Joint Annual Meeting
Program Guide

New Orleans • 10-13 November 2022
American Musicological Society (AMS)
Society for Ethnomusicology (SEM)
Society For Music Theory (SMT)

JOINT ANNUAL MEETING
PROGRAM GUIDE

Hilton New Orleans Riverside
New Orleans, Louisiana
10–13 November 2022

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# Table of Contents

## Welcome & Thanks
- Joint Presidents’ Welcome 5
- Land Acknowledgement 6
- COVID-19 Policies & Precautions 7
- Committees & Staff 8

## 2023 Calls for Proposals
- AMS 2023 Call for Proposals 11
- SMT 2023 Call for Proposals 14
- AMS 2023 Call for Performances 19
- AMS 2023 CAMPE Special Call 20
- AMS 2023 Call for Committee and Study Group Proposals 22

## Featured
- Interest Group Sessions 28
- Performances 43
- Exhibit Hall 68
- Receptions & Celebrations 79
- Sponsored Events 85

## Schedule of Sessions & Events
- Wednesday, 9 November 2022 96
- Thursday, 10 November 2022 98
- Friday, 11 November 2022 119
- Saturday, 12 November 2022 147
- Sunday, 13 November 2022 170

## Resources
- Hilton New Orleans Riverside Maps 183
- Exhibit Hall Floorplan 185
- Prospective Graduate Student Fair Floorplan 188

## Sponsor / Exhibitor/ Advertiser Logos 194
Welcome
Welcome to the joint conference for AMS, SEM, and SMT!

Welcome to the jamboree—the jambalaya—of scholarly, social, and gustatory discoveries in the Big Easy.

Welcome new members of all societies!

We’re back! And ready to go....

We invite you to check out the exciting programming that each society is offering. In addition, the program committees have also designated certain sessions as joint sessions. Please take a look! The great benefit of a joint conference is that it provides us with an opportunity to hear and support the work of colleagues whose interests may not initially seem to line up with one’s own society. Live a little on the wild side!

More than anything, we ask you to celebrate the fact that we all made it to this place, to smile and extend a fist bump to others you see, to offer encouragement and future directions for inquiry with an eye toward generosity, and to remember all those who have helped us to get to this place: family and loved ones, mentors and colleagues, institutions and scholarships, and your own perseverance. These days together are a time for learning, for growing, for living, for laughing, for gratitude and vision. Use this time wisely and well.

Many thanks to the Executive Directors of the three societies, Siovahn Walker, AMS; Stephen Stuempfle, SEM; Jennifer Diaz, SMT. They have worked diligently to support this grand conference gathering and this year it is particularly difficult, with the many complexities of our times.

We also give thanks to our Program Committees. The three chairs have designed an amazing conference spread! To the three chairs, Olivia Bloechl (AMS), Eduardo Herrera (SEM), and Mark Spicer (SMT) we offer hearty gratitude. In addition, we want to thank our many donors and volunteers! Without all of you we could not have done it!

In this day and age, it has not been easy for us to bring our three societies physically together. We all ask you to follow the safety protocols that the societies, hotel, city, and state ask you to follow for safe distancing guidelines at all times. Also, please 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.”

Thank you, and we hope you enjoy the conference!

Steve Swayne, President
American Musicological Society (AMS)

Tomie Hahn, President
Society for Ethnomusicology (SEM)

Michael Buchler, President
Society for Music Theory (SMT)
This year's conference takes place at a singular musical root, a place at a confluence of waterways and trade routes known by Indigenous Peoples of the region as Bulbancha, a Choctaw word meaning “the place of other languages,” a name referring to the interactions between different peoples happening here for millennia. The First Nations of this area include the Biloxi, Houma, Choctaw, Chitimacha, Natchez, Tunica, Ishak, and many others. Indigenous People continue to live in this city, and Bulbancha is still a place. In 1718 Europeans brought a new name to the area, New Orleans. They also brought chattel slavery of Africans, enslaving Indigenous People as well. The music of these enslaved individuals, who sang and drummed and danced in spite of their oppression, has inspired the world. Music is still the soul of this city: a source of pride, belonging, and resistance.

– Jeffery Darensbourg (Atakapa-Ishak)  
Center for Louisiana Studies  
University of Louisiana at Lafayette
COVID-19 POLICIES AND PRECAUTIONS

What We Are Doing

◆ **Vaccine Requirement:** All registered attendees must provide proof of COVID-19 vaccination. (Alternatively, attendees may opt to provide proof of a negative COVID-19 test 3 days before the conference and report the results of daily testing throughout the conference.)

◆ **Indoor Masking:** When indoors and not actively presenting, eating, or drinking, we ask all attendees to wear a surgical mask or higher-level respirator (e.g., N95, KN95, KF94, etc.).

◆ **Air Purification:** The Hilton New Orleans Riverside Hotel, site of the 2022 AMS-SEM-SMT Joint Annual Meeting, has been upgraded to include air purification units in most meeting rooms and public spaces.

◆ **Reduced Contact:** We are implementing reduced contact protocols, including the mailing of name badges to U.S. residents, to sharply reduce lines for information and materials at the Registration Desk and minimize disease transmission.

**Monitor Local Conditions:** We are actively monitoring community health conditions and will conform to all health requirements implemented by state and local authorities.

What You Should Do

◆ **Daily Testing:** We recommend that you take a COVID-19 test before leaving home and each day while at the meeting. If you test positive before traveling, please refrain from attending. If you test positive after arrival, please isolate from others as much as possible.

**Symptom Checks:** We recommend that all attendees conduct regular symptom checks. If you experience symptoms of COVID-19 (i.e., fever/chills, cough, shortness of breath, body aches, fatigue, headache, congestion, or loss of taste/smell) please isolate yourself from others as much as possible.

**Socialize Outdoors:** Reduce your exposure to COVID-19 by socializing outdoors.

**Social Distance Indoors:** When engaged in conversations indoors, stand back and space out as much as possible.

**Hygiene:** Wash or sanitize your hands frequently and avoid touching your face.

**Get a Booster:** Get a vaccine booster shot 2-6 weeks before the conference to reduce your susceptibility to COVID-19 infection.

**Monitor Local Conditions:** Keep informed about local conditions by monitoring the [NOLA Ready website](https://nola.ready.gov) or texting COVIDNOLA to 77295 to receive alerts about COVID from the City of New Orleans.
AMS COMMITTEES & STAFF

**COMMITTEE ON THE ANNUAL MEETING AND PUBLIC EVENTS (CAMPE)**
- Danielle Fosler-Lussier, Chair
- Abby Anderton
- Christina Baade
- Charles Carson
- Samuel Chan
- Eduardo Herrera
- Siovahn A. Walker, ex officio

**PROGRAM COMMITTEE**
- Olivia Bloechl, Chair
- Michael Gallope
- Sergio Ospina Romero
- Juliana Pistorius
- Mark Pottinger
- Shana L. Redmond
- Lisa Cooper Vest

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- Marilyn Nonken, Chair
- Gwyneth Bravo
- Braxton D. Shelley

**BOARD OF DIRECTORS**

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- R. F. Judd Executive Director
- Christian Botta
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- Haley Garrick
- Programs & Events Assistant
- Kristen Knight
- Marketing & Communications Coordinator
- Alison McCarty
- Communications & Program Coordinator
- Michael Levine, Intern
- Katie VanDerMeer
- Programs Manager
- Grant Woods
- Program Assistant

**Directors-at-Large cont'd**
- Naomi André
- Eduardo Herrera
- Sarah J. Eyerly
- Charles Hiroshi Garrett
- Jason Geary
- Laurie Stras

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- Charles Hiroshi Garrett
- Jason Geary
- Laurie Stras
Program Committee

Eduardo Herrera, Chair
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Gayle Murchison
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Alisha Lola Jones, Prizes

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Stephen Stuempfle
Executive Director

Kurt Baer
Program Specialist

Deborah De La Torre
Editorial Assistant

SEM thanks Holly Hobbs for her assistance with local programming in New Orleans.

SEM is supported in part by an American Rescue Plan Act grant from the National Endowment for the Arts to support general operating expenses in response to the COVID-19 pandemic.
SMT Committees & Staff

Program Committee
Mark Spicer, Chair
Janet Bourne
Stephen Brown
Brett Clement
Clare Eng
Aaron Harcus
Stephen Rodgers
Michael Buchler, ex officio

Local Arrangements Committee
Jennifer Diaz, Chair
Janna Saslaw

Committee on Workshop Programs
Scott Murphy, Chair
Kyle Adams
Frank Samarotto
Mark Spicer

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Áine Heneghan, Vice President
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Jocelyn Neal, Treasurer
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Anna Gawboy
Jennifer Iverson
Mary Farbood
Cynthia Gonzales
Chelsea Burns
Daphne Tan

Staff
Jennifer Diaz
Executive Director
AMS 2023 CALL FOR PROPOSALS:  
JOINT ANNUAL MEETING - DENVER, COLORADO

**Deadline: 11:59 p.m. EST, 15 February 2023**

The eighty-ninth annual meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory (SMT) on 9–12 November 2023.

The annual meeting promotes the study and teaching of music. It builds community and supports inquiry about music 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 2023 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, and in which all conference-goers find a forum for exciting conversations about the music they love.

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 conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

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

- **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 include a respondent if appropriate.

- **Individual Proposals.** The Program Committee invites individual paper proposals. Paper presenters will have up to 20 minutes to present their work. The Program Committee will compile individual papers into topically-based three-paper sessions, which will include at least 30 minutes for Q&A.

- **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. Organizers must also indicate a session chair and may include a respondent if appropriate.

• **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, for example, include forums with scholars, community activists, artists, public officials; or conversations among performing artists, curators, and educators about aesthetic and expressive innovations or the challenges of developing public cultures in diverse communities. Organizers must also indicate a session chair and may include a respondent if appropriate.

• **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. Abstracts are to be submitted without reference to the identity of the author(s).

**Joint Sessions**

For this special meeting, the program committees of the AMS and SMT enthusiastically invite proposals for joint sessions, bringing together participants from both societies. Joint session proposals may be for either 90 minutes or 180 minutes and should present a balance of participants from both societies. Joint session proposals will be considered as a unit by the program committees of the AMS and SMT, and will be programmed as a joint session only if accepted by both program committees. (However, a proposal for a joint session may be programmed as a solo AMS 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. Organizers must also indicate a session chair and may include a respondent if appropriate.

• **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 a program of sessions to be included in the annual meeting.

**Application Restrictions**

Only one proposal per person per society (AMS 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 both societies. An individual may submit different proposals to the AMS and 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 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 session proposed as a whole.

Note: The American Musicological Society’s “Alternate Years Rule” has been suspended for the 2023 annual meeting. Thus, those who appeared on the program for the 2022 AMS Annual Meeting are eligible to be included in proposals for this 2023 CFP.

**Submission Procedure**

Proposals (including proposals for joint sessions) must be received by **11:59 p.m. EST, 15 February 2023.**

Proposals are to be submitted electronically. A link to the proposal submission site will be available on 1 December 2022.

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.

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

Sessions organized by such groups as AMS committees, Study Groups, chapters, and affiliated societies are not reviewed by the Program Committee and have a separate proposal submission process.
The forty-sixth Annual Meeting of the Society for Music Theory (SMT) will be held jointly with the American Musicological Society (AMS) in Denver, Colorado from Thursday, November 9, to Sunday, November 12, 2023.

The Program Committee invites proposals on any topic related to music theory, as long as the work has not been published in peer-reviewed publications (print or electronic) and has not been presented at an annual conference of the SMT, AMS, CMS, SEM, or SAM. Proposals for posters and for presentations in innovative formats are encouraged.

All proposals will be evaluated anonymously and should exclude the author’s name and any other direct or indirect signal of authorship. References to the author’s own work must occur in the third person. “Author” tags must be removed from electronic files. (In Adobe Acrobat, go to the “File” menu, select “Properties” and delete the name from the Author box.) Any online materials, including but not limited to YouTube channels and websites, must also be anonymized. All single- and joint-authored proposals should indicate a preference for either paper or poster presentation.

Proposals will not be considered if they exceed word limits or if an individual violates the rules on multiple submissions described below, under “Participation.”

Single-Author and Joint-Author Papers
A submission for a single-author or joint-author paper must include the title and description for a presentation of 20 minutes’ duration. The description (including notes) should be no more than 500 words. Each mathematical equation may be counted as one word. In addition, the online submission form will request that authors provide five relevant and specific keywords; recommended are names of composers, theorists, methodologies employed, repertoires discussed, or anything distinctive to the proposal.

Successful proposals typically include appended supplementary materials (such as musical examples, diagrams, hyperlinks, and selected bibliography) as necessary to substantiate an argument, demonstrate results, or clarify the proposal’s relationship to prior scholarship. The examples may include text annotations. Texts that are themselves analytical objects, such as quotations from treatises, archival documents, or translations, are also acceptable; however, any text in the supplementary examples and captions should serve only to illuminate arguments already present in the 500-word proposal and should not introduce new examples, explanations, or evidence. Supplementary materials must not exceed four pages.

In addition to uploading your 500-word proposal and any supplementary materials, for the 2023 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.
The proposal and supplementary materials should preserve the anonymity of the author(s) as described above.

The Committee strongly encourages all authors to visit the website of the SMT’s Professional Development Committee for advice and successful proposal samples from prior years: https://societymusictheory.org/administration/committees/pdc/proposals.

When submitting the proposal online, authors will be prompted for identification and contact information. A sound system and LCD projector will be available for all presenters. Please indicate whether or not a piano is required. The Society cannot guarantee internet access for presentations.

Accepted papers will generally be allocated a 30-minute slot: 20 minutes for the paper and 10 minutes for discussion. The Committee may accept a proposed paper under the condition that it be transformed into a poster.

Single- or Joint-Authored Posters
The Program Committee strongly encourages proposals for a prominently featured Poster Session, which provides an opportunity for scholars to present their research in a more informal setting. Poster presenters will either bring a printed poster suitable for mounting on an easel, or present their poster digitally by connecting their laptop or tablet computer to an LED screen. Presenters will stay with their posters and interact with interested individuals, summarizing primary findings and answering questions about the research. Presenters may optionally augment the poster presentation with sound files (headphones required) and/or handouts.

A proposal for a poster should follow the guidelines for submission of papers but indicate the author’s preference that it be considered for the poster session. Furthermore, proposers should indicate whether they plan to present a printed poster or a digital poster, or if they could present in either medium. The Society cannot guarantee internet access for poster presentations. The Committee may accept a proposed poster under the condition that it be transformed into a paper.

In addition to uploading your 500-word proposal and any supplementary materials, for the 2023 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.

For tips on presenting a poster, please see the guidelines from the SMT Professional Development Committee at https://societymusictheory.org/sites/default/files/pdc/pdc-poster-presentation-guidelines.pdf.

SMT Special Sessions
An SMT special session is proposed as a whole, rather than as a set of individual submissions. Two formats are available.

Integrated special session. This type comprises a set of papers that are closely related in content, thoughtfully integrated, and framed by a session rationale. Each paper occupies a regular 30-minute slot (20-minute presentation plus 10-minute question period). The Committee reserves the right to consider each paper separately and to program a paper with or without the others from that proposed session.
The session rationale and the individual paper proposals should be submitted by the session organizer through the SMT website as a single package. The Program Committee will see only the session rationale and the individual paper proposals.

In addition to uploading your 500-word proposal and any supplementary materials, for the 2023 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.

Alternative-format special session. This type comprises a set of papers organized in a non-standard way, e.g., a panel discussion, workshop, “flipped” session, “lightning talk” session, etc. Note that this can include a set of 30-minute papers in 45-minute timeslots (the “old” SMT format). Because individual contributions typically do not fall within a standard 30-minute timeslot, such sessions are accepted or rejected in toto. All components of an alternative-format session proposal should be submitted by the session organizer through the SMT website as a single package. The Program Committee will see only the session rationale and the individual paper proposals.

Special sessions of either type may be either 90 or 180 minutes in duration. Proposals for special sessions must include a session rationale of no more than 500 words and individual proposals for all segments of the session except for respondents. These should follow, where possible, the guidelines for paper proposals. With prior approval of the Program Committee chair, however, special session proposals may be exempted from certain aspects of the guidelines listed above, including, in some cases, the rule of anonymity for participants. To discuss the possibility of exemptions, those wishing to propose such sessions must contact the Executive Director no later than January 1, 2023.

In addition to uploading your 500-word proposal and any supplementary materials, for the 2023 joint conference we ask that SMT proposers also include a 350-word abstract suitable for the program book and paste it into the indicated field. If your presentation is accepted, you will have the opportunity to edit your abstract at a later date.

Joint Sessions
For this special meeting, the Program Committees of the AMS 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 both societies. Joint session proposals will be considered as a unit by the program committees of the AMS and SMT, and will be programmed as a joint session only if accepted by both program committees. (However, a proposal for a joint session may be programmed as a solo AMS or SMT session if one of the program committees so chooses.) Joint session proposals may be for multi-paper sessions, workshops, or roundtables. Proposals must identify the number of participants from each society. Organizers must also indicate a session chair and may include a respondent if appropriate.

- **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).

- **Workshop and roundtable proposals** should identify participants and outline the session format.

All joint proposal abstracts must be 350 words or less.

**Application Restrictions**

Only one proposal per person per society (AMS and/or SMT) is allowed.

Proposals of the same or similar content cannot be submitted by the same person to more than one of the two societies. An individual may submit **different** proposals to the AMS and 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 AMS session may not also present on an SMT 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.

In regards to proposals viewed solely by the SMT Program Committee, an individual may propose to participate in **one** of the following ways:

1. Author or joint author of a 20-minute solo paper for a regular session;
2. Author or joint author of a poster;
3. Author of a 20-minute paper for an integrated special session (in this case the author’s proposal is part of the single package submitted by the organizer);
4. Organizer of an integrated special session (the organizer may also propose a 20-minute paper for that same session);
5. Organizer of an alternative-format special session (the organizer may also deliver a paper of no more than 30 minutes in the same session);
6. Author of a paper of no more than 30 minutes on an alternative-format special session;
7. Author or joint author of a scholarly paper or a presentation of more than 10 minutes as part of a session presented by a standing committee (Committee on the Status of Women, Committee on Race and Ethnicity, Professional Development Committee, Committee on Disability and Accessibility, and Committee on LGBTQ+ Issues). The Program Committee will not evaluate papers or presentations by the individual standing committees, but the chairs will submit complete descriptions of their sessions through the online portal by February 15, 2023.

No one may appear on the program more than twice. An individual may participate in any of the presentation formats listed above and appear one other time on the program, in one of the following capacities: as a chair of a session, as a respondent for a session, as a member of a roundtable discussion, as a performer, as presenter of a non-scholarly presentation in an alternative-formal special session or standing committee session, or as a presenter of a scholarly presentation of no more than 10 minutes in an alternative-format special session or standing committee session.

**Under no circumstances should an individual be involved in more than two proposals viewed by the SMT Program Committee.**
Participation in SMT Interest Group meetings is outside the purview of the Program Committee and is not relevant to the rules of participation given above. Names of presenters in Interest Group meetings will not appear in the program.

If you have a question about your participation that does not seem to be covered by the guidelines above, please contact the Chair of the Program Committee.

In cases of multiple submissions that do not follow these rules, none of the submissions will be considered. No one may appear on the Denver program more than twice.

Submission Procedure
Proposals (including proposals for joint sessions) must be received by 11:59 p.m. on February 15, 2023 EST.
Proposals are to be submitted electronically. A link to the proposal submission site will be available on December 1, 2022.

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. Rejected proposals will remain anonymous; only the SMT Executive Director, in mailing out acceptance and rejection letters, will know the identities of the authors of these proposals. Those who present at the conference must be members in good standing of the Society.

SMT 2023 Program Committee
Stephen Rodgers (University of Oregon), Chair, pcchair@societymusictheory.org
◆ Bruno Alcalde (University of South Carolina)
◆ Andrew Aziz (San Diego State University)
◆ Sara Bakker (Utah State University)
◆ Richard Lee (University of Georgia)
◆ Maryam Moshaver (University of Alberta)
◆ Olga Sanchez-Kisielewska (University of Chicago)
◆ Michael Buchler (Florida State University, ex-officio)

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at SMT@societymusictheory.org.
AMS 2023 Call for Performances:  
Joint Annual Meeting - Denver, Colorado

Deadline: 11:59 p.m. EST, 15 February 2023

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2023 Annual Meeting of the American Musicological Society held in Denver, Colorado, 9-12 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 Denver 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.

**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, an explanation (500 words maximum) of the significance of the program or manner of performance;
- for lecture-recitals, a description (1,000 words 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 (1,000 words 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 2023. Individual exceptions cannot be made to this deadline, so please plan accordingly. Notifications of the Performance Committee's decisions will be sent in mid-May.
AMS 2023 CAMPE SPECIAL CALL: 
JOINT ANNUAL MEETING - DENVER, COLORADO

Deadline: 11:59 p.m. EDT, 15 March 2023

The AMS Committee on the Annual Meeting and Public Events (CAMPE) is interested in significantly increasing the number and variety of professional development sessions available to attendees of the 2023 Annual Meeting of the American Musicological Society (AMS). In service of this goal, CAMPE 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 2023, 11:59pm EDT.

The Committee on the Annual Meeting and Public Events 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 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 CAMPE 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 response 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 in addition to any existing guaranteed study group or committee session allocation.

A successful proposal articulates the main points of the presentation clearly, positions its contributions in the context of previous knowledge, and suggests its significance for conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

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 2023 annual meeting. Thus, those who appeared on the program for the 2022 AMS Annual Meeting are eligible to be included in proposals for this 2023 CAMPE Special Call.

**Submission Procedure**

The submission form for proposing sessions in response to this CAMPE Special Call will become available on 1 December 2022. Proposals must be received by 11:59 p.m. EDT, 15 March 2023. Proposals are to be submitted electronically on the AMS 2023 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.

Notifications of the Committee on the Annual Meeting and Public Events’ 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.
AMS 2023 Call for Committee and Study Group Proposals: Joint Annual Meeting - Denver, Colorado

Deadline: 11:59 p.m. EDT, 15 March 2023

The eighty-ninth Annual Meeting of the American Musicological Society (AMS) will be held jointly with the Society for Music Theory (SMT) on 9–12 November 2023.

The Annual Meeting promotes the study and teaching of music. It builds community and supports inquiry about music 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 2023 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 flourish, and in which all conference-goers find a forum for exciting conversations about the music they love.

At the Annual Meeting, the society invites music scholars, teachers, performers and public intellectuals to share work and ideas. 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 conference attendees. Session organizers are advised to convene panels with diverse and representative participants.

AMS committees and study groups are guaranteed one session at the Annual Meeting.

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 2023 annual meeting. Thus, those who appeared on the program for the 2022 AMS Annual Meeting are eligible to be included in proposals for the 2023 AMS Annual Meeting.

Submission Procedure

The submission form for proposing committee and study group sessions will become available on 1 December 2022. Proposals from committees and study groups must be received by 11:59 p.m. EDT, 15 March 2023. Proposals are to be submitted electronically on the AMS 2023 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.

Proposal submitters will be required to state the format of the session (multi-paper panel or single abstract proposal) and must also include full, detailed information on session participants. The form is not a placeholder for a session: it should provide all of the information needed to organize the session.
FEATURED

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

SPONSORED BY

Auralia
Coffee Breaks

Thursday, 10 November • 3:15pm
Friday, 11 November • 10:15am
Saturday, 12 November • 10:15am
Sunday, 13 November • 10:15am

Exhibit Hall (Churchill)
SEM Pre-Conference Symposium

Powerful Possibilities:
Promoting Sustained Relationships between
the Society for Ethnomusicology and
Historically Black Colleges and Universities

Wednesday, November 9
8:30 am - 5:30 pm
Grand Salon 19/22

Sponsored by the Society for Ethnomusicology’s
Gertrude Robinson Network and Dillard University
SMT Awards Ceremony

Discover the names of this year's SMT award winners!

Also visit the awards display in the Exhibit Hall on Saturday and Sunday to explore the work of this year's awardees.

Saturday, 12 November
3:45pm • St. James Ballroom

AMS / SMT Awards Reception

Start a new tradition! Toast this year's AMS and SMT award winners.

Also visit the awards display in the Exhibit Hall on Saturday and Sunday to explore the work of this year's awardees.

Saturday, 12 November
7:30pm • Jefferson Ballroom
MA in Musicology

The Aaron Copland School of Music at Queens College, CUNY, offers a two-year MA degree in Musicology and a two-year MA in Music Theory. These degrees provide an exceptional foundation in graduate study. As the nation’s premier urban public university, the City University of New York offers a quality education at an affordable price.

Students working toward these degrees have access to the facilities of the Copland School, including a research-level music library; the CUNY Graduate Center, where they may take doctoral seminars; and the wider academic and musical life of New York City. Classes focus on critical thinking, disciplinary literacy, historically-informed analysis, and recent trends in music scholarship. Students work closely with an experienced international faculty. Financial support is available.

qcpages.qc.cuny.edu/music/prospective/apply-ma-musicology
qcpages.qc.cuny.edu/music/prospective/apply-ma-theory

@queenscollegemusic  YouTube @ACSMQueensCollege
Interest Group Sessions
Connect with colleagues who share your passions at these interest group sessions.

THURSDAY, 10 NOVEMBER

- **SEM SIG for Archiving**
  Thursday, 10 November, 12:30 pm • Grand Salon 12

- **SEM Crossroads Section for Difference and Representation**
  Thursday, 10 November, 12:30 pm • Prince of Wales

- **SEM SIG for Economic Ethnomusicology**
  Thursday, 10 November, 12:30 pm • Magazine

- **SEM SIG for Jazz**
  Thursday, 10 November, 12:30 pm • Grand Salon 24

- **SEM SIG for Medical Ethnomusicology**
  Thursday, 10 November, 12:30 pm • Canal

- **SEM SIG for Music of the Francophone World**
  Thursday, 10 November, 12:30 pm • Chart C

- **AMS Ecomusicology Study Group Business Meeting**
  Thursday, 10 November, 4:00 pm • Steering

- **SMT Autographs and Archival Documents Interest Group Meeting**
  Thursday, 10 November, 7:30 pm • Parish

- **SMT Music Cognition Interest Group Meeting**
  Thursday, 10 November, 7:30 pm • Windsor

- **SMT Musical Theater Interest Group Meeting**
  Thursday, 10 November, 7:30 pm • St. James Ballroom

- **SMT Russian Theory Interest Group Meeting**
  Thursday, 10 November, 7:30 pm • Jackson

- **“The American Southern Jewish Experience through Music in New...**
Interest Group Sessions  cont'd

Orleans’ Special Interest Group Meeting of the Jewish Studies and Music Study Group
Thursday, 10 November, 8:00 pm  •  Commerce

- SEM Anatolian Ecumene SIG
  Thursday, 10 November, 8:00 pm  •  Canal

- SEM SIG for Ecomusicology
  Thursday, 10 November, 8:00 pm  •  Chart C

- SEM Religion, Music and Sound Section
  Thursday, 10 November, 8:30 pm  •  Chart A

- SEM Sound Studies Section
  Thursday, 10 November, 8:30 pm  •  Fulton

- SMT Dance and Movement Interest Group Meeting
  Thursday, 10 November, 8:30 pm  •  Steering

- SEM SIG for Cognitive Ethnomusicology
  Thursday, 10 November, 9:00 pm  •  Chart C

- SEM Latin American and Caribbean Music Section
  Thursday, 10 November, 9:00 pm  •  Canal

Friday, 11 November

- SMT Global Interculturalism and Musical Peripheries Interest Group Meeting
  Friday, 11 November, 7:15 am  •  Jackson

- SMT Music Notation and Visualization Interest Group Meeting
  Friday, 11 November, 7:15 am  •  Parish

- AMS Childhood and Youth Study Group Business Meeting
  Friday, 11 November, 12:30 pm  •  Grand Ballroom D

- AMS Global Music History Study Group Business Meeting
  Friday, 11 November, 12:30 pm  •  Kabacoff
Interest Group Sessions  cont'd

- **AMS Jazz and Improvisation Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Commerce

- **AMS Jewish Studies and Music Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Grand Ballroom C

- **AMS Music and Disability Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Grand Salon 15/18

- **AMS Music, Sound, and Trauma Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Grand Salon 4

- **AMS Musical Notation, Inscription, and Visualization Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Grand Ballroom B

- **AMS Pedagogy Study Group Business Meeting**  
  Friday, 11 November, 12:30 pm • Compass

- **SEM Applied Ethnomusicology Section**  
  Friday, 11 November, 12:30 pm • Camp

- **SEM Applied Ethnomusicology Section**  
  Friday, 11 November, 12:30 pm • Camp

- **SEM Section on the Status of Women**  
  Friday, 11 November, 12:30 pm • Magazine

- **SEM SIG for European Music**  
  Friday, 11 November, 12:30 pm • Canal

- **SEM SIG for Jewish Music**  
  Friday, 11 November, 12:30 pm • Chart A

- **SEM SIG for the Music of Iran and Central Asia**  
  Friday, 11 November, 12:30 pm • Chart C

- **SEM SIG for Voice Studies**  
  Friday, 11 November, 12:30 pm • Prince of Wales
SMT Jazz Interest Group Meeting
Friday, 11 November, 12:30 pm • St. James Ballroom

SMT Mathematics of Music Interest Group Meeting
Friday, 11 November, 12:30 pm • Jackson

SMT Music Theory Pedagogy Interest Group Meeting
Friday, 11 November, 12:30 pm • Windsor

SMT Popular Music Interest Group Meeting
Friday, 11 November, 12:30 pm • Ascot/Newberry

SMT Work & Family Interest Group Meeting
Friday, 11 November, 12:30 pm • Parish

SEM SIG for Disability and Deaf Studies
Friday, 11 November, 7:00 pm • Prince of Wales

SEM Popular Music Section
Friday, 11 November, 7:30 pm • Canal

SMT Composition Interest Group Meeting
Friday, 11 November, 7:30 pm • Parish

SMT Film and Multimedia Interest Group Meeting
Friday, 11 November, 7:30 pm • St. James Ballroom

SMT Music and Psychoanalysis Interest Group Meeting
Friday, 11 November, 7:30 pm • Windsor

SMT Music Informatics Interest Group Meeting
Friday, 11 November, 7:30 pm • Ascot/Newberry

SMT Performance and Analysis Interest Group Meeting
Friday, 11 November, 7:30 pm • Jackson

AMS Skills and Resources for Early Musics Study Group Business Meeting
Friday, 11 November, 8:00 pm • Steering
Interest Group Sessions cont'd

- **SEM African and African Diasporic Music Section**
  Friday, 11 November, 8:00 pm • Grand Salon 3/6

- **SEM Indigenous Music Section**
  Friday, 11 November, 8:00 pm • Chart C

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**SATURDAY, 12 NOVEMBER**

- **Joint Meeting: SEM SIG for Analysis of Music and the SMT**
  Analysis of World Music IG
  Saturday, 12 November, 12:15 pm • Chart C

- **SEM Dance, Movement, and Gesture Section**
  Saturday, 12 November, 12:15 pm • Fulton

- **SEM Education Section**
  Saturday, 12 November, 12:15 pm • Grand Salon 3/6

- **SEM Gender and Sexualities Taskforce**
  Saturday, 12 November, 12:15 pm • Magazine

- **SEM SIG for Japanese Performing Arts**
  Saturday, 12 November, 12:15 pm • Chart A

- **SEM SIG for Organology**
  Saturday, 12 November, 12:15 pm • Grand Salon 24

- **SEM SIG for the Study of Music and Violence**
  Saturday, 12 November, 12:15 pm • Prince of Wales

- **AMS Cold War Music Study Group Business Meeting**
  Saturday, 12 November, 12:30 pm • Commerce

- **AMS Global East Asian Music Research Study Group Business Meeting**
  Saturday, 12 November, 12:30 pm • Kabacoff

- **AMS LGBTQ Study Group Business Meeting**
  Saturday, 12 November, 12:30 pm • Grand Ballroom C
AMS Ludomusicology Study Group Business Meeting
Saturday, 12 November, 12:30 pm • Grand Ballroom B

AMS Music and Dance Study Group Business Meeting
Saturday, 12 November, 12:30 pm • Grand Salon 7/10

AMS Music and Philosophy Study Group Business Meeting
Saturday, 12 November, 12:30 pm – Port

AMS Organology Study Group Business Meeting
Saturday, 12 November, 12:30 pm • Marlborough A/B

AMS Popular Music Study Group Business Meeting
Saturday, 12 November, 12:30 pm • Grand Salon 15/18

SMT Disability and Music Interest Group Meeting
Saturday, 12 November, 12:30 pm • Grand Salon 4

SMT Early Music Analysis Interest Group Meeting
Saturday, 12 November, 12:30 pm • Parish

SMT Interest Group on Improvisation Meeting
Saturday, 12 November, 12:30 pm • Windsor

SMT Post-1945 Music Analysis Interest Group Meeting
Saturday, 12 November, 12:30 pm • Ascot/Newberry

SMT Timbre & Orchestration Interest Group Meeting
Saturday, 12 November, 12:30 pm • Jackson

SMT Hip-Hop/Rap Interest Group Meeting
Saturday, 12 November, 7:30 pm • Ascot/Newberry

SMT Music and Philosophy Interest Group Meeting
Saturday, 12 November, 7:30 pm • Jackson

SMT Queer Resource Interest Group Meeting
Saturday, 12 November, 7:30 pm • Windsor
Interest Group Sessions  cont'd

- **SMT Scholars for Social Responsibility Interest Group Meeting**  
  Saturday, 12 November, 7:30 pm • Parish

- **SMT Society for Arab Music Research**  
  Saturday, 12 November, 8:00 pm • Prince of Wales

- **SMT South Asian Performing Arts Section**  
  Saturday, 12 November, 8:00 pm • Grand Salon 24
Inspiring and empowering students to become creative leaders who transform society through music.

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

Musicology

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

Faculty

• Sabine Feisst: 20th and 21st-century music, experimental music, ecomusicology
• Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, religion, language
• Kay Norton: music and wellbeing, American sacred music, the American South
• Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies
• Peter Schmelz: 20th and 21st-century music, Russian, Ukrainian and Soviet music, cold war studies, experimental music, jazz, improvisation
• Ted 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

musicdancetheatre.asu.edu/degree-programs/music/musicology
Changing Careers: What I Wish I'd Known

Join us for a conversation on how students, faculty, and graduates can think beyond traditional academic career opportunities.

**Panelists**
- Micah Lomax (Meta)
- Lindsay Warrenburg (Sonde Health)
- Michael Mcclimon (Fastmail)

**Respondents**
- Dan Shanahan (Ohio State University)
- Leigh Van Handel (University of British Columbia)

**Video Testimonials**
- Robin Attas (University of Manitoba)
- James Bungert (UCare)
- Michael Berry (K–12 education)
- Breighan Boeskool (University of Notre Dame)
Workbooks, Textbooks, Drills & Exams
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www.artusimusic.com
Join the parade...

to the front line of RILM’s reception at this year’s AMS/SEM/SMT Conference in New Orleans!

YOU’RE INVITED:

What: RILM/RIPM Reception
When: Friday, 11 Nov 2022, 6:00pm - 8:00pm
Where: Grand Salon 9

RILM and RIPM jointly host a reception for all conference attendees.

Come celebrate our long-standing collaboration in providing comprehensive indexing and full text of scholarly publications to the music research community. Together, RILM and RIPM offer access to more than 250 years of writing about music, from 1760 to the present.

MGG ONLINE
Die Musik in Geschichte und Gegenwart
This lecture explore the relationship between music and joy; or, more fundamentally, whether music is joy. It will be an intellectual history tour that will take us back in time. But the point of the journey is to lead to one big question: as musicologists we teach music as a living, but has music taught us how to live? 

Steve Swayne, Chair

Thursday, 10 November
6:00pm • St. Charles Ballroom
At this moment of crisis for the rights of women, "we have to reimagine." (Grace Lee Boggs) What we must reimagine is who fills the spaces of speaking, listening, writing, and musical exchange. This talk explores ways in which we in music studies can remake these spaces into ones of radical inclusion.

Stephanie Jensen-Moulton, Chair
Lisa Barg, Nalini Ghuman & Samantha Ege, Discussants

Saturday, 12 November
10:45am • Grand Ballroom B
This collaborative event weaves together three different engagements with music, sound, industrialization, and climate change at Tulane University in New Orleans.

The ensemble Les Cenelles will perform original music based on Black, Creole, and Indigenous experiences in Louisiana, including environmental racism. The directors of the New Orleans Center for the Gulf South will situate their recent "AnthropoSonic" within their research and programs that connect the cultural with the ecological in Louisiana. The faculty in the Newcomb Department of Music present current work on the challenges of bridging music studies and sound studies with environmental studies.

Sponsored by the New Orleans Center for the Gulf South, Newcomb Department of Music, and the School of Liberal Arts at Tulane University

For more information visit https://nola2022.ams-sem-smt.org

Thursday, November 10, 2022
Reception 6–7 PM • Program 7–9 PM
Dixon Recital Hall, Tulane University
Music Theory at the Florida State University College of Music


Kamilla Arku / Jimmy Kachulis, Performers
Gwyneth Bravo, Moderator

This panel features award-winning Liberian-Norwegian pianist and scholar, Kamilla Arku, and Grammy-nominated composer and educator, Jimmy Kachulis. Engaging with the richness of African musical traditions, as well as responding to histories of dislocation and rupture, these scholar-performers address how music education, composition, and performance become sites for the transformation and transmission of cultural traditions.

Saturday, 12 November, 9:00AM • Royal

“I’m Workin on my Buildin’”: Sonic Foundation-building in Florence Price’s Violin Fantasy in F-sharp Minor (1949)

Katharina Uhde and R. Larry Todd

Florence Price (1887-1953) was instrumental in establishing a “black musical idiom” in the 20th century (Samantha Ege, 2020). An ongoing revival of interest in the music of Florence Price has led to the recent release of several important compositions that open up new perspectives on her life and music tradition. This lecture/recital will compare and contrast Fantasy No. 2 with an earlier piece, Fantasy in G minor, No. 1 (1933) and conclude with a performance of both works.
In *Il Dit / Elle Dit*, Trobár will explore the concepts of dialogue, gender, and equality, weaving together spoken poems from Christine de Pizan’s *Cent ballades* with music of her contemporaries from both male and female perspectives. The music includes both single and multiple texts, equal-voice and the more typical cantus-tenor-contratenor structure, and some instrumentals. Each set traces an imagined arc of story, creating a series of vignettes on medieval love.

**Saturday, 12 November, 2:15PM • Royal**

**SEM Pop-Up Concert: The Roots of Music**

The Roots of Music empowers the youth of New Orleans through music education, academic support, and mentorship, while preserving and promoting the unique musical and cultural heritage of our city.

**Saturday, 12 November, 10:30PM**

Churchill (Exhibit Hall)

**Greek Music on the Gulf of Mexico**

*Panayotis (Paddy) League*

This pop-up performance showcases the music and oral poetry brought to the Gulf Coast by Greek sponge divers, sailors, and fishermen, who settled in places like New Orleans; Mobile, Alabama; and Tarpon Springs, Florida.

**Friday, 11 November, 10:30AM**

Churchill (Exhibit Hall)

**Lâche pas: A Collection of Cajun Songs Arranged by Costas Dafnis**

*Nancy Carey and Matthew Wood*

*Lâche pas la patate* is a collection of traditional Louisiana francophone songs. This pop-up performance reveals common features of that tradition—modes, themes, and rhythmic devices.

**Sunday, 13 November, 10:30AM**

Churchill (Exhibit Hall)
Collective improvisation — in which musicians are allotted freedom and autonomy in the creation of melody and countermelody — was foundational to jazz in its earliest years. This concert will be a collective improvisation between three typical New Orleanian Second Line instruments — tuba, snare drum, and bass drum (with cymbal mounted) — and piano with electronics. It evokes history by blending a segment of the traditional brass band with the “modern” sound of amplified and altered piano, synthesizer, and other electronics. The panel title “Four Wave Second Line” is a combination of the four waveforms of audio synthesis and the New Orleanian Second Line ensemble configuration.
The Music Department at Brandeis University offers graduate studies leading to **MASTER’S DEGREES** and **PH.D. DEGREES** in **MUSICOLGY | COMPOSITION & THEORY**

**FACULTY**

Taylor Ackley*  Karen Desmond*  Emily Frey*  Bradford Garvey*
Yu-Hui Chang  Eric Chasalow  Erin Gee, '22-'23 Chair  David Rakowski

*Current research and advising interests of the Brandeis musicology faculty include:

- American traditional music
- Digital editions
- Ethnomusicology
- History of music notation
- History of opera
- Late medieval French and English music and theory
- Music and ideas
- Music and language
- Music and literature
- Music criticism
- Music of Iraq
- Music of Oman
- Music of the “long” nineteenth century
- Music of the Middle East
- Music, politics, and law
- Operatic acting
- Paleography and codicology
- Plainchant and polyphony
- Romanticism and realism
- Russian music, literature, and cultural history
- Voice studies

Learn more about the musicology program at Brandeis at our Virtual Open House in December. See brandeis.edu/music/graduate for details. Contact: Director of Graduate Studies in Musicology, Bradford Garvey: bradfordgarvey@brandeis.edu.
Organized by the SMT Committee on the Status of Women

Bringing Intersectionality into Analysis

- Mini-keynote: Katherine Pukinskis
- Lightning talks
  Katherine Pukinskis, respondent
- Breakout analysis sessions

Thursday, 10 November
2:15pm – 5:15pm
St. James Ballroom

Come join us! All are welcome!
Latinx Musics and Scholars at the Society for Ethnomusicology

Sponsored by the SEM Latin American and Caribbean Music Section and the SEM Board

Friday, November 11, 2022
1:45 am – 3:45 pm
Grand Ballroom A
Streamed Live

León F. Garcia Corona
University of Southern California
Session Chair

Jacqueline Avila
University of Texas at Austin

Xóchitl C. Chávez
University of California, Riverside

M. Leslie Santana
University of California, San Diego

Steve Loza
University of California, Los Angeles

the society for ethnomusicology
ABOUT FSU MUSICOLOGY

FSU Musicology believes in the inseparability of scholarship, music making, and public engagement. Our musicology area faculty and students are dedicated to realizing a vision of music scholarship that integrates traditionally separated historical and ethnomusicological approaches and methodologies.

Degrees offered: Ph.D., M.M.

All applicants are considered for assistantships and scholarships, including at the Master’s level.

MUSICOLOGY FACULTY

Sarah Eyers, coordinator
Performance practice, sound studies, digital and geospatial musicology, 19th-century music, early American music, Native American and Indigenous studies

Michael Bakar
Music and Autism, neurodiversity, disability studies, Balinese gamelan, jazz drumming, world percussion, cross-cultural perspectives on rhythm and improvisation

Charles Brewer
Medieval/lyric poetry, early music in Central and East Central Europe, H.F. Biber and his contemporaries, colonial music in the Americas, William Billings, music and film

Benjamin DuPriest
Negro music, folklore, and race in the American South, aurality and cultural heritage, technologies of musical reproduction and consumption

Frank Gunderson
Documentary film, biography, eastern Africa/Kiswahili music, genre

Panayotis League
Greek and Brazilian studies, diaspora, dance, oral poetry, performance studies, public musicology

Eduardo López-Daboul
Jazz studies, Latin American music, music and politics, music and race, disability studies

Maria Ryan
Colonial Caribbean, black feminism, theory, music, and slavery, book and archival history, African American intellectual history

Denise Von Glahn
U.S. American music and sound culture, ecomusicology, gender studies, biography, Institutions

RESOURCES, OPPORTUNITIES, & SUPPORT

500 CONCERTS PER YEAR
The College of Music presents over 500 concerts per year, with a performance happening almost every night.

INSTRUMENT COLLECTION
We house an outstanding collection of musical instruments from many cultures and historical periods.

OUR PROGRAM
One of the most comprehensive programs in historical and contemporary performance in the United States.

OUR MUSIC LIBRARY
The most extensive music library in the region with specialist faculty librarians.

OUR HISTORY
As one of Florida State’s four original academic programs, the College of Music has a rich, distinguished, and storied history that spans over 120 years.

OUR GUESTS
An extensive annual series of guest lecturers and performers: public musicology, partnerships with state, regional, and international organizations through the Center for Music of the Americas.

To learn more about our program, please visit: music.fsu.edu/programs/musicology All faculty welcome inquiries from prospective students

49
Described by Gustav Holst as ‘the only perfect English opera ever written’, Dido and Aeneas continues to fascinate scholars on account of the complex provenance of its sources no less than for its perfection. In this latest iteration of the score from the Purcell Society Edition – supplanting its predecessor of over four decades’ vintage – established historical ‘truths’ are questioned, and manuscripts familiar, neglected or misconstrued are reconsidered, with striking outcomes in terms of the dating and casting of the piece. Reflecting the vitality of contemporary Purcell studies, this new redaction, with the Sorceress’s music presented in parallel text, is issued with complementary performing material, and with a vocal score also prepared by the editor and Chairman of the Purcell Society, Bruce Wood.

https://stainer.co.uk/dido
THE SOCIETY OF
Pi Kappa Lambda

As a Pi Kappa Lambda chapter, you are able to nominate and elect students and colleagues of the highest level of musical achievement and academic scholarship.

Students who are elected receive national recognition by your chapter that raises their credentials as they enter the marketplace.

You already nurture the music culture in our society. Why not bring recognition to your institution and students by having a chapter of Pi Kappa Lambda?

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JOURNAL of MUSIC THEORY
Richard Cohn, editor

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 French History
Jonathyne Briggs and William Weber, issue editors
An issue of French Historical Studies (45:2)

In this special issue, contributors explore music’s place in French politics, gender formation, social identity, and cultural exchange, illustrating ways that music can and should be integrated into French and Francophone studies more broadly. The authors define music in the most inclusive way to cover art music, religious music, and popular music, as well as its producers, interlocutors, and audiences.

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Joint Welcome Reception

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Thursday, 10 November • 6:30pm CST
Mark Twain Courtyard

Rain Location: Jefferson Ballroom
“MOVED”: Reflections on the Maultsby and Burnim Seeger Lectures

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Session Chair
Stephanie Shonekan, University of Maryland

Panelists
Stephanie Shonekan, University of Maryland
Cheryl Keyes, University of California, Los Angeles
Fernando Orejuela, Indiana University Bloomington
Fredara Hadley, The Juilliard School
Alison Martin, Dartmouth College
Dina Bennett, American Jazz Museum
Alisha Lola Jones, University of Cambridge

Friday, November 11, 2022
8:30 am – 10:30 am
Grand Ballroom A
Streamed Live

the society for ethnomusicology
NEW RELEASES

Agostino Agazzari: Eumelio, dramma pastorale (1606)
Edited by Matthew J. Hall, Elizabeth Lyon, and Zoe Weiss
B227 (2022)

An American Singing Heritage
Edited by Norm Cohen, Carson Cohen, and Anne Dhu McLucas
MU32/A089 (2021)

Cantatas on Texts by Francesco Buti (1606–82)
Edited by Michael Klaper and Nastasia Heckendorff
B226 (2021)

La chute de Phaéton, comédie en musique (1694)
Edited by Natasha Roule
B233 (2022)

Lelio Colista: Complete Trio Sonatas
Edited by Antonella D’Ovidio
B224 (2021)

Ignacio Jerusalem y Stella:
Requiem in E-flat Major (1760)
Edited by Dianne Lehmann Goldman
C116 (2022)

Alessandro Melani: L’empio punito
Edited by Luca Della Libera
B228 (2022)

Angelo Notari: Collected Works
Edited by Jonathan P. Wainwright
B230, B231, B232 (2022)

Pietro Domenico Paradies:
Le muse in gara
Edited by Vanessa Tonelli
B225 (2021)

Allen Sapp: Piano Sonatas I–IV
Edited by Alan Green
A090 (2021)

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

Lo spedale: Dramma burlesco
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Grand Ballroom A
Streamed Live

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Michael Buchler
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Tomie Hahn
Society for Ethnomusicology

Mark Rabideau
College Music Society

Steven Swayne
American Musicological Society

Susan G. Cusick
New York University
Session Chair

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the society for ethnomusicology
Joint New Attendee Reception
Thursday, 10 November
12:30pm CST • The District (Foyer)

Joint Student Reception
Friday, 11 November
6:45pm CST • The District (Foyer)
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<table>
<thead>
<tr>
<th>Workshop Title</th>
<th>Date/Time</th>
<th>Location</th>
<th>Chair</th>
<th>Presenters</th>
</tr>
</thead>
<tbody>
<tr>
<td>Professional Paths for Present and Future International Students</td>
<td>Thursday, November 10, 12:30 – 1:30 pm</td>
<td>Camp</td>
<td>Eduardo Sato</td>
<td>Xiaoshi Wei, Qian Mu, Ana Alonso-Minutti</td>
</tr>
<tr>
<td>Research/Teaching Workflows</td>
<td>Thursday, November 10, 7:30 – 9:00 pm</td>
<td>Prince of Wales</td>
<td>Andrea F. Bohlman, Eduardo Herrera</td>
<td></td>
</tr>
<tr>
<td>Dissertation Writing</td>
<td>Thursday, November 10, 9:00 – 10:30 pm</td>
<td>Prince of Wales</td>
<td>Jane Sugarman, Joshua Pilzer</td>
<td></td>
</tr>
<tr>
<td>Alternative Career Paths</td>
<td>Friday, November 11, 12:30 – 1:30 pm</td>
<td>Grand Salon 19/22</td>
<td>Karl Haas, Julia Egan, Tes Slominski.</td>
<td></td>
</tr>
<tr>
<td>Public Ethnomusicology Mentoring Program: Employment Preparation</td>
<td>Saturday, November 12, 12:15 – 1:15 pm</td>
<td>Grand Salon 19/22</td>
<td>Nancy Groce</td>
<td></td>
</tr>
</tbody>
</table>
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A Roundtable Discussion with Local Cultural Arts Advocates

Thursday, November 11, 2022
4:00 pm - 5:00 pm
Grand Ballroom A - Streamed Live

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67
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  **Booth:** 500, 502

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  **Booth:** 105
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  **Booth:** 505
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- medici.tv
  **Booth:** 306
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  **Booth:** 207
- Palgrave Macmillan
  **Booth:** 205
- Répertoire International de Littérature Musicale (RILM)
  **Booth:** 301
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  **Booth:** 303
- Routledge
  **Booth:** 401
- Smithsonian Folkways Recordings
  **Booth:** 407
- Society for American Music
  **Booth:** 409
- Society for Ethnomusicology
  **Booth:** 106
- Society for Music Theory
  **Booth:** 104
- SUNY Press
  **Booth:** 403
- The Packard Humanities Institute
  **Booth:** 402
- The Scholars’ Choice
  **Booth:** 305
- University of California Press
  **Booth:** 519
- University of Chicago Press
  **Booth:** 511, 513
- University of Hawaii Press
  **Booth:** 406
- University of Illinois Press
  **Booth:** 515, 517
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  **Booth:** 504
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  **Booth:** 506
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  **Booth:** 204
Exhibitor Booths  cont'd

- University Press Of Mississippi  
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- **Annual Meeting Opening Ceremony**
  Thursday, 10 November
  12:00PM – 12:30PM • Grand Ballroom A

- **Joint New Attendee Reception**
  Thursday, 11 November
  12:30PM CST • The District (Foyer)

- **Coffee Break (1 of 3)**
  Thursday, 11 November
  3:15PM – 4:30PM • Churchill (Exhibit Hall)

- **Joint Welcome Reception**
  Thursday, 10 November
  6:30PM – 7:45PM • Mark Twain Courtyard

**FRIDAY, 11 NOVEMBER**

- **SMT Breakfast Reception for Students**
  Hosted by the SMT Professional Development Committee
  Friday, 11 November
  7:15PM – 8:45AM • River

- **Coffee Break (2 of 3)**
  Friday, 11 November
  10:15PM – 11:30PM • Churchill (Exhibit Hall)

- **SEM Student Open Meeting**
  Friday, 11 November
  12:30PM – 1:30PM • Fulton

- **Joint Student Reception**
  Friday, 11 November
  6:45PM – 7:45PM • The District (Foyer)
SATURDAY, 12 NOVEMBER

- Indigenous Scholars and Local Tribal Communities Breakfast Meeting
  Saturday, 12 November
  7:15AM – 8:15AM • Grand Salon 21

- AMS Board and Council Breakfast
  Saturday, 12 November
  7:15AM – 8:45AM • River
  Closed meeting

- Coffee Break (2 of 3)
  Saturday, 12 November
  10:15AM – 11:30AM • Churchill (Exhibit Hall)

- SMT Awards Ceremony
  Saturday, 12 November
  3:45PM – 4:15PM • St. James Ballroom

- SEM Banquet
  Saturday, 12 November
  6:00PM – 7:30PM • River-Port-Starboard

- AMS / SMT Awards Reception
  Saturday, 12 November
  7:30PM – 9:00PM • Jefferson Ballroom

- Bruno Nettl Memorial
  Sponsored by the SEM Board and the School of Music, University of Illinois Urbana Champaign
  Saturday, 12 November
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Faculty

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symphony, audience; accessibility; 20th- and 21st-century musics

Silvio dos Santos for MM/PhD info email sdossantos@arts.ufl.edu
Second Viennese School; 20th-century music; Villa-Lobos and Indigenismo; Latin American music; music and cultural identity

Imani Mosley
Benjamin Britten; British postwar/modernist studies; 20th- and 21st-century opera; queer and masculinities studies; digital humanities/computational musicology

Sarah Politz
music of Africa and the African diaspora; popular music; music and spirituality; migration studies; jazz studies

Welson Tremura
Music and religion as expressed in Folia de Reis tradition; performance as research agenda; traditional music in the Age of Global technology; pedagogy and world music; Brazilian popular musical genres
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Kazakhstan and Northwest China; popular culture and Islam in Central Asia; temporality

KEVIN C. HOLT
20th- and 21st-century American popular culture, especially hip-hop; Africana studies; performance studies; intersectionality

ERIKA SUPRIA HONISCH
16th- and 17th-century sacred music; historical sound studies; historiography of Central Europe

JUDITH LOCHHEAD
Contemporary music practices; philosophy and music; phenomenological approaches to music analysis; gender studies

RYAN MINOR
Opera and performance studies; 19th-century musical cultures; Wagner; nationalism; voice and identity

AUGUST SHEEHY
History of music theory; music analysis; jazz and improvisation

STEPHEN DECATUR SMITH
19th- and 20th-century Germany; musical modernism; music and philosophy, especially the Frankfurt School and German idealism

BENJAMIN TAUSIG
Thai and Southeast Asian music; sound studies; politics and protest movements

stonybrook.edu/music
Sponsored Events

Want more chances to celebrate and connect? Check out these sponsored events.

THURSDAY, 10 NOVEMBER

- **Northwestern University Reception**
  Thursday, 10 November, 7:00pm • Bridge
  Event for friends and affiliates (past, present, and future) of Music Studies at Northwestern University.

- **Society for American Music Reception**
  Thursday, 10 November, 7:00pm • Port & Starboard
  The Society for American Music invites all current, former, and prospective members to join us for a reception. After three long years apart, we look forward to this reunion!

FRIDAY, 11 NOVEMBER

- **Celebrating 10 Years of the Eastman/Rochester Studies in Ethnomusicology Series**
  Friday, 11 November, 5:00pm • Churchill (Exhibit Hall)
  Reception to celebrate the first 10 years of the Eastman/Rochester Studies in Ethnomusicology Series of the University of Rochester Press. Located in the Exhibit Hall at Booth #201/203.

- **Tufts University Reception**
  Friday, 11 November, 5:00pm • Cambridge
  Tufts University Faculty, Students and Alumni warmly welcome conference attendees for cocktails, hors d’oeuvres, and networking from 5pm to 7pm.

- **Eastman School of Music Alumni Reception**
  Friday, 11 November, 5:30pm • Grand Salon 13
  Reception for Eastman School of Music students, faculty and alumni.

- **Bowling Green State University Student and Alumni Reception**
  Friday, 11 November, 5:45pm • Starboard
  We are inviting students, alums, faculty, and friends of the College of Musical Arts at Bowling Green State University to join us at a joint reception.
**Sponsored Events** cont'd

- **CPEB: CW Celebration**  
  Friday, 11 November, 5:45pm • Port  
  To mark the near-completion of the edition Carl Philipp Emanuel Bach: The Complete Works, the editors and colleagues will be gathering to raise a glass in celebration.

- **Friends of Stony Brook**  
  Friday, 11 November, 5:45pm • Grand Salon 4  
  Reception for current, former, and future members of the Stony Brook program in Critical Music Studies, as well as longstanding friends of our program.

- **Rice University Alumni Reception**  
  Friday, 11 November, 5:45pm • Eglinton Winton  
  Rice University – Alumni Reception

- **University of Oregon Reception**  
  Friday, 11 November, 5:45pm • Bridge  
  Join UO faculty, students, alumni, and friends for a catered reception.

- **W. W. Norton Party**  
  Friday, 11 November, 5:45pm • River  
  Come and celebrate nearly 100 years of “Books That Live in Music” with Norton’s incredible authors and talented team. Cocktails, hors-d’oeuvres, and live music.

- **RILM / RIPM Reception**  
  Friday, 11 November, 6:00pm • Grand Salon 9  
  RILM and RIPM jointly host a reception for all conference attendees. Come celebrate our long-standing collaboration in providing comprehensive indexing and full text of scholarly publications to the music research community. Together, by creating complementary research tools, RILM and RIPM offer access to more than 250 years of writing about music, from 1760 to the present.

- **AP Music Theory Reception**  
  Friday, 11 November, 7:00pm • Grand Salon 16  
  An opportunity for past and current AP Music Theory committee members, exam readers, consultants, and other affiliates of the program to connect. If you are interested in learning more about AP Music Theory, please join us!
Sponsored Events  cont'd

- **Florida State University College of Music Reception**  
  Friday, 11 November, 7:00pm  •  Grand Ballroom D  
The Florida State University College of Music invites all alumni, all prospective applicants, and all FSU students and faculty to join us for a celebration of three recently retired colleagues: Michael Broyles (musicology), Joseph Kraus (music theory), and Douglass Seaton (musicology). Please help us to celebrate our honorees and to give them the send-off they deserve.

- **New York University Reception**  
  Friday, 11 November, 8:00pm  •  Kabacoff  
Join the NYU FAS Department of Music for a "Roaring Twenties"-themed reception. Costumes are optional but encouraged!

- **University of Chicago Reception**  
  Friday, 11 November, 8:00pm  •  Compass  
Join the NYU FAS Department of Music for a "Roaring Twenties"-themed reception. Costumes are optional but encouraged!

- **Case Western Reserve Reception**  
  Friday, 11 November, 9:30pm  •  Cambridge  
Please join us for the annual Case party! All are welcome.

- **Eighteenth-Century Music Societies Joint Reception**  
  Friday, 11 November, 9:30pm  •  Grand Ballroom B  
A joint social event and reception hosted by the eighteenth-century music societies.

- **Harvard Department of Music Reception**  
  Friday, 11 November, 9:30pm  •  River  
Harvard University Department of Music reception for current and former students and faculty.

- **University of Illinois Reception**  
  Friday, 11 November, 9:30pm  •  Starboard  
Please join faculty, students, alumni, and friends of Illinois as we reconnect to honor two of our late emeriti faculty, Bruno Nettl and Nicholas Temperley.

- **University of North Carolina at Chapel Hill Reception**  
  Friday, 11 November, 9:30pm  •  Grand Salon 13  
Alumni, Friends, Students, and Prospective Students of the UNC-Chapel Hill Music Department.
Sponsored Events  cont'd

- **University of North Texas Reception**
  Friday, 11 November, 9:30pm ◆ Bridge
  We invite alumni, prospective students, and friends of UNT to join current faculty and students for a reception.

- **University of Washington/UCLA Reception and Robert Garfias Birthday Celebration**
  Friday, 11 November, 9:30pm ◆ Grand Salon 4
  Joint reception for University of Washington and UCLA, and celebration honoring Robert Garfias on his 90th birthday.

- **Columbia University Reception**
  Friday, 11 November, 10:00pm ◆ Grand Salon 9
  Reception for students, faculty, alumni, and friends of the Columbia Music Department

- **Reception of the Society for Christian Scholarship in Music**
  Friday, 11 November, 10:00pm ◆ Port
  The Society for Christian Scholarship in Music is delighted to host its annual reception. Members and friends of SCSM from all three societies are warmly invited to join us for this live event!

**Saturday, 12 November**

- **Live Demo/Q&A with Artusi: Interactive Music Theory & Aural Skills**
  Saturday, 12 November, 2:15pm ◆ Kabacoff
  Join us for a live demo of Artusi, the leading resource for teaching music theory, ear training, analysis, and sight singing. Our Theory I–IV curriculum features infinite practice exercises and diverse musical examples by BIPOC and women composers and performers. Automatic grading with musically intelligent feedback saves you time and helps students learn to correct their own mistakes. Our all-in-one cloud-based platform means that all features are available on any device—including tablets and smartphones—with no downloads or updates required. We offer full-time one-on-one support to help you build and customize your own workbooks, chapters, exercises, quizzes, and placement exams. Instructor accounts are totally free! Join us to learn more and sign up for your free account now. www.artusimusic.com
Sponsored Events  cont'd

- **Louisiana State University Reception**
  Saturday, 12 November, 5:45pm • Eglinton Winton
  This is a meet-and-greet event for anyone who'd like to learn more about our faculty and graduate programs. Anyone is also welcome to just stop by and socialize.

- **SMT Timbre & Orchestration Interest Group Reception**
  Saturday, 12 November, 5:45pm • Bridge
  The Timbre & Orchestration Interest Group of the Society for Music Theory welcomes members from all societies to join us for a reception and the opportunity to meet fellow researchers across disciplines with shared interests in timbre and orchestration. The Timbre and Orchestration Interest Group promotes research and pedagogy with respect to timbre and orchestration, where orchestration is broadly construed as the selection, combination, and juxtaposition of sound sources to achieve a musical goal. We offer a platform for connection, collaboration, and the exchange of ideas, inclusive of all repertoires, disciplines, and methodological approaches.

  The reception is sponsored by the ACTOR Partnership (Analysis, Creation, and Teaching of ORchestration), an international network of scholars, artists, and scientists whose work intersects with questions of timbre and orchestration. The ACTOR Partnership, now in its fourth year, is led by Stephen McAdams and Robert Hasegawa at McGill and includes over 160 members across 10 countries. The reception will also provide the opportunity to learn more about ACTOR—and about how you can get involved!

- **Indiana University Alumni Reception**
  Saturday, 12 November, 7:00pm • Cambridge
  Join us for an alumni reception for Indiana University Departments of Folklore & Ethnomusicology, Musicology, and Music Theory! Catch up with friends and colleagues, current and former faculty and students from IU! Hors d'oeuvres will be provided.

- **University of Cincinnati -- College Conservatory of Music Reception**
  Saturday, 12 November, 7:00pm • Grand Salon 13
  Dear CCM alums, prospective students and friends, you are cordially invited to gather with us at the upcoming joint meeting of the American Musicological Society/ Society for Music Theory/ Society for Ethnomusicology.

  At this informal get-together, you will have a chance to connect with current CCM faculty and hear about their work in the music fields. CCM alumni, prospective students, and anyone interested
in our graduate program are welcome to attend. Guests will enjoy complimentary hors d'oeuvres and a cash bar.

**CCM faculty**
*Ethnomusicology*: Stefan Fiol
*Music Theory*: Chris Segall, Catherine Losada, Miguel A. Roig-Francoli, Steven Joel Cahn, David Carson Berry, Samuel Ng

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**University of Texas at Austin Alumni Reception**
Saturday, 12 November, 7:00pm • Grand Salon 4
University of Texas at Austin students, faculty, alumni, and friends are all welcome!

**University of Toronto Reception**
Saturday, 12 November, 7:00pm • Grand Salon 16
Reception with students, alums, and faculty of the programs in Musicology, Ethnomusicology, and Music Theory from the Faculty of Music at the University of Toronto.

**McGill Party**
Saturday, 12 November, 9:30pm • Port & Starboard
All welcome!

**Stanford University Reception**
Saturday, 12 November, 9:30pm • Bridge
Stanford Department of Music Reception

**University of Pennsylvania Music Faculty and Student Reception**
Saturday, 12 November, 9:30pm • River
University of Pennsylvania Music Faculty and Student Reception.

**UC Davis Networking Event**
Saturday, 12 November, 9:30pm • Eglinton Winton
Meet or re-connect with UC Davis's current musicological and ethnomusicological faculty and graduate students.
Yale Alumni and Friends Reception
Saturday, 12 November, 9:30pm • Grand Ballroom B
Yale Alumni and Friends Reception

Cornell Music Social Event
Saturday, 12 November, 10:00pm • Grand Salon 21
Cornell Department of Music welcomes all attendees of the joint AMS/SEM/SMT conference. Let's meet, catch up with old friends, and make new ones!

Princeton University Party
Saturday, 12 November, 10:00pm • Grand Salon 4
The Princeton University Department of Music is delighted to invite alumni, students, friends, and colleagues to a reception as we celebrate this special opportunity to once again meet in person at the annual meeting. Come see old friends, meet current students and faculty, and find out all the newest on campus! We look forward to seeing you there!
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in Musicology and Ethnomusicology

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MICHAEL BIRENBAUM QUINTERO (NYU), Latin America, Black politics, Dept. Chair
MARIÉ ABE (Berkeley), Modern Japan, Ethiopia, sound studies, music & social justice.
LELAND CLARKE (BU), African American Gospel, Blacks in Boston, social justice, music therapy.
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.
JOSHUA RIFKIN (Juilliard, Princeton), Renaissance, Bach, 20th century, ragtime, performance.
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 faculty:


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For more information, or to arrange a visit, please contact Michael Birenbaum Quintero

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American Mainline Churches, Music, Power, and Diversity
Deborah Justice

A Philosophy of Music Education
Advancing the Vision, Third Edition
Bennett Reimer
Foreword by Peter R. Webster

Free Jazz
Jeff Schwartz

Bob Dylan’s New York
A Historic Guide
Dick Weissman

Rock on Record
Albin J. Zak
SCHEDULE OF SESSIONS & EVENTS

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

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Auralia®
**Tuesday, 8 November**

**Music, Sound, and Climate Justice Conversations**  
8:00AM – 8:00PM • Camp

**Wednesday, 9 November**

**AMS Board of Directors’ Meeting**  
8:00AM – 5:30PM • Prince of Wales  
Chair(s): Steve Swayne, Dartmouth College  
Closed meeting

**Ninth New Beethoven Research Conference**  
8:00AM – 5:30PM • Grand Salon 3  
[Event website](#)  
[Program](#)

**Music, Sound, and Climate Justice Conversations**  
8:00AM – 8:00PM • Grand Salon 9

**Brahms 2022: New Paths, New Perspectives**  
8:30AM – 5:30PM • Grand Salon 4  
[Event website](#)  
[Program](#)

**SEM Pre-Conference Symposium: Powerful Possibilities: Promoting Sustained Relationships between the Society for Ethnomusicology and Historically Black Colleges and Universities**  
8:30AM – 5:30PM • Grand Salon 19/22  
Sponsored by the SEM Gertrude Robinson Network and Dillard University  
Registration required.

**Grove Music Online Editorial Board and Advisory Panel**  
9:30AM – 2:00PM • Grand Salon 10  
Closed meeting

**Identity in Music Theory and History**  
2:00PM – 5:30PM • Loyola University New Orleans  
[Event website](#)

**SMT Executive Board Meeting**  
2:00PM – 6:00PM • Marlborough A  
Closed meeting

**Project Spectrum 2022 Symposium: In Discomfort**  
3:00PM – 8:00PM • Grand Salon - Suite D  
[Event website](#)

**Ethnomusicology Goes to School**  
4:00PM – 6:15PM • The Roots of Music  
Organized by the SEM Education Section  
Chair(s):  
“Suliram”: An Indonesian Song’s Journey Across Borders. Catherine Bennett, Oakland University  
A Day at the Rozhen Folklore Fair: Experiencing Bulgarian Folk Music through Children’s Songs. Stephanie Gregoire, Northwestern University  
Samba Reggae: An Afro-Brazilian Rhythm. Diego D.T. Pinto, Northwestern University  
Popular Music from the West African Diaspora. Jeremy Rowland, Northwestern University

**SMT Executive Board, Publications, Networking, and Awards Committee Dinner**  
6:00PM – 7:30PM • Marlborough B  
By invitation only

**SEM Board of Directors**  
6:00PM – 10:00PM • Cambridge  
Closed meeting

**SMT Publications Committee Meeting**  
7:30PM – 11:00PM • Marlborough A  
Chair(s): Jack Boss, University of Oregon  
Closed meeting

**SMT Networking Committee Meeting**  
7:30PM – 11:00PM • Chequers  
Chair(s): Phil Duker, Society for Music Theory  
Closed meeting
Ph.D. Programs in Musicology and Theory

MUSICOLOGY/ETHNOMUSICOCLOGY

PATRICK BURKE: jazz, rock, and race in the United States; music, colonialism and empire
TODD DECKER: film music and musicals, the Broadway musical, popular music, digital humanities
LAUREN ELDRIDGE STEWART: pedagogy, African diasporic music, the Caribbean, art economies
ESTHER KURTZ: Afro-Brazilian music and dance, cultural politics, ethnographic ethics, decolonizing practices
ALEXANDER STEFANIAK: 19th-century music, virtuosity, Clara and Robert Schumann, piano culture, Romantic aesthetics

MUSIC THEORY

CHRISTOPHER DOUTHITT: composition, electronic music, technology, analysis of recorded music
BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music
ROBERT SNARRENBERG: Schenker, Brahms, computer-aided music analysis
CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music
PAUL STEINBECK: improvisation, intermedia, the Association for the Advancement of Creative Musicians
**THURSDAY, 10 NOVEMBER**

**Mediating Ecstasy**
8:00AM – 10:00AM ◆ Grand Salon 3/6
Chair(s): Adrienne C. Alton-Gust, Independent Scholar

“I’m Gonna Dedicate This One to Miss Franklin”: Afro-Protestant Performance Pedagogies and Rethinking the Black Woman’s Spiritual Voice. **Ambre Dromgoole, Yale University**

Freedom Song, Documentary Media, and the Primitivizing of Sonic Blackness. **Stephen Stacks, NC Central University**

Transcending James Brown: “Mama Feelgood” and Revolutionary Time. **Rachael Lenore Dennis, University of Cincinnati**

“Daddy Bailey Was All In My Room”: The United House of Prayer, Media, and Rejecting the “Zoom Church”. **Jesse Chevan, Columbia University**

**A Song for Ourselves: Sonic Storytelling in Asian American Activism**
8:00AM – 10:00AM ◆ Grand Ballroom A
Chair(s): Deborah Wong, University of California Riverside

"Telling my story": Asian American rap in a time of anti-Asian racism. **Noriko Manabe, Temple University**

Yokohama, California: Personal Politics in an Asian American Singer-Songwriter Scene. **Grace Kweon, University of North Carolina Chapel Hill**

Crafting Empathy, Speaking Solidarity. **Brian Sengdala, Cornell University**

The Project of Asian America: Conversations about Taiko drumming with North American Taiko Practitioners. **Lei Ouyang, Swarthmore College**

**Between State, Market and Media: Musical Craftsmanship and Creativity in Kuwait and Turkey**
8:00AM – 10:00AM ◆ Fulton
Chair(s): Sonia Tamar Seeman, University of Texas, Austin

Discussant(s): Fossum David, Arizona State University

**Political Economies of Jazz: Gender, Precarities, and Activism**
8:00AM – 10:00AM ◆ Camp
Chair(s): Tamika Sterrs-Howard, Lanier Technical College

Blind Auditions in Jazz? **Ben Givan**

Righting Jazz History: Women Jazz Journalists. **Kara Attrep, Northern Arizona University**

Is Jazz Dead for Musical Activism? Adrian Younge’s "The American Negro" Project. **John Paul Meyers, University of Illinois at Urbana-Champaign**

“I’m Never Playing with This Group Again (But I Will)”: Music Collectivities, the State, and the Intimacies of Precarity. **Dave Wilson, Te Herenga Waka–Victoria University of Wellington, New Zealand**

**Hearing and Sounding Singapore and South Korea**
8:00AM – 10:00AM ◆ Chart C
Chair(s): Bethany J. Collier, Bucknell University

Disconnected Listening: Headphonic Ignorance, Economies of (In)Attention, and the Techno-Aurality of Becoming in South Korea. **Cody Black, Duke University**

Same but Different: Adapting the Aesthetic of Soundedness in the Development and Invention of Indian Folk Drumming Ensembles in Singapore. **Gene Lai, Répertoire International de Littérature Musicale (RILM)**

**Dynamics of Play in Music and Dance Analysis**
8:00AM – 10:00AM ◆ Grand Salon 19/22

Sponsored by the SEM Dance, Movement, and Gesture Section
Chair(s): Brenda Romero, University of Colorado at Boulder, Emerita

Dancing the Mandala: Embodied Accompaniment, Social Play, and Conversation in Himalayan Music. Mason Brown, Kathmandu University and University of Colorado at Boulder

Playful Variation in North Indian Courtesan Performance. Sarah Morelli, University of Denver

Rebellion in the Salsa Club: Challenging Fundamental Music and Dance Structures Through Improvisational Interplay. Rebecca Simpson-Litke, University of Manitoba

Context in Play: Embracing the Particular in Choreo-musical Conversation. Corinna Campbell, Williams College

Emergent Oralities of Mexican Son: Reframing Forms of Cultural Transmission and Imparted Understanding
8:00AM – 10:00AM • Chart A
Chair(s): J.A. Strub, University of Texas at Austin

Listening to the Huasteca’s Past through Xochitineh: translation and interpretation. Raquel Paraiso, Universidad de las Américas – Puebla

Son jarocho and the process of extended orality: historical and contemporary approaches. Rafael Figueroa Hernandez, Universidad Veracruzana

Vénganse para las complacencias, quédense para los huapangos: the extended orality of música huasteca on YouTube. J.A. Strub, University of Texas at Austin

Reclaiming the Commons: Scottish and Irish Gaelic Musical Traditions
8:00AM – 10:00AM • Prince of Wales
Chair(s): Christopher J. Smith, Texas Tech University

“We will fight for our right to remain”: Gaelic Song, Land Reform, and Reclaiming the Commons in Scotland. Rachel Bani, Florida State University

Musical Lament: Irish Women’s Reclamations of Traditional Practices. Larissa Mulder, Ohio State University

Transcription Frolics: Language Revitalization, Applied Ethnomusicology, and Reclaiming the Commons in Gaelic Nova Scotia. Heather Sparling, Cape Breton University

Rethinking the Political in Indonesian Popular Music Studies
8:00AM – 10:00AM • Grand Salon 24
Chair(s): Rizky Sasono, University of Pittsburgh
Discussant(s): Andrew Weintraub, University of Pittsburgh

Circulating Microhistories of Popular Music in the Indonesian Public Sphere. Otto Stuparitz, University of California Los Angeles

Representing the Red and White Flag: Dangdut Between Commodity, Heritage, and the Nation. Andrea Decker, University of Illinois Urbana-Champaign

Indonesia’s Sound of Democracy: In-between the Politics of Sound and the Sound of Politics. Rizky Sasono, University of Pittsburgh

Unlearning World Music. Wok the Rock, Yes No Wave

Politics, Populism, and the Popular in South American Musics
8:00AM – 10:00AM • Canal
Chair(s): Daniel Sharp, Tulane University

Music as “Reality Test”: Maracatu de Baque Virado as a Vehicle for Conscientization. Schuyler Whelden, College of the Holy Cross; Juliana Cantarelli Vita, University of Hartford

Hip-hop culture, political alliances, and intercultural music productions: African migrant youth on propositive waiting in Brazil. Kelvin Venturin, Federal University of Rio Grande do Sul

Auralities of abjectivity and desire: Listening to racialized gender in música popular. Juan David Rubio Restrepo, The University of Texas at El Paso

Project Spectrum 2022 Symposium: In Discomfort
8:00AM – 12:00PM • River
Event website

SMT Executive Board Meeting
8:00AM – 12:00PM • Bridge
MUSICICLOGY AND MUSIC THEORY AT CCM

DISTINGUISHED FACULTY

David Carson Berry: Schenkerian topics, American popular music, post-tonal analysis, Stravinsky, history of theory (1750-1950)

Shelina Brown: Popular music studies, cultural & critical theory, gender studies, psychoanalysis, Japanese popular music cultures, AAPI feminisms

Steven J. Cahn: Schoenberg, aesthetics, theories of history, imaging of musical phenomena, behavioral-neural correlations of musicality

Jenny Doctor: 20th-century music & cultural studies, British music studies, BBC music history, music in relation to sound technologies

Stefan Fiol: Himalayan studies, musical regionalism, ritual & media studies, ethnomusicological theory

Jeongwon Joe: 20th-century music, opera-cinema studies, film music, cultural studies

Jonathan Kregor: 19th-century aesthetics, Liszt, music & memory, virtuosity & gender, art songs, musical reproductions

Catherine Losada: post-tonal music, transformational theory, musical collage, music after 1950

Stephen C. Meyer: 19th-century German opera, film music, history of recorded sound, music history pedagogy, music & the environment

Samuel Ng: Brahms, metrical dissonance, phrase rhythm, music perception, analysis & performance

Matthew Peattie: Medieval music, Beneventan chant, modality, sources & transcription, musical change

Miguel Roig-Francoli: history of theory (Renaissance), analysis of early music, 20th-century topics, music theory pedagogy

Stephanie P. Schlagel: Renaissance studies, Josquin des Prez, the motet, reception history, editing early music

Christopher Segall: Russian music theory, form theory, neo-Riemannian theory, post-2000 popular music

Megan Steigerwald Ille: Site-specific and experimental opera, 21st-century topics, digital cultures, community music making

Kristy Swift: Historiography, music history pedagogy, American opera, protest(ed) music, trauma, sound and music studies

Teaching Assistantships and Doctoral Fellowships available
For details about graduate programs: ccm.uc.edu/cmt
For admissions & financial aid info: ccm.uc.edu/admissions
**Ninth New Beethoven Research Conference**  
8:00AM – 12:30PM • Commerce  
[Event website](#)  
[Program](#)

**Brahms 2022: New Paths, New Perspectives**  
8:30AM – 12:30PM • Kabacoff  
[Event website](#)  
[Program](#)

**Haydn Society of North America Biennial Conference**  
8:30AM – 12:30PM • Grand Salon 13  
[Event website](#)

**Analyzing Musical Instruments: Interdisciplinary Perspectives and Possibilities**  
9:00AM – 12:00PM • Grand Salon 16

**Decolonizing East Asia in Music Research and Pedagogy**  
9:00AM – 12:00PM • Compass  
Chair(s): Rachel Harris, SOAS University of London; Chair: Kunio Hara, University of South Carolina

**Identity in Music Theory and History**  
9:00AM – 12:00PM • Loyola University New Orleans  
[Event website](#)

**Word – Music – Image: Interpreting Multimodal Expression in Popular Music Video**  
9:00AM – 12:00PM • Grand Salon 4

**Flamenco and its Afterlives: Embodied Archive and Communal Practice**  
10:15AM – 11:45AM • Grand Salon 24  
Chair(s): K. Meira Goldberg, Fashion Institute of Technology  
“Yo no temo a la muerte”: Embodied protest as Resistance to the Death of Flamenco Tablao Villa Rosa. *Theresa Goldbach, San Antonio, TX*  
Gesturing Toward the Refrain: Using Flamenco Rhythmic and Verse Structures to Research Medieval Iberian Dance. *K. Meira Goldberg, Fashion Institute of Technology*  
SOS Tablaos Flamencos- Defending Live Flamenco Performance’s “Value” to the Spanish Ministry of Culture. *Jennifer McKenzie*

**Gaming and Skating: Global Ludomusicology**  
10:15AM – 11:45AM • Grand Salon 3/6  
Chair(s): Ronit Ghosh, The University of Chicago  
Anime Idol Rhythm Game: Managing Attention with Rhythmic Performance. *Cheuk Ling Yu, University of California, San Diego*  
“He Skates Like Jazz”: Towards a Musicology of Street Skateboarding. *George Pettis, Florida State University*  
Freestyle Skateboarding and Entrainment: Expressing Metric Layers through Tricks. *Bryce Carey Noe, Washington University in St. Louis*

**Musical Gatherings, Climate Crisis, and Cultural Sustainability**  
10:15AM – 11:45AM • Quarterdeck  
Chair(s): Edwin E. Porras, Inaugural Norton Family Assistant Professor of Music, Haverford College  
Carbon Footprints and Sustainable Music Cultures: International folk music gatherings in a climate emergency. *Sarah-Jane Gibson, York St John University*  
Gurl World: How the Global Climate Crisis Sent Utopian Dance Pop to Space. *Jerika O’Connor Hayes, University of Cincinnati, College Conservatory of Music; Abigail M. Ryan, University of Cincinnati, College Conservatory of Music*

**Enacting Social Change through Culturally Relevant Music Pedagogies**  
10:15AM – 11:45AM • Grand Ballroom A  
Chair(s): Robin Moore, University of Texas at Austin  
Popular Music Education in Brazilian Black Communities: Building Race Awareness and Cultural Resistance. *Luis Ricardo Silva Queiroz, Federal University of Paraíba*  
Music for Most? Searching for Equity and Relevance in Los Angeles’s Public School Music Programs. *Anthony W. Rasmussen, Grand Vision Foundation | Meet the Music*  
A Pathway in a Music Program to Face the Problem with Equity. *Hannah Burgé Luviano, Humber College*

**Disciplinary Borders in Ethnomusicology Today**  
10:15AM – 11:45AM • Grand Salon 19/22  
Chair(s): James Everett Cunningham  
Step in, step out, step back: Am I still practicing
Black Country Music
Listening for Revolutions
BY FRANCESCA T. ROYSTER
$24.95 HARDCOVER

Mario Barradas and Son Jarocho
The Journey of a Mexican Regional Music
BY YOLANDA BROYLES-GONZÁLEZ,
FRANCISCO GONZÁLEZ,
AND RAFAEL FIGUEROA HERNÁNDEZ
$29.95 PAPERBACK

On the Porch
Life and Music in Terlingua, Texas
BY W. CHASE PEELER
$27.95 HARDCOVER

A Singing Army
Zilphia Horton and the Highlander Folk School
BY KIM RUEHL
$29.95 HARDCOVER

Why Karen Carpenter Matters
BY KAREN TONGSON
$16.95 PAPERBACK

Latin American Music
Review/Revista de Música Latino Americana
ROBERT D. MOORE, EDITOR
SEMIANNUAL
LAMR explores the historical, ethnographic, and sociocultural 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
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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ethnomusicology? Kathryn Ann Metz, Hawken Upper School

Faith, Solidarity, & Musical Expression
10:15AM – 11:45AM • Camp
Chair(s): Jackson Mann, University of Maryland, College Park
The Many Saints of Spokane: Labor Religion in IWW Hymnal Contrafacta. Jackson Albert Mann, University of Maryland, College Park
Jewish Immigrant Contribution to Labor Movement Music. Gabriela Cameron, University of Maryland, College Park
Interfaith Singing for Social Justice. Alexandria Pecoraro, University of Maryland, College Park

Thinking Across Time and Space: Philippine Music Studies Today
10:15AM – 11:45AM • Prince of Wales
Chair(s): James Gabrillo, University of Texas at Austin; Isidora Miranda, Vanderbilt University
Presenter(s):
Christi-Anne Castro, University of Michigan
Ricardo Trimillos, University of Hawai'i at Mānoa

Neurodivergence, Disability, and Mental Health in Music Performance
10:15AM – 11:45AM • Fulton
Chair(s): Jennie Gubner, University of Arizona
Informal Disclosures in Informal Spaces: Relationship as Disability Accommodation in Old Time Jam Sessions. Emily Williams Roberts, University of Chicago
From “Numb” to “I am Broken Too”: Nü-metal’s influence on discussions of mental health in heavy metal. Tristan Leighton

Music, Black Consciousness, and TransAfrican Relationships
10:15AM – 11:45AM • Chart C
Chair(s): Yonela Mnana, University of the Witwatersrand
Locating African American Secular Music Traditions in Ethio Jazz. Dexter Story, UCLA

Musical Mothering of the Nation: Onyeka Onwenu Mirrors “Mama Africa” Miriam Makeba as “Nigerian National Mama.” Ruth Opara, Syracuse University
Freedom Mothers: The Revolutionary Jazz, Transnational Kinship and Indigenous Black Feminisms of Miriam Makeba, Nina Simone and Winnie Mandela. Maya Cunningham, University of Massachusetts, Amherst

Music Pedagogy and Theory in Imperial Japan: Aural Training, Modal Systems, and Military Music
10:15AM – 11:45AM • Canal
Chair(s): Junko Oba, Hampshire College
A New Theory for the Historical Development of the Ritsu-Ryo Distinction in the Ancient Sino-Japanese Modal System. Stephen Ithel Duran, Osaka University / Kyoto City University of the Arts / Temple University, Japan Campus
One of Us but Not Quite: Portrayal of an Imperial Other in Japanese Military Music. Emily Lu, Florida State University

Regionalism, Gender, and Colonial-Era Narratives in Hindustani Music Historiography
10:15AM – 11:45AM • Chart A
Chair(s): Eshantha Joseph Peiris, University of British Columbia
Rāgs of Western India. Peter Manuel, John Jay College, and the CUNY Graduate Center
Vocal Timbre and the Gendering of the Hindustani Tradition. Srijan Deshpande, Manipal Academy of Higher Education
The discourse of evolution in Nineteenth-Century Bengali Music Scholarship. Pramantha Mohon Tagore, Indian Institute of Technology-Bombay and Monash University

Unpacking Pakkavadyam: Strategies for Joint Improvisation
10:15AM – 11:45AM • Magazine
Presenter(s):
Varshini Narayanan, University of Chicago
Rajeswari Ranganathan, CUNY Graduate Center
Society for Seventeenth-Century Music
Governing Board Meeting
11:00AM – 1:00PM • Eglinton Winton
Closed meeting

Annual Meeting Opening Ceremony
12:00PM – 12:30PM • Grand Ballroom A

Eileen Southern Scholars Cohort Meet-up
12:00PM – 12:30PM • Durham

SEM Professional Development Workshop:
Professional Paths for Present and Future
International Students
12:30PM – 1:30PM • Camp
Chair(s): Eduardo Sato, University of North Carolina at Chapel Hill
Presenter(s):
Xiaoshi Wei, SOAS, University of London
Qian Mu, Répertoire International de Littérature Musicale (RILM)
Ana Alonso-Minutti, University of New Mexico

SEM Crossroads Section for Difference and Representation
12:30PM – 1:30PM • Prince of Wales

SEM Education Section Keynote Address
12:30PM – 1:30PM • Grand Salon 19/22
Presenter(s):
Michael B. Silvers, University of Illinois at Urbana-Champaign

SEM Past Presidents Lunch
12:30PM – 1:30PM • Grand Salon 21

SEM SIG for Archiving
12:30PM – 1:30PM • Grand Salon 12

SEM SIG for Economic Ethnomusicology
12:30PM – 1:30PM • Magazine

SEM SIG for Jazz
12:30PM – 1:30PM • Grand Salon 24

SEM SIG for Medical Ethnomusicology
12:30PM – 1:30PM • Canal

SEM SIG for Music of the Francophone World
12:30PM – 1:30PM • Chart C

Joint New Attendee Reception
12:30PM – 2:00PM • The District (Foyer)

SMT Conference Guides Meet-up
1:00PM – 2:00PM • Jefferson Ballroom
Chair(s): Gregory John Decker, Bowling Green State University

AMS Buddy Meet-up
1:00PM – 2:00PM • Jefferson Ballroom

Listening to Jazz: Sonic Explorations and Transnational Encounters
1:45PM – 3:45PM • Grand Salon 19/22
Chair(s): Dave Wilson, Te Herenga Waka–Victoria University of Wellington

“’Gonna Fly Now!’: Maynard Ferguson’s Conquistador and the Cultural Politics of Jazz and Pop in the 1970s”. Ken Prouty, Michigan State University
Mapping Jazz in India and India in Jazz: Improvisations and Encounters. Ronit Ghosh, The University of Chicago
“All the Colors Were Brazilian-Influenced”: Transnationalism and the Shaping of Jazz Fusion. Felipe Guz Tinoco, Washington University in Saint Louis
Musical Accents and Bimusicality: Discourse about competencies and collaboration among professional musicians of Brazilian jazz in contemporary New York City. Marc Gidal, Ramapo College of New Jersey

Connectivity and Digital Exchange in Latin America and the Caribbean
1:45PM – 3:45PM • Magazine
Chair(s): Morgan Luker, Reed College

Musical Messaging: The Social and Anti-Social Affordances of WhatsApp Among Chilean Soccer Fans. Luis Achondo, Case Western Reserve University
Anitta’s “Girl from Rio,” Digital Fatigue, and Stereotype. K. E. Goldschmitt, Wellesley College
“Exchanging Cuba for a Million Views”: Technological Precarity, Virality, and “Patria y Vida.” Mike Levine, University of North Carolina at Chapel Hill
Musical Labor and Sociality in the Music Economy of Corridos Prohibidos: From Mp3
Auditory Technologies to Platformization.  
*Patricia Vergara, University of California Merced*

**Constructed Learning: Instrument-Building as Pedagogy**  
1:45PM – 3:45PM  • Canal  
Chair(s): Elizabeth A. Clendinning, Wake Forest University  
Presenter(s):  
  - David Aarons, University of North Carolina at Greensboro  
  - Justin R. Hunter, University of Arkansas  
  - Katherine Palmer, Musical Instrument Museum

**Musical Responses to COVID: Migration, Social Media, and Diplomacy**  
1:45PM – 3:45PM  • Fulton  
Chair(s): Sarah Weiss, Kunst Universität Graz  
Presenter(s):  
  - Haitian sonic engagements in (and out of) Brazil during the Covid-19 pandemic: hearing the political aesthetics of migration through migrant utterance, song, and silence. *Caetano Maschio Santos, University of Oxford*  
  - ‘Hopeful for a Bright Tomorrow’: Songs and COVID-19 in Sub-Saharan Africa. *Malaysia Billman, Northwestern University, Bienen School of Music*  

**Taiwanese Indigeneity: Language, Ritual, Eco-Performance, and Body**  
1:45PM – 3:45PM  • Chart C  
Chair(s): Heather Sparling, Cape Breton University  
Presenter(s):  
  - Music and language (self-)revitalization and teaching for Pinuyumayan teachers in Taiwan. *Shura Ng Taylor, National Taiwan University*  
  - Icowa ko Lalan: Indigenous Musical Mixing as a Speculative Practice of Wayfinding. *DJ Hatfield, National Taiwan University*  
  - Call and Response between Voice and Body: Expressing Village Identity Through an Austronesian Taiwanese Chant-and-Dance. *Chun-bin Chen, Taipei National University of the Arts*  
  - Music and Taiwan’s transition from a “garbage island” to an island of green. *Nancy Guy, University of California, San Diego*

**Musical Exchanges and Transnational Performance Communities Across the Americas**  
1:45PM – 3:45PM  • Grand Salon 24  
Chair(s): Sean Bellaviti, Ryerson University  
Presenter(s):  
  - Figuring It Out for Yourself: A Case Study of the Origins and Development of Toronto’s Salsa Scene. *Sean Bellaviti, Ryerson University*  
  - Practicing Multiculturalism: Andean Música Folklórica in the Florida Panhandle. *Vivianne Asturizaga, Florida State University*  
  - The Idea of “Jazz” in the Spanish-Speaking Caribbean, 1917-1925: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment. *Sergio Ospina-Romero, Jacobs School of Music, Indiana University, Bloomington*  
  - The Long and Unacknowledged History of Latin Music Education in New York. *Benjamin Lapidus, John Jay College and The Graduate Center, CUNY*

**Strategies for Inclusion in Western Art Music**  
1:45PM – 3:45PM  • Prince of Wales  
Chair(s): Svanibor Pettan, University of Ljubljana  
Presenter(s):  
  - Musical Tradition, Economic Conditions, Heterogeneous Communities: Rethinking Gendered Minoritarian Experiences within the Classical Music Profession. *Alec Joseph Norkey, University of California, Los Angeles*  
  - Bridging Distance and Difference Through Networked Improvisation. *Ellen Waterman, Carleton University; Erin Parkes, Lotus Centre for Special Music Education, University of Ottawa*

**After Jews and Arabs: Musical Paths of Arab Jews**  
1:45PM – 3:45PM  • Camp  
Chair(s): Nili Belkind, Hebrew University; Edwin Seroussi, Hebrew University  
Presenter(s):  
  - Jonathan Glasser, College of William and Mary
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- Jairo Moreno, Associate Professor (Theory)
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**Sound, Motion, and Gesture: Virtual Musical Intimacies and Bodily Listening**

1:45PM – 3:45PM • Quarterdeck
Chair(s): Sara Elizabeth McGuinness, University of West London

The Music Room: A low-tech immersive music display for educational application. Sara Elizabeth McGuinness, University of West London,

Touching Online: Aural Techniques in ASMR and Audio Porn. Lyndsey Hoh Copeland, University of Toronto

Haptic Aurality - An onto-epistemological inquiry in gesture-controlled DMIs. Aida Khorsandi, York University, Canada

Inertial Discourse in the Sociality of Gesture: Prolegomenon to a Sono-Kinesthetic Ethnography. Randall Harlow, University of Northern Iowa

*Jonathan Shannon, CUNY*
*Clara Wenz, Universität Würzburg*

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**Where are the Women? Analyzing Gendered Musical Practices in Senegambia**

1:45PM – 3:45PM • Chart A
Chair(s): Catherine M. Appert, Cornell University
Discussant(s): Catherine M. Appert, Cornell University

“Girls’ Rights and Gender Norms: Socialization into Global Discourses of Female Empowerment through Senegalese Popular Music.” Lynne Stillings, Brooklyn College, CUNY and Ashinaga USA

Làmb, Sabar, and Urban Audiences: Re-imagining Gender Categories in Dakar’s Popular Dance Scene. Bina Brody, University of Pennsylvania

Listening to Jinns: Understanding the Relationship between Gender and Music through Musical Instruments from the Senegambia. Althea Wair Sullycole, Columbia University

*Jonathan Shannon, CUNY*
*Clara Wenz, Universität Würzburg*

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**Festivals**

1:45PM – 3:45PM • Grand Salon 3/6
Chair(s): Rachel Horner

Chinese Opera for the Vegetarian Festival in Post-pandemic Thailand—A Localized Metaphor for a Healthy Lifestyle. Xiaorong Yuan, UCLA

Music, Dance, Land Back: the Resurgent Efficacy of Métis Cultural Festivals. Monique Giroux, University of Lethbridge

Legacies of Mardi Gras: Minneapolis Aquatennial and Milwaukee Summerfest. Andrew Martin, Inver Hills College

Music Moves Europe: EU Cultural Policy on Festival Stages at Europe’s Northern Fringe. Lucas Aaron Henry, University of Illinois, Urbana-Champaign

*Jonathan Shannon, CUNY*
*Clara Wenz, Universität Würzburg*

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**Consuming Popular Music**

2:15PM – 3:45PM • Grand Ballroom C
Chair(s): David Brackett

“I’m a Whole Bisexual”: Cardi B, “WAP,” and Bisexual Erasure. Lauron Kehrer, Western Michigan University

Co-Branding, Music Icons, and the Evolution of the Super Bowl Experience. Joanna Love, University of Richmond, VA

Promotional Theater in the Age of Social Media: Arcade Fire’s Everything Now. Mark Samples, Central Washington University

*Jonathan Shannon, CUNY*
*Clara Wenz, Universität Würzburg*

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**Vocal Polyphony and Choral Music**

2:15PM – 3:45PM • Jackson
Chair(s): Megan Long, Oberlin College

Beneath the Surface: Integrated Parametric

*Jonathan Shannon, CUNY*
*Clara Wenz, Universität Würzburg*
Structures in the Choral Music of Eric Whitacre.
*Kevin Boushel, Dublin City University*

The Generalized Stacked Canon and Its Text-Painting Applications by Holst and Hindemith.
*Dustin Wong Chau, University of Chicago*

Variation in Renaissance Vocal Polyphony: The Case of the Bassline Soggetto. *Peter Schubert, McGill University*

**Gesture and Performance**
2:15PM – 3:45PM • Parish

Chair(s): Inessa Bazayev, Louisiana State University

Deconstructing the “Lady with the Hammer”: New Ways of Hearing Galina Ustvolskaya’s Piano Sonata No. 6. *Richard Drehoff Jr., Peabody Institute of the Johns Hopkins University*

The Effects of Performance on Projected Macroharmony. *Jennifer Harding, University of Massachusetts Amherst*

Gesture Through the Lens of Integral Serialism. *Christoph Neidhöfer, McGill University*

**(Anti-)heroes**
2:15PM – 3:45PM • Commerce

Chair(s): Woodrow Steinken

From Wagner to Eisenstein: Post-Heroism and Disenchantment in Four Recent Stagings of *Lohengrin*. *Peter Laki, Bard College*

Lisztian Virtuosity, Roma Nomadism, and Hungarian Nationalism. *Caleb Labbe Phelan, University of Toronto*

“A [Half-Step] is a [Half-Step]”: Decoupling Dimitri Tiomkin’s Film Ouvre from his Russian Heritage. *Piper Morrow Foulon, University of Michigan*

**Just Mercy, The Equal Justice Initiative, and Music Studies**
2:15PM – 3:45PM • Kabacoff

Chair(s): John Spilker, Nebraska Wesleyan University

Presenter(s):
- Kyra Gaunt, University of Albany
- Eric Hung, Music of Asian America Research Center
- Ana Alonso Minutti, University of New Mexico
- John D. Spilker, Nebraska Wesleyan University
- Christopher Macklin, Equal Justice Initiative

**Four Wave Second Line**
2:15PM – 3:45PM • Royal

Performers:
- Kwami Coleman, New York University
- Harry Cook, New Orleans, LA

**Outlanders, Irritations, and Roving Harmonies**
2:15PM – 3:45PM • Windsor

Chair(s): Daniel Harrison, Yale University

Outlander(s): Interpreting Twentieth-Century Dissonances in Nineteenth-Century Contexts. *Kyle Hutchinson*

Roving Harmonies in Leopoldo Miguéz’s Music. *Desirée Johanna Mayr, Bahia State University*

Rossini’s reizend Melodies: Strategic Musical Irritation and the Capturing of Attention. *Matthew Boyle, University of Alabama*

**Acoustemology and Memory**
2:15PM – 3:45PM • Compass

Chair(s):

Replayful Listenings and the Fantasy of (Musically) Relived Experiences. *Stefan Greenfield-Casas, University of Richmond*

Ludomusical Autobiography and the Indie Composer-Developer. *William Gibbons, SUNY Potsdam*

On Ludo-Narrative Acoustemology and Memory Space in Jon Hillman’s Score for That Dragon, Cancer (2016). *Dana Marie Plank*

**Roads Less Traveled: New Approaches to Film Music Analysis**
2:15PM – 3:45PM • Ascot/Newberry

Chair(s): Scott Murphy, University of Kansas

Driven By Music: A Tale of Tonal Design in a “Car-Chase Opera.” *Tahrih Motazedian, Vassar College*

Counting Up the Score: Film Music and Tempo Analysis. *Rebecca Eaton, Texas State University*

Making Magic: Film Music through the Lens of Tone Color. *Chelsea Oden, Adams State University*

**Listening for Queer and Trans Lives**
2:15PM – 3:45PM • Marlborough A/B

Chair(s): Gillian Rodger, University of Wisconsin-Milwaukee

Presenter(s):
- Rebecca Eaton, Texas State University
- Chelsea Oden, Adams State University
- Dana Marie Plank

**Just Mercy, The Equal Justice Initiative, and Music Studies**
2:15PM – 3:45PM • Kabacoff

Chair(s): John Spilker, Nebraska Wesleyan University

Presenter(s):
- Kyra Gaunt, University of Albany
- Eric Hung, Music of Asian America Research Center
- Ana Alonso Minutti, University of New Mexico
- John D. Spilker, Nebraska Wesleyan University
- Christopher Macklin, Equal Justice Initiative
The Erotic Voice in 1930s France: Suzy Solidor and the Construction of Persona. Christopher Moore, University of Ottawa


Toward a Trans of Color Sound Studies: Annihilation, Silence, and Listening Against the Necropolitical. AM Medina, University of California San Diego

Music and the Cold War Left
2:15PM – 3:45PM • Grand Salon 7/10
Chair(s): Marcelle Coutler Pierson, University of Pittsburgh


Performing the Authoritarian Voice: Mauricio Kagel’s Radio Plays as Staged Documentarism. Janina Müller, KU Leuven

A Southern Politics of Place
2:15PM – 3:45PM • St. Charles Ballroom
Chair(s): David Ake

The Sounds of Statehood: Mapping the Musical Heritagescape of South Carolina. Mary McArthur, Eastman School of Music, University of Rochester

Sounding Quare Country: Aesthetics, Mobility, and Community Politics of Queer Appalachian Musicians. Jacob Kopcienski, The Ohio State University

“Do You Know What it Means to Miss New Orleans?”: Super Bowl Halftime Soundscapes in the Crescent City. Perry Berne Johnson, University of Pennsylvania; Courtney M. Cox, University of Oregon

Transnational Transmissions: French Cultural Diffusion in the Long Twentieth Century
2:15PM – 3:45PM • Grand Ballroom B
Chair(s): Juan Fernando Velasquez, Universidad de Antioquia

Orpheus in Hell: Carnival, Cancans, and the Collective in the Empire of Brazil. Kim Sauberlich, University of California, Berkeley


From the Living Room to the Concert Hall: Francis Bebey’s Experimental Collaborations. Sophie Angeline Brady, Princeton University

Un-gradus ad Parnassum: Ungrading and Assessment in the College Classroom
2:15PM – 3:45PM • Grand Ballroom D
Chair(s): Nancy Riley, Belmont University

AMS Board Meet & Greet 1
2:15PM – 3:45PM • Churchill (Exhibit Hall)

Bringing Intersectionality into Analysis
2:15PM – 5:30PM • St. James Ballroom
Chair(s): Jan Miyake, Oberlin Conservatory
Discussant(s): Katherine Pukinskis, Carnegie Mellon University

Bringing Intersectionality into Analysis. Katherine Pukinskis, Carnegie Mellon University

Coffee Break - Thursday, 10 November
3:15PM – 4:30PM • Churchill (Exhibit Hall)

SEM Pop-Up Concert: Aurelien Barnes & The Rumble Unplugged
3:45PM – 4:15PM • Churchill (Exhibit Hall)

Appropriation and the Designs of White Identity
4:00PM – 5:30PM • Magazine
Chair(s): Clifton Boyd

“Getting More Like the White Folks Everyday”: The “Coon Song” and the New Middle Class circa 1900. Andrei Pohorelsky, University of Chicago

Latin for (white) Lovers. Berthold Hoeckner, University of Notre Dame

The Idea of “Crow Jim” and White Resentment Against Black Jazz Musicians. Mikkel Vad, Bucknell University

Holocaust Memory
4:00PM – 5:30PM • Grand Salon 15/18
Chair(s): Ronit Seter

“Although Music Here is Chronic, Many Lives are Disharmonic”: Cabaret Songs as Discord to the Harmonizing Narrative of Theresienstadt.
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Rehearing the Warsaw Ghetto: Literary Collaboration, Authorial Erasure, and the Creation of Holocaust Memory in the Memoirs of Władysław Szpilman. Mackenzie Pierce, University of Michigan, Ann Arbor

Composing the Polish Jewish Past: The Politics of Memory in Szymon Laks’s _Elégie pour les villages juifs_. Nicolette van den Bogerd, Indiana University, Jacobs School of Music

Notational Strategies
4:00PM – 5:30PM • Kabacoff
Chair(s):
“Hidden pedagogies”: strategies for learning in early modern Italy. Lynette Bowring, Yale School of Music
Patents for Praise: Music Notation Inventions and Religious Expression in the United States. Ginger Dellenbaugh, Yale University

Border-Crossing and Code-Switching in Opera
4:00PM – 5:30PM • Grand Ballroom C
Chair(s): Colleen Renihan
“The Countertenor Voice in Contemporary Opera”. W. Anthony Sheppard, Williams College
Dirtying the Waters: Reversing History and Reevaluating Political _Musiktheater_ in Mauricio Kagel’s Mare Nostrum (1975). Elaine Fitz Gibbon, Harvard University
Embodiment as Spiritual Transformation: Aspects of Materiality and Physicality in Ritualistic Cantonese Opera Performance in Vancouver. Emily Jia Ying Liang, University of British Columbia (UBC), Vancouver

Tape and Social Life
4:00PM – 5:30PM • Grand Salon 7/10
Chair(s): Clara Latham

Singing at Your Own Funeral: Overdubbed Intimacy and the Persistence of Tradition in Soviet Georgia. Brian Robert Fairley, New York University
‘Playing in the Mud’: Cassette Tapes and the Do It Yourself Histories of East Bay Punk. Sean Louis Peters, Cornell University

Sound Assumptions: The Given of New Orleans and Havana (AMS Critical Race Lecture)
4:00PM – 5:30PM • St. Charles Ballroom
Chair(s): Alejandro L. Madrid, Harvard University; Lisa Barg, McGill University
Discussant(s): Robin Moore, University of Texas at Austin
Presenter(s):
Alexandra T. Vazquez, New York University

American Kulintang: Cultural Transmission and Innovation in Performance Over 50 Years
4:00PM – 5:30PM • Grand Salon 24
Chair(s): Elizabeth Macy, MSU Denver
Looking at the Past towards the Future: Building on the Canon of Kulintang Music Research. Mary Talusan Lacanlale, California State University Dominguez Hills
Gongster’s Paradise: Diasporic Filipinx musicians and the ethics of a kulintang (r)evolution. Eleanor Lipat Chesler, Ube Arte

BIPOC Female Voices
4:00PM – 5:30PM • Jackson
Chair(s): Victoria Malawey, Macalester College
Aretha Franklin as Singer-Songwriter: Rhetorical Design in Soul and Funk Music. Timothy Koozin, University of Houston
Vocal Timbre, Fear, and Power in Jessie Reyez’s “Gatekeeper”. Emily Garlen Milius, University of Oregon
Buffy Sainte-Marie’s Self-Expressive Voice. Nancy Elizabeth Murphy, University of Michigan

Exchange, Mobility, and the Archive
4:00PM – 5:30PM • Grand Salon 19/22
Chair(s): Benjamin Doleac, Christopher Newport University
Beyond “Cultural Exchange”: Touring Musicians and the Archipelagic Utopias of Havana and New Orleans. Hannah Rogers, University of Chicago

Port, Oil and Dream: Loss of thriving Past and Musical Imaginations in Abadan City. Armaghan Fakhræirad, University of Pennsylvania
The Crowdsourced Digital Archive. Clara Byom, Klezmer Institute

**Dance in the Early Twentieth Century**
4:00PM – 5:30PM • Marlborough A/B
Chair(s): Anne Searcy
Dancing Games or Playing Ballet? Soviet Sporting Culture in The Golden Age. Laura Kennedy, Furman University
“La France marche dans un rythme glorieux”: Metaphors of Immigration and Colonization in the Tango Craze of 1913. Sophie Benn, Butler University
Northern Exoticism, Northern Modernism: Ice Maiden (1927). Patricia Sasser, Furman University

**Collaborative Research in Community-Engaged Music: Perspectives on Signed Music from the Deaf Community**
4:00PM – 5:30PM • Grand Salon 3/6
Chair(s): Ely Lyonblum, University of Toronto
Presenter(s):
Ely Lyonblum, University of Toronto
Jody Cripps, Clemson University
Anita Small, small LANGUAGE CONNECTIONS

**What Does This Have to Do with Land Back?: Indigenous Perspectives on Decolonization Frameworks in North American Music Scholarship**
4:00PM – 5:30PM • Grand Ballroom B
Chair(s): Imani Mosley, University of Florida
Presenter(s):
Breana McCullough, University of California, Los Angeles
Melody McKiver, Brandon University
Rena Roussin, University of Toronto
Renata Yazzie, University of New Mexico

**Music in Cult Media**
4:00PM – 5:30PM • Royal
Chair(s): Katherine Reed, California State University, Fullerton; Reba Wisnner, Columbus State University
Beyond the Screaming Point: Questions about Subjectivity and Screaming in Cult Possession Films. Lisa Cooper Vest, USC
Blue Robots, Red Demons: A Study of Capcom’s Gargoyle’s Quest. Ryan Thompson, Michigan State University
“Tell Laura I Love Her”: The Ballad of Laura Palmer. Mike Miley, New Orleans, LA
Art film as Cult film: the cinemusical collaborations of Matthew Barney and Jonathan Bepler. Jordan Stokes, West chester University

**Carter, 10 Years On**
4:00PM – 5:30PM • Parish
Chair(s): Guy Capuzzo, UNC Greensboro; John Link, William Paterson University
Narratology in the “Practice Session Model” of Elliott Carter’s Fifth String Quartet. Christian Carey, Rider University
Carter, Pedagogy, and the Undergraduate Theory Curriculum. Peter Smucker, Stetson University

**Masculinity, Politics and Religion: the Myth of Turlough Carolan in Irish Music**
4:00PM – 5:30PM • Chart C
Chair(s): Helen Lawlor, TU Dublin Conservatoire
Turlough Carolan and Eighteenth-Century Music in Ireland: Crossing a Divide? Kerry Houston, TU Dublin Conservatoire
Reimagining and Mythologising Carolan: History, Politics and Character. Sandra Joyce, Irish World Academy of Music and Dance, University of Limerick
The Masculinity Paradox: Gender, Music and Traditionality in Irish Harping. Helen Lawlor, TU Dublin Conservatoire

**AMS Ecomusicology Study Group Business Meeting**
4:00PM – 5:30PM • Steering
Chair(s): Megan Murph, University of Missouri; Heidi Jensen, Alfred University
Metaphysics and Embodiment in the History of Medieval Music Theory
4:00PM – 5:30PM ◆ Windsor
Chair(s): Andrew Hicks, Cornell University
Diagrammatic Techniques as Embodied Praxis in the Treatises of Șafī al-Dīn al-Urmawī. Hallie Voulgaris, Yale University
Atomism and Divisibilism in Late-Medieval Theory and Practice. Philippa Ovenden, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies
Mastering Music through Sermons: Public Orations as Examples in Western European Medieval Music Theory. Elina G. Hamilton, University of Hawaii

Early Modern Science
4:00PM – 5:30PM ◆ Commerce
Chair(s): Rebecca Cypess
Music at the Apsides: Kepler’s Ephemeral Harmonies and Early Modern Knowledge. Patrick Thomas Davis, University at Buffalo
“Trinitatis unitas”: Stars, Alchemy, and Geometrical Unio Mystica in Buxtehude’s Quemadmodum desiderat cervus (BuxWV 92). Malachai Komanoff Bandy, Pomona College

4:00PM – 5:30PM ◆ Grand Ballroom D
Chair(s): Paula Clare Harper, University of Chicago
Presenter(s):
Christa Bentley, University of Arkansas
Kate Galloway, Rensselaer Polytechnic Institute
Phoebe Hughes, Binghamton University
Chelsea Burns, University of Texas - Austin
Melissa Avdeeff, Coventry University
Jocelyn

Archival Activism: Repatriation, Revitalization, and Agency
4:00PM – 5:30PM ◆ Quarterdeck
Chair(s): Uzoma O. Miller, Visiting Professor of African American Studies, Ohio University
Revitalization and Repatriation in Jeremy Dutcher’s Wolastoqiyik Lintuwakonawa: Toward a Musical-Haptic Culture Concept. Lee Veeraraghavan, Tulane University
The work of return: A database tool to support community access to digitized audio collections. Sally Treloyn, University of Melbourne; Reuben Brown, University of Melbourne

Sonic Signatures: How Migrant Music Constitutes the City at Night
4:00PM – 5:30PM ◆ Fulton
Chair(s): Derek Pardue, Aarhus University
Sonic Signatures: A Framework. Derek Pardue, Aarhus University, Denmark
Music, Memory, and Migration at Night: Relational Ways of Knowing Through Arts-Based Collaborations. Katie Young, Brock University
The Black Irish Female DJ Signature. Ailbhe Kenny, Mary Immaculate College, University of Limerick

Constructing Narratives of Nazism and Fascism: History, Historiography, and Canonical Memory
4:00PM – 5:30PM ◆ Prince of Wales
Chair(s): Jessica Vansteenburg, University of Arkansas
The (right to) Opacity: archival erasure and archival refusal of Black musicians in Nazi-occupied Paris. Kira A Drale, University of California Santa Cruz
Holocaust Ventriloquism?: Virtual Spectacles or Living Performance. Kathryn Agnes Huether, Bowdoin College
Performing Folklore: Discipline, Control, and Surveillance in Fascist Italy. Luca Battioni, Brown University

Sounding Texas: Race, Identity, Ecology
4:00PM – 5:30PM ◆ Magazine
Chair(s): Kyle DeCoste, Columbia University
The Animal That Therefore I Am: Bob Schneider’s “Batman” in Context. Julianne Laurel Graper, Indiana University Bloomington
Non-Phonographies: Entangled Listening in Austin, Texas. Harrison S. Montgomery, University of Texas at Austin

Ecologies of Community: Shareholders, Kin, and Collaborators
4:00PM – 5:30PM ◆ Camp
Chair(s): Joshua S. Duchan, Wayne State University
From Farm Shares to Jazz Shares: Alternative Community-based Music Presenting in
The Ph.D. in Music at Duke University
Musicology, Composition, Ethnomusicology

Faculty

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

**Sophia Enriquez**
ethnomusicology, Latinx music, American vernacular music, gender & sexuality

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

**Stephen Jaffe**
composition

**Scott Lindroth**
composition, interactive computer music

**Louise Meintjes**
ethnomusicology, southern Africa, music and politics

**Robert Parkins**
organ, harpsichord, performance practice

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

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

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

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

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

**Yun Emily Wang**
sound studies, East Asia & ethnomusicology, Asian American & diaspora, gender & sexuality

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

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

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

Information: [music.duke.edu/graduate](http://music.duke.edu/graduate)
Admissions & financial aid: [gradschool.duke.edu/admissions](http://gradschool.duke.edu/admissions)
Western Massachusetts. Jason Robinson, Amherst College
“Less of a Performance, than a Kinship”: Inuit Drum Dance, Cultural Competence, and the Metacommunication of Ihuma in the Inuit Community of Ulukhaktok. Timothy Edward Murray, University of Florida

Music in the 19th-Century United States
4:00PM – 5:30PM • Compass
Chair(s): Deane Root
The Wide Awakes and Political Parlour Song. Emily Margot Gale, University College Cork
Musical Idealism in the Antebellum West: the St. Louis Polyhymnia Society (1845–55). Sara McClure, University of Kansas
“Who’d Prefer a Man to You?:” Satirical Anti-Suffrage Songs and the Presidential Candidacy of Belva Lockwood. Kendall Hatch Winter, University of North Carolina at Chapel Hill

Transnational Solidarity in Latinx and Latin American Social Justice Movements in the US
4:00PM – 5:30PM • Canal
Chair(s): Fernando Rios, University of Maryland, College Park
"Soy del pueblo": Cuba in the Revolutionary Imaginary of Chicana/o Movimiento Music. Estevan Azcona, University of Arizona
Forming a United Cultural Front in a Continent-Wide Struggle: Musical Solidarity Between Chican@ and Chilen@ in the San Francisco Bay Area in the 1970s and 1980s. David Spener, Trinity College

Topic and Leitmotif in Video Game Music
4:00PM – 5:30PM • Ascot/Newberry
Chair(s): William O’Hara, Gettysburg College
Where is Link’s Home?: Contrasting the Relationships of Leitmotive and Topic to Narrative Across the Legend of Zelda Series. Lukas Perry, Eastman School of Music
Familiar Tonality and Timbres in Horror Video Games. Blaire Ziegenhagel, University of Oregon
The Common Cold: Using Data Science to Define the Winter Topic in Video Game Music. Megan Lavengood, George Mason University; Evan Williams, Digital Science

The Concept of Mode in Jewish Music Studies
4:00PM – 5:30PM • Chart A
Chair(s): Yonatan Malin, University of Colorado Boulder
Discussant(s): MarcPerlman, Brown University
Presenter(s):
Mark Kligman, UCLA
Tina Frühauf, Columbia University
Rachel Adelstein; Mark Kligman, UCLA
Yonatan Malin, University of Colorado Boulder
Daniel Shanahan, Ohio State University

Black Arts Intersections in New Orleans: Legacies of Resistance and Celebration
4:00PM – 5:30PM • Grand Ballroom A
Chair(s): Oliver N. Greene, Long Beach, CA
Presenter(s):
Freddi Williams Evans, Writer, Historian
Michael White, Jazz Clarinetist, Historian
Naimah and Shaka Zulu, Dancer/Choreographer; Stilt Dancer, Mardi Gras Indian Big Chief*
Monk Boudreaux, Mardi Gras Indian Big Chief
Eric Waters, Cultural Art Photographer
Joyce M. Jackson, Louisiana State University
Bruce Sunpie Barnes, Accordionist, Mardi Gras Skeleton Masquerader

Joy! A Well-Tempered Lesson in Good Living (AMS President’s Endowed Plenary Lecture)
6:00PM – 7:00PM • St. Charles Ballroom
Chair(s): Steve Swayne, Dartmouth College
Presenter(s):
Daniel KL Chua, University of Hong Kong

SEM: Music and Climate Change at Tulane
6:00PM – 9:00PM • Tulane University, Dixon Recital Hall, Tulane University
Presenter(s):
Ana María Ochoa, Tulane University
Matt Sakakeeny, Tulane University
Lee Veeraraghavan, Tulane University
Rebecca Snedeker, Tulane University
Les Cenelles, Louisiana
Joint Welcome Reception
6:30PM – 7:45PM ◆ Mark Twain Courtyard
(Rain Location: Jefferson Ballroom)

Northwestern University Reception
7:00PM – 9:00PM ◆ Bridge

Society for American Music Reception
7:00PM – 9:00PM ◆ Port & Starboard

Musicking in Old Age: Aging Studies and Music Studies
7:30PM – 10:30PM ◆ Grand Salon 3/6
Chair(s): Michael Kinney, Stanford University; Joseph Straus, The Graduate Center, CUNY
Discussant(s): Kathleen Woodward, University of Washington
Presenter(s):
Emily Ruth Allen, Florida State University
Aruna Kharod, University of Texas, Austin
Samantha Jones, Harvard University
Tiffany Naiman, University of California, Los Angeles
Simon Buck, University of Edinburgh/ Northumbria University

SMT-Pod Editorial Board Meeting
7:30PM – 9:00PM ◆ Executive Board Room
Chair(s): Jennifer Beavers, University of Texas at San Antonio

SEM: An Asian American Listening Party
7:30PM – 8:30PM ◆ Camp
Chair(s): Lei X Ouyang, Swarthmore College; Deborah Wong, University of California, Riverside

Zydeco and Cajun Dance Workshop
7:30PM – 8:30PM ◆ Quarterdeck
Sponsored by the SEM Dance, Movement, and Gesture Section and the SMT Dance and Music Interest Group

SEM Professional Development Workshop: Research/Teaching Workflows
7:30PM – 9:00PM ◆ Prince of Wales
Presenter(s):
Andrea F. Bohlman, University of North Carolina at Chapel Hill
Eduardo Herrera, Indiana University Bloomington

SMT Autographs and Archival Documents Interest Group Meeting
7:30PM – 9:00PM ◆ Parish

SMT Music Cognition Interest Group Meeting
7:30PM – 9:00PM ◆ Windsor

SMT Musical Theater Interest Group Meeting
7:30PM – 9:00PM ◆ St. James Ballroom

SMT Russian Theory Interest Group Meeting
7:30PM – 9:00PM ◆ Jackson

Symposium: Decolonizing East Asia in Music Research and Pedagogy
7:30PM – 9:00PM ◆ Magazine
Chair(s): Stephanie Choi
‘Jinghu Accompaniment Does not Need Scores!‘: The Debate around Using Music Notation in Training Contemporary Qinshi. Li Huan
Pedagogical Methods on East Asian Mouth Organs for Composers--Case Study of SEED 2021: Virtual Composition Academy. Jun Yi Chow and Chatori Shimizu
Those pieces are played once, and never again’: The Composer/Performer Gap in contemporary Koto Music. Garrett Groesbeck

What do We Mean by Musical Notation, Inscription, or Visualization?
8:00PM – 10:00PM ◆ Royal
Chair(s): Giulia Accornero, Harvard University; Ginger Dellenbaugh, Yale University
Discussant(s): Giulia Accornero, Harvard University; Ginger Dellenbaugh, Yale University

The 12th-Century Eastern Mediterranean as a Cross-Cultural Notational Laboratory. Uri Jacob, Bar-Ilan University
Reframing, Rethinking, Renaming: Towards an Anthropology of Notational Artifacts. Giovanni Cestino, University of Milan
Notation and Inscription: Considering the Tactile. Virginia Georgallas, Berkeley University; Sarah Koval, Harvard University
Works Without Notation: The Social and Aesthetic Aims of Budapest’s “Free Music” Community. Nicholas Emmanuel, University at Buffalo
Writing Sancaras (characteristic phrases) for New Audiences. Balu Balasubrahmaniyan, Wesleyan University

“I Can’t Read Music”—Music Reading as a Cultural Practice in Popular Music. Bernhard Steinbrecher, University of Innsbruck

Music Notation and Analysis in Music Theory Courses. Shersten Johnson, University of St. Thomas

Critical Childhood and Music Studies Workshop
8:00PM – 10:00PM • Kabacoff
Chair(s): Ryan Bunch, Rutgers University-Camden; Susan Boynton, Columbia University

“The American Southern Jewish Experience through Music in New Orleans” Special Interest Group Meeting of the Jewish Studies and Music Study Group
8:00PM – 10:00PM • Commerce
Chair(s): Samantha Cooper, New York University
Discussant(s): Ezekiel Levine, New York University
Presenter(s):
  Mark Rubin
  Anna Tucker, Museum of Southern Jewish Experience

SEM Anatolian Ecumene SIG
8:00PM – 9:00PM • Canal

SEM SIG for Ecomusicology
8:00PM – 9:00PM • Chart C

SMT Dance and Movement Interest Group Meeting
8:30PM – 9:30PM • Steering

SEM Religion, Music, and Sound Section
8:30PM – 10:30PM • Chart A

SEM Sound Studies Section Business Meeting and Keynote Address
8:30PM – 10:30PM • Fulton
  “Between Worlds: Sound and Interspecies Communication." Gavin Steingo

Association for Chinese Music Research Business Meeting
9:00PM – 10:00PM • Magazine

SEM Ethics Committee
9:00PM – 10:00PM • Grand Salon 24
Closed meeting

SEM SIG for Cognitive Ethnomusicology
9:00PM – 10:00PM • Chart C

SEM Working Group on Graduate Education in Ethnomusicology
9:00PM – 10:30PM • Camp
Chair(s): Frederick Lau, Chinese University of Hong Kong; Robin Moore, University of Texas at Austin

SEM Latin American & Caribbean Music Section
9:00PM – 10:30PM • Canal
Chair(s):

SEM Professional Development Workshop: Dissertation Writing
9:00PM – 10:30PM • Prince of Wales
Chair(s): Joshua David Pilzer, University of Toronto; Adriana Helbig, University of Pittsburgh
Presenter(s):
  Joshua Pilzer, University of Toronto
  Adriana Helbig, University of Pittsburgh

SEM Chapters
9:30PM – 10:30PM • Grand Salon 12

SEM Program Committees (2022 and 2023)
9:30PM – 10:30PM • Norwich
Closed meeting
Music of the United States of America (MUSA) is a national series of scholarly editions that seeks to reflect the character and shape of American music making. MUSA is a copublication between the American Musicological Society and A-R Editions and is supported by the National Endowment for the Humanities.

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

Recent MUSA Titles

Stephen Sondheim: Follies, Orchestrations by Jonathan Tunick
Edited by John Alan Conrad • forthcoming

An American Singing Heritage: Songs from the British-Irish-American Oral Tradition as Recorded in the Early Twentieth Century
Edited by Norm Cohen, Carson Cohen, and Anne Dhu McLucas • MU32/A089

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

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

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

George Whitefield Chadwick: The Padrone
Edited by Marianne Betz • MU28/A082
Friday, 11 November

SEM Committee on Labor
7:00AM – 8:00AM • Grand Salon 12
Closed meeting

SMT Committee on Accessibility and Disability Meeting
7:15AM – 8:45AM • Grand Salon 9
Chair(s): Anabel Maler, University of Iowa

SMT Breakfast Reception for Students
7:15AM – 8:45AM • River
Chair(s): Gregory John Decker, Bowling Green State University
Hosted by the SMT Professional Development Committee

SMT Global Interculturalism and Musical Peripheries Interest Group Meeting
7:15AM – 8:45AM • Jackson
Open invitation

SMT Music Notation and Visualization Interest Group Meeting
7:15AM – 8:45AM • Parish
Open invitation

AMS Publications Committee Business Meeting
7:30AM – 9:00AM • Trafalgar
Chair(s): Nancy Rao, Rutgers University
Closed meeting

AMS Communications Committee
7:30AM – 9:00AM • Port
Chair(s): Sarah Eyerly, Florida State University
Closed meeting

American Brahms Society Board Meeting
7:30AM – 9:00AM • Durham
Closed meeting

AMS Student Chapter Representatives to Council
7:45AM – 8:45AM • Starboard
Chair(s): Douglas Shadle, Vanderbilt University
Closed meeting

Poster Session
8:00AM – 10:00AM • St. James Ballroom
Chair(s): Poundie Burstein

Karate Kid Pedagogy and Interdisciplinary Priming in the Music Theory Curriculum. Michael Baker, University of Kentucky

Interacting Periodicities in the Music of Ligeti and The Bad Plus. Jason Yust, Boston University

Public Music Theory, Then and Now: An Introduction to the Victor Zuckerkandl Index. Daphne Tan, Alexis Millares Thomson, Tegan Ridge, Emma Soldaat, University of Toronto


Tracing The “Disappearance” of the Third Chorus in Recent Popular Music. Jeremy Orosz, University of Memphis

Formal and Expressive Explorations in Wranitzky’s and Dussek’s Two-Tempo Finales. Olga Sánchez-Kisielewska, University of Chicago

Is Harmonic Dictation Effective? Timothy Kern Chenette, Ryan Becker, Meghan Hatfield, Utah State University

A Different Type of Formal Function: Return as Form in Progressive Metal. Calder Matthew Hannan, Columbia University

Studying the Piano Etude: Virtuosity, Perfection, and Disability. Sara Bakker, Utah State University

Processual perspectives on musical cyclicity: examples from diverse cultures
Chair(s): John Roeder, University of British Columbia; Michael Tenzer, University of British Columbia

An alternative-format special (joint poster) session
Cycling as concurrent fluxes of expectation. John Roeder, University of British Columbia

Narrow Dimension: A Balinese gamelan angklung cycle. Michael Tenzer, University of British Columbia

Three Types of Cyclical Expectation in Two Panpipe Musics. Hei-Yeung (John) Lai, University of British Columbia

Konnakol Duet in a 75-pulse Tāla: Simultaneous Streams of Cyclic Expectation. Oscar Smith, University of British Columbia
Cycle Transformation in a Macedonian Dance Song. Nathan Bernacki, University of British Columbia

Poetic Consonance as Cycle Markers in the Singing of Sinhala Poetry. Eshantha Peiris, University of British Columbia

Rhythm Cycles in Eastern Khorasani Chaharbeiti. Taees Gheirati, University of British Columbia

Timbre, Auditory Streams, and the Chorus: A Cyclic Analysis of Max Roach. Jason Winikoff, University of British Columbia

Rethinking Maritime Histories of Popular Music
Sponsored by the Historical Ethnomusicology Section
8:30AM – 10:30AM • Chart C
Chair(s): Anne K. Rasmussen, College of William and Mary
Presenter(s):
Gabriel Solis, University of Washington
Frederick Schenker, St. Lawrence University
Amane Kasai, Waseda University
Yuiko Asaba, University of Huddersfield
Alex Murphy, Kenyon College

Collaborative Work in Health-Related Contexts: Exploring Possibilities and Challenges through Four Case Studies
8:30AM – 10:30AM • Grand Salon 24
Chair(s): Guilnard Moufarrej, United States Naval Academy
Building Partnerships: Music and Maternal Mental Health in the Gambia. Bonnie McConnell, Australian National University
An Ethnomusicologist as Social Worker: Applied Ethnomusicology in a Child Welfare Setting. Amy Corin, Ventura County Department of Children and Family Services
An Ethnomusicologist and a Social Worker: The Story of a Teaching Collaboration. Andrés Amado, University of Texas Rio Grande Valley
Promoting Medical and Health Humanities at Mayo Clinic in Rochester, Minnesota. Kathleen Van Buren, Mayo Clinic

Trauma and Healing: Contexts and Methodological Approaches
8:30AM – 10:30AM • Magazine
Chair(s): Andrea Shaheen Espinosa, Arizona State University

“I Will Rescue You”: Musical Saviors and The Business of Anti-Trafficking. Elizabeth (Beth) Hartman, University of Minnesota

Spiritual Economics: Postcolonial Trauma Healing in the Popular Music of Benin Republic. Sarah Politz, University of Florida

Hardcore Community and Radical Hospitality at Furnace Fest XX[i]. Nathan William Myrick, Mercer University

Suppression of Grief and Oppression of Social Behavior under Albanian Communist Agenda. Grijda Spiri, UCSC

Ghosts in the Machine: Technological Disturbances, Deformations, and Sonic Epistemologies
8:30AM – 10:30AM • Canal
Chair(s): Gavin Steingo, Princeton University
Interwoven Listening with the Music Listening Machine. André Holzapfel, Bob Sturm, KTH Royal Institute of Technology
El Barrio Ruidoso: The Politics of Timbre in Sound Systems on Colombia’s Caribbean Coast. Jacob Sunshine, Harvard University
Alexa’s Uncanny Resonances and the Sonic Anxieties of Surveillance Capitalism. Audrey Amsellem, Columbia University
Democratizing Music?: Artificial Intelligence, Artistic Labor, and Technological Ethics. Rujing Stacy Huang, The University of Hong Kong

Soundscapes of War: Resistance and Remembrance
8:30AM – 10:30AM • Fulton
Chair(s): Matt Sumera, Hamline University
Listening to the Sound and Silence in the Korean DMZ soundscape. Jeongin Lee, University of Texas at Austin
Commemorating the Turkish Coup: Social Memory and the Musical Reenactment of Time. Sophia Marie Zervas, Harvard University
The Social Life of a Song: “After the Nightmare” from War-Era Saigon to Diasporic Stage. Jason R. Nguyen
Musicology

SHAPING THE FUTURE

• Global perspectives
• Supportive communities
• Disciplinary innovation
• Opportunities for performance

Christina Bashford: Social and cultural history, music in 19th- and early 20th-century Britain, music and commerce, concert life, amateur music-making, music during World War I

Donna A. Buchanan: Balkans, Caucasus, Mediterranean, and Russia; music and identity politics, music and cosmology, acoustemology, campanology, performativity, post/socialism

Megan K. Eagen-Jones: 16th-century sacred musics, musical poetics, and music pedagogies; music, humanism, and the reformations; secondary area: early 20th-century experimental repertories and Irish traditional music

Gayle Magee: Music in Canada and the U.S., contemporary music, digital pedagogy

Jeffrey Magee: Music in the U.S., jazz, musical theater, African American traditions, black-Jewish intersections

Carlos Roberto Ramírez: Early Modern musical identities, early keyboard performance practice, music and subjectivity, music in the Spanish Atlantic

Michael Silvers: Multispecies ethnomusicology, sound in/and science & technology studies, Brazilian vernacular music

Jonathon Smith: Music in the U.S. south; shape-note singing; the global Celt; social imaginaries; music, place, and landscape; queer space

Jeffrey Sposato: Mendelssohn and Judaism, Bach, Leipzig, church and concert music traditions, choral music, Classical and Romantic music

Makoto Harris Takao: Global (music) history; music and theater of 16th to 18th-century Europe; Japanese music studies (historical and contemporary); music and religion; music and colonialism; conceptual history; emotions history

Nolan Vallier: Music and architecture, contemporary music, social and cultural history, concert life, sound studies

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Keywords in Music and Political Economy
8:30AM – 10:30AM • Chart A
Chair(s): Lynn Hooker, Purdue University; Brendan Kibbee, The Graduate Center, CUNY
Presenter(s):
  Timothy Taylor, University of California, Los Angeles
  Oladele Ayorinde, Indiana University
  Agustina Checa, Lehman College, CUNY
  Ana Hofman, The Slovenian Academy of Sciences and Arts
  Bradford Garvey, Brandeis University

Musical Instruments: Building, Recording, Technique
8:30AM – 10:30AM • Prince of Wales
Chair(s): Joshua Tucker, Brown University
Microphone Choreography and Painting with Sound: Naná Vasconcelos in the Recording Studio. Daniel Sharp, Tulane University
Saz by Hand. Peter McMurray, University of Cambridge

Music, Migration, and Nostalgia
8:30AM – 10:30AM • Camp
Chair(s): Jesse Freedman, Saint Joseph’s University
Music, Migration, and Relations of Care at a Swedish Music-and-Arts School. Carrie Ann Danielson, Florida State University
Mapping Alternatives and Reshaping Space through the Sonic Mobilization of Precarity. Jesse Freedman, Saint Joseph’s University
Challenging the Theater of Memory: Yiddish Song beyond Kitsch and Stereotype. Isabel Frey, Music and Minorities Research Center, University of Music and Performing Arts Vienna; Benjy Fox-Rosen, Music and Minorities Research Center, University of Music and Naul, Palladū, and the Nostalgic Present. Bokyung Blenda Im, Harvard University

Aurality and Performativity in the Archive
8:30AM – 10:30AM • Grand Salon 19/22
Chair(s): Kira A Dralle, University of California Santa Cruz
Un-Masking African and Diasporic Resistance Aurality in Mardi Gras Indian Music in New Orleans. Oliver N. Greene, Long Beach, CA
Listening to the Colonial Archive: Regulating Festival Sound and Ga Space in Early 20th Century Accra. William Ray Matczynski, University of California, Los Angeles
“She’s The Real Thing, My Baby”: Blackface Minstrelsy and Gender Performance in Early Black Musical Theater. Elea Proctor, Stanford University
Aurality and Performativity of Sound Archives: The Case of Sibizığı Küy, “Erts Tolqını,” and Kazakh Clan Identity. Xiaoshi Wei, SOAS, University of London

Voicing: Uses and Abuses of Women’s Voices
8:30AM – 10:30AM • Quarterdeck
Chair(s): Joshua D. Pilzer, University of Toronto
The Rupturing Voices in the Collective: South Korean Feminists in the 2016-17 Candlelight Vigils. Sangah Lee, University of Toronto
Settings of Women’s Poems in the Music of Steve Lacy: The Case of The Cry. Evan Rapport, Eugene Lang College of Liberal Arts
The Ubiquitous ‘Polite Female Announcer’ Voice in Japanese Everyday Life. Joshua D. Pilzer, University of Toronto

La Nueva Generación of Latinx Ethnomusicologists: Methods, Community-building, and Artivismo as Collaborative Practice
8:30AM – 10:30AM • Grand Salon 3/6
Chair(s): Xóchitl Chávez, University of California Riverside; Sophia Enríquez, Duke University
Acompañando la comunidad: Practicing a Methodology of Sincere Collaborative Intention. Xóchitl Chávez, University of California Riverside
La Bruja del Sur: Dia de Los Muertos Ritual, Collaborative Ethnography, and Latinx Musical Ontologies in the U.S. South. Sophia Enríquez, Duke University
SALSA Lotería: Performing Resistance, Womanhood, and the Immigrant Experience. Teresita Lozano, University of Texas Rio Grande Valley
Community Engagement, Building, and Healing through Latina Feminisms in Leading a University Ensemble. **Jessie Vallejo, Cal Poly Pomona**

“MOVED”: Reflections on the Maultsby and Burnim Seeger Lectures
8:30AM – 10:30AM • Grand Ballroom A
Chair(s): Stephanie Shonekan, University of Maryland
Presenter(s):
- Stephanie Shonekan, University of Maryland
- Cheryl Keyes, University of California, Los Angeles
- Fernando Orejuela, Indiana University Bloomington
- Fredara Hadley, The Julliard School
- Alison Martin, Dartmouth College
- Dina Bennett, American Jazz Museum
- Alisha Lola Jones, University of Cambridge

Melodic Transformations and Dissonant Counterpoint in Cowell and Beyer
9:00AM – 10:30AM • Parish
Chair(s): Ellie Hisama, University of Toronto
- “Another Kind of Internationalism”: Reconsidering Henry Cowell’s Dissonant Counterpoint. **Lee Cannon-Brown, Harvard University**
- Melodic Transformations in Johanna Beyer’s Clarinet Suites (1932). **Alexandrea Jonker, McGill University**
- Layers of Dissonance Within the First Piece of Johanna Beyer’s Dissonant Counterpoint. **Julianna Willson, Eastman School of Music**

“I Don’t Know Why I Love You Like I Do”: Moving Past the Mythos of Barbershop
9:00AM – 12:15PM • Steering
Chair(s): Daniel Carsello, Temple University
Discussant(s): Gage Averill, The University of British Columbia
- The Myth of a Male Sound: Early Evidence of Female and Mixed-Gender Barbershop Singing. **Aurélie Gandour, SOAS University of London**
- Beyond Pillar Chords: The Linking Function in Barbershop Harmony. **Andrew Wittenberg, University of Cincinnati, College-Conservatory of Music**

“Yours Truly is True, Dear”: Gendered Barbershop Arranging Acoustically Reconsidered. **Jordan Lenchitz, Florida State University**

“America in Miniature”: Everyone in Harmony, HALO, and the Challenges of “Radical Inclusion.” **Daniel Carsello, Temple University**

After Boater Hats and Bow Ties: Breaking the Mold through Barbershop Tagging. **Elizabeth Uchimura, Florida State University**

Revaluing Creative and Care Work
9:00AM – 10:30AM • Grand Ballroom C
Chair(s): Kimberly Francis, University of Guelph
- Sounding Care Work. **Rosie Smucker Dwyer, University of California San Diego**

A Long Perspective on Music and Attention: From Liturgical Listening to the Neural Orchestra
9:00AM – 10:30AM • Commerce
Chair(s): Andrew Hicks, Cornell University
- Augustine on Attention, Concupiscence, and Liturgical Song. **Elizabeth Lyon Hall, COLLIS Institute for Catholic Thought and Culture**
- Attending to Attention in Descartes’s Musicae Compendium (1618 / 1650). **Carmel Raz, David E. Cohen, Max Planck Institute for Empirical Aesthetics**
- Attention, Instrumentality, and the Orchestration of Mind. **Francesca Brittan, Case Western Reserve University**

American Contact: Intercultural Encounters and Musical Material Texts
9:00AM – 10:30AM • Grand Ballroom B
Chair(s): Ronald Radano, University of Wisconsin
- Regulating Guatemalan Voices: The Colonial Politics of Order in 18th-Century Choir Rules. **Diane Oliva, University of Southern California**
- “…Paper which had once been white”: Searching for Absent Invitations in the Colonial Caribbean. **Maria Ryan, Florida State University**
- Printed Musical Notation as Imperial Evidence in Antebellum America. **Rhae Lynn Barnes,**
The Book of Requiems, 1450-1550
From the Earliest Ages to the Present Period
Edited by David J. Burn

Reference work for musicologists, music theorists, performers, and music lovers

Few western musical repertories speak more to the imagination than the Requiem mass for the dead. The Book of Requiems presents in-depth essays on the most important works in this tradition, from the origins of the genre up to the present day. Each chapter is devoted to a specific Requiem, and offers both historical information and a detailed work-discussion. Conceived as a multi-volume essay collection by leading experts, The Book of Requiems is an authoritative reference publication intended as a first port of call for musicologists, music theorists, and performers both professional and student.

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Blends and Hybrids
9:00AM – 10:30AM • Jackson
Chair(s): Nicholas Stoia
- Blending Genres, Mixing Forms: Ellington’s Symphonism in *Black, Brown, and Beige*. Sam Reenan, Miami University
- Hybrid Sequences: Sequential Progressions as Combinations of Voice Leading Patterns in the Music of Nikolai Medtner (1879–1951). Marie-Ève Piché, McGill University; James Renwick, McGill University

Analyzing Popular Music
9:00AM – 10:30AM • Royal
Chair(s): Sarah Suhadolnik
- Branding a Rap Vocable: Timbre, Sexuality, and Megan Thee Stallion’s Tongue. Zachary Wallmark, University of Oregon
- That Thing: ii-centric Songs. Clay Downham, Houston, TX
- Curious Covers: Timbre’s Function in the “Mimic” Cover. Jeremy Piotr Tatar, McGill University

Music in 19th-Century Rio de Janeiro
9:00AM – 10:30AM • Grand Salon 15/18
Chair(s): Silvio dos Santos
- Feeding vanities or promoting change? Musical and socio-professional dynamics of foreign and national artists in Rio’s theatres (1800s-50s). Rogerio Budasz, University of California, Riverside
- Beginnings: When Polka was Congo Music and Batuque was French. Marcelo Boccato Kuyumjian, Baylor University

Grooving Political Discontent
9:00AM – 10:30AM • Marlborough A/B
Chair(s): K. E. Goldschmidt
- Groove Politics: Pleasure and Participation in Cuban Dance Music. Kjetil Klette Boehler, University of South-East Norway
- Sununu: Contesting Refugee Representations through Music in the Third Space. Katelin Nicole Webster, The Ohio State University
- “Dance ’til you drop, boogie ’til you puke”: Endurance as Value in Philip Glass and Twyla Tharp’s In the Upper Room. Anne Searcy, University of Washington

Toward the Interdisciplinary Study of Education and Music
9:00AM – 10:30AM • Compass
Chair(s): Joseph Maurer, Massachusetts Institute of Technology; Lindsay Wright, Yale University
Presenter(s):
- Deborah Wong, University of California, Riverside
- Robert Gjerdingen, Northwestern University
- Danielle Davis, Florida State University
- Christopher Cayari, Purdue University

Rethinkings and Critiques
9:00AM – 10:30AM • Windsor
Chair(s): Jeffrey Perry, Louisiana State University
- Rethinking Musical Work with Philippe Leroux’s *Quid sit musicus?* (2014). Landon Morrison, Harvard University
- Chiasmus as Critique: Dallapiccola’s *Ulisse* and the Political Resonances of Musical Form. Audrey Jane Slote, University of Chicago

Musical Whiteness and the Researcher’s Racial Positionality
9:00AM – 12:15PM • Grand Ballroom D
Chair(s): Ritwik Banerji, Iowa State University
Discussant(s): Philip Ewell, Hunter College
Presenter(s):
- Lillian Wohl, Universidad de Buenos Aires/IIEET
- Kelsey Klotz, University of North Carolina at Charlotte
- Ayden Adler, University of Houston–Downtown
- Kira Thurman, University of Michigan

Narrative in Popular Music
9:00AM – 10:30AM • Ascot/Newberry
Chair(s): Drew Nobile, University of Oregon
Storytelling Through Metric Manipulation in Popular Music. Samantha Waddell, Indiana University

Navigating the Popular Music Landscape: Textural Cues. Emily Schwitzgebel, Northwestern University

The Axis Progression as Narrative Identity: Order Positions, Voice-Leading, and Schemata in Adele's "Hello". Nathan Fleshner, University of Tennessee

Alternative Modernities
9:00AM – 10:30AM • Grand Salon 7/10
Chair(s):

the treble with tradition: a study of modernity in the contemporary music scenes of Southern India. Shreya Suresh, Vassar College

Khetramohan Goswami and his “Swaralipi”: “Sargam Culture” and Music Pedagogy in Nineteenth Century Calcutta. Anirban Bhattacharyya, Shiv Nadar University

Rethinking Primitive Modernity Through the Tango Revival of the 1920s and 30s. Eric Johns, University of California, Riverside

World War II and the Sounds of Survival
9:00AM – 10:30AM • Kabacoff
Chair(s): Christina Baade

Truth Pacts, Faux Memoirs, and Operatic Adaptation: The Case of Francesco Lotoro’s Misha e i lupi. Andrew L. Barrett, Northwestern University

Resisting on well-known melodies: Yvonne Oddon’s prison songs (1941-1944). Marie-Helene Benoit-Otis, Universite de Montreal; Cecile Quesney, Universite de Rouen

"Peace will defeat war": Borys Liatoshynsky and the Ukrainian Symphony. Leah Batstone, University of Vienna

Analyzing Hip-Hop through the Music of Daniel Dumile
9:00AM – 12:00PM • Eglinton Winton
Chair(s): Kyle Adams, Indiana University

Intersections of Music Cognition and Music Theory Pedagogy
9:00AM – 12:00PM • Cambridge
Chair(s): Nancy Rogers
By invitation only

Archival Show & Tell with The Historic New Orleans Collection
10:00AM – 12:00PM • Williams Research Center
Williams Research Center
410 Chartres Street
Registration required.

Coffee Break - Friday, 11 November
10:15AM – 11:30AM • Churchill (Exhibit Hall)

Greek Music on the Gulf of Mexico
10:30AM – 11:00AM • Churchill (Exhibit Hall)
Performer(s):

Panayotis (Paddy) League, Florida State University

10:45AM – 12:15PM • Grand Salon 24
Chair(s): Marcia Ostashewski, Cape Breton University
Presenter(s):

Lassana Diabaté, Association Foli-Lakana
Eric Escudero, Memorial University of Newfoundland
Michael B. MacDonald, MacEwan University
Daniel Akira Stadnicki, McGill University
Huib Schippers, University of Washington

Sounding Protest in 21st-Century Latin America: A Roundtable
10:45AM – 12:15PM • Commerce
Chair(s): Beatriz Goubert, RILM; Juan Fernando Velásquez, Universidad de Antioquia
Presenter(s):

Andrea Pérez Mukdsi, Georgia State University
Bernard Gordillo, Yale University
Maria Fantinato G. de Siqueira, Duke University
Daniel Castro Pantoja, University of North Carolina Greensboro
Eduardo Herrera, Indiana University

Fauréen and Boulezian Harmony
10:45AM – 12:15PM • Parish
Chair(s): Clare Sher Ling Eng, Belmont University
Cadence fauréenne and Plainchant
Harmonization. Ruka Shironishi, Mannes College, The New School University; Queens College, The City University of New York
Sur incises and Boulezian Harmony. C. Catherine Losada, College-Conservatory of Music/University of Cincinnati
Motivic Perspectives of Voice Leading in Fauré. Matthew Allan Bilik, University of North Texas

Technology and Community
10:45AM – 12:15PM • Fulton
Chair(s): Chris Scales, Michigan State University
Creative Technologies: Folk Music and IT Sector Development in the Republic of Armenia. Alyssa Mathias, Knox College
Gifts in the Digital Economy: Sweetwater Sound and the K250 Sampling Network. Jason Mullen, University of Florida
From Boogie to Nyabinghi: Re-Indigenization and Cosmopolitanism in Rocksteady Bass Conception. Scott Currie, University of Minnesota

Exclusion and Empowerment within and from Traditional Contexts
10:45AM – 12:15PM • Magazine
Chair(s): Sarah Morelli, University of Denver
Framing the Drum: (Re)Production of Gendered and Racialized Meanings within Women’s Circles. Sinem Eylem Arslan, University of Toronto
Silenced Voices: The Marginalization of Women in Persian Traditional Music. M. Hossein Hashempour, University of Alberta
Ancestras: The bullerengue-voice as a politics of resistance crossing symbolic and geopolitical boundaries for Afro-Colombian legend Petrona Martinez. Manuel Garcia-Orozco, Columbia University

Folklore Collection, Performance, and Gender in Mid-Twentieth Century Chile: The Cases of Margot Loyola and Victor Jara
10:45AM – 12:15PM • Camp
Chair(s): Daniel Party, Pontificia Universidad Católica de Chile
Women’s Intimacies and the Nationalization of Folklore In Margot Loyola’s Solo Recordings.

Sight and Sound: Sensing Bengali Music Across Space and Time
10:45AM – 12:15PM • Canal
Chair(s): David Trasoff, Lila Vihun Music
From the Eastern ‘ear’ to the Western ‘eye’ and back. The journey of 18 songs of Rabindranath Tagore, in the transcription of Alain Daniélou. Francesca Cassio, Hofstra University
Khol words, Khol sounds: The Language-Music Complex in Bengali Devotional Drumming. Eben Graves, Yale University

Groovy Theory
10:45AM – 12:15PM • Ascot/Newberry
Chair(s): Tim Hughes, London College of Music, UWL
Groove in Virtual Space: An Introduction to Spatially Marked Oppositions through the Music of Earth, Wind & Fire. Philipp Elssner, McGill University
Shifts Along the Metal/Punk Continuum: Half-time Grooves in Late 1980s American Hardcore Punk. Dave Easley, Oklahoma City University
Between Grooves: Transitional Techniques in Groove-Based Popular Music. Kelsey Lussier, McGill University

Structures of 16th-Century Music and Musicking
10:45AM – 12:15PM • Compass
Chair(s): Hidden Symmetries in Josquin’s Missa L’amis baudichon. Adam Knight Gilbert, University of Southern California
Solidarity and Its Limits in a Musicians’ Confraternity in Sixteenth-Century Naples. Nathan Kent Reeves, Northwestern University
Attribution, Style, and Idiom in the Naples L’homme armé Masses. John Ahern, Princeton University
Ibero-American Feminisms in Contrast
10:45AM – 12:15PM ◆ Grand Ballroom B
Chair(s): Ana María Ochoa, Tulane University
Feminist Approaches in the Professionalization of Female Musicians in Early 20th-Century Mexico. Maby Muñoz Hénonin, Universidad Nacional Autónoma de México
Feminism and Decoloniality in Costa Rican Experimental Music. Ana Alonso Minutti, Universidad Nacional Autónoma de México
Feminisms on Stage: Body, Motherhood, and Ethnicity Challenging the Eurovision Song Contest. Silvia Martínez García, Universitat Autònoma de Barcelona

Categorizing Black Music
10:45AM – 12:15PM ◆ Quarterdeck
Chair(s): Barbara L. Hampton, CUNY Graduate Center and Hunter College
Issues of Blackness and the Crossing Over of Sound: The Commodification of Soul in the Early Music of Whitney Houston (1985-1989). Joel Frederick Kirk, University at Buffalo (SUNY)
Defying Genre: The Miseducation of Lauryn Hill Abstract. Jordan Brown, Florida State University
Occupy the Block: Jersey Club Music Performance as Black Party Activism. Jasmine Arielle Henry, University of Pennsylvania

“What We Carry”: Crossroads Project 2022 Salon
10:45AM – 12:15PM ◆ Grand Salon 19/22
Chair(s): Kyra Gaunt, University at Albany, SUNY; Stephanie Khoury, Tufts University
Presenter(s):
Kyra Gaunt, University at Albany, SUNY
Stephanie Khoury, Tufts University
Susan Asai, Northeastern University

Medieval French Song
10:45AM – 12:15PM ◆ Kabacoff
Chair(s): Gillian Gower
Land, Loss, and Medieval Chivalric Yearning in “Quant voi la glaie” by Raoul de Soissons. Jennifer Saltzstein, University of Oklahoma
Song, Desire, and Persuasion in Thirteenth-Century France. Matthew P. Thomson, University College Dublin
Machaut’s Notations in Flux: The Chansons of the Remede de Fortune. Emily Korzeniewski, Yale University

Soundscapes of Disability and Impairment
10:45AM – 12:15PM ◆ Grand Ballroom C
Chair(s): Erin Bauer, University of Wisconsin-Whitewater
Listening to Polio: Music, Sound, and Traumatic Memory. Erin Michelle Brooks, State University of New York-Potsdam
Disability in the Life and Work of Henri Duparc. Sean Wood, McGill University

Music Theory Games and Game Show Music
10:45AM – 12:15PM ◆ Jackson
Chair(s): Jennifer Snodgrass, Lipscomb University
Playing to Learn: Pedagogical Games in the Music Theory Classroom. Angela Ripley, Texas A&M University–Kingsville
Things You Remember: Nostalgic Reinforcement in Theme Music for Game Show Revivals. Christopher Gage, University of Delaware
Impacts of Embodied Teaching Strategies in a Music Theory Fundamentals Course. Robert L. Wells, University of Mary Washington

Universal Design for Learning Music History
10:45AM – 12:15PM ◆ Marlborough A/B
Chair(s): Reba Wissner, Columbus State University
Presenter(s):
Reba Wissner, Columbus State University
Louis Epstein, St. Olaf College
Nicol Hammond, University of California, Santa Clara
Julia O’Connell, SUNY Broome

Musicology and the Politics of Narrative
10:45AM – 12:15PM ◆ Grand Salon 7/10
Chair(s): Matthew Gelbart
Reshaping Incentives for Music Scholarship: Armen Carapetyan and the American Institute of Musicology. Benjamin Ory, Stanford University
Bach and the False Authority of Tradition: The Case of the Violin Ciaccona BWV 1004/5. Raymond Erickson, Queens College and The Graduate Center, CUNY
“You know the inside story, then?”: Historicizing Canonical Gossip, “Pseudomusicology,” and
Musical Biofictions. Kristin Marie Franseen, Concordia University

Ethnomusicology Careers in Universities Beyond North America
10:45AM – 12:15PM • Grand Salon 3/6
Chair(s): Sarah Weiss, Kunst Universität Graz
Presenter(s):
Kimberly Cannady, Te Herenga Waka—Victoria University of Wellington
David Hebert, Western Norway University of Applied Sciences
Frederick Lau, Chinese University of Hong Kong
Gavin Lee, Soochow University (China)

Changing Careers: What I Wish I’d Known
10:45AM – 12:15PM • St. James Ballroom
Chair(s): Scott Gleason, Oxford University Press
Discussant(s): Dan Shanahan, Ohio State University; Leigh Van Handel, University of British Columbia
Presenter(s):
Micah Lomax, Meta/Facebook
Lindsay Warrenburg, Sonde Health
Michael McClimon, Fastmail
Robin Attas, University of Manitoba
James Bungert, UCare; Michael Berry, K-12 Education
Breighan Boeskool, University of Notre Dame

Temporalities and Timbre in African American Music-Making after the 1950s
10:45AM – 12:15PM • Grand Salon 15/18
Chair(s): Tamika Sterrs-Howard
The Electric Bass in the Chicago Electric Blues and Beyond. Brian F. Wright, University of North Texas
Double-Stride Bass and Bach Through the Transom: Artie Matthews and the Cosmopolitan School of Music. Stephen C Meyer, University of Cincinnati
“The Way We Play”: Marquis Hill, Temporal Rupture, and Dynamic Metrical Perception. Jonathan A. Gómez, University of Southern California

New Insights from the History of Music Theory
10:45AM – 12:15PM • Windsor
Chair(s): Nathan John Martin, University of Michigan
Who Is Allowed to Be a Music Theorist? Sarah Mary Fitton and Conversations on Harmony (1855). Stephanie Venturino, Yale School of Music

“Suspend the tweezers from your face”: Repeating Rameau’s Experiments in Génération harmonique. Abigail Shupe, Colorado State University; Annie Koppes, Duke University

Music Theory in the Age of Empiricism. Joshua Klopfenstein, University of Chicago

Early Modern Transcultural Exchange
10:45AM – 12:45PM • St. James Ballroom
Chair(s): Kate van Orden
Music as Quirk: How did the Kangxi Emperor become interested in European music theory? Zhuqing (Lester) S. Hu, University of California, Berkeley
“Listening to the greghesco: Multilingual Polyphony and the Perception of Orthodox Greeks in Early Modern Venice”. Alexandros Maria Hatzikiriakos, University of Rome “Sapienza”
Colonial Soundscapes in Otto Friedrich von der Gröben’s Guinean Travelogue (1694). Arne Spohr, Bowling Green State University
Sacred music, indigenous agency, and the missionaries’ present absence in the late-16th-century Guatemalan Highlands. Paul G. Feller, Northwestern University

SEM President’s Roundtable: Listening Across Five Fields of Sound
10:45AM – 12:15PM • Grand Ballroom A
Chair(s): Suzanne G. Cusick, New York University
Presenter(s):
Michael Buchler, Society for Music Theory
Daniel Goldmark, Society for American Music
Tomie Hahn, Society for Ethnomusicology
Mark Rabideau, College Music Society
Steve Swayne, American Musicological Society

AMS Board Meet & Greet 2
11:00AM – 12:30PM • Churchill (Exhibit Hall)

ARMA Editors Meeting
12:00PM – 1:30PM • Port

AMS Committee on Race, Indigeneity, and Ethnicity Business Meeting
12:30PM – 2:00PM • Executive Board Room
Chair(s): Alejandro L. Madrid, Harvard University
Lisa Barg, McGill University

AMS Committee on Career-Related Issues Brown-Bag Lunch
12:30PM – 2:00PM • Starboard
Chair(s): Catherine Mayes, University of Utah

AMS Jewish Studies and Music Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom C
Chair(s): Ezekiel Levine, New York University

AMS Musical Notation, Inscription, and Visualization Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom B
Chair(s): Giulia Accornero, Harvard University; Ginger Dellenbaugh, Yale University

AMS Global Music History Study Group Business Meeting
12:30PM – 2:00PM • Kabacoff
Chair(s): Hyun Kyong Hannah Chang

AMS Music and Disability Study Group Business Meeting
12:30PM – 2:00PM • Grand Salon 15/18
Chair(s): James Deaville, Carleton University

AMS Music, Sound, and Trauma Study Group Business Meeting
12:30PM – 2:00PM • Grand Salon 4
Chair(s): Jillian Rogers, Indiana University

AMS Jazz and Improvisation Study Group Business Meeting
12:30PM – 2:00PM • Commerce
Chair(s): Kimberly Hannon Teal, University of North Texas

AMS Pedagogy Study Group Business Meeting
12:30PM – 2:00PM • Compass
Chair(s): Louis Kaiser Epstein, St. Olaf College

Rethinking Colonial Legacies in the Post-Soviet Sphere
12:30PM – 2:00PM • Grand Salon 7/10
Chair(s): Gabrielle Cornish, University of Miami
World Polyphony and the Postcolonial Experience in Georgia: Scholarly Meetings across the Soviet Divide. Brian Fairley, New York University
Revolution, Trauma and Memory in Ukrainian Music after 2014. Oksana Nesterenko

AMS Childhood and Youth Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom D
Chair(s): Ryan Bruce Bunch, Rutgers University-Camden

SMT Committee on Accessibility and Disability Y Lunch
12:30PM – 2:00PM • Grand Salon 9
Chair(s): Anabel Maler, University of Iowa

SMT Committee on the Status of Women Brown Bag Lunch
12:30PM – 2:00PM • Grand Salon 16
Chair(s): Jan Miyake, CSW

SMT Music Theory Online Editorial Board Meeting
12:30PM – 2:00PM • Chequers
Chair(s): Mitchell Ohriner

SEM African and African Diasporic Music Section Keynote Lecture
12:30PM – 1:30PM • Grand Salon 3/6
Not in the Mainstream: Navigating the Turbulent Waters of Rap Music Research in the Academy. Cheryl Keyes, University of California, Los Angeles

SEM Applied Ethnomusicology Section
12:30PM – 1:30PM • Camp

SEM Diversity Action Committee
12:30PM – 1:30PM • Grand Salon 12
Closed meeting

SEM Professional Development Workshop: Alternative Career Paths
12:30PM – 1:30PM • Grand Salon 19/22
Chair(s):
Presenter(s):
Karl Haas, Burlington, VT
Julia Egan, Rochester, NY
Tes Slominski, Charlottesville, VA
Graduate Study in Musicology

Situated within one of the nation’s premier research universities and top music schools, Northwestern’s musicology program approaches music as a social activity shaped by aesthetic movements and intellectual theories—in essence, it pursues the humanistic study of music in culture. Students are invited to view music through an interdisciplinary lens in an atmosphere of collegiality and peer support. Current students and alumni regularly present academic papers at regional, national, and international conferences and receive prestigious fellowships, awards, and postgraduation academic placements.

FACULTY

Linda Austern 16th- and 17th-century topics, gender and sexuality, visual arts and multimedia, theatrical music, British music

Drew Edward Davies 17th- and 18th-century Mexico and Iberia, 20th-century Britain

Ryan Dohoney 20th- and 21st-century topics, experimentalism, philosophy and aesthetics, queer music studies, urban studies

Inna Naroditskaya ethnomusicology, Middle East, Russia, gender studies

Scott Paulin sound and music in film, 20th-century American music, popular genres, history of recorded sound

Jesse Rosenberg 19th- and 20th-century music, Italian opera

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Northwestern’s Program in Music Theory and Cognition is unique in its combination of two related disciplines that share a common goal: to examine how musical structure interacts with creativity (composition, improvisation), performance (reproduction, movement), and reception (listening, interpretation). A breadth of epistemological perspective and a diversity of methodological approaches are reflected in the wide spectrum of repertoires studied by our internationally acclaimed faculty.

FACULTY

Richard Ashley cognitive, performance, emotion, meaning

Vasili Byros long 18th century (schema theory, partimento, period composition, listening, hermeneutics)

Danuta Mirka structure and expression, meter and rhythm, topic theory

Susan Piagentini music theory pedagogy, technology

Robert Reinhart microtonal ear training, early music instrumentation, extended performance techniques

Daniel Shanahan music cognition, corpus studies, computational music theory

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Katherine In-Young Lee, University of California, Los Angeles

**SEM Publications Advisory Committee**  
12:30PM – 1:30PM • Norwich  
*Closed meeting*

**SEM Section on the Status of Women**  
12:30PM – 1:30PM • Magazine  
*Closed meeting*

**SEM SIG for Celtic Music**  
12:30PM – 1:30PM • Grand Salon 24

**SEM SIG for European Music**  
12:30PM – 1:30PM • Canal

**SEM SIG for Jewish Music**  
12:30PM – 1:30PM • Chart A

**SEM SIG for the Music of Iran and Central Asia**  
12:30PM – 1:30PM • Chart C

**SEM SIG for Voice Studies**  
12:30PM – 1:30PM • Prince of Wales

**SEM Student Open Meeting**  
12:30PM – 1:30PM • Fulton  
Chair(s): *SEM Student News*

**AMS By-Laws - Proposed Amendments Open Forum**  
12:30PM – 2:00PM • Steering

**SMT Jazz Interest Group Meeting**  
12:30PM – 2:00PM • St. James Ballroom

**SMT Mathematics of Music Interest Group Meeting**  
12:30PM – 2:00PM • Jackson

**SMT Music Theory Pedagogy Interest Group Meeting**  
12:30PM – 2:00PM • Windsor

**SMT Popular Music Interest Group Meeting**  
12:30PM – 2:00PM • Ascot/Newberry

**SMT Work & Family Interest Group Meeting**  
12:30PM – 2:00PM • Parish

**Society for Seventeenth-Century Music Informal Business Meeting**  
12:30PM – 2:00PM • Durham

**Speed Mentoring**  
12:30PM – 2:00PM • Jefferson Ballroom

**SEM Council**  
12:30PM – 2:30PM • Grand Salon 21

**SMT CV Review Session**  
1:00PM – 3:00PM • Cambridge & Eglinton Winton  
Chair(s): Gregory John Decker, Bowling Green State University

**“Prison as a Border” in Music Studies Today**  
1:45PM – 3:45PM • Magazine  
Chair(s): Naomi André, University of Michigan  
Presenter(s): Naomi André, University of Michigan

Sound Archives, “Prison Music,” and the Present: Producing and Contesting Categories. *Velia Ivanova, Columbia University*

Locked In: Identifying the Value of Prison Music Scholarship. *Benjamin J. Harbert, Georgetown University*

Walls, Asymmetries, and Musically Transgressive Practice. *André de Quadros, Boston University*

**Electrified Oppositions**  
1:45PM – 3:45PM • Camp  
Chair(s): Jon Edward Bullock, Yale University

Ambivalent Notes: Cynicism, Irony, and Incoherence in the Digital Music Culture of the Syrian Conflict. *Shayna Silverstein, Northwestern University*

Pushing Back: Political and Aesthetic Divisions in American Hardcore Punk Moshing. *Emily Kaniuka, The Ohio State University*

“Addis Ababa is a Bubble”: Sonic Envelopment and Atmospheric Relations in Ethiopia’s Electronic Music Parties. *John Walsh, University of California, Berkeley*

The Erotic Intellectualism of Betty Davis. *Danielle Maggio, Pittsburgh, Pennsylvania*

**Memory, heritage, and aspiration: The Parameters of Contemporary Music Schools in Neoliberalizing India**  
1:45PM – 3:45PM • Chart A  
Chair(s): Anna Morcom, UCLA
Engagements with Gastromusicology
1:45PM – 3:45PM • Prince of Wales
Chair(s): Liliana Carrizo, Colorado College
Ultrasonic Tastemakers: Towards a Critical Gastromusicology. Alisha Lola Jones, University of Cambridge
Eating from the Plates of Ghosts: Iraqi Biographical Songs and the Gastromusicology of Trauma. Liliana Carrizo, Colorado College
The Vernacular Vitality of Foodways and Activist Songwriting in Kerala. Kaley Mason, Lewis & Clark College

AMS, SEM, & SMT Collaborative Panel on the Impacts of their Respective Sections and Committees on the Status of Women and Gender
1:45PM – 3:45PM • Grand Salon 19/22
Chair(s): Felicia K. Youngblood, Western Washington University
Presenter(s):
Erika Supria Honisch, Stony Brook University
Stephanie Jensen-Moulton, Brooklyn College, CUNY
Jan Miyake, Oberlin College & Conservatory
Jennifer Snodgrass, Lipscomb University
Deborah Wong, University
Ruth Mueller, Green River College

Film and Filmmaking
1:45PM – 3:45PM • Canal
Chair(s): Ian Thomas Middleton, Universidad de los Andes
Forced Disappearance and a Soundtrack Against Death in Buscando a Bruno by Lukas Avendaño. Christina Baker, Temple University
Music and the cinematic “real” in late Soviet Central Asia. Katherine Freeze, Brown University
Showing and Sounding our Histories: Collaborative Documentary making and Composition on the Margins of Cali. Ian Thomas Middleton, Universidad de los Andes
Filming a Native Ceremonial with Permission.

Globalizing East Asian Modernities and Musicalities via K-Pop and J-Pop
1:45PM – 3:45PM • Fulton
Chair(s): Millie Creighton, University of British Columbia; Elias Alexander, University of British Columbia
BTS and Its Positivity: Celebrity Humanitarianism as Marketing Strategy in the Age of COVID. Gooyong Kim, Cheyney University of Pennsylvania
K-Pop and J-Pop Globalizing Performances and Fandoms at Pop Culture Events, Festivals, Competitions, and in K-Wave or J-Wave Hub-Zones. Millie Creighton, University of British Columbia
South Korean Gay Men's Music Taste: Understanding Expressions of Masculinity and Femininity in 'K-pop.' Elias Alexander, University of British Columbia
'We Don't Need Permission to Dance': Strengthening Relationships Through the Choreography of BTS. Kate Wise, University of British Columbia

Queer Worlding
1:45PM – 3:45PM • Grand Salon 3/6
Chair(s): Hannah Burge Luviano, Humber College
Rafiki: Sound and Silence in Queer Worldmaking. Maria Price, University of Washington
Quare Syncretic Border Crossing at an Oakland Queer Open Mic. Ryan J. Lambe, University of California, Santa Cruz
Yes, Your Mother’s Archive: Queer and Ethnic Identity in Yiddish Revival Music. Gabriel Aaron Zuckerberg, Brown University
Queering the Padam, Embodying the Story. Balakrishnan Raghavan, University of California, Santa Cruz

Refuting the Silence: Sound, Movement, and the Commemoration of Genocide in Europe
1:45PM – 3:45PM • Grand Salon 24
Chair(s): Ioanida Costache, University of Pennsylvania
The Journey: Commemorative Choreographies of Bulgarian Armenian Trauma, Testimony, and
M.A. IN MUSIC
AT PENN STATE

The School of Music at Penn State offers the Master of Arts in Music with tracks in Musicology, Music Theory, and integrative Music Theory and History. Students benefit from a distinguished faculty, individualized attention, small class sizes, pedagogical training, and all the resources of a Research I university. Students leave our two-year program well prepared to enter top doctoral programs in their field, and we have a strong record of graduate placement. A number of teaching assistantships (including a full-tuition waiver and stipend) are available each year on a competitive basis.

MUSICOLGY
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

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 19th-century music, dance music, Chopin, Schenkerian theory, theories of tonal rhythm

apply today:

music.psu.edu
Transcendence. Donna Buchanan, University of Illinois at Urbana-Champaign

Memorializing the Pontic Genocide: The Panhellenic Pontic Dance Festival as Performative Platform for International Recognition. Ioannis Tsekouras, National and Kapodistrian University of Athens

Performative Archives of Persecution: Romanian-Romani Commemorations of the Romani Holocaust. Ioanida Costache, University of Pennsylvania

Unsettling Silence: French Manouche Perspectives on Persecution and Genocide. Siv Brun Lie, University of Maryland, College Park

Black Dissonance: Variations on Afro Sounds 1:45PM – 3:45PM • Quarterdeck
Chair(s): Timothy R. Mangin, Boston College
Presenter(s):
Krystal Klingenberg, Smithsonian National Museum of American History
J. Griffith Rollefson, University College Cork, National University of Ireland
Michael Birenbaum Quintero, Boston University
Warrick Moses, Syracuse University
Jessie Cox, Columbia University

Tradition, Change, and Innovation in Music of Iran: Intersections of Modernity and Revolution 1:45PM – 3:45PM • Chart C
Chair(s): Mehdi Rezania, University of Alberta
Presenter(s):
Mehdi Rezania, University of Alberta
Aesthetic Education of Sorrow and Ethos of Hâl in Iranian Classical Music: Developing Dichotomic Pedagogies in the 20th Century Iran. Nasim Ahmadian, University of Alberta
Parviz Meshkatian’s “Hast Shab”: A Case Study in the Relationship between Music and Text in the Modern Iranian Tasnif. Morteza Abediniard, Douglas College
The Azerbaijani Ashiq Tradition in Iran: Audience-musician Interactions. Behrang Niaeen, University of Alberta

Latinx Musics and Scholars at the Society for Ethnomusicology 1:45PM – 3:45PM • Grand Ballroom A

Chair(s): León F. Garcia Corona, University of Southern California
Presenter(s):
Jacqueline Avila, University of Texas at Austin
Xochitl Chavez, University of California, Riverside
M. Myrta Leslie Santana, University of California, San Diego
Steve Loza, University of California, Los Angeles

Singing with Purpose 2:15PM – 3:45PM • Royal
Chair(s): Alison DeSimone
Presenter(s):
“The manly art which it once was”: Making English Music Great Again in the Georgian era. Lidia Aurora Chang, Queens College, CUNY
“Such Wine, such Women, such Musick”: Stuart Diplomats and the Siren Song of Italian Courtesans. Alana Mailes, University of Cambridge

Opera and the Articulation of Central Europe 2:15PM – 5:30PM • Commerce
Chair(s): Emily Richmond Pollock,
Presenter(s):
“The Nation has Occupied the Theater”: Ethnicity, Property, and Opera in the First Czechoslovak Republic. Christopher Campo-Bowen, Virginia Tech
Smetana to the Rescue: Czech Opera between Resistance and Propaganda. Tereza Havelkova, Charles University, Prague
From Socialist Realism to Critical Realism: Opera and the “Thaw” in Socialist Hungary. Zachary Nicholas Milliman, McGill University Schulich School of Music

Facts, Fictions, and the Musicological Imaginary 2:15PM – 5:30PM • Compass
Chair(s): Abigail Fine, University of Oregon; Kristin Franseen, Concordia University
Presenter(s):
Mark Everist, University of Southampton
Hedy Law, University of British Columbia
Susan Hurley-Glowa, University of Texas Rio Grande Valley
Kristina Nielsen, Southern Methodist University
Kimberly Mack, University of Toledo
Eileen Mah, University of Indianapolis
Alexandra Monchick, California State University, Northridge
Frederick Reece, University of Washington

Music in 17th- and 18th-Century France
2:15PM – 3:45PM • Grand Ballroom D
Chair(s):
French Opera through the Eyes of a Syrian Traveller: Hanna Diyâb in the Land of the Sun King. Thomas Ludwig Betzwieser, Goethe-Universität Frankfurt
A Close Look at the First Treatise of René Ouvrard’s La musique rétablie depuis son origine,. Clemence Theodora Destribois, Brigham Young University

Cognition and Semiotics
2:15PM – 3:45PM • Ascot/Newberry
Chair(s): Janet Bourne, University of California, Santa Barbara
Huh!: Gendered Resistance through Semiotic Disidentification in Kate Soper’s “Only the Words Themselves Mean What They Say”. Scott Allen Miller, The Graduate Center, CUNY
Neuroscience in Music Research: Critical Challenges and Contributions. Andrew Goldman, Indiana University

New Analytical Perspectives on Hip-Hop, EDM, and Post-Millennial Pop
2:15PM – 5:30PM • St. James Ballroom
Chair(s): Mark J. Butler, Humboldt-Universität zu Berlin
Inter-Rotational Form in Trap-Influenced Hip-Hop. Stephen Gomez-Peck, University of Alabama
Enjambment and Related Phenomena in Rap Delivery. Mitchell Ohriner, University of Denver
Form as Process in Electronic Dance Music: Two Case Studies. Hannah Benoit, McGill University

Music Analysis and the Politics of Relatability: Listening to Mitski’s Be the Cowboy. Toru Momii, Harvard University
Squelching, Wobbling, and Whirring: Short Continuous Processes in Electronic Dance Music. Jeremy W. Smith, The Ohio State University

Music Encoding for Research, Pedagogy, and Discovery
2:15PM – 5:30PM • Kabacoff
Chair(s): Jessica H. Grimmer, University of Maryland; Anna Kijas, Tufts University
Communities and Pedagogies for Sustaining Music Encoding. Jessica Grimmer, University of Maryland
Decoding Renaissance Music: Classroom Collaborations. Richard Freedman, Haverford College
FAIR Metadata: Democratization, Access, & Equity in Joseph Haydn’s Works Catalog Online. Joshua Neumann, Akademie der Wissenschaften und der Literatur Mainz
Challenging challenges: Integrating music encoding into Turkish curricula. Nevin Sahin, Hacettepe University Ankara State Conservatory
Encoding a music source of colonial Bengali theatre (1876). Christina Linklater, Harvard University; Emerson Morgan, Simmons University

The Weimar Stage
2:15PM – 3:45PM • Grand Salon 7/10
Chair(s): Karen Painter
Pirates, Petroleum, and Prelapsarian Paradise: The Pacific Islands in the Musical Imaginary of Weimar Republic Germany. John Gabriel, University of Melbourne
“Eine Oper gegen die Zeit’: Americanization and Anxiety in Hindemith’s Neues vom Tage (1929). Lesley Hughes, University of Wisconsin-Platteville
Pantomime and modern opera: Kurt Weill’s ‘Der
Protagonist’ (1926). Daniel Thomas Boucher, University of Birmingham

The Black Atlantic: Composing Musical Networks
2:15PM – 4:45PM • Grand Ballroom C
Chair(s): Marva Carter
Sorrow Songs and Sisterhood: Samuel Coleridge-Taylor and W. E. B. Du Bois across the Black Atlantic. Mark Burford, Reed College
Gottschalk’s Ghost. Douglas Shadle, Vanderbilt University
Eileen Southern and Maud Cuney-Hare Write—and Right—History. Katie Callam, Harvard University

Instrument Matters
2:15PM – 3:45PM • Marlborough A/B
Chair(s): Theodore Gordon, Baruch College, City University of New York
The Carrillo Pianos, Materiality, and the Open-Source Archive. Alejandro L. Madrid, Harvard University
Sensing the bodies of a string quartet: Haas, Lachenmann, Neuwirth. Laura Tunbridge, University of Oxford

Philosophical Sounds
2:15PM – 3:45PM • Steering
Chair(s): Tomas McAuley
The expert and the lover: Hotho and Kierkegaard on the art of writing about “Don Giovanni”. Edmund J. Goehring, The University of Western Ontario
Modal Ordering and the Performance of Stoic Harmony. Melinda Latour, Tufts University

Professional Development Workshop: Music Scholarship and Labor Organizing
2:15PM – 5:30PM • Grand Ballroom B
Chair(s): Tyler Bickford, University of Pittsburgh
Shannon Garland, University of California, Merced
Presenter(s):
Marcelle Pierson, University of Pittsburgh
Alexander W. Cowan, Harvard University
Curtis Rumrill, University of California, Berkeley

Twentieth-Century Schemas
2:15PM – 3:45PM • Windsor
Chair(s): Gilad Rabinovitch, Florida State University
Unison Opening as Schema in Post-1945 Compositions. Noah Kahrs, Eastman School of Music
The Te Deum Climax: A Schema-Theoretic Approach to Howells. Robert Hamilton, Eastman School of Music
Euro-American Harmonic Schemas in Hawaiian Popular Music. Christopher Doll, Rutgers University

Russia and National Identity in the 19th century
2:15PM – 3:45PM • Grand Salon 15/18
Chair(s): Olga Haldey
V.V. Andreev’s Great Russian Orchestra as a Modernist Project in Late Nineteenth-Century Russia. Anya Shatilova, Wesleyan University
Opera in Russia in the 1830s and 1840s: Historiographic Dilemmas and some Solutions. Daniil Zavlunov, Stetson University
The “Economy of Incarnation” and the Cherubic Hymn in Modern Russia. David T Salkowski, University of Tennessee

Phrase Structures
2:15PM – 3:45PM • Jackson
Chair(s): William Caplin, McGill University
Simple Consequences: Consequent Alterations and Semi-Compound Periods. Xieyi (Abby) Zhang, Georgia State University
Rethinking Phrase Structure in Eighteenth-Century Music: Situation-Specific Models and ad hoc Hybrids. Nathaniel D Mitchell, University of North Carolina Greensboro
Formal Function and Harmonic Syntax in the Piano Rags of Scott Joplin. Alan Phillip Elkins, Florida State University
A summer study-abroad course offered by the Eastman School of Music

Eastman welcomes applications for Theory and Analysis of Contemporary Music, a summer study-abroad course in Paris. The course is a unique opportunity to study today’s composers while attending one of Europe’s most innovative new music festivals. The repertoire focuses on music of the past fifty years, including composers featured in the festival such as Edgard Varèse, György Ligeti, Gérard Grisey, Rebecca Saunders, Sasha J. Blondeau, and Sina Fallahzadeh. In addition to seminars led by Prof. Robert Hasegawa, students will audit the IRCAM Academy and attend more than fifteen concerts in IRCAM’s ManiFeste-2023 festival. Graduate students and advanced undergraduates from all musical backgrounds are encouraged to apply:

summer.esm.rochester.edu/course/paris/
Music Theory and Ethnomusicology: Towards Methodological Synergy
2:15PM – 5:30PM • Parish
Chair(s): Anna Yu Wang, Harvard University, Lina Tabak, The Graduate Center, CUNY
Discussant(s): Olivia Lucas, Louisiana State University; Renata Yazzie, University of New Mexico
Mousike or Music? Using Analysis to Explore Shifts in Musical Attention. Francesca R. Sborgi Lawson, Brigham Young University
It Begins with the Observation of Behaviors. Robert Gjerdingen, Northwestern University
Testing Music Theories with Ethnography: How Balinese and South-Indian Musicians Embody Complex Rhythms in New Music. Oscar Smith, University of British Columbia
Methodology and Identity: A (Black) Music Theorist’s Perspective. Clifton Boyd, New York University
Ethnomusicological Methods in Music Theory: The Russian and Bashkirian Experience. Ildar Khannanov, Peabody Institute, John Hopkins University
Paving Pathways and Respecting Ritual Practice: The Value of Multiple Methodologies in Gnawa Music Research. Maisie Sum, University of Waterloo

AMS/MLA Joint Committee on RISM Business Meeting
3:30PM – 5:00PM • Executive Board Room
Chair(s): Jim Cassaro, University of Pittsburgh

Music, Meaning, Affect
4:00PM – 5:30PM • Quarterdeck
Chair(s): Bernard Gordillo Brockmann, Yale University
“After All, Music is the Cherry on Top:” Amateur Radicalism and Affective Strategies of Son Jarocho Colectivos in Southern Veracruz. Carlos Cuestas, CUNY Graduate Center
Vibes, Atmospheric Meaning and Musical Worldmaking in Late Phenomenology. Romulo Moraes Barbosa, The Graduate Center, CUNY

Is transcription metaphor?: writing music, decolonization & abolition. Dani Hawkins, Cornell University

Colleges: Programming, Pedagogy, and Tradition
4:00PM – 5:30PM • Canal
Chair(s): Luis Ricardo Silva Queiroz, Federal University of Paraíba
“Purposeful” Cultural Programming: The Travel Troupe of the Native North American Traveling College. Anna Hoefnagels, Carleton University; Montana Adams, Native North American Traveling College
“It’s About Musicianship, Pedagogy, and Lineage”: Reflections on a Historically Black College and University Music Department Ecosystem. Kevin P. Green, University of California at San Diego
Renegotiating Tradition in the College Marching Band. Katherine Sue Pittman, University of California, San Diego

Space and Spatialization
4:00PM – 5:30PM • Windsor
Chair(s): Zachary Wallmark, University of Oregon
Audio Spatialization in Megan Thee Stallion’s “Savage Remix” ft. Beyoncé (2020). Kate Mancey, Harvard University
The Crooked Timbre of Phenomenology: Examining Lewin’s Controversial P-model within a Timbral Context. Avinoam Foonberg, University of Cincinnati College-Conservatory of Music
Timbre, Acoustics and the “Materialization” of Space in Post-Spectral Music. Amy Bauer, University of California, Irvine

Sounding Dissent
4:00PM – 5:30PM • Grand Salon 3/6
Chair(s): Heather MacLachlan, University of Dayton
Blood and Bonds: Sonic Dissent and the Politics of Reproduction in Myanmar. Anne Greenwood, UC Berkeley
Anti-coup Music From Myanmar. Heather MacLachlan, University of Dayton
Conformity and Protest in Iranian Shi’ite Sineh-zani Mourning Rituals. Payam Yousefi, Harvard University
**Sound Justice**
4:00PM – 5:30PM • Chart C
Chair(s): Bonnie Gordon, University of Virginia
Presenter(s):
  - Nomi Dave, University of Virginia
  - Rebecca Lentijes
  - Mark Katz, University of North Carolina
  - Corey Miles, Tulane University

**Carnival/Carnaval/Weddings**
4:00PM – 5:30PM • Camp
Chair(s): Colin Harte, CUNY
  - ‘Umsindo!’ Sound, space, and the aesthetics of rivalry at a Zulu wedding. *Thomas Mathew Pooley, University of South Africa*

**Formal Ambiguities and Disruptions**
4:00PM – 5:30PM • Jackson
Chair(s): Caitlin Glen-Michael Martinkus,
  - Closed, Closing, and Close to Closure: The 19th-Century “Closing Theme” Problem Exemplified in Mendelssohn’s Sonata Expositions. *Benedict Taylor, University of Edinburgh*
  - Performance, Analysis, and Formal Ambiguity in Beethoven. *David Kopp, Boston University School of Music*
  - Surprise Tactics: A Haydn Habit of Disruption. *Roman Ivanovitch, Indiana University*

**Contemporary Israeli Youth Cultures**
4:00PM – 5:30PM • Chart A
Chair(s): Rachel Adelstein, Congregation Beth El-Keser Israel
  - Drag Kings, Queens, and Non-Binary Monarchs: LGBTQ Hegemony and Misogyny in Tel Aviv Nightclubs. *Richard Smith, University of Michigan*
  - This is Ethiopia: TikTok Sounds and the performance of Diasporic Identities among Ethiopian-Israeli Teens. *Leeya Mor, Bar-Ilan University*

**Hosho Playing for Zimbabwean Mbira Music**
4:00PM – 5:30PM • Prince of Wales
Chair(s): Jennifer W. Kyker, University of Rochester
  - Hosho playing for Zimbaabwean mbira music. *Jennifer W. Kyker, University of Rochester*

**Podcasts, Advocacy, and Social Change**
4:00PM – 5:30PM • Grand Ballroom D
Chair(s): Perry Berne Johnson, Annenberg School for Communication, University of Pennsylvania
  - Music and advocacy in the American prison podcast Ear Hustle. *Sarah Caissie Provost, University of North Florida*
  - “Ahh. It just feels good, right?”: Tonality, the Canon, and Questions of Musical Value in a Popular Hip-Hop and R&B Analysis Podcast. *Bryan Terry, McGill University, Schulich School of Music*
  - Tucson’s “Black Renaissance” and the Cultural Rupture It Shaped. *Abigail Carissa Lindo, University of Florida*

**Technology, Escape, and the Possibility of an Afrofuture**
4:00PM – 5:30PM • Steering
Chair(s): Gayle Murchison,
  - Music Technologies and the Sounds of the Afrofuture. *Matthew Bryan Valnes, University of Maryland, College Park*
  - Sun Ra and the Moog: Freedom, Discipline, and Sound. *Theodore Gordon, Baruch College, City University of New York*
  - Critical Space Theory: Black Nationalism, Afrofuturism, and Psychedelia in Kid Cudi’s Man on the Moon. *Alexander Joshua Moore, University of California, Los Angeles*

**New Technologies: Analysis, Communities and Creativity in Improvised Music Practices**
4:00PM – 5:30PM • Fulton
Chair(s): Raymond MacDonald, University of Edinburgh
  - Tracking the social process: visualising community networks of global contemporary experimental improvised practices. *Maria Sappho Donohue, University of Huddersfield*
  - Theatre of Home: The Glasgow Improvisers Orchestra’s hybrid practices in techno-venues, bodies, and spaces of the ‘Zoomesphere.’ *Raymond MacDonald, University of Edinburgh*

**Alternative Sites for Opera**
4:00PM – 5:30PM • Commerce
“If any collected works edition of a composer deserves the description “monumen-
tal,” it is surely Carl Philipp Emanuel Bach: The Complete Works, . . . . To be sure, the C.P.E. Bach edition stands on the shoulders of other eighteenth-century monumental editions, including the Joseph Haydn Werke and the Neue Mozart-Ausgabe. But it sur-
passes 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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cpebach.org
Performing Bodily Difference and Disability
4:00PM – 5:30PM ◆ Royal
Chair(s):
Performing Disability: Stutter Songs in the Late Twentieth Century. Erin Bauer, University of Wisconsin-Whitewater
Performing with a different body: re-imagining music-making. Diane Kolin, York University, Toronto
Embodying Eroica: Pregnancy and Performativity on the Podium. Anna Wittstruck, University of Puget Sound

Re-Imaginings: Music, Representation, and Engaging in the Black Femme Archive
4:00PM – 5:30PM ◆ Marlborough A/B
Chair(s): Naomi Andre, University of Michigan
Discussant(s): Lydia Bangura, University of Michigan; TJ Laws-Nicola, University of Kansas;
Allison Lewis, University of Kansas
The Sound of Black Sisterhood: A Womanist Analysis of Florence Price’s Fantasie Negre. Lydia Bangura, University of Michigan
Becoming Representation: Animated Case Study on Black Femme Antagonists. TJ Laws-Nicola, University of Kansas
Metropolitan Narratives: Black Opera Archives as Sites of Restorative Justice. Allison Lewis, University of Kansas

Musical Narratives of Identity
4:00PM – 5:30PM ◆ Grand Salon 15/18
Chair(s): Alvaro Torrente, Universidad Complutense de Madrid
Reverberations of Empire: American Militarism and Popular Music Cultures in Asia. James Gui, Independent Scholar

The Sounds of Mexicanidad in the 1931 Nationalist Campaign. Ana P. Sánchez-Rojo, Tulane University
(En)Gendering Music in El Correo de las Damas (1833–1835). Christine Elizabeth Wisch, Indiana University

On “Music Colonialism”: Intersectional and Interdisciplinary Methodologies in New Critical Studies of Western Art Musics
4:00PM – 5:30PM ◆ Grand Salon 19/22
Chair(s): Erin Johnson-Williams, Durham University
Presenter(s):
Erin Johnson-Williams, Durham University
Philip Burnett, University of York
Dylan Robinson, University of British Columbia
Julia Byl, University of Alberta

Economies of Sound and Power
4:00PM – 5:30PM ◆ Grand Ballroom A
Chair(s): Andy McGraw, University of Richmond
Presenter(s):
Erin Johnson-Williams, Durham University
Philip Burnett, University of York
Dylan Robinson, University of British Columbia
Julia Byl, University of Alberta

Art, Healing, and Voice in Sub-Saharan African Music
4:00PM – 5:30PM ◆ Magazine
Chair(s): Jean Kidula, University of Georgia
The Musical Art of a Cinematic Griot. Ryan Thomas Skinner, The Ohio State University
Jalikan in Transit: The Voice of the Migrant Griot. Jonathan Henderson, College of the Atlantic
‘Iyi na wodze f’r sunsum’: Spiritism and musical healing in the Twelve Apostles Church in Ghana. Amos Darkwa Asare, University of South Africa

The Pirkei Avot of Istanbul: A Lecture-Demonstration on a Para-Liturgical Synagogue Repertoire
4:00PM – 5:30PM ◆ Grand Salon 24
Presenter(s):
  Joseph Alpar, Bennington College

Riemannian, Neo-Riemannian, and Transformational Theory
4:00PM – 5:30PM  Ascot/Newberry
Chair(s): Julian Hook, Indiana University

The Semantic Evolution of Chromatic Mediants: A Baroque Origin. Jason Yin Hei Lee, University of British Columbia
Hugo Riemann’s Funktionstheorie: Integrating Kadenzlehre, Stufentheorie, and his Schritt und Wechsel System. Kája Lill, University of Michigan and Grand Valley State University
Groundwork for a Theory of Transformational Tonal Structure, with an Application to Liszt’s Consolation No. 3 in D-flat major. Aleksandr Rodzianko, Eastman School of Music, University of Rochester

Medieval Source Studies
4:00PM – 5:30PM  Grand Salon 7/10
Chair(s): Barbara Haggh-Huglo

Unveiling the Lyric Je: Manuscript Curtains in the Adam de la Halle Manuscript. Flannery Claire Cunningham, University of Pennsylvania
Capturing Sound in Medieval Baghdad. Marcel Camprubí, Princeton University
Music in Medieval Crimea: A Newly Rediscovered Source. Jeremy Thomas Llewellyn, University of Vienna

Accessibility Task Force - Community Comment Session
5:00PM – 6:00PM  Trafalgar
Chair(s): Laurie Stras, University of Southampton
Presenter(s):
  Danielle Fosler-Lussier, The Ohio State University
  Erika Honisch, Stony Brook University
  Georgia Cowart, Case Western Reserve University
  Siovahn Walker, American Musicological Society

Tufts University Reception
5:00PM – 7:00PM  Cambridge

Eastman School of Music Alumni Reception
5:30PM – 7:30PM  Grand Salon 13

Joint Prospective Graduate Student Fair
5:45PM – 6:45PM  Jefferson Ballroom

Bowling Green State University Student and Alumni Reception
5:45PM – 7:45PM  Starboard

CPEB: CW Celebration
5:45PM – 7:45PM  Port

Friends of Stony Brook
5:45PM – 7:45PM  Grand Salon 4

Rice University Alumni Reception
5:45PM – 7:45PM  Eglinton Winton

University of Oregon Reception
5:45PM – 7:45PM  Bridge

W. W. Norton Party
5:45PM – 7:45PM  River

RILM/RIPM Reception
6:00PM – 8:00PM  Grand Salon 9

SEM Speed Mentoring and Reception
6:30PM – 8:30PM  Quarterdeck

Joint Student Reception
6:45PM – 7:45PM  The District (Foyer)

SEM SIG for Disability and Deaf Studies
7:00PM – 8:00PM  Prince of Wales

Society for Asian Music Keynote Lecture
7:00PM – 8:00PM  Camp
  Remembering My Teachers: Bruno Nettl and Sabri Khan. Daniel Neuman, University of California, Los Angeles

AP Music Theory Reception
7:00PM – 9:00PM  Grand Salon 16

Florida State University College of Music Reception
7:00PM – 9:00PM  Grand Ballroom D

Mozart Society of America Business Meeting and Study Session
7:00PM – 9:00PM  Grand Ballroom B
Naming, Understanding, and Playing with Metaphors in Music
7:30PM – 10:30PM • Grand Salon 3/6
Chair(s): Diana Olvia, University of Michigan
Discussant(s): Nina Eidsheim, UCLA
Music, Media, Metaphor, and Bishop G. E. Patterson’s Broadcast Religion. Braxton D. Shelley, Yale University
Airing Out the Vocal Metaphor. J. Martin Daughty, New York University
More-Than-Metaphors: Toward the Generative Possibilities of Indigenous Languages. Jessica Bissett Perea, University of California, Davis
Musical Metaphor as a Racialized Structure. Philip Ewell, Hunter College
Seeds, Husks, or Dried Flowers: Shaping Attentive Practices and Settler Colonial Land Ethics Through the Use of Botanical Metaphors in Ethnographies of Native American Song. Nina Sun Eidsheim, University of California, Los Angeles; Daniel Walden, Durham University
Turn and Return: The Music of Metaphor. Holly Watkins, University of Rochester

SEM Discussion on Kurdish Studies
7:30PM – 8:30PM • Grand Salon 12

SEM Popular Music Section Business Meeting
7:30PM – 8:30PM • Canal

SEM Roundtable: Music and War in Ukraine: Regional Perspectives
7:30PM – 9:00PM • Magazine
Chair(s): Adriana Helbig, University of Pittsburgh; Donna A. Buchanan, University of Illinois at Urbana-Champaign
Presenter(s):
Donna A. Buchanan, University of Illinois at Urbana-Champaign
Adriana Helbig, University of Pittsburgh
Maria Sonevytsky, Bard College
Melissa Bialecki Miller, University of Illinois at Urbana-Champaign
Ioanida Costache, University of Pennsylvania

SMT Film and Multimedia Interest Group Meeting
7:30PM – 9:00PM • Grand Salon 15/18

SMT Music and Psychoanalysis Interest Group Meeting
7:30PM – 9:00PM • Windsor

SMT Music Informatics Interest Group Meeting
7:30PM – 9:00PM • Ascot/Newberry

SMT Performance and Analysis Interest Group Meeting
7:30PM – 9:00PM • Jackson

Malfunctions and Mistakes
8:00PM – 10:00PM • Grand Salon 7/10
Chair(s): Amy Coddington, Amherst College; Matthew Carter, City College of New York
Tom Waits for No One: Timing and harmonic misfires as hermeneutic windows into interpreting Waits’ music. Josh Albrecht, Kent State University
Mistakes, Genres, and the Production of Doubt. Charles Kronengold, Stanford University
Programming Nostalgia: Resurrecting Dead Media with Digital Effects Pedals. Kai West, University of Michigan

AMS-IAMSG Lightning Lounge
8:00PM – 10:00PM • Marlborough A/B
Chair(s): Juan Fernando Velasquez, Universidad de Antioquia; Ana Sanchez-Rojo, Tulane University
Discussant(s): Javier Marin Lopez, Universidad de Jaen, Jaen
Presenter(s):
Patricia Caicedo, Barcelona Festival of Song
Christina Taylor Gibson, Towson University
James McNally, University of Illinois at Chicago
Martha Thomea Elias, McGill University
Michael Levine, University of North Carolina at Chapel Hill

AMS Skills and Resources for Early Musics Study Group Business Meeting
8:00PM – 9:30PM • Steering
Chair(s): Luisa Nardini, Catherine Saucier, Arizona State University
Dance and the Evolution of Jazz Music in New Orleans
8:00PM – 10:00PM ◆ Grand Ballroom C
Chair(s):
Stephen Hudson, University of Richmond
Rebecca Schwartz-Bishir, University of Michigan
Christi Jay Wells, Arizona State University
Darold Alexander, New Orleans, LA
Brian Harker, Brigham Young University

Make Dat Azz Go: A Conversation about Bounce Music and Community with Sissy Nobby & Vockah Redu
8:00PM – 10:00PM ◆ Royal
Chair(s): Tiffany Naiman, UCLA; Maria Murphy, University of Pennsylvania
Presenter(s):
Sissy Nobby, New Orleans, LA
Alix Chapman, Emory University
Vockah Redu, New Orleans, LA

SEM African and African Diasporic Music Section Business Meeting
8:00PM – 9:00PM ◆ Chart A

Society for Asian Music Business Meeting
8:00PM – 9:00PM ◆ Camp

SEM Historical Ethnomusicultural Section Invited Lecture
8:00PM – 10:00PM ◆ Grand Salon 24
Co-sponsored by the Latin American and Caribbean Music Section
The Aural Industrial Complex. Ana María Ochoa Gautier, Tulane University

SEM Indigenous Music Section
8:00PM – 10:00PM ◆ Chart C

University of Chicago Reception
8:00PM – 10:00PM ◆ Compass

SEM Popular Music Section David Sanjek Keynote Lecture in Popular Music
8:30PM – 9:30PM ◆ Canal
"Tom Zé and the Logical Trash of Tropicália."
Christopher Dunn, Tulane University

Celtic Music Jam Session
9:00PM – 11:00PM ◆ Prince of Wales

SEM Robinson Network Group
9:30PM – 10:30PM ◆ Chart A

Case Western Reserve Reception
9:30PM – 11:30PM ◆ Cambridge

Eighteenth-Century Music Societies Joint Reception
9:30PM – 11:30PM ◆ Grand Ballroom B

Harvard Department of Music Reception
9:30PM – 11:30PM ◆ River

University of Illinois Reception
9:30PM – 11:30PM ◆ Starboard

University of North Carolina at Chapel Hill Reception
9:30PM – 11:30PM ◆ Grand Salon 13

University of North Texas Reception
9:30PM – 11:30PM ◆ Bridge

University of Washington/UCLA reception and Robert Garfias birthday celebration
9:30PM – 11:30PM ◆ Grand Salon 4

LGBTQ Study Group Party
10:00PM – 11:59PM ◆ Commerce
Chair(s): Tiffany Naiman, Stanford University

Columbia University Reception
10:00PM – 11:59PM ◆ Grand Salon 9

Reception of the Society for Christian Scholarship in Music
10:00PM – 11:59PM ◆ Port
Saturday, 12 November

SMT Regional Societies Breakfast Meeting
7:15AM – 8:45AM • Eglinton Winton
Chair(s): Áine Heneghan, University of Michigan

SMT Committee on the Status of Women Meeting
7:15AM – 8:45AM • Starboard
Chair(s): Jan Miyake, CSW

SMT Development Committee Meeting
7:15AM – 8:45AM • Executive Board Room
Chair(s): Jane Clendinning, Florida State University

SMT–V Editorial Board Meeting
7:15AM – 8:45AM • Cambridge
Chair(s): Megan Long, Oberlin College

SMT Committee on Race and Ethnicity Meeting
7:15AM – 8:45AM • Trafalgar
Chair(s): Panayotis Mavromatis

SMT Music Theory Spectrum Editorial Board Meeting
7:15AM – 8:45AM • Port
Chair(s): Peter H. Smith, University of Notre Dame

SMT 2023 Program Committee Meeting
7:15AM – 8:45AM • Durham
Chair(s): Stephen Rodgers, University of Oregon

Indigenous Scholars and Local Tribal Communities Breakfast Meeting
7:15AM – 8:15AM • Grand Salon 21

AMS Board and Council Breakfast
7:15AM – 8:45AM • River

AMS Committee on Cultural Diversity Business Meeting
7:30AM – 9:00AM • Chequers
Chair(s): Stephan Hammel; Andrea Moore, Smith College

Afrobeats in Transnational Spaces and Postcolonial Discourse
8:30AM – 10:30AM • Canal
Chair(s): Kwasi Ampene, Tufts University

“Find Your Way Back”: How Afrobeats Led Beyoncé Home. Stephanie Shonekan, University of Maryland

Sounding Chinua Achebe: Kofi Kinaata’s Music Video and His Postcolonial Critique of Foreign Religions in Ghana. Kwasi Ampene, Tufts University

Afrobeats Meets Amapiano: Exploring Afrobeats Sonic and Global Expansion. Alaba Ilesanmi, Florida State University

Remodeling tradition, producing culture: pleasure, performance and social engagement in Nigerian Afrobeats. Bode Omojola, Five Colleges Mount Holyoke College

After the Queer Turn: Current Directions in Trans/Queer Music and Performance
8:30AM – 10:30AM • Grand Salon 3/6
Chair(s): Eva Pensis, University of Chicago

Spectacular Forms. J.M. Nimocks, Northwestern University

Trans/Queer Diasporic Ethnography and Music Studies. M. Leslie Santana, University of California San Diego

Lovin’ is Really My Game: “Gay Sound” and the Speculative Histories of Trans Femme Noise. Eva Pensis, University of Chicago

From the Bottoms Up: Grassroots Organizing Among Berlin’s Activist Rave Collectives. Luis- Manuel García, University of Birmingham

Singing My Own Story: Exploring Intersections of Displacement, Resistance, and Music-making in the Lives of Children and Young People
8:30AM – 10:30AM • Camp
Chair(s): Andrea Emberly, York University; André de Quadros, Boston University

Presenter(s):
Kate Reid, York University
Nadeen Abu Shaban, York University
Esmaeel AboFakher, York University

Black Ethnomusicology: Paths, Contributions, Thoughts and Legacy from Brazil
8:30AM – 10:30AM • Grand Salon 19/22
Chair(s): Anthony Seeger, UCLA/Smithsonian Institution

Antoniol Martins Lopes, ABET- Associação Brasileira de Etnomusicologia
Gabriela Rodrigues do Nascimento, ABET- Associação Brasileira de Etnomusicologia
Miriam de Oliveira, ABET- Associação Brasileira de Etnomusicologia
Rafael Branquinho Abdala Norberto, ABET- Associação Brasileira de Etnomusicologia

Examining Aural Collectivity in Contemporary Uganda
8:30AM – 10:30AM • Grand Salon 24
Chair(s): Charles Lwanga, University of Michigan; Damascus Kafumbe, Middlebury College

Singing the Reign: Recollecting the Past, Negotiating an Audible Buganda. Charles Lwanga, University of Michigan

Music, Indigenous Tourism, and Cultural Rights in Uganda: The Case of the Batwa. Andrew Kagumba, Memorial University

Musicking With COVID-19: Creativity and Career Aspirations of Emerging Popular Musicians in Uganda. Stella Wadiru, University of Pittsburgh

Representing African Music...Digitally: Tough Questions for Planning a Digital Humanities Resource. Peter Hoesing, Dakota State University

Immigration and Activism in the Performance of Carnival Practices of the Americas in Europe
8:30AM – 10:30AM • Chart C
Sponsored by LACSEM
Chair(s): Andrew Snyder, Universidade Nova de Lisboa

Rotterdam Zomercarnaval: Scenes of enjoyment and memories of subjection. Charissa Granger, University of the West Indies, St. Augustine

Carnival Arts and Freedom Dreams: Excavating the Musical Black Radical Tradition in London’s Caribbean Carnival Scene. Deonte Harris, Duke University

Brazilian immigration, the politics of citation, and the formation of an alternative street carnival in Lisbon, Portugal. Andrew Snyder, Universidade Nova de Lisboa

Between research, action, and artistic creation: the Maracatu de baque solto group of “Leão de Ouro” from Pernambuco, Brazil in Lisbon. Filippo Bonini Baraldi, Universidade Nova de Lisboa

Interprofessional Music & Health Collaborations: Four Case Studies on Aging and Dementia

8:30AM – 10:30AM • Fulton
Chair(s): Joanna Bosse, Michigan State University; Jennie Gubner, University of Arizona
Presenter(s):
Theresa Allison, University of California, San Francisco
Joanna Bosse, Michigan State University
Stefan Fiol, University of Cincinatti

Music and Organizing on the Ground in New Orleans
8:30AM – 10:30AM • Prince of Wales
Chair(s): Matt Sakakeeny, Tulane University
Presenter(s):
Arsene DeLay, Founder of Makin’ Groceries
Ethan Ellestad, Music and Culture Coalition of New Orleans
Sonya Robinson, Artist Corps New Orleans
Ashley Shabankareh, Jazz Education Network
Derrick Tabb, The Roots of Music

Musical Unintelligibility
8:30AM – 10:30AM • Chart A
Chair(s): Esther Kurtz, Washington University in St. Louis

Doing Without Words: Capoeira Angola of Rural Bahia as a Refusal of Speech and Intelligibility. Esther Kurtz, Washington University in St. Louis

The Agenda of Ambiguity in Expressive Culture. David W. Samuels, New York University

Could Human Music Be Understood By Aliens? Alexander Rehding, Harvard University

Silence is Violence: Reactionary Retreat and the Politics of Voicelessness. Benjamin R. Teitelbaum, University of Colorado Boulder

Rethinking Ethnomusicological Histories: Music and Missions in the Dutch East Indies
8:30AM – 10:30AM • Magazine
Chair(s): Dustin Wiebe, University of California, Davis
Discussant(s): Henry Spiller, University of California, Davis

“Divine” Ethnomusicology: Jaap Kunst in Flores. Dustin Wiebe, University of California, Davis

Missionaries as phonographic mediators. Sebastian Klotz, Humboldt University of Berlin

Jaap Kunst and the German Missionaries in
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Nias. Anna Maria Busse Berger, University of California, Davis

**Shifting Landscapes: How Can We Teach Music, Gender, & Sexuality in the 21st Century?**
8:30AM – 10:30AM • Grand Ballroom A
Chair(s): Su Zheng, Wesleyan University
Presenter(s):
- Denise Gill, Stanford University
- Elizabeth Tolbert, Peabody Conservatory of the Johns Hopkins University
- Felicia Youngblood, Western Washington University

**SEM World Music Pedagogy Workshop**
8:30AM – 12:15PM • Quarterdeck
Repeating to Improvise: Dhun as the Driver of Improvisation in Hindustani Music. Srijan Deshpande, Manipal Centre for Humanities, Manipal Academy of Higher Education, Manipal, India
Games Unplugged!: Tembang Dolanan Anak, Javanese Children's Singing Games, in the Music Classroom. Jui-Ching Wang, Northern Illinois University
Subjective Beat and Staggered Entry in Fume Fume, a Traditional Ga (Ghana, West Africa) Drum-Dance. Mitch Greco, West Liberty University; and Caryn Greco, Point Park University
Performance/Workshop. Lassana Diabaté, Mali

**Analyzing Music of Africa and the African Diaspora**
9:00AM – 10:30AM • Parish
Chair(s): James Marshall Salinas Burns, Binghamton University
Analytical Approaches to African Art Music: The Case of Ephraim Amu. Felicia Sandler, New England Conservatory of Music
The Nostalgic Modernists: Tradition and Pop in Por Por Music of Accra, Ghana. Bai Xue, The Graduate Center, CUNY
Taxonomies of Berimbau Tuning and Song Mode in Capoeira (1940–1978). Juan Diego Díaz, University of California, Davis; Alex Rossi, University of California, Davis

**The Resonances of Intimacy**
9:00AM – 10:30AM • Commerce
Chair(s): Hannah Lewis
Bernstein and Blitzstein: The Intimacy of Queer Musical Gestures. Maria Cristina Fava, Western Michigan University
Intimate Choreographies: Feminist Performance and Kate Soper's Cipher. Farrah Elizabeth O'Shea, St. Lawrence University
“The moon is simply not an accelerando kind of light”: Familiar Topics and Subverted Expectations in Clair de Lune (1984). McKenna Tessa Milici, Florida State University

**Discourses of Race in Meyerbeer's Stage Works**
9:00AM – 10:30AM • Kabacoff
Chair(s): Diana R. Hallman, University of Kentucky
The Roma in Meyerbeer’s Operas. Laura K.T. Stokes, Brown University
Sexual and Racial Violence in Henri Justamant’s Ballet Divertissements for Les Huguenots and Robert le Diable. Helena Kopchick Spencer, University of North Carolina Wilmington
Fantasizing the Black Atlantic in the Original L’Africaine. Tommaso Sabbatini, University of Bristol

**Embodiment**
9:00AM – 10:30AM • Jackson
Chair(s): Arnie Walter Cox
Embodying Sexual Abuse in Voice: Babbitt's Philomel. Jessica Anne Sommer, Lawrence University
Some Embodied Poetics of EQ and Compression. William Mason, Wheaton College
Beyond the Audible: Embodied Choreographic Syncopations in Rhythm Tap Dance. Rachel Gain, Yale University

Field, Recording, and Territorial Violence
9:00AM – 10:30AM • Grand Ballroom D
Chair(s): Rachel Mundy, Rutgers University, Newark
Vibroacústica: Music and Remediated Violence in Puerto Rico. Alejandra Bronfman, University at Albany-SUNY
Military Renditions and Location Sound in Southern Navarre’s Outlandish Badlands. Maria Edurne Zuazu, Universitat Autònoma de Barcelona
“We had fixed her sacrilege”: Military Expansion and the Unfinished Business of Field Recording in Northern Europe. Andrea Bohlman, University of North Carolina at Chapel Hill

Trauma
9:00AM – 10:30AM • Grand Salon 15/18
Chair(s):
From Trauma to Bop: Affective Labor and the Apotheosis of Ariana Grande. Katelyn Hearfield, University of Pennsylvania
1898 on The Musical Stage: The Spanish-American War in Transnational Perspective. Charlotte Bentley, Newcastle University
Processing Trauma in Poulenc’s “Dialogues des Carmélites.” Zachary Lee Nazar Stewart, Yale University

Film Music
9:00AM – 10:30AM • Grand Salon 7/10
Chair(s): Julie Hubbert, University of South Carolina
Gaston Bachelard and the Imaginal Soundtrack in Andrei Tarkovsky’s Solaris (1972). Daniel Bishop, Jacobs School of Music at Indiana University
Packing a Punch: Melodramatic Strategies in Republic’s Sound Serials. Grace Edgar, Connecticut College

How to Integrate Global Music History in Our Teaching
9:00AM – 12:15PM • Grand Ballroom C
Chair(s): Gavin Lee, Soochow University
Presenter(s):
Andrew Dell’Antonio, University of Texas, Austin
Luisa Nardini, University of Texas, Austin
Gabriel Solis, University of Illinois, Urbana-Champaign
Amanda Hsieh, Durham University
Kunio Hara, University of South Carolina
Andres Amado, University of Texas, Rio Grande Valley
Chris Stover, Queensland Conservatorium
Jon Silpayamanant, Independent Scholar

9:00AM – 10:30AM • Royal
Chair(s): Gwyneth Bravo, New York University Abu Dhabi
Performer(s):
Kamilla Arku, New York University
Jimmy Kachulis, Berklee College of Music

Politics of Gender in Renaissance Music
9:00AM – 10:30AM • Marlborough A/B
Chair(s): Jane Hatter
Music Iconography, Gender, Space, and Sound: The Self-Portraits by Italian Renaissance Women Artists Sofonisba Anguissola (ca. 1535-1625) and Lavinia Fontana (1552-1614) with Keyboard Instruments. Annett C. Richter, Concordia College, Moorhead, Minnesota
The Primo libro de madrigali a cinque voci (1583) by Maddalena Casulana, lost and found. Laurie Stras, University of Southampton
Music and protocol at the funeral of Anne of Brittany. Simon Frisch, The Juilliard School

Women as Musical Agents
9:00AM – 10:30AM • Grand Ballroom B
Chair(s): Dana Gooley,
19th-Century Women Pianists: Multiplicity, Agency and Self-Fashioning. Natasha Loges, Hochschule für Musik Freiburg; Joe Davies, University of California, Irvine
The Music Salon of Karoline Pichler: Censorship and Women’s Music Culture in Biedermeier
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Human and Not-quite-human Voices in Opera and Cinema
9:00AM – 11:00AM • Steering Chair(s): Kirsten Paige,
Nocturnal Voices, Invisible Spaces: Telephones and Telephony in Twentieth- and Twenty-First-Century Opera. Tyler Justice Bouque, University of Huddersfield
The Stone Guest: Mute Speech, Don Juan, and the Mechanical Seductions of Opera. Sarah Collins, University of Western Australia

Harmony, Key, and Supermode
9:00AM – 10:30AM • Windsor Chair(s): Stefanie Acevedo, University of Connecticut
Reconsidering IV/Sol in Soul Music. Stephen S. Hudson, Occidental College
Augmented-Sixth Chords and the Expanded Supermode: a Neo-Dualist Perspective. Gabriel Venegas, Universidade de Costa Rica; Gabriel Navia, Universidade Federal da Integração Latino-Americana
Meter versus Harmony as Key Determinant in Popular Music: Which One Wins?. Nicholas J Shea, Arizona State University; Christopher Wm White, University of Massachusetts Amherst; Bryn Hughes, University of Lethbridge; Dominique Vuvan, Skidmore College

Architectures of Spirituality
9:00AM – 11:00AM • Compass Chair(s): Andrew Cashner
Women in Convent Spaces and the Music Networks of Early Modern Barcelona. Ascensión Mazuela-Anguita, Universidad de Granada

Building the Requiem: Berlioz the Aural Architect at the Church of Saint-Eustache. Jennifer Walker, West Virginia University
Sacred Sound, Space and the Senses in the Christian Kingdom of Early Modern Ethiopia. Janie Cole, University of Cape Town, South African College of Music
Reconstructing the Intangible Cultural Heritage of Mission San Luis de Talimali. Sarah Eyerly, Florida State University

New Work in LGBTQ+ Music Theory
9:00AM – 10:30AM • St. James Ballroom Chair(s): Fred Maus, University of Virginia
Don’t Play Gay: Music, Language, and Desire in a Queer Adolescence. Arved Ashby, Ohio State University
Musical Bodies. Vivian Luong, University of Oklahoma
Seductive Mirrors: Dance, Music, and Queer Narcissus. Maeve Sterbenz, Smith College
Queer Aesthetics. Lloyd Whitesell, McGill University

Coffee Break - Saturday, 12 November
10:15AM – 11:30AM • Churchill (Exhibit Hall)

SEM Pop-Up Concert: The Roots of Music
10:30AM – 11:00AM • Churchill (Exhibit Hall)

AMS Posters
10:45AM – 12:45PM • The District (Foyer)
“An American Caruso”: Mario Lanza and the Birth of the Modern Crossover Tenor. Keith E Clifton, Central Michigan University
Intervening in Art: A Case Study in Contemporizing Consent. Rebecca Carroll, Rutgers University

Declamation and Text Setting
10:45AM – 12:15PM • Parish Chair(s): Stephen Rodgers, University of Oregon
“With No Meaning Or Control”: William Shatner, Anti-Metric Rhythm, and Camp. J. Wesley Flinn, University of Minnesota Morris
Prosodic and Declamatory Manipulation in Florence Price’s Songs. James Sullivan, Michigan State University
“Bigger, Longer & Uncut”: Classifying Additions of Text in Broadway Musicals. Chandler M. Blount, Florida State University

Nostalgically Sondheim
10:45AM – 12:15PM • Marlborough A/B
Chair(s): Naomi Graber

“Sally, Be a Lamb”: History Musicals and the Play of Nostalgia and Cynicism. Elissa Harbert, DePauw University

Narrative Time and Musical Meaning in Stephen Sondheim’s Merrily We Roll Along. Benjamin Adam Safran, Brown University

Fixing Allegro: Sondheim’s “Oedipal Thrill”. Larry Stempel, Fordham University

Movement and Sound in South Asia
10:45AM – 12:15PM • Canal
Chair(s): Matt Rahaim, University of Minnesota

Between the Bols: Structure, Spontaneity, and Sociality in Kathak Accompaniment. Samuel B. Cushman, University of California, Santa Cruz

Queering the Mise: space, music, and motion in Bollywood buddy songs. John S. Caldwell, University of North Carolina at Chapel Hill

The Yoga of Sound: Shared Experience in Pluralistic Expression. Vivek Virani, University of North Texas

Thinking Through and Beyond Medical Ethnomusicology: Foundational Concepts and Shifting Paradigms
10:45AM – 12:15PM • Camp
Chair(s): Bonnie McConnell, Australian National University

Presenter(s):
Ross Brillhart, Indiana University
Michael Bakan, Florida State University
Klisala Harrison, Aarhus University

Ecomusicology, Environmental Activism, and Contested Sonic Spaces
10:45AM – 12:15PM • Fulton
Chair(s): Holly Riley, University of Montana

Collaborative Musicking for Audible Futures: Songs of Senegalese Rain Priestess Aline Sitoé Diatta. Scott Linford


University

“Like Roosters on Steroids”: The Gibbon Conservation Center Meets Sonic NIMBYism. Tyler Yamin, UCLA

Crossing Borders: Mariachi Music in Mexico and the United States
10:45AM – 12:15PM • Magazine
Chair(s): Lauryn Camille Salazar, Texas Tech University

El Divo y La Grandota: Cross Gender Performativity in the Music of Juan Gabriel and Lucha Villa. Erika Soveranes, University of North Texas

Ritual and Meaning in Mariachi Festivals in the Southwestern United States. Adolfo Estrada, Texas Tech University

Mariachi Competitions in Texas Public High Schools. Lauryn Salazar, Texas Tech University

D’un autre amer...The Larger World of Fifteenth-Century Chansonniers
10:45AM – 12:15PM • Royal
Chair(s): Honey Meconi, Eastman School of Music and the University of Rochester

Discussant(s): Jane Alden, Wesleyan University

An Expansively Networked Context for the Leuven Chansonnier. William Watson, Washington, DC

The Early Provenance of the Leuven Chansonnier. Ryan O’Sullivan, KU Leuven, Belgium

Caron and the Leuven Chansonnier: The Texts and Contexts of Cent mil escuz. Sean Gallagher, New England Conservatory

Sensing Difference, Resistance, and Agency in North Africa
10:45AM – 12:15PM • Grand Salon 24
Chair(s): David McDonald, Indiana University

Fingerprinting Sound in Tunisian Andalusi Music: Musical Processes of Territorializing Difference. Jared D Holton, University of Georgia

Unruly Bodies: Curative Trance Dancing and Resistance in Colonial Morocco. Samuel Llano, University of Manchester

The Human Stakes of Sound in Postwar Theater
The Hartt School offers BM, MM, and minors in both music history and music theory. Master’s students in music history may choose an emphasis in scholarship and research, performance practices, or music history pedagogy. Our programs enable students to explore an array of Western and global musical practices in their historical and cultural contexts. Students benefit from a distinguished faculty of scholar-performers, small class sizes, rigorous coursework, pedagogical training and opportunities to teach, and if desired, participation in our numerous performance organizations. Hartt’s Jackie McLean Institute of Jazz also offers our students courses on jazz history, theory, and musicianship. Graduates of our master’s programs have gone on to a variety of careers ranging from private teaching to administration to corporate employment, and many go on to enroll in top Ph.D. granting graduate schools in the country.

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Medieval & Renaissance history, theory, and performance, notation, video game music, music and identity

*Kenneth Nott, Program Chair*
Handel, opera, critical editing, pedagogy, keyboard studies

*Solomon Guhl-Miller*
Medieval history and theory, nineteenth-century studies, Richard Wagner

*Emlyn Ngai*
Historical performance practice, Baroque strings

*Dana Plank*
Music and disability studies, gender studies, video game music

*Thomas Schuttenhelm*
British music, Michael Tippett, guitar, contemporary performance practice, aesthetics, creative processes

*Suhail Yusuf*
Ethnomusicology, music and theory of North India, performance

**MUSIC THEORY FACULTY**
*Akane Mori, Program Chair*
Early twentieth-century music, Russian music, Igor Stravinsky, Japanese art song

*Donna Menhart, Associate Dean*
Ear training, Kodály methods, pedagogy, folk song materials

*Cameron Logan*
Transformational theory, reception narrative

*Michael Schiano*
First & Second Viennese Schools, popular music, The Beatles, history of music theory, transformational theory

*Andrey Stolyarov*
Form, harmony, composition

*Kathryn Swanson-Ellis*
Ear training, music theory fundamentals, composition, orchestration

*Gabor Virágh*
Ear training, Kodály methods, jazz

*Katalin Virágh*
Ear training, Kodály methods
and Film
10:45AM – 12:15PM • Grand Salon 15/18
Chair(s): Michael Baumgartner

From Broadway Effects to Weapons of War: The United States’ Preliminary Report on Weaponized Sonics and its Implementation in the 20th Century. Danielle Rae Stein, University of California, Los Angeles

Words are Noises Humans Make: Sound and Abstraction in Nouvelle Vague Cinema. Mary Ann Smart, University of California, Berkeley

Songs of Our Atolls: Archipelagic (American) Music Studies
10:45AM – 12:15PM • Grand Salon 19/22
Chair(s): Jessica Schwartz, UCLA; Benetick Kabua Maddison, NorthWest Arkansas Community College
Presenter(s):
  April Brown, NorthWest Arkansas Community College
  Marcina Langrine, Springdale, Arkansas

A Jam Session on the Place(s) of Jazz at AMS
10:45AM – 12:15PM • Grand Ballroom D
Chair(s): Kimberly Hannon Teal, University of North Texas
Presenter(s):
  Andrew Berish, University of South Florida
  Sarah Suhadolnik, University of Iowa
  Destiny Meadows, University of North Carolina
  Ken Tianyuan Ge, University of North Carolina
  Nate Sloan, University of Southern California

Musical Crossroads: Stories Behind the Objects of African American Music
10:45AM – 12:15PM • Grand Ballroom A
Chair(s): Krystal Klingenber, Smithsonian NMAAHC
Presenter(s):
  Timothy Anne Burnside, Smithsonian NMAAHC
  Dwandalyn R. Reece, Smithsonian NMAAHC
  Hannah M. Grantham, Smithsonian NMAAHC
  Steven W. Lewis, Smithsonian NMAAHC
  Douglas Remley, Smithsonian NMAAHC

Labor Economies of Music in the Age of Mechanical Reproduction
10:45AM – 12:15PM • Commerce
Chair(s): David Trippett, University of Cambridge

Shared Labor and Human-Machine Interactions in Pianola-Playing. Stephanie Probst, University of Music and Performing Arts Vienna

Instrument or Appliance? The RCA Theremin, Gender, Labor, and Domesticity. Clara Latham, The New School, Eugene Lang College

Tangled Technologies: Audio Cables and Scientific Masculinity in the Early Cold War U.S. Kelli Smith-Biwer, University of North Carolina, Chapel Hill

Listening to US-Hawai’i Relations in Midcentury Pop Music
10:45AM – 12:15PM • Quarterdeck
Chair(s): Michael Veal, Yale University
Discussant(s): Amy Ku’uleialoha Stillman, University of Michigan


Empire of Leisure: Race and Mobility in Martin Denny’s Musical Textures. Jade Conlee, Yale University

Tiny Bubbles: Don Ho, the Last of the Hawaiian Beach Boys. Kevin Fellezs, Columbia University

Radio Histories
10:45AM – 12:15PM • Grand Salon 7/10
Chair(s): Rika Asai, University of Pittsburgh

Luis Humberto Salgado’s Eclectic Musical Style: Interconnections and Global Modernisms in Ecuador. Ketty Wong, University of Kansas


TIAALS (Tools for Interactive Aural Analysis): A Hands-on Workshop
10:45AM – 12:15PM • Prince of Wales
Chair(s): Michael Clarke, IRiMaS, University of Huddersfield
Presenter(s):
  Frédéric Dufeu, IRiMaS, University of Huddersfield
  Keitaro Takahashi, IRiMaS, University of Huddersfield
Musical Communities in Conflict: Intersectional Identities, Violence, and Trauma
10:45AM – 12:15PM • Grand Salon 3/6
Chair(s): Liz Przybylski, University of California Riverside
Difference in Caste and Class Orientation Among Tamil Women Parai Drummers. Zoe Sherinian, University of Oklahoma
Gatekeeping Mainstream(s): Gendered Labor and the Music Industry. Liz Przybylski, University of California Riverside

Layers and Stratification
10:45AM – 12:15PM • Ascot/Newberry
Chair(s): John Covach, University of Rochester
On the Chronemics of Stratification in Bruce Hornsby’s “The Blinding Light of Dreams”. Derek J. Myler, Eastman School of Music
Roll Call: Investigating the Role of Drumline in Drum Corps. Zachary Lookenbill, Ohio State University
Toward a Multilevel Intervallic Understanding of Brightness in Post-Tonal Music. Stephen Spencer, Hunter College and the Graduate Center, CUNY

Liturgies and Localities
10:45AM – 12:15PM • Kabacoff
Chair(s): Mary Channen Caldwell, University of Pennsylvania
Priestly Discipline and Mendicant Spirituality in a Motet by Philip the Chancellor. Catherine Saucier, Arizona State University
Music and the Boundaries of Orthodox Belief in Eleventh-Century Arras. Brianne Dolce, University of Oxford
Iberian Prayer and Roman Power: Text and Melody in the Old Hispanic Feast of Sts. Peter and Paul. Karl Isaac Johnson, University of Colorado-Boulder

Reframing Post-Tonal Pedagogy for the Twenty-First Century
10:45AM – 12:15PM • Jackson
Chair(s): William R. Ayers, University of Central Florida
Reframing Leong’s “Wissen, Können, Kennen” for the Post-Tonal Theory Classroom. Ben Duinker, University of Toronto
“The Teacher Makes Plans, Students Laugh”: Prioritizing Autonomy in Post-Tonal Curricula. Nathan Cobb, University of California, Santa Barbara
Engaging Post-Tonal Theory. Daphne Leong, University of Colorado Boulder
A Case for Overtones. Danielle Shlomit Sofer, University of Dayton
Hermeneutics from the Start: An Exercise, with Ruth Crawford’s Prelude No. 6. Sumanth Gopinath, University of Minnesota, Twin Cities

Circles, Circuits, and Phases
10:45AM – 12:15PM • Windsor
Chair(s): John Roeder, University of British Columbia
Resulting Patterns and Performed Multistability in Steve Reich’s Violin Phase. Kristen Wallentinsen, Rutgers University
Not Linear, but Circuitous: An Aesthetics of Melodic Motion in Two Sinitic Operas. Anna Yu Wang, Harvard University
Orbiting: Wayne Shorter’s Ever-Expanding Circles. Antares Boyle, Portland State University

Remembrance and Reconstruction of Jewish Musical Traditions: Old and New Methodologies and Technologies
10:45AM – 12:15PM • Chart A
Chair(s): Tamar Sella, Rice University
Singing with Yiddish voices from the past: Engaging with field recordings of Magid and Beregowski as memory work. Monika E. Schoop, Leuphana University
“Mi Monastir”: Remembrance and Reconstruction of Monastir’s Jewish Musical Life. Tara Jordan, University of North Carolina Chapel Hill
“We Have to Reimagine”: Centering Women/Gender/Sexuality in Music Studies (AMS Committee on Women and Gender Endowed Lecture)
10:45AM – 12:15PM • Grand Ballroom B
Chair(s): Stephanie Jensen-Moulton, Brooklyn College Conservatory of Music
Discussant(s): Lisa Barg, McGill University; Nalini Ghuman, Mills College; Samantha Ege, University of Oxford
Presenter(s):
   Ellie Hisama, University of Toronto / Columbia University

Dispatches from “On the Ground”: A Conversation between Louisiana Indigenous People and Indigenous Music Scholars
10:45AM – 12:15PM • Chart C
Chair(s): Lee Veeraraghavan, Tulane University
Presenter(s):
   Jeffery Daresbourgh (Atakapa-Ishak), Center for Louisiana Studies, University of Louisiana at Lafayette
   Nathan Smith, Bvlbancha Radio
   Breana McCullough, University of California Los Angeles
   Melody McKiver, Brandon University
   Rena Roussin, University of Toronto
   Renata Yazzie, University of New Mexico

SEM Improvisation Section (Supporting “A Jam Session on the Place(s) of Jazz at AMS”)
10:45AM – 12:15PM • Grand Ballroom D

Your Voices: Taking Stock of Music and Disability Studies
10:45AM – 12:15PM • St. James Ballroom
Chair(s): Anabel Maler, University of Iowa

   Neurodiversity and Music Academia: Accessibility and Acceptance. Samantha Bassler, New York University; Rutgers University at Newark
   Toward a Universal Composition: Putting Accessibility at the Start of the Creative Process. Megan Steinberg, Royal Northern College of Music
   Whose Voices Matter? Reflections on Participatory Approaches to Music, Arts and Disability Research. Melissa Kirby, University of Leeds
   Neither Difference Nor Deficit: Autism as Variation. Jordan Lenchitz, Florida State University

Simple Solutions to Complex Problems: Hidden Disabilities in the College Music Classroom.
Shannon Mcalister, University of Connecticut

COPAM
12:00PM – 4:00PM • Grand Salon 9
Chair(s): Andrew Kuster, University of Michigan
Closed meeting

SEM Investment Advisory Committee
12:00PM – 1:00PM • Norwich
Closed meeting

Association for Korean Music Research Meeting
12:15PM – 1:15PM • Camp

Ethnomusicology Journal Editorial Board
12:15PM – 1:15PM • Grand Salon 12

Joint Meeting: SEM SIG for Analysis of Music and the SMT Analysis of World Music IG
12:15PM – 1:15PM • Chart C

SEM Dance, Movement, and Gesture Section Business Meeting
12:15PM – 1:15PM • Fulton

SEM Education Section Business Meeting
12:15PM – 1:15PM • Grand Salon 3/6

SEM Gender and Sexualities Taskforce Open Meeting
12:15PM – 1:15PM • Magazine

SEM Professional Development Workshop - Public Ethnomusicology Mentoring Program: Employment Preparation
12:15PM – 1:15PM • Grand Salon 19/22
Chair(s): Nancy Groce, American Folklife Center

SEM SIG for Japanese Performing Arts
12:15PM – 1:15PM • Chart A

SEM SIG for Organology
12:15PM – 1:15PM • Grand Salon 24

SEM SIG for the Study of Music and Violence
12:15PM – 1:15PM • Prince of Wales
The graduate program in the History and Theory of Music at UCI offers a Ph.D. program with an emphasis on music theory and analysis, critical theory, and the aesthetics and philosophy of music. A sustained engagement with musical works is underpinned by a thorough grounding in musical skills and literacy, and a strong focus on critical theory, which students learn to apply to musicological sub-disciplines such as music analysis and historical musicology. Students are also encouraged to build relationships with other departments within the Claire Trevor School of the Arts and to forge connections across the campus, in particular with the School of Humanities, including UCI Critical Theory.

Core Faculty

Amy Bauer, Associate Professor of Music
György Ligeti, spectral music, psychoanalysis, cross-cultural influence in music, contemporary opera, critical theory, improvisation, the reception and analysis of contemporary music and music theory.

David Brodbeck, Professor of Music
Central European music and musical culture in the long 19th century, Brahms, Goldmark, music and politics, music criticism and analysis, Anglo-American popular music in the pre-digital recorded music era.

Nicole Grimes, Associate Professor of Music, Robert & Marjorie Rawlins Chair of Music
The intersection between German music criticism, music analysis and music aesthetics from the late-18th century to the present day, Brahms, Donnacha Dennehy, Hanslick, Liszt, Mendelssohn, Emilie Mayer, Schoenberg, Clara and Robert Schumann.

Stephan Hammel, Assistant Professor of Music
Historical materialism and the study of music, the history of Marxist approaches to music, musical modernism in Latin America, music and politics, 19th century Kleinmeister, history of music theory.

Colleen Reardon, Professor of Music
Musical culture in Siena from the 16th through the 19th centuries, opera, Jane Austen and music, nuns and music, Sondheim’s musicals, film music.

For more information contact Stephan Hammel at hammels@uci.edu, and visit sites.uci.edu/musichistorymusictheory and music.arts.uci.edu
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JAKE JOHNSON  
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A University of Illinois Press Anthology  
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**Music and Mystique in Muscle Shoals**  
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Paperback $22.95; E-book
SEM Society for Arab Music Research Keynote Lecture
12:15PM – 1:15PM • Canal
  Envisioning Arab Music Research. Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa

AMS Popular Music Study Group Business Meeting
12:30PM – 2:00PM • Grand Salon 15/18
Chair(s): Amy Coddington, Amherst College

AMS Reception for Eileen Southern Scholars
12:30PM – 2:00PM • Chequers
Chair(s): Andrea Moore, Smith College; Stephan Hammel, University of California, Irvine

AMS Ludomusicology Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom B
Chair(s): Brent Alan Ferguson, College of Southern Maryland

AMS Cold War Music Study Group Business Meeting
12:30PM – 2:00PM • Commerce
Chair(s): Gabrielle Cornish, University of Miami

Securing Your Legacy: Planned Giving and the AMS
12:30PM – 2:00PM • Compass
Chair(s): Ellen Harris, Massachusetts Institute of Technology
Respondent(s): J. Peter Burkholder, Indiana University; Jessie Ann Owens, University of California, Davis
Presenter(s):
  Walter Clark, University of California - Riverside
  Pamela Starr, University of Nebraska–Lincoln
  Siovahn Walker, American Musicological Society

AMS Organology Study Group Business Meeting
12:30PM – 2:00PM • Marlborough A/B
Chair(s): Lidia Chang

AMS Music and Philosophy Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom D
Chair(s): Patrick Nickleson, University of Alberta

AMS Music and Dance Study Group Business Meeting
12:30PM – 2:00PM • Grand Salon 7/10
Chair(s): Stephen Hudson, University of Richmond

AMS LGBTQ Study Group Business Meeting
12:30PM – 2:00PM • Grand Ballroom C
Chair(s): Tiffany Naiman, Stanford University

AMS Council
12:30PM – 2:00PM • Steering
Chair(s): Douglas Shadle, Vanderbilt University

SMT Professional Development Committee Meeting
12:30PM – 2:00PM • Eglinton Winton
Chair(s): Gregory John Decker, Bowling Green State University

SMT Committee on Race and Ethnicity Luncheon
12:30PM – 2:00PM • River
Chair(s): Panayotis Mavromatis

AMS Global East Asian Music Research Study Group Business Meeting
12:30PM – 2:00PM • Kabacoff

SMT 2020-22 Program Committees Luncheon
12:30PM – 2:00PM • Grand Salon 16

SMT Disability and Music Interest Group Meeting
12:30PM – 2:00PM • Grand Salon 4

SMT Early Music Analysis Interest Group Meeting
12:30PM – 2:00PM • Parish

SMT Interest Group on Improvisation Meeting
12:30PM – 2:00PM • Windsor

SMT Post-1945 Music Analysis Interest Group Meeting
12:30PM – 2:00PM • Ascot/Newberry

SMT Timbre & Orchestration Interest Group Meeting
12:30PM – 2:00PM • Jackson

Speed Networking
12:30PM – 2:00PM • Jefferson Ballroom
SEM 2022 Charles Seeger Lecture: “On Survival”  
1:30PM – 3:00PM ◆ St. Charles Ballroom  
Chair(s): Andrea F. Bohlman, University of North Carolina at Chapel Hill  
Presenter(s):  
Philip V. Bohlman, University of Chicago

Live Demo/Q&A with Artusi: Interactive Music Theory & Aural Skills  
2:15PM – 2:45PM ◆ Kabacoff  
Facilitator(s): Julia Cavallaro, Artusi

Noise, Women, and Popular Anti-Virtuosity  
2:15PM – 3:45PM ◆ Grand Ballroom B  
Chair(s): Hyun Kyong Hannah Chang  
“I Can’t Turn Off What Turns Me On”: Queer Phenomenology and the St. Vincent Signature Electric Guitar. Erin A. Fitzpatrick, UCLA  
Musicology  
A Feature, Not a Bug: Musical Malfunction and/ as Authenticity Propaganda. Matthew K Carter, The City College of New York, CUNY  
Getting Back to the Queen of Noise: Yoko Ono Revivalism from ’90s Alternative Rock to the Millennial Mainstream. Shelina Louise Brown, University of Cincinnati - College Conservatory of Music

Il Dit / Elle Dit: Love and Dialogue in the World of Christine de Pizan  
2:15PM – 3:45PM ◆ Royal  
Performer(s):  
Allison Monroe, Case Western Reserve University  
Elena Mullins, Case Western Reserve University  
Karin Weston, Schola Cantorum Basiliensis

Eileen Southern Scholars Mentoring Session  
2:15PM – 3:45PM ◆ Cambridge  
Chair(s): Andrea Moore, Smith College; Stephan Hammel, University of California, Irvine  
Presenter(s):  
Cesar Favila  
Jacqueline Avila  
Christine Gengaro  
Clifton Boyd  
Erika Honisch  
Dan Wang

Politics at Midcentury  
2:15PM – 3:45PM ◆ Grand Salon 7/10  
Chair(s): Peng Liu  
“Ten Years of Turbulence”: Music and Musicians during the Chinese Cultural Revolution. Mingfei Li, Indiana University  
Archival Traces of the Chinese Cultural Revolution: Ethnography, Ethics, and the Production of History. Shelley Zhang, Rutgers University, New Brunswick

Staging the Racialized Voice  
2:15PM – 3:45PM ◆ Grand Ballroom D  
Chair(s): Lily Kass, Peabody Institute  
Divorced, Beheaded, Died, Survived: Listening to Race-Neutral Casting in Six. Trevor R. Nelson, University of Rochester  
“A Race of Singers” and the German Fach System; Or, More Problems with Wagner. Sean Parr, Saint Anselm College  
Camilla Williams, the “Black Butterfly”: Embodying and Performing Race in Madama Butterfly. Annie Kim, Brown University

Moral Outrage  
2:15PM – 3:45PM ◆ Compass  
Chair(s): Ryan Bañagale  
From Tragic Ground to The Tender Land: The Texts Behind Aaron Copland’s Only Full-Length Opera. Monica Hershberger, SUNY Geneseo  
“And I Lisp with a Sort of a Stutter”: Sound, Sexual Difference, and Oscar Wilde Songs in America, 1882. James Ace, University of California, Los Angeles  
“The Most Gorgeous Young Pagan Turned Monk”: Mexican Tenor José Mojica in Opera and Popular Media. John Koegel, California State University, Fullerton

Precarious Planet  
2:15PM – 3:45PM ◆ Steering  
Chair(s): Andrew J. Chung, University of North Texas  
Is there Singing in the Time of Crisis? Sounding
CONTINGENT ENCOUNTERS
Improvisation in Music and Everyday Life
Dan DiPiero

HERE FOR THE HEARING
Analyzing the Music in Musical Theater
Michael Buchler and Gregory J. Decker, Editors

THE NAMES OF MINIMALISM
Authorship, Art Music, and Historiography in Dispute
Patrick Nickleson

QUEER VOICES IN HIP HOP
Cultures, Communities, and Contemporary Performance
Lauron J. Kehrer

ON MUSIC THEORY, AND MAKING MUSIC MORE WELCOMING FOR EVERYONE
Philip Ewell

CRITICAL EXCESS
Watch the Throne and the New Gilded Age
J. Griffith Rollefson

SAMPLING AND REMIXING BLACKNESS IN HIP-HOP THEATER AND PERFORMANCE
Nicole Hodges Persley

IN CONCERT
Performing Musical Persona
Phillip Auslander

FOR THE CULTURE
Hip-Hop and the Fight for Social Justice
Lakeyta M. Bonnette-Bailey and Adolphus G. Belk, Jr., Editors

LISTENING TO THE LOMAX ARCHIVE
The Sonic Rhetorics of African American Folksong in the 1930s
Jonathan W. Stone

SOUNDING TOGETHER
Collaborative Perspectives on U.S. Music in the 21st Century
Charles Hiroshi Garrett and Carol J. Oja, Editors

SOUND CHANGES
Improvisation and Transcultural Difference
Daniel Fischlin and Eric Porter, Editors

ECHOES OF THE GREAT CATASTROPHE
Re-Sounding Anatolian Greekness in Diaspora
Panayotis League

“DESTINED TO FAIL”
Carl Seashore’s World of Eugenics, Psychology, Education, and Music
Julia Eklund Koza

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Musical Gatekeeping
2:15PM – 3:45PM  •  Marlborough A/B
Chair(s): Lisa Barg, McGill University

Love and Patronage in Ono’s Milieux. Brigid Cohen, New York University

Musical Autonomy has a Social Justice Problem. Dylan J. Principi, Princeton University

Gatekeeping Musical Networks in Central Canada: A Social Network Analysis. Carolyne Sumner, University of Toronto

Sound and Music on the European Screen
2:15PM – 3:45PM  •  Grand Salon 15/18
Chair(s): Brooke McCorkle Okazaki, Carleton College

Multinaturalist Soundscapes in Italian Rural Film: From Vittorio De Seta to Michelangelo Frammartino. Giuliano Danieli, King’s College London

Music Publishers and Synchronized Scores: Mascagni, Ricordi, and Rapsodia satanica. Christy Thomas Adams, University of Alabama School of Music

Monsaingeon’s Mademoiselle as Ambiguous History: On the Middling Prospects for Women in Midcentury Middlebrow Music Culture. Megan Sarno, University of Texas at Arlington

Women and Music at the Colonial Frontier
2:15PM – 3:45PM  •  Grand Ballroom C
Chair(s): Hedy Law

Music as Women’s Work in French Indochina. Michael Weinstein-Reiman, University of Wisconsin–Madison

An Unholy Masquerade: Sex Work, Mobility, and Musical Power in Helena, Montana 1883. Siriana Lundgren, Harvard University

La Violette and the Idea of the French Salon in Antebellum New Orleans. Candace Bailey, NC Central University

Infrastructures of Listening
2:15PM – 3:45PM  •  Commerce
Chair(s): Jessica Gabriel Peritz, Yale University

Operatic Airwaves. Daniele Simon, Dartmouth Society of Fellows

Mozart and Metadata: Classical Music’s Streaming Problem. Ryan Blakeley, Eastman School of Music

From Grinder to Nipper: Opera, Music Technology, and Italian American Identity. Siel Agugliaro, Swarthmore College/University of Pennsylvania

The Problem of Translation in Global Histories of Music Theory
2:15PM – 4:30PM  •  Jackson
Chair(s): Stefano Mengozzi, University of Michigan; Emily Zazzula, University of California, Berkeley; August Sheehy, Stony Brook University (SUNY; Scott Gleason, Grove Music Online; Stephanie Probst, University of Music and Performing Arts Vienna; Abigail Schupe, Colorado State University
Discussant(s): Anna Yu Wang, Harvard University; Liam Hynes-Tawa, Wesleyan University

Marxist Music Studies Now: New Directions and Nonreductive Solidarities
2:15PM – 4:15PM  •  Quarterdeck
Chair(s): Sumanth Gopinath, University of Minnesota
Discussant(s): Eric Drott, UT Austin
Presenter(s):
Derek Baron, New York University
Jane Forner, University of Toronto
Jonathan Hicks, University of Aberdeen
Rachel McCarthy, Goldsmiths, University of London
Daniel Elphick, Royal Holloway, University of London
Nathan Mercieca, Cambridge University

Values-Driven Career Exploration with ImaginePhD (Workshop)
2:15PM – 4:15PM  •  Camp
Chair(s): Annie Maxfield, Graduate Career Consortium

AMS Board Meet & Greet 3
2:15PM – 3:45PM  •  Churchill (Exhibit Hall)
SMT Business Meeting
3:00PM – 3:45PM • St. James Ballroom

SEM General Membership Meeting
3:15PM – 5:30PM • St. Charles Ballroom

SMT Awards Ceremony
3:45PM – 4:15PM • St. James Ballroom

Women and Girls in the Popular Music Sphere
4:00PM – 5:30PM • Grand Ballroom B
Chair(s): Philip Gentry
“A gold mine in bobby sox:” Annette Swinson, Black Girlhood, and the Question of Musical Value. Emmalouise Hartwell St. Amand, Eastman School of Music
Barbra Streisand, 2nd Wave Feminism, and New Hollywood Film. Julie Hubbert, University of South Carolina
Las Vegas and the “Célineissance”: Feminine Aging, Fandom, and Camp in Céline Dion’s Vegas Residencies. Jessica Allison Holmes, University of Copenhagen

Sino-Western Musical Encounters
4:00PM – 5:30PM • Compass
Chair(s): James Gabrillo
Rapping Chinese Nostalgia in Digital Era. Ya-Hui Cheng, University of South Florida
The Making of a Transnational Shaman: Tan Dun’s Ritual Theatre for a World Village. Serena Yiai Wang, Syracuse University

Ties that Bind in 18th-Century Opera
4:00PM – 5:30PM • Grand Salon 15/18
Chair(s): Julia Doe, Columbia University
A Tale of Two Tubas: Racialized Difference in Metastasian Opera. Jessica Gabriel Peritz, Yale University
When the primo uomo is the seconda donna: The Constellation of Characters in Metastasio’s drammi per musica. Alvaro Torrente, Universidad Complutense de Madrid; Jose Maria Dominguez, Universidad Complutense de Madrid

Uncovering the Politics of Musical Patronage in Early Eighteenth-Century Naples: The Case of Aurora Sanseverino (1669–1726). Zoey Mariniello Cochran, Université de Montréal

After the Post-Soviet: Mapping Transformations in Baltic and Ukrainian Music
4:00PM – 5:30PM • Commerce
Chair(s): Andrea F. Bohlman, University of North Carolina, Chapel Hill
Discussant(s): Kevin C. Karnes, Emory University
Presenter(s):
Živilė Arnašiūtė, University of Chicago
Oksana Nesterenko
Jeffers Engelhardt, Amherst College

Race, Slavery, and 18th-Century Britain
4:00PM – 5:30PM • Grand Ballroom D
Chair(s): Maria Ryan
Imperial Camp: British Masculinity, Colonial Melophilia, & the Castrato Voice. Devon J. Borowski, University of Chicago
Rethinking Samuel Felsted. Wayne Weaver, University of Cambridge

Blues and Jazz Spaces
4:00PM – 5:30PM • Grand Ballroom C
Chair(s): Kimberly Hannon Teal, University of North Texas
Jazz as Social Machine. Thomas Irvine, University of Southampton
Global Blues People? Towards a Moral Economy of the Blues in International Circulation. Lawrence Davies, Newcastle University
Duke Ellington at the Cotton Club. Stephanie Doktor, Colorado College

AMS Organology Study Group Session
4:00PM – 5:30PM • Steering
Chair(s): Matthew Zeller, McGill University; Lidia Chang, Queens College, CUNY

Nationhood, Identity, and Historiography: Current Perspectives in Puerto Rican Music Studies
4:00PM – 5:30PM • Marlborough A/B
Chair(s): Hugo Viera-Vargas, New College of Florida
(Re)Listening to Early Jazz from a Caribbean Perspective. Jaime Bofil-Calero, Conservatorio de Música de Puerto Rico
Singing the Nation: Colonialism, Cultural Identity, and Didacticism in Monserrate Deliz’s Puerto Rican Folk Song Collection Renadío. Luis Pabón-Rico, Harvard University
“On Becoming a Danza Composer:” A Consideration of the Early Musical Education of Rafael Aponte-Ledée (b. 1938) and His Relationship to the Genre. Noel Torres-Rivera, University of Missouri-Kansas City Conservatory

Nostalgia and the Sound of Loss
4:00PM – 5:30PM • Royal
Chair(s): Rebecca Fulop

The Hums of Childhood: Nostalgic Evocations in A.A. Milne and Harold Fraser-Simson’s Hums of Pooh (1929). Hannah Neuhauser, UT Austin
Memories of an Exiled Queen: Hortense de Beauharnais as Composer of Nostalgia. Tristan Paré-Morin, University of Ottawa
The Disney Space Western?: Nostalgia, Myth, and Music in The Mandalorian. David Clem, Greatbatch School of Music, Houghton College

Meaning-Making through Modernist Style and Form
4:00PM – 6:00PM • Grand Salon 7/10
Chair(s):

The Modernist Short Opera. Arman Schwartz, University of Notre Dame
After Neorealismo: The Musical Fables of Luciano Berio. Michael John Bennett, Stony Brook University
The Hidden Poetics of Messiaen’s “Serialism”. Peter Asimov, University of Cambridge

The Politics of Popular Theater in Berlin
4:00PM – 5:30PM • Kabacoff
Chair(s): Micaela K. Baranello, University of Arkansas

Invented Traditions: Fantasies of Popular Theater in Berlin. Katherine Hambridge, Durham University
Between “Geselligkeit”and Political Community: Singing and Song in Amateur Theatricals and Popular Theater. Meike Wagner, Stockholm University

Entanglements and Imperatives: Music Analysis Now (SMT Keynote)
4:30PM – 5:30PM • St. James Ballroom
Presenter(s):

Judith Lochhead, Stony Brook University

Louisiana State University Reception
5:45PM – 7:45PM • Eglinton Winton

AMS Business Meeting
6:00PM – 7:30PM • St. Charles Ballroom

SEM Banquet
6:00PM – 7:30PM • River-Port-Starboard

Indiana University Alumni Reception
7:00PM – 9:00PM • Cambridge

University of Cincinnati -- College Conservatory of Music Reception
7:00PM – 9:00PM • Grand Salon 13

University of Texas at Austin Alumni Reception
7:00PM – 9:00PM • Grand Salon 4

University of Toronto Reception
7:00PM – 9:00PM • Grand Salon 16

Key Terms in Music (Theory): Interdisciplinary Perspectives on Music Knowledge
7:30PM – 10:30PM • Grand Salon 19/22
Chair(s): Jade Conlee, Yale University
Discussant(s): Derek Barron, New York University; Jade Conlee, Yale University

Where is the Musical Beat? Martin R. Scherzinger, New York University
Heterophony. Kwami Coleman, New York University
Scale, Chōshi, and the Tuning of the Heavens: Imagining Future Global Music Theories. 
**Garrett Groesbeck, Wesleyan University**

The Sin in Syncopation and How Music Theory Could Do Better. **Matt Abrosio, Lawrence University**

Timbral Habitus: Sound, Listening, and Legitimacy. **José R. Torres-Ramos, Hiram College**

**AMS/SMT Awards Reception**
7:30PM – 9:00PM • Jefferson Ballroom

**SMT Hip-Hop/Rap Interest Group Meeting**
7:30PM – 9:00PM • Ascot/Newberry

**SMT Music and Philosophy Interest Group Meeting**
7:30PM – 9:00PM • Jackson

**SMT Queer Resource Interest Group Meeting**
7:30PM – 9:00PM • Windsor

**SMT Scholars for Social Responsibility Interest Group Meeting**
7:30PM – 9:00PM • Parish

**Roundtable: The State of the Field of Ludomusicology**
8:00PM – 10:00PM • Kabacoff
Chair(s):
- Cristian D. Martinez Vega, University of Auckland
- Brent Alan Ferguson, College of Southern Maryland

**We’ve Always Been Here: Black Disabled Musicians and the Academy**
8:00PM – 10:00PM • Grand Salon 15/18
Chair(s): Elizabeth McLain, Virginia Tech
Discussant(s): Elizabeth McLain, Virginia Tech; Phil Ewell, Hunter College; Marceline Saibou, Bowdoin College
Presenter(s):
- Leroy F. Moore, Jr., UCLA

**Archival Research in the 21st Century: Skills and Resources**
8:00PM – 10:00PM • Compass
Chair(s): Jane Hatter, University of Utah
Conducting Chant Research at the Harry Ransom Center. **Kyrie Bouressa, Andrea Klassen, The University of Texas, Austin**

Mining Archives for Music, 1300-1550. **Barbara Haggh-Huglo, University of Maryland, Simon Polson, University of Sydney**

The “Silent” Archive: Acquiring the Skills to Work with Un-notated Materials. **Suzanna Feldkamp, Michigan State University, Brianne Dolce, University of Oxford**

Reconstructing Early Music Networks Through Financial and Religious Archival Sources. **Guido Olivieri, The University of Texas, Austin, Nathan Reeves, Northwestern University**

Music-Related Resources from Tribal Libraries and Archives in the US. **Sarah Eyerly, Florida State University**

Genres, Multimedia, and Creative Writing in MUSICAT: Paths from the Archive to the Classroom. **Lucero Enriquez Rubio, Universidad Autónoma de México; Drew Edward Davies, Northwestern University; Antonio Ruiz Caballero, Escuela Nacional de Antropología e Historia (INAH); Andrea López Fernández, Independent Artist; Isaura Luján, Facultad de Estudios Superiores Acatlán (UNAM)**

**Considering Trauma Across Music and Sound Disciplines**
8:00PM – 10:00PM • Commerce
Chair(s): Jillian Rogers, Indiana University Bloomington
Discussant(s): Erin Brooks, SUNY Potsdam; Michelle Meinhart, Trinity Laban Conservatoire
Presenter(s):
- Zeynep Bulut, Queen’s University Belfast
- Alison DeSimone, University of Missouri Kansas City
- Rebecca Dirksen, Indiana University Bloomington
- Destiny Meadows, University of North Carolina Chapel Hill
- Emily Milius, University of Oregon
- Diane Oliva, University of Southern California
- Abigail Shupe, Colorado State University
- Deborah Wong, University of California Riverside
- Shelley Zhang, Rutgers University, New Brunswick
### The Melodica Revolution: Rethinking Music Appreciation through Creative Participation
8:00PM – 10:00PM • Marlborough A/B
Chair(s): Mary Natvig, Bowling Green State University
Presenter(s):
- Anna Wittstruck, University of Puget Sound
- Gwynne Kuhner Brown, University of Puget Sound

### Musical Mediations of the Global and the Planetary before 1600
8:00PM – 9:30PM • Grand Salon 7/10
Chair(s): Martin Daughtry, New York University
- Elements of Music: Cosmology, Ecology and Temporality in Islamicate Music Treatises. *Jacob Olley, Cambridge University*
- Sounding Latitudes: Vitruvius and al-Fārābī at the Cusp of the Planetary. *Giulia Accornero, Harvard University*
- The Colonial Ear in the Torrid Zone: Early Modern Elemental Musical Media. *Andrew J. Chung, University of North Texas*

### Global Philosophies of Music
8:00PM – 10:00PM • Grand Ballroom D
Chair(s): Patrick Nickleson, University College Dublin; Gavin Lee, Soochow University
- Listening for the Ethics and Aesthetics of Arctic Indigenous Musical Logics. *Jessica Bissett Perea, UC Davis*
- A metaphysics of rhythmic relationality in recent African philosophy. *Chris Stover, Griffith University*
- Fela Sowande, Sound—as Sound, and Global Musical Thought. *Brian Barone, Boston University*
- Nāgārjuna, John Cage, and the Limits of Ontology. *Jordan Lenchitz, Florida State University*

### SEM Society for Arab Music Research Business Meeting
8:00PM – 9:00PM • Grand Salon 24

### SEM South Asian Performing Arts Section Business Meeting
A renowned research center located at Baldwin Wallace University in Berea, Ohio, the Riemenschneider Bach Institute houses numerous rare items, ranging from the Renaissance to the present day. Highlights include rare scores related to Bach and his circle; archives of the Baldwin Wallace Bach Festival, Hans T. David, and the Riemenschneider family; nineteenth-century first edition scores; and the Jack Lee collection of musical theater scores, programs, and memorabilia.

Every year, the Riemenschneider Bach Institute welcomes scholars from around the globe, as well as undergraduate students and visiting classes. We would be delighted to support your research project or work with your classes, either in person or virtually.

Several grants and fellowships are available:
- The Martha Goldsworthy Arnold Fellowship for scholars
- The American Bach Society's Frances Alford Brokaw grant for an undergraduate student from any college or university
- The Riemenschneider Bach Institute Scholars program for Baldwin Wallace students

We invite you to visit us or contact us with your research needs.
Paul Cary, Conservatory Librarian, pfcary@bw.edu.
Sunday, 13 November

SEM Council
7:00AM – 9:00AM • Grand Salon 21
Closed meeting

SMT Interest Groups Breakfast Meeting
7:15AM – 8:45AM • Port & Starboard
Chair(s): Áine Heneghan, University of Michigan

SEM Board of Directors
8:00AM – 12:30PM • Norwich
Closed meeting

Don’t Put It Off!: Archiving Your Research Materials at Any Stage of Your Career
8:30AM – 10:30AM • Chart A
Chair(s): Alan Ray Burdette, Indiana University Archives of Traditional Music
Presenter(s):
  - Alan Ray Burdette, Indiana University Archives of Traditional Music
  - David R. Lewis, Bowling Green State University Libraries
  - Melissa Weber, Hogan Archive of New Orleans Music and New Orleans Jazz, Tulane University Special Collections
  - John Vallier, University of Washington Ethnomusicology Archives
  - David Day, Brigham Young University Library

Ethnomusicology in Minor Mode
8:30AM – 10:30AM • Grand Salon 3/6
Chair(s): Marié Abe, Boston University
Presenter(s):
  - On Silence, Sound, and Strategy: Female Musician and Alliance Building in Tehran’s Music Scene. Hadi Milanloo, University of Toronto
  - Unmade by Hand: Writing-as-Transducing Minor Lives of Sinophone Toronto. Yun Emily Wang, Duke University

Socially Distanced Spirituality: Music, Prayer, and Technology during the Covid-19 Pandemic
8:30AM – 10:30AM • Quarterdeck
Chair(s):
  - Gordon Dale, Hebrew Union College-Jewish Institute of Religion

Melvin Butler, University of Miami
Ryan Mackey, Durham University
Anna Nekola, Canadian Mennonite University
Marcia Ostashewski, Cape Breton University
Jeffrey Summit, Tufts University

The Power of a Story: Negotiating Narrative in Group (Auto)Biographies with New Orleans Brass Bands
8:30AM – 10:30AM • Grand Ballroom A
Chair(s):
  - Kyle DeCoste, Columbia University
  - Walter Ramsey, Stooges Brass Band
  - Christie Jourdain, Original Pinettes Brass Band
  - Ellis Joseph, Free Agents Brass Band
  - Alfred Growe III, Stooges Brass Band

Sound, Infrastructure and Lived Experience
8:30AM – 10:30AM • Grand Salon 24
Chair(s): Maria Mendonça, Kenyon College, Gabriel Lubell, Indiana University
Discussant(s): Rebecca Snedeker, Tulane University
Architect Street, Wt: The Promise of Infrastructure in London’s ‘Musicians’ Street,’ 1912-1962. Maria Mendonça, Kenyon College
The Sonic Allure of Water Infrastructure. Gabriel Lubell, Indiana University
Urban Infrastructure and Concerts in the Park: A Case Study of Chicago’s Fred Anderson Park. Katherine Brucher, DePaul University

Ethnomusicology and Networks: Models, Methodologies, and Critical Perspectives
8:30AM – 10:30AM • Camp
Chair(s): Michael Frishkopf, University of Alberta
Presenter(s):
  - Violet Cavicchi Muñoz, California State University, Monterey Bay
  - James McNally, University of Illinois at Chicago
  - Erin Allen, Ohio State University
  - Rodrigo Chocano, Pontificia Universidad Católica del Perú

Global Platforms, Local Scenes: Music Industry in the 21st Century
8:30AM – 10:30AM • Magazine
Chair(s): Nathan William Myrick, Mercer University
Multiple Brasilidades: Regimes of Legibility and the Politics of Location in Brazil’s Regional
Music Scenes. Jacob Andrew Wolpert, UC Berkeley
American Music Deserts. Andy McGraw, University of Richmond
Data colonization and its refusals in Egypt’s independent music scenes. Darci Sprengel, University of Groningen

Reimagining the Chinese/East Asian Ensemble
8:30AM – 10:30AM • Canal
Chair(s): Mei Han, Middle Tennessee State University
Discussant(s): Lei X. Ouyang, Swarthmore College
Bridging the Field and the Stage: Teaching the Chinese Ensemble Courses and Performing Ethnomusicology. Yuxin Mei, University of North Texas
East Asian Ensembles in the Academy. J. Lawrence Witzleben, University of Maryland
Reimagining the Instruction of Chinese Music Performance in the Context of Western Music Pedagogy. Mei Han, Middle Tennessee State University

Sound, Secularity, and the Sovereign Subject in the Ottoman Ecumene
8:30AM – 10:30AM • Prince of Wales
Chair(s): Erol Gregory Mehmet Köymen, University of Chicago
Listening for Secular Bodies. Erol Gregory Mehmet Köymen, University of Chicago
Stamping Out Scriptural Monotheism in Alevi Communal Rituals. Alex Kreger, University of Texas at Austin
Consuming Vibes: Masculinity, Desire and Sublime in Car Audio Modification Community. Fulden Arısan, Istanbul Technical University
Psychoanalysis and the Mindbody in Turkish Classical Music Therapy. Steven Randal Moon, University of Pittsburgh

Studies of Cuban Transcultural Exchange
8:30AM – 10:30AM • Fulton
Chair(s): Karen Dubinsky, Queen’s University
Discussant(s): Liliana González Moreno, Independent Scholar
Spiritism and the Music of Cuban Vielines Espirituales. Robin Moore, University of Texas at Austin
Music with Legs: Dance in Transnational Cuban Music. Melissa Noventa, Queen’s University
Cuba’s Canadian Musical Diaspora. Karen Dubinsky, Queen’s University

Troubling the Transpacific Waters of K-Pop: Exploring the Impacts of the Pandemic, Race, and Gender K-pop
8:30AM – 10:30AM • Grand Salon 19/22
Chair(s): Katherine In-Young Lee, University of California Los Angeles
The K-pop Boy Band BTS and Its Growing Transnational Fandom in a Period of World-Wide Pandemic: BTS’s Reception and Impact in the U.S. Eden Jones, Houghton College
Imagining South Korea through Musical Borrowing: Suga’s “Daechwita” in K-pop. Sunhong Kim, University of Michigan
Exploring the Impact of K-pop’s Global Success on the Racialization and Reception of Asian American Popular Musicians. Donna Kwon, University of Kentucky
Korean, Female EDM producers: DJing Music, Race, and Gender in the West. Sora Woo, University of California San Diego

Sacred Music in Germany
9:00AM – 10:30AM • Grand Salon 7/10
Chair(s): Tina Frühauf, RILM / CUNY
“A Sort of Mysticism”: Re-examining the Reception of Robert Schumann’s Late Sacred Music. Sonja Wermager, Columbia University
J.S. Bach’s St. Matthew Passion and the Song of Songs. Gerard Russel Weber, University of Western Ontario
German Oratorios and Jewish Politics. Barry Wiener

Voices, Accents, Selves: Intimations from Two Literary-Cultural Paradigms
9:00AM – 10:30AM • Grand Salon 15/18
Chair(s): Amanda Hsieh, Durham University
Discussant(s): Samuel S. Chan, New York University, Noriko Manabe, Temple University
Presenter(s):
Rey Chow, Duke University

Beyond Russianness: Diasporic Music and Intercultural Connections
9:00AM – 10:30AM • Marlborough A/B
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Recent and upcoming issues feature:
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- Articles on topics such as sources for Bach’s solo cello and violin works, the 2000 Passion Project, C. P. E. Bach’s late style, and Bach on Screen.
- A special issue on Bach, Tuning, and Temperament, co-edited with Ross Duffin
- A special issue on Bach and the Art of Movement, co-edited with Reginald L. Sanders

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Russian Ballet for the American Market: Nationality, Diaspora, and Intercultural Branding. Jamie T. Blake, University of North Carolina at Chapel Hill

Russo-Japanese Musical Exchange and Diasporic Politics in Manchukuo. Ryan C. Gourley, University of California, Berkeley

Andrey Volkonsky and Diasporic Return. Elena Dubinets, London Philharmonic Orchestra

Public Music Theory, Social Media, and Diversifying the Curriculum
9:00AM – 10:30AM • St. James Ballroom
Chair(s): Julianne Grasso, Florida State University

Centering Meter, Provincializing the West: Toward a Diversified and Inclusive Music Theory Curriculum. Hanisha Kulothparan, Eastman School of Music

Heavenly Music as Public Music Theory. J. Daniel Jenkins, University of South Carolina

Music Theory Memes: Spreading Information and Misinformation. Miriam Piilonen, University of Massachusetts Amherst

Canons
9:00AM – 10:30AM • Commerce
Chair(s): Karen Henson,

Composers verkitscht: Mass Culture and the Materiality of Bildung. Abigail Fine, University of Oregon

Listening with Miniature Scores: Payne’s kleine Partitur-Ausgabe in Tovey’s Hands. Reuben Phillips, University of Oxford

The Piedigrotta Festival and the Mysterious Origins of Neapolitan Song. Alessandra Jones, Indiana University

Drum Corps Discipline: Marching Music, Bodies, and Violence
9:00AM – 10:30AM • Grand Ballroom C
Chair(s): Charles Daniel Carson, University of Texas Austin

Moved by Music on the Move: Embodied Meter and Body Memory in North American Drum & Bugle Corps Ensembles. Sara Ann Bowden, Northwestern University

Falling Out of Step: Conformity and Abuse Survivors in Drum Corps International. Alyssa Bree Wells, Ann Arbor, MI

Music Beyond Barbed Wire: Sounding Mobility Around the Japanese American Concentration Camps. Nathan Russell Huxtable, University of California Riverside

Trauma-Informed Pedagogies for Music History Educators
9:00AM – 12:15PM • Kabacoff
Chair(s):

Erin Johnson-Williams, Durham University
Erin Brooks, State University of New York-Potsdam
Jillian Rogers, Indiana University
Michelle Meinhart, Trinity Laban Conservatoire of Music and Dance
Marcie Ray, Michigan State University
Heather Aranyi, Northwest

Style and Topic Theory
9:00AM – 10:30AM • Windsor
Chair(s): Yayoi Everett, Hunter College and the Graduate Center, CUNY

Fandanguillo as Castilian Jota?: A Topical (Mis) Reading and its Structural and Ideological Consequences. David Heinsen, The University of Texas at Austin

Queering the Siren Topic. Martha Elisabeth Sullivan, Rutgers University

The J-Pop Sound: Japanese Reimagination of Western Techniques. Collin Muhundhan Jaeger

Gains and Challenges in Global Music History
9:00AM – 10:30AM • Grand Ballroom D
Chair(s): Hyun Kyong Hannah Chang, University of Sheffield; Daniel Castro Pantoja, University of North Carolina Greensboro
Discussant(s): Michael Birenbaum Quintero, Boston University
Presenter(s):

Nancy Yunhwa Rao, Rutgers University
Danielle Fosler-Lussier, Ohio State University
Julia Byl, University of Alberta

“I’m Workin on my Buildin’”**: Sonic Foundation-building in Florence Price’s Violin Fantasy in F-sharp Minor (1949)
9:00AM – 10:30AM • Royal
Performers:
Katharina Uhde, Valparaiso University
R. Larry Todd, Duke University

**Jazz Transformations**
9:00AM – 10:30AM • Jackson
Chair(s): Janna Karen Saslaw, Loyola University
New Orleans

- Microtiming, Thematic Transformation, and Interaction in Ahmad Jamal's Early Trio Work. *Sean R. Smither, The Juilliard School*
- (Asym)metric Transformations in Jazz Covers by Vijay Iyer. *Ben Baker, Eastman School of Music*
- "As gesture jazz became...": Cecil Taylor and the jazz tradition. *Chris Stover, Queensland Conservatorium, Griffith University*

**Activism**
9:00AM – 10:30AM • Compass
Chair(s): Daniëlle Sofer

- Music and the Borderline: Queering Pitch, Neurodiversity, and Music Academia. *Samantha Bassler, New York University, Rutgers University at Newark*
- Songs and Sounds of the Upstate New York Anti-Rent Movement. *Nancy Newman, University at Albany–SUNY*
- Can we move from "whack a mole" to broad safety? Contextualizing the Long Range Acoustic Device in the public fight against military equipment use in U.S. policing. *Daphne Carr, NYU Music*

**Music and Medicine**
9:00AM – 10:30AM • Steering
Chair(s): Mark Pottinger, Manhattan College

- Opera and Popular Song under Hypnosis: Performing the Mute Body in the Fin-de-siècle. *Céline Frigau Manning, IHRIM Université Lyon 3*
- Music in Enlightenment Medicine. *Tomás McAuley, University College Dublin*
- Opera and orthophonie in the Laboratoire de la Parole. *Sarah Fuchs, Syracuse University*

**Perspectives on Josephine Lang (1815-1880)**
9:00AM – 12:15PM • Parish
Chair(s): Harald Krebs, University of Victoria

- Negative Spin on the Poet's Words. *Harald Krebs, University of Victoria*
- Lang through Another Lens: Josephine Lang's 'Sehnsucht', Op. 4 No. 4 (c. 1834). *Amanda Lalonde, University of Saskatchewan*
- Josephine Lang and Mignon's Lament (1835). *Matthew Bailey Shea, University of Rochester*
- Janus-faced Snark: Josephine Lang's 'Ich hab' dich geliebet' (1838). *Susan Youens, University of Notre Dame*
- Negotiating Normality and Novelty on Two Levels: Model-Composition Pedagogy, Chromatic Tonal Sets, and Some Aspects of Josephine Lang’s ‘Ich gab dem Schicksal dich zurück’ (1868). *Scott Brandon Murphy, University of Kansas*
- Recognition and Renown: Some Thoughts about Josephine Lang’s Reputation. *Sharon Krebs, Victoria, BC, Canada*

**Operatic Convention and Conventionality**
9:00AM – 10:30AM • Grand Ballroom B
Chair(s): Richard Will, University of Virginia

- Technological mediations of opera: The meanings of access. *Cormac Newark, Guildhall School of Music & Drama*
- Operatic Convention. *Joy H Calico, Vanderbilt University*

**Vocal Timbre**
9:00AM – 10:30AM • Ascot/Newberry
Chair(s): Michèle Duguay

- Theorizing Vocal Timbre in J-Pop: A Feminist Reading. *Yiqing Ma, University of Michigan*
- Vox de Machina: Vocal Significations from the Mechanical to the Technological. *Gerardo Lopez, The Ohio State University*
- Timbre, Tension, and Text at the Climax: An Analysis of _Burlesque_ (2010). *Madison Stepherson, University of Oregon*

**Coffee Break - Sunday, 13 November**
10:15AM – 11:30AM • Churchill (Exhibit Hall)

Lâche pas: A Collection of Cajun Songs Arranged by Costas Dafnis
10:30AM – 11:00AM • Churchill (Exhibit Hall)
Performer(s):
Nancy Carey, University of Louisiana at Monroe
NEW AND RECENT MUSIC / CULTURE TITLES

MUSICAL RESILIENCE
Performing Patronage in the Indian Thar Desert
Shalini Ayyagari

WAYS OF VOICE
Vocal Striving and Moral Contestation in North India and Beyond
Matthew Rahaim

LIVING FROM MUSIC IN SALVADOR
Professional Musicians and the Capital of Afro-Brazil
Jeff Packman

CRITICAL BRASS
Street Carnival and Musical Activism in Olympic Rio de Janeiro
Andrew Snyder

SEEDING THE TRADITION
Musical Creativity in Southern Vietnam
Alexander M. Cannon

SOUND FRAGMENTS
From Field Recording to African Electronic Stories
Noel Lobley

LOVE AND RAGE
Autonomy in Mexico City’s Punk Scene
Kelley Tatro

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Matthew Wood, Louisiana State University

Queer Performance
10:45AM – 12:15PM • Grand Ballroom A
Chair(s): Henry Spiller, University of California Davis

“...a phenomenon that cannot be explained”: The Queer Enigma of Martha Argerich. Alexander F. Hardan, Brown University

“I Am a Woman. It Is Hard to Make My Desire Seen”: Homoeroticism and Disidentification in Thai Classical Music. Nattapol Wisuttipat, University of California, Riverside

Aami Tritiyo: Queering Assamese Bihu Festival Performance. Rehanna Kheshgi, St. Olaf College

Emily Loeffler, Gonzaga University

Environmental Currents: Between the Technological and the Ecological in the Works of Pauline Oliveros and Annea Lockwood. Elizabeth Frickey, New York University

“There is much to do which is thoroughly worthwhile doing in that little empire of mountains and valleys”: Roy Harris and the 1949 Summer Music Festival in Logan, Utah. Rika Asai, University of Pittsburgh

Musical Pioneers on Record: Negotiating Race, Identity, and Style in the Early 20th Century
10:45AM – 12:15PM • Magazine
Chair(s): Sergio Ospina-Romero

Blues Fiddle as a Family Affair: James and Lonnie Johnson and the Mississippi Sheiks. Kelli McQueen, University of Illinois at Urbana-Champaign

A Musical Mapping of Dominican Musical Pioneers in the United States. John Bimbiras, The University of Texas at Austin

“My Country”/Her Song: Habiba Messika’s Nationalism on Baidaphon Records (1927-1930). Melissa Camp, University of North Carolina at Chapel Hill

From Radio to Social Media
10:45AM – 12:15PM • Chart C
Chair(s): David VanderHamm, Johnson County Community College


“Listeners’ Ideal National Barn Dance:” Musical Personae and Downhome Virtuosity on 1930s Radio. David VanderHamm, Johnson County Community College

Nomadic Listening: Tuareg Subjectivity in Niger across Radio, Cassette, and Social Media. Eric J. Schmidt, Boston University

Carla Henius’s Phenomenology of “the Ingrate Business with the Modern Opera”. Navid Bargrizan, Valparaiso University

The Rise and Fall of Anna Caroline de Belleville’s Opera Fantasies in Victorian Britain. Peng Liu, The University of Texas at Austin

Steibelt’s Rumors: Publicity, Celebrity, and the Remnants of Fame. Shaena Weitz, University of Bristol

Haters in Reception History
10:45AM – 12:15PM • Commerce
Chair(s): Heather Hadlock

Transformation, Imprisonment
10:45AM – 12:15PM • Canal
Chair(s): Ian Copeland, University of Pittsburgh

“Go Forth in Joy, the Cause is Just”: Community, Gender, and Transformation in Benin’s National Anthem. Lydia Barrett, University of California, Santa Cruz

Prisons of Note: Music in the Age of Mass Incarceration. Aine Mangaogang, University of Oslo

Carla Henius’s Phenomenology of “the Ingrate Business with the Modern Opera”. Navid Bargrizan, Valparaiso University

The Rise and Fall of Anna Caroline de Belleville’s Opera Fantasies in Victorian Britain. Peng Liu, The University of Texas at Austin

Steibelt’s Rumors: Publicity, Celebrity, and the Remnants of Fame. Shaena Weitz, University of Bristol

Producing Professionals: Musicological Study as Preparation for Diverse Careers
10:45AM – 12:15PM • Grand Ballroom B
Chair(s): Christopher Campo-Bowen, Virginia Tech University
Presenter(s):

Tina Frühauf, RILM/CUNY/Columbia University
Rob Pearson, Emory University
Anna-Lise Santella, Oxford University Press

Environments and Landscapes
10:45AM – 12:15PM • Grand Salon 15/18
Chair(s): Megan Murph

Music Against...: A Politics of Response
10:45AM – 12:15PM • Compass
Chair(s):
The Rise of Anti-Fascist Black Metal: Combating White Supremacy in the US Metal Scene. Meghan Creek, University of Maryland, College Park
Dixie Unionized and Trap Remixed: The Afterlives of Civil War Folk Songs from Reconstruction to January 6, 2021. Chloe H. Smith, Yale University

Discourses in Iranian Music Theory: Harmony, Rhythm, Modal System
10:45AM – 12:15PM • St. James Ballroom
Chair(s): Robert Garfias, UCI
Harmonizing Melody, Modernizing Tradition: On the Adoption of the Piano in Persian Traditional Music. Behzad Namazi, Ohio University
The Concept and Organization of Rhythm in Persian Āvāzi Vocal Style. Shahab Paranj, UCLA
Soft Colonialism: Transcribing Authority in the Iranian Dastgāh Tradition. Mohsen Mohammadi, UCLA

Histories on Stage and Screen
10:45AM – 12:15PM • Grand Ballroom C
Chair(s): Alessandra Campana
Amistad: Historical Narratives and the Uses of Music on Stage and Screen. Cody M. Jones, University of Michigan
Mediterranean Modern: Streaming Television and the Re-Composition of Mid-Century Histories from Spain, Italy and Turkey. Susan Thomas, University of Colorado Boulder
Faking the Mars Landing: Musical Deserts and Film Music Representations of Outer Space. Jonathan Robert Minnick, UC Davis

Archives and Legacies
10:45AM – 12:15PM • Chart A
Chair(s): Liliana Toledo Guzmán, University of Arizona
Films by and for Ethnomusicologists: Introducing the Research Database visual. ethnomusicology.net. Petr Nuska, Durham University
The Ethnomusicological Legacy of Cootje Van Oven, a Dutch Music Teacher in Sierra Leone from 1960 to 1983. Richard Elmer Mueller, Independent Scholar
The early folk Mexican music collections: citizenship and race formation in post-Revolutionary Mexico. Liliana Toledo Guzmán, University of Arizona, Tucson

Eclectic Idiolects
10:45AM – 12:15PM • Windsor
Chair(s): Bruno Alcalde
Internal and External Intensification in Goldsmith’s “Air Force One.” Zachary Cairns, University of Missouri–St. Louis
Gismontisms: Composition and Improvisation Techniques of Composer-Performer Egberto Gismonti. Joao Tiago Duarte Martins University of California, Irvine
Untangling Lusitano’s Chromaticism. Kyle Adams, Indiana University

Making, Remaking, and Unmaking Musical Instruments
10:45AM – 12:15PM • Camp
Chair(s): Jayme Kurland, George Mason University
Knowing from the Inside: Himalayan Lutes and a Maker-Scholar’s Perspective. Hilary Brady Morris, University of Illinois, Urbana-Champaign & The Metropolitan Museum of Art
Musical Instruments and Palimpsestic Memory. Stephen Cottrell, City University of London

Listening Experimentally
10:45AM – 12:15PM • Steering
Chair(s): Charissa Noble
Of Pantofonía, Psychology of Music, and The
Heterogenous Sound Ideal. Lúdím Rebeca Pedroza, Texas State University, San Marcos

Re-experiencing Music Video Through Neuroscience: Kid Laroi’s, Justin Bieber’s, and Colin Tilley’s “Stay”. Carol Vernallis, Stanford University

How To Be a Sex Goddess, or, Challenging Social Ethics in 101 Easy Steps. Eloy Ramirez, Harvard University

Politics, Gender, Image, and Text: Representing Balkan Romani Music
10:45AM – 12:15PM • Grand Salon 3/6
Chair(s): Carol Silverman, University of Oregon

Gender, Ethnicity, and Song: What Female Romani Vocalists Sing. Margaret Beissinger, Princeton University

Politics, Activism, and Romani Music: Interpreting Trends in Serbia, North Macedonia and Bulgaria. Carol Silverman, University of Oregon

Song and Story
10:45AM – 12:15PM • Grand Salon 19/22
Chair(s): Joshua Kalin Busman, University of North Carolina at Pembroke

Presenting self-documentation as performance :: ‘means of production’ in the hands of artists. John Fenn, American Folklife Center/Library of Congress

A Musico-lurgical Recovery of the Best and Worst Known Sea Chanty, “Shenandoah”. Gibb Schreffler, Pomona College

Bridget Cleary - Reclaiming the Narrative through Song? Imogen Gunner, Newcastle University

Borderlands and Acoustemologies in Contact
10:45AM – 12:15PM • Grand Ballroom D
Chair(s): Marysol Quevedo

Sonic Border Raids: NAFTA, Neoliberalism, and Cross-Border Opera. Alberto Varon, Indiana University


La frontera sónica: exploring the history of Mexican and African-American connections in jazz practice. Benjamin Barson, University of Pittsburgh

Opérette and Opéra Comique
10:45AM – 12:15PM • Royal
Chair(s): Alessandra Jones

Phryne and Aphrodite at the Opéra Comique. Steven Huebner, McGill University

Opérette, Dialectic, and Theatrical Enterprise during the 1860s. Trevor Penoyer-Kulin, McGill University

Reexamining Cours-la-Reine: The anomalous scene in Massenet’s Manon (1884). Nicole Vilkner, Duquesne University

Modulatory Plans
10:45AM – 12:15PM • Jackson
Chair(s): Janet Schmalfeldt, Tufts University

Taneev’s Unified Modulatory Plans in Scriabin’s Early Tonal Works. Jeff Yunek, Kennesaw State University

Occurrences Minute and Irregular: How the Subdominant Recapitulation Reflects the Perception of Sonata Form. Yoel Greenberg, Bar-Ilan University

Tonal Hierarchy as Schema. Simon Prosser, Indiana University

Ethnographies of Pedagogy
10:45AM – 12:15PM • Fulton
Chair(s): Lindsay J. Wright, Yale University

Teaching/Learning Arab Music in the Present-Day: The Muwashshah as the Basis for an Intersectional Culturally Sustaining Pedagogy. Ziyad Khan Marcus, University of Alberta

Talent in Two First Notes: Ethnographic Method and Teaching Method in Two Violin Lessons. Lindsay J. Wright, Yale University

Cecil Sharp Past and Present: A Case Study of Contemporary Morris Dance Transmission and Ideology. L. Clayton Dahm, University of Washington

Meter and Hypermeter
10:45AM – 12:15PM • Ascot/Newberry
Chair(s): Trevor deClercq, Middle Tennessee State University

Textural Layers and Hypermeter in the Music of Woody Guthrie. Ryan H. Jones, Eastman
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Vapor, River, and Sky: Listening to Place, from Nature to the Virtual
10:45AM – 12:15PM • Grand Salon 24
Chair(s): Mark Lomanno, Albright College
The Internet as an Amplification of the Physical Reality: A Case Study of Caribbean Vaporwave. Jorge Mercado Méndez, Kent State University
The Last Best Place: Music, Resistance and Rural Gentrification in Big Sky Montana. Taylor Duaine Ackley, Brandeis University
River of Silence, River of Noise: Listening to Nature along the St. John. Keegan Manson-Curry, University of Toronto

Traditions of Jazz Education: A Closer Look at “The School” and “The Street”
10:45AM – 12:15PM • Prince of Wales
Chair(s): Nichole Rustin, Rhode Island School of Design
University of Jazz: The Jazz Community as an Education System. Aaron Johnson, University of Pittsburgh
History of the College Jazz Program: Establishing a White Male Jazz Lineage. Tracy McMullen, Bowdoin College
In the Tradition: Nathan Davis, Fugitive Pedagogy, and the Black Aesthetic Tradition. Lee Caplan, University of Pittsburgh

Violence and Music in Premodern Europe
10:45AM – 12:15PM • Marlborough A/B
Chair(s): Jennifer Saltzstein, The University of Oklahoma
Revolution at Glastonbury, Revisited. James Blasina, Swarthmore College
Punishment by Song: Music and Violence in the Medieval Miracles of St. Nicholas. Mary Channen Caldwell, University of Pennsylvania

Pulsation, Identity, and Transmission
10:45AM – 12:15PM • Quarterdeck
Chair(s): Meredith Holmgren, Smithsonian Institution
When one plus one doesn’t equal two: Implications of pulsation non-isochrony for debates in African musicology. James Morford, University of Washington
Evading National Identity: Translocal Irish Folk Music in Austria. Felix Morgenstern, University of Music and Performing Arts, Graz
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### Table Assignments

**Table No. 1:**
**Arizona State University, Tempe**  
*Department(s):* Musicology and Ethnomusicology Department  
*Degrees Offered:* MA, PhD  
*No. of Grad Students:* 4-6 annually  
*Representative(s):* Peter Schmelz; Catherine Saucier; Sabine Feisst

**Table No. 2:**  
**Boston University**  
*Department(s):* Composition and Theory, School of Music  
*Degrees Offered:* MA in Theory, MM and DMA in Composition  
*No. of Grad Students:* ~15 per year  
*Representative(s):* Jason Yust; Deborah Burton; David Kopp

**Table No. 3:**  
**Brown University**  
*Department(s):* Musicology and Ethnomusicology  
*Degrees Offered:* Ph.D.  
*No. of Grad Students:* 2-3/year  
*Representative(s):* Dana Gooley; Emily Dolan; Joshua Tucker

**Table No. 4:**  
**Durham University**  
*Department(s):* Department of Music  
*Degrees Offered:* Masters and PhD  
*No. of Grad Students:* 6-8 PhD, 15-20  
Taught MA each year  
*Representative(s):* Katherine Hambridge; Amanda Hsieh; Daniel Walden

**Table No. 5:**  
**Eastman School of Music (University of Rochester)**  
*Department(s):* Musicology  
*Degrees Offered:* PhD, MA  
*No. of Grad Students:* 3 per year  
*Representative(s):* Roger Freitas

**Table No. 6:**  
**Eastman School of Music, University of Rochester**  
*Department(s):* Music Theory  
*Degrees Offered:* PhD, MA in Theory Pedagogy  
*No. of Grad Students:* 37  
*Representative(s):* Zachary Bernstein; Sarah Marlowe; Ben Baker

**Table No. 7:**  
**Florida State University**  
*Department(s):* Musicology  
*Degrees Offered:* MM Musicology; PhD Musicology  
*No. of Grad Students:* 45  
*Representative(s):* Sarah Eyerly

**Table No. 8:**  
**Florida State University College of Music**  
*Department(s):* Music theory  
*Degrees Offered:* Ph.D. in music theory, M.M. in music theory, B.M. in music theory  
*No. of Grad Students:* 12-15 in music theory  
*Representative(s):* Jane Clendinning

**Table No. 9:**  
**Graduate Center, CUNY**  
*Department(s):* Music  
*Degrees Offered:* PhD  
*No. of Grad Students:* 6-7 per year  
*Representative(s):* Poundie Burstein; Anne Stone
Table No. 10: Kent State University
Department(s): School of Music
Degrees Offered: PhD Composition/Theory, MA Music Theory, MA Composition
No. of Grad Students: 1-2 per year
Representative(s): Joshua Albrecht

Table No. 11: Louisiana State University
Department(s): Music Theory and Musicology
Degrees Offered: PhD, MM
No. of Grad Students: 8
Representative(s): Jeffrey Perry; Blake Howe; Inessa Bazayev

Table No. 12: Miami University
Department(s): Music
Degrees Offered: Master's of Music in Music Performance
No. of Grad Students: 20
Representative(s): Samuel Reenan; Elizabeth Hoover

Table No. 13: Michigan State University
Department(s): Music Theory Area
Degrees Offered: Master of Music in Music Theory
No. of Grad Students: 15
Representative(s): Michael Callahan

Table No. 14: Northwestern University
Department(s): Program in Music Theory and Cognition; Music Studies
Degrees Offered: PhD, MM; PhD, MM in Musicology and Music Theory & Cognition
No. of Grad Students: about 12 in residence at any given time; 2 each in musicology and music theory at the PhD level
Representative(s): Richard Ashley; Daniel Shanahan; Ryan Dohoney

Table No. 15: Ohio State University
Department(s): School of Music
Degrees Offered: MA and PhD in Musicology
No. of Grad Students: 12-14 at a time
Representative(s): Danielle Fosler-Lussier; Arved Ashby

Table No. 16: Stony Brook University
Department(s): Music
Degrees Offered: MA and PhD in Critical Music Studies, MM and DMA, MA and PhD in Composition
No. of Grad Students: 200
Representative(s): Erika Honisch; Ryan Minor; Stephen Smith

Table No. 17: Temple University
Department(s): Music Studies
Degrees Offered: MA (Music History, Music Theory, & Composition), PhD (Music History, Music Theory, Composition, & Music Studies, an interdisciplinary track), Music MS, Music History MM
No. of Grad Students: 25
Representative(s): Shana Goldin-Perschbacher; Noriko Manabe; Steph Doktor

Table No. 18: Tufts University
Department(s): Music
Degrees Offered: MA in Composition, Ethnomusicology, Musicology, Theory
No. of Grad Students: 6-8
Representative(s): Alessandra Campana; Richard Jnkowsky

**Table No. 19:**

**UNC Greensboro**
Department(s): Music Theory
Degrees Offered: MM in Music Theory
No. of Grad Students: Approximately 3 per year
Representative(s): Guy Capuzzo; Nathaniel Mitchell

**Table No. 20:**

**University at Buffalo**
Department(s): Department of Music
Degrees Offered: MA, MM, PhD
No. of Grad Students: 18
Representative(s): Stephen Guerra; Brian Moseley

**Table No. 21:**

**University of Alberta**
Department(s): Department of Music
Degrees Offered: Master and PhD (Musicology, Ethnomusicology, Popular Music and Media Studies, and Theory)
No. of Grad Students: 12 per year (70 in total at the moment in the program)
Representative(s): Fabio Morabito; Michael Frishkopf

**Table No. 22:**

**University of British Columbia**
Department(s): School of Music
Degrees Offered: MA, Ph.D.
No. of Grad Students: 15
Representative(s): Leigh VanHandel; Michael Tenzer; David Metzer

**Table No. 23:**

**University of California Irvine**
Department(s): Music
Degrees Offered: Ph.D. in the History and Theory of Music

No. of Grad Students: 2-3 per year
Representative(s): Amy Bauer; Stephan Hammel

**Table No. 24:**

**University of Cincinnati**
Department(s): Composition, Musicology and Theory
Degrees Offered: MM, PhD
No. of Grad Students: 20
Representative(s): Shelina Brown; Brian Moseley; Stefan Fiol

**Table No. 25:**

**University of Colorado Boulder**
Department(s): Department of Music
Degrees Offered: Masters
No. of Grad Students: 1-2 per year
Representative(s): Yonatan Malin

**Table No. 26:**

**University of Connecticut**
Department(s): Department of Music
Degrees Offered: MA, PhD, MM, DMA, certificate
No. of Grad Students: 33
Representative(s): Ron Squibbs; Stefanie Acevedo

**Table No. 27:**

**University of Georgia**
Department(s): Hugh Hodgson School of Music
Degrees Offered: MA and PhD in musicology and ethnomusicology
No. of Grad Students: 2-4 per year
Representative(s): Naomi Graber

**Table No. 28:**

**University of Hawai‘i, Mānoa**
Department(s): Music Department
Degrees Offered: MA, Ph.D.
No. of Grad Students: 40
### Table No. 29:
**University of Iowa**
*Department(s):* Music Theory and Composition  
*Degrees Offered:* MA, PhD  
*No. of Grad Students:* 5  
*Representative(s):* Anabel Maler; Robert Komaniecki; Matthew Arndt

### Table No. 30:
**University of Kansas**
*Department(s):* School of Music  
*Degrees Offered:* BA, BM, BME, MM, MME, DMA, PhD  
*No. of Grad Students:* ~200 (currently 9 in Musicology and 4 in Theory)  
*Representative(s):* Colin Roust

### Table No. 31:
**University of Louisville**
*Department(s):* School of Music  
*Degrees Offered:* Masters in Music Theory, Masters in Music History  
*No. of Grad Students:* 4  
*Representative(s):* Rebecca Long; Chris Brody

### Table No. 32:
**University of Maryland**
*Department(s):* Musicology/ Ethnomusicology  
*Degrees Offered:* MA, PhD  
*No. of Grad Students:* 20  
*Representative(s):* William Robin; Fernando Rios; Olga Haldey

### Table No. 33:
**University of Massachusetts Amherst**
*Department(s):* Music Theory  
*Degrees Offered:* M.M.  
*No. of Grad Students:* 3 per year  
*Representative(s):* Brent Auerbach; Chris White; Miriam Piilonen

### Table No. 34:
**University of Minnesota**
*Department(s):* School of Music  
*Degrees Offered:* MA, MM, PhD, DMA  
*No. of Grad Students:* 70-80  
*Representative(s):* Karen Painter

### Table No. 35:
**University of North Carolina at Chapel Hill**
*Department(s):* Music  
*Degrees Offered:* M.A., Ph.D.  
*No. of Grad Students:* 5-6 each year  
*Representative(s):* Mark Evan Bonds; Andrea Bohlman

### Table No. 36:
**University of North Texas**
*Department(s):* Music History, Theory, and Ethnomusicology  
*Degrees Offered:* MA and PhD in music history, music theory, and ethnomusicology  
*No. of Grad Students:* ~50 across all programs  
*Representative(s):* Peter Mondelli

### Table No. 37:
**University of Oregon**
*Department(s):* School of Music and Dance  
*Degrees Offered:* MA, PhD  
*No. of Grad Students:* 25–30 in theory and musicology  
*Representative(s):* Drew Nobile; Zachary Wallmark

### Table No. 38:
**University of Texas at Austin**
*Department(s):* Music Theory  
*Degrees Offered:* MM and Ph.D.
No. of Grad Students: 2-4 students a year
Representative(s): Marianne Wheeldon; Eric Drott

**Table No. 39:**
**University of Toronto**
*Department(s):* Faculty of Music  
*Degrees Offered:* Musicology, Ethnomusicology, Theory  
*No. of Grad Students:* Approx. 50  
*Representative(s):* Ellen Lockhart; Joshua Pilzer; Daphne Tan

**Table No. 40:**
**University of Utah**
*Department(s):* School of Music  
*Degrees Offered:* BM Music Theory, MA Musicology, MA Music Theory  
*No. of Grad Students:* 1-2 in Musicology and 1-2 in Music Theory  
*Representative(s):* Jane Hatter; Paul Sherrill

**Table No. 41:**
**University of Washington**
*Department(s):* School of Music, Department of Music History  
*Degrees Offered:* M.A. Music History, Ph.D. Music History  
*No. of Grad Students:* about 2 per year  
*Representative(s):* Anne Searcy

**Table No. 42:**
**West Virginia University**
*Department(s):* School of Music  
*Degrees Offered:* MA in Musicology, MA in Music Theory, MA in Music Business and Industry, DMA in Composition  
*No. of Grad Students:* 100  
*Representative(s):* Jennifer Walker
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