American Musicological Society

ANNUAL MEETING
PROGRAM GUIDE

11-12 & 20-21 NOVEMBER 2021

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Welcome to the 87th Annual Meeting of the American Musicological Society, our second online meeting in as many years. I write to you from Quechee, Vermont, the ancestral home of the Western Abenaki, who were and are part of the Wabanaki Confederation.

We are delighted to offer you an intellectually and musically rich program, brought to you primarily by this year’s Program Committee, chaired by the brilliant Mark Burford. Based on your feedback from last year’s online gathering, we have put half of the conference on Thursday and Friday, 11–12 November, and the other half on Saturday and Sunday, 20–21 November. We recognize that we won’t reach everyone for all of the events, but we invite you to take in as many as you can. (By way of reminder, we’re operating on Central Standard Time.)

In a repeat from last year, we will make as many lectures, papers, panels, poster sessions, workshops, roundtables and performances available in advance as is possible, thus enabling more focused discussion during the live Q&A sessions; and many, if not most, sessions (including Q&A) can be accessed on the conference platform until May 31, 2022. So don’t despair if you cannot be in two places at once!

All work and no play makes us all dull, so look for the various coffee breaks, drop-in sessions, DJ-curated “Listen and Unwind” events, yarn circles, and game nights. And if all goes well, I might be raffling off a certain piece of luggage when we gather for the What’s Up, Doc? Watch Party.

We welcome your feedback during the conference, which you can offer by stopping by one of our "Ask the AMS Board" sessions or by emailing the AMS Office.

This conference would not have been possible without the hard work of many volunteers. I especially wish to thank Danielle and the Committee of the Annual Meeting (CAM); the Performance Committee, chaired by Gwyneth Bravo; and the Local Arrangements Committee, chaired by Robert Kendrick. Most of all, we thank the Robert F. Judd Executive Director of the AMS, Siovahn Walker, and the rest of the AMS staff who labored intensely during yet another challenging year—Christian Botta, Alison McCarty, Leanny Muñoz, Katie VanDerMeer, Melia Wong, and Grant Woods.

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

Thank you, and enjoy the conference!

Steve Swayne  
President  
American Musicological Society
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Charles Hiroshi Garrett
University of Michigan

Siovahn A. Walker
American Musicological Society

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The eighty-eighth Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Ethnomusicology (SEM) and the Society for Music Theory (SMT) on 10–13 November 2022.

The Annual Meeting promotes the study and teaching of music. It builds community and supports scholars through a range of approaches and presentational modes, including historical musicology, creative practice, ethnography, analysis, performance, musical demonstrations, policy, civic engagement, sound artifact curation, and digital humanities. The 2022 call for proposals and the Program Committee procedures are designed to reflect changes in the society's scholarly and demographic profile and aim to encourage new modes of sharing ideas.

Guided by the AMS's Statement on Fair Practice and Representation, the Program Committee seeks to create a positive working, learning, and social environment in which a diverse society may develop and flourish. Issues of fairness and representation will be an integral part of the process of creating the program.

At the Annual Meeting, the society invites music scholars, teachers, performers and public intellectuals to share work and ideas in the proposal types listed below. A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous work, and suggests its significance for the Society's membership. Session organizers are advised to convene a diverse panel.

The AMS Program Committee invites organizers to submit the following types of proposals:

- **Individual Proposals.** The Program Committee invites individual paper proposals. Papers will be 20 minutes followed by 10 minutes for discussion. The Program Committee will compile these individual papers into topically-based three-paper sessions.

- **Session Proposals.** The Program Committee strongly encourages potential participants to collaborate on proposals for 90-minute sessions of three papers. Each paper is 20 minutes long, followed by 10 minutes for discussion. Session organizers are responsible for submitting a summary session abstract as well as individual paper abstracts. Organizers must also indicate a session chair and may identify a respondent if appropriate.

- **Workshops.** The Program Committee encourages workshops whose formats include but are not limited to sessions combining performance and scholarship; collections of short position papers; and discussions of publications or creative works. Educators, artists, and curators, for example, may lead interactive workshops to emphasize challenges and possibilities of music scholarship, performance, and activism. Proposals should list participants and outline the session format.

- **Roundtables.** The Program Committee welcomes roundtable proposals that provide a space for participants.
to engage in dialogue with each other and the audience. Roundtables might include forums with scholars, community activists, artists, public officials; conversations among performing artists, curators, and educators about aesthetic and expressive innovations or the challenges of developing public cultures in diverse communities.

• Poster Presentations. Proposals for poster presentations should follow the guidelines for the submission of individual proposals but also include an explanation of the content and goals of the graphic presentation. Guidelines for posters will be distributed with acceptance information.

• Films. This category offers space for presenters to display a recently completed or in-progress film or video. A session of up to 120 minutes should include time for an introduction and discussion. Submit title, subject, and information on the introduction/discussion. Indicate the length of both the film/video and the introduction/discussion.

All proposal abstracts must be 350 words or less.

Joint Sessions
For this special meeting, the program committees of the AMS, SEM, and SMT enthusiastically invite proposals for joint sessions, bringing together participants from across the societies. Joint session proposals may be for either 90 minutes or 180 minutes and should present a balance of participants from two or three societies. Joint session proposals will be considered as a unit by the Program Committees of the AMS, SEM, and/or SMT, and will be programmed as a joint session only if accepted by all relevant Program Committees.

(However, a proposal for a joint session may be programmed as a solo AMS, SEM, or SMT session if one of the Program Committees so chooses.) Joint session proposals may be for multi-paper sessions, workshops, or roundtables, as defined above. Proposals must identify the number of participants from each society.

• Joint Session Proposals. Multi-paper session proposals should include a summary and individual abstracts. These proposals will be evaluated anonymously and should contain no direct or indirect signal of authorship. Joint session proposals may be comprised of either three papers (90 minutes) or six papers (180 minutes).

• Joint Workshops. Proposals should identify participants and outline the session format.

• Joint Roundtables. Proposals should identify participants and outline the session format.

All proposal abstracts must be 350 words or less.

AMS Program Committee Procedures
With the goal of expanding participation in the creation of the Society’s annual meetings, proposals will first be read by an external pool of reviewers made up of AMS members holding PhDs in musicology or a related field. To serve as an annual meeting reviewer, one must be an AMS member. The call for members to volunteer to serve as reviewers will go out in late December. Those submitting proposals to the Program Committee are not eligible to serve as annual meeting reviewers. The Program Committee will deliberate on the recommendations of the volunteer readers and create the final program of the annual meeting.
Application Restrictions
Only one proposal per person per society (AMS, SEM, and/or SMT) is allowed. No one may appear on the program more than twice (Committee and Study Group sessions are excluded from this rule). An individual may participate in any of the presentation formats listed above and appear one other time on the program as a chair of a session or as a respondent.

Proposals of the same or similar content cannot be submitted by the same person to more than one of the three societies. An individual may submit different proposals to the AMS, SEM, and/or SMT but must indicate the multiple submissions on the online submission page and select (in the case of multiple acceptances) which proposal would take priority. Authors who present on an SEM or SMT session may not also present on an AMS session or a joint session. In the case of multiple acceptances, the Program Committees will give preference to any paper that is part of a proposed session.

Note: The American Musicological Society’s “Alternate Years Rule” has been suspended for the 2022 annual meeting.

Submission Procedure
Proposals (including proposals for joint sessions) must be received by 11:59 p.m. EST, 15 February 2022.

Proposals are to be submitted electronically. A link to the proposal submission site will be available on 1 December 2021.

Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline. Proposals received after the deadline cannot be considered.

Notifications of the Program Committee’s decisions will be sent in early June.

Sessions organized by such groups as AMS committees, Study Groups, and affiliated societies are not reviewed by the Program Committee and have a separate proposal submission process.

Deadline: 11:59 p.m. EST, 15 February 2022
The AMS Committee on the Annual Meeting (CAM) is interested in significantly increasing the number and variety of professional development sessions available to attendees of the 2022 Annual Meeting of the American Musicological Society (AMS). In service of this goal, CAM is calling for proposals from AMS study groups, chapters, and committees for professional development workshops, roundtables, and paper sessions to be submitted as part of a special professional development track. Proposals are due 15 March 2022, 11:59pm EDT.

The Committee on the Annual Meeting hopes to schedule professional development sessions on a variety of topics supporting the needs and interests of the Society's diverse membership. Thus, it welcomes proposals for sessions that are either 1) are broadly applicable to those trained or working in musicology, music pedagogy, music performance, music theory, music analysis, and related fields, or 2) offer practical strategies that address the challenges, needs, and concerns of discrete constituencies trained or working in those areas. For the purposes of this call, a "professional development session" is understood to mean any workshop, roundtable, or paper session primarily focused on helping participants do one or more of the following:

1. acquire and improve work-related skills, including archival and pedagogical skills, strategies for increasing equity, diversity, and inclusion in workplaces, and more;
2. better understand and navigate the processes of entering or advancing in a particular career or line of work (including devising strategies for navigating specific challenges or constraints);
3. build stronger and more supportive networks of peers and colleagues.

This CAM Special Call is limited and may only be answered by the designated leaders or representatives of existing AMS study groups, chapters, and committees submitting on behalf of their group. Individuals wishing to organize sessions are encouraged to work with a study group, chapter, or committee. Proposals accepted in answer to this call will be designated in the annual meeting program as "organized by" the submitting study group, chapter, or committee. Proposals accepted in response to this call will be supplementary to any existing guaranteed study group or committee session allocation.

Application Restrictions
Excluding guaranteed study group and committee sessions, no one may appear on the AMS Annual Meeting program more than twice. However, the alternate years rule has been suspended for the 2022 annual meeting. Thus, those who appeared on the program for the 2021 AMS Annual Meeting are eligible to be included in proposals for this 2022 CAM Special Call.

Submission Procedure
The submission form for proposing sessions in response to this CAM Special Call will become available on 1 December 2021. Proposals must be received by 11:59 p.m. EDT, 15 March 2022. Proposals are to be submitted
electronically on the AMS 2022 annual meeting site. Please note that proposal submission ceases precisely at the deadline. To avoid technical problems with submission please submit at least twenty-four hours before the deadline. Proposals received after the deadline cannot be considered.

Notifications of the Committee on the Annual Meeting’s decisions will be sent in late May. High-quality sessions that cannot be accommodated on the Annual Meeting program may be offered the opportunity to convene as AMS-sponsored events at another time in the program year.
The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2022 Annual Meeting of the American Musicological Society held in New Orleans, Louisiana, 10-13 November. We encourage proposals that develop a point of view, offer a programmatic focus, explore new musicological findings, or relate to the rich musical traditions of New Orleans and the surrounding region. Proposals that engage with the Society’s diversity of interests and methodological approaches (including proposals that expand on the concept of "performance" itself) are especially welcome.

Freelance artists as well as performers and ensembles affiliated with colleges, universities, or conservatories are encouraged to submit proposals. All selected performances will be allotted a maximum of 60 minutes.

REQUIRED APPLICATION MATERIALS:

- a proposed program listing repertoire, performer(s), and the duration of each work;
- a list of audio-visual and performance needs;
- a short (100-word) biography of each participant named in the proposal;
- for concerts, a one-page explanation of the significance of the program or manner of performance;
- for lecture-recitals, a description (two pages maximum) explaining the significance of the program and/or manner of performance, and a summary of the lecture component, including information pertaining to the underlying research, its methodology, and conclusions;
- for workshops or other types of performance, a description (two pages maximum) explaining the concept of the activity or event and its musicological significance or relevance; and
- representative audio or visual materials pertaining to the program and performers (twenty minutes maximum).

Although the AMS is unable to offer a fee to artists, modest subsidies are occasionally available for performance-related expenses.

Materials must be received no later than 11:59 p.m. EST, 15 February 2022. Exceptions cannot be made to this deadline, so please plan accordingly. Notifications of the Performance Committee’s decisions will be sent in mid-May.
FEATURED

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

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Two Poets and a River
A film by ethnomusicologist, Richard Wolf

Using the Oxus river as a topos, this film explores themes of love and loss through the lives and musical poetry of the two most prominent and innovative Wakhi musicians in Central and South Asia: Qurbonsho in Tajikistan and Daulatsho in Afghanistan.

These two poet-singers share a common language, faith, and family network and yet remain separated by vicissitudes of the 19th c. Great Game in Central Asia. In this struggle for strategic control, the Wakhan homeland of the Wakhi people became a buffer zone between Czarist Russia and the British Empire, and the river Oxus, which became the border, ran right through the center of Wakhan.

The ethnomusicologist-filmmaker shot and produced the film over 2.5 years (2012-2020) with the editorial collaboration of both Qurbonsho and Daulatsho, who narrate the film in Wakhi, Tajik and Dari.

Thursday, 11 November
5:00PM - 5:50PM CST
The late 1960s and 1970s marked a period in which the lines of inquiry regarding African American history and culture expanded. This activity was spurred by three major phenomena: the rise of the black consciousness movement, racial uprisings, and the expansion of federal funding that supported the creation of materials and programming that propelled greater understanding of the black experience. Black historians were not the only intellectual community engaged in this work. Within the context of music studies, a black music intelligentsia developed out of the engagement and work of a collective of historians, performers, composers, and librarians, and led to the establishment of a black music infrastructure that expanded black music's historiography.

This lecture explores the emergence of the black music intelligentsia and the development of this infrastructure by focusing on the period of 1968-1985.
Eileen Southern 50th Anniversary Celebration

This session celebrates the fiftieth anniversary of the publication of Eileen Southern's landmark book, *The Music of Black Americans*. It will be a conversational panel contemplating various aspects of Southern's scholarly and creative endeavors. These include her scholarship on African American music, European music, and music theater; her interest in visual studies; and her roles as performer and institution builder.

The session will also feature a short film and brief recorded performances.

Sunday, 21 November 2:00PM - 3:50PM CST

Troubling failure(s): Situating bodies in research and art

Offering cases of unruly artist-scholarship, this featured lecture by Tomie Hahn problematizes varieties of failure—transmission failure, sensory failure, research failure—as a provocation of methodological practices. Might troubling failures serve as a generative practice to complicate embodied cultural knowledge, performance practice, "authenticity," and expressivity? How might an interrogation of failure(s) shed light on gender, race, and history?

Saturday, 20 November 11:00AM - 12:50AM CST
Graduate Studies in Music at the University of Cambridge

M.Phil. in Music

This nine-month program offers advanced training in key areas of music studies. It is freestanding, and combines structured teaching with 1-2-1 supervised study. It also provides strong preparation for doctoral research. The course consists of two separate strands, Music Studies and Composition. For Music Studies, we welcome applications on any aspect of the academic study of music that fits our areas of specialization, and invite potential applicants to consult the Faculty's webpages for information. These include medieval music, the cultural history of eighteenth- and nineteenth-century music, opera studies, music and science, music analysis, performance studies and ethnomusicology.

Ph.D. in Music

The Ph.D. is a three-year program, or a five-year part-time program. It is available in all areas in which we offer supervision, including historical musicology, composition, ethnomusicology, music and science, analysis and performance studies. Doctoral students work in close contact with one or more leading researchers in their field as well as participating in programs of skills training and colloquia; there are also opportunities to gain experience in teaching.

College membership enables you to interact with students and researchers from a wide variety of disciplines, in settings both historic and modern.

Current Faculty
Katharine Ellis (1684 chair)
Sam Barrett
Richard Causton
Marina Frolova-Walker
Alisha Jones
Peter McMurray
John Rink
Bettina Varwig

Stefano Castelvecchi
Martin Ennis
Peter Harrison
Nicholas Marston
Susan Rankin
David Trippett
Benjamin Walton

For further information about graduate study in the Faculty of Music at the University of Cambridge, see www.mus.cam.ac.uk/applicants/graduate

For details see our website www.mus.cam.ac.uk
Listen & Unwind
6:00PM - 8:00PM CST
Each Meeting Day
One of the country’s leading programs, the Musicology Department at the Indiana University Jacobs School of Music offers individual attention with all the advantages of an acclaimed conservatory and top research university. We have a large and active faculty, as well as affiliates in the Center for the History of Music Theory and Literature, Historical Performance Institute, Latin American Music Center, and Folklore and Ethnomusicology—plus the resources of IU Jacobs School of Music Opera and Ballet Theater, and the Cook Music Library (more than 343,000 volumes).
Finding Mary: Diasporic Hawaiian Performance in the Archive
Lani Teves

Lani Teves examines the performances of Mary Kaʻaihue of the "Mary Kaye Trio," a Las Vegas lounge act from the 1950s-60s. Mary Kaye was allegedly descended from Hawaiian royalty and called "the First Lady of rock and roll" in her time, but she remains unknown within Hawaiian music history.

Thursday, 11 November
4:00PM - 5:50PM CST

The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London
Rebecca Cypess & Sonya Headlam

This lecture-recital presents the music of Ignatius Sancho as well as two composers in his circle—Thomas Arne and Charles Dibdin. It reanimates Sancho’s musical ideals and his presence and argues that his vision of music was a vehicle for Black resistance.

Thursday, 11 November
6:00PM - 6:50PM CST
The Contrapuntal Lives of Chicago's Race Women

Samantha Ege

Race women—Black women intellectuals and creatives committed to racial uplift and gendered progress—transformed interwar Chicago’s civic and social spheres. This lecture-recital program spotlights three works explicitly linked to Chicago: Holt’s *Negro Dance* (1921), Price’s *Fantasie Nègre No. 4 in B Minor* (1932), and King’s *Four Seasonal Sketches* (1955).

Saturday, 20 November, 4:00PM - 4:50PM CST

"This isn't anything new": Julius Eastman’s *Piano 2* (1986)—Inspirations, Influences, and Interpretations

Richard Valitutto

Eastman's last known piano solo composition *Piano 2* (1986) was composed during his near-decade of living homeless. In this lecture-recital, Valitutto will explore *Piano 2* alongside the music of other notable American modernist pianist-composers with whom Eastman either worked closely or whose music he prominently performed.

Friday, 12 November, 5:00PM - 5:50PM CST

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Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)

Ryan De Ryke and Eva Mengelkoch

This lecture-recital explores the musical compositions of Albrecht Mendelssohn Bartholdy (1874-1936). Ambitious and aware of his responsibility as an heir to the Mendelssohn family, Albrecht chose to comply with familial and societal expectations rather than pursue his own love interests. By publishing and gifting love songs to his objects of desire, he ensured that his confessions of love would outlive imperfect social arrangements.

Sunday, 21 November
4:00PM - 4:50PM CST
The Music Department at Brandeis University offers graduate studies leading to MASTER'S DEGREES and PH.D. DEGREES in MUSICOLOGY and COMPOSITION AND THEORY.

FACULTY
- Karen Desmond, Chair
- Emily Frey
- Yu-Hui Chang
- Erin Gee
- Eric Chasalow
- David Rakowski

The musicology program at Brandeis offers an integrated approach to the study of music and its many contexts. The program in composition and theory offers composers the time and means to develop a secure command of the craft of composition and musical analysis.

Please join us for a Virtual Open House in December. See brandeis.edu/music/graduate for details.

CONTACT
- Director of Graduate Studies in Musicology, Emily Frey: eafrey@brandeis.edu
- Director of Graduate Studies in Composition and Theory, Yu-Hui Chang: ychang@brandeis.edu
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Matthew Rahaim

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Jeff Packman

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Emma Baulch

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Musical Creativity in Southern Vietnam
Alexander M. Cannon

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Noel Lobley

Musicking
The Meanings of Performing and Listening
Christopher Small

Dub
Soundscapes and Shattered Songs in Jamaican Reggae
Michael E. Veal

Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the Music/Culture series strives to integrate a variety of approaches to the study of music, linking analysis of musical significance to larger issues of power. Current editors are Sherrie Tucker, Jeremy Wallach, and Deborah Wong. You can find a complete list of music titles, author events, and order information at weslpress.org/music.

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

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

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

musicdancetheatre.asu.edu/degree-programs/music/musicology
The Eastman School of Music offers graduate students in musicology the advantages of a large and distinguished faculty, an incomparable research library, and a thoroughly musical environment. Whether pursuing an emphasis in historical and critical musicology or ethnomusicology, PhD students enjoy exposure to all areas of the discipline. Graduate students receive generous stipends, with support normally assured for five years. (Terminal MA degrees in musicology and ethnomusicology are also available.) Alumni of the program hold positions at top-ranked institutions and have become leaders in the field.

**Holly Watkins, chair**  
19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

**Michael Alan Anderson**  
Medieval and Renaissance music, saints, devotion, politics

**Andrew Cashner**  
16th- to 18th-century music, devotional music and theology, Spain and colonial America, hermeneutics, ritual studies

**Anaar Desai-Stephens**  
Music of South Asia; Bollywood; media and popular culture; embodiment and subjectivity

**Melina Esse**  
19th-century opera and melodrama, film music, gender and performance studies

**Roger Freitas**  
17th-century music (especially the cantata), performance practices, the castrato

**Lisa Jakelski**  
20th-21st century music, musical expression and social/political practices, with emphasis on music post-1945

**John Kapusta**  
US music since 1900, American studies, music of Belle Epoque France, voice and opera studies

**Jennifer Kyker**  
Ethnomusicology, music of Sub-Saharan Africa, Zimbabwe, popular music

**Honey Meconi**  
Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

**Darren Mueller**  
Jazz history, sound and media studies, music of the United States, digital scholarship

**EMERITI**  
Ellen Koskoff  
Kim Kowalke  
Ralph P. Locke  
Patrick Macey  
Kerala Snyder  
Jürgen Thym  
Gretchen Wheelock  
Daniel Zager

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Jessica Hunt • Mark Janello • Ken Johansen
Idar Khannanov • Sharon Levy • Paula Maust
Agustin Muriago • Courtney Orlando • Joel Puckett
Vid Smooke • Stephen Stone • Kip Wile

Join us for the Fall 2021 Musicology DMA Colloquia, including:

**Mary Channen-Caldwell**: **November 16**
_Singing from the Cross: Christ’s Voice and the Treading of the Winepress in Thirteenth-Century France_

**Dean Sutcliffe**: **December 7**
_“A Walk Composed against the Background of a March?”: An Unrecognized Andante (–Allegretto) Typology_

Free and presented via Zoom. Visit [peabody.jhu.edu/events](http://peabody.jhu.edu/events) for details.

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Beethoven's French Piano: A Tale of Ambition and Frustration

with pianist Tom Beghin

In 1803, a new piano came into Beethoven's life: an Erard Frères piano en forme de clavecin or "harpsichord-shaped piano." And while the sound of the French piano may have been superb, its touch was heavier than any Viennese piano Beethoven knew. So he trusted a local piano technician to make a series of technical adjustments. In the process, the instrument was severely compromised, and after six years Beethoven declared his French piano "utterly useless."

This film follows a team of craftsmen and researchers as they build a replica of Beethoven's Erard-restored in its original state. This documentary (2020) features a piano maker, an organologist, a musicologist, a historian, a restorer-curator, and a pianist-researcher.

Saturday, 20 November
5:00PM - 5:50PM CST
NEW RELEASES

Johann Philipp Bach: Aria scocese con variazzione
Edited by Stephen A. Crist
S053 (2021)

Beglückte Verbundtnüss des Adels mit der Tugend
Edited by Janet K. Page
B219 (2021)

Petrus Hercules Brehy: Instrumental Works
Edited by Lewis Reece Baratz
B215 (2021)

Cantatas on Texts by Francesco Buti (1606–82)
Edited by Michael Klaper and Nastasia Heckendorff
B225 (2021)

Descriptive Piano Fantasias
Edited by Halina Goldberg and Jonathan D. Bellman
N081 (2021)

John Eccles: Incidental Music, Part 2
Edited by Estelle Murphy
B220 (2021)

Marco da Gagliano: Madrigals, Parts 4, 5, and 6
Edited by Edmond Strainchamps
B221, B222, B223 (2021)

Andreas Hofer: Ver sacrum seu flores musici (Salzburg, 1677)
Edited by Kimberly Beck Hieb
B216, B217 (2021)

Ohé! les p’tits agneaux!: A Parisian revue de fin d’année for 1857
Edited by Richard Sherr
N082, N083 (2021)

Pietro Domenico Paradies: Le muse in gara
Edited by Vanessa Tonelli
B224 (2021)

Martin Roth: Complete Motets from Florilegium Portense
Edited by L. Frederick Jodry V
B218 (2021)

Ethel Smyth: Serenade in D Major for Orchestra
Edited by John L. Snyder
N084, N084S (2021)

Giovanni Stefani’s Song Anthologies
Edited by Cory M. Gavito
B213 (2020)

Gottfried Heinrich Stölzel: Die leidende und am Creutz sterbende Liebe Jesu
Edited by Warwick Cole
B214 (2020)

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Applications are due December 1.
Musicology at Irvine

Our Program

Committed to an integrated approach to the field, we award the PhD in the History and Theory of Music. We offer students rigorous, skills-centered training along with a broad base of historical knowledge. Recent and current seminars include Schenkerian Theory; Winter Songs: Critical Approaches to Schubert’s *Winterreise*; Wagner’s *Ring* Cycle; Contemporary Opera; Political Brahms; Sonata Theory; *Opera Seria*; History of Music Theory; The Ninth; The Materialist Conception of Music History; and Spectral Music. By keeping the size of our program relatively small, we ensure that all students receive considerable attention and personalized professional development in a supportive, collegial environment.

Our curriculum is flexible enough to allow students to widen the scope of their work both within and outside the Department. Interested students have the possibility of completing the Critical Theory Emphasis offered through the School of Humanities. Reaching outward, the program boasts a distinguished guest lecture series and regularly hosts conferences in the field.

For additional information, please see:

https://sites.uci.edu/musichistorymusictheory/
https://www.humanities.uci.edu/critical/about/index.php
Twitter handle: @UCImhmt

Our Faculty

Amy Bauer, 20th-century music, Ligeti, cross-cultural music research, aesthetics and psychoanalysis

David Brodbeck, Central European music and musical culture in the long nineteenth century, rock music

Nicole Grimes, Music history and music analysis in the Austro-German sphere from the late 18th century to the present, women composers in the 18th & 19th centuries, music and philosophy, music and literature

Stephan Hammel, Critical theory, music and radical politics, Latin American modernism

Colleen Reardon, 17th century Italian music, opera and singers, archival studies

Support

We guarantee five years of support for all students who remain in good standing through a variable mix of fellowships and teaching assistantships.

Application deadline: December 1
Online Exhibit Hall
Connect with these exhibitors in the online Exhibit Hall.

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The University of Michigan Press is an award-winning publisher of books and an integral part of Michigan Publishing—the hub of scholarly publishing at the University of Michigan and part of its dynamic and innovative University Library. Browse our recent, forthcoming, and backlist titles in music and media studies at www.press.umich.edu/browse/subjects/music, and enjoy a 30% conference discount in our shopping cart with code UMAMS21. Please send manuscript proposals for music and media studies to Senior Acquiring Editor Sara Cohen (sjco@umich.edu).
Exhibitors cont'd

• Boydell & Brewer / University of Rochester Press
• Case Western Reserve University
• Clemson University Press
• Department of Musicology, Indiana University Jacobs School of Music
• Indiana University Press
• Oxford University Press
• The Scholar's Choice
• University of California Press
• University of Illinois Press
• University of Michigan Press
• W. W. Norton & Company
• Women's Philharmonic Advocacy
The Ph.D. in Music at Duke University

Musicology, Composition, Ethnomusicology

Faculty

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

Sophia Enriquez
ethnomusicology, Latinx studies

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

Stephen Jaffe
composition

Scott Lindroth
composition, interactive computer music

Louise Meintjes
ethnomusicology, southern Africa, music and politics

Robert Parkins
organ, harpsichord, performance practice

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

Nicholas Stoia
theory and analysis, American vernacular music, European tonal music

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

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

Jacqueline Waebber
music, sound and the moving image; French musical aesthetics & culture 18th-21st century

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

Paul Berliner (Emeritus)
ethnomusicology, jazz, mbira, Zimbabwe

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

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

Information: music.duke.edu/graduate
Admissions & financial aid: gradschool.duke.edu/admissions
Social & Networking Events
Connect with new and old friends at these AMS-organized events.

**THURSDAY, 11 NOVEMBER**

- **First-Time Attendees Reception**
  Thursday, 11 November
  11:00–11:50AM CST

- **Welcome Reception / Coffee Break (1 of 2)**
  Thursday, 11 November
  2:00–3:00PM CST

- **Speed Networking**
  Thursday, 11 November
  3:00–3:50PM CST

- **Student Reception**
  Thursday, 11 November
  7:00–7:50PM CST

- **AMS Yarn Circle (1 of 2)**
  Thursday, 11 November
  7:00–8:30PM CST

**FRIDAY, 12 NOVEMBER**

- **Ask the AMS Board (1 of 2)**
  Friday, 12 November
  11:00–11:50AM CST

- **Trivia Masters**
  Friday, 12 November
  5:00–5:50PM CST

**FRIDAY, 19 NOVEMBER**

- **"What's Up, Doc?" Watch Party**
  Friday, 19 November
  6:00–7:45PM CST

**SATURDAY, 20 NOVEMBER**

- **Directors of Graduate Studies Breakfast (Graduate Education Steering Committee)**
  Saturday, 20 November
  9:00–9:50AM CST
Saturday, 20 November con’td

- **Meet & Greet for Prospective Graduate Students (Graduate Education Steering Committee)**
  Saturday, 20 November
  2:00–3:30PM CST

- **Coffee Break (2 of 2)**
  Saturday, 20 November
  3:00–3:50PM CST

- **AMS Game Night!**
  Saturday, 20 November
  4:00–5:50PM CST

- **AMS Yarn Circle (2 of 2)**
  Saturday, 20 November
  5:00–6:30PM CST

Sunday, 21 November

- **Ask the AMS Board (2 of 2)**
  Sunday, 21 November
  1:00–1:50AM CST
An Introduction to Scrivener
Thursday, 11 November, 1:00-1:50pm CST [Remo]
Discover the basics of Scrivener, the app tailor-made for the creation of complex texts such as research papers. See how Scrivener can help streamline your writing process by bringing all your notes, PDFs, audio files and so forth into a single virtual binder, allowing you to refer to your research as you write - no more searching around your hard drive for misplaced materials. Scrivener expert Oliver Evensen will guide you through a host of Scrivener’s tools, showing how they can aid revision, editing and export for printing, submission or publication. The presentation will round off with an open Q&A session.

New Tenure-Track Hire in Musicology, University of Alberta Info and Networking Event
Friday, 12 November, 2:00-2:50pm [Zoom]
We are looking for a new tenure-track musicologist to join the Department of Music at the University of Alberta. It is a fairly open position but ideally candidates’ research interests and portfolios will diversify ideas and methodologies within musicology and/or highlight perspectives, identities, geographies, or cultures that are often marginalized in accounts of Western Art Music.

Boston University Virtual Reception
Friday, 12 November, 6:00-7:30pm [Remo]
Join the Boston University Musicology & Ethnomusicology Department for a virtual reception to meet faculty and students, find out about our MA and PhD programs, chat, and celebrate the successes of the last year with us.

Music Library Association Meetup
Saturday, 20 November, 1:00-1:50pm [Zoom]
Come hang out with us for an hour during the AMS Annual Meeting! This is an informal, friendly meetup for music library workers, students of all majors, anyone supportive of music libraries and collections, and anyone interested in the publications and activities of the Music Library Association.

Eastman School of Music Alumni Reception
Saturday, 20 November, 4:00-5:30pm [Remo]
Virtual party for Eastman School of Music students, faculty, and alumni

- **Society for Christian Scholarship in Music Annual Reception**
  Saturday, 20 November, 5:00-6:30pm [Remo]
  Members and friends of the Society for Christian Scholarship in Music are invited to join us for a virtual reception. We are looking forward to reconnecting with everyone and to sharing updates about the Society's exciting initiatives currently in progress!

- **Bibliography Now!**
  Thursday, 11 November, 4:00-5:30pm [Remo]
  Stop by RILM’s “Bibliography Now!” social to discuss your research.

- **Case Western Reserve University Reception**
  Sunday, 21 November, 3:00-4:30pm CST [Remo]
  Virtual meet and greet with faculty, students, and alumni from CWRU. Prospective students and other guests welcome.

- **University of Texas at Austin Virtual Reception**
  Saturday, 20 November, 6:00-7:30pm CST [Remo]
  We invite all students, alums, faculty, and friends of UT Austin to join us at the virtual reception!
RESERVE YOUR SPOT

Master of Music in
MUSICOLOGY
INFORMATION SESSION

The Department of Musicology takes a broad view of music-centered research and aims to equip students to become leading researchers and teachers in a variety of academic and/or public sector settings.

Our virtual open house-information session will review the Frost School application process, degree requirements, and serve as a Q&A.

Teaching assistantships and scholarships are available!

Join us via zoom!
November 4, 2021 at 5:30pm EST
Scan the QR code and save the date!
Tenure-Track Hire in Musicology
University of Alberta Info and Networking Event

Friday, 12 November, 2:00-2:50pm

The Department of Music is hiring a tenure-track musicologist (deadline 22 November, 2021). Ideally candidates’ research interests and portfolios will diversify ideas and methodologies within musicology and/or highlight perspectives, identities, geographies, or cultures that are often marginalized in accounts of Western Art Music.

We invite prospective candidates to attend this networking event.

We will begin with a brief information session about the Department of Music, including Faculty research projects and funding opportunities in Canada followed by a Q&A session as well as possible breakout-room conversations with Faculty members, depending on the number of attendees.

www.careers.ualberta.ca/Competition/A110946448/
SCHEDULE OF
SESSIONS & EVENTS

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

SPONSORED BY

Governance session
Social, networking, or recreational event
Events and sessions open to the public
Morning Meditation
09:00AM – 09:50AM

Genre and Politics
10:00AM – 10:50AM
Chair(s): Jennifer Walker, West Virginia University
Bach’s Chaconne as Initiation, or, Inner-European Musical Colonialism. Michael Uhde, Musikhochschule Karlsruhe and Katharina Uhde, Valparaiso University
The Peculiar Border Crossings of a Late Romantic Cantata. Dietmar Friesenegger

Musical Theater and Race
10:00AM – 10:50AM
Chair(s): James Leve, Northern Arizona University
Oklahoma! (1943) and the Politics of #MeToo and #BLM. Hannah Lewis, University of Texas at Austin
“Proud of Your Boy”: Performance, Voice, and Identity in Ashman’s Aladdin. Kelli Minelli, Case Western Reserve University

Women and Gender in Early Modern Europe
10:00AM – 10:50AM
Chair(s): Alison DeSimone
Barbara Strozzi’s “La sol fà, mi, rè, dò”: Code for Courtesan? Claire Fontijn, Wellesley College
Experiencing Motherhood: The Significance of the Replacement Aria “Ahi perché” in the First Revival of Rodelinda (December 1725). Regina Compton
Music Instruction for the Bourgeois Woman?: Transgressing Gender and Genre in Byrd’s “A voluntarie” from My Ladye Nevells Booke. Matt Bickett, Yale University

Critical Theories of Art and Society: Adorno, Benjamin, Marcuse
10:00AM – 10:50AM
Chair(s): Daniel Chua, The University of Hong Kong
Listening (again) to Dissonance, Between Realism and Utopia. Sherry Lee, University of Toronto
Finding a Way Back to its Folk: Adorno, Rationalization and Musical “Blind Spots”. Fumi Okiji, University of California, Berkeley

Better Off Dead? Challenges in Researching Living Composers
10:00AM – 11:50AM
Chair(s): William Robin, University of Maryland
Speaker(s):
- Alice Miller Cotter
- Alejandro Madrid
- Cecilia Livingston
- Ana Alonso-Minutti, University of New Mexico

History, Imagery, and Allegory in 18th-Century Musical Drama
11:00AM – 11:50AM
Chair(s): Harris Saunders
From Milton to Hamilton and Handel: Darkness, Judgment, and Enharmonicism in Samson. Minji Kim
Of Strong Women in La Guerra de los Gigantes (1701). Maria Virginia Acuna, University of Victoria

Asian Transnationalism
11:00AM – 11:50AM
Chair(s): Yuiko Asaba
From Yellow Peril to Yellow Pearl: Asian American Musical Activism during the Vietnam War. Grace Kweon, University of North Carolina at Chapel Hill
The Ballad of ‘Grandmaster PH’: Contesting Thursday, 11 November
The School of Music at Penn State offers the Master of Arts in Music with tracks in Musicology, Music Theory, and integrative Music Theory and History. Students benefit from a distinguished faculty, individualized attention, small class sizes, pedagogical training, and all the resources of a Research I university. Students leave our two-year program well prepared to enter top doctoral programs in their field, and we have a strong record of graduate placement. A number of teaching assistantships (including a full-tuition waiver and stipend) are available each year on a competitive basis.
Narratives and Lost Archives in Philippine Hip-Hop. James Gabrillo, University of Texas at Austin

Por la humanidad (y con/tra el neoliberalismo): Exploring the Expressive Agency of Latin American Popular Musicians at the Turn of the 21st Century
11:00AM – 11:50AM
Chair(s): Loren Kajikawa, George Washington University
Wanikiki = dinero: Cuban Artists Negotiate the 1990s with Pop Virtuosity. Sarah Town, Duke University
Clave is the Key… to What?: The Use of Clave in Mexican Rock. Adriana Martinez, Eureka College
Standing the Test of Time: Neo-Traditionalism as Neoliberalism in Garifuna World Music. Amy Frishkey

First-Time Attendees Reception
11:00AM – 11:50AM

Approaches to Transmedia Adaptation and Rearrangement (Music and Media Study Group)
11:00AM – 12:50PM
Chair(s): Jessica Getman, California State University, San Bernardino
Speaker(s):
Reba Wissner, Columbus State University
James Mc Glynn, University College Cork
Katherine Reed, California State University, Fullerton
Kate Galloway, Rensselaer Polytechnic Institute
Paula Harper, University of Nebraska

Describing Jazz
12:00PM – 12:50PM
Chair(s): Sarah Suhadolnik
Dirty Tricks and Hot Licks: Text, Sound, and Style in Early Jazz Method Books. Ken Prouty, Michigan State University
“What to Do Over the Week-End”: Towards an Understanding of Distraction, Advertising, and Newspaper Coverage of the Kansas City Jazz Scene in the 1930s. Anthony Bushard, University of Nebraska, Lincoln
The Search for Alternative Models: Critical

Modern Reflections of Musical Pasts
12:00PM – 12:50PM
Chair(s): Kirsten Yri
How Early Music Became “Crisp”. Addi Liu, Case Western Reserve University
J.S. Bach’s Passion Premieres in the United States: An American Bach Festival Family Tree. Alannah Rebekah Franklin, Oklahoma Baptist University
The “In Between” Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography. Benjamin Ory, Stanford University

Forgery and Deception
12:00PM – 12:50PM
Chair(s): Dana DeVlieger
#NOTGARTH: Garth Brooks Sound-alikes, Online Deceptions, and Recording Authority. Samuel Parler, Baylor University
“Albinoni’s” Adagio: Baroque Forgeries and the Test of Time. Frederick Reece
Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain. Devon Nelson, Indiana University

Current Work by Eileen Southern Fellows (AMS Committee on Cultural Diversity)
12:00PM – 01:50PM
Chair(s): Erika Honisch; Lauron Kehrer, Western Michigan University; Andrea Moore, Smith College
Einstein on the Beach and the Nuclear Event. Anna Gatdula, University of Chicago
Across the Pacific: Performing “Asian” in Western Classical Music. Shelley Zhang, University of Pennsylvania
Music Notes, Planter History: Beckford, Burney, and the Orphic Silence of Eighteenth-Century Musicology. Devon Borowski, University of Chicago

Theater, Genre, and Urban Geography in Paris, 1800–1900
12:00PM – 01:30PM
An Introduction to Scrivener  
01:00PM – 01:50PM  
Host(s): Oliver Evensen, Scivener

European Jews in Exile  
01:00PM – 01:50PM  
Chair(s): Tina Frühauf  
Exiled Musicians from the Third Reich and the  
Arni Ingolfsson, Iceland University of the Arts  
Resurrection and Messianism in Mathew  
Rosenblum’s Lament/Witches’ Sabbath.  
Nicolas Aguia, University of Pittsburgh  
The Composer as Intellectual: Biblical  
Interpretation and Jewish Martyrdom in  
Alexandre Tansman’s Isaïe le prophète.  
Nicolette Van Den Bogerd, Indiana University

Gender and Popular Music  
01:00PM – 01:50PM  
Chair(s): Robin James  
Daddy, You’ve Been a Mother to Me: Parlour  
Music and Gender Relations in the 1920s.  
Cintia Cristia, Ryerson University and Roger  
Mantie, University of Toronto  
The Belles of Harmony: 1950s Women’s  
Barbershop Quartets in Illinois and Iowa. Justin  
Sextro, University of Kansas  
The Yoko Effect: From Alma Mahler to Ariana  
Grande. Lily Hirsch, California State University,  
Bakersfield

Portraying Disability  
01:00PM – 01:50PM  
Chair(s): Jillian Rogers, Indiana University  
“The Worrying Rise of Misery Music”:  
Representations of Depression, Anxiety, and  
Suicide Ideation in the Music and Reception  
of Billie Eilish. Jessica Holmes, University of  
California, Los Angeles

Injury, Affirmation, and the Disability Masquerade  
in Kanye West’s “Through the Wire”. Jeremy  
Tatar, McGill University  
Trauma and the Implications of Dmitri  
Shostakovich’s Disability in Reconsidering the  
Eighth String Quartet. Sarah Kovich

Specters and Spectacle in Opera  
01:00PM – 01:50PM  
Chair(s): Megan Steigerwald Ille, University of  
Cincinnati College-Conservatory of Music  
Ghost Trials and Phosphorescent Horrors, Or the  
Operatic Specters of Professor Pepper. Pallas  
Catenella Riedler  
The Haunted Imaginarium of Phantasmagoria  
Stage Shows, c. 1800. Olivia Cacchione,  
Northwestern University  
Unsettling Opera through Site-Specific Staging:  
Reconsidering Immersion and the Politics of  
Collaboration in Yuval Sharon’s Twilight: Gods  
(2020). Jingyi Zhang, Harvard University

Performing Musicology Outside the Box: Feminist  
Approaches to Work in the Creative Industries  
01:00PM – 02:50PM  
Chair(s): Stephanie Jensen-Moulton, Committee  
on Women and Gender, Brooklyn College, City  
University of New York  
Respondent(s): Alison Kinney  
Speaker(s):  
Lindsey Eckenroth  
Jenna Harmon  
Krystal Klingenberg

Francisco Franco’s Specters and Shadows  
02:00PM – 02:50PM  
Chair(s): Louise Stein  
New Music and the Democratic Imaginary in  
Late-Francoist Spain. Igor Contreras-Zubillaga,  
University of Huddersfield  
Punishment and Ostracism during the Franco  
Dictatorship: Rafael Rodríguez Albert’s Internal  
Exile in Granada, 1940-47. Pedro López de la  
Osa, University of California Riverside  
Sorority and Hispanidad across the Atlantic:  
Women as Musical Diplomats in the Batista,  
Trujillo, and Franco Regimes (1950-61). Daniel  
Jordan
Richard Cohn, editor

Founded by David Kraehenbuehl at Yale University in 1957, the *Journal of Music Theory* is the oldest music theory journal published in the United States and has been a cornerstone in music theory’s emergence as a research field in North America since the 1960s. The *Journal of Music Theory* fosters conceptual and technical innovations in abstract, systematic musical thought and cultivates the historical study of musical concepts and compositional techniques. While remaining true to its original formalist outlook, the journal also addresses the influences of philosophy, mathematics, computer science, cognitive sciences, and anthropology on music theory.

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**Music and Dance**

Special Issue on Choreomusical Analysis

*Stephanie Jordan and Richard Cohn, issue editors*

*Volume 65, number 1 (April 2021)*

This special issue marks the first comprehensive investigation of the emerging field of choreomusical analysis in a music theory journal. Contributors direct the disciplinary perspectives of music theory and cognitive science to the multi-media phenomenon of music-with-dance, with papers addressing historical social dance, ballet, modern dance, Norwegian folk dance, and Cuban salsa.

This issue is the first to feature direct links to online audio-visual material and to present edited and archived clips of music and moving image as integral components of the publication.
Modern Opera and Contemporary Life
02:00PM – 02:50PM
Chair(s): Ryan Ebright

Acoustic Spaces in Schoenberg’s Gardens. Sadie Menicanin, University of Toronto

Sounding Spanish: Manuel de Falla’s La vida breve and the Failure of Representation. Anthony LaLena, Eastman School of Music, University of Rochester

Dream and Science: Henry Deutsch de la Meurthe, Icare (1911), and Aeronautical Music in France before the First World War. Federico Lazzaro, Université de Montréal and Marie-Pier Leduc, Université de Montréal

Recontextualizing the Vernacular
02:00PM – 02:50PM
Chair(s): Kwami Coleman, New York University

Hidden in Plain Sight and Sound: Noises of the Lost Cause in Mobile, Alabama’s Carnival. Emily Ruth Allen, Florida State University

Prison Songs in the Middle-Class Home: Incarceration, Morality, and Race in Early 20th-Century Folk Song Collections. Velia Ivanova

Struttin’ in Golden Slippers: Ferko String Band, Mummers Parades, and Musical Legacy in the City of Brotherly Love. Karen Uslin, Defiant Requiem Foundation, Stockton University

Transcontinental Africa
02:00PM – 02:50PM
Chair(s): Maria Sonevytsky, University of California, Berkeley


Experimenting with Exoticism: Ocora Records and the Postcolonial Avant-Garde. Sophie Brady, Princeton University


Beyond Objectivity: Embracing Activism in Scholarship and Teaching
02:00PM – 02:50PM
Chair(s): Eric Hung, Music of Asian America Research Center

Speaker(s):
Monica Ambalal, Merritt College
Emily Ansari, Western University
Alison Martin, Dartmouth College
Jillian Rogers, Indiana University

Welcome Reception / Coffee Break (1 of 2)
02:00PM – 03:00PM

Considering Childhood
03:00PM – 03:50PM
Chair(s): Karen Bryan, University of South Florida

“Der Jugend und allen liebhabern Catholischer Religion zu gutem”: Mobilizing Children’s Song in the German Counter-Reformation. Alexander Fisher, University of British Columbia


Youth is Fleeting: Positioning Children in Puccini’s Operas. Jane Sylvester, Renbrook School

Recording Technology and Social Change
03:00PM – 03:50PM
Chair(s): Clara Latham, The New School

Expanding the Limits of Protest: Rap and Social Media in the Wake of George Floyd’s Death. Hannah Strong, University of Pittsburgh

Rachmaninoff in the Media: Technology, Immediacy, Modernity. Tegan Niziol, University of Toronto

Redefining Virtual Liveness: Holographic Performance and Instrumentality in the Twenty-First Century. Alyssa Michaud, Ambrose University

Sonic Techniques
03:00PM – 03:50PM
Chair(s): William Robin, University of Maryland

Arabesque in French Music After Debussy. Stephanie Venturino, Eastman School of Music, University of Rochester


Penderecki’s Phantom Bell. Chelsea Komschlies,
Antiracist Pedagogies in the Music History Classroom
03:00PM – 03:50PM
Chair(s): Lynn Hooker, Purdue University
Speaker(s):
  Otto Muller, Goddard College
  John D. Spilker, Nebraska Wesleyan University
  Ayana Smith, Indiana University

Securing Your Legacy: Learn About Planned Giving and the AMS
03:00PM – 03:50PM
Chair(s): Peter Burkholder, Indiana University Bloomington
Speaker(s):
  Jessie Ann Owens, UC Davis
  Pamela Starr, University of Nebraska-Lincoln
  Siovahn A. Walker, American Musicological Society

Speed Networking
03:00PM – 03:50PM

Dramatic Expression in Office and Play
03:00PM – 03:50PM
Chair(s): Robert Kendrick, University of Chicago
Melodic Miracles and the Dramatic Thresholds of Matins. Henry Parkes, University of Nottingham
“Lamentation and weeping, and great mourning”: A Late Twelfth-Century Innocents’ Play. Susan Rankin, University of Cambridge
Seer and Sinner: Mary Magdalene in Offices and Plays from the Twelfth and Early Thirteenth Centuries. Margot Fassler, University of Notre Dame

Dance Narratives
04:00PM – 04:50PM
Chair(s): Virginia Christy Lamothe
“Dancing Envoys to Paris”: George Balanchine and the New York City Ballet at the Masterpieces of the Twentieth Century Festival. Lena Leson, University of Michigan
Dancing to J.S. Bach’s Goldberg Variations. Erin Knyt, University of Massachusetts Amherst

Medieval Song
04:00PM – 04:50PM
Chair(s): Anne Stone
Natural-Born Singers: Singing Birds, Frogs, and Humans in Troubadour Lyric Poetry. Anne Levitsky, University of Queensland
Notaries, Clerics, and Lay Communities: Tracing the Network of Composers in Fourteenth-Century Tournai. Sarah Long, Michigan State University
The Origins of the Title of the Credo Cardinalis. Harrison Russin, St Vladimir’s Orthodox Theological Seminary

Bibliography Now!
04:00PM – 05:30PM
Host(s): Michael Lupo, RILM; Georg Burgstaller, RILM

Critical Race Lecture, Committee on Race, Indigeneity, and Ethnicity | Finding Mary: Diasporic Hawaiian Performance in the Archive
04:00PM – 05:50PM
Chair(s): Nina Sun Eidsheim; Jessica Perea, University of California, Davis; Kevin Felesz
Speaker(s):
  Lani Teves

Teaching (Outside the Canon & Textbook) with Digital Tools & Projects (AMS Committee on Technology)
04:00PM – 05:50PM
Chair(s): Joshua Neumann, Akademie Der Wissenschaften Und Der Literatur, Mainz; John Romey, Purdue University Fort Wayne
Speaker(s):
  Mollie Ables, Wabash College
  Devin Burke, University of Louisville
  Matthew Franke, Howard University
  Virginia Wheaton, Texas Tech University
  Christopher Witulski, Bowling Green State University

Reception Histories
05:00PM – 05:50PM
Chair(s): Heather De Savage
A Yom Kippur with Anton Rubinstein: Remembering a Musician, Rewriting Jewishness. Amanda Stein, Carroll University

Historical Aspects of Webern Reception at Darmstadt and Princeton. Scott Gleason, Grove Music Online

Gossip, Collegiality, and the Problem of Salieri in Nineteenth-Century Biographical Fiction. Kristin Franseen, Concordia University

Two Poets and a River
05:00PM – 05:50PM
Moderator(s): Mark Burford
Speaker(s): Richard Wolf, Harvard University

The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London
06:00PM – 06:50PM
Moderator(s): David Schneider, Amherst College
Performer(s):
Rebecca Cypess, Rutgers University
Sonya Headlam, Rutgers University

Jewish Studies and Music Study Group Business Meeting
06:00PM – 06:50PM
Chair(s): Karen Uslin, Defiant Requiem Foundation, Stockton University

Listen and Unwind: Technopop!
06:00PM – 08:00PM

Early Musics in the 21st Century: Skills and Resources (Skills and Resources in Early Music Study Group)
06:00PM – 08:00PM
Chair(s): Catherine Saucier, Arizona State University, and Luisa Nardini, University of Texas at Austin

Mapping Inclusive Early Music / Mapping Inclusive Early Music. Giovanni Zanovello, Indiana University, Erika Honisch, and Deanna Pellerano, Indiana University

Working with Polyglot Sources. Kate Van Orden, Harvard University and Felipe Ledesma-Núñez

Notation and Summer Boot Campus. Aine Palmer, Yale University and Andrea Klassen, University of Texas at Austin

Historical Pedagogy and Improvisation in the Renaissance. Julie Cumming, McGill University and Linda Pearse

Inspiring A New Generation of Luthiers: A New Organology within the Curriculum of an American Conservatory. Susan Forscher Weiss, Peabody Conservatory/Johns Hopkins University, Steph Zimmerman, Peabody Conservatory, and Nonoka Mizukami, Peabody Conservatory

New Directions in Queer Music Scholarship (LGBTQ Study Group)
06:00PM – 08:00PM
Chair(s): Ryan Dohoney
Speaker(s):
Kerry O’Brien, Cornish College of the Arts

Cultural Crossroads in Chicago: Music and Dance in the Windy City (Music and Dance Study Group)
06:00PM – 08:00PM
Chair(s): Rebecca Schwartz; Stephanie Schroedter
Speaker(s):
Jenai Cutchar, Chicago Dance History Project

AMS Student Reception
07:00PM – 07:50PM

AMS Yarn Circle (1 of2)
07:00PM – 08:30PM
Hosts(s): Danielle Fosler-Lussier, Ohio State University, School of Music and Steve Swayne, Dartmouth College

Friday, 12 November

Morning Yoga
09:00AM – 09:50AM
Samantha Bassler, New York University

Economies of Music
10:00AM – 10:50AM
Chair(s): Amy Wlodarski, Dickinson College

German-American Connections: Concert Programming at America’s First Conservatories of Music. Joanna Pepple

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(University of Pennsylvania) 19th- and 20th-Century Music, Historiography, Aesthetics, Ballet, Textual Criticism.

**Rebecca Maloy**  
(University of Cincinnati) Western Plainsong, Early Medieval Liturgy and Ritual, Medieval Music Theory.

**Austin Okigbo**  
(Indiana University) African Studies, New Diasporas, Religious Music, Medical Ethnomusicology.

**Susan Thomas**  
(Brandeis University) Director of the American Music Research Center, Historical and Ethnomusicology Specialties, Cuban Music, Latin America.

**Laurie Sampsel**  
(University of Pittsburgh) Early American Psalmody, 20th-Century Britain, Research and Bibliography.

**Robert Shay**  
(University of North Carolina, Chapel Hill) 17th- and 18th-Century English Music.

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Arts in Atlanta. Kerry Brunson, University of California, Los Angeles

The Myers Family Music Collection: Mercantile Sociability, Cultural Ambition, and Jewish Identity in Early Nineteenth-Century Norfolk, Virginia. Virginia Whealton, Texas Tech University


**Gendered Bodies**
10:00AM – 10:50AM
Chair(s): Natasha Loges, Royal College of Music, London

Voice-Gender-Body Rules: Constructing “Normalcy” in Early Nineteenth Century Italian Opera. Živilė Arnašiūtė, University of Chicago


**Topic Theory**
10:00AM – 10:50AM
Chair(s): Karen Leistra-Jones

Accounting for Topic Theory’s Intellectual Heritage: Between Absolutism and the New Musicology. Dylan Principi, Princeton University

Rethinking the Strict Style: Fugato as an Improvisatory Technique. Lucy Turner, Columbia University

Using Topic Theory Expand on Recent Neo-Riemannian Analyses of Film Music. Dan Obluda, Colorado State University

**Empathy, Allyship, and Institutional Conversation: A Round Table**
10:00AM – 10:50AM
Chair(s): Mary Ann Smart, University of California, Berkeley

Speaker(s):
Tekla Babyak, Independent Scholar
Kirstin Haag, Stanford University
Heather Hadlock
Ryan Lambe, University of California, Santa Cruz
Tiffany Kuo, Mount San Antonio College

**Broadening the Musicological Toolkit: Perspectives and Approaches from the Digital**

**Humanities**
10:00AM – 11:50AM
Chair(s): Rodrigo Chocano, Pontificia Universidad Catolica del Peru; James McNally, University of Illinois at Chicago

Speaker(s):
Rodrigo Chocano, Pontificia Universidad Catolica del Peru
James McNally, University of Illinois at Chicago
Anna Wood, Association for Cultural Equity at Hunter College
Imani Mosley, University of Florida
Andy McGraw, University of Richmond
Michael Frishkopf, University of Alberta

**The Great American Songbook**
10:00AM – 11:50AM
Chair(s): Jeffrey Magee, University of Illinois Urbana-Champaign; Walter Frisch, Columbia University

Speaker(s):
Eric Comstock
Nate Sloan
Daniel Goldmark
Elizabeth Craft
Lisa Barg, McGill University, Schulich School of Music
Judith Tick

**Engaging Environment**
11:00AM – 11:50AM
Chair(s): Megan Murph, Director, Budds Center for American Music Studies, University of Missouri

"Through Rocky Arroyos So Dark and So Deep, Down the Sides of the Mountains So Slippery and Steep": The Influence of Motion and Landscape on Early Cowboy Songs of the American West. Joanna Zattiero, Independent Scholar

A Politics of Region and Environment at Glimmerglass and Santa Fe. Emily Pollock, Massachusetts Institute of Technology
Amy Beach Among the Ornithologists. William O’Hara, Gettysburg College

**On the Radio**
11:00AM – 11:50AM
Chair(s): Rika Asai

War of the Waves: Radio Free Europe’s Crusade
“If any collected works edition of a composer deserves the description “monumen-
tal,” it is surely Carl Philipp Emanuel Bach: The Complete Works, . . . . To be sure, the
C.P.E. Bach edition stands on the shoulders of other eighteenth-century monumental
editions, including the Joseph Haydn Werke and the Neue Mozart-Ausgabe. But it sur-
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policies, the quality of the editing and the volumes’ forewords, and its broad view of
Bach as a composer working within the context of particular locales at particular times
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—Cliff Eisen, review in BACH: Journal of the Riemenschneider
Bach Institute, volume 52 (2021): 82–90
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Reimagining Music for Radio Drama: Norman Corwin's Dramatic Writing for the Columbia Workshop. Peter Graff, Denison University
The "Sonic Cosmonauts" of Hearts of Space Radio. Alison Maggart, University of Texas at Austin

Global Early Music History
11:00PM – 11:50AM
Chair(s): Mary Caldwell
Evidence of Musical Links between Medieval Islamic Iberia, the Troubadours, and Contemporary Morocco. Verónica da Rosa Guimarães, The Graduate Center, City University of New York
Missionaries, Diplomats and Musical Encounters in Renaissance Ethiopia. Janie Cole, University of Cape Town, South African College of Music
Rethinking 1453: Musicological Orientations from Constantinople. Steven Moon, University of Pittsburgh

Josquin at Five-Hundred: The Lost Years
11:00AM – 11:50AM
Chair(s): Joshua Rifkin, Boston University
Respondent(s): Richard Sherr, Smith College
The Josquin Canon at Five-Hundred. Jesse Rodin, Stanford University
Josquin in France: A Poetic Historiography. Jeannette Jones, College of the Holy Cross
Josquin des Prez and the Origins of the French-Court Motet. Brett Koszrewski, Boston University

Segregated Voices: Oppression and Self-Determination in the Jim Crow Era
11:00AM – 11:50AM
Chair(s): Tammy Kernodle, Miami University
Florence Price & the Self-Determinist Mission of the National Association of Negro Musicians. A. Kori Hill, University of North Carolina at Chapel Hill
Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington, DC's Concert Halls. Carol Oja, Harvard University
Barbershop Harmony, Racial Dissonance: The Case of “Project N”. Clifton Boyd, Yale University

Ask the AMS Board (1 of 2)
11:00AM – 11:50AM

AMS Business Meeting
12:00PM – 01:50PM
Categorizing Style in Popular Dance
02:00PM – 02:50PM
Chair(s): Sophie Benn
The Steps and Social Meanings of the Carolina Shag. Mary McArthur, Eastman School of Music, University of Rochester
“We Like to be Conservative Together”: Justin Peck, Sufjan Stevens, and Innovation in a Nostalgic Art Form. Flannery Jamison
The Rhythm of Life is a Powerful Beat: Towards a Theory of Rhythm in Film Editing. Alex Ludwig, Berklee College of Music

New Tenure-Track Hire in Musicology, University of Alberta Info and Networking Event
02:00PM – 02:50PM
Host(s): Fabio Morabito, University of Alberta; Brian Fauteux, University of Alberta

Something Old, Something New in 16th-Century Sacred Music
02:00PM – 02:50PM
Chair(s): Steven Plank
Veritas temporis filia: Orthodox Ritual Time in Mary Tudor’s Chapel Royal. Daniel Page, Independent Scholar
A New Ordinary? Textual Alterations, the Medieval Past, and the Lutheran Future in the Polyphonic Mass. Alanna Tierno, Shenandoah University

Feeling Powerful—Sonics, Politics, and Affective Regimes
02:00PM – 02:50PM
Chair(s): Ana Hofman, Scientific Research Centre of the Slovenian Academy of Sciences and Arts
If it growls like a Nazi...: The Role of Noise and Affect in National Socialist Black Metal. Jillian Fischer, University of California, Santa Barbara
Affective Power and Ethics in Choral
Experimentalism: Considering Roomful of Teeth. *Eugenia Siegel Conte, University of California, Santa Barbara*

On the Desire to Be Seen: Voicing Protest at Eis Hockey Club Dynamo Berlin. *Max Z. Jack, Humboldt-Universität zu Berlin*

**The Papageno Problem: the Artificial Life of Subjects and Objects in Opera**

02:00PM – 02:50PM
Chair(s): Nicholas Mathew
Bourgeois Opera’s Missing Center. *Ellen Lockhart, University of Toronto*
Papageno’s Immaterial Panpipes. *Emily Dolan, Brown University*
Papageno on the Assembly Line: Animating Objects with Sound in the Early Twentieth Century. *Sarah Collins, University of Western Australia*

**AMS President’s Endowed Plenary Lecture | Building Temples for Tomorrow: The Black Music Intelligentsia and the Institutionalization of Black Music Culture**

03:00PM – 04:50PM
Moderator(s): Steve Swayne, Dartmouth College
Speaker(s):
   - Tammy Kernodle, Miami University

**20th-Century Compositional Poetics**

05:00PM – 05:50PM
Chair(s): William Quillen
"Non multa, sed multum": On the Category of Webern’s "Miniatures*. *Anna Nelson, University of Michigan*
"A Work that Constantly Comments on the Roots of its Own Becoming": Luciano Berio’s Ekphrasis (Continuo II). *Orit Hilewicz, Eastman School of Music, University of Rochester*
Markers of Time, Diegesis, and Ritualized Action in Britten's Canticle IV, “The Journey of the Magi”. *Vicki Stroeher, Marshall University*

**Intersectional Others in 20th- and 21st-Centuries**

05:00PM – 05:50PM
Chair(s): Nicholas Stevens
   - Transnational Lenses: Reading Feminist Orientalism in Scheherazade.2 *Rebecca Schreiber, University of Cincinnati College-

**Women’s Strategies in the 19th Century**

05:00PM – 05:50PM
Chair(s): Sylvia Kahan
Sophie Schröder’s Proximate Musicality. *Jacques Dupuis, Framingham State University*

"This isn't anything new": Julius Eastman’s Piano 2 (1986)—Inspirations, Influences, and Interpretations

05:00PM – 05:50PM
Moderator(s): Marilyn Nonken, New York University
Performer(s):
   - Richard Valitutto, Cornell University

**LGBTQ Study Group Business Meeting**

05:00PM – 05:50PM
Chair(s): Tiffany Naiman, Stanford University; Sarah Hankins, University of California, San Diego

**Pedagogy Study Group Business Meeting**

05:00PM – 05:50PM
Chair(s): Louis Epstein, St Olaf College

**Early Musics Skills and Resources Study Group Business Meeting**

05:00PM – 05:50PM
Chair(s): Catherine Saucier, Arizona State University; Luisa Nardini, University of Texas at Austin

**Musicology and the Pandemic: Precarity, Care, Equity (AMS Committee on the Annual Meeting)**

05:00PM – 06:50PM
Chair(s): Jason Geary, Rutgers University
Speaker(s):
   - Georgiary Bledsoe, BaobaoTree Learning
   - Sophia Enriquez, Duke University
William Cheng, Dartmouth College
Sarah Hankins, University of California, San Diego

Trivia Masters
05:00PM – 06:50PM

Boston University Virtual Reception
06:00pm – 06:50PM
Chair(s): Michael Birenbaum Quintero, Boston University

Colonial Contact Zones during the 19th and Early 20th Centuries
06:00PM – 06:50PM
Chair(s): Amanda Hsieh, The Chinese University of Hong Kong
“Only Verdi Writes for a Living”: Music History, Colonialism, and Giovanni Miani’s Search for Origins. Alessandra Jones, Harvard University
Comparative Musicology and Colonial Survival: The Anxiety around Musical Meaning in Late Nineteenth-Century Siam. Parkorn Wangpaisanakit, University of California, Berkeley
Exoticism as Tragedy: Colonial Politics and National Identity in the Tagalog Zarzuela Minda Mora (1904). Isidora Miranda, Vanderbilt University

Music and Dance Study Group Business Meeting
06:00pm – 06:50PM
Chair(s): Rebecca Schwartz; Stephanie Schroedter

Listen and Unwind
06:00PM – 08:00PM
Tiffany Naiman

Diversity in Game Audio Studies (Ludomusicology Study Group)
06:00PM – 08:00PM
Chair(s): Ryan Thompson and Brent Ferguson
Speaker(s):
Ryan Thompson, Michigan State University
Trent Leipert, University of Regina
Kofi Oduro
Alexander Gueterman, Florida State University
Kate Maxwell, The University of Tromsø/The Arctic University of Norway

Thomas Yee, University of Texas at San Antonio
Elizabeth Hambleton, Colby College
Brent Ferguson, Washburn University
Cristian Martinez Vega, University of Oklahoma

Ibero-American Music Study Group Lightning Lounge
06:00PM – 08:00PM
Chair(s): Ana Sanchez-Rojo, Tulane University
Respondent(s): Walter Clark, University of California, Riverside
Speaker(s):
Stephen Meyer, Royal College of Music, London
Iván César Morales Flores, Universidad de Oviedo, Spain
Eduardo Sato, University of North Carolina at Chapel Hill
Pedro López de la Osa, University of California, Riverside
Alyssa Cottle, Harvard University
Marcelo Hazan, University of South Carolina

Jazz and Improvisation Study Group Business Meeting
06:00PM – 08:00PM
Chair(s): Stephanie Doktor, Colorado College and Darren Mueller, Eastman School of Music, University of Rochester

Global East Asian Study Group Business Meeting
07:00PM – 07:50PM
Chair(s): Gavin Lee

Saturday, 13 November

AMS Sustainable Mentorship Program Interactive Workshop (Attendance Restricted)
5:00PM – 6:50PM
Speaker(s):
Andrew Dell’Antonio, University of Texas at Austin
Mary Caldwell
Amanda Sewell
Rob Pearson
Emily Wilbourne
Wednesday, 17 November

  09:00AM – 10:30AM
  Speaker(s):
  Elisse La Barre

Thursday, 18 November

- “Ten Years Gone”: Reflections on Popular Music Studies and the Rock Hall/AMS Lecture Series
  06:00PM – 7:30PM
  Moderator(s): Jason Hanley and Mandy Smith, Rock and Roll Hall of Fame
  Speaker(s):
  Steve Baur, Dalhousie University
  David Brackett, McGill University
  Theo Cateforis, Syracuse University
  Loren Kajikawa, George Washington University

Friday, 19 November

- What's Up, Doc? Watch Party
  06:00PM – 07:45PM
  Host(s): Lydia Hamessley, Hamilton College and Steve Swayne, Dartmouth College
  (Amazon.com Watch Party. Limited to U.S. residents with Amazon.com accounts. Rental cost $1.99.)

Saturday, 20 November

- Morning Yoga
  09:00AM – 09:50AM
  Samantha Bassler, New York University

- Directors of Graduate Studies Breakfast (AMS Graduate Education Steering Committee)
  09:00AM – 09:50AM
  Host(s): James Davies, University of California, Berkely and Erika Honisch, Stony Brook University

- Colonialism in the Lusophone World
  10:00AM – 10:50AM
  Chair(s): Erin Bauer, University of Wisconsin-Whitewater
  Durán’s Gift: The Paradoxical Portuguese Seeds of Chuquisaca’s Musical Identification. Bernardo Illari, University of North Texas
  Peter Motteux’s Island Princess (1699): The Creation and Consumption of the Exoticized Other. Stacey Jocoy, Texas Tech University
  The Financial and Amorous Affairs of Father José Maurício Nunes Garcia (1767-1830). Antonio Monteiro Neto, Independent Researcher and Marcelo Hazan, University of South Carolina

- Negotiating Respectability
  10:00AM – 10:50AM
  Chair(s): Julia Chybowski
  “I Am Not an Entertainer”: Don Shirley, Green Book Piano Style, and the Middlebrow Problem. Pheaross Graham, University of California, Los Angeles
  Imaging Black Gentility in the Post-Civil War United States. Candace Bailey, NC Central University
  Uplifting Black Music: The Contributions of Dr. Mildred Bryant-Jones to African American Culture. Michael Allemana, University of Chicago

- Pedagogical Scenes
  10:00AM – 10:50AM
  Chair(s): Matthew Baumer, Indiana University of Pennsylvania
  Ernst Pauer and the Popularization of the Past. Jonathan Kregor, University of Cincinnati
Guitar Heroes: Learning and Playing Guitar at the Jesuit Colleges for Nobles in Italy, 1660-1700. Cory Gavito
Paul Price and the Institutionalization of the Collegiate Percussion Ensemble. Haley Nutt

Hackers, Harps, and Soundscapes: New Histories of the Musical Topic
10:00AM – 10:50AM
Chair(s): Bruno Alcalde, University of South Carolina
The Transformative Harp Glissando as a Musical Topic. Jessie Fillerup, University of Richmond
‘Wie ein Naturlaut’: Soundscape as a Challenge to Topic Theory. Paulo Ferreira de Castro, Universidade NOVA (Lisbon)

Open Forum: AMS Proposed By-laws Changes
10:00AM – 10:50AM
Host(s): Charles Garrett, University of Michigan and Steve Swayne, Dartmouth College

Circulations and Competitions: New Perspectives on Music and Cold War East Asia (Cold War and Music and Global East Asian Music Research Study Groups)
10:00AM – 11:50AM
Chair(s): Marysol Quevedo and Hannah Hyun
Kyong Chang, University of Sheffield
Speaker(s):
David Wilson, University of Chicago
Hee-sun Kim, Kookmin University
Stephen Johnson, Eastman School of Music, University of Rochester

Ethnography, Nostalgia, and Popular Music
11:00AM – 11:50AM
Chair(s): Elisse La Barre
Cool, Kitsch, and the Saxophone. Adrianne Honnold, Lewis University
Musicking the Right Way: Performing Ethics and as Aesthetics at Christian Music Festivals. 
Andrew Mall, Northeastern University
Sugar and Tea and Rum and Revival: TikTok and the Continual Discovery of Sea Chanteys.
Joseph Maurer, University of Chicago

Italian Opera at Home and Abroad
11:00AM – 11:50AM
Chair(s): Mary Ann Smart, University of California, Berkeley
La famiglia Svizzera and Operatic Genre in Dresden and Milan. Kirby Haugland, Indiana University
A Tale of Two Spies: Luigi Arditi’s La Spia and Risorgimento Ideals. E. Douglas Bomberger, Elizabethtown College
Carlo Varese’s Operatic Experience. Edward Jacobson

Politics of Notation
11:00AM – 11:50AM
Chair(s): James Grier, University of Western Ontario
Musical Indeterminacy as Critical and Affirmative Play. Kirsten Carithers, University of Louisville
The New, the Useful, and the Non-Obvious: Notation Patents and the Pursuit of Progress. Ginger Dellenbaugh, Yale University
World Graphic Scores: Between the Notes of a Transpacific Avant-Garde. Miki Kaneda, Boston University

AMS Committee on Women and Gender
Endowed Lecture | Troubling Failure(s): Situating Bodies in Research and Art
11:00AM – 12:50PM
Chair(s): Stephanie Jensen-Moulton, Committee on Women and Gender, Brooklyn College, City University of New York
Speaker(s):
Tomie Hahn, Keynote Speaker, Rensselaer Polytechnic Institute
Alison Kinney, Respondent
Lindsey Eckenroth, Panelist
Jenna Harmon, Panelist
Krystal Klingenberg, Panelist

(In)Audibility in Film
12:00PM – 12:50PM

Chair(s): Michael Baumgartner
Operatic Illusions. Sarah Fuchs, Syracuse University
Queering the Fantastical Gap in the Films of François Ozon. Gregory Camp, University of Auckland

Past and Present on the Theater Stage
12:00PM – 12:50PM
Chair(s): Sam Dorf, University of Dayton
(Re)staging the Past: Documentary Opera in the Age of Post-Truth. Tereza Havelkova, Charles University, Prague
Opera as Process: Ethnography of the Corps Sonore in Marina Abramovic’s 7 Deaths of Maria Callas. Lea Luka Sikau, Cambridge University
Staging Karma: Cultural Techniques of Transformation in Burmese Musical Theatre. Friedlind Riedel, Bauhaus-Universität Weimar

Politics of Affect
12:00PM – 12:50PM
Chair(s): Joris De Henau
"Lets Bang on Some Pots": Sound, Intimacy, and Affective Publics in Brazil’s Panelaços. Chris Batterman Cháirez, University of Chicago
Preserving Levon Helm’s Voice: Identity, Vocality, and Sounding Region in the Music of The Band. Graham Peterson, Boston University
What Hate Can Do to a Choir. Victoria Aschheim, Dartmouth College

Resistance and Reception of Black European Composers
12:00PM – 12:50PM
Chair(s): Alexandra Amati
Lusitano Was Black — Now What? A Serious Attempt at Anti-Racist Musicology. Samuel Brannon, Randolph-Macon College

Ecocriticism Study Group Business Meeting
12:00PM – 01:50PM
Chair(s): Megan Murph; Tyler Kinnear

The Politics of Sound in Postwar Jazz
01:00PM – 01:50PM
Chair(s): Charles Garrett, University of Michigan
Hearing the American Civil Rights Movement in the Music of Max Roach. Kevin McDonald, George Mason University
Tonal Double Consciousness: Sonic Genealogies of Hope and Despair on Andrew Hill’s Lift Every Voice. J. Griffith Rollefson, University College Cork, National University of Ireland and Mary J. King, University College Cork, National University of Ireland

COVID-19 and the Sound of Lockdown
1:00AM – 1:50AM
Chair(s): Kate Galloway, Rensselaer Polytechnic Institute
Contractions, Cries, and COVID: The Traumatic Soundscapes of Lockdown UK Hospital Maternity Wards. Michelle Meinhart, Trinity Laban Conservatoire
Old-time Music, Technology, and Liveness: Digital Community Building as Response to COVID-19. Landon Bain, University of California, San Diego
Racializing the Sounds and Silence of COVID-19 Quarantine in China: Media Representation, Debility, and Neoliberal Biopolitics. James Deaville, Carleton University

Moral Philosophy
01:00PM – 01:50PM
Chair(s): Mark Peters
Stoic Remedies: Music as Psychotherapy in Early Modern France. Melinda Latour, Tufts University
The Reason for Sympathy: Moral Philosophy in Mozart's Metastasian Concert Arias. Michael Goetjen, Rutgers University

Wagner and Cultural Politics
01:00PM – 01:50PM
Chair(s): Angela Mace
Honoring the Masters: The Wagner Stagings of Lothar Wallerstein. Ryan Prendergast, University of Texas at Austin
Sustainability in/as Der Ring des Nibelungen. Kirsten Paige, Stanford University

Women and Popular Music
01:00PM – 01:50PM
Chair(s): Sharon Mirchandani, Westminster Choir College of Rider University
Don’t Lie to Me: Sentimentality and Political Protest in the Music of Barbra Streisand. Andrew Berish, University of South Florida
Narrative vs. Inclusion: Eva Ybarra and the Role of Women in Texas-Mexican Conjunto. Erin Bauer, University of Wisconsin-Whitewater
Sonic Intimacy and White Femininity in Taylor Swift's Folklore. Michèle Duguay, Indiana University

AMS’s Sustainable Mentorship Program – Information Session
01:00PM – 02:30PM
Chair(s): Rob Pearson; Kimberly Francis

Music Library Association Meetup
01:00PM – 01:50PM
Host(s): Lisa Shiota

Modern Opera and Empire
02:00PM – 02:50PM
Chair(s): Juliana Pistorius, University of Huddersfield
Anti-Colonization, Art Music, and Against the Grain Theatre’s Messiah/Complex. Nina Penner, Brock University
Realizing Riel: Opera, Television, and the Quest for Realism. Danielle Ward-Griffin, Rice University
Soviet Feminism, Kazakh Resistance, and Musical Modernism in Gaziza Zhubanova’s Operas. Knar Abrahamyan, Yale University

Politics and Legacies
02:00PM – 02:50PM
Chair(s): Karen Painter, University of Minnesota
“Future Years Will Never Know...”: Composing Pacifism through Military History in Ned Rorem’s War Scenes (1969). April Morris, University of Western Ontario
Mozart, Bertramka, and National Politics in Nineteenth-Century Prague. Martin Nedbal, University of Kansas
Zofia Lissa, Identity, and the Politics of Postwar Musicology in Poland. Marta Beszterda, McGill University

Sound, Listening, and Early Modern Music
02:00PM – 02:50PM
Chair(s): Cathy Ann Elias
“What Art Thou Pursuing?” Listening and Speculating in the South Sea Bubble of 1720. Morton Wan, Cornell University
Hyperreal Authenticity in the Postwar Early Music Recording. Saraswathi Shukla, University of California, Berkeley
The Sounds of Siam: Sonic Environments of Seventeenth-Century Franco-Siamese Diplomacy. Downing Thomas, University of Iowa

U.S.-Latin American Relations
02:00PM – 02:50PM
Chair(s): Edgardo Salinas, The Juilliard School
Aesthetic Wit(h)nessing in Anti-Lynching Songs by Silvestre Revueltas and Carlos Chávez. Stephanie Stallings
Indigenous Representation and Central American Independence in Luis A. Delgadillo’s Sinfonía indígena o centroamericana. Bernard Gordillo, Yale Institute of Sacred Music
Negotiating Identities: Carlos Chávez and the Trouble with Musical “Nationalism”. Chelsea Burns, University of Texas at Austin
Postmodern Water Music: Leo Brouwer’s Canción de Gesta. Marysol Quevedo

Equity and Access: Lessons from Community College
02:00PM – 02:50PM
Chair(s): Monica Ambalal, Merritt College
Speaker(s):
Lisa Beebe, Cosumnes River College
Christine Gengaro, Los Angeles City College
Graham Raulerson, East Los Angeles College
Tiffany Kuo

Coffee Break (2 of 2)
03:00PM – 03:50PM

Meet and Greet for Prospective Graduate Students (AMS Graduate Education Steering Committee)
02:00PM – 03:30PM
Chair(s): James Davies, University of California, Berkeley; Erika Honisch, Stony Brook University

Events and Audiences
03:00PM – 03:50PM
Chair(s): Jeffrey Sposato
Maurice Schlesinger and the Artificial Media Event. Shaena Weitz, University of Bristol
Survival and Subversion: Making Music in the Café’s of Occupied Warsaw and its Ghetto, 1939-1942. Mackenzie Pierce, University of Michigan, Ann Arbor

French and Italian Song, 1600–1700
03:00PM – 03:50PM
Chair(s): Joel Schwindt
Performing Humanism: Nostalgia for a Poetic Golden Age in Early Seventeenth-Century Solo Song. Chelsey Belt, Indiana University
Representations of Jewish Masculinity in Northern Italian Comedy at the Turn of the Seventeenth Century. Paul Feller, Northwestern University
Teaching Girls How to Sing: Catholic Pedagogy and Bertrand de Bacilly’s Spiritual Airs (1688). Catherine Gordon, Providence College

Music, Sound, and Race in Nineteenth-Century Scientific Discourse
03:00PM – 03:50PM
Chair(s): Benjamin Steege
Contagious Musics: Racialized Bodies in Nineteenth-Century Brazilian Song. Kim Sauberlich, University of California, Berkeley
Linguistics as a Racial Science: W.D. Whitney and the Historical Racialization of Voice. Derek Baron, New York University

Shaping the Mission and Future of the B.A. in Music
03:00PM – 04:50PM
Chair(s): Matthew Mugmon, University of Arizona
Speaker(s):
Jacqueline Avila, University of Tennessee
Micaela Baranello, University of Arkansas
Nicol Claire Hammond, University of California, Santa Cruz
Nathan Hesselink, University of British Columbia
Colin Roust, University of Kansas

Genres After the End of Genre (Music and Philosophy Study Group)
03:00PM – 04:50PM
Chair(s): Patrick Nickleson, University College Dublin
Speaker(s):
   Charles Kronengold, Stanford University
   Naomi André, University of Michigan
   Georgina Born, Oxford University
   David Brackett, McGill University
   Eric Drott, University of Texas at Austin
   Anthony Reed, Vanderbilt University
   Francesca Royster, DePaul University

Challenging Neoliberal and Settler-Colonial Paradigms
04:00PM – 04:50PM
Chair(s): Andrew Chung, University of North Texas
Intercultural Analysis as Border Thinking. Toru Momii, Indiana University
Marxist Music Studies in the Neoliberal Academy. Rachel McCarthy, Goldsmiths, University of London
Reconciling Cultural Extraction. Mary Ingraham, University of Lethbridge

Eastman School of Music Alumni Reception
04:00PM – 05:30PM
Chair(s): Holly Watkins, Eastman School of Music

Rock and Metal
04:00PM – 04:50PM
Chair(s): John Sheinbaum, University of Denver
Presence and Dys-Appearance: On the Eeriness of Led Zeppelin’s Late Style. Charles Wofford, University of Colorado at Boulder
Digitally Re-Inscribed Brutality: A Media Archeology of Death Metal Drum Replacement and its Ambiguous Reputation. Florian Walch, University of Chicago
The Worst Genre of All Time?: The Racial Politics of Nu Metal in the United States Metal Scene. Meghan Creek, University of Maryland,

College Park

Setting Old Authors
04:00PM – 04:50PM
Chair(s): Megan Sarno, Assistant Professor, University of Texas at Arlington
Constructing Authenticity in Berlioz’s Roméo et Juliette. Paul Abdullah, Case Western Reserve University
From Songs to Poems and Back Again in Early China. Jacob Reed, University of Chicago
Lost and Regained in Translation: Verdi’s Macbeth (1865) in French. Candida Mantica, Università degli Studi di Pavia (Italy)

The Contrapuntal Lives of Chicago’s Race Women
04:00PM – 04:50PM
Moderator(s): Robert Kendrick, University of Chicago
Speaker(s):
   Samantha Ege, University of Oxford

AMS Game Night
04:00PM – 05:50PM

Childhood and Youth Study Group Business Meeting
05:00PM – 05:50PM
Chair(s): Susan Boynton and Ryan Bunch

Global Music History Study Group Business Meeting
05:00PM – 05:50PM
Chair(s): Gabriel Solis, University of Illinois at Urbana-Champaign, Yvonne Liao, University of Edinburgh; Olivia Bloechl

AMS Yarn Circle (2 of 2)
05:00PM – 06:30PM
Host(s): Kunio Hara and Micaela Baranello

Beethoven’s French Piano: A Tale of Ambition and Frustration
05:00PM – 05:50PM
Moderator(s): Mark Ferraguto, The Pennsylvania State University
Speaker(s):
   Tom Beghin, Orpheus Institute (Ghent, Belgium)
360 Degree Undergraduate Music History Pedagogy
05:00PM – 06:50PM
Chair(s): Jim Davis, State University of New York, Fredonia
Speaker(s):
  - Horace Maxile, Baylor University
  - Kristy Swift, University of Cincinnati College-Conservatory of Music
  - Kristen Turner, North Carolina State University
  - Jacqueline Warwick, Dalhousie University

Music and Philosophy Study Group Business Meeting
06:00PM – 06:50PM
Chair(s): Patrick Nickleson, Queen's University

University of Texas at Austin Virtual Reception
06:00PM – 07:30PM
Chair(s): Hannah Lewis, University of Texas at Austin

Listen and Unwind
06:00PM – 08:00PM
Tiffany Naiman

Pedagogy Study Group Evening Session
06:00PM – 08:00PM
Chair(s): Mary Natvig, Bowling Green State University
Speaker(s):
  - Nicholas Johnson, Butler University
  - Mary Natvig, Bowling Green State University
  - David Kjar, Roosevelt University
  - Elizabeth Massey, University of Maryland, College Park
  - Lacie Eades, University of Missouri, Kansas City
  - James Ace, University of California, Los Angeles
  - Hyeonjin Park, University of California, Los Angeles
  - Sean Hussey, Roosevelt University

Society for Christian Scholarship in Music Annual Reception
05:00PM – 06:30PM
Host(s): Jashua Waggener; Eftychia Papanikolaou

The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music (Popular Music On the Record)
06:00PM – 08:00PM
Chair(s): Lauron Kehrer, Western Michigan University
Speaker(s):
  - Kimberly Mack, University of Toledo
  - Larissa A. Irizarry, University of Pittsburgh
  - Julia Simon, University of California, Davis
  - Jake Johnson, Oklahoma City University
  - Amy Coddington, Amherst College

Mode as a (Post-)Colonial Concept (History of Music Theory Study Group)
06:00PM – 08:00PM
Chair(s): Emily Zazulia, University of California, Berkeley
Speaker(s):
  - Jennifer Iverson, University of Chicago
  - Ozan Baysal, Istanbul Technical University, Turkish Music State Conservatory
  - David Forrest, Harvard University
  - Tekla Babyak, Independent Scholar
  - Roberta Vidic, HfMT Hamburg
Middlebrow Values
10:00AM – 10:50AM
Chair(s): Erin Kirk, California Baptist University
Raising the (Middle) Brow: Music for "Sailors, Soldiers, and Taxi Drivers" at Myra Hess's National Gallery Concerts. Elizabeth Morgan, Saint Joseph's University
Who's Afraid of the American Middlebrow? Samuel Barber, Public Reception, and the Limits of Modernist Discourse. Alison Sall, Michigan State University

Music as Property since 1789
10:00AM – 11:50AM
Chair(s): Stephanie Doktor, Colorado College and Rebecca Dowd Geoffroy-Schwinden, University of North Texas;
Speaker(s):
James Q. Davies, University of California, Berkeley
Loren Kajikawa, George Washington University
Darren Mueller, Eastman School of Music
Nichole Rustin-Paschal, Rhode Island School of Design

Beyond the Tenure Track: Careers in Jewish Music Studies (Jewish Studies and Music Study Group)
10:00AM – 11:50AM
Chair(s): Karen Uslin, Defiant Requiem Foundation, Stockton University
Respondent(s): Jonathan Bellman
Speaker(s):
Ronit Seter, Hebrew University of Jerusalem
Jessica Grimmer, University of Maryland
Uri Golomb, Israel Classical Radio

Jazz and the Archive
11:00AM – 11:50AM
Chair(s): Brian Wright, University of North Texas
"Trouble is, we don’t make the rules": Proactive Public Archiving and the Las Vegas Years of Violinist Ginger Smock. Laura Risk, University of Toronto Scarborough
Archival Silence in the Collections of Dietrich Schulz-Kühn. Kira Dralle, University of...
California, Santa Cruz
The Sonic Common Wind: Tracing the Afterlives of the Haitian Revolution in New Orleans Jazz. Benjamin Barson, University of Pittsburgh

Musical Worlds from Boethius to Kircher
11:00 AM – 11:50 AM
Chair(s): Barbara Haggh-Huglo, University of Maryland, College Park
Musical Cosmopolitics & Coloniality: Listening to Athanasius Kircher’s ‘New World’ Readers. Daniel Villegas Vélez
Tuning as a Product of Place and Genre: Re-thinking Sharp Practice in the 14th and 15th Centuries. Solomon Guhl-Miller
Boethius on Mathematics and Abstraction. Nicholas David Yardley Ball

Soviet Sounds and Stories
11:00 AM – 11:50 AM
Chair(s): Laura Kennedy
Aesthetic Paradoxes of the Love Plots in Two Soviet Operas. Joshua Bedford, Middle Tennessee State University
Sounds Like Lenin: Noise and the Problems of Soviet Modernity. Gabrielle Cornish, University of Miami

Musical Notations: Instruments of Bodily and Archival Order
11:00 AM – 11:50 AM
Chair(s): Roger Moseley
The Measure of Man: Locating the Origins of Mensural Notation at the Congress of Arab Music (Cairo, 1932). Giulia Accornero, Harvard University
Notating Irish Dance: An Ethnography of Personal Archives and Choreo-Musical Transmission. Samantha Jones, Harvard University

Can the White Page be Overwritten?: Race and Representation in Critical Editions
11:00 AM – 12:50 PM
Chair(s): Alexander Dean, A-R Editions
Speaker(s):
Tammy Kernodle, Miami University
Mark Clague, University of Michigan, COPAM
Samantha Egge, University of Oxford
Melanie Zeck
A. Kori Hill, University of North Carolina at Chapel Hill

Black Identity, Technology, and Timbre
12:00 PM – 12:50 PM
Chair(s): Gayle Murchison
“If I Back It Up”: Viral Circulations & Representations of Contemporary Black Independent Music-Makers. Jasmine Henry, Rutgers University
Identity, Not Genre: Embodied Composition and the Solo Music of Pamela Z. Rachael Lansang, The New School
Roots, Routes and Ruptures: Timbre and Techno across the Atlantic. Maria Perevedentseva, Goldsmiths, University of London

Early Modern Composerly Strategies
12:00 PM – 12:50 PM
Chair(s): Ann van Allen-Russell, Trinity Laban Conservatoire of Music and Dance
From “Scientific” Musician to Musical Scientist: Galilei padre e figlio and Just Intonation. Jordan Lenchitz, Florida State University
Willaert’s Contrapuntal Strategies. Peter Schubert, McGill University

Memory and Memorialization
12:00 PM – 12:50 PM
Chair(s): Michael Figueroa
Archival Impressions: Cretan Songs of Crisis, Memory, and its Loss. Panayotis League, Florida State University
Reactions to the Death of Che Guevara by the South American Compositional Avant-Garde. Alyssa Cottle, Harvard University
Trauma and the Memory of Communism in East-
Graduate Studies at Boston University

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MICHAEL BIRENBAUM QUINTERO (NYU), Chair. Latin America, African Diaspora, historical ethnomusicology
MARIÉ ABE (Berkeley), Modern Japan, Ethiopia, sound studies, music and social justice.
VICTOR COELHO (UCLA), early music, performance, popular music. Director, Center for Early Music Studies.
BRITA HEIMARCK (Cornell), Bali, sacred music of India, music & politics, mysticism.
MIKI KANEDA (Berkeley), Transcultural music, the avant garde, sound studies, race & gender.
GREGORY MELCHOR-BARZ (Brown), Africa, gender and sexuality, music and medicine. Dir., BU School of Music.
JOSHUA RIFKIN (Juilliard, Princeton), Josquin, Schütz, Bach, Darmstadt, ragtime, performance.
JEREMY YUDKIN (Stanford), Beethoven, jazz Middle Ages. Co-Dir. (w/Lewis Lockwood), Ctr. for Beethoven Research.

Affiliated or undergraduate faculty:

LOUIS CHUDE-SOKEI (UCLA), Black Studies, technology, minstrelsy. Dir. BU African American Studies
LELAND CLARKE (BU), African American Gospel, Blacks in Boston, social justice, music therapy
ERIC J. SCHMIDT (UCLA), Tuareg music, Niger, music economy. Asst. BU Director of African Studies

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For more information, or to arrange a visit, please contact Michael Birenbaum Quintero <mbq@bu.edu>
Central European Music Research. Kelly St. Pierre, Wichita State University; Center for Theoretical Studies, Prague

**Opera Singers**
12:00PM – 12:50PM
Chair(s): Gundula Kreuzer
- **Opera Singers**
- **12:00PM – 12:50PM**
- **Chair(s): Gundula Kreuzer**
  - Diamonds are a Girl's Best Friend: A Singer's Jewels in the Nineteenth Century. **Clair Rowden, Cardiff University**
  - The Cadenza as Calling-Card: Improvisatory Remembrances in Nineteenth-Century Autograph Albums. **Steven Zohn, Temple University**
  - Undesirable Voices: The Biomedicalization of Aging in Operatic Singing. **Michael Kinney, Stanford University**

**Spiritual Voices**
12:00PM – 12:50PM
Chair(s): Alison Altstatt
- **Spiritual Voices**
- **12:00PM – 12:50PM**
- **Chair(s): Alison Altstatt**
  - Song, Ritual, and Embodiment in Marcel Mauss’s Sociology of Prayer. **Alexandra Kieffer, Rice University**
  - Soviet Pilgrims to the Orient: Zen Buddhism and Unofficial Music in the USSR. **Oksana Nesterenko**
  - The Efficacious Voice and Not-Self in Theravada Buddhist Practice: A Philosophical Inquiry in Voice Studies. **Katherine Scahill, University of Pennsylvania**

**Centering Discomfort in Global Music History**
* (Global Music History Study Group)
- **Centering Discomfort in Global Music History**
- **(Global Music History Study Group)**
- **12:00PM – 01:50PM**
- **Chair(s): Yvonne Liao, University of Edinburgh; Olivia Bloechl; Gabriel Solis, University of Illinois at Urbana-Champaign**
- **Speaker(s):**
  - Alexandria Carrico, University of South Carolina
  - Daniel Castro Pantoya, Research Associate, Center for Iberian and Latin American Music (CILAM), University of California, Riverside
  - Hedy Law, University of British Columbia
  - Pablo Palomino, Emory University
  - Jessica Perea, University of California, Davis
  - Maria Ryan, University of Pennsylvania
  - Parkorn Wangpaiboonkit, University of California, Berkeley

**Guitar and Bass**
01:00PM – 01:50PM
Chair(s): Patrick Rivers, University of New Haven
- **Defining the Sound of the Electric Bass:** Experiments in the Recording Studio, 1958-1963. **Brian Wright, University of North Texas**
- **Resurrecting Masculinity:** Gender, Jazz Timbre, and the Afterlife of Dennis Irwin's Bass. **Ken Tianyuan Ge, University of North Carolina at Chapel Hill**
- **Stratifying Stratocasters:** Electric Guitar Production and the Global Division of Labor. **Michael Dekovich, University of Oregon**

**Mozart Reception**
01:00PM – 01:50PM
Chair(s): Bruce MacIntyre
- **Mozart è nostro come è tedesco**: The Mozart Year 1941 in Fascist Italy. **Marie-Helene Benoît-Otis, Université de Montréal and Gabrielle Prud'homme, Université de Montréal**
- **“When then will the veil be lifted?”: How Translations Obscure Racism in Productions of The Magic Flute. Lily Kass, Temple University and The Peabody Institute**
- **The Turkish Opera That Wasn't: Mozart's Zaïde Reconsidered. Bertil Van Boer, Western Washington University**

**Music and Cybernetics**
01:00PM – 01:50PM
Chair(s): Clara Latham, The New School; Christopher Haworth, University of Birmingham
Speaker(s):
- **G. Douglas Barrett, Salisbury University**
- **Eamonn Bell, Trinity College Dublin**
- **Christopher Haworth, University of Birmingham**
- **Clara Latham, The New School**
- **George E. Lewis, Columbia University**
- **Deirdre Loughridge, Northeastern University**
- **Matthew Mendez, Yale University**
- **Brian A. Miller, Yale University**

**Queering Masculinities**
01:00PM – 01:50PM
Chair(s): Daniel Callahan
- **Leonard Bernstein's Serenade (after Plato’s “Symposium”) and his Homosexual Musical
Circle: The Homoeroticism and Lyricism of a Musical Gift. Jennifer Ronyak, University of Music and Performing Arts, Graz
Re-Listening with Julius Eastman. Jessie Cox, Columbia University

Voices of a People: Rethinking Jewish Folk Music in Postwar America
01:00PM – 01:50PM
Chair(s): Hankus Netsky
“A New Thing for Israel”: Postwar Yiddish Music and the Politics of Jewish Culture in New York City. Uri Schreter, Harvard University
Different Folks: The Coming of Age of Hasidic Folk Music in the Wake of the Holocaust. Tzipora Weinberg, New York University

Ask the AMS Board (2 of 2)
01:00PM – 01:50PM

Analysis through Metaphor and Narrative
02:00PM – 02:50PM
Chair(s): Benjamin Korstvedt
The Eighteenth-Century Musical Work as a Mechanical Object. Yoel Greenberg, Bar-Ilan University
Rethinking the Metastasian Metaphor. Nathaniel Mitchell
Cyclicity in Schumann’s Myrthen, op. 25: A Key to the Coherence of His Least Understood Song Cycle. Andrew H. Weaver, The Catholic University of America

National(ist) Endeavors
02:00PM – 02:50PM
Chair(s): Peter Mondelli
Battle of the Bands: The Dawn of a New Brass Technology. Samuel Nemeth, Case Western Reserve University
"Mind the Gap" and "Vorsicht Stufe"? Percy Goetschius and Revolutionary American Music Theory. Eric Elder, Brandeis University

Tours and Travel
02:00PM – 02:50PM
Chair(s): Robert Holzer
“The Lion of the Musical Hour”: Richard Strauss and the Americans, 1904. Matthew Reese, Peabody Institute of The Johns Hopkins University
Disciples of the Great Dr. Mus.: The Musical Grand Tour after Charler Burney. Stephen Armstrong, Eastman School of Music, University of Rochester
Stockhausen at the Shiraz Arts Festival: Cultural Imperialism and the Avant-Garde in Iran, 1972. Joshua Charney

Eileen Southern 50th Anniversary Celebration
02:00PM – 03:50PM
Chair(s): Shana Redmond
Speaker(s):
Masi Asare, Northwestern University
Alisha Jones, Indiana University
Tammy Kernodle, Miami University
Louise Toppin, University of Michigan
Guthrie Ramsey, University of Pennsylvania
Shana Redmond, Columbia University
Braxton Shelley, Yale University

Access in/to Musicology: Disability Justice Perspectives (Music and Disability Study Group)
02:00PM – 03:50PM
Chair(s): Sinem Arslan; Elizabeth McLain
Speaker(s):
Andrew Dell'Antonio, University of Texas at Austin
Tekla Babyak, Independent Scholar
Stefan Sunandan Honisch, University of British Columbia
Erin Felepchuck
Hyeonjin Park, University of California, Los Angeles

Case Western Reserve University Reception
03:00PM – 04:30PM
Host(s): David Rothenberg, Case Western University

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Caribbean Crossings
04:00PM – 04:50PM

Caribbean Crossings
04:00PM – 04:50PM

Chair(s): James Gabrillo, University of Texas at Austin

The Jazz Age in the Caribbean: Musical Transactions and Jazz Modalities in New Orleans, Havana and Beyond. Sergio Ospina Romero, Indiana University

Elements of Play
04:00PM – 04:50PM

Chair(s): Karen Cook

Traumatic Recall: Main Themes, Character Themes, and Thematic Disassociation in Nobuo Uematsu’s Final Fantasy Soundtracks. Richard Anatone, Prince George’s Community College
Piranhas, Volcanos, and Turtle Shells: Coherence and Congruence in Mario Kart 8’s Enigmatic Sound World. James Heazlewood-Dale, Brandeis University

The Work of Songs
04:00PM – 04:50PM

Chair(s): Ditlev Rindom

‘The desires of their hearts... are on the Green Isle of the Mist’: Gaelic Song and Political Reform in the Wake of the Highland Clearances. Rachel Bani, Florida State University
Specimens of Style and the Colonial, 1750-1810. Virginia Georgallas, University of California, Berkeley

Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)
04:00PM – 04:50PM

Moderator(s): Gwyneth Bravo, New York University Abu Dhabi
Performer(s):
   Eva Mengelkoch, Towson University
   Ryan De Ryke

Race and Coloniality in 20th-Century Latin
America
05:00PM – 05:50PM
Chair(s): Juan Velasquez, University of Michigan
Adolfo Salazar in Modern Mexico, 1939–1958: Spanish Musicological Dominance within the Mexican State. Adam Heyen, Arizona State University
Milhaud’s Pan-Latinism as Colonialist Ideology. Zachary Stewart, Yale University
Post-colonial Strums: Heitor Villa-Lobos and the Traces of Peripheral Modernism in Andrés Segovia’s Guitar Repertoire. Luis Achondo, Case Western Reserve University
Race(ism) and Art Music in Argentina: Analyzing Alberto Williams’ “La patria y la música” (1921). Vera Wolkowicz, Universidad de Buenos Aires

Sexuality and Gender in Contemporary Opera
05:00PM – 05:50PM
Chair(s): Marcus Pyle, Davidson College
"Meeting My Own Eyes": Analyzing the Sound of Thought in Zeses Seglias’s Opera To the Lighthouse. Christie Finn, The Hampsong Foundation / University of Michigan

Voice and Identity in Popular Music
05:00PM – 05:50PM
Chair(s): William Cheng, Dartmouth College
"Age Ain’t Nothing But A Number": Adultification By Timbre. Emily Milius, University of Oregon
Authenticity and Intimacy in the Space of Bedroom Pop. Lauren Shepherd, Columbia University
Pronunciation as Identity Creation in the Music of Billy Bragg. Mary Blake Rose, Western University, Canada

Popular Music Study Group Business Meeting
05:00PM – 05:50PM
Chair(s): Brian Wright, University of North Texas and Amy Coddington, Amherst College

Cold War and Music Study Group Business Meeting
05:00PM – 05:50PM
Chair(s): Marysol Quevedo

Music and Disability Study Group Business Meeting
06:00PM – 06:50PM
Chair(s): James Deaville, Carleton University, and Elizabeth McLain

Listen and Unwind: Contemporary Classical
06:00PM – 08:00PM

Equity in the Study of Childhood and Youth (Childhood and Youth Study Group)
06:00PM – 08:00PM
Speaker(s):
Benjamin Liberatore, Columbia University
Susan Boynton, Columbia University
Roe-Min Kok, McGill University
Alexandra Krawetz, Yale University
Anicia Timberlake, Peabody Conservatory
Demetrius Shahmehri, Columbia University
Tyler Bickford, University of Pittsburgh
Poster Presentations

Sh8peshifter & Black Ecowomanist Music In Oakland, CA
Rachel Wilson Cota, Arizona State University

Mapping the Boston Music Trade, 1865–1905
Derek Strykowski, University at Buffalo (SUNY)
RESOURCES
Register!
The 87th Annual Meeting of the American Musicological Society (AMS) is a paid event. So, be sure to register in advance to ensure that you have full access to conference sessions and events. For complete information on how to register, consult the appropriate registration guide linked below:

**Registration Guide: AMS Members**  
**Registration Guide: Non-members**

As a reminder, all attendees agree to abide by the AMS policy on harassment.

Know the Program
Familiarize yourself with the program and conference schedule by consulting the Searchable Online Program or Program Guide. Use these to identify and earmark sessions or events of interest. If you would like to read the abstract for a given session or paper, you may do so by using the Searchable Online Program.

Claim Your Account
Roughly a week before the conference begins, every registrant will receive an email invitation to create an account for the AMS conference website, hosted on Whova. Follow the instructions in this email to claim your attendee account and set your password. If you do not receive an account invitation email by 5 November 2021, contact the AMS office to inquire about having your email invitation resent. Please check your spam filter for the email invitation before contacting the AMS office to have it resent.

Create Your Attendee Profile
Once you have an account on the AMS meeting platform, it is very important that you take a few minutes to complete your attendee profile by uploading a photo and adding your bio. The program of the 2021 AMS Annual Meeting includes many social and professional networking events, and completing your profile will make it easier for new colleagues to learn about you and connect.

Watch the Presentation Videos!
Normally, you have to wait until the session happens to hear a paper. Not this year! A LOT of content will be immediately available in the form of embedded videos. These videos are on the subsession pages in Whova, along with abstract information, handouts, slide decks, and presentation transcripts (look under the “Handouts” section).

Please begin watching as soon as possible! **You are expected to pre-watch the paper presentation videos for any paper panel that you plan to attend.** The live session on the program schedule is considered a discussion and Q&A. The authors or discussants will be there, but they won’t be presenting their papers. They’ll be there to talk, reflect, and answer your questions. So, come prepared to ask something insightful!

**Central Time Zone**
The official time zone for the 2021 AMS Annual Meeting is Central Standard Time (CST). All times listed in Whova or the Program Guide are in CST.
Plan Your Conference Experience
Are there sessions that you REALLY want to attend? You can create a personalized agenda and map your conference experience within Whova. To do this, just log in to the Whova event site and click the “Add to My Agenda” button on the session page of any session you want to attend. You can easily toggle between the full agenda and your personal agenda on the Agenda menu.

Connect with Other Attendees
You can connect with other attendees by finding their attendee profile and clicking the “Say Hi!” button to send them a personal message. One-on-one video calls with other attendees can be arranged through the Messages menu if both individuals consent to video calls.

Zoom Rooms
All paper, roundtable, and workshop sessions will take place in either a Zoom webinar or Zoom meeting room. You can see whether a session is scheduled to take place in a Zoom meeting or webinar room by consulting the session card in the Agenda on Whova. Below is a quick primer on the difference between Zoom webinar and Zoom meeting rooms.

Zoom Webinar
Zoom webinar rooms are designed for larger numbers of attendees and don’t allow everyone to be seen and heard. So, plan to submit your questions using the Chat feature.

Zoom Meeting
Zoom meeting rooms are designed to encourage conversation and interaction among a smaller number of attendees. Thus, although the host may mute people, everyone will be visible (if their camera is on) and may speak. So, follow directions when submitting questions. If the chair or host asks you to submit questions through Chat, use the Chat. If the chair or host asks you to use the Raise Hands feature and speak, do that.

Also, in preparation for the conference, we recommend that you download the Zoom Client for Meetings to ensure smoother launch of the meeting window. (If you forget, don’t worry. Zoom will prompt you to download the client if needed when you launch a Zoom meeting.)

Session Formats
Curious about what session or panel formats to expect? Well, there are five main session formats: paper sessions, performances, posters, roundtables, and workshops. Below is a quick summary of what to expect in each.

Paper Sessions have pre-recorded presentation videos (watch these in advance!), with a live Q&A at the scheduled session time.

Performances have pre-recorded performance videos (watch these in advance!), with a live Q&A at the scheduled session time.

Posters have pre-recorded presentation videos accessible at any time. We encourage you to learn more from our poster presenters by reaching out to them directly using the Whova messaging features.

Roundtables are held live at the scheduled session time. There is typically no pre-recorded content associated with these sessions.

Workshops are held live at the scheduled session time. There is typically no pre-recorded content associated with these sessions.

NOTE: Most sessions will also be recorded for subsequent viewing. So, if you miss a live roundtable or paper panel Q&A, don’t panic. Odds are you’ll be able to view the video recording of that session later.

Finding Sessions
There are two ways to locate a session or paper:

1. Use the Agenda to scroll through sessions organized by date and time, OR

TIP: Pre-WATCH Videos
Be sure to watch paper presentation videos in advance. The scheduled session will be used exclusively for Q&A.
2. Enter a search term in the search bar at the top of the Agenda. You can search by session name, speaker, or keyword.

Once you locate the session you are interested in, click the “View Session” button to enter the session and view its related content.

**Participating in Sessions**
To fully experience the AMS Annual Meeting you need to view pre-recorded content, attend live sessions, ask questions and participate in conversations. Below is everything you need to know to do all these things like a pro.

**Viewing Paper Presentations**
At the bottom of most session pages you will see a section called “Subsessions.” In Whova, the term “subsession” refers to any related paper presentation videos or other content that is part of the parent session. Thus, to view the paper presentation videos associated with a session, you must scroll to the bottom of the main session page and click on the “View details” button next to the name of the paper presentation you would like to explore. There you will find everything you need to experience and enjoy that paper presentation.

**Joining a Live Zoom Room**
To join a live Zoom session go to the main session page and click either the “Join in Zoom” or “Join in Whova” button. The “Join in Zoom” button will allow you to enter the Zoom room via Zoom’s usual software. The “Join in Whova” button will allow you to experience Zoom embedded in the Whova platform. For best performance, Whova strongly recommends using the Google Chrome browser to access the web app or to download the Whova app for mobile access.

**Posting Questions**
You can post questions for the live Q&A sessions both before and during the session by using the Q&A tab on the main session page. The Q&A tab will be monitored by the chair both before and during the session.

**Chatting and Commenting**
The Chat tab in Whova should be used for commentary and discussion with other session attendees. For more information on the attendee experience in Whova, check out Whova’s [Attendee User Guide](#).

**Exhibit Hall**
The 2021 AMS Annual Meeting features an Exhibit Hall where you can learn about new products and services, connect with representatives of academic publishers, and get discounts and giveaways.

To get the most out of the Exhibit Hall, begin by browsing the exhibitor pages. You can get to these by clicking on the **Exhibitors** menu in the sidebar of the Whova platform.

You can connect with Exhibit Booth staff by clicking “Request Info” or “Send Message” on their staff profile within the Exhibit Booth.

Exhibitors may schedule live showcases. If an exhibitor has scheduled such a showcase, the time will be listed within the Exhibit Booth. You can RSVP to a showcase and add it to your personal agenda by clicking “RSVP.”

**Remo**
A number of the social and networking events on the Agenda will take place on a special networking platform called Remo. Remo allows attendees to come together in a 2-D reception hall, where people can move from table to table to mix and mingle. We think it is better at simulating the real feel of a live coffee break or reception than the typical Zoom room.

To join a social or networking event held in Remo, just go to the session page in Whova and click on the Remo event link. This link will become available 1-2 hours before the event and will take you to the Remo platform, where you will be prompted to create an account and profile. Once you have done this, Remo will put

**Don't Get Zoom Bombed!**
Under no circumstances should you share a Zoom or Remo link with anyone. This could open the event to Zoom bombers and lead to cancellation of a session.
you in the Remo reception hall where your event is taking place.

To move around the hall, look for a table you would like to join and double-click on an open seat at that table. Voilà! You will be in a space with the occupants of that table.

To help ensure that your entrance into Remo goes smoothly, we strongly recommend that you do a systems and technology check using the Remo Systems Check page, prior to the start of the session. For detailed guidance on making the most of the Remo platform as consult these resources.
Explore Your Session
Familiarize yourself with the people on your panel by reviewing their names and presentation abstracts. You can read the full text of all presentation and session abstracts by consulting the Searchable Online Program.

Once you receive your invitation to join the event platform (roughly 1 week before the conference), log in to Whova and review all session materials, including pre-recorded videos, handouts, slides, transcripts, questions in the Whova Q&A tab (on the main session page), etc.

To see the papers associated with a session scroll down to the bottom of the main session page. Links to materials for all associated paper presentations will be found there under the heading “Subsessions.”

Prepare for Your Session

Chairs: Reach out to all your panel participants, tell them how you expect to run the session (3-minute paper recap per presenter, followed by live Q&A), and make sure people know how to reach you if something comes up on the day. Invite questions. Make sure your Zoom client is up to date.

Presenters: Be prepared to give a 3-minute recap of your paper at the start of the session and then to answer questions raised by attendees or the session chair. Make sure your Zoom client is up to date.

Watch Training Video and Attend Q&A Session
We will share a recorded training video for chairs and presenters by the end of October. This video will walk you through exactly how to navigate the Whova platform and what to expect during your session. We strongly recommend that all chairs and speakers watch the training video. If you have additional questions not answered in the training video, a live Q&A session for chairs and presenters is scheduled for Wednesday, 4 November 2021 at 4:00PM ET / 3:00PM CT. The link to access that live training will be provided by email to all registered chairs and presenters.

Arrive Early
Chairs and presenters will receive an email with the Zoom link for their session in the week leading up to their session. Chairs and presenters should access the Zoom session via the link in that email, rather than via the Whova platform. While attendees may view Zoom sessions in the native Zoom client or embedded in the Whova platform, if you are a chair or presenter in a session you will always access it through the native Zoom client.

Plan to enter the Zoom session about 20 minutes prior to the scheduled start time. Use this time to check mics, coordinate with your fellow panelists, and confirm last minute details before attendees begin entering the Zoom session. Attendees will be queued in a waiting room and admitted to the session by the room monitor at the scheduled start time or when all panelists are ready.

Room Monitor / Zoom Host
Every session will have a volunteer assigned to

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monitor the room and serve as the Zoom host. Room monitors will also configure the Zoom settings, enable the waiting room, and grant co-host permission to the session chair. They are also responsible for playing a welcome video at the start of the session, ensuring that the session is recorded, and for providing light technical assistance. If you require more expert technical assistance, please ask the room monitor to contact the AMS conference management team and someone will be dispatched to assist.

**Anatomy of a Paper Panel**
All sessions are special and different, but as a general rule we recommend that paper panels be run according to the following format:

1. **A pre-session welcome video will be played by the room monitor.**
2. **Chair:** Gives brief (one-minute) introduction of each speaker.
3. **Speaker(s):** Each speaker gives a brief (2-3 minute) synopsis of the uploaded video paper presentation.
4. **Chair:** Manages Q&A with questions submitted via the Whova Q&A tab and the Zoom chat by audience members.

**Additional Advice for Chairs**

**Get Questions:** Please check the Whova Q&A tab on the main session page prior to the start of the session for any pre-session questions that may have been submitted. Then monitor the Whova Q&A tab and the Zoom chat during the meeting for additional questions. These are the conduits for receiving questions from the audience. It is your job to review, filter, and direct questions to the speaker(s).

**Prepare Questions:** To ensure balanced discussion, prepare 2-3 questions for each paper presenter or panelist. Use these questions to keep the session moving if no suitable questions are submitted by the audience.

**Keep Time:** Each session has been allocated a specific amount of time (most often 50-minutes). Monitor the time and ensure a roughly equal number of questions and speaking time for each presenter or panelist. There is a 10-minute grace period beyond the published session end time, at which point the session must come to an end.

**Bad Behavior:** The Policies page contains the text of the AMS harassment and plagiarism policies, as well as the Society’s “Principles of Ethical Conduct.” If you observe inappropriate behavior, report it to the AMS office.
Sharing Screen and Sound in Zoom

1. Click on “Share Screen”

2. Select the appropriate screen you will share

3. Check the box “Share sound”
Chair / Presenters Checklist

Preparation
☐ Get acquainted with your fellow panelists
☐ Review the presentations of your fellow panelists, if they are available.
☐ Update Zoom client.
☐ CHAIR(S): Create questions for your panelists.
☐ CHAIR(S): Collect any questions submitted by the audience prior to the session by checking the Whova Q&A tab on the main session page.

Pre-Session
☐ Enter session 20 minutes before start.
☐ Test your audio and video setup.
☐ Make sure you have the Whova and Zoom windows open side-by-side or on dual screens to monitor Q&A.
☐ Check-in with the chair, your fellow presenters, and the room monitor.
☐ CHAIR(S): Start Zoom session at session start time.

☐ CHAIR(S): Click “Record to Cloud” in meeting rooms. (Webinar rooms will begin recording automatically.)

During Session
☐ ROOM MONITOR: Begin recording session.
☐ ROOM MONITOR: Play welcome video.
☐ CHAIR(S): Introduce speakers and kick-off session. Give all paper presenters 2-3 minutes to summarize their video presentations. Then begin Q&A.
☐ CHAIR(S): Manage Q&A by monitoring Whova Q&A tab and Zoom chat, selecting questions, and posing questions to speakers.
☐ CHAIR(S): Close out the session at session end time. (All Zoom sessions will automatically terminate 10 minutes after end time.)
Music of the United States of America (MUSA) is a national series of scholarly editions that seeks to reflect the character and shape of American music making. MUSA is a copublication between the American Musicological Society and A-R Editions and is supported by the National Endowment for the Humanities.

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

Recent MUSA Titles

An American Singing Heritage: Songs from the British-Irish-American Oral Tradition as Recorded in the Early Twentieth Century
Edited by Norm Cohen, Carson Cohen, and Anne Dhu McLucas • forthcoming

Aaron Copland: Appalachian Spring
Edited by Jennifer DeLapp-Birkett and Aaron Sherber • MU31/A088

David Tudor: Solo for Piano by John Cage, Second Realization
Edited by John Holzaepfel • MU30/A086-87

Noble Sissle and Eubie Blake: Shuffle Along
Edited by Lyn Schenbeck and Lawrence Schenbeck • MU29/A085

George Whitefield Chadwick: The Padrone
Edited by Marianne Betz • MU28/A082

Joseph Rumshinsky: Di goldene kale
Edited by Michael Ochs • MU27/A080-81

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