75

David Blake, SUNY-Potsdam

Minstrelsy pervaded Yale student life during the mid-1800s. Students attended minstrel shows, staged performances, wrote Glee Club arrangements, and fashioned odes for campus ceremonies set to familiar tunes. Though scholars have mostly related minstrelsy to working-class white identity, the integration of minstrelsy into extracurricular activities at Yale indicates its significance for upper-class audiences. This paper illuminates minstrelsy’s pivotal role in cultivating an emergent student identity. As depicted in songsters, college newspapers, and diaries, student minstrel activities acted as a vehicle for juvenile revelry and rebellion against the faculty, while also demonstrating the skill in Classics and rhetoric expected of educated gentlemen.

Music Vale Seminary: An Unknown Pioneer Music Conservatory

Jewel Smith, Xavier University

Unknown to most scholars and musicians today, Music Vale Seminary was the first music conservatory in the country and established solely for women in Salem, Connecticut. Orramel
Whittlesey founded the school ca. 1835, which soon attracted students from a wide area, including Nova Scotia and the West Indies. Initially instruction was limited to piano; other instruments and theory courses were added later. Music Vale achieved distinction as a first-class school; visitors witnessed some of the finest music-making in the United States during the mid-nineteenth century. An examination of primary materials confirms the significance of this school in American music history.

“Does she keep well with all her strenuous life?”: Family Obligations, Feminine Frailty, and the Mary Wood Chase School of Musical Arts

Bethany McLemore, The University of Texas, Austin

After studying with Sarah Eliot Newman and Oscar Raif, Mary Wood Chase (1868–1963) began a successful career as a pianist and educator, founding the Mary Wood Chase School of Musical Arts in 1896 and publishing her *Natural Laws in Piano Technic* in 1910. Soon, though, family members expressed concerns about her fortitude and familial obligations, which effectively ended her career. Drawing on new findings from the private collection of Chase’s niece, this presentation will provide a sketch of a forgotten figure from Chicago’s musical history and shed light on ways in which gendered expectations colored the careers of women musicians.

Session 2b: War and Its Effects

The Music of the Invalid Corps/Veteran Reserve Corps and the Reception of Disabled Veterans in Civil War-Era Popular Songs

Benjamin J. Coghan, The University of Texas, Austin

Although a fair amount of musicological scholarship examines nineteenth-century popular American song, numerous related topics—such as disability in Civil War–era military music—remain wholly underrepresented in this research. Despite musicologists Michael Accinno and Devin Burke exploring musical perceptions of disabled Civil War veterans, neither focuses on the music of the Invalid Corps/Veteran Reserve Corps. This paper will analyze popular songs about disabled veterans and consider their cultural and historical significance. By analyzing the songs written about soldiers of the Invalid Corps/VRC, this research will address the lacuna in disability studies and musicological nineteenth-century American music.

Canada at War: Canadian Nationalism and Robert Fleming’s Score to “The Clouded Dawn”

John MacInnis, Dordt College

*Canada at War* (*CAW*) aired on Canadian public television in thirteen episodes in 1962. The series outlined the history of Canada’s contributions to WWII, and music for each episode was supervised by Robert Fleming who, in the early 1960s, served as composer and Director of Music at the National Film Board of Canada. This paper compares musical qualities of *CAW* episodes with *Victory at Sea*, a similar series from the U.S., and then examines how musical choices present Canadian nationalism and enhance the dramatic content of the last *CAW* episode, “The Clouded Dawn.”

1917: The “Great War,” Nationhood, and Music in Canada

Brian C. Thompson, The Chinese University of Hong Kong

With a backdrop of war and divisive national politics, this paper explores the world of music in Canada in 1917. It focuses on events in Montréal, then the country’s largest and most cosmopolitan city. The paper examines in detail the contents of two periodicals published in Montréal: *Le Passe-temps*, a popular bi-weekly containing entertainment news and sheet music, and *Le Canada Musical*, a more upmarket monthly. Viewed together, and supplemented with references from newspapers and other periodicals, these journals reveal the public’s contradictory fascination with national song and the musical life of the international community.

Session 2c: Naughty Nightlife

Covering Up: The Censorship of Musical Theatre in Interwar Montréal

Marc Stefan Lussier, University of Ottawa

Interwar Montréal was home to a vibrant musical theatre scene; however, these productions
often pitted traditional Québécois values against those espousing a new-found sense of sexual liberation. This resulted in considerable pressure to censor shows with elements deemed inappropriate for public viewing. Drawing on newly unearthed archival materials relating to one particular act of censorship—the March 11, 1930 arrest of sixteen American burlesque actors—this paper argues that various actors attempted to use censorship as a way to regulate what Montréal audiences heard and saw, and exposes the means by which they attempted to dismantle supposedly “immoral” productions.

What Would You Tell Your Mother!? Vice and the Golden Age of Jazz in Montréal (1925–55)
Vanessa Blais-Tremblay, McGill University

Historical narratives about jazz in Montréal go from brothels to a soloists-sustained golden age to a strippers-induced demise. This presentation critiques this gendered outline and repositions the importance of unruly bodies of women in sustaining Montréal jazz through this entire era. I draw on a previously unexplored collection of interviews with black women performers and on jazz criticism from various media to map the specific ways in which Montréal’s jazz scene provided actors and critics in Quebec with a liminal zone where theories about the gendered and racialized embodiment of morality and vice could be articulated, resisted, and challenged.

“It Took Intellect to Master My Art”: The Burlesque Entertainer, The Hard-Boiled Reporter, and Rodgers and Hart’s “Zip”
Julianne Lindberg, The University of Nevada, Reno

Rodgers and Hart’s *Pal Joey* (1940) satirizes cheap nightclubs and their patrons. The song “Zip,” performed near the top of Act II, parodies the “mechanical antics” of the burlesque entertainer via a mock striptease performed by Melba, a hard-boiled reporter channeling Gypsy Rose Lee, Melba’s most fascinating interviewee. “Zip” unites the bored burlesque dancer and the tough female journalist, both elevated to archetypes in the 1920s and 30s. This paper explores the emergence of these archetypes, ultimately arguing that they reflect the creative negotiations that women made while navigating hyper-masculine environments both within and outside of the entertainment industry.

Lecture-Recital
Amy Beach’s Violin Sonata in A minor, Op. 34, and the Art of Developing Variation, or “Methods Peculiar to Brahms”
Katharina Uhde, violin (Valparaiso University) and R. Larry Todd, piano (Duke University)

In January 1897, months before the death of Brahms, Amy Beach premiered her Violin Sonata in A minor, Op. 34. Probing the score, Percy Goetschius commented that she had “adopted the methods of development peculiar to Brahms,” that is, developing motives and themes similar to what Schoenberg would describe as “developing variation.” Op. 34 also betrays another Brahmsian feature—the use of modal/tonal mixtures. This presentation examines points of contact between Beach and Brahms, and concludes with performances of the Violin Sonata and Romance, Op. 23 (1893) written for Maud Powell, and premiered by them at the Chicago Columbia Exposition.

Gospel and Sacred Music Interest Group
The Martin and Morris Music Studio: A Landmark in Black Gospel Publishing
Kay Norton, Arizona State University

Few people could have predicted that Sallie Martin (1895/6-1988) and Kenneth Morris (1917-1988) would become successful business partners in 1940. Despite vastly different backgrounds, their venture, the Martin and Morris Music Studio, would become the most successful black gospel music publishing company in U.S. history to date. This paper examines Martin’s and Morris’s early business models, respective roles in the company, marketing and expansion strategies, mistakes, triumphs, and negotiations of their two very different temperaments—all of which further animate an understanding of this landmark, black-owned business and the ways it shaped the early gospel style.
Music, Sound, and Media Interest Group

Music, Media, and Politics: Perspectives on *Trax on the Trail*

Panelists: Dana Gorzelany-Mostak (Georgia College), Sally Bick (University of Windsor), Naomi Graber (University of Georgia), Eric Hung (Westminster Choir College of Rider University)

*Trax on the Trail* is an interdisciplinary website devoted to the study of American presidential campaign music. Since its December 2015 launch, Trax on the Trail has created two campaign music research databases and published essays, podcasts, and educational resources that address multiple facets of the 2016 campaign soundscape. In this presentation, Trax contributors will offer analysis of some of the campaign’s most memorable musical moments as well as reflect on the significance of such research in the present political climate. The presentation will be preceded by a brief business meeting.

Session 3a: Ethnic Parodies

Whiteness, Musical Borrowing, and Ethnic Boundary Policing in the Parodies of Cledus T. Judd

John Thomerson, University of Cincinnati College-Conservatory of Music

The construction and performance of white ethnic identities are prevalent in the parodies of Cledus T. Judd. His parodies assert a white cultural and political hegemony and reinforce a black-white racial binary. Judd’s contrafactum parodies of “authentic” country music idealize white identities as rural, patriarchal, heteronormative, and politically conservative. His stylistic allusions mitigate the threat blackness poses to these white identities by linking unacceptable forms of white behavior with black music. I conclude by suggesting that Judd exemplifies a trend of parodists framing blackness as antithetical to whiteness, a rhetorical strategy reinforcing the existence of a reductive racial binary.

Parody, Polka Culture, and the Polka Medleys of “Weird Al” Yankovic

David Ferrandino, Independent Scholar

Scoring a Michael Jackson song for the accordion may be an obvious joke, but when “Weird Al” Yankovic records medleys of top-40 pop songs in a polka idiom, the result is a complex jumble of cultural symbols. Yankovic’s medleys are multifaceted critiques of the music industry during the 1980s, evoking an array of interpretations of American culture from the light and fun to the dark and cynical. Rather than simple farce, these pieces are a unique critical lens for evaluating the shifting, complex, and ironic sensibilities of popular music at the end of the twentieth century.

Session 3b: Persistent Sentiments: Song, Dance, and the Political in the 1970s

The National Tea Dance: The Forging of a Unified Gay Musical Identity

Louis Niebur, University of Nevada, Reno

Disco, as an empoweringly gay musical style, was adopted as the dominant musical force in the newly-legalized public meeting places of American gay communities in the early 1970s. In 1976, gay liberationists established a fundraising “National Tea Dance” (NTD). The weekly NTD occurred simultaneously in bars and nightclubs around the country, playing a disco set assembled by DJ Roy Thode. Participating venues received kits containing instructions, tambourines, and Thode’s tape of the week. Events like the forgotten NTD were one of the gay community’s most distinctly musical attempts to celebrate a new and hard-won freedom.


Christa Anne Bentley, Georgia State University

This paper theorizes confessional songwriting as a form of feminist political expression. I compare Joni Mitchell’s works to the consciousness-raising practices of second-wave feminisms to show how the singer-songwriter movement set up a new type of political song that was personal and subjective. I analyze Mitchell’s early compositions, drawing on rare recorded performances, newly published interviews, and archival research. Through these materials, I demonstrate how Mitchell voiced her private concerns in the public arenas of performances and recordings, thereby creating a highly politicized form of musical communication within the ethos of the women’s movement.
Session 3c: Cosmopolitan Improvisations
“We’re free to do anything and . . . free to be ignored”: The Social and Political Resonances of Free Improvisation in Montréal
Melvin J. Backstrom, McGill University
Free improvisation’s conspicuous experimentation and usual lack of lyrics or memorable melodies challenge many of the basic assumptions of both popular music and the standard classical repertory. While at the margins of musical, and broadly artistic, happenings, a substantial community of audiences, venues, and festivals has developed to assist its propagation in and around Montréal. But what are the reasons for its relative popularity there? And how do those who make up the free improvisation community in Montréal understand and define themselves? This paper attempts to answer such questions.

Tamar Barzel, New York University
The piano-saxophone-percussion trio Atrás del Cosmos (Behind the Cosmos) has faded from cultural memory, but it was Mexico City’s main vehicle for free improvisation from 1972 to 1983. Modern jazz and the branch of Fluxus-fueled experimental theater associated with Chilean expatriate Alejandro Jodorowsky served as twin points of origin for the musical and conceptual work that Atrás del Cosmos sought to accomplish. Drawing on ethnographic interviews, documentary research, and a newly available archive of rehearsal tapes, this paper situates Atrás del Cosmos as central to the emerging historical narrative of twentieth century experimental music in Mexico.

Session 3d: New Directions in Black Gospel Music
The Half Has Never Been Told: “O Happy Day” and the Transformation of the Gospel Music Industry
Deborah Smith Pollard, University of Michigan, Dearborn
This paper argues that understanding why Edwin Hawkins is rightly called “The Father of Contemporary Gospel” requires surveying the seismic denominational and industry changes that his 1968 arrangement of “O Happy Day” set in motion. Specifically, the Church of God in Christ, from which Hawkins, his family, and youth choir emerged, supplanted The Baptist Church as the dominant denominational force within the genre. And, most importantly, a Black-oriented infrastructure was challenged as artists entertained opportunities from mainstream sources to sign with non-gospel record labels and perform on TV, in movies, nightclubs, and festivals. The ripple effects continue to this day.

My Worship Is For Real
Cory Hunter, Princeton University
During the current century, worship music has significantly grown in popularity as a subgenre of contemporary black gospel music. While few scholars have examined worship music within the white contemporary Christian music industry, no critical attention has been given to black gospel artists who specialize in worship music. In gospel music practice, artists assert that worship signifies “real spirituality,” as worship is an outward expression of a real relationship with God. I examine how two gospel artists—Israel Houghton and William McDowell—use their worship music to prove that worship authenticates one’s relationship with God and thus connotes “real spirituality.”
mentoring of many students for over 30 years, her impact continues to resonate and grow. A central consideration throughout this roundtable is the future directions of music scholarship in Canada and/or on Canadian Music topics.

Visions and Resonances: The Ongoing Legacy of Dr. Beverley Diamond
Anna Hoefnagels, Carleton University

Beverley Diamond has had a tremendous impact on music scholarship in Canada during her productive career as an ethnomusicologist that spanned over thirty years. Through academic appointments at Queen’s University, York University and Memorial University of Newfoundland and Labrador, Diamond shaped the discourse about music in Canada and ethnomusicology through her teaching, mentoring of students and research. Spearheading many innovative initiatives and creating opportunities for collaboration between musicians and scholars, Diamond’s impact on music scholarship has been recognized through her election to the Royal Society of Canada in 2008, her naming at a Trudeau Fellow from 2009-12, her election to the Order of Canada in 2013, and her receipt of the 2014 SSHRC Gold Medal. As past-president of the Society for Ethnomusicology, and through various leadership roles in academic societies, university administrations and her ongoing mentoring of students and colleagues, Diamond’s impact continues to resonate across Canada and beyond. This presentation will provide an overview of her career highlights, identifying the main theoretical considerations that have shaped Diamond’s research and the major “trends” in her scholarly output.

Visions of Canada: Beverley Diamond’s Impact on Canadian Music Scholarship
Robin Elliott, University of Toronto

Beverley Diamond is the one scholar whose work is indispensable to the field of Canadian music studies. She has worked tirelessly to make Canadian music internationally known and accepted, thanks to her many institutional affiliations and professional activities, and her vitally important peer-reviewed publications. As the first ethnomusicologist to engage with the entire spectrum of music in Canada, she has written about an enormous range of topics, from traditional Inuit music to contemporary First Nations popular music, and from historiographical studies to copyright issues. With her extensive fieldwork in Northern Canada, Labrador, Quebec, and Ontario, and her collaborative projects with indigenous and non-indigenous Canadian musicians, she has expanded and refined our collective understanding of how music operates as an agent of cultural expression and social change in Canada. This presentation will consider how her contributions to Canadian music scholarship have reshaped the field in productive and fruitful ways.

Theoretical Models, Innovations, and Considerations
Kati Szego, Memorial University of Newfoundland

Beverley Diamond’s theoretical reach is as broad and diverse as the topical areas that have received her attention: technology/organology; expressions of Indigenous modernity in Canada, Australia, and Scandinavia; gender; Canadian settler musics and their historiography; Indigenous intellectual property. This presentation examines the ways that Bev has engaged theory 1) as a critical, dialogic user of other people’s ideas/concepts, 2) as a theory-maker, 3) and as a metatheorist—someone who reflects on what counts as “theory,” how it gets made, and the role of theory in ethnographic research and representation.

DIALOGUE: Models and Practices for Community Engagement
Judith Klassen, Canadian Museum of History and Meghan Forsyth, Memorial University

Community engagement is not an abstract idea or secondary outcome in the work of Beverley Diamond. From fieldwork methodologies that emphasize co-creation to the implementation of institutional models that bring university and community goals into shared relief, Diamond’s approach to research, its accessibility and dissemination demonstrate an implicit respect for people— in and outside of the immediate range of her research. The establishment of Memorial University’s Research Centre for the Study of Music, Media and Place (MMaP) is one such initiative. Not only does the centre bring academics, musicians, and cultural activists into meaningful dialogue, it also serves as a space in which projects can be collectively shaped, bringing new questions into creative focus. Diamond’s engagement with archival collections embodies this same spirit, recognizing the importance of access and its attendant issues, as well
as the potential to develop new knowledge and perspective through collaboration. MMaP’s *Back on Track* series, re-issuing archival recordings with rich historical documentation, and the *MacEdward Leach and the Songs of Atlantic Canada* website, which not only makes archival recordings, texts, and contextual information available on-line, but also invites engagement from community members, are two of many examples. This presentation will examine Diamond’s work within the context of community and public engagement, underscoring the fundamental place of collaboration in her approach.

DIALOGUE: The Ongoing Impacts of Beverley Diamond’s Work in Academia

Sherry Johnson, York University and Ellen Waterman, Memorial University

Over the course of her professional career, Beverley Diamond was an influential instructor in three prominent universities in Canada: Queen’s University, York University and Memorial University of Newfoundland and Labrador, with various visiting professor positions elsewhere, including Harvard University. Through her teaching, mentoring, course design and curricular developments, she has shaped how many music departments engage with ethnomusicology and Canadian music scholarship. This presentation reflects on the impact of Beverley’s teaching style, resources and priorities in various music programs in post-secondary institutions and considers how her work is currently influencing scholarship and teaching in university settings.

PERFORMANCE: On Mentorship and Obstruction

Dylan Robinson, Queen’s University

Beverley Diamond has been a mentor to countless scholars across Canada and the US. This presentation seeks to explore models of mentorship, and specifically a model designed by the Indigenous women’s filmmaker collective EMBARGO. Adapting the model of Lars von Trier’s “Five Obstructions,” EMBARGO embarked on a project of co-mentorship where each member challenged the others to move beyond their habitual ways of working, and within new genres. As well as meditating upon the process of mentorship, this presentation will address three obstructions to which Beverley Diamond has challenged me to respond.

Session 4b: How Opera Looks

Two Stages in the Operatic Life of Susan B. Anthony: Virgil Thomson and Gertrude Stein’s *The Mother of Us All* at Columbia University (1947) and the Santa Fe Opera (1976)

Monica Hershberger, Harvard University

In 1947, Columbia University premiered Virgil Thomson and Gertrude Stein’s *The Mother of Us All*, an opera that loosely chronicles the life and work of Susan B. Anthony. The Santa Fe Opera revived *The Mother of Us All* in 1976, celebrating simultaneously the company’s twentieth anniversary and the United States’ bicentennial. I argue that the university premiere and the professional revival—separated by twenty-nine years and almost 2,000 miles—illuminate how the meaning of one American opera evolved through the progress of the modern feminist movement and an explicitly nationalist agenda.

“Bring my goat [cane] [wheelchair] [ ]”: *Porgy and Bess* in the Context of Disability Studies

James Leve, Northern Arizona University

*Porgy and Bess* is a story about disability complicated by race and economics. Yet the issue of disability has been lost because discussions surrounding the work have focused almost entirely on race or its status as an opera. This essay relocates Porgy’s story in the discourse of disability. I argue that, because Gershwin’s glorious score highlights the love story and emphasizes the so-called universality of the plot, the opera reinforces the ideology of disability overcome. The main exception is the musical treatment of Porgy’s “They pass by singin’” speech and how Gershwin utilizes the motives thereof throughout the opera.

“They are not Alfredo and Violetta”: Cultural Hierarchy, Race, and Politics in the Cold War Italian Performances of *Porgy and Bess*

Siel Agugliaro, University of Pennsylvania

My paper considers the Venetian and Milanese performances of the 1952–56 U.S. State
Department-sponsored world tour of Gershwin’s opera *Porgy and Bess*. The scope of my work is twofold. On the one hand, I intend to assess the efficacy of the opera as a vessel of U.S. propaganda in the Italian context. On the other, I examine the way local critics and audiences received the racial implications of *Porgy and Bess*, one of the first American operas ever performed in the country, against the backdrop of the prestigious history of the genre as a high culture, Italian-born product.

**Session 4c: Representing Race in the Progressive Era**

*Sonic Signifiers of Race on Early American Radio*

Joanna Helms, University of North Carolina, Chapel Hill

This paper discusses the relationship between racial and ethnic categories and sound practice in early American network radio programming (1927–1940) produced at the New York studios of the National Broadcasting Company. I consider how techniques of racial characterization were planned and executed through the use of regional and ethnic accents, sound effects, and popular music, offering close readings of recordings from NBC shows broadcast during this period. In defining specific sonic techniques that signified racial stereotypes, I describe how depression-era and pre-war radio sound effects functioned as an emergent cultural practice that reinforced imagined American social categories.

*The Minstrel Revival in the 1920s and Beyond*

Tim Brooks, Independent Scholar/Author

The story of blackface minstrelsy in the U.S. is fairly well known, from its origins in the 1840s to its decline in the early 1900s. Less known is its revival in the 1920s, leading to widespread exposure in the newly emerging mass media. We look at the man who sparked that revival, and how his Radio Minstrels and other ventures led to recordings, network radio shows, and minstrel recreations in major motion pictures and television that continued until the 1950s. The presentation also considers how the content of these later minstrel stagings compared with that of earlier minstrel shows.

*Discipline, Socialization, and “Good Music”: Forming the School Band Canon*

Joshua Gailey, Yale University

This paper argues that school bands gained traction in the United States during the Progressive Era due to their potential as a tool for the discipline and socialization of white, middle-class American children (and boys in particular). The band’s connections to the military and to prestigious European musical traditions made it ideal for progressive social reformers, who sought to homogenize American culture and improve morality, patriotism, and citizenship by cultivating a canon of “good music.” Through analysis of representative transcriptions, I demonstrate how reformers designed the canon to counteract the “degenerate” influences of African-American popular musics like ragtime and jazz.

**Session 4d: Travel and Translations**

*Americanizing Music Theory: The Transatlantic Role of Theoretical Writings in American Psalmody*

Peter Olson, Claremont Graduate University

Scholars have long acknowledged the existence of an “American idiom” in late-eighteenth-century American psalmody. Much has been written to define this compositional idiom and its principle composers. Although scholars frequently touch on the links between rural English psalmody and the American idiom, no extensive analysis of these connections yet exists. This paper traces English theoretical writings and ideas—beginning with Thomas Morley’s *Plaine and Easie Introduction* and continuing through various permutations and abridgements of its ideas—as they cross the Atlantic and directly influence the development of the American idiom in psalmody.

*Atlantic-World Peregrinations of Musical-instrument Maker James Juhan, 1736–1797*

Barbara Lambert, Oberlin College and Conservatory of Music

Illusive Juhan initially made bowed strings; mid-career he switched to keyboards
(harpsichords, pianos, and organs) while in rich Saint-Domingue (now Haiti). Explored are Juhan's Atlantic-World perambulations and his motivation for traveling from French-speaking Switzerland to Holland, then Nova Scotia (where he knew English light opera repertoire), Boston, Charleston, Saint-Domingue, London, Philadelphia, and finally Virginia. Juhan's career includes building, repairing, and teaching instruments, dance, mathematics, and French; and marketing his wares and performances. Opportunistic and personable, his endeavors and political and financial motivations are examined. His composer-violinist-keyboardist-and-concert-manager son Alexander is also mentioned.

In Search of the First Bass Drum Pedal: Drumming in New Orleans to Piano-Making in Baltimore

Paul Archibald, The University of Edinburgh

A distinctly American instrument, the drum kit has provided the beat of popular music for over a century. The bass drum pedal is a fundamental component, with a history tied in with the many apocryphal tales associated with early jazz history. In exploring the many different “first” instances of the bass drum pedal, the search takes me from New Orleans and Chicago, back to early eighteenth-century Baltimore, where piano makers of the Viennese tradition may have been responsible for inspiring what has helped drive popular music forward for over a century: the bass drum pedal.

Session 5a: Seminar: Festivals and Musical Life

A Display of Pre-Columbian Sensibilities at Mexico City’s Pan-American Chamber Music Festival (1937)

Alejandro Garcia, University of California, Los Angeles

Carlos Chávez used the Pan-American Chamber Music Festival (1937) as a space to showcase his “Mexican Orchestra,” an ensemble drawing inspiration from Mexico’s indigenous communities. Chávez’s nationalist efforts catered to Mexican audiences proud of their indigenous-American heritage. At the same time, the Festival was co-organized by Elisabeth Sprague Coolidge and the Committee on Cultural Relations with Latin America, a U.S.-based organization that capitalized on the enthusiasm for pre-Columbian arts among U.S. citizens, some of whom attended the Festival. I argue that collaboration between these state and private actors reveals the early transnational dynamics of international music patronage in North America.

Disability Access and Music Festival Communitas at Clearwater’s Great Hudson River Revival

Elyse Marrero, Florida State University

Clearwater’s Great Hudson River Revival is the largest non-commercial folk music festival in the United States, and a model case study for music festival accessibility. Continuing Toshi Seeger’s philosophy of accessibility, Clearwater designs fully accessible spaces and services for Deaf and disabled festigoers. In this paper I describe the ways Clearwater creates an accessible music festival that provides an opportunity for Deaf and disabled patrons to experience music festival communitas – an experience typically designed for non-disabled festigoers. At Clearwater, Deaf and disabled patrons are able to experience collective joy, community, and transformation without conforming to ableist and audist expectations.

Grant Park Music Festival and Music in Chicago’s “Front Yard”

Katherine Brucher, DePaul University

Chicago’s Grant Park Music Festival, a free classical music series, provides a case study for exploring how music festivals contribute to the musical life of urban areas. Since the festival was founded in 1935 to employ musicians during the Great Depression, it has adapted to changes in the city’s cultural policies, its demographics, financial support, and expectations for how the festival serves the community. Drawing on archival and ethnographic research, this project provides insight into how changes in aesthetic and social values, funding for the arts, and urban planning have shaped the way the festival engages with the city.
Music, Politics, and the Liminality of Cuban Music Festivals in the Obama Era

Timothy Storhoff, Florida Department of State

After the Obama administration began authorizing musical exchanges with Cuba in 2009, music festivals became a primary site for transnational interactions and the public face for U.S.-Cuban engagement while politicians worked towards normalization in secret. Festival programming designed to attract international tourists also facilitated performances that exposed political and cultural commonalities while allowing differences to be negotiated and explored. By analyzing festivals in Miami, New York, and Havana, as well as using the annual Havana International Jazz Festival as a primary case study, this paper explores Cuban music festivals as politically liminal spaces that served as testing grounds for political change.

“An enterprise worthy of the coast”: The San Francisco 1878 May Festival

Ellen Olsen George, University of Puget Sound

In the nineteenth century, San Francisco hosted several music festivals with the goal of establishing the city as a West Coast cultural mecca. The May Festival of 1878, despite being a popular and musical success, was financially disastrous due to the incompetence of the event’s managers. Through close examination of newspaper and autobiographical sources, this paper explores this first May Festival as an exemplar of West coast civic leaders’ attempts to foster “high culture” in a city rich in diverse and cultured entertainments, and explains why this event, like others of its kind, failed to achieve the desired goals.


Colleen Renihan, Queen’s University

In this paper, I explore the spirited conversations that emerged from The Banff Summer Festival of the Arts and The Stratford Summer Music Festival between 1950–1990 concerning the innovation of music theatre. By weighing the positions on opera of several prominent international figures including Louis Applebaum, Michael Bawtree, Colin Graham, and Keith Turnbull, it becomes clear that their inventive, often revolutionary, approaches to music theatre—honed at Stratford and Banff—ultimately defined the course of Canadian opera.

Session 5b: Freedom by the Glass: Explorations of Genius, Religion, and Engaged Scholarship in Beyoncé’s Lemonade

‘Cause I Slay: Beyoncé and the Efficacy of “Genius” in the Musical Performance of Black Women

Fredara Hadley, Oberlin College and Conservatory

In April 2016, singer Beyoncé released her sixth album, Lemonade. The experiences of Southern Black women anchored the visual narrative, while sonically Beyoncé drew from disparate genres in the African American experience. After its release, debates raged on for and against the genius status of Beyoncé as an artist and Lemonade as an artistic statement. This paper will examine what we can learn about the work of “genius” if we focus on the work the genius does. The frame for this exploration comes from scholars such as Farah Jasmine Griffin and Angela Davis, who unpacked the presence and effect of Black women’s musical genius in blues and jazz performance.

Pray You Catch Me: Acknowledging the Social and Spiritual Labor of Famed Black Women Singers

Ambre Dromgoole, Yale Divinity School/Yale Institute of Sacred Music

While Beyoncé’s latest project, Lemonade, is being heralded as an ode to healing and justice for black women, she has not always been welcomed within the inner sanctums of social activism and spirituality in the black community. In fact, she has spent the majority of her career at their margins. This paper will examine how vocal timbre, genre, and the personal background of black women singers impact the ways they are perceived within the black community and wider societal contexts when they use their art and celebrity to both address issues of social justice and embody religiosity.
Black Womanhood, Feminine Power, and Spirituality in Beyoncé’s *Lemonade*

Aja Burrell Wood, CUNY-Brooklyn College Conservatory of Music and The New School

This paper explores the ways that Yoruba Orishas, such as Oshun and Yemaya, entered the context of African diasporic popular culture as a point of departure for how Beyoncé’s matrilineal exploration over the course of her career have greatly contributed to those interpretations of black feminine power. *Lemonade* signifies and is signified upon through a sonic and visual intersection of music, gender, race, and spirituality. Further, I argue that the presence of Black spiritual tradition representations in this work reflects Beyoncé’s exploration of diaspora through her own inter-generational experience of black womanhood as evidenced in her life and work.

From Hashtag to Homework: Applications of the #LemonadeSyllabus in Interdisciplinary Music Courses

Birgitta Johnson, University of South Carolina

One response to the release of Beyoncé’s *Lemonade* visual album was the creation of a compilation of works by Black women artists, scholars, and activists, better known as the #LemonadeSyllabus. Curated by sociologist Candice Benbow, the resulting #LemonadeSyllabus includes over 200 resources across several fields and was made available free online, where it has been downloaded over 115,000 times. The virtual and real-world popularity of the #LemonadeSyllabus has influenced the development of another interdisciplinary music syllabus. This paper will describe the development a course curriculum that uses *Lemonade* as a way to explore the musical contributions of other Black women across several genres.

Session 5c: Boundaries of the New: American Classical Music at the Turn of the Millennium

Andrea Moore, University of California, Riverside

This paper introduces the idea of a “multicultural turn” in new music of the 1990s United States, produced by influential immigrant composers like Osvaldo Golijov, Chen Yi, and Tan Dun. Musical multiculturalism, based on self-representation, allowed composers from former “peripheries” to commodify aspects of their identity in order to compete on the new music market. I focus on Tan Dun, arguing that he negotiated the market by presenting a dual identity: “Chinese,” tied to expectations of timeless exoticism, and “global,” tied to expectations of flexible mobility. Tan’s market-friendly multiculturalism emphasized global flows and “boundarylessness,” mirroring contemporaneous political and economic priorities.

New Music in a Borderless World

Marianna Ritchey, University of Massachusetts, Amherst

The U.S. arts press is rife with descriptions of young composers who are “innovating” classical music by destroying it as a generic category. Composers like Judd Greenstein, Missy Mazzoli, and Mason Bates frequently counterpose their own wholesomely crowd-pleasing music against the dour isolationism of a previous generation of “academic” composers. This market-orientation is reflected in their musical works, which they claim are breaking down generic boundaries, particularly those perceived as separating “pop” and “classical” music. In this paper, I analyze representative works and public statements made by these composers, locating them within neoliberal rationality.

New Music in the “Gig Economy”

Judy Lochhead, Stony Brook University

The gig economy is in full bloom in the classical music world. Producing some negative effects on individuals and society, it also provides fertile ground for the flowering of a successful scene for new music. This paper examines this scene and the economic, social, and aesthetic conditions from which it emerges. I consider two prominent groups and their collaborations with a composer: Yarn/Wire with Sufjan Stevens and Ensemble Dal Niente with Rebecca Saunders. Using interviews, observation of rehearsals and performances, and score study, I elaborate on the flourishing of a new music scene in the twenty-first-century gig economy.
Revelry and Struggle in Chicago’s New Music Scene: 4045 North Rockwell

John Pippen, Colorado State University

This paper responds to McClary’s call to examine the “ferment located in boundaries” by outlining the shift between public revelry and private struggle. I focus on a building in Chicago that houses three prestigious ensembles: Eighth Blackbird, Third Coast Percussion, and Ensemble Dal Niente. Publically, musicians enthusiastically describe their scene as without boundaries. However, this rhetoric masks the intense labor required. Funding structures, logistical demands, and personal relationships shape and limit the nature of projects undertaken by musicians. By examining the barriers faced by these musicians, I argue that what appears as reveling is often born of struggle.

Session 5d: Popular Experimentalism

Contemplating the Early Years of Music from the Hearts of Space

Victor Szabo, University of Virginia

This paper shares material gathered from the archives of Music from the Hearts of Space, the longest-running ambient music radio show to date. This material illuminates a vital distribution network for contemplative music that hosts Stephen Hill and Anna Turner delivered through metaphysical rhetoric and cosmic imagery. I relate the show to a burgeoning techno-culture in the California Bay Area that espoused personal “alternative” technologies for introspection, communion, and connection to the earth. I conclude by discussing how this show might be reincorporated into the historiography of ambient music, which often disavows its roots in new age and hippie countercultures.

How about a Tune on the Electric Sitar?: Fashioning New “Old” Sounds in 1960s Popular Music

Farley Miller, McGill University

This paper elucidates the roles played by the sitar in the 1960s popular music industry. I begin by examining the critical reception of Anglo-American popular music featuring the instrument, where it functioned as a focal point for debates concerning prestige and symbolic capital. After being featured in popular recordings like “Norwegian Wood,” manufacturers were eager to exploit its commercial potential; nonetheless, the sitar presented a number of practical problems for Western musicians. I therefore examine the development of “electric sitars” by two American firms, Danelectro and Rajah, as design solutions intended to adapt the sitar to contemporary, Western musical practice.

Opening Buchla’s Box: Rethinking Experimentation in 1960s Electronic Music

Theodore Gordon, University of Chicago

In 1963, engineer Donald Buchla, along with composers Morton Subotnick and Ramon Sender, developed a new electronic instrument called the “Buchla Box.” Borrowing technologies from the post-war industries of aeronautics and computing, Buchla’s instrument presented itself as a technological blank slate upon which a composer could “experiment.” But thinking about the Box as a site of purely musical experimentation may obscure the translations it made between circuits, cybernetics, and music. This paper positions the Box within networks of music and technology in post-war America, proposing a new way to think about “experimental” practices in the 1960s Bay Area.

Americans Abroad: European Patronage and New York’s 1970s Musical Vanguard

Leah G. Weinberg, University of Michigan

European patronage is a recurring theme in narratives chronicling the emergence of American minimalist music, yet the routine exchange of financial, social, and reputational value between lower Manhattan-based composers and musicians and their European patrons during the 1970s remains little explored. Using Philip Glass’s and Robert Wilson’s richly documented experimental 1976 opera Einstein on the Beach as a primary case study, I offer a new perspective on minimalism’s origins by considering the effect that regular, substantial European support of New York avant-garde artists had on the trend’s popular and academic reception in the United States.
Session 6a: Workshop Session, Organized by the Committee on the Conference

Everything You Wanted To Know About Fieldwork But Were Afraid To Ask
Facilitator: John Spilker, Nebraska Wesleyan University
Panelists: Trevor Harvey, University of Iowa; Joice Waterhouse Gibson, Metropolitan State University of Denver; Gabriel Solis, University of Illinois

This workshop is intended as a collaborative space for the discussion, critique, and sharing of ideas related to research and teaching with fieldwork in American music. We seek scholars and teachers with a variety of relationships to fieldwork—from those who have no experience to those with training and experience with ethnography willing to share their knowledge with peers. Ethnographic methods have been used in conjunction with historical methods as well as with music analysis and cultural theory. This session seeks to introduce participants to a variety of fieldwork-related resources that they can apply in research and teaching. Our format will be interactive and focused on dialogue and exchange.

Session 6b: A Blackness Too Far: Black Avant-gardes, White Progressives, and White Supremacy

“Like Artistic Colonials”: Marshall Stearns’s Folklorism and the Birth of “Vernacular Jazz Dance”
Christopher J. Wells, Arizona State University

Contemporary swing-era dance revivalists distinguish their dance practice from jazz-ballet and other jazz-inflected “concert dance” through the term “vernacular jazz dance.” This term thrives upon a racialized, preservationist authenticity discourse that can be traced to pioneering jazz historian Marshall Stearns’s advocacy work in collaboration with black dancers during the 1950s and 1960s. The fault line Stearns and his collaborators constructed ran contrary to the mindset and artistic practices of contemporaneous African American choreographers—Alvin Ailey chief among them—who regarded their work as a progressive extension, rather than a betrayal, of fundamentally black cultural forms, social practices, and aesthetics.

“We Hope That This Can Be Shared by All”: Coltrane as Exemplar of African American Universalism
Fumi Okiji, Northwestern University

Commentary on 1960s black radical music tends to position John Coltrane’s supposed apolitical universality in opposition to contemporaneous consciousness movements’ Afro-centric collectivism. A double censure occurs where African American ethical intervention is caricatured as divisive where Coltrane provides the corrective in an embrace of global brotherhood and allegiance to the sovereignty of the individual, expressed through his “self-oriented” musical meditations. In critical response to this staged contest, I offer Coltrane as an important voice among artist-intellectuals evangelizing the “sound of blackness” as an alternative to the mainstream’s societal bankruptcy. Coltrane is thus an exemplar of the African American “communal self.”

The “Anti-Traditional Art”: Jazz Critics, Aesthetics, Blackness, and the “New Thing”
Kwami T. Coleman, New York University

This paper explores the shifting critical discourse upon the emergence of jazz’s “new thing,” characterized by free improvisation, from 1959–1966. I explain how the malignment of the new music, which critics denounced as illogical and self-indulgent, is a symptom of both the limits of critical insight and the more reactive tendencies of neoliberal ideology towards radical black politics and expression. Drawing primarily from the periodicals Down Beat, Jazz Journal, Jazz Review, Metronome, and High Fidelity, I argue that critical mediation contributed to the dismissal of highly innovative music, an oversight that reverberates in both contemporary jazz criticism and historiography.
“Black Xenophobia”: “Reverse Racism” and the Neoclassicist Jazz Canon in the 1990s

Steven Lewis, University of Virginia

Early in his tenure as Jazz at Lincoln Center’s artistic director, trumpeter Wynton Marsalis endured charges of “reverse racism” by prominent white jazz critics, including Terry Teachout, Gene Lees, James Lincoln Collier, and Richard Sudhalter, who related Marsalis’s rapid ascendance and black musicians’ elevation in jazz history narratives with the contemporaneous ascendance of affirmative action and “political correctness.” These critical reactions reflected broader anxieties about the erasure of white jazz musicians in jazz historiography. This discussion thus traces the connections between the 1990s discourse of “reverse racism” in jazz and late twentieth-century controversies surrounding race, institutions, and discrimination.

Session 6c: Art in/as Politics: The FTP and its Legacy

“A Genuinely Democratic Art”: Echoes of the Popular Front in Kurt Weill’s Down in the Valley

Naomi Graber, University of Georgia

In 1945, Olin Downes asked Kurt Weill to create an opera out of American folk music, resulting in Down in the Valley (1948). Valley narratively and structurally resembles One Man from Tennessee (1937), an unfinished musical about Davy Crockett that Weill composed for the Federal Theatre Project (FTP). Furthermore, One Man addresses politics using folksong in ways similar to Valley; although less overtly political, Downes hoped Valley would encourage racial tolerance and democratic participation, anticipating Weill’s Lost in the Stars (1949). These connections reveal that the FTP profoundly shaped Weill’s notions of effective political theatre in the United States.

The Power and Influence of Satirical Theater: Marc Blitzstein’s “FTP Plowed Under” (1937)

Trudi Wright, Regis University

Many are familiar with the infamous opening night of Marc Blitzstein’s The Cradle Will Rock on June 16, 1937. But most are likely unaware of Blitzstein’s theatrically staged rebuke of the Federal Theater Project (FTP), “FTP Plowed Under,” a mere five months later. Blitzstein, so infuriated with the FTP and its direct censorship of The Cradle, turned to the most powerful weapon he knew: his pen. My paper will investigate the involvement of specific government agencies on The Cradle and how its opening served as a moment of great influence during some of the toughest days of the U.S. Depression.

Adelante: Dance, Music, Politics, and the FTP

Jane Ferencz, University of Wisconsin, Whitewater

On April 20, 1939 the Dance Unit of the New York FTP presented Helen Tamiris’s Adelante. Tamiris chose the Spanish Civil War for the work’s setting, metaphorically representing the struggles of oppressed populations worldwide. Adelante included vignettes of a soldier’s life as he waits to be executed by a firing squad. Portions of Adelante were scheduled for performance at the 1939 World’s Fair. My paper seeks to introduce the work, including its compositional genesis, its reception, and its significance within the context of Popular Front politics and the activism of the FTP.

The Politics of the Popular: The Fall of the FTP and the Rise of the Golden-Age Musical

James O’Leary, Oberlin Conservatory

Many have asserted that Broadway’s “Golden Age” of the early 1940s was marked by “maturity,” formal rigor, and sophistication. But why did producers advertise musical comedies as serious? This paper links the rhetoric surrounding the rise of these musicals to the demise of the Federal Theater Project. By examining testimony surrounding the Coffee-Pepper bill and the House Committee on Un-American Activities, I demonstrate that the backlash against the left-wing theater stemmed from fears that popular music was duping listeners into adopting left ideology. I argue that rise of the “serious” musical comedy was an attempt to allay these fears.
Session 6d: In a New Groove: Creative Reinterpretation and Queer Identities in 21st-Century Gospel and Hip Hop Performances

Standing in The Truth: (De)Coding TONεX’s Gay Performance Strategies in Gospel Music

Alisha Lola Jones, Indiana University

Anthony C. Williams, III, also known as TONεX, is an emerging icon who embodies longstanding contradictions concerning queerness and black Christian identity. Throughout his 2009 recording *UnSpoken*, TONεX explores the queer practices that he contends are embedded in Pentecostal Christianity. Although these practices are not openly discussed—either in Pentecostal churches or on gospel recordings—TONεX uses music and lyrics to exemplify honesty through his self-disclosure, a radical assertion of identity that has particular saliency within a Christian frame. This talk explores the performative strategies behind this creative process as being grounded in bodily experiences.

“Do You”: Microtiming, Spontaneity, and Human-Performativity in the Beats of J Dilla

Sean Peterson, University of Oregon

Hip hop producer J Dilla (James Yancey) is widely known for his distinct approaches to rhythm in his beats, which writers have called “wobbly,” “woozy,” and “tipsy.” By his own account, Dilla sought “to have that live feel” in his work. Building on Anne Danielsen’s (2010) work, this paper analyzes two of Dilla’s beats. I argue that their wobbly character results from Dilla’s particularly bold combination of mechanical-rhythmic and human-performative elements, in which various sounds push and pull against a steady pulse. I conclude that Dilla’s rhythmic re-imagining opened a door to new conceptions of how music can groove.

Getting Freaky with Missy: Exploring the Queer Musical Intimacies of Missy Elliott

Elliott H. Powell, University of Minnesota

This paper examines the musical queer potentiality of African American female rapper Missy Elliott. I use queer here not as a substitute for gay or lesbian, but rather as a dynamic marker of strange, odd, nonnormative sexual and gendered desires, practices, pleasures, and expressions. I argue that Elliott helps us to expand and re-theorize the discussion of sexualities in hip hop in particular, and American music more broadly. This paper looks to Elliott’s music in order to demand an examination of the intimate, a cultural expression that radically points to new directions and political possibilities of queerness and queer music-making.

Experimental Hip Hop and the Meanings of Glitched Grooves

Anne Danielsen, University of Oslo

Digital music technology has enabled entirely new forms of musical expression. Among them are new rhythmic feels produced by either inserting glitches into the post-production of a played groove or by warping samples. In this paper I present a microtiming analysis of the song “1000 Deaths” by D’Angelo. I explore the wide array of musical and cultural meanings that microrhythmic practices have taken on, from an experimental attitude (D’Errico) or political activism to black badness (West) or overtly sexual activities. Ultimately, I seek to bridge the gap between analysis of “the music itself” and interpretations of cultural and contextual meanings.

Lecture-Recital

The Diction of Dialect in Contemporary Concert Spiritual Singing

Marti Newland, soprano (Columbia University) and Magdalena Sterne-Baczewska, accompanist (Columbia University)

The composition and performance practice of concert spirituals includes the use of African American Vernacular English (AAVE), a fraught act both orthographically and vocally, through which essentialist relationships between blackness and the singing voice resound. For many singers and listeners, the diction of AAVE in concert spirituals is held in contradistinction to the sound to western classical vocalism. The diction of dialect at once challenges essentialist reception of black vocality and asserts a linguistic community. This lecture-recital reconsiders...
language and the politics of racial inequality in contemporary concert spiritual singing to point toward the enduring role of concert spiritual performance.

The Music of Latin America and the Caribbean Interest Group
A Celebration of alcides lanza (Argentina-Canada, b.1929)
Panelists: ALCIDES LANZA, McGill University (piano and electronics); MEG SHEPPARD, Montreal (voice); JONATHAN GOLDMAN, University of Montreal (moderator); EDUARDO HERRERA, Rutgers University (Introduction)

In this session the Latin American and Caribbean Music interest group honors alcides lanza, Director Emeritus of the Digital Composition Studios at the Schulich School of Music, McGill University. lanza (who since the 1960s has spelled his name in lowercase) is a Canadian-Argentinian composer, conductor, and pianist born in 1929 and has been a crucial figure for contemporary music in both countries. After studying at the CLAEM in Buenos Aires (1963–1964), lanza obtained a Guggenheim Fellowship, which he used to move to New York. There he worked as a technical assistant at the Columbia-Princeton Electronic Music Center until 1971, when he joined McGill University. He has been internationally recognized for his work both as a composer and performer. The awards include the 1996 OAS Honor Diploma and the 2003 Victor Martyn Lynch-Staunton Award from the Canadian Arts Council. In 2014 lanza was awarded the Premio Tomas Luis de Victoria, in Madrid, Spain, the most prestigious award for Ibero-American composers. This session will celebrate lanza, beginning with a panel moderated by Jonathan Goldman featuring lanza and vocalist Meg Sheppard. The session will conclude with a recital featuring three works by lanza and performed by Sheppard and lanza:

- arghanum V [1990-I] π, for piano and electronics (13’)
- the freedom of silence [1990-II], for voice and piano (11’)
- vôo [1992-I], for acting voice and electroacoustic sounds (12’)

Dance Interest Group
Sources in American Dance Research
Chair: Anne Searcy, New York University
Panelists: CORINNA S. CAMPBELL (Williams College), JOANNA DEE DAS (Washington University in St. Louis), JAMES STEICHEN (Stanford University)

A wide variety of research projects across the study of American music concern dance and gesture. Yet sources in dance pose unique methodological problems that deserve further discussion. Arguably one of the only art forms more ephemeral than music, dance is nevertheless accessible through a variety of sources and methodologies, including ethnography, interviews, and archival documents. In this panel, SAM’s Dance Interest Group brings together three scholars, Corinna Campbell, James Steichen, Joanna Dee Das, to discuss their use of research sources. This will be followed by a more general discussion on challenges and methods in music-dance scholarship.

Session 7a: Cultural Diversity and Inclusion Committee Session
Decolonizing “American” Musicology
TAMARA LEVITZ, University of California, Los Angeles

In this lecture-workshop I examine a historical case of how the “coloniality of knowledge,” or ethnoracial hierarchies, organize knowledge production in the Society for American Music. By comparing how the study of Indigenous music, Black music, and music of the Americas became established in SAM and in the American Musicological Society, I center my decolonial critique on the way the term “American” continues to function within the society. My goal is to illuminate the “coloniality of knowledge” operating in SAM and the urgent need for decolonization. Included are practical strategies for discussion in the noontime session.

Session 7b: Pop Vocalities
“Sounds Human Ears Have Never Heard”: Michael Jackson’s Vocal Composition and the Beatbox Collective
Will Fulton, LaGuardia Community College
In the late 1970s and early 1980s, Michael Jackson developed a style of vocal composition that involved recording a cappella multitrack demos of beatboxed rhythm tracks, basslines, and vocal melodies, creating song templates that would then be realized by studio musicians for some of his biggest hits. Employing Andrew Flory’s concept of “vocal composition” and Theo Cateforis’s views on liminality in 1980s pop, this paper considers Jackson’s process as a type of vocal composition that both transforms and reimagines the collective practices of R&B. I argue that Jackson’s vocal concepts play a critical role in his recordings, which should be heard as extensions of his demoed beatbox collectives.

Alien Musicology: Britney Spears, Cyberleaks, and Our Obsession with Public Shaming

William Cheng, Dartmouth College

In July 2014, an anonymous source leaked the raw audio of Britney Spears’s confessional ballad “Alien.” Haters pounced on this star’s denuded voice, gleefully seizing on the viral artifact as a smoking gun for Spears’s deficits and for the pop industry’s artistic fakeries more broadly. My paper situates this flashpoint of Spears-shaming within late-capitalist archives of public humiliation, cyberleaks, and the paternalistic scrutiny of women’s bodies and voices (musical and otherwise).

The “Avant-Pop Pixie” and Her “Baby Doll Lisp”: Grimes, Vocal Dysfluency, and Infantilization

Jessica A. Holmes, McGill University

Electro-pop sensation Grimes is adored by male critics and fans for her signature “baby doll lisp,” a reception that I argue is bound up with the infantilization of her aesthetic and what the singer describes as a paternalism on the part of male music industry insiders towards production work by women, despite the singer’s production credentials. I thus explore Grimes’ lisp as a liminal site of oppression. This site reflects not on disability per se, but on the role of vocal dysfluency in the sexual infantilization of the female body, and the male policing of female musical labours and expertise.

Session 7c: Québécois Composers

Casting the Death Mask of Claude Vivier’s Glaubst du an die Unsterblichkeit der Seele

Bryan Christian, University of Northern Colorado

In the final measures of Claude Vivier’s final work—Glaubst du an die Unsterblichkeit der Seele (Do You Believe in the Immortality of the Soul; 1983)—a narrator describes how a man named Claude was stabbed through the heart, which served as an eerie premonition of Vivier’s actual murder by stabbing. In light of this biographical context and lack of a double bar or signature, many scholars consider this work unfinished. Using archival evidence from the Université de Montréal, I show how Vivier’s conception of Glaubst du evolved over time and argue that the work is in fact finished.

André Mathieu: The Architecture of Genius and the Privilege of Myth

Kiersten van Vliet, McGill University

Over the past decade there has been an unexpected revival of Quebecois composer André Mathieu’s works. Mathieu (1929–1968), who was touted by Rachmaninoff as the “Young Canadian Mozart,” died in poverty and obscurity. Post-WWII, his music was unpopular for aesthetic and social reasons, and thus rarely performed until the mid 2000s. Notably, the shape Mathieu has taken in the recent mémoire collective of Quebec citizens is directly linked to pianist Alain Lefèvre. This revival raises the question: What is it about Mathieu’s stature, artistic output, or biography that makes his music relevant to contemporary audiences and performers?

Universal, Yet Personal: Vivier’s Aesthetics as Exemplified in Zipangu (1980)

Mylène Gioffredo, McGill University

What motivated Quebec composer Claude Vivier to develop a musical language drawing from a range of influences such as serialism, spectralism, as well as Balinese, Japanese and Indian musics? While it has been argued that those influences were mainly motivated by narrative purposes, I propose that Vivier’s appropriation of diverse musical traditions relates
to his concept of the composer’s role in society. After having discussed Vivier’s æsthetical goals within his own cultural context, drawing on the composer’s writings, I analyze the compositional process of Zipangu, revealing compositional strategies that allow Vivier to create a polymorphic soundscape, universal, yet personal.

Session 7d: Ethics and Incarceration
The Purest Pieces of Home: German POWs Making German Music in America
Kelsey McGinnis, University of Iowa

The internment of 375,000 German POWs has become a footnote in the history of the United States’ involvement in World War II, and most archival evidence of their musical activities has been lost. A rare collection of extant concert programs, letters, and camp newspapers preserves an account of the web of influences affecting the musical lives of German POWs in America, including a nationally implemented reeducation program tasked with promoting American culture in POW camps. The collection reveals that, in American captivity, German POWs turned to German music to facilitate communal expressions of nostalgia, nationalism, and even militarism.

Ethical Friction: Navigating Research Ethics in a Jail Music Program
Andy McGraw, University of Richmond

The operation of many American jails is based upon procedures and policies that may violate the ethical guidelines adopted by most academic societies and Institutional Review Boards. From the perspective of most IRBs, research on incarcerated populations is unethical if any critical consequences result from inmates’ participation in a study. An ethnomusicological study of a jail as a total institution populated by various kinds of actors with complex roles and motivations presents more nuanced ethical dilemmas. My presentation will analyze these issues as they relate to my role in facilitating and observing a music program in a jail since 2013.

Acoustemologies of the Execution Chamber
Michael Siletti, University of Illinois, Urbana-Champaign

In 2001, audio recordings of more than a dozen legal executions carried out between 1983 and 1998 at the Georgia Diagnostic and Classification State Prison were made available to the public. Examination of the recordings reveals sound as an important means of administering, understanding, and contesting the death penalty in the United States. These recordings not only provide exceptionally rare and detailed insight into execution protocol, but also have served as fodder for lawmakers, prison staff, and activists who have interpreted the sounds of the executions as evidence of the death penalty’s constitutionality, morality, or lack thereof.

Session 7e: Fiddlesticks
“Merely a Mighty Good Fiddler”: Downhome Virtuosity and the Stakes of Language
David VanderHamm, University of North Carolina, Chapel Hill

This paper explores the stakes of valorizing language within musical discourse and the linguistic work required to maintain a space for skillful display without ceding one’s musical and regional identity. Drawing on newspapers, magazines, and radio scripts, I demonstrate how two early twentieth-century homes of old-time and early country music—the fiddle convention and the radio barn dance—promoted and protected what I call downhome virtuosity. Downhome virtuosity combined skillful display, rusticity, and humility while the discourse surrounding it regularly employed humor to claim a degree of pride even as it offered backhanded concessions to classical music’s cultural superiority.

“The guy who first set me on fire”: Jerry Garcia, Scotty Stoneman, and the Bluegrass Roots of Psychedelic Rock
Revell Carr, University of North Carolina, Greensboro

As key architects in the development of “psychedelic” rock, the Grateful Dead developed a syncretic vision of American music. While it is often assumed that the most outré aspects of the band’s music originate in the avant-garde, this paper explores the influence of Scotty Stoneman, son of country music pioneer Ernest “Pop” Stoneman, on the improvisational
approach of lead guitarist Jerry Garcia. The paper focuses specifically on a live recording of Stoneman performing the “The Eighth of January,” which will be compared with Garcia’s guitar solo on an early improvisational version of the jug band classic “Viola Lee Blues.”

Preserving the Music of Ed Haley
Greg Reish, MTSU Center for Popular Music
This presentation describes efforts now underway to remaster and reissue the complete works of legendary Kentucky fiddler Ed Haley, a hugely influential figure in today’s old-time music scene whose recorded output consists solely of home recordings made in the late 1940s. As project co-producer, I will provide an overview of the collection, explain the technical processes of restoring and remastering the discs, and offer a historical-aesthetic assessment of Haley’s importance.

Session 8a: Teaching American Music
From Arcadelt to Salt ‘n’ Pepa: Foregrounding U.S. Music and Diversity in Undergraduate Music History Courses
John D. Spilker, Nebraska Wesleyan University
The use of case studies and a topic-based approach to redesign my university’s required undergraduate music history courses has brought to the foreground varied U.S. musical genres, including blues, hip-hop, pop, film music, and musical theater. Each case study centers on a musical work and includes information about the genre and historical period, stylistic analysis, and recent scholarship. Pairings of case studies integrate musical works from more recent U.S. cultures with those of European cultures from the distant past and highlight connections between them, such as complaint and protest in the Comtessa de Dia’s “A chantar” and “Memphis Minnie-Jitis Blues.”

The Interplay of Chronology and Genre in the Introductory Course on American Music
Larry Hamberlin, Middlebury College
This presentation challenges the common practice of dividing the general survey course in American music into units treating folk, popular, and classical music in isolation from each other. More rewarding is the practice of dividing the survey into historical periods that emphasize not genre differences but rather unifying cultural forces. For example, a mid-nineteenth-century unit might contrast minstrel songs, Gottschalk’s “Banjo,” and Slave Songs of the United States, while a unit on the 1960s could highlight the importance of groove in both minimalism and funk in the 1960s. Such juxtapositions arise naturally in the chronological framework of the American music survey.

Teach Local: Integrating Primary Source Research into the Music History Curriculum
S. Andrew Granade, University of Missouri, Kansas City
A recent CMS report called for a “creativity-rich, hands-on, integrative, and culturally diverse engagement” with music. This presentation offers one solution for cultivating that kind of engagement in the music history classroom. For the past few years, the author has partnered with university archivists to create a semester-long project related to regional American musical life. By the semester’s end, the students create a document highlighting how culture impacts musical production and society impacts reception. Using evaluations from the class along with examples of student projects, the presentation demonstrates the engagement students have found with musicology through this approach.

Session 8b: Lest We Forget: Musical Responses to Violence and Tragedy in Canada
Calling All Dreamers: Dane-zaa Responses to Slow Environmental and Cultural Violence with Prayer Songs
Amber Ridington, Memorial University of Newfoundland
Dane-zaa (northern Athapaskan) dreamers’ song performances simultaneously commemorate lived experience(s) and ask for spirit aid through song-prayer. This paper examines how the
Dane-zaa are intervening and responding to the slow violence (Nixon 2011) of coloniality that has affected their landscape, culturescape, and songscape through dreamers’ song performances in both public and personal contexts. Sites of sonic social action (Diamond 2005, Cruikshank 1997:63) that will be discussed include the recently approved Site C Dam on the Peace River, the Alaska-Canada Pipeline proposed in the 1980s (Brody 1981), and fears of conscription and attack during World War II.

Atlantic Canadian Disaster Songs and the Musical Memorialization of Tragedy

Heather Sparling, Cape Breton University

In this paper, I will analyze Atlantic Canadian disaster songs as vernacular and immaterial commemorations of death and tragedy. How, for example, do disaster songs commemorate people and events? Who makes them and why? Compared to other memorializing practices, how do disaster songs respond to larger social pressures affecting commemorative death practices? Drawing on both lyric analysis and interviews with a number of disaster songwriters, I will outline a range of responses evident in Atlantic Canadian disaster songs, from affectless documentation of facts to poetic reflections and from predictable patterns to idiosyncratic and even abstruse lyrics.

Looking for “Our Song”: Canadian Soldiers and their Remembrance of War

Kip Pegley, Queen’s University

Music is a valuable means to understand how soldiers recall the experience of war (Gilman, 2016). Since 2013, I have interviewed several dozen Canadian veterans on their relationships with music; one narrative that has emerged is that some report seeking out an “anthem” during deployment, a song that would help commemorate their service. In this paper I examine what one Canadian crew deployed to Afghanistan in 2008 chose as “their song,” what their engagement with this song suggests about their performance of masculinity and nationhood, and how they subsequently used it to recall—and forget—their memories of war.

Session 8c: Who Gets to Decide? Audience, Industry, and Policy


Amy Coddington, University of Virginia

In the early 1990s, many Top 40 stations began refusing to play the hugely popular genre of rap because programmers believed that their audience disliked rap’s associations with urban Black youth culture. Based on primary sources from radio trade journals, I argue that Top 40’s intentional excision of rap segregated Top 40’s airwaves by separating American consumers according to perceived social differences. This audience segmentation mirrored contemporaneous efforts by politicians, television stations, and community planners to separate white middle-class consumers from poor African Americans. Together, these media strategies affirmed and reinforced already simmering racial tensions within the American public.

Sampling, Theft, and Disaster: The Changing Histories of *Grand Upright v. Warner*

Claire E. McLeish, McGill University

In 1991, Gilbert O’Sullivan sued Biz Markie for sampling his song “Alone Again (Naturally),” in Markie’s rap, “Alone Again.” This lawsuit, *Grand Upright v. Warner*, would become a landmark case for music copyright and audio sampling, and is commonly acknowledged to have ended the “golden age” of hip hop. Conducting a discourse analysis, this paper investigates assumptions about *Grand Upright*, with special attention paid to how and when it gained its landmark status. These initial findings will provide the foundation for a larger project that interrogates the case’s broader significance for the history of hip hop aesthetics.

The Lay-Expert Divide: Categorizing Listeners in American Music Copyright

Katherine Leo, The Ohio State University

A perennial problem in American copyright is how, and by whom, musical similarity and misappropriation should be evaluated. Since the early twentieth century, this legal dilemma has sparked a musicological dialogue between federal judges regarding the skills, habits, and musical perceptions of American listeners. This paper explores the judicial categorization of listeners discussed in copyright case decisions, the legally binding roles each group has been
assigned, and the impact of these roles on the trajectory of music copyright law. Through a multidisciplinary reading of legal-musical sources, this paper simultaneously highlights and problematizes the artificial, yet potent, legal divide between listeners.

**Session 8d: Cold War Wars**

“Forbidden to Write a Melody”: Leonard Bernstein’s “Kaddish” Symphony (1963) and the Cold War Style Wars

Emily Abrams Ansari, University of Western Ontario

Leonard Bernstein’s Third Symphony, “Kaddish” (1963), combines Coplandesque tonal writing with serialism to set a text expressing anger at the futility of the Cold War stand-off. This makes it an excellent case study for considering the effects of the Cold War on Bernstein's musical style. In “Kaddish,” Bernstein attempts to challenge the tonality-serialism binary, which he linked to Cold War competition. Ultimately, however, the work shows his inability to transcend such thinking. Although Bernstein said the work marked a “crisis of faith . . . in tonality,” it ultimately reaffirms his commitment to the increasingly fraught Americanist project.

**Lincoln Portrait in Caracas: U.S. Cultural Diplomacy and the “Sin of Suggestibility”**

Carol Hess, University of California, Davis

The 1957 performance of Copland’s *Lincoln Portrait* in Caracas, Venezuela, was credited with “start[ing] a revolution.” According to Copland, “the audience of 6,000 rose to its feet as one and began shouting” before the end of the piece; indeed, Venezuelan dictator Marcos Pérez Jiménez was deposed a few months later. Yet a recently discovered recording reveals that the audience held its applause until the final cadence. This paper explores Copland’s lapse into what one psychologist calls “the sin of suggestibility” (being convinced of something that did not actually happen) and its implications for U.S. cultural diplomacy in Latin America.

**Bruce Cockburn as a Celebrity Humanitarian in Nicaragua and Mexico, 1983–1986**

Jessica Jolan Turner, University of Western Ontario

In 1983, the Canadian folk-rock singer Bruce Cockburn was sent to southern Mexico and Nicaragua to visit refugee camps and cities. Utilizing previously unexamined first-hand sources such as the Bruce Cockburn archives at McMaster University, I interpret songs written by Cockburn following his tours as expressions of a humanitarian songwriter. By expressing his views through song, Cockburn was able to avoid many of the pitfalls inherent in media reportage and could use his power as a celebrity humanitarian (as Shah, Hall, and Carr 2014 defines this term) to report on what he had seen.

**Session 8e: Labor’s Rewards?**

Simulating Musical Theater: “Virtual Orchestras” and the 2003 Broadway Musicians’ Strike

Michael M. Kennedy, University of Cincinnati

“Virtual orchestras” play prerecorded tracks to supplant partial or entire live ensembles. Threatened by this technology, Local 802 musicians struck in March 2003, closing eighteen Broadway productions. Resolving the strike, producers agreed to prohibit virtual orchestras unless having union consent, but reduced musician-employment minimums. The subsequent public relations and legal battles regarding this technology’s gradual encroachment of musical theater have left musicians’ futures in limbo. Utilizing a reception history of this debate, interviews of its participants, and socio-economic studies, this paper examines the aesthetic, ideological, and business implications of virtual orchestras’ usages and the inherent reshaping of Broadway’s postmodern sound.

A Prehistory of the “Gig Economy”: Jazz Musicians as Independent Contractors in Midcentury American Culture

Dale Chapman, Bates College

Drawing upon Paul Chevigny’s historical account of jazz musicians in the American Federation of Musicians, alongside the archived records of AFM Local 802, this paper chronicles the emergence of new doctrines governing the status of independent contractors in the wake of the 1947 Taft-Hartley bill, and elaborates upon their implications for freelance jazz musicians.
I argue that worker precarity in the midcentury jazz economy, in an era of otherwise unprecedented wage growth and stable employment, anticipates the shape of labor markets to come. In particular, they foreshadow the promotion of the so-called “gig economy” in twenty-first-century business discourse.

A Very Ingenious and Superior Invention: Rethinking Narratives of Need in the History of Shipboard Work-Songs (Chanties)

Gibb Schreffler, Pomona College

This paper interprets the historical emergence of the shipboard work-song genre, chanties, offering perspective gained from neglected evidence. Whereas prior narratives assumed the genre originated upon the sea, and explain its creation through the reasoning that necessity is the mother of invention, this paper’s thesis is that cultural custom trumped need. Arguing that chanties had been sung by African-American workers on land prior to being adopted by mariners, and that there had been no compelling need for mariners to “invent” chanties, the genre’s appearance on ships is seen as the result of acculturation to the changing ethnoscape and technoscape.

Lecture-Recital

Jacques Desjardins’s “Homme Sweet Homme”: A Musically Eclectic Response to Tragedy

Matthew Hoch, baritone (Auburn University) and Joshua Pifer, piano (Auburn University)

Commissioned for the Eckardt-Gramatée competition in 2002, Jacques Desjardins’ “Homme Sweet Homme” is a thirteen-minute dramatic work for voice and piano. The poetic text—written in both English and French by the composer—is a response to the September 11, 2001 terrorist attacks in New York City. Desjardins uses a wide array of musical devices to depict the confusion and horror of that tragedy, evoking a haunting and universal response to the horrors of 9/11. This 30-minute lecture-performance will walk the listener through Desjardins’ score through verbal exposition, musical examples, and a complete performance of the work.

Research Poster Session

Music-Making Muppets Abroad: Adapting Sesame Street’s Musical Approaches to Multicultural Education

Elizabeth A. Clendinning, Wake Forest University

Sesame Street (1969–), among the first educational American children’s television programs, has received numerous accolades for its approaches to teaching academic skills and cultural diversity. Musical skits are integral to presenting these lessons within the program. Twenty co-produced programs in different countries have adapted the Sesame Street format (including musical skits) to teach social issues of regional importance, thereby encoding differing national viewpoints on teaching cultural diversity. This paper compares Sesame Street’s music-related pedagogical approaches to those of the Indonesian Jalan Sesama (2008–2010), demonstrating how the program both adopts American approaches to multiculturalism and critiques their international applicability.

Affective Music Theory and Musical Exploration: Michael Hamad’s @phishmaps

Jacob A. Cohen, The Graduate Center, CUNY

In 2013 Hartford Courant writer Michael Hamad tweeted a graphical representation of a lengthy improvisation (or “jam”) by the rock band Phish. Despite their viral popularity, many fans admit that they have no understanding of the diagrams’ musico-theoretical content. This paper argues that Hamad’s “Phishmaps” intuitively resonate with fans who have no formal musical training because his work represents a notion of musical journeying that is fundamental to the Phish experience. Hamad creates an artistic notation that fosters an affective connection to Phish fans, revealing how their listening practices are acutely conditioned to recognize journeys through harmonic space.

Music and Ideology in Social Guidance Films from the 1940s–1950s

Molly Cryderman-Weber, University of Illinois

This poster presents research investigating the contribution of music to ideologies sustained
through cultural musical codes in 104 instructional films tagged as “social guidance” in the Prelinger Archives of the Library of Congress, conducted by analyzing the conditions under which music occurs in each film. Based on this study, I argue that instructional films taught baby boomers to “read” filmic cultural musical codes while simultaneously encouraging enjoyment in the position of subject of paternalism. Special attention is devoted to sixty-three films produced by Coronet, Encyclopaedia Britannica, and McGraw-Hill, whose studios were notable for their prolificacy and frequent use of music.

Shaker and Iroquois Musical Traditions: Some Local Intersections
Jennifer DeLapp-Birkett, Aaron Copland Fund for Music

Located at the western edge of the Finger Lakes region, the Shaker community at Groveland, NY (1836–1892) represents an instructive local point of intersection between European- and Native-American cultures. Some Shaker music from this community bore written-out vocables and used what Shakers called “Indian tongues.” My paper explores connections in music practices and local history between Iroquois and Shakers in nineteenth-century Western New York, suggesting that Groveland Shakers’ views of native culture went beyond the “noble savage” stereotypes that circulated among more cosmopolitan European-Americans.

Talma the Treehugger: Louise Talma’s Eco-Friendly Chamber Opera
Sarah Dorsey, University of North Carolina, Greensboro

Louise Talma wrote a chamber opera a decade after her opera project with Thornton Wilder (The Alcestiad). For three vocalists and ten instrumentalists, it is the only piece for which she penned both the libretto and the music. It still resonates today. She conveys the importance of avoiding the insanity of our modern existence by escaping into nature. In a letter from 1974 to the funding agency, she wrote: “I intend to do this in the comic vein with undertones of seriousness which will, I hope, convey the idea that this must be accomplished if we are to survive.”

“Fair faded words in ink”: Edward Prime-Stevenson’s Musical-Sexual Intertextuality
Kristin Franseen, McGill University

A relatively unknown figure today, Edward Prime-Stevenson (1858–1942) was a man of hidden depths. Despite success as a music critic, he left the United States to pursue research on homosexuality in Italy, publishing privately under the pseudonym Xavier Mayne. These studies contain ideas about music also found in Prime-Stevenson’s criticism, including a focus on the lives of “bachelor composers” and finding “secret programs” hidden within canonical works. My presentation considers the intertextual relationships between his history of homosexuality, The Intersexes (1908), and a compilation of his criticism, Long-Haired Iopas (1928), considering the strategies he used to link musicality and sexuality.

Negotiating Hostility: The Berlin Philharmonic Orchestra in the United States, 1955
Mitchell Glover, University of Western Ontario

This paper considers the development of American social and political sentiments towards West Germany after World War II through an examination of conflicting reactions in New York City to the Berlin Philharmonic Orchestra’s 1955 U.S. tour. Because the tour took place the same year that West Germany joined NATO, both governments perceived it as a valuable diplomatic tool to facilitate better relations between their countries. New Yorkers reacted in many different ways to the presence of the orchestra in their city, but both countries’ governments worked together to ensure that those who opposed it did not affect the tour.

Forest Recreations: The Bohemian Club “Grove Plays” in Early Twentieth-Century California
Beth E. Levy, University of California, Davis

This paper examines a selection of outdoor “Grove Plays” performed each year since 1902 by the elite men of the San Francisco Bohemian Club, who purchased and “improved” a redwood grove for this purpose. The Plays feature forest settings and newly composed music, usually taking conservation, recreation, and conquest as key themes. Henry Hadley’s Semper Virens was heard in 1923—just after the installation of electricity for an outdoor organ. In this Play
and others, the massive amateur cast enacts a ritual rescue of the trees while also valorizing the industrial "advances" that made Nature so necessary a refuge.

Reel or Jig? Contra Dance Music and Choreography
Crystal Peebles, Ithaca College
Contra dances, an American folk dance genre, are composed dances comprised of stock dance figures that are combined into a 64-beat dance. At a dance event, musicians choose one or more reels or jigs that fit with the choreography of the dance. Both the (more or less) fixed choreography and the indeterminate music contribute to the dance aesthetic. Using the archives from The Ralph Page Dance Legacy Weekend, sponsored by the New England Folk Festival Association, this paper explores the interaction between choreography and music in this folk tradition.

“I Did It My Way”: An Alternative Concept for Teaching American Music
Laura Moore Pruett, Merrimack College
Introductory-level music courses can be invaluable in increasing visibility and enrollments. I recently overhauled my Survey of American Music, shifting to a new, self-conceived approach, using the lenses of borrowing and covering. The students and I considered examples from various historical eras, genres, and allegedly innovative musical styles. We asked what it means to be “American” and to make and consume American music. In this presentation I outline my re-imagination of the course, highlight the successes and challenges, and conclude with observations about the possible benefits and implications of a larger reconsideration of our pedagogy of American music.

Harmonica Bands at the New York and Brooklyn Hebrew Orphan Asylums: A Niche in American Music
Carol Shansky, Iona College
The Hebrew Orphan Asylums of New York City and Brooklyn offered musical instruction to their inmates in the form of concert bands, choirs, and, from 1924–c.1928, harmonica bands. The bands were successful in harmonica competitions in New York and performed regularly on the radio. Famous alumni included Charles Snow (1902–?), Lou Delin (c. 1915–1999), and Leo Diamond (1915–1966). The history of these school harmonica bands and alumni, as well as the experience of other local bands, illustrates the impact of the harmonica on American music education, performance and recreation.

Microtonalists in the 1980s: The Influence of Tui St. George Tucker
Reeves Shulstad, Appalachian State University
In a 1982 New York Times review of the American Festival of Microtonal Music, John Rockwell deemed “Tui St. George Tucker [as] the best-established New York microtonal composer . . .” Despite Rockwell’s claim, Tucker remains in the margins of microtonal music history. This poster will document Tucker’s microtonal pieces, collaborators, commissions, performances, performers, publications, radio interviews, and other contributions during the 1970s and 1980s. This close look at her repertoire and the musicians with whom she actively engaged over two decades will reveal how deeply entrenched Tucker was in the microtonal scene and clearly delineate her place in its history.

Everette Scott Smith, Southeastern Louisiana University
Although significant research examines the Asian philosophical and aesthetic influences on John Cage’s compositions, little attention has been given to the connection between east Asian litholatry and ecocriticism, and his compositional process. Inspired by his visit to the Ryōan-ji dry landscape garden in Kyoto, Japan, Cage created graphic notation for his piece bearing the same name by tracing the contours of fifteen rocks. This presentation will explore the impact of Cage’s relationship with the natural environment on his compositional process in Ryōan-ji through the lens of François Berthier’s theories regarding the voice and language of stone.
Strategic Novicehood or Expanded Virtuosity?: Collaborations with Children in the Music of Ornette Coleman and Oliver Lake

Adam Tinkle, Skidmore College

In this presentation, I compare two legends of free jazz, Ornette Coleman and Oliver Lake, who each made recordings on which their young sons, aged 9 and 6, appeared as percussionists. I analyze the performances of those children on their respective recorded debuts along with critical responses, thus seeking to explore the aesthetic and conceptual dimensions of Lake’s and Coleman’s inclusion of children in professional contexts. I show how this radical choice—folding novices into improvisational performances—suggests a challenge to current theoretical models of improvisation (e.g. George Lewis’s) and musical participation (Tom Turino’s).

Interest Group Session: Folk & Traditional Music

French-Canadian Traditional Music and Dance in Montreal and Beyond during the Twentieth Century

Chair: Kevin Kehrberg, Warren Wilson College
Panelists: Laura Risk, McGill University; Jean Duval, Independent Scholar/Performer; Pierre Chartrand, Danse Cadence

With heavy doses of performance demonstration and scholarship by local experts, this IG session will celebrate SAM 2017’s locale by exploring the growth and expansion of French-Canadian traditional music and dance in Montreal and beyond during the twentieth century. Ethnomusicologist and fiddler Jean Duval will discuss Isidore Soucy, Joseph Allard, and other influential Québécois fiddlers, while musicologist/fiddler Laura Risk will reveal how a series of key performances around 1920 shaped understandings of French-Canadian traditional music and dance over the next century. Dance specialist Pierre Chartrand’s examination of Québécois traditional dances and step dancing will round out the session.

Interest Group Session: Experimental Music

“How to Improve the World (Matters Could Hardly Be Worse): A Roundtable Discussion

Chair: Sara Haefeli, Ithaca College
Panelists: William Brooks, University of York; S. Andrew Granade, University of Missouri, Kansas City; Eduardo Herrera, Rutgers University; Kerry O’Brien, Indiana University

Panelists will host a conversation about the connection between experimental music and politics. Brooks will make a distinction between ethics and politics with two “tweets” from Cage: “World’s OK as is: Work to make the world OK,” and “Minimum ethic: Do what you said you’d do.” Granade will introduce Partch’s satirical response to oppression with a scene from The Bewitched: “A Lost Political Soul Finds Himself among the Voteless Women of Paradise.” O’Brien will introduce Sonic Meditations—Oliveros’s response to 1960s political turmoil. Inspired by Aharonián, Herrera will argue that experimental art can sustain revolution and inspire new moral practices.

Session 9a: Hamilton: Remixing the American Musical

“Headfirst into a Political Abyss”: Claiming Cultural Citizenship in Hamilton

Elizabeth Titrington Craft, University of Utah

In a polarized political climate, Lin-Manuel Miranda, who has described himself as “allergic to [politics],” has created a political lodestone. Boldly asserting shared ownership of a national history that has often excluded people of color, Hamilton has also won acclaim across party lines, from the Obamas to the Cheneys. Hamilton’s progressive politics, voiced onstage and off, is fashioned to appeal to ideologically diverse audiences; this softens its impact but broadens its reach. Analyzing the show, its public relations, and its reception, I demonstrate how Hamilton deftly navigates contemporary politics to claim cultural citizenship for the nation’s immigrants and minorities.

Hip Hop Aesthetics and Formal Integration in Andy Blankenbuehler’s Hamilton Choreography

Anne Searcy, Harvard University / New York University Center for Ballet and the Arts

In this paper, I explain how Hamilton choreographer Andy Blankenbuehler synthesizes a...
mid-twentieth-century approach to musical theater choreography with the aesthetics of hip hop culture to produce a new kind of “integrated musical.” Blankenbuehler uses movements drawn from hip hop, pantomime gestures that draw attention to the musical’s virtuosic rapping, and choreographic sampling to return dance to a central narrative position in musical theater. I combine extensive analysis of the music-dance relationships in the show with information from a personal interview with Blankenbuehler, observations of his Hamilton rehearsals, and his statements in the press.

“History Is Happening in Manhattan”: Hamilton and History Musicals

Elissa Harbert, DePauw University

Hamilton belongs to a tradition of Broadway musicals that depict real people and events from U.S. history. History musicals constitute a subgenre with its own techniques, hurdles, and reception discourse. Analyzing Hamilton’s aesthetics and reception in relation to this subgenre reveals skepticism about the entertainment value of history. Hamilton has succeeded in part by manipulating the distance between past and present to achieve a skillful blend of historical realism and acknowledgement of its theatricality. It proves its historical credentials with extensive factual detail, but its narrative framing, casting, choreography, and musical styles keep the audience firmly in the present.

Remixing the Nation: Hamilton, Hip Hop, and Race

Loren Kajikawa, University of Oregon

This paper focuses on the musical Hamilton’s explicit lyrical references to rap as well as its indirect stylistic and thematic allusions to the genre. Lin-Manuel Miranda’s use of hip hop not as a musical “Other” but rather as a lingua franca for the entire production short-circuits traditional narratives that center the experiences of great white men and define national identity in opposition to blackness. Hamilton demonstrates how tropes of heroic individualism, rugged masculinity, and poetic self-invention underwrite the musical personae of numerous hip hop stars as well as narratives of the nation’s birth.

Session 9b: Institutions and American New Music in the 1980s

“Where the Music of Our Generation Could Fit In”: Bang on a Can and Institutional New Music in the 1980s

William Robin, University of Maryland

“We were looking for a place where the music of our generation could fit in,” composer Michael Gordon wrote of the first Bang on a Can marathon in 1987. Today, the collective is firmly entrenched in the American musical establishment. But its present day success is rooted in the institutional culture of new music in the 1980s and the early identity that it crafted. Through interviews, reception, and archival research, I argue that as Bang on a Can’s identity strengthened in its early years, it helped form a new community and a market for contemporary music in the United States.

“A Home for Artists’ Work”: Experimental Publishing by Frog Peak Music Since 1982

Giacomo Fiore, San Francisco Conservatory of Music, USF, and UCSC

Founded in the early 1980s by Jody Diamond and Larry Polansky, Frog Peak Music is a composers’ collective that distributes the work of nearly two hundred artists working in various streams of the experimental tradition. Prioritizing dissemination over profitability, and allowing the artists to retain complete control of their catalogue, Frog Peak represents a contemporary iteration in the long history of independent music publishing in the U.S., building on the examples of Billings, Farwell, and Ives. This paper chronicles its history, examines its operational model, and relates its ethos to those of hacker and zine cultures.

Music for Solo Museum: Minimalism, Rock, and the Walker Art Center

Sumanth Gopinath, University of Minnesota

The Walker Art Center in Minneapolis is renowned for programming experimental performances, including its work with minimalist/minimalism-influenced musicians Steve Reich, Philip Glass, Meredith Monk, and Laurie Anderson. This practice crystallized in a string of performances beginning in 1970 and culminated with the second New Music

Canonizing a Mainstream Avant-Garde at BAM’s Next Wave Festival

Sasha Metcalf, Vanderbilt University

This paper examines how the Brooklyn Academy of Music (BAM) capitalized on the fruits of the 1970s Downtown scene through funding and marketing strategies for the Next Wave Festival. BAM impresario Harvey Lichtenstein galvanized a dialogue among a diverse network of individuals from corporations, the Downtown scene, philanthropic organizations, arts criticism, the scholarly community, and fashion and popular entertainment. These interlocutors especially believed in the potential of experimental music theater to revitalize American opera. Through meeting minutes, marketing materials, and correspondence, I show how BAM spearheaded institutional patronage on a national scale, serving as the gatekeeper of a mainstream avant-garde.

Session 9c: Hearing Place

Mapping the Historic Soundscapes of Bethlehem, Pennsylvania

Sarah Eyerly, Florida State University

How can musicologists truly convey the sensory experience of sound in historic contexts? This paper will discuss a potential solution: an interactive series of online maps, created through ArcGIS, that allow users to experience the soundscapes of the Colonial mission community of Bethlehem, Pennsylvania. These deep maps chart the social and religious functions and boundaries of sound that shaped life for German, English, Delaware, and Mohican residents, demonstrating the potential for GIS-based technologies, and methodologies in the spatial humanities, to more fully represent historic soundscapes in a format that is accessible, understandable, and, most importantly, audible to modern readers and scholars.

Sustaining Local Identity: Hillbilly Tourism, Appalachian Rurality, and Music in East Tennessee

Corey Michael Blake, University of California, Riverside

Since the establishment of the Great Smoky Mountains National Park in the 1930s, Sevier County, Tennessee, has experienced an escalation in tourism and economic growth. As part of an effort to promote an authentic mountain cultural experience for tourists, the tourist industry of Sevier County promotes the image of the hillbilly, a trope rooted in histories with all of the stereotypes, power relationships, isolation, and outside rhetoric used to further marginalize people within the area. Despite such marginalization, local Sevier County Tennesseans musically and culturally reappropriate historically harmful tropes for self-empowerment and to exert economic agency.

The Sounds of Black America: Funk and Dayton, Ohio

Matthew Valnes, Duke University

This paper proposes a concept that I call the “Sounds of Black America” to argue that the social institutions, cultural interactions, and racial politics of place and space in urban centers like Dayton, Ohio, in the 1970s participated in the development and expansion of funk music as a sonic and cultural practice. Using performances by the Ohio Players as case studies, I examine how the band utilized the diverse musical training in local schools, emerging music technologies, and community support to create their own brand of funk.

Libraries as Symbolic American Music Spaces in the Great Depression

Kathryn Lawson, University of Iowa

While conjuring images of book collections managed by shushing librarians, libraries in the United States have embraced the sights and sounds of music concerts for well over a century. In the Great Depression, libraries hosted Library of Congress concert series, local “Evenings with the Victrola,” and WPA composer forums, serving as symbolic spaces that promoted Progressive-Era democratized knowledge and New Deal cultural democracy. Contextualizing
newspaper reports with the histories of music ensembles, performance spaces, and libraries, this paper seeks to restore the image of the library as a musical-cultural center and expand the history of place in American concert life.

**Session 9d: Sounding Identity**

*“Playing Whitey’s Music”: Julius Eastman’s Interpretive Self-Fashioning*

Matthew Mendez, Yale University

During his lifetime, Julius Eastman (1940–1990) was frequently mentioned in the same breath as Cathy Berberian and Bethany Beardslee as one of the foremost new music vocalists anywhere. This paper examines a cross-section of his best-remembered roles and performances, each in works addressing some of the key sites of sociopolitical contestation after 1968. Drawing on original interviews, I argue that Eastman’s (in)ability to invest these virtuoso roles with compelling interpretive force was a reflection of his own ambivalence as a gay African-American “playing whitey’s music,” as one former associate put it.

*“Fralich in Swing”: Ziggy Elman and Jewish Swing*

Sarah Caissie Provost, University of North Florida

In spite of many Jewish-inspired songs in 1930s popular music, people often didn’t know they were listening to Jewish music. Exceptions are the songs “Bei Mir Bist du Schon” and “And the Angels Sing,” recorded by Benny Goodman and including klezmer-style solos by trumpeter Ziggy Elman. In this paper I will locate Elman’s music within the Jewish swing trend and analyze his solos and their relationship to traditional klezmer music. I will also explore the popularity of Jewish swing directly before and during World War II, elucidating the link between Jewish musical identity and Jewish-American morale.

*TransAmericana and Queer Sincerity*

Shana Goldin-Perschbacher, Temple University

Over the last 45 years, folk and country music have become increasingly popular among North American transgender and queer musicians. “TransAmericana” offers a surprising combination—these musicians challenge “traditional” identity through a genre that ostensibly naturalizes tradition. Further, they often perform with the sincerity expected of this genre, an affect underexplored in transgender and queer expression. Drawing on a decade of ethnography and analysis, I argue that Americana’s fraught framing of naturalness, normality, and universality (concepts especially debated among transgender and queer people) are appealing for musical articulations of self and community that are simultaneously earnest and critical.

*Expressing Latino/a Identity in Performances of the National Anthem*

Billy D. (William) Scott, University of Pittsburgh

Since the late 1960s, musicians have performed stylized versions of “The Star-Spangled Banner” that reflect the socio-political shifts taking place within the United States. Several of these were performances by Latino/a musicians. My presentation analyzes three Latino/a arrangements of the National Anthem: José Feliciano, “Nuestro Himno,” and Arturo Sandoval. Specifically, I argue that each performance indicates an identity—whether Pan-Latino, nationalist, or ethnic—that critiques, challenges, and in some cases redefines notions of U.S. citizenship. Through transcription, musical analysis, and interviews, I illustrate how the Latino/a “voice” has contributed to the evolution of “The ‘Soul’-Spangled Banner” both musically and socially.

**Session 9e: Rewriting Twentieth-Century Histories**

*Sol Ho’opi’i, Hawaiian Steel Guitar, and Racial Politics in Country Music Historiography*

Samuel Parler, Harvard University

Native Hawaiian steel guitarist Sol Ho’opi’i (1902–53) was pivotal to country music’s development in the 1920s and 1930s. His eclectic repertory and virtuosic style inspired generations of steel guitarists, and he popularized new guitar models and tuning systems adopted by country musicians. Nevertheless, Ho’opi’i is excluded from country music
historiography. Given country’s discourses of rustic authenticity and whiteness, historians have pigeonholed Ho’opi’i as an exotic novelty, despite his stylistic continuities with country music. Ho’opi’i’s career thus exposes the disjuncture between country music as stylistic formation and racialized ideology, challenging popular music historians to reassess the relationship between sound and genre.

Writing the History of Motown: The James Jamerson / Carol Kaye Debate
Brian Wright, Fairmont State University
Contrary to the popular myth of James Jamerson as Motown’s lone bass genius, session bassist Carol Kaye claims to have played on many of the label’s foundational songs. Critics and historians vehemently dispute her claims. This paper examines this controversy and, in turn, who gets to invent Motown history. Drawing on never-before-seen session contracts, I document that Kaye played on 167 songs for Motown, including multiple hit singles. While these contracts demonstrate that her place in Motown history is larger than her critics would have us believe, they also reveal the complications of many of Kaye’s own claims.

“Mama, He Treats Your Daughter Mean”: Reassessing the Role of Women in Mid-Twentieth-Century Blues Revivalism
Sean Lorre, McGill University
Origin stories about of the transatlantic phenomenon of the British blues revival share common themes: they are invested in an understanding of the blues as a folk art, are animated by men, and therefore project a masculinist conception of the “real” blues. This presentation—through analysis and contextualization of Chris Barber’s *Blues Book, v.1: Rhythm and Blues with Ottilie Patterson* (1961)—interrogates assumptions about the nature of the British affinity for the genre by reinserting female vocalist and Britain’s most popular pre-British Invasion blues singer into the historical narrative of mid-century blues revivalism.

Charlie Parker in the History of Cool Jazz
Kelsey Klotz, Washington University, St. Louis
Despite the mid-1950s success of the album *Birth of the Cool* by Miles Davis’s integrated nonet, the genre cool jazz has long been assumed to be a white musician’s genre. However, initial accounts of the cool jazz genre by white critics Leonard Feather, Barry Ulanov, and André Hodeir frequently included bebop saxophonist Charlie Parker as a member of or influence on the cool jazz school. In this paper, I focus on the erasure of Parker from narratives of cool jazz in order to understand the cultural construction of whiteness in mid-twentieth-century America.

Session 10a: Institutional Stagings
The City as “Living Parterre”: Opera and Identity in Nineteenth-Century New Orleans
Charlotte Bentley, University of Cambridge
Between 1819 and 1859, the Théâtre d’Orléans was home to the first permanent opera company in North America, boasting high-quality performers recruited yearly from Europe. While existing scholarship has examined the theater’s role in New Orleans, little attention has been paid to the way in which it fitted into expanding transatlantic networks of operatic production and reception. This paper explores the vital role that opera played in the negotiation of local, national, and global identities in nineteenth-century New Orleans. Serving in the local press as a focus for concerns about Americanization, opera also helped shape the city’s image abroad.

“Unencumbered Creativity Within the Parameters”: Bringing Meredith Monk’s *Atlas* to the Stage
Ryan Ebright, Bowling Green State University
In this paper I trace the production history of Meredith Monk’s opera *Atlas* and reconstruct her creative processes and philosophy. Drawing on Houston Grand Opera records and Monk’s archives, as well as new interviews, I examine the competing visions, demands, and expectations of Monk and HGO administrators. Their uneasy relationship serves as a case study for the many precarious late twentieth-century alliances between American avant-garde...
artists and opera institutions as they sought to redefine the genre. In this case, HGO and Monk entered their working relationship with fundamentally contrasting positions on the role of the body in opera.

Canadian Music Theatre at the Stratford Festival: Nationalism and Value in Live Entertainment

Lauren Acton, Centennial College

This paper explores the ways in which the Stratford Shakespeare Festival of Canada has vacillated between its colonial ties to England in its Shakespearean focus, and the frequent desire artistic directors had for Stratford to be Canada’s national theatre, reflecting Canadian identity. The Canadian music theatre produced at Stratford includes operas *Patria II* by R. Murray Schaefer, *The Summoning of Everyman* by Charles Wilson, and Marek Norman’s musicals *Dracula* and *Wanderlust*. Drawing on extensive archival research and interviews with composers, I examine the role and value of Canadian music theatre at a Festival dedicated to the works of Shakespeare.

Session 10b: Hip Hop Close Up
Sissy Bounce and the Politics of Twerking

Lauron Kehrer, Eastman School of Music, University of Rochester

This paper considers the specifically black queer performances of New Orleans bounce. A dance-centric hip-hop genre, bounce emerged in the early 1990s but, as Miller (2012) notes, by the end of that decade many artists had moved away from this style as they gained national attention. The remaining, predominantly queer bounce rappers, such as Big Freedia, Katey Red, and Sissy Nobby, propagated a distinctive sound, sometimes referred to as Sissy Bounce. I suggest that through their music these artists articulate their queer and/or trans identities in ways that both challenge and reflect larger narratives surrounding homophobia in hip-hop.

West Coast Get Down: Phenomenology of Genre in Los Angeles Hip Hop and Jazz

Charles Sharp, California State University, Fullerton

This paper scrutinizes the question of genre in the recent work of Los Angeles based artists active in both hip hop and jazz by considering it in a historical tradition of blurring genres. This necessitates a rethinking of the concept of genre based on reflective judgment of singular works, emphasizing the work of memory in tradition. If identity is constructed across difference, genres are constructed via similarity, and are, from the listener’s perspective, always open for reassessment. Kendrick Lamar, Kamasi Washington, and other artists suggest imaginative, deeply rooted ways of refiguring the relationships between aesthetics and collective identity.

“Triplet Flow”: Origins and Influence on Contemporary Hip Hop

Ben Duinker, McGill University

Contemporary hip hop MCs such as Kendrick Lamar, Drake, Big Sean, and Killer Mike (Run the Jewels) use triplet rhythms in their rapping, a practice that has come to be known as triplet flow. This paper argues that triplet flow’s rise in popularity is one of the most aurally salient features of contemporary hip hop, and exemplifies the recent influence of the southern U.S. genre of trap music, characterized by its slow tempi, vintage drum machine sounds, and interweaving duple and triple rhythms. The ancestry of triplet flow is examined, and types of triplet flow are explored for their creative and virtuosic potential.

Session 10c: Rethinking the 1880s
Modes of Spectatorship and Domestication of Black Musics in Early Tourism in New Orleans

Hannah Rogers, University of Chicago

By the early twentieth century, New Orleans had gained a reputation as an appealing destination for revelry and diversion, a reputation that has, ever since, relied heavily on music. The era was also marked by a proliferation of World’s Fairs and the emergence
of slumming and modern urban tourism. The connection between slumming in urban spaces and the various ways in which other places, people, and cultural products were displayed at fairs like the World’s Industrial and Cotton Centennial Exposition in New Orleans suggest the negotiations of place, race, and entertainment that contributed to the birth of the Big Easy.

Rediscovering the African-American Composer Jacob J. Sawyer (1856–1885) and His Minstrel Music

Nico Schüler, Texas State University

During the 1880s, Sawyer was considered an exemplary and well-known composer, but his early death from tuberculosis let him sink into oblivion. A very sketchy and erroneous biography was published in E. Southern’s *Biographical Dictionary of Afro-American and African Musicians* (1982). The author of this paper discovered birth and death records, newspaper articles, and printed music and will present a discussion of his life and music and his contributions to American Minstrel Shows. Among other positions, Sawyer was the Musical Director of Haverly’s Colored Minstrels, worked for the Hyers Sisters Troupe as well as for the Slayton Ideal Company.

Settler Nostalgia and the Soundscape of Dispossession: Frank Oliver’s “The Indian Drum”

David Gramit, University of Alberta

Frank Oliver’s essay, “The Indian Drum,” frames an eyewitness account of events in Edmonton, Alberta, during the Northwest Resistance of 1885 with reflections on “Indian drumming”: it was ubiquitous before the uprising and completely absent thereafter, and that silence becomes a symbol of “the end of the old way” and the inevitable ascendancy of the settlers and their new city. Oliver’s claim of silenced drums is demonstrably false, but the clean break with the racially and culturally mixed past it posits allows drumming to become a nostalgic evocation of that past, obscuring the complexity and cultural violence of the transition.

Session 10d: Inside Film Music

From Stage to Screen: The Film Musicals of Screenwriter Ernest Lehman

Hannah Lewis, University of Texas, Austin

While countless Broadway musicals have made their way from the stage to the Hollywood screen, little attention has been paid to the process of adaptation. The work of major Hollywood screenwriter Ernest Lehman can help shine light onto the adaptation process. Lehman’s papers, housed at the Harry Ransom Center, reveal the screenwriter’s creative and collaborative decisions when translating *West Side Story*, *The Sound of Music*, and *The King and I* for the screen. Examining the adaptation process from stage to screen through the lens of the screenwriter reveals the significant differences—and also the linkages—between these two interconnected art forms.

A Jewish Urtheme in Hollywood

Aaron Fruchtman, California Lutheran University

This paper focuses on the issue of cross-reference in three disparate films on Jewish subjects by composers Franz Waxman, Alfred Newman, and Ernest Gold. *Mr. Skeffington* (1944), *David and Bathsheba* (1951), and *Exodus* (1960) possess few similarities except for a connection to a Jewish storyline or character. However, the themes share striking similarities prompting an investigation of the musical sources that influenced these composers. It appears Newman and Gold drew upon Waxman’s musical representation of Jewishness. While this is possible, it turns out a collection of earlier influences were just as likely a model for all of these Hollywood composers.

A Family of Geniuses: Representing Childhood in Wes Anderson and Mark Mothersbaugh’s *The Royal Tenenbaums*

Theo Cateforis, Syracuse University

Director Wes Anderson and composer Mark Mothersbaugh’s acclaimed film *The Royal Tenenbaums* (2001) depicts a troubled “family of geniuses,” emphasizing the crucial role that ritual and repetition play in the shaping of upper middle-class childhood identity. Anderson fills the frame with childhood artifacts—symbols of accumulated education and achievement—while
Mothersbaugh uses dated highbrow styles, such as mid-twentieth-century jazz and Baroque revival, as signifiers of the Tenenbaums’ cultured world and its faded glory. The director and composer mobilize these tropes in ways both ironic and nostalgic that gently parody the perceived exceptional qualities of the American upper middle class.

Session 11a: Sonified Politics in Hip Hop and EDM
Sonifying Processes of Decolonization with Electric and Orchestral Powwow
Alexa Woloshyn, University of Toronto
Powwows are intertribal community events with drummers and singers providing the music for the various dances (Browner 2009; Scales 2012). This paper analyzes two examples that recontextualize powwow music to represent the musicians’ contemporary Indigenous identities: (1) A Tribe Called Red created “powwow step” and (2) Cris Derksen entwines her classical background with powwow recordings. Musical analyses demonstrate that these musical hybridities sonify processes of decolonization in which the artists celebrate and normalize their Indigenous culture in ways that reflect their lived modern experiences (Simpson 2011) and dismantle colonialist binaries between tradition/modernity, Dead/Living Indians (King 2012), and authenticity/inauthenticity (Francis 1992; Crosby 2002).

Hip Hop as Martial Art: Towards a Political Economy of Violence in Rap Music
J. Griffith Rollefson, University College Cork
This paper examines the ways that hip hop exemplifies the instrumentalization of “words as weapons.” From Rakim’s “Lyrics of Fury” to the lyrical “trajectories” of Guru’s words on “Brainstorm,” Wu-Tang’s “36 Chambers” ideology, and Sidi-O’s “Extrait d’Aumertume,” hip hop has long conceived of verbal arsenals and lyrical kung fu. Indeed, we might think of this weaponization of knowledge as the very premise of hip hop—of rap music as martial art. While this theorization will help explain hip hop’s deep and enduring commitment to martial arts, I aim to account for the ways that violence functions and circulates in hip hop discourses and performative practices.

Radio Radio: Rethinking Identity of Acadian Youth
Emilie Hurst, York University
This paper will explore Acadian youth identity taking as a case study the hip hop group Radio Radio. Unlike many other prominent Acadian musical acts, Radio Radio chose not to include traditional markers of Acadian music. Yet this does not mean that they discard their position Acadian heritage. I will argue that through merging a mainstream hip hop aesthetic with an Acadian sensibility—largely through the prominent display of the Acadian dialect—Radio Radio work to create a hybrid identity that acknowledges their position as a linguistic minority while embracing dominant musical cultures.

Session 11b: Hollywood Voices
“One Small Girl a Whole Quartet”: Technology, Gender, and Popular Music in the Early Sound Films of Lee Morse
Joanna Zattiero, University of Texas, Austin
Lee Morse, popular recording artist of the 1920s–30s, was active across genres, blurring lines of gender and class. Though well-known during her lifetime, Morse has received little scholarly attention. Today, Morse serves as a case study for analyzing musical genre, performance, and technological advancement as they intersect with gender. Morse’s 1930 short film A Million Me’s reflects anxieties surrounding liveness and recorded song. I draw on the work of Mary Ann Doane and Jennifer Fleeger to explain Morse’s unique screen persona and performance style, considering musical genre, the recorded voice, and gender representation during an age of rapid technological advancement.

Voicing American Silent Film: Stage Prologues and Interludes
Mary Simonson, Colgate University
In the late ’teens and early nineteen-twenties, film presentations in the United States were often preceded by—or interrupted by—live stage acts featuring music, dance, and pantomime, called film prologues or interludes. Despite their ubiquity, scholars have rarely
examined their contents or aesthetics. This paper examines several prologues in dialogue with the films they accompanied and contemporary debates about the phenomenon. These hybrid, ephemeral works, I argue, served as a site in which ideas about the role of music and particularly the voice in film, film's developing narrative language, and the relationship between mediated and live performance were negotiated.

Domesticizing Opera: Adolescent Voices in Classic Hollywood Cinema
Gina Bombola, University of North Carolina, Chapel Hill

This paper analyzes unpublished studio documents and films starring adolescent singers to illustrate how Hollywood cast opera as a domestic musical practice rather than a European theatrical art. In the late 1930s, the film industry transitioned from producing muscals featuring Metropolitan Opera divas to making family-friendly features with such operatic starlets as Deanna Durbin and Gloria Jean. Unlike their predecessors who enacted sequences of fully-staged opera productions, these teenaged girls played ingénues who performed arias, art songs, and studio showpieces in domestic or community settings. By presenting moviegoers with such narratives, Hollywood reconfigured opera as a domesticized mode of vocalicism.

Session 11c: Sounds of Nature
Reharmonizing Ecology: An Ecocritical Approach to Musical and Social Equality in Meredith Monk’s On Behalf of Nature
Charissa Noble, University of California, Santa Cruz

In On Behalf of Nature (2012), Monk distributes the tasks of composing, performing, and viewing amongst her musical participants in a fluid, communal way. Both Monk and ecocritical scholars such as Herbert Zapft and Paul James consider “nature” as a socio-cultural production that can be productively reimagined as reciprocal and non-hierarchical. On Behalf of Nature musically demonstrates this idea by redistributing performance tasks and spaces. By making connections between ecocritical discourse and Monk’s work, we can understand how Monk’s work casts a broader vision of sustainability through shared activities in which everyone plays an integral part.

Desert Landscapes: The Effect of the Sonora Desert on Elliott Carter’s String Quartet No. 1
Laura Emmery, Emory University

The scholarship on Elliott Carter’s First String Quartet predominantly focuses on analysis of the rhythmic and harmonic language, ignoring the notion that the ecology of the Arizona desert played a great role in the development of Carter’s new language. In this paper, building on scholarship on musical ecology, and musical narrative and metaphor, I examine the influence the Sonoran Desert had on Carter’s new expression, and how his perception of the region is translated into the score. My study is informed by the analysis of the sketches, score, and original text documents, as well as correspondence and Carter’s own writings on the piece.

“Hearing the Music of Our Spheres”: Data Sonification and the Modeling of Complex Physical Systems in the Music of Carla Scaletti
Madison Heying, University of California, Santa Cruz

In this paper I examine Carla Scaletti’s (b. 1956) engagement with science in the larger context of the exploration of the environment and physical phenomena in electronic and computer music. I analyze several pieces by Scaletti, including Quantum (2013), Mitochondria (1994), and Cyclonic (2008), in order to demonstrate her unique approach to the digital modeling of meteorological, biological, and physical systems. These pieces are compared with compositions by John Cage, Charles Dodge, and Maggi Payne. I rely on interviews with the composers, histories by composers Joel Chadabe and Elizabeth Hinkle-Turner, and environmental sound studies by composer David Dunn and ecomusicologist Sabine Feisst.
Session 11d: All About the Process
Beneath the Hybrid Surface: Baban as a Tool for Self-Definition in the Music of Chen Yi

Leta Miller, University of California, Santa Cruz

This paper demonstrates, through the lens of the ancient tune Baban, how composer Chen Yi uses Chinese influences on multiple levels simultaneously to transcend formulaic surface manifestations of hybridity. Chen used Baban in a dozen works from 1992 to 2012, employing it as melody, rhythm, and hidden structural scaffolding. For example, in the Piano Concerto, she stretched each Baban beat to six measures, interpolating embellishing “flowers” in the style of Chinese variation practices. Through sophisticated application of such compositional techniques, Chen created a type of “third space” that is neither Chinese nor Western, transforming her heritage into a truly cross-cultural identity.

Duke Ellington’s Medley Aesthetic

Darren LaCour, Washington University, St. Louis

Duke Ellington often included a medley of his popular hits at his concerts, which critics and scholars tend to dismiss as perfunctory and trite. I argue that the medley actually reveals something about Ellington’s artistic sensibilities, showcasing a number of his compositional practices: disparate, modular sections linked by transitional passages; repeated chorus forms; singable but unrelated melodic ideas; showcases for key soloists; and an opportunity for frequent revision. Ellington’s “medley aesthetic” reflects the reality of his career as an entertainer and bandleader, while informing our understanding of his identity as a composer.

“I have to sing it first”: Mind-Body Unity in Esperanza Spalding’s Vocal and Bass Improvisation

Yoko Suzuki, University of Pittsburgh

Combining a close analysis of her solo, interviews with Spalding and her co-performers, and a discussion of the Merleau-Pontian view of embodied knowledge, I argue that her vocal and bass performance not only blurs the line between the voice and the musical instrument but also exemplifies the achievement of mind-body unity. Historically, jazz improvisation has been dominated by instrumental performance and vocal improvisation is often considered to be an imitation of instrumental improvisation. Her views suggest that singing enables the mind-body unity in which the body becomes the knowing subject that plays the bass, corresponding to a given musical situation.
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Columbia University: 4B (Herschberger)
Columbia-Princeton Electronic Music Center: Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.
Columbian Exposition, Chicago, 1893: Lecture-Recital, Thurs., 12:15 P.M. (Uhde, Todd)
Committee on Cultural Relations with Latin America: 5A [SEMINAR] (Garcia)
Committee on the Conference, workshop session on fieldwork, 6A (Harvey, Gibson, Solis, Spilker; Kajikawa, facilitator)
concerto, piano [Chen Yi]: 11D (L. Miller)
contra-dancing: Poster Session, Sat., 12:15 P.M. (Peebles)
cool jazz: 9E (Klotz)
Coolidge, Elizabeth Sprague: 5A [SEMINAR] (Garcia)
Copland, Aaron: Concert, 7:00 P.M. Fri., McGill University; 8D (Hess)
copyright: 8C (McLeish, Leo)
Coronet Magazine: Poster Session, Sat., 12:15 P.M. (Cryderman-Weber)
country music: 1B (Flood); Poster Session, Sat., 12:15 P.M. (Peebles); 9C (C.M. Blake); 9D (Goldin-Perschbacher); 9E (Parler)
The Cradle Will Rock [Blitzstein]: 6C (T. Wright)
Craft, Elizabeth Titlington: 6C (chair); 9A
Crawford, Ruth: 1C (Keyes)
criticism: 6B (Coleman); Poster Session, Sat., 12:15 P.M. (Franseen)
Cryderman-Weber, Molly: Poster Session, Sat., 12:15 P.M.
Cuba: 5A [SEMINAR] (Storhoff)
Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception, Sat., 12:15]
Cyclonic [Scaletti]: 11C (Heying)
dance: 6B (Wells); 6C (Ferencz); Dance Interest Group, Fri., 5:00 P.M. (Campbell, Dee Das, Steichen; Searcy, chair); Poster Session, Sat., 12:15 P.M. (Peebles); Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (Risk, Duval, Chartrand; Kehrberg, chair); 9A (Searcy); 10B (Kehrer); 11A (Woloshyn); 11B (Simonson) Dane-zaa (tribe): 8B (Ridington)
Danelectro [instrument-makers]: 5D (F. Miller)
D’Angelo: 6D (Danielsen)
Danielsen, Anne: 6D
David and Bathsheba [Newman]: 10D (Fruchtman)
Davis, Miles: 9E (Klotz)
Dayton, Ohio: 9C (Valnes)
Deaf: 5A [SEMINAR] (Marrero)
de Dia, Contessa: 8A (Spilker)
Dee Das, Joanna: Dance Interest Group, Fri., 5:00 P.M.
Delapp-Birkett, Jennifer: Poster Session, Sat., 12:15 P.M.
Delaware [Indigenous People]: 9C (Eyerly)
Delin, Lou: Poster Session, Sat., 12:15 P.M. (Shanksy)
Derksen, Cris: 11A (Woloshyn)
deserts: 11C (Emmyr)
Desjardins, Jacques: Lecture-Recital, Sat., 12:15 P.M. (Hoch, Pifer)
dialect: Lecture-Recital, Fri., 1:15 P.M. (Newland, Sterne-Baczewska); 11A (Hurst)
Diamond, Beverley: 4A (Roundable: Hoefnagels, Elliott, Szego, Klassen, Forsyth, S. Johnson, Waterman, Robinson); Honorary Member ceremony, Thurs., 5:30 P.M.
Diamond, Jody: 9B (Fiore)
Diamond, Leo: Poster Session, Sat., 12:15 P.M. (Shanksy)
disability: 2B (Coghan); 4B (Leve); 5A [SEMINAR] (Marrero); 7A (Holmes)
disaster songs: 8B (Spilker)
disco: 3B (Niebur)
diversity: Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception, Sat., 12:15]
Dodge, Charles: 11C (Heying)
Dohoney, Ryan (chair): 9B
Dorsey, Sarah: Poster Session, Sat., 12:15 P.M.
Down in the Valley [Weill]: 6C (Graber)
Downes, Olin: 6C (Graber)
Dracula [Norman]: 10A (Acton)
Drake [MC]: 10B (Duinker)
Dromgoogle, Ambre: 5B
drum kit: 4D (Archibald)
Duinker, Ben: 10B
Durbin, Deanna: 11B (Bomboa)
Durfliger, Kimberly: Concert, Fri., 7:00 P.M. (McGill University)
Duval, Jean: Folk and Traditional Music Interest Group, Sat., 12:15 P.M.
Eastman, Julius: 9D (Mendez)
Ebright, Ryan: 10A
ecology: Poster Session, Sat., 12:15 P.M. (Dorsey, Levy, E.S. Smith); 11C (Coble, Heying)
economic factors [full session]: 5C (Lochhead, Moore, Richey, Pippen; Brodsky, chair)
Edm. Guru: 11A (Rollefson)
Edmonton, Alberta: 10C (Gramit)
education: 2A (D. Blake, J. Smith, McLemore; Gerk, chair); 4A (Klassen, S. Johnson, Robinson); Honorary Member ceremony, Thurs., 5:30 P.M.; 5B (B. Johnson); 7C (McGrav); 8A (Spilker, Hampton, Grande; Kerndoll, chair); Poster Session, Sat., 12:15 P.M. (Clendinning, Cryderman-Weber, Pruett, Shansky); 9C (Valnes)
“The Eighth of January” [fiddle tune]: 7D (Carr)
Einstein on the Beach [Glass]: 5D (Weinberg)
electronic: 5D (Gordon); Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.
Ellington, Duke: 11D (LaCour)
Elliot, Missy: 6D (Powell)
Elliott, Robin: 4A
Elman, Ziggie: 9D (Provost)
Emmery, Laura: 11C
English Blackbird [ensemble]: 5C (Pippen)
Ensemble Dal Niente: 5C (Pippen)
executions [capital punishment]: 7C (Siletti)
Exodus [Gold]: 10D (Fruchtman)
Experimental: 5D (Szabo, F. Miller, Gordon, Weinberg; Pickett, chair); 6D (Danielsen); Experimental Music Interest Group, Sat., 12:15 P.M. (Round-table: W. Brooks, Herrera, Granada, O’Brien)
“Extrait d’Aumentume” [Sidi-O]: 11A (Rollefson)
Eyerly, Sarah: 9C
FTP Plowed Under: [Blitzstein]: 6C (T. Wright)
“Fare Thee Well” (“Dink’s Song”): 1B (Kabbash)
Federal Theatre Project: 6C (Graber, T. Wright, Ferencz, O’Leary; Oja, chair)
Feiner, Dustin: Concert, Fri., 7:00 P.M. (at McGill University)
Feist, Sabine: Student Forum, Thurs., 10:30 A.M.
Feliciano, José: 9D (Scott)
feminism [papers/sessions invoking this discipline specifically]: 3B (Bentley); 4B (Hershbeger); 5B (Hadley, Dromgoogle, Wood, B. Johnson; Baade, chair)
Ferenz, Jane: 6C
Ferrandino, David: 3A
festivals: Lecture-Recital, Thurs., 12:15 P.M. (Uhde, Todd); 5A [SEMINAR] (Garcia, Marrero, Brucher, Storhoff, George, Renihan; Mall, chair); Poster Session, Sat., 12:15 P.M. (Levy, Shulstad); 9B (Robin, Metcalf); 10A (Acron); 10C (Rogers)
fiddle: 7D (VanderHamm, Carr, Reish; Pen, chair); Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (Risk, Duval, Chartrand; Keerberg, chair)
fieldwork: 6A (workshop: Harvey, Gibson, Solis, Spilker; Kajikawa, chair)
film: [1C (Marcus); 1D (Getman); 4A (Robinson); 4C (T. Brooks); 8A (Spilker); 10D (H. Lewis, Fruchtman, Cateloris; Newman, chair)
Fiore, Giacomo, 9B
Fleming, Robert: 2B (MacInnis)
Flood, Liza: 1B
Folk and Traditional Music: 1B (Flood, B. Jones, Kabbash; Reish, chair); 3B (Bentley); 5A [SEMINAR] (Marrero); [6C (Graber)]; 7D (VanderHamm, Carr, Reish; Pen, chair); 8B (Sparling);
Eyerly, Sarah: 9C (Eyerly, C.M. Blake); 9D (Goldin-Perschbacher); 11A (Hurst)
folk revival (1950s): 1B (B. Jones)
Forsyth, Meghan: 4A
Fransen, Kristin: Poster Session, Sat., 12:15 P.M.
Freeman, Harry Lawrence: 1A (Gutkin)
the freedom of silence [lanza]: Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.
Frog Peak Music: 9B (Fiore)
Fruchtman, Aaron: 10D
Fulton, Will: 7A
funk: 9C (Valnes)
Funny Face [Gershwin]: 1D (Getman)
Gailey, Joshua: 4C
Garcia, Alejandro: 5A [SEMINAR]
Garcia, Jerry: 7D (Carr)
Garrett, Charles Hiroshi: (chair): 9E
gay topics [specifically male; see also L G B T ; lesbian ; transgender]: 3B (Niebur); 6C (A.L. Jones, Powell); Poster Session, Sat., 12:15 P.M. (Fransen)
George, Ellen Olson: 5A [SEMINAR]
Georgia: 7C (Silotti)
Gerk, Sarah: 2A (chair)
German-American: 9C (Eyerly)
Germany: 7C (McGinnis)
Gershwin, George: 1D (Getman); 4B (Leve, Agugarlario)
Gershwin, Ira: 1D (Getman)
Getman, Jessica: 1D
Gibbons, William 1D (chair)
Gibbons, Joice Waterhouse: 6A
gig economy: 8E (Chapman)
Gioffredo, Mylène: 7B
Glass, Philip: 5D (Weinberg); 9B (Gopinath)
Glaubst du an die Unsterblichkeit der Seele [Vivier]: 7B (Christian)
Gloria Jean: 11B (Bombola)
Glover, Mitchell: Poster Session, Sat., 12:15 P.M.
Goldin-Perschbacher, Shana: 7A (chair); 9D
Goldman, Jonathan: Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.; 7B
Golijov, Osvaldo: 5C (Moore)
Goodman, Benny: 9D (Provost)
Gopinath, Sumanth: 9B
Gordon, Michael: 9B (Robin)
Gordon, Theodore: 5D
gospel: Gospel and Sacred Music Interest Group, Thurs., 12:15 P.M. (Norton); 3D (Pollard, Hunter; Carter, chair); 6D (A.L. Jones)
Gottschalk, Louis Moreau: 8A (Hamberlin)
Graber, Naomi: 6C
Griff, Peter: 1A
Grumit, David: 10C

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Granade, S. Andrew: 8A; Experimental Music Interest Group, Sat., 12:15 P.M.

Grand Upright vs. Warner [lawsuit]: 8C (McLeish)

Grant Park Music Festival: 5A [SEMINAR] (Brucher)

Grateful Dead: 7D (Carr)

Great Britain: 9E (Lorre)

Great Smoky Mountains National Park: 9C (C.M. Blake)

Greenstein, Judd: 5C (Ritchey)

Grimes: 7A (Holmes)

Groveland, N.Y.: Poster Session, Sat., 12:15 P.M. (DeLapp-Birkett)

Gutkin, David: 1A

Hadley, Freda: 5B

Hadian, Henry: Poster Session, Sat., 12:15 P.M. (Levy)

Haefeli, Sara: Experimental Music Interest Group, Sat., 12:15 P.M. (chair)

Haley, Ed: 7D (Reish)

Hamad, Michael: Poster Session, Sat., 12:15 P.M. (Cohen)

Hamberlin, Larry: 8A

Hamilton [Miranda]: 9A (Craft, Searcy, E. Harbert, Kajikawa, Swayne, chair)

Harbert, Benjamin: 7C (chair)

Harbert, Elissa: 9A

Harmonica: Poster Session, Sat., 12:15 P.M. (Shansky)

Harpischord: D4 (Lambert)

Hawaiian steel guitar: 9E (Parler)

Hawkins, Edwin: 3D (Pollard)

Havana: 5A [SEMINAR] (Storhoff)

Havana International Jazz Festival: 5A [SEMINAR] (Storhoff)

Helms, Joanna: 4C

Herrera, Eduardo: Fri., 5:00: Music of Latin America

Historiography: [full session] 9E (Parler, B. Wright, Lorre, Klotz; Garrett, chair)

Hoch, Matthew: Lecture-Recital, Sat., 12:15 P.M.

Hoefnagels, Anna: 4A

Hollywood [as location; for film, see film]: 1C (Marcus)

Holmes, Jessica A.: 7A

“Homme Sweet Homme” [Desjardins]: Lecture-Recital, Sat., 12:15 P.M. (Hoch, Piéref)

Ho‘o‘pil‘i, Sol: 9E (Parler)

Houghton, Israel: 3D (Hunter)

Houston Grand Opera: 10A (Ebright)

Howard, Chester: Concert, Fri., 7:00 P.M. (at McGill University)

Hunter, Cory: 3D

Hurst, Emilie: 11A

Hyers Sisters: 10C (Schüler)

Improvisation: 3C (Backstrom, Barzel; Barg, chair)

Poster Session, Sat., 12:15 P.M. (Tinkle)

Incarceration: 7C (McGinnis, McGraw, Siletti; B. Harbert, chair)

“The Indian Drum” [Oliver]: 10C (Gramit)

Indigenous: 4A (Hofnagels, Elliott, Szego. Robinson); 5A [SEMINAR] (Garcia); Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception, Sat., 12:15]; 8B (Ridington); Poster Session, Sat., 12:15 P.M. (DeLapp-Birkett); 9C (Eyerly); 10C (Gramit); 11A (Woloshyn)

Indonesia: Poster Session, Sat., 12:15 P.M. (Clendinning)

Instrument makers: 4D (Lambert, Archibald)

Internet: 7A (Cheng); Poster Session, Sat., 12:15 P.M. (Cohen)

The Intersexes [Prime-Stevenson]: Poster Session, Sat., 12:15 P.M. (Franseen)

Interviews: Student Forum, Thurs., 10:30 A.M. (Cheng, Clendinning, Lerner, Oja, Wilson-Kimber; Laird, chair); 6A (Gibson)

Iroquois: Poster Session, Sat., 12:15 P.M. (DeLapp-Birkett)

Italy: 4B (Agugliaro)

J Dilla: 6D (Peterson)

Jackson, Michael: 7A (Fulton)

Jail: 7C (McGraw)

Jalan Sesama [Indonesian Sesame Street]: Poster Session, Sat., 12:15 P.M. (Clendinning)

Jamerson, James: 9E (B. Wright)

Jazz: 1A (Gutkin); 1D (Manela); 2C (Blais-Tremblay); 4D (Archibald); 5A [SEMINAR] (Storhoff); 6B (Wells, Okiji, Coleman, S. Lewis; Ramsey, chair); 8E (Chapman); Poster Session, Sat., 12:15 P.M. (Tinkle); 9D (Provost); 9E (Klotz); 10B (Sharp); 10E (Kettler); 11D (LaCour, Suzuki)

Jewish topics: 8D (Ansari); Poster Session, Sat., 12:15 P.M. (Shansky); 9D (provost); 10D (Fruchman)

Jodorowski, Alejandro B.: 3C (Barzel)

Johnson, Brigitta: 5B

Johnson, Sherry: 4A

Jones, Alisha Lola: 6D

Jones, Brian: 1B

Jones, Cledus F.: 4A

Jones, Daniel: 1B

Jones, Alisha Lola: 6D

Johnson, Brigitta: 5B

Johnson, Michael: 8A (Granade)

Katey Red: 10B (Kehrberg)

Katz, Mark (chair): 11A

Kaye, Carol: 9E (B. Wright)

Kehrberg, Kevin: Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (chair)

Kehr, Aaron: 10B

Kennedy, Michael M.: 8E (Chapman)

Kehrberg, Kevin: Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (chair)

Kehr, Aaron: 10B

Kennedy, Michael M.: 8E

Kentucky: 9E (Klotz)

Kabbash, Sophie: 1B

Kapp: 10D (Kettler)

Kaddish: 8D (Ansari)

Kajikawa, Loren: 9A

Kahn, Verity: 3C (Barzel)

Kansas City, MO: 8A (Granade)

Kaye, Carol: 9E (B. Wright)

Kehrberg, Kevin: Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (chair)

Kehr, Aaron: 10B

Kennedy, Michael M.: 8E

Kentucky: 7D (Reish)

Kernodle, Tammy (chair): 8A

Jones, Brian: 1B

Jones, Cledus F.: [Barry Poole]: 3A (Thomerson)

Juan, James: 4D (Lambert)

Kabbash, Sophie: 1B

Kaddish Symphony [Bernstein]: 8D (Ansari)

Kajikawa, Loren: 9A

Kansas City, MO: 8A (Granade)

Katey Red: 10B (Kehrberg)

Katz, Mark (chair): 11A

Kaye, Carol: 9E (B. Wright)

Kehrberg, Kevin: Folk and Traditional Music Interest Group, Sat., 12:15 P.M. (chair)

Kehr, Aaron: 10B

Kennedy, Michael M.: 8E

Kentucky: 7D (Reish)

Kernodle, Tammy (chair): 8A

keyboard: 4D (Lambert)

Keyes, Beth: 1C

The King and I [Rodgers]: 10D (H. Lewis)

Klassen, Judith: 4A

Klezmer: 9D (Provost)

Klotz, Kelsey: 9E

Kyoto: Poster Session, Sat., 12:15 P.M. (E.S. Smith)

LGBT [see also gay, lesbian, transgender]: 3B (Niebur); Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception,
New York [city]: 5A [SEMINAR] (Storhoff); 5D (Weinberg); Poster Session, Sat., 12:15 P.M. (Glover)

Newland, Marti: Lecture-Recital, Fri., 1:15 P.M.

Newman, Alfred: 10D (Fruchtman)

Newman, Nancy: 10D (chair)

Next Wave Festival [Brooklyn Academy of Music]:

9B (Metcalf)

Nicaragua: 8D (Turner)

Nieber, Louis: 3B

Noble, Charisa: 11C

Norman, Marek: 10A (Acton)

Norton, Kay: Gospel and Sacred Music Interest Group, Thurs., 12:15 P.M.

“Norwegian Wood” [Lennon-McCartney]: 5D (F. Miller)

Nova Scotia: 4D (Lambert)

“Nocturno Himno” (“The Star-Spangled Banner”): 9D (Scott)

“The Happy Day”: 3D (Pollard)

Obama, Barack: 5A [SEMINAR] (Storhoff); 9A (Craft)

O’Brien, Kerry: Experimental Music Interest Group, Sat., 12:15 P.M.

Ohio Players: 4D (Hershberger, Leve, Agugliaro; mcclung, chair); 5A [SEMINAR] (Gar)

Orejuela, Fernando: 10B (chair)

Oliver, Frank: 10C (Gramit)

One Man from Tennessee [Weill]: 6C (Graber)

Oregon, Walmart: 10B (Wollman, chair); 5A [SEMINAR] (Renihan); 5D (Weinberg); Poster Session, Sat., 12:15 P.M.

Ontario: 9C (Valnes)

Orchestr: 5B (Wood)

Orford, Louis: 10A (Johnston, Bond, Davis; chair); 5A (Schaefer); 10A (Bentley, Ebright, Acton; Wollman, chair); 11B (Bobbola)

Orchestral Powwow [DerkSEN]: 11A (Wolfshyn)

Orishas: 5B (Wood)

Orphan Asylums: Poster Session, Sat., 12:15 P.M. (Shansky)

Oshun [Yoruba orisha]: 5B (Wood)

O’Sullivan, Gilbert: 8C (McLeish)

Page, Ralph: Poster Session, Sat., 12:15 P.M. (Peeples)

Pageants: Poster Session, Sat., 12:15 P.M. (Levy)

Pal Joey [Rodgers]: 2C (Lindberg)

Pan-American Chamber Music Festival, Mexico City, 1937: 5A [SEMINAR] (Garcia)

Parker, Charlie: 9E (Klotz)

Parler, Samuel: 9E

Parody: 3A (Thomerson, Ferrandino; Walser, chair)


Paskewicz, Dailey: 4C (T. Brooks)

Passwater, Tonia: 1C

Patria II [Schafer]: 10A (Acton)

Patronage: 5D (Weinberg)

Patterson, Ottville: 9E (Lorre)

Payne, Maggi: 11C (Heying)

Peebles, Crystal: Poster Session, Sat., 12:15 P.M.

Pelegy, Kip: 8B

Pen, Ron: 7D (chair)

Percussion: 4D (Archibald); 5A [SEMINAR] (Garcia); Poster Session, Sat., 12:15 P.M. (Tinkle); 10C (Gramit)

Perl, Vivian: Concert in tribute, 7:00 P.M. Fri. (at McGill University)

Peterson, Sean: 6D

Phish: Poster Session, Sat., 12:15 P.M. (Cohen)

Pickut, Benjamin: 5D (chair)

Piifer, Joshua: Lecture-Recital, Sat., 12:15 P.M.

Piiper, John: 5C

Pisani, Michael: 2B (chair)

Place: Poster Session, Sat., 12:15 P.M. (E. S. Smith); 9C (Eyerly, C. M. Blake, Valnes, Lawson; Stimeling, chair); 11C (Noble, Emmery, Heying; von Glahn, chair)

Polansky, Larry: 9B (Fiore)

Politics [full sessions; passim throughout abstracts]: 3B (Nieber, Bentley; Whitesell, chair); 6C (Gaber, T. Wright, Ferencz, O’Leary; Oja, chair); 11A (Wolfshyn, Rollefson, Hurst; Katz, chair)

Polka: 3A (Ferrandino)

Pollard, Deborah Smith: 3D

“Popular Front”: 6C (Graber, Ferencz)

Porgy and Bess [Gershwin]: 4B (Leve, Agugliaro)

Powell, Elliott II: 6D

Powell, Maude: Lecture-Recital, Thurs., 12:15 P.M. (Uhde, Todd)

Powwow: 11A (Wolfshyn)

Prime-Stevenerson, Edward: Poster Session, Sat., 12:15 P.M. (Franseen)

Prison [see also jail; prisoners of war]: 7C (Siletti)

Prisoners of War: 7C (McGinnis)

Prologues/Interludes [silent film]: 11B (Simons)

Prout, Laura Moore: Poster Session, Sat., 12:15 P.M.

Psalmody: 4D (Olson)

Publishing: Gospel and Sacred Music Interest Group, Thurs., 12:15 P.M. (Norton); 9B (Fiore)

Quantum [Scalletti]: 11C (Heying)

Quartet #1 [Carter]: 11C (Emmy)

Québec: 7B (Christian, van Vliet, Gioffredo; Goldman, chair)

Race [entire sessions]: 1A (Graff, Caplan, Gutkin; Riis, chair); 3A (Thomerson, Ferrandino; Walser, chair); 4C (Helms, T. Brooks, Gailey; McMul-len, chair); 6B (Wells, Okiji, Coleman, Lewis; Ramsey, chair); Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception, Sat., 12:15]

Radio: 1A (Gutkin); 4C (Helms, T. Brooks); 5D (Szabo); 7D (VanderHam); 8C (Coddington); Poster Session, Sat., 12:15 P.M. (Shansky)

Radio Radio [hip-hop group]: 11A (Hurst)

Rajah [instrument manufacturer]: 5D (F. Miller)

Rakim: 11A (Rollefson)

Ralph Page Dance Legacy: Poster Session, Sat., 12:15 P.M. (Peeples)

Ramsey, Guthrie: 6B (chair)

Tap: see hip-hop

Recordings: 5B (Hadley, Dromgoogle, Wood, B. Johnson; Baade, chair); 3D (Pollard); 6D (A. L. Jones, Peterson, Powell, Daniels; Casselberry, chair); 7A (Fulton, Cheng, Holmes; Goldin-Pershchobaker, chair); 7C (Siletti); 7D (Carr, Reish); 8C (Coddington, McLeish); 8E (Kennedy); Poster Session, Sat., 12:15 P.M. (Tinkle); 9C (Lawson); 9E (B. Wright, Lorre, Klotz); 11A (Wolfshyn); 11B (Zattiero)

Redden, Nigel: 9B (Gopinath)

Refugees: 8D (Turner)

Reich, Steve: 9B (Gopinath)

Reich, Gregory: 1B (chair); 7D
Renihan, Colleen: 5A [SEMINAR]
Ridington, Amber: 8B
Riis, Thomas: 1A (chair)
Risk, Laura: Folk and Traditional Music Interest Group, Sat., 12:15 P.M.
Ritchey, Marianna: 5C
Robin, William: 9B
Robinson, Dylan: 4A
Rodgers, Richard: 2B (MacInnis); 2C (Lindberg); 10D (H. Lewis)
Rogers, Fred ["Mr. Rogers"]: 1D (Manela)
Rogers, Hannah: 10C
Rollefson, J. Griffith: 11A
The Royal Tenenbaums [Mothersbaugh]: 10D
(Cateforis)
Russell, Aiden: Concert, Fri., 7:00 P.M. (at McGill University)
Ryūan-ji [Cage]: Poster Session, Sat., 12:15 P.M.
(E.S. Smith)
sacred: Gospel and Sacred Music Interest Group,
Thurs., 12:15 P.M. (Norton); 3D (Pollard, Hunter; Carter, chair); 4D (Olson); 6D (A.L. Jones); Lecture-Recital, Fri., 1:15 P.M. (Newland, Sterne-Baczewska); Cultural Diversity Committee [open session, Sat., 8:30 A.M.; open session with light reception, Sat., 12:15]; Poster Session, Sat., 12:15 P.M. (DeLapp-Birkett); 8A (Hamberlin); 8D (Ansari)
sampling: 8C (McLeish)
San Francisco: 5A [SEMINAR] (George); Poster Session, Sat., 12:15 P.M. (Levy)
Sandoval, Arturo: 9D (Scott)
Santa Fe Opera: 4B (Hersherber)
Sawyer, Jacob J.: 10C (Schüler)
Schaefer, R. Murray: 10A (Acton)
Scalleti, Carla: 11C (Heying)
Schoenberg, Arnold: 1C (Marcus)
Schreffler, Gibb: 8E
Schiller, Nic: 10C
Scott, Billy D. (William): 9D
Scarry, Anne: Dance Interest Group, Fri., 5:00 (chair); 9A
Seeger, Ruth Crawford: see Crawford
Seeger, Toshi: 5A [SEMINAR] (Marrero)
self-presentation: Student Forum, Thurs., 10:30 A.M.
(Cheng, Clendinning, Lerner, Oja, Wilson-Kimber; Laird, chair)
Semper Vires [Hadley]: Poster Session, Sat., 12:15 P.M. (Levy)
Sender, Ramon: 5D (Gordon)
September 11, 2001: Lecture-Recital, Sat., 12:15 P.M.
(Hoch, Pifer)
serialism: 8D (Ansari)
Sesame Street: Poster Session, Sat., 12:15 P.M.
(Clen&dinding)
Seven-Eleven [1920s stage show]: 1A (Graff)
Shakers: Poster Session, Sat., 12:15 P.M.
(DeLapp-Birkett)
Shansky, Carol: Poster Session, Sat., 12:15 P.M.
Sharp, Charles: 10B
Sheppard, Meg: Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.
Shulstad, Reeves: Poster Session, Sat., 12:15 P.M.
Sidi-O: 11A (Rollefson)
Siletti, Michael: 7C
Simonson, Mary: 11B
Sissy Nobby: 10B (Kehrer)
Sissy bounce: 10B (Kehrer)
sitar: 5D (F. Miller)

Slave Songs of the United States [Allen, Ware, Garrison]: 8A (Hamberlin)
Slayton Island Company: 10C (Schüler)
Smith, Everett Scott: Poster Session, Sat., 12:15 P.M.
Smith, Gordon: 8B (chair)
Smith, Jewel: 2A
Snow, Charles: Poster Session, Sat., 12:15 P.M. (Shansky)
“social guidance”: Poster Session, Sat., 12:15 P.M.
(Cryderman-Weber)
Solis, Gabriel: 6A
Sonora Desert, Arizona: 11C (Emmy)
The Sound of Music [Rodgers]: 10D (H. Lewis)
Spalding, Esperanza: 11D (Suzuki)
Spanish Civil War: 6C (Ferenz)
Spangling, Heather: 8B
Spear, Britney: 7A (Cheng)
Spilker, John D.: 6A (facilitator); 8A
spirituals: Lecture-Recital, Fri., 1:15 P.M. (Newland, Sterne-Baczewska); 8A (Hamberlin)
Stahl, Matt: 8E (chair)
Staples, Vince: 10B (Duncker)
“The Star-Spangled Banner”: 9D (Scott)
Stearns, Marshall: 6A (Wells)
Steichen, James: Dance Interest Group, Fri., 5:00 P.M.
Stein, Gertrude: 4B (Hersherber)
Sterne-Baczewska, Magdalena: Lecture-Recital, Fri., 1:15 P.M.
Sternfeld, Jessica: 8C (chair)
Stilwell, Robyn: 11B (chair)
Stimmel, Travis: 9C (chair)
Stoneman, Scotty: 7A (Cheng)
Storhoff, Timothy: 5A [SEMINAR]
Stratford, Ontario: 10A (Acton)
Stratford Summer Music Festival: 10A (Acton)
Stueck, Axel: Concert, Fri., 7:00 P.M. (at McGill University)
Subotnick, Morton: 5D (Gordon)
Sudhalter, Richard: 6B (S. Lewis)
The Summoning of Everyman [Wilson]: 10A (Acton)
Suzuki, Yoko: 11D
Swayne, Steve: 9A (chair)
Szabo, Victor: 5D
Szgo, Kati: 4A
Taft-Hartley Act: 8E (Chapman)
Talma, Louise: Poster Session, Sat., 12:15 P.M.
(Toscanini)
Tamiris, Helen: 6C (Ferenz)
Tan Dun: 5C (Moore)
Teachout, Terry: 6B (S. Lewis)
television: 1D (Manela); 2B (MacInnis); 8C (Coddington); Poster Session, Sat., 12:15 P.M.
(Clen&dinning)
Tennessee: 1B (Flood); 9C (C.M. Blake)
terrorism: Lecture-Recital, Sat., 12:15 P.M. (Hoch, Pifer)
Théâtre d’Orleans: 10A (Bentley)
theory: 4D (Olson); Poster Session, Sat., 12:15 P.M.
(Chen)
Third Coast Percussion: 5C (Pippen)
Thode, Roy: 3B (Niebur)
Thompson, John: 3A
Thompson, Brian C.: 2B
Thomson, Virgil: 4B (Hersherber)
Tinkle, Adam: Poster Session, Sat., 12:15 P.M.
Todd, Larry: Lecture-Recital, Thurs., 12:15 P.M.
TONex: 6D (A.L. Jones)
Top 40: 8C (Coddington)
TransAmericana: 9D (Goldin-Perschbacher)
transgender: 9D (Goldin-Perschbacher)
trap music: 10B (Duinker)
A Tribe Called Red: 11A (Woloshyn)
“triplet flow”: 10B (Duinker)
trolling: 7A (Cheng)
Tucker, Sherrie: 11D (chair)
Tucker, Tui St. George: Poster Session, Sat., 12:15 P.M. (Shulstad)
Turner, Anna: 5D (Szabo)
Turner, Jessica Jolan: 8D
Turner, Kristen: 10C (chair)
twerking: 10B (Kehrer)
Uhde, Katharina: Lecture-Recital, Thurs., 12:15 P.M.
U.S. House of Representatives: Un-American Activities Committee: 6C (O’Leary)
U.S. State Department: 4B (Agugliaro)
U.S. Works Progress Administration: 6C (Graber, T. Wright, Ferencz, O’Leary; Oja, chair); 9C (Lawson)
U.S. Works Progress Administration: Lecture-Recital, Thurs., 12:15 (Uhde, Todd)
vaudeville: 1A (Graff)
Venezuela: 8D (Hess)
Victory at Sea [Rodgers]: 2B (MacInnis)
“Viola Lee Blues”; 7D (Carr)
violin [see also fiddle]: Lecture-Recital, Thurs., 12:15 P.M. (Uhde, Todd); 4D (Lambert); Concert, Fri., 7:00 P.M. (at McGill University)
Vivier, Claude: 7B (Christian, Gioffredo)
“virtual orchestra”: 8E (Kennedy)
voice [live performances]: Lecture-Recital, Fri., 1:15 P.M. (Newland, Sterne-Baczewski); Lecture-Recital, Sat., 12:15 P.M. (Hoch, Pifer)
Von Glahn, Denise: Student Forum, Thursday, 10:30 A.M.; 11C (chair)
vöo [lanza]: Music of Latin America and the Caribbean Interest Group, Fri., 5:00 P.M.
Voodoo [Freeman]: 1A (Gutkin)
Walker Art Center, Minneapolis: 9b (Gopinath)
Walser, Robert: 3A (chair)
Wanderlust [Norman]: 10A (Acton)
war [full session; see also individual wars]: 2B (Cohgan, MacInnis, Thompson; Pisani, chair)
Washington, Kamasi: 10B (Sharp)
Waxman, Franz: 10D (Fruchtmann)
Well, Suzanne: 9B (Gopinath)
Well, Kurt: 6C (Graber)
Weinberg, Leah G.: 5D
Wells, Christopher L.: 6B
West Side Story [Bernstein]: 10D (Lewis)
Whitesell, Lloyd: 3B (chair)
Whittlesey, Oramel: 2A (J. Smith)
Williams, Anthony C.: 6D (A.L. Jones)
Wilson, Charles: 10A (Acton)
Wilson, Robert: 5D (Weinberg)
Wilson-Kimber, Marian: Student Forum, Thurs., 10:30 A.M.
Wollman, Elizabeth: 10A (chair)
Woloshyn, Alexa: 11A
women [also entered under feminism when feminism is specifically invoked]: 1A (Caplan); 1B (Kabbash); 1C (Keyes, Passwater); 2A (J. Smith, McLemore); 2C (Blais-Tremblay); Lecture-Recital, Thurs., 12:15 P.M. (Uhde, Todd); Gospel and Sacred Music Interest Group, Thurs., 12:15 P.M. (Norton); 3B (Bentley); 4A (roundtable: Hoefngels, Elliott, Szego, Klassen, Forsyth, S. Johnson, Waterman, Robinson); 4B (Hersberger); Honorary Member Ceremony, Thurs., 5:30 P.M.; 5A [SEMINAR] (Garcia, Marrero); 5B (Hadley, Dromgoogle, Wood, B. Johnson; Baade, chair); 5C (Moore, Ritchey); 6D (Ferencz); 7A (Cheng, Holmes); 8A (Spilker, Hamberlin); Poster Session, Sat., 12:15 P.M. (Dorsey); 9B (Gopinath); 9E (B. Wright, Lorre); 11B (Zattiero, Bombola); 11C (Noble, Heying); 11D (L. Miller, Suzuki)
Woo, Kevin: Concert, Fri., 7:00 P.M. (at McGill University)
Wood, Aja Burrell: 5B
World War I: 2B (Thompson)
World War II: 2B (MacInnis); 7C (McGinnis); 8B (Ridington); 9D (Provost)
World’s Fair, 1939, New York: 6C (Ferencz)
World’s Industrial and Cotton Centennial Exposition, New Orleans, 1884: 10C (Rogers)
Wright, Brian: 9E
Wright, Trudi: 6C
Wu-Tang Clan: 11A (Rollefson)
Yale College: 2A (D. Blake)
Yankovic, “Weird Al”: 3A (Ferrandino)
Yemaya [Yoruba orisha]: 5B (Wood)
Yoruba: 5B (Wood)
YouTube: 1D (McCluskey)
Zattiero, Joanna: 11B
Zipangu [Vivier]: 7B (Gioffredo)