PRELIMINARY CONFERENCE PROGRAM

THURSDAY, 16 JULY

9:30–9:45 am  President’s Plenary Welcome Session (Libby Larsen Zoom Room)

10:00–11:30 am  Session 1

Session 1a: Performing, Recording, Canonizing
Libby Larsen Zoom Room
Chair: TREVOR HARVEY, University of Iowa

Mapping Marvin
ANDREW FLORY, Carleton College

Post-Punk Postmodernism: Yes, We Remember Zen Arcade, Hüsker Dü’s Midlife Crisis
PHILIP A. STAUFFER TODD, Independent scholar

Anthologizing Rock and Roll: Rhino Records and the Repackaging of Rock History
DANIEL GOLDMARK, Case Western Reserve University

Session 1b: Performers, Listeners, and Gender
Prince Rogers Nelson Zoom Room
Chair: MARIAN WILSON KIMBER, University of Iowa

Reconstructed Women Playing a Reconstructed Repertory: Beethoven as a Sign of Women’s Independence in the Post-Civil War South
CANDACE BAILEY, North Carolina Central University

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

Teenage Agency and Authorship in World War II-Era Frank Sinatra Fan Clubs
KATIE BEISEL HOLLENBACH, University of Washington

Session 1c: Landscapes and Soundscapes
Andrews Sisters Zoom Room
Chair: MEGAN MURPH, University of South Carolina Upstate

Music, Dance, and the Iconography of Cultural Exchange on the Antebellum Upper Mississippi
CHRISTOPHER SMITH, Texas Tech University

Wyoming, Wisconsin, and Whiteness: American Landscapes and Racialized Listening
MATTHEW DELCIAMPO, University of Puget Sound

A Trombone from the Bronx: Barry Rogers as Architect of the Salsa Genre
LUDIM PEDROZA, Texas State University

Session 1d: Jewish Studies Interest Group
Music in Twenty-First Century America: Exploring Contemporary Scholarship

John Koerner Zoom Room
Chair: ERICA K. ARGYROPOLOUS, Northeastern State University
JUDAH COHEN, Indiana University; MARK KLIGMAN, University of California, Los Angeles; SAMANTHA M. COOPER, New York University

11:45 am–1:15 pm  Session 2

Session 2a: Musicals and Historical Re-creation
Libby Larsen Zoom Room
WILLIAM A. EVERETT, UMKC Conservatory

Staging Race at the World’s Columbian Exposition: The Legacy of Gilded Age Fund-Raising Fairs for Show Boat (1927)
DAVID C. PAUL, University of California, Santa Barbara

Race and Anti-Patriotism in Bernstein’s 1600 Pennsylvania Avenue
NEAL WARNER, University of Arizona

Invented Romances in History Musicals: Genre, Gender, and Historiography
ELISSA HARBERT, DePauw University

Session 2b: Gospel Performers, Performances, and Legacies
Prince Rogers Nelson Zoom Room
Chair: ALISHA JONES, Indiana University

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

“Hallelujah Anyhow!”: Thomas Whitfield and the Sanctified Legacy of Detroit Contemporary Gospel Music
BIRGITTA JOHNSON, University of South Carolina

“Just Don’t Preach the Gospel; Be the Gospel”: Kirk Franklin’s Rare Musical Call to Action
DEBORAH SMITH POLLARD, University of Michigan-Dearborn

Session 2c: War, Imprisonment, and Memory
Andrews Sisters Zoom Room
Chair: GLENDYS GOODMAN, University of Pennsylvania
Overhearing on the Plantation
MARIA RYAN, University of Pennsylvania

Reconstructing Civil War Music
JIM DAVIS, SUNY Fredonia

Internment Camp Swing: Memory, Identity, and Popular Music in *Camp Dance*
DIANA WU, University of Western Ontario

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

**John Koerner Zoom Room**
Chair: TRUDI WRIGHT, Regis University

*From the College Classroom to the Concert Hall: Navigating Identity and Difference in Higher Education and Public Spaces*
NIMISHA BARTON, Higher Education Diversity Consultant, Los Angeles

1:30–3:30 pm  Session 3

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

**Libby Larsen Zoom Room**
Chair: EDUARDO HERRERA, Rutgers University

Luis Humberto Salgado: An Eclectic Musical Nationalism in Ecuadorian Symphonies
KETTY WONG, University of Kansas

Florentín Giménez’s *Minas-kué*: A Celebration of Cultural Identity and Nationalism
ALFREDO COLMÁN, Baylor University

“All Alma Guaraní”: The Paradoxical Cultural Identity of Paraguayan Music
TIMOTHY D. WATKINS, Texas Christian University

**Session 3b:** *Civil Rights and Resistance*

**Prince Rogers Nelson Zoom Room**
Chair: CAROL OJA, Harvard University

“It Was a Hard Tour to Lose”: Dave Brubeck at the Intersection of the Music Industry, Civil Rights, and White Supremacy
KELSEY A. K. KLOTZ, University of North Carolina at Charlotte

Singing What Cannot be Said: Music, Trauma, and Sexualized Violence During the Civil Rights Movement
KRISTEN M. TURNER, Raleigh, NC

The Sonic Politics of U.S. Anti-abortion Protests
REBECCA LENTJES, RILM Abstracts of Music Literature

The End of Song: *Canção*, Critique, and Popular Improvisation in Contemporary Brazil
JAMES McNALLY, University of Illinois at Chicago
Session 3c: Modernist Architectures
Andrews Sisters Zoom Room
Chair: GWYNNE KUHNER BROWN, University of Puget Sound

Hearing the Primitive in the “Skyscraper Primitive”: Transnational Tropes of Racial Alterity in John Alden Carpenter’s Skyscrapers
KASSANDRA HARTFORD, Muhlenberg College

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

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

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

Session 3d: Workshop: Effective Strategies to Promote Inclusion and Equity in Public Musicology
John Koerner Zoom Room
Chair: WILLIAM CHENG, Dartmouth College

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

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

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

Performing Collective Memory in Refugee Songs
BRIAN V. SENGDALA, Cornell University

3:45–4:45 pm Session 4

Session 4a: Jewish Influences and Identity
Libby Larsen Zoom Room
Chair: DAVID C. PAUL, University of California, Santa Barbara

The Prophet and the Preacher: Mahler’s Role in Bernstein’s Jewish Imagination
MATTHEW MUGMON, University of Arizona

Mish Mash: Mickey Katz and the Afterlife of Klezmer
URI S. SCHRETER, Harvard University

Session 4b: Nostalgia and Representation in Film Music
Prince Rogers Nelson Zoom Room
Chair: NEIL LERNER, Davidson College

La La Land (2016), Nostalgia, and the Problem of the Contemporary Film Musical
HANNAH LEWIS, University of Texas at Austin
CAITLAN TRUELOVE, University of Cincinnati College-Conservatory of Music

Session 4c: European Immigrants in America
Andrews Sisters Zoom Room
Chair: NANCY NEWMAN, University at Albany—SUNY

“Was ever woman so tortured and so tried?”: Ernestine Schumann-Heink and the German-American Experience in World War I
E. DOUGLAS BOMBERGER, Elizabethtown College

The Immigrant as American: Music and Multiculturalism in Cleveland, 1919–1930
PETER GRAFF, Denison University

Session 4d: Workshop: Application of Care Pedagogy to Our Shared Work in American Music Studies: Advantages & Challenges
John Koerner Zoom Room
Chair: TRUDI WRIGHT, Regis University

Less is More: Bringing Inner-Space and Meaning to American Music Studies
TRUDI WRIGHT, Regis University

A Complicated Kindness: Reshaping Feminism in Music Pedagogy through Kindness
COLLEEN RENIHAN, Queen’s University

Why and How Should We Care?: Critical and Inclusive Pedagogies and American Music Studies
JOHN D. SPILKER, Nebraska Wesleyan University

5:00 pm New Member and First-Time Attendee Welcome (John Koerner Zoom Room)

FRIDAY, 17 JULY

10:00–11:30 am Session 5

Session 5a: Mexican Sounds, Genders, and Identities
Libby Larsen Zoom Room
Chair: ANA R. ALONSO MINUTTI, University of New Mexico

Son Jarocho in Tlacotalpan: Sustaining a Global Music in Its Ancestral Home
GREG REISH, MTSU Center for Popular Music

Whistling, Gender, and the Aesthetic Turn in Mexico City
ANTHONY W. RASMUSSEN, Universidad Nacional Autónoma de México

Session 5b: Sounds of Minnesota
Prince Rogers Nelson Zoom Room
Chair: SARAH SCHMALENBERGER, University of St. Thomas
Minnesota Mermaids: Exoticism in the Aquatennial’s Aqua Follies Water Ballet
MEGAN SMALL, University of Iowa

Julius Eastman in Minneapolis: New Music America 1980
JEFF WESTON, University of Pittsburgh

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

Session 5c: Different Songs
Andrews Sisters Zoom Room
Chair: STEPHANIE JENSEN-MOULTON, Brooklyn College CUNY

Intersectionality and Music: The Role of Third-Wave Feminism in the Development of Pauline Oliveros’s Musical Aesthetic
ELOY F. RAMIREZ, University of Arizona

Rhythmic Techniques in Signed Rap
ANABEL MALER, University of Iowa, and ROBERT KOMANIECKI, Appalachian State University

Session 5d: Seminar: Reviving the Classic Musical: Pitfalls, Controversies, and Opportunities
John Koerner Zoom Room
Chair: ELIZABETH T. CRAFT, University of Utah

Reviving Agnes de Mille’s Women
KARA GARDNER, Minerva

Kurt Weill’s Lady in the Dark and One Touch of Venus: Empowered Goddesses, Museum Pieces, and the Problem of the West End Revival
ARIANNE JOHNSON QUINN, Florida State University and The Noël Coward Archive Trust

“Accustomed to Her Face”: Problems of Fidelity, Freedom and Work Identity in Revivals of the Musicals of Lerner and Loewe
DOMINIC McHUGH, University of Sheffield

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

11:45 am–1:45 pm Session 6

Session 6a: Broadcast Music and Constructed Communities
Libby Larsen Zoom Room
Chair: CHRISTINA BAADE, McMaster University

Sounding Familiarity: Russian Emigres, Radio Liberty, and American Cold War Programming
NATALIE ZELENSKY, Colby College

Integrating the Past: Leslie Uggams and Progressive Nostalgia in Sing Along with Mitch (1961–
1964)
ESTHER M. MORGAN-ELLIS, University of North Georgia
Music, Morality, and Community in Little House on the Prairie
STAN PELKEY, University of Kentucky
Cowboys on a Beach: Seasonal Genres and the New Ecology of Country Music
JOCELYN NEAL, University of North Carolina at Chapel Hill

Session 6b: Dramatic, Postdramatic, and Theatrical Works
Prince Rogers Nelson Zoom Room
Chair: CHARISSA NOBLE, San Diego State University

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

Corporeal Witchery and Criticism of the Contemporary Culture in Harry Partch’s Postdramatic Ritual, The Bewitched
NAVID BARGRIZAN, Texas A&M University-Commerce

Leaving Orientalism for the Bildungsroman: Childhood Narratives in Contemporary Asian American Musical Theater
EDWARD WANG, Wesleyan University

New Music Theater and American New Music Ensembles
RYAN EBRIGHT, Bowling Green State University

Session 6c: Panel: Music for a Nation of Immigrants: Between Self-Determination and Cultural Assimilation
Andrews Sisters Zoom Room
Chair: LARRY HAMBERLIN, Middlebury College

“Gateway of the Nation”: Ellis Island’s Musical Life and the Americanization Movement
DOROTHY GLICK MAGLIONE, University of Kansas

Red Emma’s Aria: The Personal and Political Dimensions of Opera in Goldman’s Writings
SAMANTHA M. COOPER, New York University

“Armed with Tin Pans and Flags of All Sizes”: Songs of Belonging in the Streets of the Immigrant City, 1912
JANE K. MATHIEU, Tulane University

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

NOTE: Poster Sessions 6d and 6e (below) will occur in one-hour time slots and these are not 30-minute presentations. Instead, at the beginning of each session, all poster presenters will provide five-minute summaries of their projects, with the remaining time allotted for discussion of all posters.

11:45 am–12:45 pm: Session 6d: Poster Session 1
(five-minute summaries by all presenters, then open discussion)
John Koerner Zoom Room
Chair: DOUGLAS W. SHADLE, Vanderbilt University

Minnesota Musicians and the Leipzig Conservatory between 1875 and 1930
JOANNA PEPPLE, Independent scholar, Tallahassee, Florida

Researching the Minnesota Opera: A Guide to Primary Sources
KATHRYN HUJDA, Curator of Manuscripts, Minnesota Historical Society

Bernstein and Other Americans Abroad: Producing West Side Story in Madrid
PAUL LAIRD, University of Kansas

William Walker’s Christian Harmony: Southern Harmony for the Reconstruction Era
RACHEL HALL, Saint Joseph’s University

12:45–1:45 pm: Session 6e: Poster Session 2
(five-minute summaries by all presenters, then open discussion)
John Koerner Zoom Room
Chair: DOUGLAS W. SHADLE, Vanderbilt University

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

Jazz Images from Ghana: On Documenting a Scene and Rediscovering My Home
SAMUEL BOATENG, University of Pittsburgh

Sonic Impressions of Crater Lake: Michael Gordon’s Natural History (2016)
ADAM HEYEN, Arizona State University

2:00–3:30 pm Session 7
Session 7a: Gendered Organizations
Libby Larsen Zoom Room
Chair: SARAH GERK, SUNY Binghamton

San Francisco’s Century Club, 1888–1920: The “New Woman” as Promoter of Music as a Force for Social Change
LETA MILLER, University of California, Santa Cruz

From the Redwoods to the Riviera: The Bohemian History of Joseph Redding’s Fay-Yen-Fah (1925)
BETH E. LEVY, University of California, Davis

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

Session 7b: Recording, Technology, and Agency
Prince Rogers Nelson Zoom Room
Chair: SARA HAEFELI, Ithaca College
Voice, Technology, and Agent-Classes in Steve Reich’s Tape Works
GEORGE ADAMS, University of Chicago

Aural Identity and Expression in Vocal Performance: A Case Study of Rihanna’s ANTI
JOHANNA DEVANEY, Brooklyn College and The Graduate Center, CUNY

Self-Driving Songs? Popular Music and Collaborative Artificial Intelligence
CHARLES HIROSHI GARRETT, University of Michigan

**Session 7d: Interest Group: Band Music**
*Diversity in the American Wind Band World*

**John Koerner Zoom Room**
Co-chairs: KATE STORHOFF, Winston-Salem, NC, and PATRICK WARFIELD, University of Maryland
ANDREA BROWN, JAMIL JORGE, and JEFFREY YELVERTON

**3:45–5:15 pm  Session 8**

**Session 8a: Pushing Boundaries in American Opera**
*Libby Larsen Zoom Room*
Chair: MONICA HERSHEBERGER, SUNY Geneseo

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

Time Reigns Absolute: Music, Anticipation, and Temporality in John Adams’s *Doctor Atomic*
REBA WISSNER, Montclair State University

**Session 8b: Pedagogies**
*Prince Rogers Nelson Zoom Room*
Chair: MATTHEW BAUMER, Indiana University of Pennsylvania

“Johnny B. Careful”: Children’s Safety Education Songs in the 1930s and 1940s
ALEXANDRA KRAWETZ, Yale University

Jazz in Los Angeles: Effects of the Academic Institutionalization of Jazz Performance Studies in 1930s to the Present
JENNIFER YE JI CHO, University of California, Berkeley

In the Wind Band Classroom: Literature, Canonization, and Culture
ANDREW GRANADE, UMKC Conservatory

**Session 8c: Sources and Memory**
*Andrews Sisters Zoom Room*
CHARLES BREWER, Florida State University

A Scrapbooking President and a Few Good Tunes: Musical Practices in the Jefferson-Randolph Family Scrapbooks
LAURA LOHMAN, Queens University of Charlotte
Rewriting the History of Classical Music’s Entry into 19th-Century American Psalmody: Clifton’s 1819 Original Collection
PETER MERCER-TAYLOR, University of Minnesota

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

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

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

5:30 pm  Student Reception and Meeting (John Koerner Zoom Room)

SATURDAY, 18 JULY

10:00–11:30 am  Session 9

Session 9a: Instrumental Remixes and Stylistic Transformations
Libby Larsen Zoom Room
Chair: MICHAEL BROYLES, Florida State University

APRIL MORRIS, University of Western Ontario

JINGYI ZHANG, Harvard University

Session 9b: Prince
Prince Rogers Nelson Zoom Room
Chair: FREDARA MAREVA HADLEY, The Juilliard School

“Irresistible B***”: Prince’s Hip-Hop Ambivalence in the 1980s
GRiffin WOODWORTH, University of South Carolina Upstate

The Revolution of 1999: Prince’s Sound Influenced by the Addition of the Revolution
JEFFREY C. YELVERTON, JR., University of South Carolina

Uptown: Making Sense of Prince’s Paisley Park Utopia
BENJAMIN DOLEAC, Christopher Newport University
**Session 9c: Panel: Bands, Brands, and Brews**  
**Andrews Sisters Zoom Room**  
Chair: PATRICK WARFIELD, University of Maryland

Brass Branding in Mobile, Alabama's Carnival  
EMILY RUTH ALLEN, Florida State University

The Kellogg Band: A Product of Industry and Unionism  
KATLIN HARRIS, Louisiana State University

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

**Session 9d: Workshop: Building Bridges, Sounding Spirits: Digitizing American Music**  
**John Koerner Zoom Room**  
Chair: JESSE P. KARLSBERG, Emory University  
MEREDITH A. DOSTER, Emory University; GREG REISH, Middle Tennessee State University; JAMES REVELL CARR, University of Kentucky

11:45–1:45 pm  
**Session 10**

**Session 10a: Transnationalism and Performing Bodies**  
**Libby Larsen Zoom Room**  
Chair: ANNE SHREFFLER, Harvard University

Russian Doll: Anna Pavlova, Coppélia, and Ballet in the United States  
JAMIE BLAKE, University of North Carolina at Chapel Hill

“Old Man River” in Spain?: Paul Robeson and the Performance of Race During the Spanish Civil War  
CAROL A. HESS, University of California, Davis

Musicking Transnationally: South Asian American Bodies between Borders  
AMEERA NIMJEE, University of Puget Sound

Black Atlantic Dialogues: Jitting at the Porous Border of Detroit and Zimbabwe  
AUSTIN T. RICHEY, Eastman School of Music

**Session 10b: Queer Protest and Pageantry**  
**Prince Rogers Nelson Zoom Room**  
Chair: LLOYD WHITESELL, McGill University

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

Punk as Soundtrack to Gay Beauty Pageants in Hawaii  
JAMES GABRILLO, The New School

Pabllo Vittar, Drag Queen: Performing Subversion of Desire in Brazilian Dance Music  
MIRANDA SOUSA, University of Pittsburgh
**Session 10c: Experimentalism at the Walker Art Center**  
Andrews Sisters Zoom Room  
Chair: ANDREW FLORY, Carleton College  
DANIELLE JACKSON, Museum of Modern Art; CAITLIN SCHMID, St. Olaf College; JILL VUCHETICH, Walker Art Center; JEFF WESTON, University of Pittsburgh

2:00–3:30 pm  
**Session 11**

**Session 11a: Hip-hop Locations and Articulations**  
Libby Larsen Zoom Room  
Chair: AARON HARCUS, University of North Carolina at Chapel Hill

Reassessing Authenticity in Hip Hop: A Case for Objects  
MATTHEW KENT CARTER, The Graduate Center, CUNY

Inaudible Queerness: New Orleans Bounce in the Mainstream  
LAURON KEHRER, Western Michigan University

The “New” Civil Rights Era: Sampling Resistance in Contemporary Conscious Hip-hop  
ALYSSA WOODS, University of Guelph, and ROBERT MICHAEL EDWARDS, University of Ottawa

**Session 11b: Voices from Archival Collections**  
Prince Rogers Nelson Zoom Room  
Chair: CHRISTOPHER SMITH, Texas Tech University

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

Hearing Identity across Ethnic Divides in the Mennonite Musical Archive  
AUSTIN McCABE JUHNKE, The Ohio State University

The Jean Trudel Collection: Engaging with Community Partners to Preserve and Disseminate Archival Recordings in Quebec  
LAURA RISK, University of Toronto Scarborough

3:45–5:15 pm  
**Session 12**

**Session 12a: The Female Celebrity**  
Libby Larsen Zoom Room  
Chair: TODD DECKER, Washington University in St. Louis

A New York Actress on Broadway: Marie Cahill and the Early Twentieth-Century Musical  
JOHN GRAZIANO, The Graduate Center, CUNY

Vamp Queens: Transmedia Relationships and the Influence of Theda Bara on Tin Pan Alley  
MARTHA SCHULENBURG, The Graduate Center, CUNY

Doris Day in Postwar Hollywood: Creating a Musical Star Persona  
GREGORY CAMP, University of Auckland
Session 12b: Popular Music and Commercial Recording
Prince Rogers Nelson Zoom Room
Chair: PAULA BISHOP, Bridgewater State University

Jingle Function in Contemporary Commercial Advertisements
SAM REENAN, Eastman School of Music

Understanding Gender through the Spatialization of Recorded Voice in Contemporary Popular Music
MICHÈLE DUGUAY, The Graduate Center, CUNY

Reactive Media: The Theory of Listening in Popular Music Reaction Videos
BYRD McDANIEL, Northeastern University

Session 12c: Race and Genre
Andrews Sisters Zoom Room
Chair: DANA GORZELANY-MOSTAK, Georgia College

Doo-Wop as a “Barber Shop” Sub-Genre: American Close Harmony Under Review
ELIZABETH UCHIMURA, The Florida State University

Cultural Geography and Genre Formation in 1930s Fort Worth
SAMUEL PARLER, Baylor University

Between Minstrel and Folkloric Authenticity: On the Racialization of Musical Genres in the United States
AARON HARCUS, University of North Carolina at Chapel Hill

5:30 pm  Business Meeting  (John Koerner Zoom Room)

6:30 pm  Virtual Happy Hour!  (John Koerner Zoom Room)