

AMS | sem | SMT

JOINT ANNUAL MEETING PROGRAM GUIDE

CITY
OF
NEW ORLEANS
PORT OF NEW ORLEANS, LA

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

SPONSORED BY



Auralia⁷

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Welcome

JOINT PRESIDENTS' 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)

LAND ACKNOWLEDGEMENT

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](#) or texting COVIDNOLA to 77295 to receive alerts about COVID from the City of New Orleans.

AMS COMMITTEES & STAFF

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Christina Baade
Charles Carson
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Cheryl Keyes

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.

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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.

SMT 2023 CALL FOR PROPOSALS: JOINT ANNUAL MEETING - DENVER, COLORADO

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

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

Restrictions

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-format 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 pedagogi-

cal 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 answer to this call will be designated in the annual meeting program as "organized by" the submitting study group, chapter, or committee. Proposals accepted in response to this call will be 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).

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FREE SNACKS & BEVERAGES

PERFORMANCE

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



DILLARD UNIVERSITY | LOUISIANA'S FIRST HBCU



the society for
ethnomusicology

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

FREE SOFT DRINKS / CASH BAR

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

MA in Music Theory



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.

MUSICOLOGY



Karen Henson (Oxford)



Emily Wilbourne
(NYU)

MUSIC THEORY



Mark Anson-Cartwright
(CUNY)



William Rothstein
(Yale)

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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, 12:30pm ♦ 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

Interest Group Sessions cont'd

■ 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

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

Interest Group Sessions cont'd

■ **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

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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



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.

Friday, 11 November
10:45am – 12:15pm
St. James Ballroom

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)

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Interactive Music Theory & Aural Skills

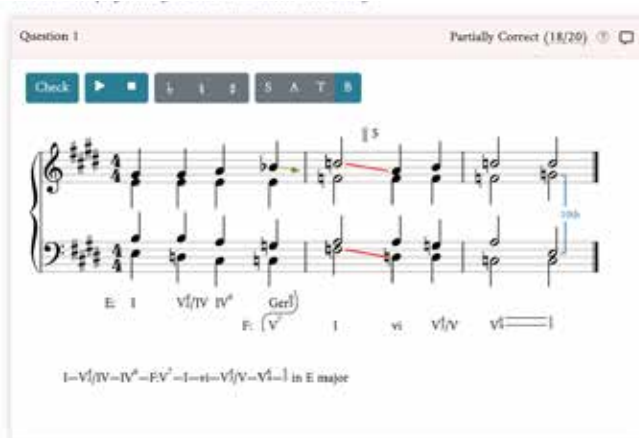
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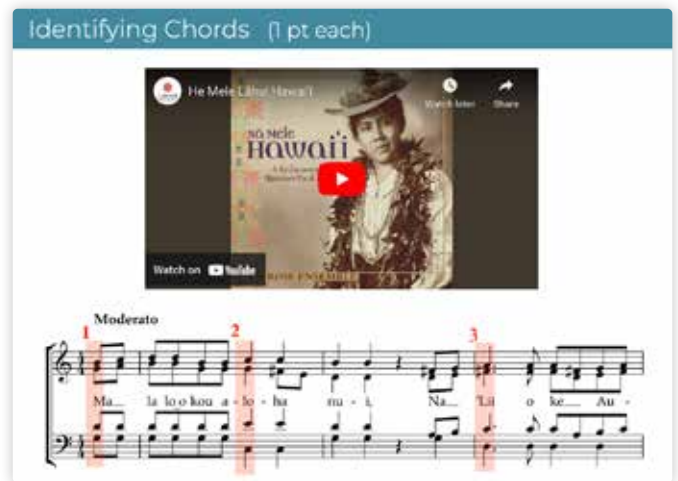
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Join the parade...

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

rilm



Sound Assumptions: The Given of New Orleans and Havana

Alexandra T. Vasquez

This talk will listen to how musicians compress place—actual corners, stages, live performances, and the social worlds that developed them—into song. Built sound by sound over centuries, holding migrations forced and chosen, the given of New Orleans and Havana and their histories and happenings shared in music, can enliven and greatly expand how we sense place in our listening, reading, and writing.

Alejandro L. Madrid and **Lisa Barg**, *Chairs*

Robin Moore, *Discussant*

Thursday, 10 November
4:00pm ♦ St. Charles Ballroom



AMS PRESIDENT'S ENDOWED PLENARY LECTURE

Joy! A Well-Tempered Lesson in Good Living

Daniel Chua

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





“We Have to Reimagine”: Centering Women/Gender/Sexuality in Music Studies

Ellie Hisama

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

IMAGINEPHD

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IMAGINEPHD.COM

Values-Driven Career Exploration with ImaginePhD

Saturday, 12 November
2:15pm ♦ Camp

*Organized by the AMS Committee on the Annual Meeting
and Public Events (CAMPE)*

WORKSHOP



Music and Climate Change



Ana María Ochoa
Gautier



Lee Veeraraghavan



Rebecca Snedeker



Matt Sakakeeny



Les Cenelles, a contemporary string
ensemble exploring the Creole diaspora
through melody and memory

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



NEW ORLEANS CENTER
FOR THE GULF SOUTH

Newcomb Department
of Music





Michael Buchler
Broadway and Disney
musicals; post-tonal
analysis; critiques of
transformational theory.



Clifton Callender
Continuous spaces;
transformational theory;
canons; music by Ligeti;
computational approaches.



Jane Piper Clendinning
Popular music; world
music; music by Ligeti;
correlating ability in
music theory and math.



Julianne Grasso
Video game music;
public music theory;
music and media;
narrativity; cognition.



Evan Jones
Post-tonal analysis;
transformational theory;
voice leading models;
performance and analysis.



Rachel Lumsden
Gender, race and sexuality
in music; ultramodernism;
public music theory;
Broadway musicals.



Gilad Rabinovitch
18th-century schemata;
improvisation studies;
pattern discovery; music
by Chopin and Fauré.



Nancy Rogers
Cognition; correlating
ability in music theory
and math; fight songs;
Broadway musicals.

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College of Music

An outstanding placement record for doctoral alumni. A warmly supportive community of graduate students. A rich range of graduate coursework. Conscientious mentorship from faculty. Competitive assistantships and scholarships. An exceptional music library. Conference travel support. Tallahassee is delightful. Priority application deadline: December 1.

PERFORMANCES



Sunday, 13 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.

Hearing Histories-Traditions: Music of African and African Diasporas in Performance and Dialogue

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

Il Dit / Elle Dit: Love and Dialogue in the World of Christine de Pizan

Trobár

Allison Munroe, Elena Mullins and Karin Weston



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: Aurelien Barnes and The Rumble Unplugged

"The Rumble Unplugged" is an original and intimate look into modern Mardi Gras Indian music, featuring New Orleans trumpet player, Aurelien Barnes and The Rumble, New Orleans' premier Mardi Gras Indian Funk ensemble.

Thursday, 10 November, 3:45PM
Churchill (Exhibit Hall)

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

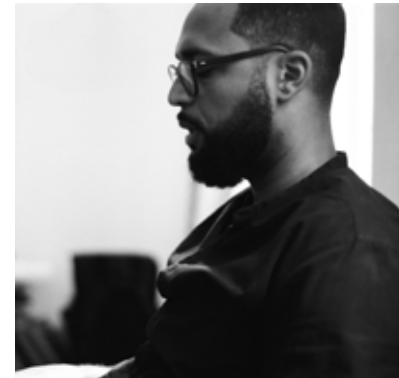
Nancy Carey and Matthew Wood

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)

Four Wave Second Line Kwami Coleman and Harry Cook

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

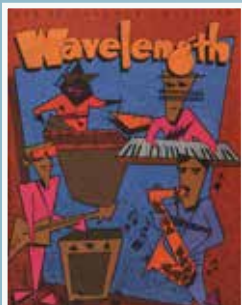


Thursday, 10 November, 2:15PM ♦ Royal

panel title “Four Wave Second Line” is a combination of the four waveforms of audio synthesis and the New Orleanian Second Line ensemble configuration.

ripm Jazz Periodicals

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Citation Search searches over 150,000 author and title records.

Browse Tables of Contents permits users to view each journal issue's author-title records.

A new addition in Fall 2022:

JazzTimes

“One of the world's leading jazz publications”

—The New York Times (2018)

“One of the most successful and influential journals of its kind”

—The Washington Post (2018)



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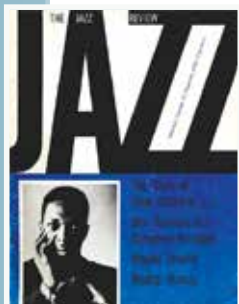
—Music Library Association Notes, March 2020

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—Jazz Perspectives, March 2021

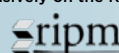
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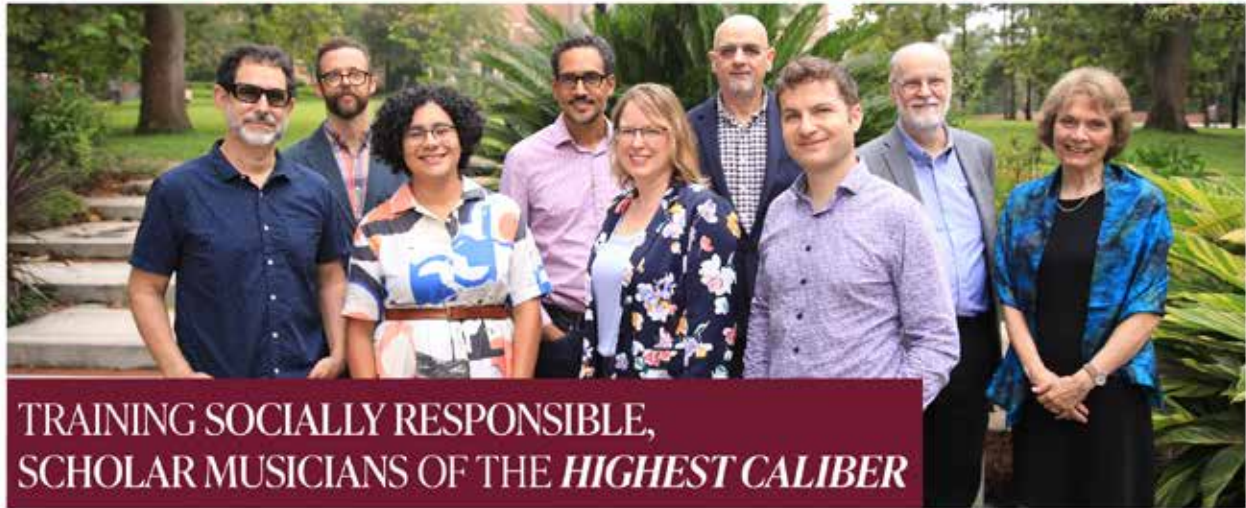
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León F. Garcia Corona
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Benjamin DuPriest

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Panayotis League

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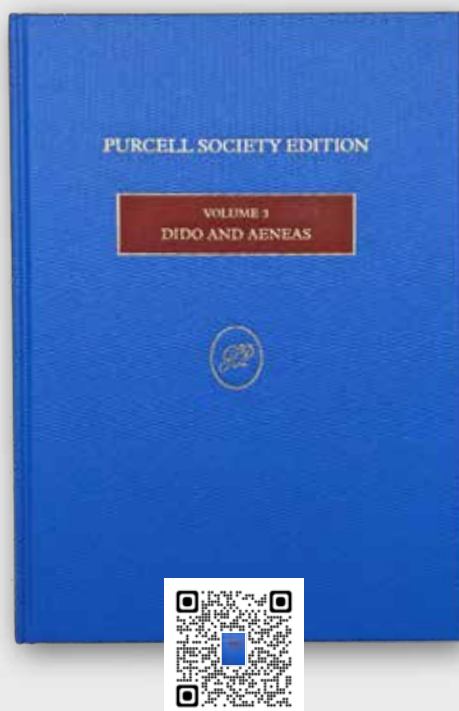
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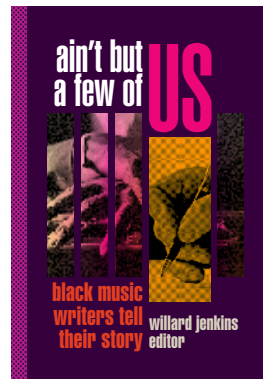
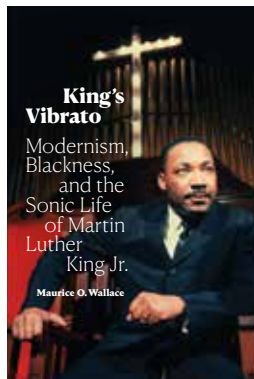
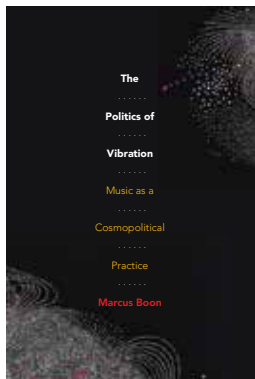
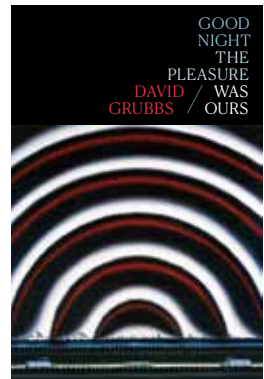
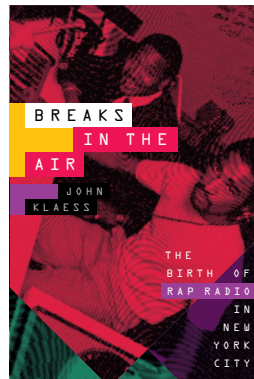
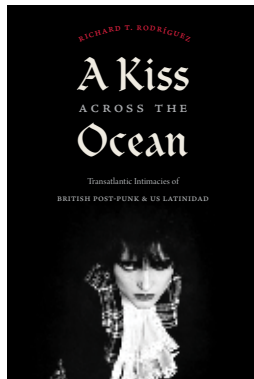
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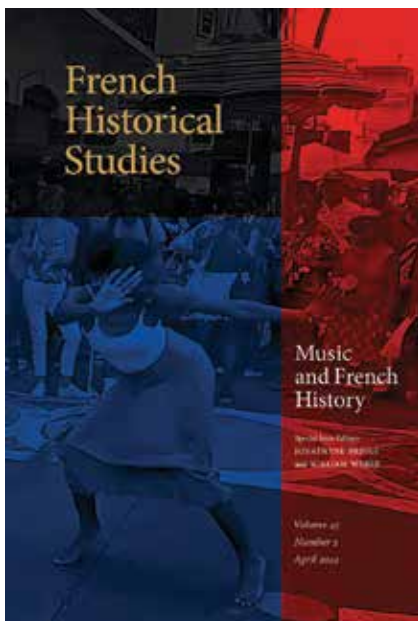
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JOURNAL of MUSIC THEORY

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.

Starting in 2021, the journal began incorporating **new, enhanced audio-visual functionality** in its online version. This includes the ability to embed audio and video in articles as integral components of the full-text html version of the journal. Articles taking advantage of these features are particularly welcome.



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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Panelists

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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
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NEW RELEASES**Agostino Agazzari: Eumelio, dramma pastorale (1606)**

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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)

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B226 (2021)

La chute de Phaéton, comédie en musique (1694)

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B233 (2022)

Lelio Colista: Complete Trio Sonatas

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B224 (2021)

Ignacio Jerusalem y Stella: Requiem in E-flat Major (1760)

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C116 (2022)

Alessandro Melani: L'empio punito

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B228 (2022)

Angelo Notari: Collected Works

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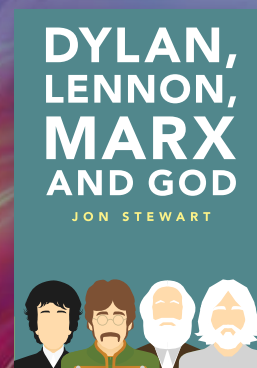
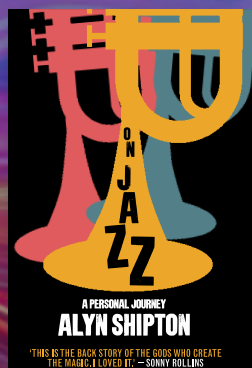
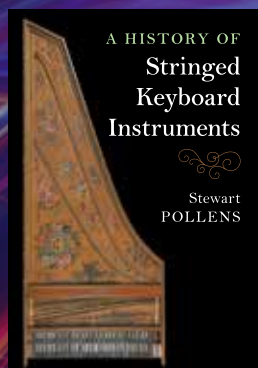
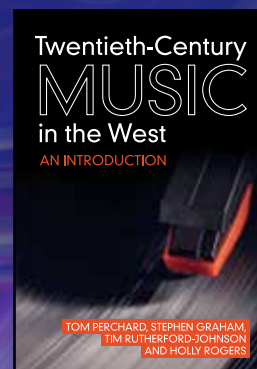
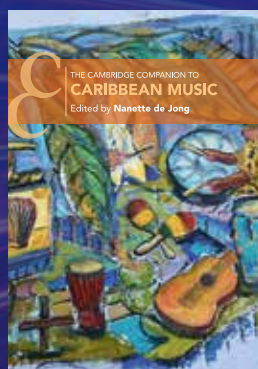
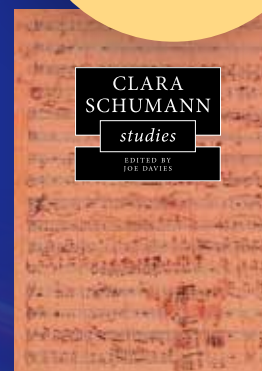
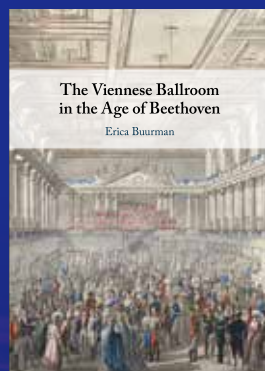
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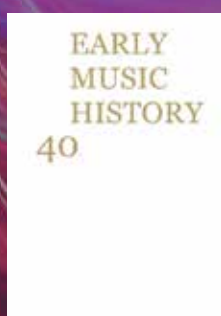
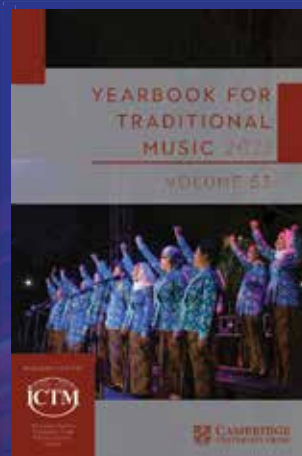
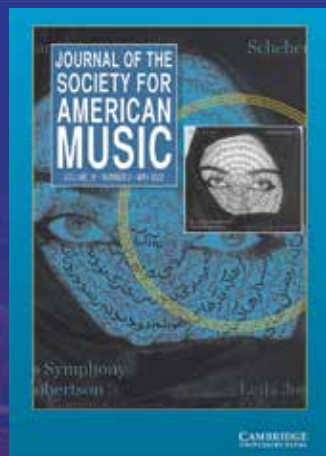


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SEM President's Roundtable

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Presenters: Xiaoshi Wei, Qian Mu, Ana Alonso-Minutti

Research/Teaching Workflows

Thursday, November 10, 7:30 – 9:00 pm
Room: Prince of Wales
Presenters: Andrea F. Bohlman, Eduardo Herrera

Dissertation Writing

Thursday, November 10, 9:00 – 10:30 pm
Room: Prince of Wales
Presenters: Jane Sugarman, Joshua Pilzer

Alternative Career Paths

Friday, November 11, 12:30 – 1:30 pm
Room: Grand Salon 19/22
Presenters: Karl Haas, Julia Egan, Tes Slominski.

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Saturday, November 12, 12:15 – 1:15 pm
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Scholar, Musician
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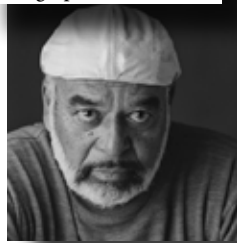
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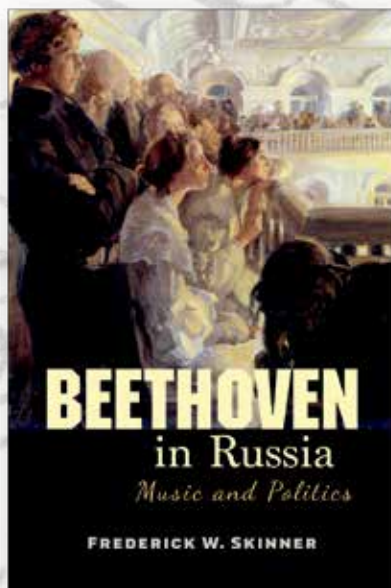
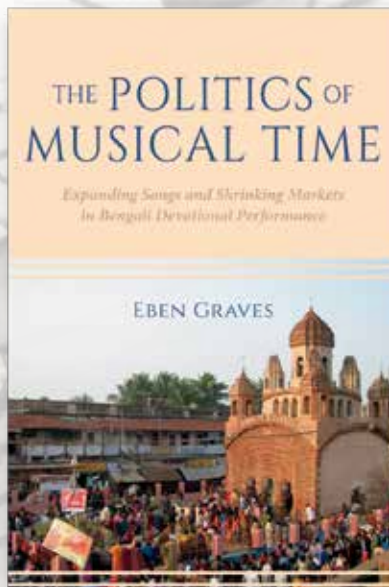
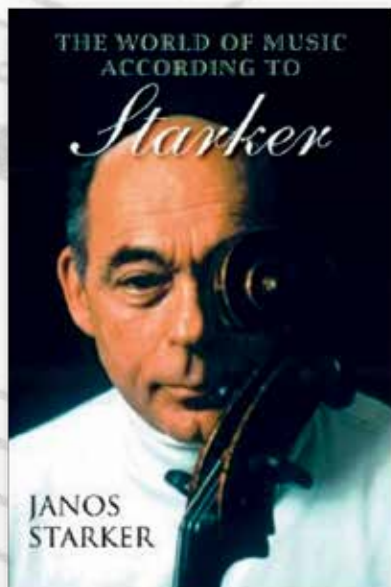
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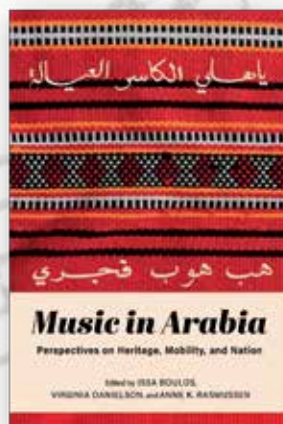
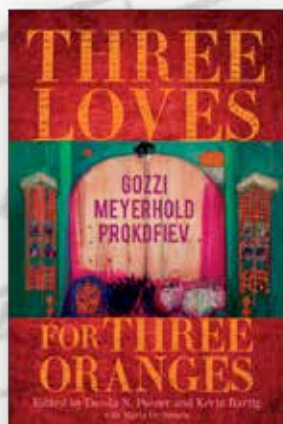
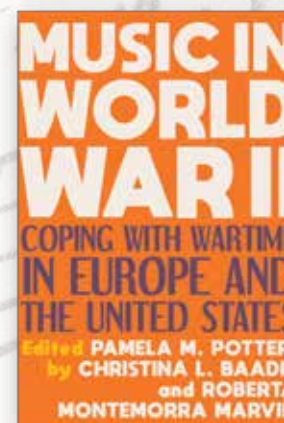
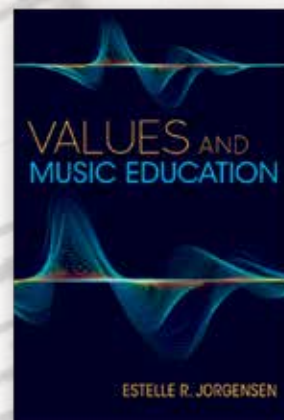
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Artusi was first devised by Professor Michael Scott Cuthbert. **BOOTH: 400**



Rising Software is developed by a team based in Melbourne, Australia and is part of the Wise Music Group. **Auralia®** and **Musition®** are considered class leading with amazing depth of content, flexible curriculum and excellent tools for classroom

management. Instructors and teachers can easily create questions using audio recordings and notation excerpts and then utilise these questions for assessment, worksheets and curriculum mapping. **BOOTH: 405**



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As an academic press, our mandate is to serve the world of scholarship and culture as a professional, not-for-profit publisher. Founded in 1950, we are recognized internationally as a leading academic publisher

specializing in the humanities and social sciences. We produce more than 120 new books annually, in addition to 40 journals, and maintain a backlist of some 3,500 titles. The Press emphasizes scholarship but also publishes text, trade, and reference titles. Our program is financed primarily by income from sales, supplemented by support from Indiana University and by gifts and grants from a variety of outside sources. **BOOTH: 404**

Exhibitors *cont'd*



ISD acts as agent and distributor for around 100 scholarly and specialist presses worldwide. Among our client publishers represented here will be Brepols Publishers, Equinox Publishers, Kahn & Averill, Harrassowitz, Peeters Publishers, Logos Verlag and the Austrian Academy of Sciences, among others. **BOOTH:** 300, 302



medici.tv is the leading video streaming service in classical music, opera, dance, and jazz. It offers a catalogue of over 3,000 films, including concerts, ballets, operas, documentaries, and master classes, filmed from the 1940's up to the present day. Every year, medici.tv streams over 150 live events from the world's most prestigious concert halls, opera houses, festivals, and competitions, with replays available for 3 months. Subscribers get unlimited multi-user access to the platform, both on-site and remotely. medici.tv has already been selected by 650 libraries in over 30 countries. **BOOTH:** 306



RIPM's mission is to preserve and provide access to eighteenth-, nineteenth- and twentieth-century periodical literature dealing with music and to facilitate and encourage research based on this neglected documentary resource. RIPM functions under the auspices of the International Musicological Society and the International Association of Music Libraries, Archives, and Documentation Centres, and in collaboration with scholars and institutions in some twenty countries. Founded in 1980, RIPM is the only internationally-coordinated, editorial initiative dealing with an immense body of primary source material encompassing nearly 7,000 music periodicals in more than twenty languages. **BOOTH:** 303



Répertoire International de Littérature Musicale (RILM) documents the world's knowledge about all musical traditions. Its mission is to make this knowledge accessible to research and performance communities worldwide via digital collections and advanced tools. Emerging from international collaboration based on the UNESCO model, RILM's collections aim to include the music scholarship of all countries, in all languages, and across all disciplinary and cultural boundaries, thereby fostering research in the arts, humanities, sciences, and social sciences. **BOOTH:** 301

Exhibitors *cont'd*

CARL PHILIPP EMANUEL BACH

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The **Packard Humanities Institute** publishes **Carl Philipp Emanuel Bach: The Complete Works** and Mozart Operas in Facsimile. In 2023 we plan to launch a critical edition of Johann Christian Bach: The Operas, and publish a catalogue of his autograph scores, letters, and other documents. **BOOTH: 402**



We at **The Scholar's Choice** are passionate about exhibiting the latest in scholarship for specialized academic audiences. We market books on behalf of university & academic publishers and attend

80-100 conferences a year, bringing the latest in scholarship by presses who choose not to exhibit on their own. This year we will have books and journals from multiple presses as well as a selection of sale books and of course our T-shirts! **BOOTH: 305**



uTheory is an online platform for music theory, rhythm, and ear training. uTheory features engaging video lessons, immediate feedback, individualized practice, customizable tests, and advanced features to allow teachers to track student progress. uTheory's interactive

curriculum for the fundamentals of music is fully cloud-based, and runs in a web browser on a computer, chromebook, phone, or tablet. Teachers can create classes, assign lessons and exercises, build custom tests for placement or assessment, and view an entire class's progress at a glance or drill down to detailed data for individual students. Over 100,000 students have learned with uTheory. **BOOTH: 304**



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Exhibit Hall Floorplan (Churchill)



Exhibitor Booths

- ◆ AdagioX
BOOTH: 503
- ◆ American Musical Instrument Society
BOOTH: 509
- ◆ American Musicological Society
BOOTH: 102
- ◆ AMS/SEM/SMT Awards
BOOTH: 500, 502
- ◆ A-R Editions
BOOTH: 521, 523
- ◆ A-R Editions, Inc./A-R Music Anthology
BOOTH: 525
- ◆ Artusi: Interactive Music Theory & Aural Skills
BOOTH: 400
- ◆ Auralia & Musition
BOOTH: 405
- ◆ Bloomsbury Publishing Inc.
BOOTH: 103
- ◆ Boydell & Brewer/University of Rochester Press
BOOTH: 201, 203
- ◆ Cambridge University Press
BOOTH: 105

Exhibitor Booths *cont'd*

- ♦ Clemson University Press

BOOTH: 101

- ♦ Connect For Education

BOOTH: 200

- ♦ Defiant Requiem Foundation

BOOTH: 507

- ♦ Early Music America

BOOTH: 206

- ♦ eartrainer.io

BOOTH: 202

- ♦ Indiana University Press

BOOTH: 404

- ♦ International Council for Traditional Music

BOOTH: 505

- ♦ ISD LLC

BOOTH: 300, 302

- ♦ medici.tv

BOOTH: 306

- ♦ Oxford University Press

BOOTH: 207

- ♦ Palgrave Macmillan

BOOTH: 205

- ♦ Répertoire International de Littérature Musicale (RILM)

BOOTH: 301

- ♦ Répertoire international de la presse musicale (RIPM)

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- ♦ Routledge

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- ♦ Smithsonian Folkways Recordings

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- ♦ Society for American Music

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- ♦ Society for Ethnomusicology

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- ♦ Society for Music Theory

BOOTH: 104

- ♦ SUNY Press

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- ♦ The Packard Humanities Institute

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- ♦ The Scholars' Choice

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- ♦ 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

- ♦ University of Michigan Press

BOOTH: 504

- ♦ University of Nebraska Press

BOOTH: 506

- ♦ University of Texas Press

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Exhibitor Booths *cont'd*

- ◆ University Press Of Mississippi

BOOTH: 307

- ◆ uTheory, LLP

BOOTH: 304

- ◆ W. W. Norton & Company

BOOTH: 510, 512, 514

- ◆ Wesleyan University Press

BOOTH: 508

- ◆ Women's Philharmonic Advocacy

BOOTH: 501

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COMING IN 2022

YJMR 8.1, a general issue with articles on Ishay Ribo and the American Hasidic Community, congregational music as phatic communication, and Black Atlantic motives in contemporary gospel music, with reviews of books by Reed Criddle and Antti-Ville Kärjä.

YJMR 8.2, a themed issue on Inter- and Intrareligious Conflicts through/about Sound, guest edited by Ruth HaCohen.

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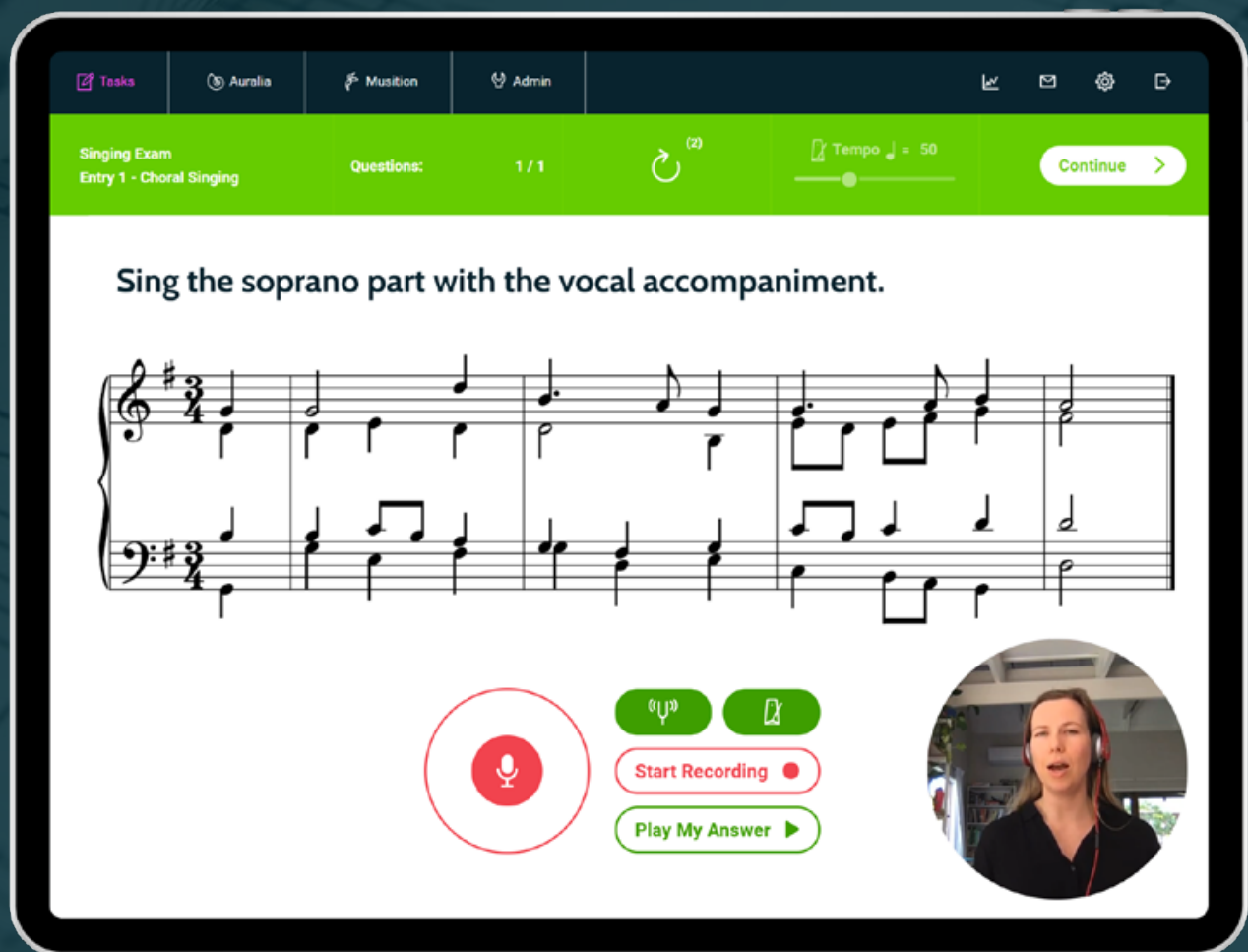
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David Cannata, 19th-century music, Russian music, music & contemplation
Stephanie Doktor, jazz, sounds of inequality, racial capitalism
Shana Goldin-Perschbacher, folk music, identity, genre, ethnography
Michael Klein, musical meaning, psychoanalysis, Chopin, the soundtrack
Edward Latham, tonal theory, opera/musical theater, ludomusicology
Noriko Manabe, popular music, social movements, linguistics, Japan
Adam Vidiksis, EA virtuosity & improvisation, generative music
Steven Zohn, 18th-century music, historical performance, sociability

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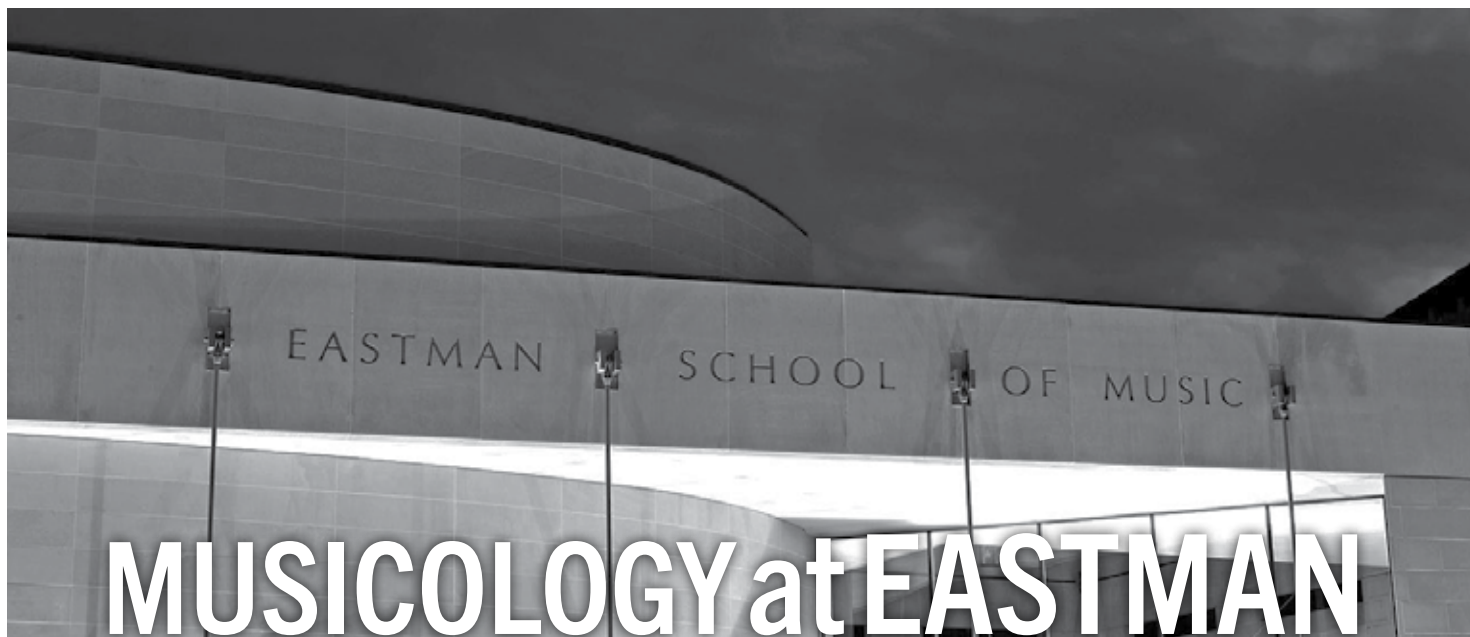
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The Eastman School of Music offers graduate students in musicology the advantages of a large and distinguished faculty, an incomparable research library, and a thoroughly musical environment. Whether pursuing an emphasis in historical and critical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

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Andrew Cashner

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Anaar Desai-Stephens

Music of South Asia; Bollywood; media and popular culture; embodiment and subjectivity

Melina Esse

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

Roger Freitas

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

Cory Hunter

20th and 21st century Black popular music, realism, performance practice, theology, the Black church and popular culture

Lisa Jakelski

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

Jennifer Kyker

Ethnomusicology, music of Sub-Saharan Africa, Zimbabwe, popular music

Honey Meconi

Medieval and Renaissance music, manuscript culture, Hildegard, musical borrowing

Darren Mueller

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

Holly Watkins

19th- and 20th-century music, historical and contemporary aesthetics, ecocriticism, popular music

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Kerala Snyder

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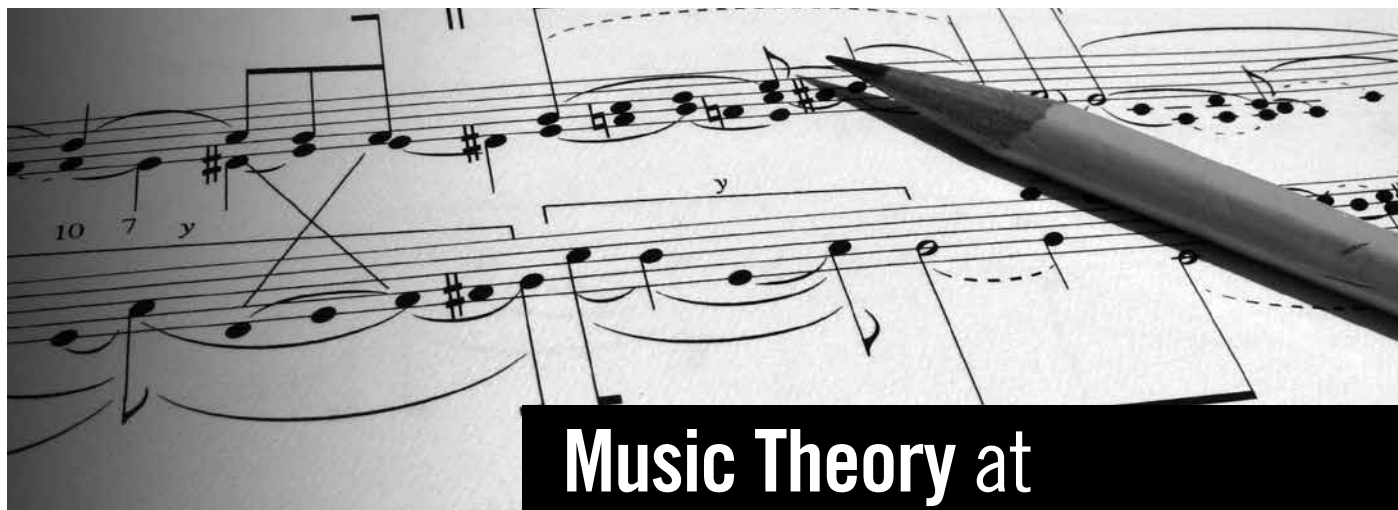
For more information about Musicology and Ethnomusicology studies at Eastman please visit esm.rochester.edu/musicology



UNIVERSITY OF ROCHESTER

Eastman School of Music

100 YEARS | 1921-2021



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Matthew BaileyShea

Song analysis, agency and embodiment, form

Ben Baker

Jazz and popular music, agency and intertextuality, improvisation, theory pedagogy

Zachary Bernstein

20th- and 21st-century concert music, serialism and post-serialism, contemporary tonality, embodiment

Matthew Brown

Tonal theory, Schenkerian analysis, Debussy, film music

John Covach

History and analysis of popular music, 20th-century theory and analysis, music aesthetics and philosophy

Matt Curlee

Music cognition and skills, improvisation, analysis, cross-disciplinary research (physics)

Jonathan Dunsby

Music analysis, performance studies, semiology, vocality, early twentieth century

Henry Klumpenhouwer

History of theory, Riemann, analysis, atonal music

Nathan Lam

neomodality, canon, 20th- and 21st-century music, Chinese music theory, interculturalism

Sarah Marlowe

Counterpoint, fugue, analysis and promotion of works by women, Schenkerian analysis, Russian music theory, Dmitri Shostakovich, and theory pedagogy

Elizabeth West Marvin

Music cognition, music theory pedagogy, absolute pitch

William Marvin

Schenkerian theory, 18th- and 19th-century opera, aural skills pedagogy

Marie Rolf

Debussy studies, keyboard skills, analysis and performance

David Temperley

Music cognition, computational modeling, popular music, meter/hypermeter

Loretta Terrigno

19th-century German song, Schenkerian analysis, music and narrative, music theory pedagogy

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Robert Gauldin

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For more information on our M.A./PhD. in Theory or our M.A. in Music Theory Pedagogy visit esm.rochester.edu/theory



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Receptions & Celebrations

Celebrate and connect at these receptions and ceremonies organized by the AMS, SEM and SMT.

THURSDAY, 10 NOVEMBER

■ **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 Netti Memorial

*Sponsored by the SEM Board and the School of Music,
University of Illinois Urbana Champaign*

Saturday, 12 November

8:00PM – 9:30PM ♦ Quarterdeck

SUNDAY, 13 NOVEMBER

■ Coffee Break (3 of 3)

Sunday, 12 November

10:15PM – 11:30AM ♦ Churchill (Exhibit Hall)

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The UTA Department of Music has over 330 undergraduate and 20 graduate students. UTA students not only benefit from the extraordinary facilities existing in the Music Department but also by its location. UTA is situated only a short driving distance from the two large urban areas of Dallas and Fort Worth. Both of these cities, as well as Arlington itself, are known for cultural events, concerts, art museums, professional sports and entertainment activities. The benefits our students receive from this rich cultural environment extend beyond the opportunities to attend concerts.

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Submit both a prospective music student application and a University application (through "ApplyTexas"). Applicants should also submit letters of recommendation and writing samples, and must have completed a Bachelor's degree at the time of enrollment. We also conduct transcript reviews to assess entering students' proficiency in analysis and history. Applicants wishing to be considered for assistantships (when available) will complete a sample teaching demonstration to assess their potential teaching abilities. For curriculum listing, please visit: <https://tinyurl.com/4m5nvrkw>

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FOR MORE INFORMATION:

Dr. Graham G. Hunt
Professor of Music Theory
Area Coordinator, Theory/Composition
UTA Department of Music
FAB 304 / gghunt@uta.edu



Undergraduate and Graduate Programs in Music

The University of Florida's Musicology area nurtures an environment of collaborative research, teaching, and creative work among students and faculty and takes advantage of the University of Florida's outstanding interdisciplinary strengths in African, Latin American, European, and Gender Studies.

Degrees

BA in Music History, Ethnomusicology
 MM in Music History, Ethnomusicology
 PhD in Historical Musicology, Ethnomusicology



Faculty

Laura Dallman for BA info email ldallman.rorick@ufl.edu
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/modernism 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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Founded in 1955, the National Opera Association seeks to promote a greater appreciation of opera and music theatre, to enhance pedagogy and performing activities, and to increase performance opportunities by supporting projects that improve the scope and quality of opera.

MA and PhD in Critical Music Studies

Our graduate program offers a broad approach to the critical and humanistic understanding of how music is created, practiced and consumed in different times and places. Interdisciplinary in its foundations and commitments, the Critical Music Studies program endeavors to incubate scholarship that is dynamically attuned to the world and speaks to diverse global experiences and perspectives.

GRADUATE FACULTY

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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;
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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

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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

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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

Sponsored Events cont'd

in our graduate program are welcome to attend. Guests will enjoy complimentary hors d'oeuvres and a cash bar.

CCM faculty

Musicology: Jenny Doctor, Jeongwon Joe, Jonathan Kregor, Stephen Meyer, Matthew Peattie, Megan Steigerwald-Ille, Shelina Brown and Kristy Swift

Ethnomusicology: Stefan Fiol

Music Theory: Chris Segall, Catherine Losada, Miguel A. Roig-Francoli, Steven Joel Cahn, David Carson Berry, Samuel Ng

■ **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!

Graduate Studies at Boston University

in Musicology and Ethnomusicology

MA & PhD in Musicology, Ethnomusicology & Musicology/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.*

GREGORY MELCHOR-BARZ (Brown) *Africa, gender & sexuality, music & medicine. Dir., School of Music.*

JOSHUA RIFKIN (Juilliard, Princeton), *Renaissance, Bach, 20th century, ragtime, performance.*

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

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

JEREMY YUDKIN (Stanford), *Beethoven, jazz, Middle Ages. Co-Dir. (w/Lewis Lockwood), Ctr. for Beethoven Research.*

Affiliated faculty:

LOUIS CHUDE-SOKEI (UCLA), *Black Studies, technology, minstrelsy. Dir. BU African American Studies. Editor-in-chief, The Black Scholar.*

ERIC J. SCHMIDT (UCLA), *Tuareg music, Niger, music economy. Asst. Director of BU African Studies.*

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

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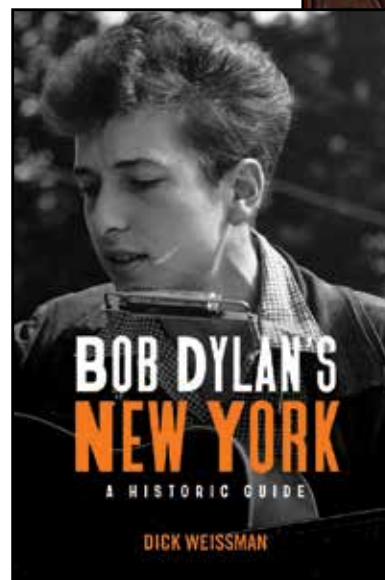
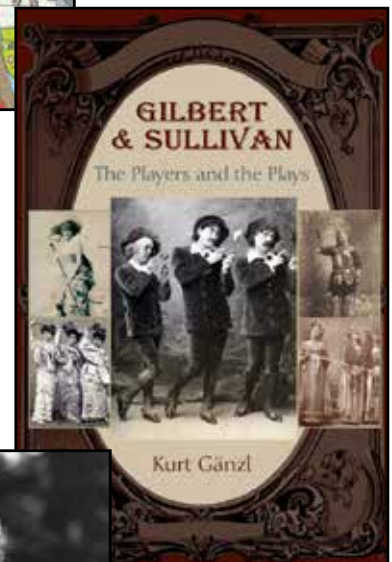
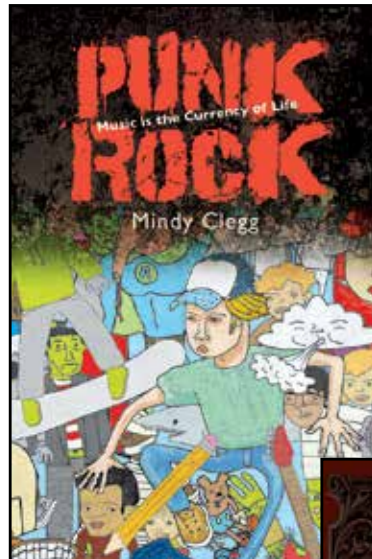
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A Historic Guide

Dick Weissman

Rock on Record

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SCHEDULE OF SESSIONS & EVENTS

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

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Auralia⁷

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*

Jaliya: Mande Music, Praise, and Storytelling. *Clayton Dahm, University of Washington*

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/ETHNOMUSICOLOGY

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 SNARRENBURG: 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 Gonne 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

DJs, Influencers and Businessmen: the gendered economies of independent music in Kuwait. *Maria M. Rijo Lopes da Cunha, University of Copenhagen*

Hearing between the lines: Female Romani professional musicians in Turkey. *Sonia Tamar Seeman, University of Texas, Austin*

Creativity, Authorship, and Labor among Alevi Performers in Turkey's Music Scenes. *Faruk Çalışkan, ITU-Conservatory/University of Texas, Austin; Robert O. Beahrs, Center for Advanced Studies in Music (MIAM)*

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*

Indienesia'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*

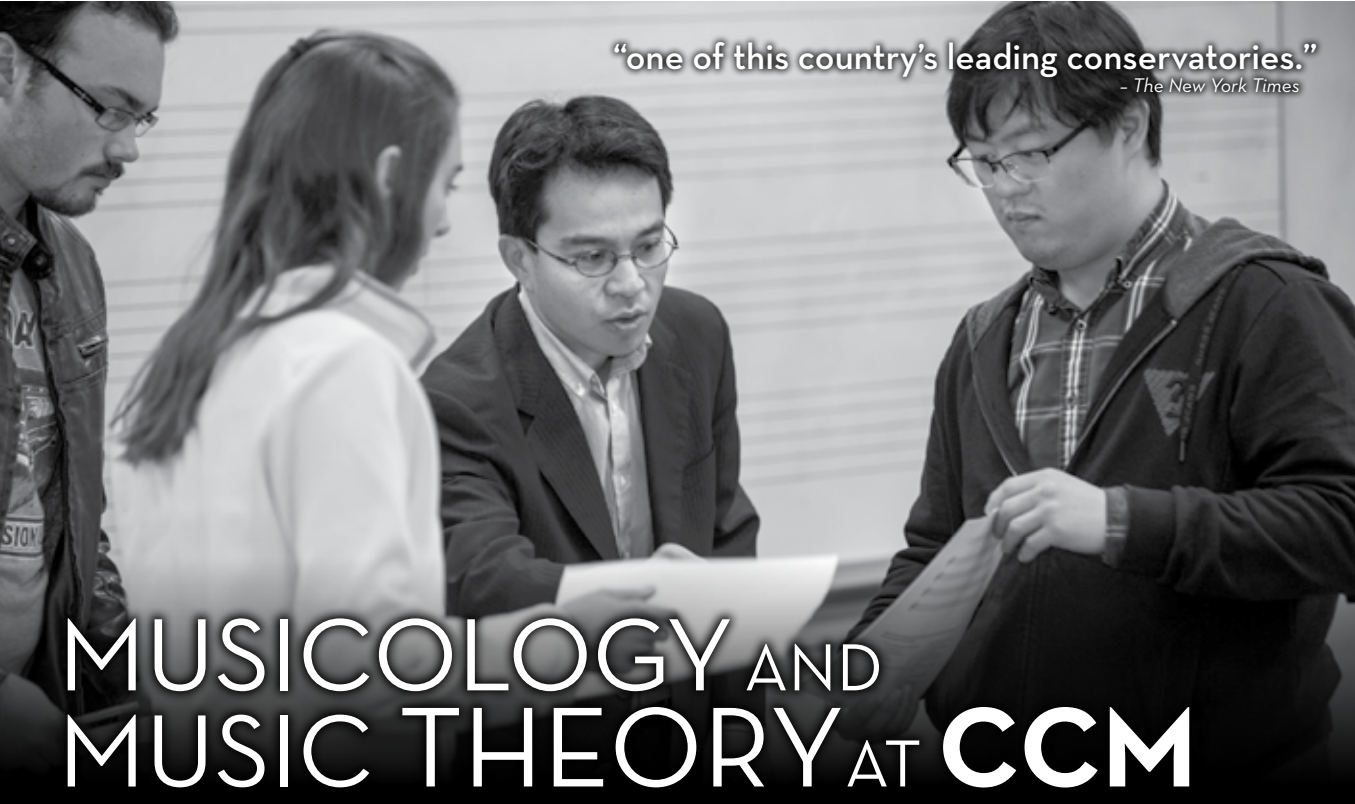
Project Spectrum 2022 Symposium: In Discomfort

8:00AM – 12:00PM ♦ River

[Event website](#)

SMT Executive Board Meeting

8:00AM – 12:00PM ♦ Bridge



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MUSICOLOGY AND MUSIC THEORY AT CCM

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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 Fíol: 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-Francolí: 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

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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

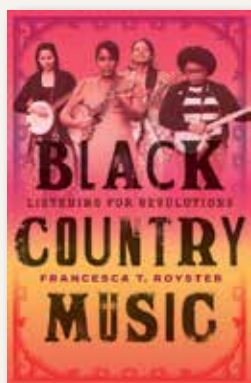
10:15AM – 11:45AM ♦ Grand Salon 19/22

Chair(s): James Everett Cunningham

Step in, step out, step back: Am I still practicing



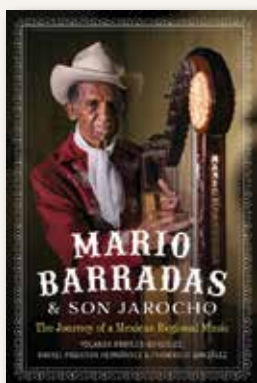
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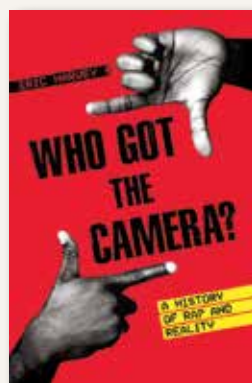
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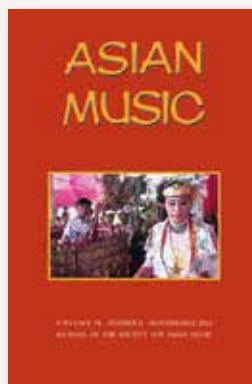
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RICARDO D. TRIMILLOS,
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ethnomusicology? *Kathryn Ann Metz, Hawken Upper School*

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

Kripping "Rigor," Questioning "Excellence": Challenging Musical Hierarchies through Neurodivergent Musicking in the Pandemic. *Alexandria Heaton Carrico, University of South Carolina*

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

On Acoustic Violence in Wartime Japan: A Critical Evaluation of the Aural Training Program at National People's Schools. *Keisuke Yamada, University of Pittsburgh*

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*

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*

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

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*

Music Under New York. The impact of the COVID-19 pandemic on self-concepts and wellbeing of buskers in the MUNY program. *Melanie Ptatscheck, Cologne University of Music and Dance*

'Hopeful for a Bright Tomorrow': Songs and COVID-19 in Sub-Saharan Africa. *Malaysia Billman, Northwestern University, Bienen School of Music*

Music, Masks, and Maritime Borders: Performative Diplomacy and COVID-19 in Southeast Asia. *Adam Kielman, The Chinese University of Hong Kong*

Taiwanese Indigeneity: Language, Ritual, Eco-Performance, and Body

1:45PM – 3:45PM ♦ Chart C

Chair(s): Heather Sparling, Cape Breton University

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

Musical Exchanges and Transnational Performance Communities Across the Americas

1:45PM – 3:45PM ♦ Grand Salon 24

Chair(s): Sean Bellaviti, Ryerson University

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

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*

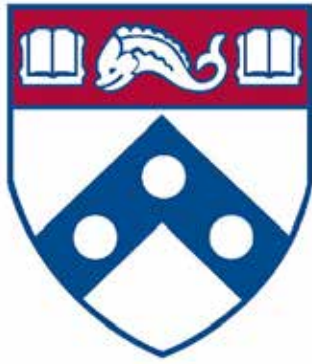
After Jews and Arabs: Musical Paths of Arab Jews

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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Jonathan Shannon, CUNY
Clara Wenz, Universität Würzburg

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 DMLs. *Aida Khorsandi, York University, Canada*

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

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*

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*

Takin’ It to the Streets: NOLA’s Metro Music Educators for a Viable Cultural Infrastructure

1:45PM – 3:45PM ♦ Grand Ballroom A

Chair(s): Joyce M. Jackson, Louisiana State University

Presenter(s):

Bill Summers, Percussionist & Lucumi Priest
Darryl Montana, Big Chief of Yellow Pocahontas Black Masking Indians

Ausettua AmorAmenkum, Big Queen of Washitaw Nation & Director of Kumbuka African Dance Collective

Fred Johnson, Member of Black Men of Labor Social & Pleasure Club

Benny Jones, Drummer & Leader of Tremé Brass Band

Tremé Brass Band, Brief Performance & Second Line for Conclusion of Roundtable

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*

Vocal Polyphony and Choral Music

2:15PM – 3:45PM ♦ Jackson

Chair(s): Megan Long, Oberlin College

Beneath the Surface: Integrated Parametric

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

Performer(s):

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 Listeners 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.” *Tahirih 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

The Erotic Voice in 1930s France: Suzy Solidor and the Construction of Persona. *Christopher Moore, University of Ottawa*

Archiving Trans, Trans in the Archive: A Methodological Framework for Studying and Locating Our Musical "Trancestors". *Kris Königin, The Graduate Center, CUNY*

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 Coulter Pierson, University of Pittsburgh

The Forgotten Radical: Miriam Gideon's "Scottsboro" Cantata (1937). *Anne C. Shreffler, Harvard University*

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*

Transmitting the Spirit of the French Union:

Colonial Radio in French West Africa and French Equatorial Africa, 1946-1958. *Susan Bay, 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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James A. Grymes, University of North Carolina at Charlotte

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*

Punched Holes: Piano Rolls and the Visual Representation of Sound in White-Smith v. Apollo. *David C. Paul, UC Santa Barbara*

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

(Re)Engaging Sonic Images of a Somali Homeland in a Boston Diasporic Community: Oral History as a Strategy for Repatriating Archival Sound Recordings. *Joseph Kinzer, Harvard University*

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*

Pedagogy of the Master Artists: A Filipino American Approach to the Aural Transmission of Southern Philippine Kulintang Music. *Bernard Barros Ellorin, Miramar College*

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 Fakhraeirad, 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 Wissner, 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 ṣafī 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*

Taylor Swift: The Star, The Songs, The Fans

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 Rematriation 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 Vansteenburgh, University of Arkansas

The (right to) Opacity: archival erasure and archival refusal of Black musicians in Nazi-occupied Paris. *Kira A Dralle, 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
Admissions & financial aid: 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@s and Chilen@s in the San Francisco Bay Area in the 1970s and 1980s. *David Spener, Trinity College*

“Escuchen Nuestras Voces” (Hear Our Voices): Salvadoran Refugee Songs and the Challenge of Using “The Music of the People” in Social Justice Movements. *Fernando Rios, University of Maryland, College Park*

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 Leitmotif 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): Marc Perlman, 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 Sancarar (characteristic phrases) for New Audiences. *Balu Balasubrahmanian, 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 – 10:00PM ♦ 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



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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

Acoustic Synthesizers: Analyzing "Evo" Virtual Instrument Libraries. *Kevin Connor Laskey, New York University*

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*

Soundscapes of Resistance: Musicking of Igbo Women in the Biafra and Neo-Biafra War-Peace Continuum in Nigeria. *Obianuju Njoku, International Library of African Music (ILAM), Rhodes University*

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*



UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN



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 repertoires 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

Why Stand Up? Violin Performance Technique and Ethnic Resurgence in Saraguro, Ecuador. *Nan Leigh Volinsky*Iron Sharpens Iron: The Legacy of Builders and Tuners in the Engineering of the Steelpan. *Briele Scott, Wesleyan University***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. Bo kyung 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 Sıbizği Küy, "Ertis 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: Día 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*. *Julianne 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. *Aurélié 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

“What is Talent without Character?”: Soviet Femininity, Labor, and Music in Rabotnitsa, 1970-1991. *Allison Brooks-Conrad, University of Pennsylvania*

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*

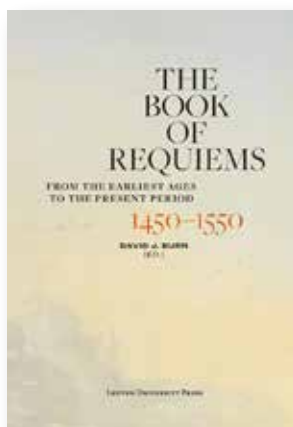
Printed Musical Notation as Imperial Evidence in Antebellum America. *Rhae Lynn Barnes,*



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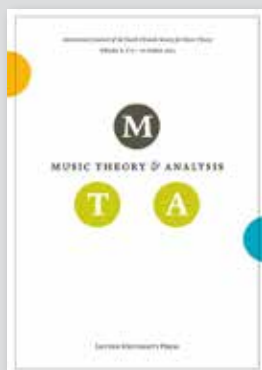
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Princeton University; Glenda Goodman,
University of Pennsylvania

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

Bridging the Blues: Hybrid Forms in the Blues
1925–1965. *David Scott Carter, Loyola*
Marymount University

Analyzing Popular Music

9:00AM – 10:30AM ♦ Royal

Chair(s): Sarah Suhadolnik

Branding a Rap Vocab: 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). *Rogério Budasz, University of*
California, Riverside

Arthur Napoleão: The Concert, the Popular, and
the Building of a Music Scene in Nineteenth-
Century Rio de Janeiro. *Miranda Tagliari*
Sousa, University of Pittsburgh

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. Goldschmitt

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

Rethinking the Meaning of Emotion in Leonard
Meyer's *Emotion and Meaning in Music*.
Mariusz Kozak, Columbia 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/IIET
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

An Emerging Model for Community Music Education in the Time of COVID-19: A Mali-Canada Collaboration

10:450AM – 12:15AM ♦ 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 Víctor 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.

Hannah Snively, University of California, Riverside

Victor Jara's More-than-Mischievous Relationship with Proyección Folklórica. *Juan Eduardo Wolf, University of Oregon*

Víctor Jara's Bawdy Humor. *Daniel Party, Pontificia Universidad Católica de Chile*

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'ami 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, University of New Mexico*

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 ♦ Royal

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



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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*

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FACULTY

Richard Ashley *cognition, 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

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

Presenter(s):

Natalie Sarrazin, SUNY Brockport
 Jan Protopapas, Punjabi University, Patiala
 Rachel Schuck, UNT College of Music
 Aditi Krishna

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.

Brenda M. Romero, University of Colorado
Boulder

**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

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MUSICOLOGY

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

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

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

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



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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

Contemporary Practice and Performance of Persian Classical Music: Toward a New Theory. *Mehdi Rezania, University of Alberta*

Aesthetic Education of Sorrow and Ethos of Hāl 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 Abedinifard, 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

"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*

"Does One Desire Cultural Night to Descend?": Alan Bush, Handel's Belshazzar, and Anti-fascist Singing in Interwar England. *Stewart Duncan, Indiana University*

Opera and the Articulation of Central Europe

2:15PM – 5:30PM ♦ Commerce

Chair(s): Emily Richmond Pollock,

"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*

Functional Analogies: Learning by Comparison in Wordless Functional Analysis. *Nicky Swett, University of Cambridge*

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
 "After 'After-the-end'": Poetics of Evaded Closure in Post-Millennial Popular Music. *Nathan Alexander Cobb, University of California, Santa Barbara*

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*

Guatemalan Cathedral Choirbooks: From Manuscripts to Digital Images to Symbolic Editorial Scores. *Martha E. Thomae, McGill 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*

Atlantic Slavery, Family History, and the Chevalier de Saint-Georges. *Julia Doe, Columbia 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*

"Of Wood, Air, and Spiders: Kali Malone, Ellen Arkbro, and New Music for Old Pipe Organs". *Annie Garlid, New York University*

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*

Schopenhauer's Silence: The Music of Paradox. *Luke Martin, University of Minnesota, Twin Cities / Comparative Studies in Discourse and Society*

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*



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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

Collaborative Study of Malian Drumming: Lessons for Music Theory, Ethnomusicology, and Music Psychology. Justin London, Carleton College; Rainer Polak, RITMO Centre, University of Oslo; Nori Jacoby, Max Planck Institute for Empirical Aesthetics, Frankfurt

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 Lentjes

Mark Katz, University of North Carolina

Corey Miles, Tulane University

Carnival/Carnaval/Weddings

4:00PM – 5:30PM ♦ Camp

Chair(s): Colin Harte, CUNY

Challenging Normativities through Music in Barranquilla Carnival: Vibrational Practices and the Feminist Collective Rara's no tan Raras. *Sebastian Wanumen Jimenez, Boston University*

'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 Zimbabwean 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*

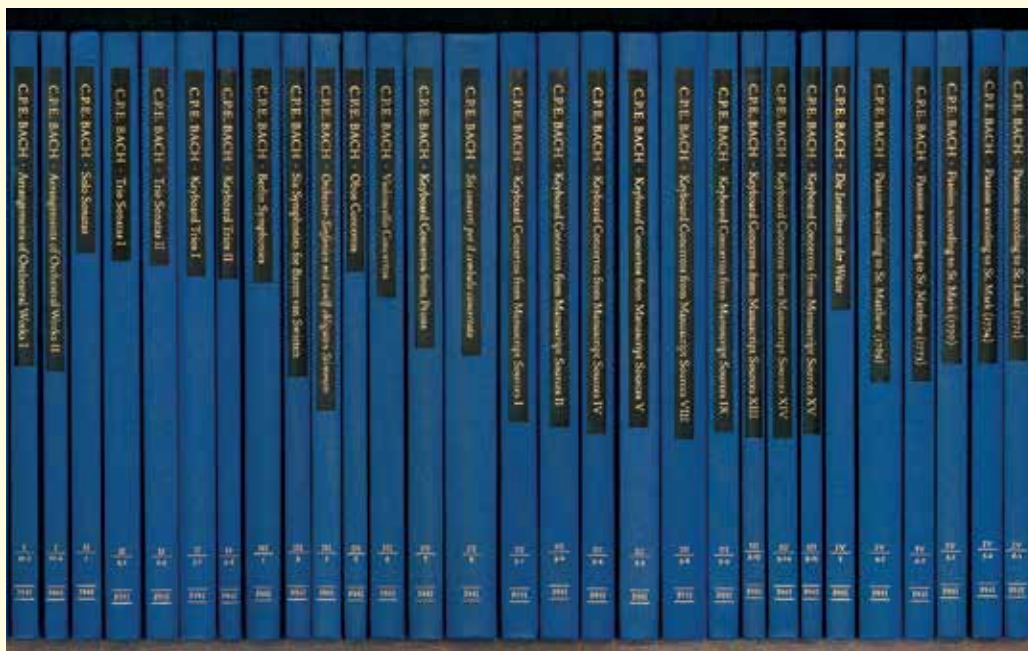
Theatre of Home: The Glasgow Improvisers Orchestra's hybrid practices in techno-venues, bodies, and spaces of the 'Zoomosphere.' *Raymond MacDonald, University of Edinburgh*

Alternative Sites for Opera

4:00PM – 5:30PM ♦ Commerce

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—Cliff Eisen, review in *BACH: Journal of the Riemenschneider
Bach Institute*, volume 52 (2021): 82–90

Published by The Packard Humanities Institute
cpebach.org

Chair(s): Hilary Poriss

Pan and Apollo in California: Spectacular Eugenics and Embodied Masculinity in the San Francisco Bohemian Club Grove Plays. *Beth E. Levy, Univ of California, Davis*

Parallel Worldbuilding in Indie Opera: The Industry's Sweet Land (2020). *Jingyi Zhang, Harvard University*

The Colored American Opera Company and St. Augustine's Church: Black musical life in the late-nineteenth century. *Gillian Rodger, University of Wisconsin-Milwaukee*

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-Imagings: 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

School Idol Projects: "Idol" Anime Soundtracks, Romantic Fantasies, and Male Gazing on the Japanese Popular Music Industry. *Rose Elizabeth Bridges, University of Texas at Austin*

Entrepreneurial State: The Impact of the South Korean Government on Musical Diversity of K-pop. *Wonseok Lee, Ohio State University*

Papaya Cha-Cha: The Cultural Politics of Latin Popular Music in Indonesia, 1950-1965. *Andrew N. Weintraub, University of Pittsburgh*

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 wɔdze frɛ 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 Netti 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 Daughtry, 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 Sonevsky, Bard College

Melissa Bialecki Miller, University of Illinois at Urbana-Champaign

Ioanida Costache, University of Pennsylvania

SMT Composition Interest Group Meeting

7:30PM – 9:00PM ♦ Parish

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

Keynote: What's Missing in New Orleans Music Archives. *Melissa A. Weber, Tulane University*

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 López, 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 Ethnomusicology 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

Antoniél 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 Wadiri, 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 Cincinnati

Music and Organizing on the Ground in New Orleans

8:30AM – 10:30AM ♦ Prince of Wales

Chair(s): Matt Sakakeeny, Tulane University

Presenter(s):

Arsène 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

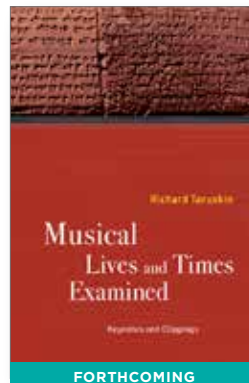
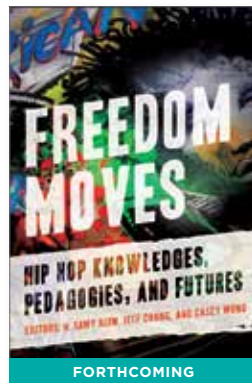
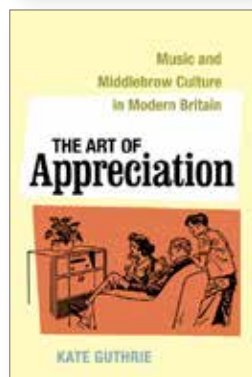
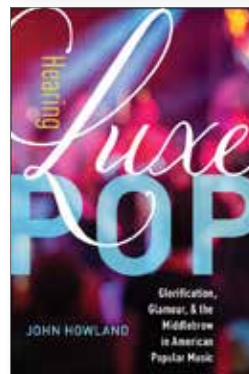
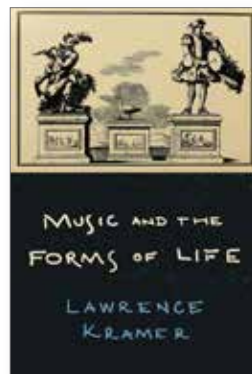
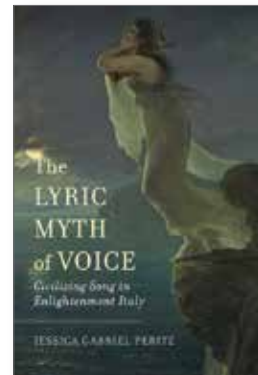
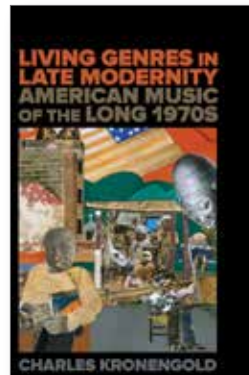
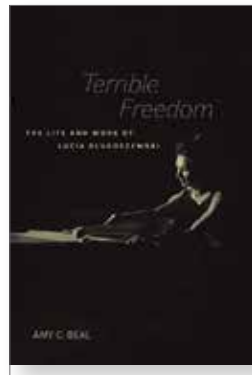
"Divine" Ethnomusicology: Jaap Kunst in Flores. *Dustin Wiebe, University of California, Davis*

Missionaries as phonographic mediators.

Sebastian Klotz, Humboldt University of Berlin

Jaap Kunst and the German Missionaries in

NEW AND NOTABLE MUSIC BOOKS FOR 2022



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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 Diaz,
University of California, Davis; Alex Rossi,
University of California, Davis*

Mappings

9:00AM – 10:30AM ♦ Ascot/Newberry

Chair(s): Stephen C. Brown, Northern Arizona
University

Associative Set Classes in Leonard Bernstein's
Compositions. *Benjamin K. Wadsworth,
Kennesaw State University; James M. Poteat,
Kennesaw State University*

Violin Fingerboard Space. *Leah Frederick,
University of Michigan*

Multidimensional, Non-Coinciding Mappings
in the First Movement of Ruth Crawford's
String Quartet (1931). *Tobias Tschiedl, McGill
University, CIRMMT*

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 fixated 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*

In Search of Greener Fields: Edgar G. Ulmer, Peretz Hirschbein, and Looking Forward to Look Back. *Ezekiel Levine, New York 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

Hearing Histories-Traditions: Music of African and African Diasporas in Performance and Dialogue

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

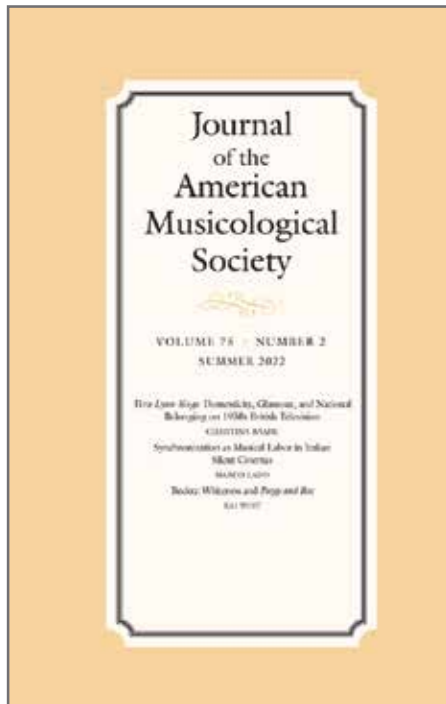
9:00AM – 10:30AM ♦ Grand Ballroom B

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*

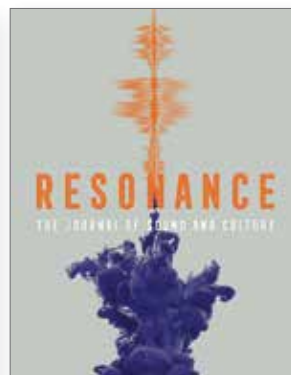
The Music Salon of Karoline Pichler: Censorship and Women's Music Culture in Biedermeier

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Vienna. *Emily Eubanks, Florida State University*

Teaching the “Theory of ‘Sweet Sounds’”: Sarah Mary Fitton’s 1855 Conversations on Harmony as Public Music Theory. *Paula Maust, Peabody Institute of the Johns Hopkins University*

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*

Playing Dead, Channeling Power: Gendering Undead Vocality in Twentieth-Century Spiritualism. *Gabrielle Elaine Ferrari, Columbia University*

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, Universidad 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-Anguila, 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*

Sounding Thalassophilia: Music, Marine Affinity, and Contested Environmentalism on Nova Scotia's Eastern Shore. *Joshua Tucker, Brown*

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 Andalusí 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

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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

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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 Klingenberg, 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

A Potpourri of Sound: Gendered and Multiracial
Staging of Exotica (1954-1959). *Jennifer*
Messelink, McGill University

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*

"Aspects of Minimalism": Revisiting the
Experimental Canon Through WKCR's 1980
Radio Festival. *Kerry O'Brien, Cornish College*
of the Arts; William Robin, University of
Maryland

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*

Investigating & Addressing Gendered Abuse in 21st-Century Music-Academic Institutions. *Jillian Rogers, Indiana University Bloomington*

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*

Systems, Methodologies, and Values: Rebranding Post-Tonal Theory for the 21st Century. *John King, University of Oregon*

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 Darensbourg (Atakapa-Ishak), Center for Louisiana Studies, University of Louisiana at Lafayette

Nathan Smith, Bvlbanca 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

Ph.D. in The History and Theory of Music at UC Irvine



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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.

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,
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sites.uci.edu/musichistorymusictheory
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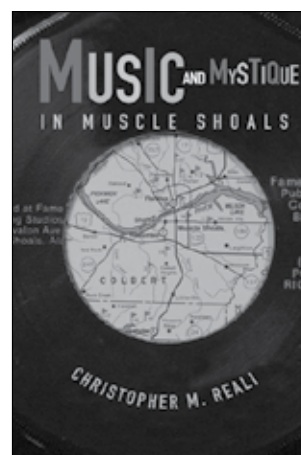
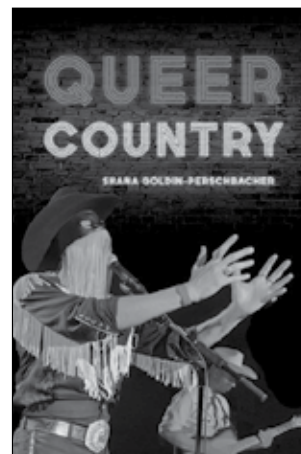
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SEM Society for Arab Music Research Keynote Lecture

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

National and Transnational Chinese Cultural**Politics at Midcentury**

2:15PM – 3:45PM ♦ Grand Salon 7/10

Chair(s): Peng Liu

Debussy's Music in 1960s China: How Criticism of a 'Bourgeois' Composer Foreshadowed the Cultural Revolution. *Yuebei Xu, University of Cambridge*

"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

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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

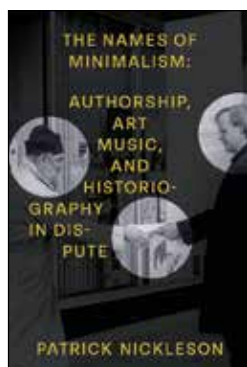
QUEER VOICES IN HIP HOP
Cultures, Communities, and Contemporary Performance
Lauron J. Kehrer

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

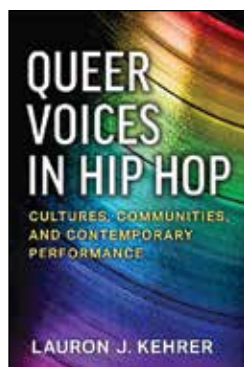
LISTENING TO THE LOMAX ARCHIVE
The Sonic Rhetorics of African American Folksong in the 1930s
Jonathan W. Stone

SOUNDING TOGETHER
Collaborative Perspectives on U.S. Music in the 21st Century
Charles Hiroshi Garrett and Carol J. Oja, Editors

SOUND CHANGES
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the Flood Songs of Coastal and Riverine Malabar in the Indian Ocean. *Ihsan Ul Ihtisam Chappangan, University of Chicago; Rohini Menon, Jamia Millia Islamia, New Delhi*

Human Slime: The Environmental Overtones of Jaroslav Kvapil's Libretto for *Rusalka*. *Brooks Allen Toliver, University of Akron*

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. *Carolynne 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. *Danielle 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 Zazulia, 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

“Why aren’t you Polish?” Fou Ts’ong (1934-2020), Cosmopolitanism, and the Music Public of the 1955 Chopin Competition. *Bess Xintong Liu, University of Pennsylvania*

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 Jubas: 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*

Politically Ambiguous Songs in Abolitionist Britain: The African Song in Park’s Travels in the Interior Districts of Africa (1799). *Julia Hamilton, Columbia University*

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*

"Sincerity," Post-War Modernisms, and the Emergence of Henri Dutilleux's "croissance progressive" in the First Symphony (1951). *Breanna Dawn Stewart, McGill University*

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*

Defying Laws and Classifications: The Growth and Diversity of Musical Theater in the Nineteenth-Century Berlin. *Pamela Potter, University of Wisconsin-Madison*

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

Ji Kang versus Hanslick: On the Politics of Pure
Music. *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**

8:00PM – 9:00PM ♦ Grand Salon 24

Bruno Netti Memorial

8:00PM – 9:30PM ♦ Quarterdeck

SEM Orchestra

8:00PM – 10:00PM ♦ Royal

**SEM South Asian Performing Arts Section
Discussion: Music of South Asia Bibliography**

9:00PM – 10:00PM ♦ Grand Salon 24

McGill Party

9:30PM – 11:30PM ♦ Port & Starboard

Stanford University Reception

9:30PM – 11:30PM ♦ Bridge

**University of Pennsylvania Music Faculty and
Student Reception**

9:30PM – 11:30PM ♦ River

Yale Alumni and Friends Reception

9:30PM – 11:30PM ♦ Grand Ballroom B

Cornell Music Social Event

10:00PM – 11:59PM ♦ Grand Salon 21

Princeton University Party

10:00PM – 11:59PM ♦ Grand Salon 4



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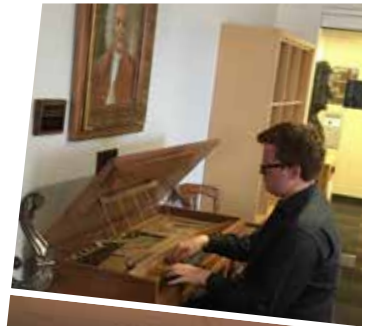
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Jake Blount: The New Faith

The Po Ramblin Boys: Never Slow Down

Sam Bush: Radio John

Entourage Music and Theater Ensemble: The Mermaid's Purse

He Jinhua: Songs of the Naxi of Southwest China

Pharis and Jason Romero: Tell En You Were Gold

Rebolu: Mi Herencia / My Heritage

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

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

Archer Street, W1: 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 Wolbert, 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 Arisan, 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 Violines 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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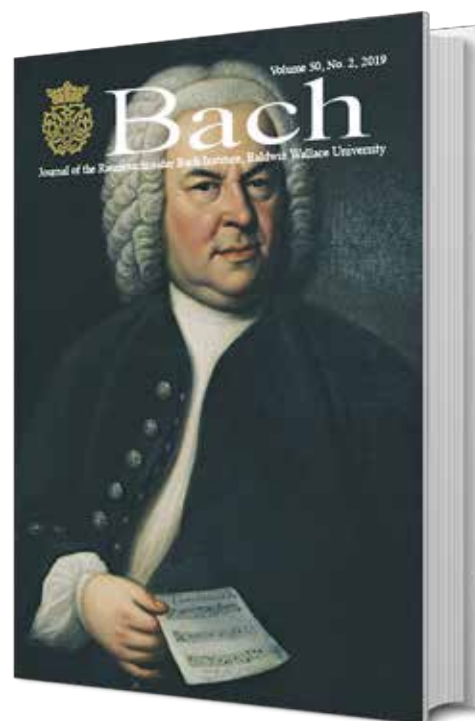
BACH: Journal of the Riemenschneider Institute is a biannual, peer-reviewed journal. We publish articles on Bach and his world, which includes studies of Bach, his predecessors, his contemporaries, and his family members. Articles about the reception, adaptation, and influence of Bach — from his time to today — are also welcome. The journal invites proposals for individual articles, themed issues, or for reviews of books, scores, recordings, and videos.

Recent and upcoming issues feature:

- Articles that received the American Bach Society's William H. Scheide Prize: by Christopher Brody and by Dana Plank
- 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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Chair(s): Natalie K. Zelensky, Colby College

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 Meinhardt, 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

Performer(s):

Katharina Uhde, Valparaíso 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): Danielle 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

Josephine Lang's 'Spinnerlied' (c. 1832): A

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 BaileyShea, 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)

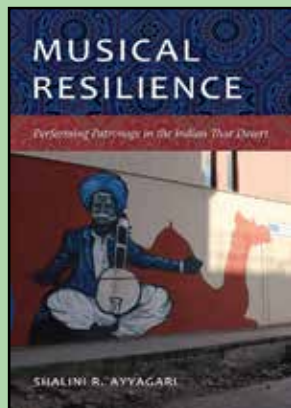
**Lâche pas: A Collection of Cajun Songs Arranged
by Costas Dafnis**

10:30AM – 11:00AM ♦ Churchill (Exhibit Hall)

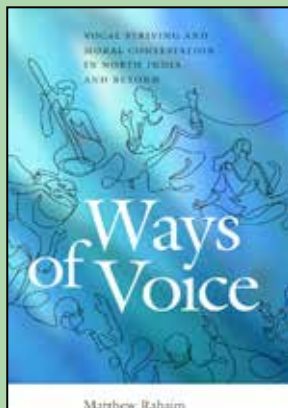
Performer(s):

Nancy Carey, University of Louisiana at Monroe

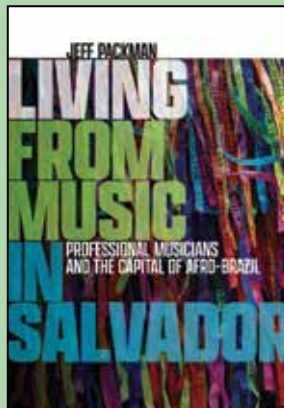
NEW AND RECENT **MUSIC / CULTURE** TITLES



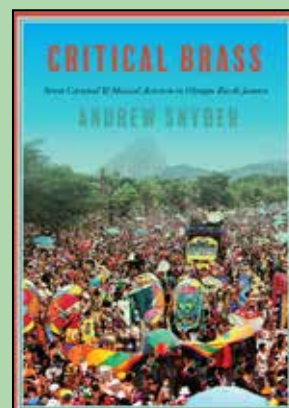
MUSICAL RESILIENCE
Performing Patronage in the
Indian Thar Desert
Shalini Ayyagari



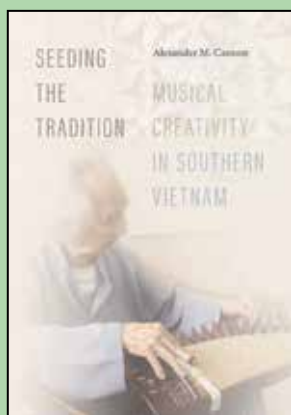
WAYS OF VOICE
Vocal Striving and Moral
Contestation in North
India and Beyond
Matthew Rahaim



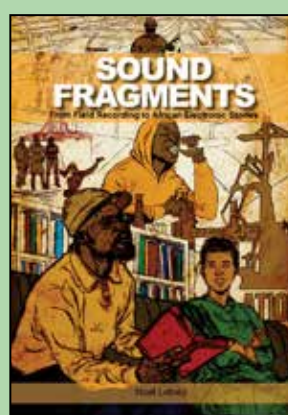
**LIVING FROM MUSIC
IN SALVADOR**
Professional Musicians and the
Capital of Afro-Brazil
Jeff Packman



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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celebrate our authors
and their new books!



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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 Wisuttiapat, University of California, Riverside*

Aami Tritiyo: Queering Assamese Bihu Festival Performance. *Rehanna Kheshgi, St. Olaf College*

From Radio to Social Media

10:45AM – 12:15PM ♦ Chart C

Chair(s): David VanderHamm, Johnson County Community College

“Our Flag Will Never Fall”: Exploring the Role of Music Radio Broadcasting in 20th-Century Kurdish Resistance Efforts. *Jon Edward Bullock, Yale Institute of Sacred Music*

“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*

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. *Áine Mangaoang, University of Oslo*

Environments and Landscapes

10:45AM – 12:15PM ♦ Grand Salon 15/18

Chair(s): Megan Murph

“The Little Mountain Lined World, Full of Great Deeds”: Landscape and Älpler in the Helvetic Society’s Schweizerlieder project, 1767-1798.

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*

Haters in Reception History

10:45AM – 12:15PM ♦ Commerce

Chair(s): Heather Hadlock

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

Nick Stevens, ArkivMusic / Naxos of America
Reba Wissner, Columbus State University

Music Against...: A Politics of Response

10:45AM – 12:15PM ♦ Compass

Chair(s):

Communicating Rage: Sonic Protest as
Multifaceted Resistance in Rage Against the
Machine's Self-Titled Album (1992). *Patrick
Seamus Mitchell, University of Cincinnati
College-Conservatory of Music*

The Rise of Anti-Fascist Black Metal: Combatting
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*

Echoes of a Newly Audible Past: Replicating,
Repatriating, and Resocializing Indigenous
Flutes in North America. *Jay Loomis, Brown
University*

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. *Ludim 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 Musicological 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*

Music and Human Rights: Exploring New Relationships between Music and Politics in the Twenty-First Century. *Luis Velasco-Pufleau, University of Bern; McGill 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 Vilknér, 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*

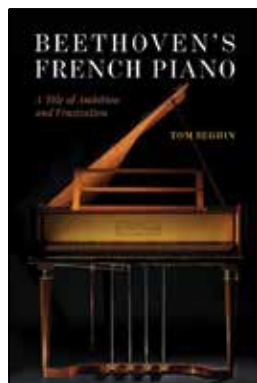
Meter and Hypermeter

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*

New from CHICAGO



Beethoven's French Piano
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 Tom Beghin
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A Singer's Reflections on Music and Performance
 Ian Bostridge
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 Edward Dusinberre
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Music in Golden-Age Florence, 1250-1750
From the Priorate of the Guilds to the End of the Medici Grand Duchy
 Anthony M. Cummings
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Big Issues in Music

Everyone Loves Live Music
A Theory of Performance Institutions
 Fabian Holt
 Paper \$32.50



Opera Lab: Explorations in History, Technology, and Performance

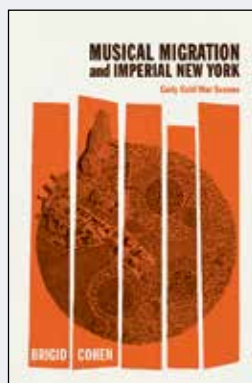
New Orleans and the Creation of Transatlantic Opera, 1819-1859
 Charlotte Bentley
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From the Ruins of Enlightenment
Beethoven and Schubert in Their Solitude
 Richard Kramer
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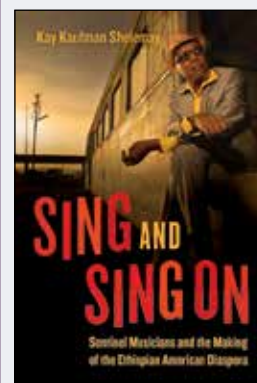
Tuning the World
The Rise of 440 Hertz in Music, Science, and Politics, 1859-1955
 Fanny Gribenski
 Cloth \$55.00

The Haydn Economy
Music, Aesthetics, and Commerce in the Late Eighteenth Century
 Nicholas Mathew
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Tori Amos's Stretched Compound Grooves. *Scott Hanenberg, Virginia Tech*

"What If You're Wrong?": Rethinking Metric Dissonance and Irregularity in The Punch Brothers. *Lena Kathryn Console, Northwestern University*

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*

Love's Little Dart: Wounds, Pain and Melody in Old French Song. *Joseph W. Mason, New*

College, Oxford

Pulsation, Identity, and Transmission

10:45AM – 12:15PM ♦ Quarterdeck

Chair(s): Meredith Holmgren, Smithsonian Institution

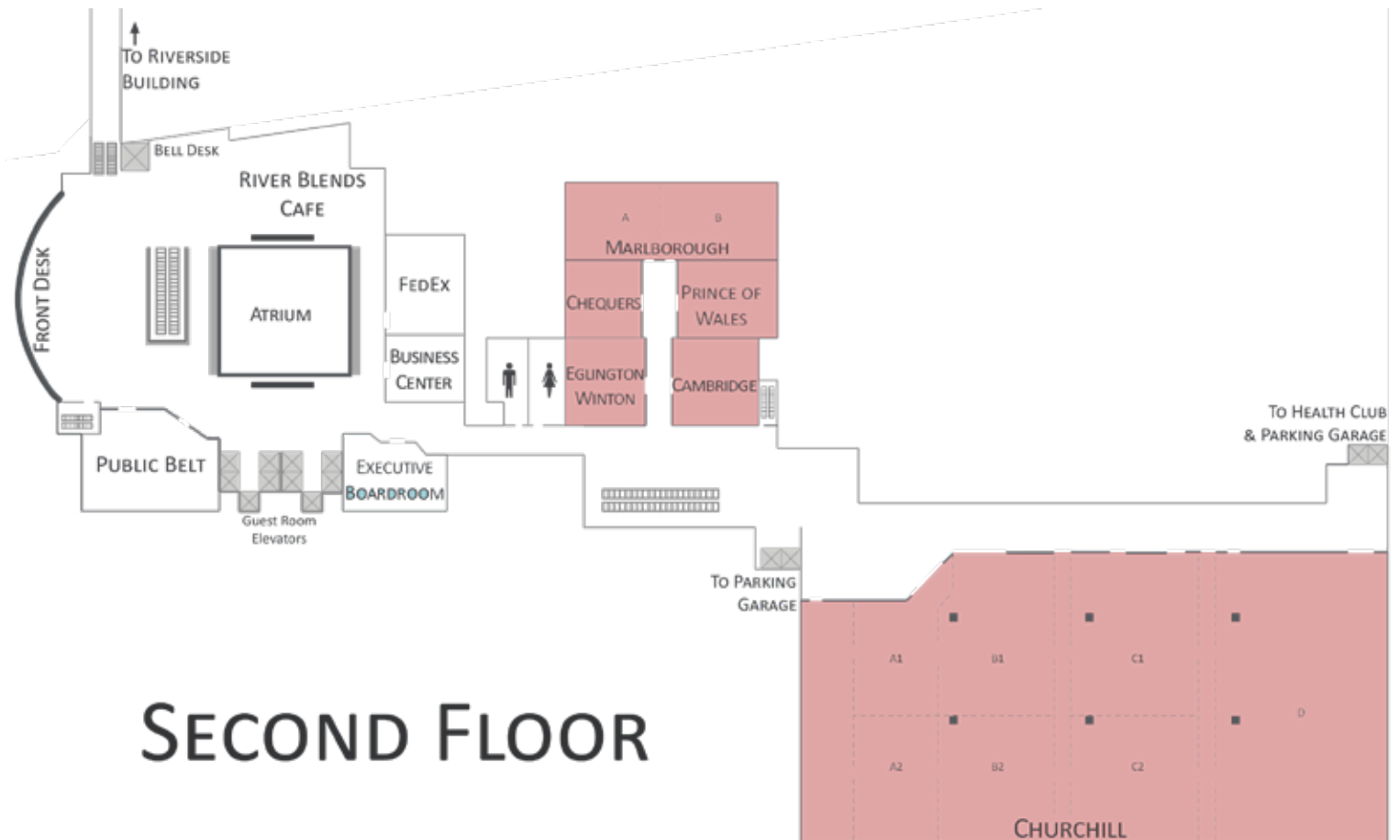
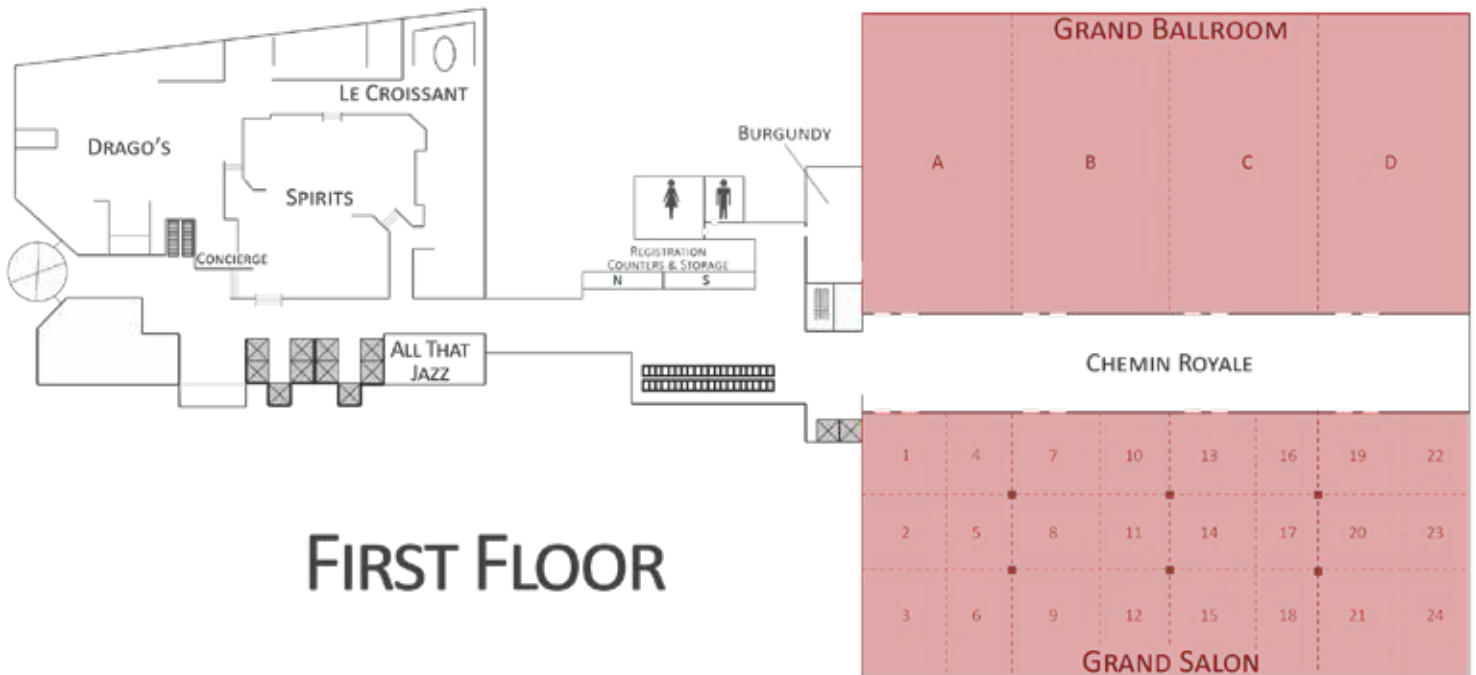
When one plus one doesn't equal two: Implications of pulsation non-isochrony for debates in African musicology. *James Morford, University of Washington*

Evading National Identity: Translocal Irish Folk Music in Austria. *Felix Morgenstern, University of Music and Performing Arts, Graz*

Min'yo in Transmission: Gender and Embodiment in Japanese American Folk Music. *Alexander James Nunes, UC Santa Cruz*

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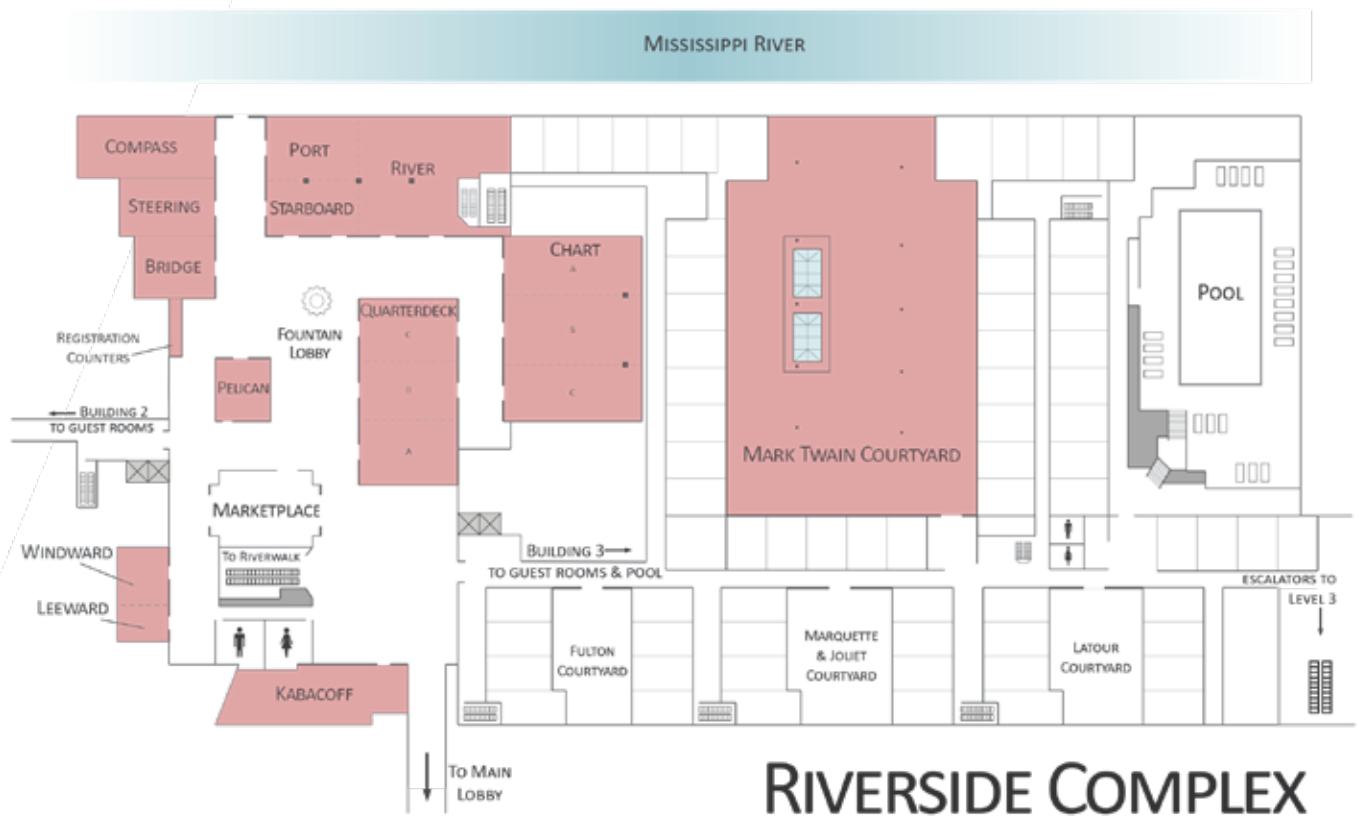


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Exhibit Hall Floorplan (Churchill)



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Jefferson Ballroom

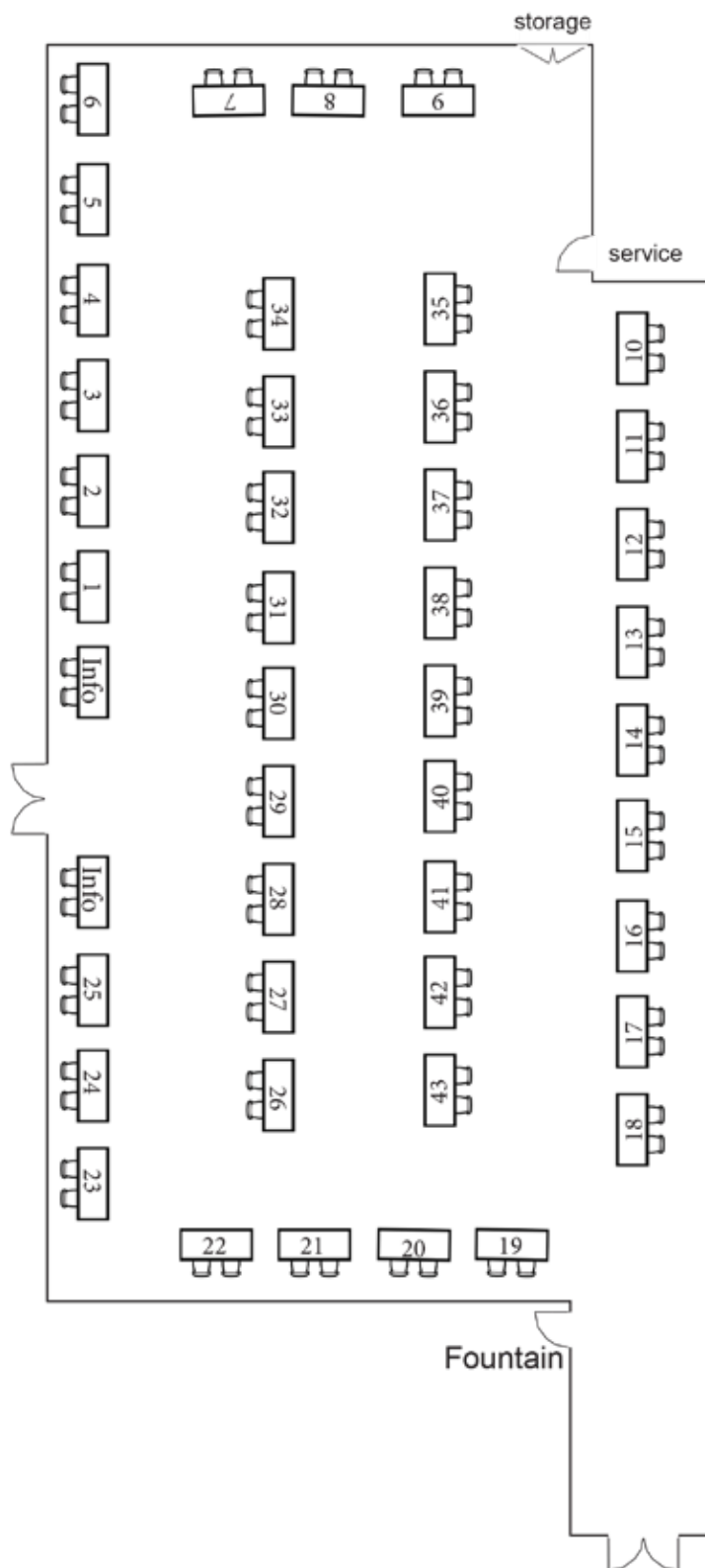


Table Assignments

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

Department(s): Musicology

Degrees Offered: PhD, MA

No. of Grad Students: 3 per year

Representative(s): Roger Freitas

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. 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. 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. 7:

Florida State University

Department(s): Musicology

Degrees Offered: MM Musicology; PhD Musicology

No. of Grad Students: 45

Representative(s): Sarah Eyerly

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. 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. 5:

Eastman School of Music (University of Rochester)

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

No. of Grad Students: 2-3 per year
Representative(s): Amy Bauer; Stephan
Hammel

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. 24:

University of Cincinnati

Department(s): Composition,
Musicology and Theory
Degrees Offered: MM, PhD
No. of Grad Students: 20
Representative(s): Shelina Brown;
Chris Segall; Stefan Fiol

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. 25:

University of Colorado Boulder

Department(s): Music Theory
Degrees Offered: Masters
No. of Grad Students: 1-2 per year
Representative(s): Yonatan Malin

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. 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. 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. 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. 23:

University of California Irvine

Department(s): Music
Degrees Offered: Ph.D. in the History
and Theory of Music

TABLE No. 28:

University of Hawai'i, Mānoa

Department(s): Music Department
Degrees Offered: MA, Ph.D.
No. of Grad Students: 40

Representative(s): Elina Asato
Hamilton

Representative(s): Brent Auerbach; Chris
White; Miriam Piilonen

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

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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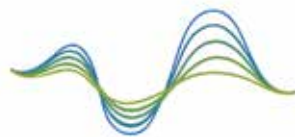


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