

American Musicological Society

ANNUAL MEETING PROGRAM GUIDE

11-12 & 20-21 November 2021

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WELCOME

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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Christina Baade

McMaster University

Tekla Babyak

Independent Scholar

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University of Texas at Austin

Charles Hiroshi Garrett

University of Michigan

Siovahn A. Walker

American Musicological Society

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Intern (summer 2021)

2022 CALLS FOR PROPOSALS: AMS / SEM / SMT JOINT MEETING, NEW ORLEANS

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

2022 CAM SPECIAL CALL: PROFESSIONAL DEVELOPMENT SESSION PROPOSALS

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.

2022 CALLS FOR PERFORMANCES

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 repertory, 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

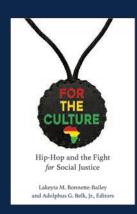
All times are listed in Central Standard Time (CST).

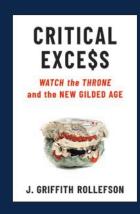
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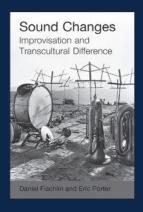


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Tammy Kernodle

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.

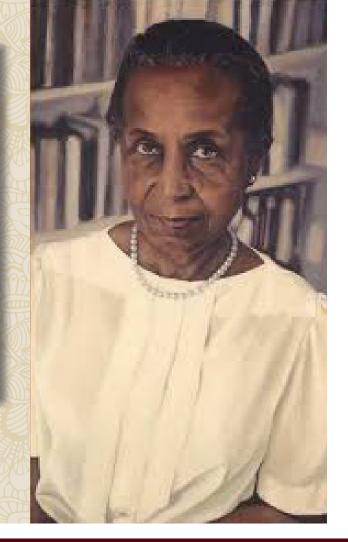
> Friday, 12 November 3:00PM - 4:50PM CST

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



COMMITTEE ON WOMEN & GENDER ENDOWED LECTURE



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











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).

MUSICOLOGY FACULTY

Halina Goldberg, Chair 19th- and 20th-century Poland and Eastern Europe, Chopin, cultural studies, music and politics, performance practice, reception, Jewish studies

Judah Cohen

Music in Jewish life, musical theatre, American music (19th–21st century), popular music, ethnomusicology, music historiography

Phil Ford

American popular music, cultural studies, sound and media, radical and countercultural intellectual history

Daniel R. Melamed

Baroque music, J. S. Bach, the Bach family, performance practice, 18th-century opera

Kristina Muxfeldt

Late 18th- and early 19thcentury music and culture, Lieder, stage works, social history

Devon R. Nelson

Music and antiquarianism in Britain, music printing, early-modern music and dance, connections between music and drink

Sergio Ospina Romero

Sound reproduction, jazz, Latin American music, transnationalism in the early 20th century

Massimo Ossi

Renaissance and Baroque music, early 17th-century Italian music theory and aesthetics, Italian lyric poetry and madrigal 1550–1650, Vivaldi

Jillian Rogers

French modernism, music and trauma studies, affect and psychoanalytic theory, sound studies

Ayana Smith

Baroque music, opera, aesthetics, and visual culture (1650–1750), race and representation in music history pedagogy, women and gender in music

Giovanni Zanovello

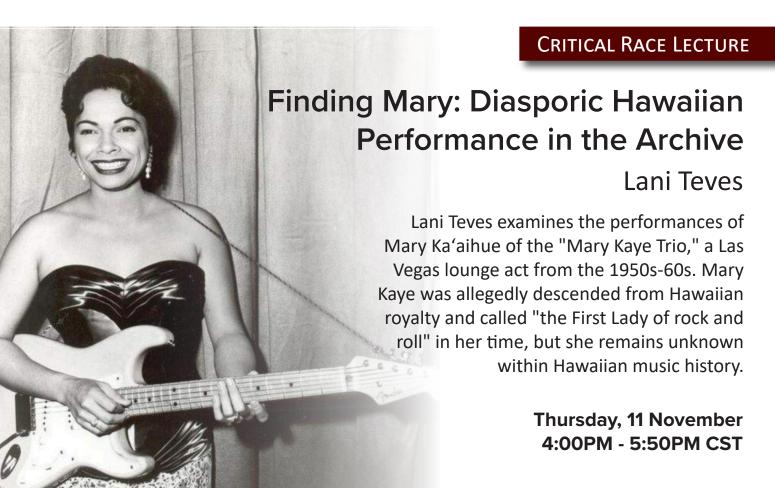
15th-century Italian musical institutions, Florence, music and learning, Heinrich Isaac

DEGREES
Ph.D., M.A., M.A./M.L.S.

100

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The Music of Ignatius Sancho: The Arts as Black Resistance in Eighteenth-Century London

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.

Rebecca Cypess & Sonya Headlam

Thursday, 11 November 6:00PM - 6:50PM CST

PERFORMANCE

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

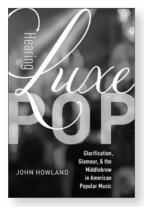
The Contrapuntal Lives of Chicago's Race Women Samantha Ege

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

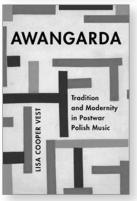
NEW AND NOTABLE MUSIC BOOKS FOR 2021

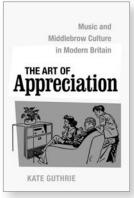




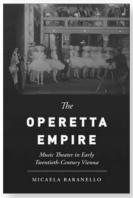


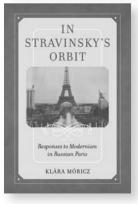


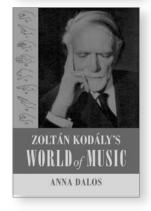


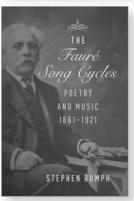


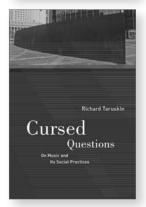




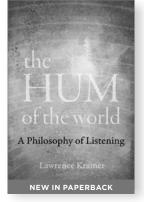














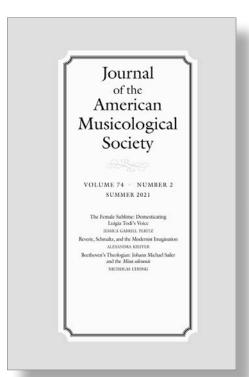




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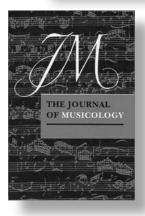


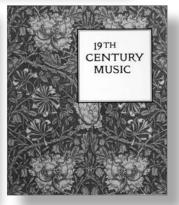
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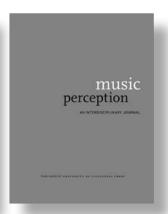
Journal of the American Musicological Society

the official journal of the AMS

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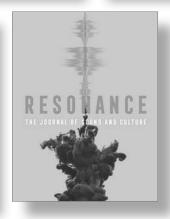
















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Love and Loyalty: Musical Confessions of Albrecht Mendelssohn Bartholdy (1874-1936)

Ryan De Ryke and Eva Mengelkoch

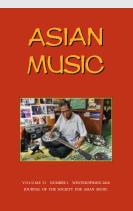




This lecture-recital explores the musical compositions of Albrecht Mendelssohn Bartholdy (1874-1936). Ambitious and aware of his responsibility as an heir to the Mendelssohn family, Albrecht chose to comply with familial and societal expectations rather than pursue his own love interests. By publishing 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





Latin American Music Review/ Revista de Música Latino Americana

Robert D. Moore, Editor • Butler School of Music • University of Texas at Austin ISSN 0163-0350 • e-ISSN 1536-0199 | semiannual

LAMR explores the historical, ethnographic, and socio-cultural dimensions of Latin American music in Latin American social groups, including the Puerto Rican, Mexican, Cuban, and Portuguese populations in the United States. Articles are written in English, Spanish, or Portuguese.

Asian Music

Journal for the Society for Asian Music Ricardo D. Trimillos, Editor • University of Hawai'i Manoa ISSN 0044-9202 • e-ISSN 1553-5630 | semiannual

The journal of the Society for Asian Music is the leading journal devoted to ethnomusicology in Asian music, publishing all aspects of the performing arts of Asia and their cultural context.

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Trivia Masters



AMS Game Night

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

Saturday, 20 November 4:00PM - 5:50PM CST



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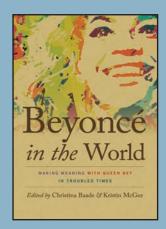
CONTACT

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

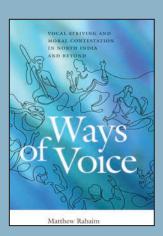
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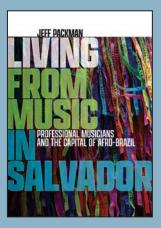
BEYONCÉ IN THE WORLD

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WAYS OF VOICE

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LIVING FROM MUSIC IN SALVADOR

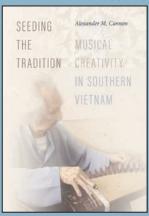
Professoional Musicians and the Capital of Afro-Brazil Jeff Packman



GENRE PUBLICS

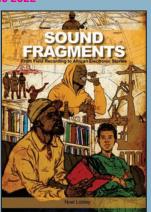
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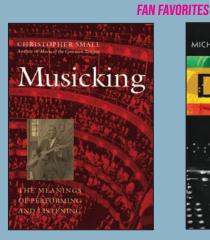
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Musical Creativity in Southern Vietnam Alexander M. Cannon



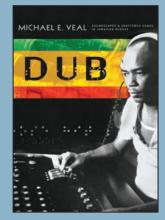
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Established in 1993 by George Lipsitz, Susan McClary, and Robert Walser, the Music/Culture series strives to integrate a variety of approaches to the study of music, linking analysis of musical significance to larger issues of power. Current editors 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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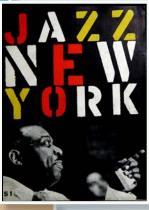
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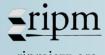
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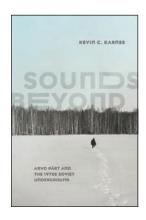
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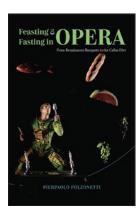
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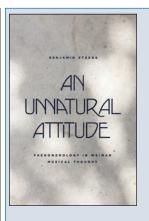
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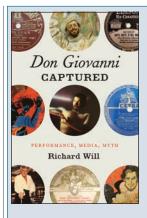
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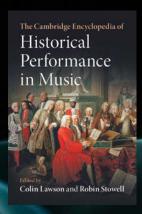
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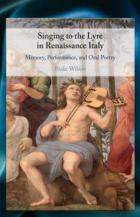




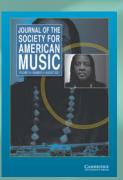


Titles in Music from Cambridge





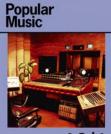
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- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion, language
- Kay Norton: music and wellbeing, American sacred music, the American South
- Catherine Saucier: medieval and Renaissance sacred 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 Solís: 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

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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.

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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

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Mary Channen-Caldwell: November 16 Singing from the Cross: Christ's Voice and the Treading of the Winepress in Thirteenth-Century France



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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)

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Musicology at Irvine

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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.

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Our Faculty

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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

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composition

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composition, interactive computer music

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ethnomusicology, southern Africa, music and politics

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organ, harpsichord, performance practice

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

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theory and analysis, American vernacular music, European tonal music

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

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19th-century music, Mendelssohn and Fanny Hensel, Beethoven, analysis

Jacqueline Waeber

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

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early music, 17th-century keyboard music

Information: music.duke.edu/graduate

Admissions & financial aid: *gradschool.duke.edu/admissions*



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!





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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

THURSDAY, 11 NOVEMBER

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*

Music as Political Manifesto: Elfrida Andrée's
Cantata for the Sixth Conference of the
International Woman Suffrage Alliance (1911).

Jonathan Spatola-Knoll, Olympia School
District (WA)

Musical Theater and Race

10:00AM - 10:50AM

Chair(s): James Leve, Northern Arizona University

A Strange Loop: Rethinking Analytical
Assumptions While Studying Black Musical
Theater. Makulumy Alexander-Hills, Columbia
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 Art, Craft, Commodity: Music in Light of The Artwork Between Craft and Commodity: Benjamin, Ravel, and the Mimetic Uncanny. Michael Puri, University of Virginia

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

Pentatonicism Reprinted: Piano Pedagogy, Transnational Music Publishing, and the Construction of the Public, 1935-1937. *Xintong Liu, University of Pennsylvania*

The Ballad of 'Grandmaster PH': Contesting

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MUSIC THEORY

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

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

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

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



MUSICOLOGY

Mark Ferraguto – 18th- and 19th-century music, historical performance practices, music and politics

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

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

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music.psu.edu

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 Martínez, 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

Pedagogy and Jazz Historiography. Lee Caplan, University of Pittsburgh

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

Chair(s): Katharine Ellis, University of Cambridge Respondent(s): Annegret Fauser, Clair Rowden, Sarah Hibberd, and Céline Frigau-Manning Speaker(s):

Jacek Blaszkiewicz, Wayne State University Mark Everist Annelies Andries Tommaso Sabbatini

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 Development of Music in Iceland, 1935–1950. Arni Ingolfsson, Iceland University of the Arts

Resurrection and Messianism in Mathew Rosenblum's Lament/Witches' Sabbath. Nicolas Aquia, 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

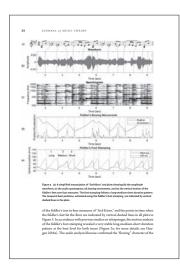
Chair(s): Louise Stein

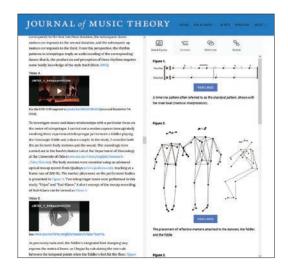
New Music and the Democratic Imaginary in Late-Francoist Spain. *Igor Contreras-Zubillaga, University of Huddersfield*

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*







JOURNAL of MUSIC THEORY

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

"What Up, G(od)?": Uncovering the Oral Archives of American Islam in Popular Musics. Aliah Ajamoughli, Indiana University

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

In Mandela's Shadow: Apartheid Piano Prodigies of Color Hidden From National Exposure. Johann Buis, Wheaton College, Illinois

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

The Black Childhood Imaginaries of Jamila Woods: Popular Music Aesthetics and the Case for Twenty-First-Century Abolition. Kyle DeCoste, Columbia University

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

Decomposition, Ross Bolleter, and the Ruined Piano. Devanney Haruta, Brown University Penderecki's Phantom Bell. Chelsea Komschlies.

McGill University

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. Erinn Knyt, University of Massachusetts Amherst

Cakewalking in Paris: New Representations and

Contexts of African American Culture. Cesar Leal, Gettysburg College

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 Whealton, 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 Cutcher, 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*

Lincoln Center, South: Institutionalizing the

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Carlo Caballero

(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.

Jeremy L. Smith

(University of California, Santa Barbara) English Renaissance Music and Politics, Contemporary Popular Music.

Benjamin R. Teitelbaum

(Brown University) Nordic Music, Neofascism and Radical Nationalism.

Jay Keister

(University of California, Los Angeles) Japanese Music, Ethno-Aesthetics, Popular 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

Who Counts? On Labor and Musicological Data. William Watson, Independent Scholar

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
Wendy Carlos, SOPHIE, Lyra Pramuk:
Synthesizing a Trans Aesthetics of Electronic
Music. Ian Giocondo, Columbia University

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

Chairs(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*

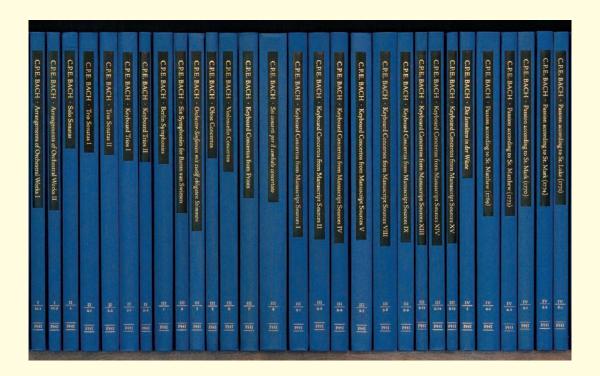
A Politics of Region and Environment at Glimmerglass and Santa Fe. *Emily Pollock, Massachusetts Institute of Technology* Amy Beach Among the Ornithologists. *William* O'Hara, Gettysburg College

On the Radio

11:00AM – 11:50AM Chair(s): Rika Asai

War of the Waves: Radio Free Europe's Crusade

CARL PHILIPP EMANUEL BACH The Complete Works



"If any collected works edition of a composer deserves the description "monumental," 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 surpasses these in its rigorous view of the sources, its thoughtful editorial philosophy and 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 or for particular—and sometimes diverse—audiences."

—Cliff Eisen, review in BACH: Journal of the Riemenschneider

Bach Institute, volume 52 (2021): 82–90



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Career Development

MLA offers professional development opportunities for those interested in music librarianship at any stage of their careers. All of these resources can be found on the MLA website at musiclibraryassoc.org.

- Job Placement Service
- Career Advisory Service
- Résumé and Cover Letter Review
- Music Librarianship Workshops
- Career Resource Bibliographies

Online & Print Resources

In addition to NOTES, MLA offers a multitude of print and online resources that support all facets of music librarianship. More information on these resources and many others can be found at musiclibraryassoc.org.

- Basic Manual Series
- Index & Bibliography Series
- Copyright Guide (online)
- MLA Newsletter (online)
- Music Cataloging Bulletin
- Music Discovery Requirement Resources
- Music Preservation Resources
- Technical Reports

Contact Us

Music Library Association Business Office 1600 Aspen Commons, Suite 100 Middleton, WI 53562

Phone: (608) 836-5825 Fax: (608) 831-8200 Email: mla@areditions.com for Freedom in Early Socialist Romania. *Grace Pechianu, Indiana University*

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 FrenchCourt Motet. Brett Kostrzewski, 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 Parkara*

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-

Conservatory of Music
'Qu'il est loin mon pays': Staging Provence
in Massenet's Sapho. Emma Kavanagh,
University of Oxford

Women's Strategies in the 19th Century

05:00PM - 05:50PM

Chair(s): Sylvia Kahan

Mlles Erard: Gender, Music Publishing, and Self-Dedication in Nineteenth- Century Paris. Hester Bell Jordan, McGill University

Performing Womanhood in the 19th and 21st Centuries: Responses to Robert Schumann's Frauenliebe und -leben. Natasha Loges, Royal College of Music, London

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* Wangpaiboonkit, 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

AMS/Library of Congress Lecture | "Radio Enchains Music": The 1940 ASCAP Radio War and Music Festival

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

Stephanie Vander Wel, University at Buffalo

What's Up, Doc? Watch Party

06:00PM - 07:45PM

\$1.99.)

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

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

Hosts(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)

Hackers, Headbangers, Vampires, and Goths: the Subversive Origins of the Pop b2

"Hotness" Topic. Stephen Hudson

Speed Mentoring (1 of 2) 10:00AM – 10:50AM

(Attendance restricted. Advance sign-up required.)

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

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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,

Preserving Levon Helm's Voice: Identity, Vocality, and Sounding Region in the Music of The Band. *Graham Peterson, Boston University*What Llate Can Da to a Chair Victoria Apalhaim

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

Antislavery Music Before Abolitionism, or: Ignatius Sancho's Musical Hints. *Julia Hamilton, Columbia University*

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 Paiae. Stanford University*

Theater of Dislocation and Narratives of National Origin in Wagner's *Ring* Cycle. *Alexander*

Rothe, Columbia 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 Cafés 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

Hearing "Hereditary Genius": Musicality and the Rhetorical Foundations of Eugenics. *Alexander Cowan, Harvard University*

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 Meetina

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

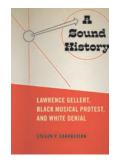
Society for Christian Scholarship in Music Annual Reception

05:00PM - 06:30PM

Host(s): Jashua Waggener; Eftychia Papanikolaou

The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music (Popular Music

massachusetts



Fictional Blues



A Sound History

Lawrence Gellert, Black Musical Protest, and White Denial

STEVEN P. GARABEDIAN

Fictional Blues

Narrative Self-Invention from Bessie Smith to Jack White

KIMBERLY MACK

On the Record

Music Journalists on k Their Lives, Craft, and Careers

> MIKE HILLEARY



Study Group)

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 Caleb Mutch, Max Planck Institute for Empirical **Aesthetics**

SUNDAY, 21 NOVEMBER

Morning Meditation

09:00AM - 09:50AM

Chicago Scenes

10:00AM - 10:50AM

Chair(s): Douglass Seaton, Florida State University New Music Chicago in Print: Regionalism, Zine Culture, and Avant-Garde Music in Chicago's North Side. Nolan Vallier, University of Illinois at Urbana-Champaign

Florence Price, Blythe Owen, and Women's Musical Clubs in Twentieth- Century Chicago: A Preliminary Investigation. Marianne Kordas, Andrews University

The Complex Vocality of Sallie Martin, Chicago Gospel Pioneer. Kay Norton, Arizona State University

Consider the Source

10:00AM - 10:50AM

Chair(s): Lindsey Macchiarella

From Chicago to Broadway: The Origins of Grease. Scott Warfield, University of Central Florida

The Untold Story of Les Mariés de la Tour Eiffel. Colin Roust, University of Kansas

Chopin as Philosopher. David Kasunic, Occidental College

Personalities and Media in the Early Modern Era

10:00AM - 10:50AM

Chair(s): Lynette Bowring, Yale University

"I am the only one to play it": The Self-Fashioning of a Lute-Player in Early 16th-Century Italy. Lucia Marchi, DePaul University

Embracing Opportunities Abroad: John Dowland and his Protestant Princes. K. Dawn Grapes, Colorado State University

The Residue of Performance: Scribal Symbols, Print Standardization, and the Florentine Madrigal. Jonathan Ligrani, Columbia University

Middlebrow Values

10:00AM - 10:50AM

Chair(s): Erin Kirk, California Baptist University Copland's Middlebrow Image: Music and Society in the 1950s Political Landscape. Jennifer DeLapp-Birkett, Aaron Copland Fund for Music

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

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-Köhn. 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

11:00AM - 11:50AM

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: Rethinking Sharp Practice in the 14th and 15th Centuries. *Solomon Guhl-Miller*

Boethius on Mathematics and Abstraction. Nicholas David Yardley Ball

Soviet Sounds and Stories

11:00AM - 11:50AM

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

11:00AM - 11:50AM

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

"A Prescription for Taking Action": Notating Domestic Music in Seventeenth- Century English Recipe Books. Sarah Koval, Harvard University

Speed Mentoring (2 of 2)

11:00AM - 11:50AM

(Attendance restricted. Advance sign-up required.)

Can the White Page be Overwritten?: Race and Representation in Critical Editions

11:00AM - 12:50PM

Chair(s): Alexander Dean, A-R Editions Speaker(s):

Tammy Kernodle, Miami University
Mark Clague, University of Michigan, COPAM
Samantha Ege, University of Oxford
Melanie Zeck
A. Kori Hill, University of North Carolina at

A. Kori Hill, University of North Carolina a Chapel Hill

Black Identity, Technology, and Timbre

12:00PM - 12:50PM

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

12:00PM - 12:50PM

Chair(s): Ann van Allen-Russell, Trinity Laban Conservatoire of Music and Dance

Echoes of Josquin: Counterpoint, Similarity, and the Digital Ear. *Richard Freedman, Haverford College*

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

12:00PM - 12:50PM

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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& Musicology/Ethnomusicology

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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.

ANDREW SHENTON (Harvard), Pärt, Messiaen, 20th- and 21st-century musicology, performance, sacred music.

RACHANA VAJJHALA (Berkeley), 19th–20th-c. Paris, Modernism, ballet, virtuosity, gesture.

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

bu.edu/musicology

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

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

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)

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 Pantoja, 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 Benoit-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

The Goblet and the Plastic Cup: Tradition, Technology, and Art in Theodore Bikel's "Jewish Folk Songs" Albums. *Zeke Levine*, New York University

"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

Negotiating Nationalisms: The Foundation and Early Activities of the Anglo- Austrian Music Society. *Beth Snyder, Royal College of Music,* London

"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

Scrutinizing the History of Music Studies

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03:00PM - 03:50PM

Chair(s): Heeseung Lee, University of Northern Colorado

Deconstructing the West: André Schaeffner's Origin. Edmund Mendelssohn, University of California, Berkeley

Guido Adler and the Eclectic Origins of Musicology. *Alexander Wilfing, Max-Planck-Institute for Empirical Aesthetics*

Music Theory in the Age of Biopolitics. *August Sheehy, Stony Brook University*

The Music-Theory Classroom as Product of a Bygone Class System. *Robert Gjerdingen*, *Northwestern University*

Mediation and Craft in the 20th Century

03:00PM - 03:50PM

Chair(s): Kevin Salfen

Affective Voices in the Wilderness of Mirrors: Utilizing Tableau to Examine Gender in the Office of Strategic Services Clandestine Recordings. *Danielle Stein, University of* California, Los Angeles

Benjamin Britten's Assistants and the Crafting of His Legacy: Imogen Holst, Rosamund Strode, and Colin Matthews. *Christopher Scheer, Utah State University*

Proximity and Distance in Steve Reich's WTC 9/11. Dan Blim, Denison University

After Empire: Colonial Trauma on the Contemporary Operatic Stage

03:00PM - 03:50PM

Chair(s): Imani Mosely

Respondent(s): Neo Muyanga

Opera's Colonial Ghosts and The Industry's Sweet Land. Megan Steigerwald Ille, University of Cincinnati College-Conservatory of Music

Haunting, History, and the Politics of Performance in Clement and Current's *Missing*. *Colleen Renihan*, *Queen's University*

Colonial Trauma and Operatic Mourning in Kentridge and Miller's *Black Box/Chambre Noire. Juliana Pistorius, University of Huddersfield*

Caribbean Crossings

04:00PM - 04:50PM

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

The Carnival Mirror: Musical Parody, Rousseau, and the Haitian Enlightenment. *Henry Stoll, Harvard University*

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*

Self-Organization, Simulated Improvisation, and Vernacular Mathematics: Toward a Ludomusicology of Eighteenth-Century Dice Games. Etha Williams, Harvard 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

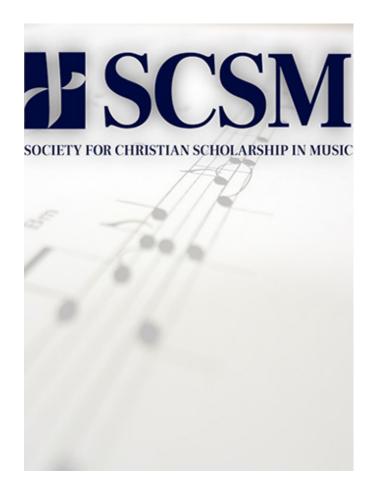
Post-colonial Strums: Heitor Villa-Lobos and the Traces of Peripheral Modernism in Andrés Segovia's Guitar Repertoire. Luis Achondo, Case Western Reserve University

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 Zesses Seglias's Opera To the
Lighthouse. Christie Finn, The Hampsong
Foundation / University of Michigan



Dreams and Deliria: Unsuk Chin's Alice in Wonderland and its Operatic Lineage. Joseph Cadagin, University of Toronto Performing Ophelia's Pain: The Ethics of

Performing Ophelia's Pain: The Ethics of Women's Trauma on the 21st- Century Opera Stage. *Molly Doran, Wartburg College*

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 Lindsay Wright, Yale University
Matthew Roy, Westmont College
Cristina Saltos, University of Texas at Austin
Ryan Bunch
Chad Komocki
Lilith Manes
Marcelo Rocha

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

ATTENDEE GUIDE

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.



87TH ANNUAL MEETING

OF THE AMERICAN MUSICOLOGICAL SOCIETY

Online • 11-12 & 20-21 November 2021

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!"

TIP: Pre-WATCH Videos

Be sure to watch paper presentation videos in advance. The scheduled session will be used exclusively for Q&A.

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:

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

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.

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

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.

CHAIR / PRESENTERS GUIDE

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,4November 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.

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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

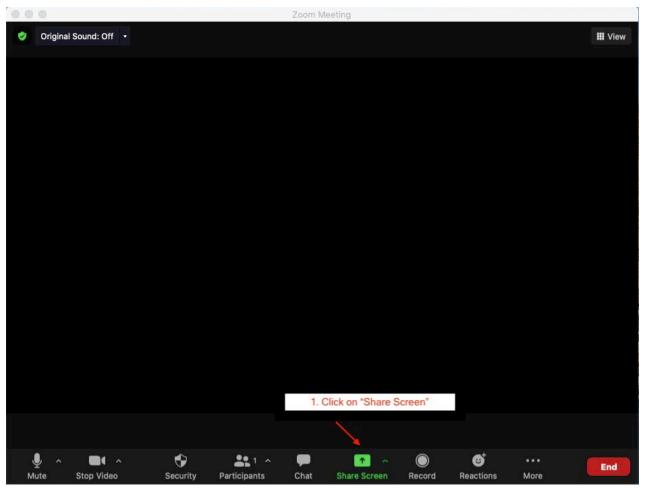
Get Questions: Please check the Whova Q&A tab on the main session page prior to the start of the session for any pre-session questions that may have been submitted. Then monitor the Whova Q&A tab and the Zoom chat during the meeting for additional questions. These are the conduits for receiving questions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

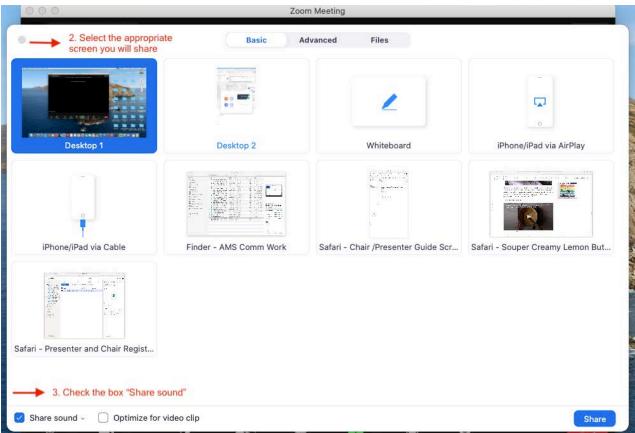
Prepare Questions: To ensure balanced discussion, prepare 2-3 questions for each paper presenter or panelist. Use these questions to keep the session moving if no suitable questions are submitted by the audience.

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 <u>Policies</u> 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





Chair / Presenters Checklist

Preparation	☐ CHAIR(S): Click "Record to Cloud" in meeting
☐ Get acquainted with your fellow panelists	rooms. (Webinar rooms will begin recording
☐ Review the presentations of your fellow	automatically.)
panelists, if they are available.	
☐ Update Zoom client.	During Session
☐ CHAIR(S): Create questions for your panelists.	ROOM MONITOR: Begin recording session.
☐ CHAIR(S): Collect any questions submitted	ROOM MONITOR: Play welcome video.
by the audience prior to the session by checking	☐ CHAIR(S): Introduce speakers and kick-off
the Whova Q&A tab on the main session page.	session. Give all paper presenters 2-3 minutes to
	summarize their video presentations. Then begin
Pre-Session	Q&A.
☐ Enter session 20 minutes before start.	☐ CHAIR(S): Manage Q&A by monitoring Whova
☐ Test your audio and video setup.	Q&A tab and Zoom chat, selecting questions,
☐ Make sure you have the Whova and Zoom	and posing questions to speakers.
windows open side-by-side or on dual screens to	☐ CHAIR(S): Close out the session at session
monitor Q&A.	end time. (All Zoom sessions will automatically
☐ Check-in with the chair, your fellow	terminate 10 minutes after end time.)
presenters, and the room monitor.	
☐ CHAIR(S): Start Zoom session at session start	
time.	



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