American Musicological Society (AMS)  
Society For Music Theory (SMT)

JOINT ANNUAL MEETING  
PROGRAM GUIDE

Denver Sheraton Downtown Hotel  
Denver, Colorado  
9–12 November 2023

SPONSORED BY
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TO OUR ATTENDEES FROM AROUND THE WORLD

Welcome
Welcome to Denver!

Our Program Committees, chaired by Mark Pottinger (AMS) and Stephen Rodgers (SMT), have put together an exciting slate of presentations, posters, and performances; our exhibitors are ready to introduce you to the latest published scholarship; and we hope you will enjoy spending time with friends and colleagues (new and old) in the Mile-High City.

Joint conferences always offer excellent opportunities for disciplinary cross-pollination, and we are glad to see so many sessions that bring together the research from members of our two societies. We hope that you will also notice that—even in our AMS or SMT sessions—members of both societies produce work that is mutually nourishing. We encourage you to use this meeting as a chance to step outside sessions representing your disciplinary affiliation to hear a wide range of scholars and to meet future collaborators and friends who study music differently.

Finally, we thank our Executive Directors and staff, who spend years making sure that these large gatherings are affordable, accessible, accommodating, and collegial. Their work is essential to what we do and how we do it. We hope that you will also make it a point to thank Siovahn Walker (AMS), Jennifer Diaz (SMT) and other staff members for their superb work—which makes our work possible. We also thank the many committee members and other volunteers for their essential contributions to this gathering, and particularly the Committee on the Annual Meeting and Public Events, chaired by Katharine Ellis.

We look forward to seeing you, and we wish you safe travels and a stimulating and enjoyable experience in Denver.

All the best,

Georgia Cowart, President
American Musicological Society (AMS)

Michael Buchler, President
Society for Music Theory (SMT)
We honor and acknowledge that the land on which we reside is the traditional territory of the Ute, Cheyenne, and Arapaho Peoples. We also recognize the 48 contemporary tribal nations that are historically tied to the lands that make up the state of Colorado.

We honor Elders past, present, and future, and those who have stewarded this land throughout generations. We also recognize that government, academic and cultural institutions were founded upon and continue to enact exclusions and erasures of Indigenous Peoples.

May this acknowledgement demonstrate a commitment to working to dismantle ongoing legacies of oppression and inequities and recognize the current and future contributions of Indigenous communities in Denver.

– Denver City Council
AMS COMMITTEES & STAFF

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Siovahn A. Walker, ex officio

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Business Manager
Grant Woods
Program Assistant
SMT COMMITTEES & STAFF

Program Committee
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Jennifer Diaz
Executive Director
Deadline: 11:59 p.m. EST, 15 February 2024

The ninetieth Annual Meeting of the American Musicological Society (AMS) will be held on 14–17 November 2024 in Chicago, Illinois at the Palmer House Hilton Hotel.

The AMS 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.

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.

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. All work proposed for presentation at the 2024 AMS Annual Meeting must be original.

**Remote Presenter Sessions**

The American Musicological Society is interested in promoting accessibility by experimenting with hybrid session models and formats. In service of this goal, it will provide the option for proposal submitters to designate their individual paper proposal as either an *in-person* presentation or a *remote* presentation. If a proposal is designated as a remote presentation, it will be considered for inclusion in a limited number of hybrid four-paper sessions.

These four-paper sessions will include two remote presenters (selected from those applying to this track), two in-person presenters (selected from the general, in-person pool of annual meeting presenters), and an in-person chair or moderator. Remote presenters will be able to fully participate in the session, including the Q&A, via two-way video. Moreover, to ensure that the opportunity to present remotely will be reserved to those who genuinely cannot travel to the conference (because of disability, visa issues, lack of access to financial support, etc.), individuals who propose papers for this track will not be eligible to present in-person or to propose to present in-person.

Only individuals who cannot travel to present in-person are eligible to submit a remote paper presentation proposal. Individuals proposing also to present in person, including as part of guaranteed study group and committee sessions, will be disqualified from being considered for remote presentation. If accepted and placed on the program, remote presenters will be required—like all other presenters, both in-person and proxy—to register for the annual meeting.

Proposals for this special remote presentation track will be assessed and arranged into panels by the AMS Program Committee using the same processes and criteria applied to the assessment and programming of paper proposals from in-person presenters. An effective proposal for this pilot remote presentation track will articulate the main points of the presentation clearly, position its contributions in the context of previous
knowledge, and suggest its significance for conference attendees. Remote presenter proposals are due on 15 February 2024, 11:59pm EDT.

Areas of Special Interest
In an effort to encourage proposals in areas of special interest or urgency to the Society and its constituents, the Committee on the Annual Meeting & Public Events (CAMPE) has designated certain topic areas or types of sessions as being of “special interest.” This designation means that the Society would like to see more of these types of proposals or sessions in the submission pool and has instructed the AMS Office and Program Committee to ensure that more of these types of proposals or sessions are included in the final program.

For the 2024 AMS Annual Meeting in Chicago, Illinois, CAMPE has designated the following as being of “special interest.”

- **Professional Development Workshops, Sessions, and Roundtables**
  The AMS particularly welcomes proposals for sessions that either 1) are broadly applicable to those trained or working in musicology, music pedagogy, music performance, music theory, music analysis, and related fields, or 2) offer practical strategies that address the challenges, needs, and concerns of discrete constituencies trained or working in those areas. For the purposes of this call, a “professional development session” is understood to mean any workshop, roundtable, or paper session primarily focused on helping participants do one or more of the following:

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

- **Session proposals**
  The AMS particularly welcomes proposals for full sessions, on any theme or area of music studies. The Society’s goal is to maximize discussion among participants by programming highly coherent sessions that clearly and cogently explore an area or topic from multiple perspectives. Potential participants should collaborate on proposals for 90-minute sessions of three papers. Organizers must also indicate a session chair and may include a respondent if appropriate.

As an incentive to submitters, proposals that focus on these areas of special interest will be preferentially treated by the Program Committee and are more likely (although by no means guaranteed) to be included in the program.

Submission Procedures/Restrictions
Proposals must be received by 11:59 p.m. EST, 15 February 2024. Proposals are to be submitted electronically. A link to the proposal submission site will be made available on or before 10 December 2023. (Note: Access to the proposal submission portal ceases precisely at the deadline. To avoid technical
problems with submission please submit at least twenty-four hours before the deadline.)

Only one proposal per person is allowed. No one may appear on the program more than twice. (Note: Committee and study group sessions are excluded from this rule.) An individual may participate in any one of the presentation formats listed above and appear one other time on the program as a chair of a session or a respondent.

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.

Proposal Review

All AMS annual meeting proposals are read by a large pool of volunteer reviewers. All members of this pool of reviewers, usually numbering at least 50 or more, hold advanced degrees in musicology or related fields and are randomly assigned proposals to review. Abstracts are blindly reviewed and rated without reference to the identity of the author(s). Reviewer ratings are then statistically normalized, pooled and shared with the Program Committee, which has access to the full details of all proposals. (The call for members to volunteer to serve as reviewers will go out in late December 2023. Those submitting proposals to the Program Committee are not eligible to serve as annual meeting reviewers.)

In composing the program, the Program Committee relies on these reviewer ratings to create a balanced and wide-ranging program, selecting preferentially from the most highly rated proposals, with an eye toward session balance and thematic diversity. Guidance on preparing a winning conference proposal, with examples of highly rated proposals from prior years, will be made available on the conference website well in advance of the submission deadline.

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

Committee, Study Group and Affiliate Proposals

Sessions organized by AMS committees, study groups, and affiliated are not reviewed by the Program Committee and have a separate proposal submission process and deadline. (See the “AMS 2024 Call for Committee and Study Group Proposals.”) The deadline for the submission of these proposals is 11:59 p.m. EDT, 15 March 2024. Committees and study groups that fail to submit their proposals by that deadline may forfeit their right to have their sessions included on the program; including annually recurring sessions, such as named lectureships.
The forty-seventh Annual Meeting of the Society for Music Theory (SMT) will be held in Jacksonville, Florida, from Thursday, November 7, to Sunday, November 10, 2024.

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.

The SMT promotes the development of, and engagement with music theory as a scholarly and pedagogical discipline. Academic freedom is central to supporting the Society’s values. For our meeting in Jacksonville, Florida, the program committee especially welcomes proposals for special sessions on topics related to academic freedom in any of its aspects.

In addition, in solidarity with the communities that welcome us each year, and with the aim of outreach and reinforcement of our ties with the histories and cultures of place, we propose a new category of poster submission presented in the framework of a Public Music Theory Poster Exhibit. This exhibit is an occasion for SMT to invite local students and educators, and is intended as a forum for sharing ideas on topics related to teaching music theory, curricular, pedagogical, and technological strategies and innovation, and interaction on subjects of social and political challenges and advocacy.

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 tick all the boxes that apply:

1. Paper
2. Poster (print)
3. Poster (digital)
4. Public Music Theory Poster Exhibit (print)

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

NB: as an exception in this pilot year, at the invitation of the Program Committee, an accepted poster submission may be considered for presentation both as a Poster and Exhibit Poster. Authors applying for the Public Music Theory Poster Exhibit must present on printed poster only.

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.
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, and 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.

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 a piano is required. The Society cannot guarantee internet access for presentations.

Accepted papers will 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.

**Interactive Poster Session: Single- or Joint-Authored Posters**

The Program Committee strongly encourages proposals for a vibrant Interactive 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. On the submission form proposers will have the opportunity to indicate whether they plan to present a printed poster, 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.

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.
Public Music Theory Poster Exhibit

The Public Music Theory Poster Exhibit is a pilot category intended as a forum for community outreach for meeting local educators and sharing ideas on topics related to teaching music theory in high schools, curricular, pedagogical, and technological strategies, as well as social and political advocacy. A proposal for the Public Music Theory Poster Exhibit should follow the guidelines for submission of papers but indicate the author’s preference to be considered for the Public Music Theory Poster Exhibit. Authors applying for the Public Music Theory Poster Exhibit must present on a printed poster. During this pilot year, authors may present at this special exhibit and also at a regular paper or poster. See “Application Restrictions” below.

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.

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. 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 22, 2024.

Application Restrictions

Except for our new Public Music Theory Poster Exhibit, only one proposal per person is allowed. No one may appear on the program more than twice. Only poster proposals accepted for the Public Music Theory Poster Exhibit are exempt from this restriction.

Authors may submit only one of the following
types of proposal:

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 Feminist Issues and Gender Equity, 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 shall submit complete descriptions of their sessions through the online portal by February 1, 2024.

In addition to the participation guidelines given above, authors may accept an invitation to chair a session, participate in a roundtable discussion, perform, participate as a respondent for a session, give a non-scholarly presentation as part of an alternative-format special session or standing committee session, participate in the Public Music Theory Poster Exhibit, or give a scholarly presentation of no more than 10 minutes in length in an alternative-format special session or standing committee session. With the exception of the Public Music Theory Poster Exhibit, under no circumstances should an individual be involved in more than two proposals viewed by the SMT Program Committee.

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. Excepting the Public Music Theory Poster Exhibit, no one may appear on the program more than twice.

N.B. Participation in SMT Interest Group meetings is outside the purview of the Program Committee, who places no limitations on Interest Group participation or presentation, even for those individuals who are presenting in the maximum number of allowable ways outlined above. Presentations that appear in Interest Group meeting descriptions should not be considered part of the program chosen by the Program Committee. For information about the proper citation of Interest Group presentations, please visit: https://societymusictheory.org/administration/interest-groups.

Submission Procedure

Proposals (including proposals for joint sessions) must be received by 11:59 p.m. EST, February 1, 2024. Proposals are to
be submitted electronically. A link to the proposal submission site will be available on December 1, 2023.

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 2024 Program Committee**

- Maryam Moshaver (University of Alberta, Chair) [pcchair@societymusictheory.org](mailto:pcchair@societymusictheory.org)
- Mariusz Kozak (Columbia University)
- Tomoko Deguchi (Winthrop University)
- Kyle Adams (Indiana University)
- Jon Kochavi (Swarthmore College)
- Brad Osborn (University of Kansas)
- Sam Mukherji (University of Michigan)
- Jan Miyake (Oberlin College, ex-officio)

For clarification or further information, please contact SMT Executive Director Jennifer Diaz at [SMT@societymusictheory.org](mailto:SMT@societymusictheory.org).
AMS 2024 Call for Performances:
AMS Annual Meeting - Chicago, Illinois

Deadline: 11:59 p.m. EST, 15 February 2024

The AMS Performance Committee invites proposals for concerts, lecture-recitals, workshops, and other types of performances during the 2024 Annual Meeting of the American Musicological Society held in Chicago, Illinois, 14-17 November at the Palmer House Hilton Hotel. 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 Chicago 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 2024. 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 2024 CALL FOR COMMITTEE AND STUDY GROUP PROPOSALS: AMS ANNUAL MEETING - CHICAGO, ILLINOIS

Deadline: 11:59 p.m. EDT, 15 March 2024

The ninetieth Annual Meeting of the American Musicological Society (AMS) will be held on 14–17 November 2024 in Chicago, Illinois at the Palmer House Hilton Hotel.

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.

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. And this call, which is directed exclusively at AMS Committees and Study Groups, is a call for proposals for business meetings, paper sessions, workshops, and social events that help advance the Society's mission and provide opportunities for members to network, share their research, and organize around themes of common interest.

Application Restrictions

Excluding guaranteed study group and committee sessions, no one may appear on the AMS Annual Meeting program more than twice.

Submission Procedure

The submission form for proposing committee and study group sessions will become available on 10 December 2023. Proposals from committees and study groups must be received by 11:59 p.m. EDT, 15 March 2024. Proposals are to be submitted electronically on the AMS 2024 annual meeting proposal submission 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.

All committees and study groups wishing to include a session on the program must submit a proposal by the deadline. Committees and study groups that fail to submit proposals by the deadline will forfeit their right to have their sessions included on the program; including annually recurring sessions, such as named lectureships.
FEATURED

All times are listed in Mountain Time (MT).

SPONSORED BY

[Logos of Auralia and Artusi]
Coffee Breaks

Thursday, 9 November  •  3:15pm
Friday, 10 November  •  10:15am
Saturday, 11 November  •  10:15am
Sunday, 12 November  •  10:15am

Exhibit Hall (Plaza Exhibits/Foyer)
Thank you to our donors!

For donations received September 1, 2022 – October 24, 2023.

**$5 – $99**

Shelby Arias-Runyan  
Owen Beleher  
Anne Beliveau  
David Berry  
Marguerite Boland  
Antares Boyle  
Christopher Brody  
Deborah Burton  
David Byrne  
Steven Cahn  
Andrea Calilhanna  
Guy Capuzzo  
Amy Carr-Richardson  
Michael Cherlin  
David Clampitt  
David Cohen  
Christa Cole  
Benjamin Cornelius-Bates  
Judd Danby  
Jonathan De Souza  
Tomoko Deguchi  
Mark DeVoto  
Ben Duinker  
Drake Eshleman  
Cynthia Folio  
Leah Frederick  
Mitia Ganade D Acol  
Ian Gerg  
Daniel Goldberg  
Julianne Grasso  
Marion Guck  
Matthew Heck  
Trevor Hofelich  
Brian Hyer  
Robert Kelley  
Meg Kelly  
Peter Lea  
Frank Lehman  
Benjamin Levy  
Megan Long  
Vivian Luong  
Sarah Marlowe  
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7:30pm • Windows
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Interest Group Sessions

Connect with colleagues who share your passions at these interest group sessions.

**FRIDAY, 9 NOVEMBER**

**SMT Analysis of World Musics /History of Theory Interest Groups Meeting**
Thursday, 9 November, 7:30pm • Silver

**SMT Dance & Movement Interest Group Meeting**
Thursday, 9 November, 7:30pm • Grand Ballroom I

**SMT Mathematics of Music Interest Group Meeting**
Thursday, 9 November, 7:30pm • Governor's Sq. 15

**AMS/SMT After Dark**
Thursday, 9 November, 8:30PM • Windows

**FRIDAY, 10 NOVEMBER**

**Mozart Society of America Business Meeting and Study Session**
Friday, 10 November, 12:30 PM • Vail

**AMS Music and Disability Study Group Business Meeting**
Friday, 10 November, 12:30pm • Grand Ballroom II

**SMT Autographs & Archival Documents Interest Group Meeting**
Friday, 10 November, 12:30pm • Governor's Sq. 15

**SMT Music & Psychoanalysis Interest Group Meeting**
Friday, 10 November, 12:30pm • Grand Ballroom I

**SMT Popular Music Interest Group Meeting**
Friday, 10 November, 12:30pm • Denver

**SMT Post-1945 Music Analysis Interest Group Meeting**
Friday, 10 November, 12:30pm • Silver
Interest Group Sessions  cont'd

**SMT Russian Music Theory Interest Group Meeting**
Friday, 10 November, 12:30pm  • Governor’s Sq. 11

**SMT Popular Music Interest Group Business Meeting**
Friday, 10 November, 2:00pm  • Governor’s Sq. 10

**SMT Music Notation & Visualization Interest Group Meeting**
Friday, 10 November, 7:15am  • Governor’s Sq. 15

**American Brahms Society Board of Directors Business Meeting**
Friday, 10 November, 7:30AM  • Tower Court C

**SMT Composition Interest Group Meeting**
Friday, 10 November, 7:30pm  • Governor’s Sq. 11

**SMT Film and Multimedia Interest Group Meeting**
Friday, 10 November, 7:30pm  • Silver

**SMT Global Interculturalism & Musical Peripheries Interest Group Meeting**
Friday, 10 November, 7:30pm  • Governor’s Sq. 15

**SMT Hip-Hop & Rap Interest Group Meeting**
Friday, 10 November, 7:30pm  • Denver

**SMT Musical Theater Interest Group Meeting**
Friday, 10 November, 7:30pm  • Grand Ballroom I

**FRIDAY, 11 NOVEMBER**

**Open Access Musicology**
Saturday, 11 November, 12:30 PM  • Columbine

**Haydn Society of North America Annual General Meeting and Business Meeting**
Saturday, 11 November, 12:30pm  • Governor's Sq. 10
Interest Group Sessions  cont'd

SMT Jazz Interest Group Meeting
Saturday, 11 November, 12:30pm • Governor's Sq. 15

SMT Music Cognition Interest Group Meeting
Saturday, 11 November, 12:30pm • Denver

SMT Music Informatics & Music Theory Pedagogy Interest Groups Meeting
Saturday, 11 November, 12:30pm • Silver

SMT Timbre & Orchestration Interest Group Meeting
Saturday, 11 November, 12:30pm • Governor's Sq. 11

SMT Work & Family Interest Group Meeting
Saturday, 11 November, 12:30pm • Plaza Court 1

SMT Interest Groups Breakfast Meeting
Saturday, 11 November, 7:15am • Director's Row I

SMT Disability and Music Interest Group Meeting
Saturday, 11 November, 7:30pm • Grand Ballroom I

SMT Improvisation Interest Group Meeting
Saturday, 11 November, 7:30pm • Silver

SMT Music and Philosophy Interest Group Meeting
Saturday, 11 November, 7:30pm • Denver

SMT Performance and Analysis Interest Group Meeting
Saturday, 11 November, 7:30pm • Governor's Sq. 15

SMT Scholars for Social Responsibility Interest Group Meeting
Saturday, 11 November, 7:30pm • Governor's Sq. 11
Music Theory at McGill

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Nicole Biamonte        Christoph Neidhöfer
Robert Hasegawa        Peter Schubert
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AMS President’s Endowed Plenary Lecture

Dreaming Reparative Musicologies in a Paranoid Time

Suzanne G. Cusick

We live in frightening times. Challenges to what seemed like a stable world only five or six years ago come at us from “everywhere, all at once.” This lecture stages one scholar’s struggle to find reparative positions from which to do the intellectual work of musicology amid the swirling tangle of public and disciplinary paranoia that afflicts all of our intellectual lives.

Georgia Cowart, Chair

Thursday, 9 November
6:00pm • Grand Ballroom II
Given the sheer size of the edition, the consistency of the editorial approach is remarkable. Every volume begins with the same excellent general preface, followed by a preface to the series in question and more specialized information about the volume at hand. The editorial guidelines spell out a sensible, modern, and generally unintrusive policy in meticulous detail. . . . Is this an indispensable edition? There can be no doubt about it.”

—review by Tilman Skowroneck in JAMS 76 (2023)
Musicology of Religion
Theories, Methods, and Directions
Guy L. Beck

Haight-Ashbury, Psychedelics, and the Birth of Acid Rock
Robert J. Campbell
Revised and edited by David P. Szatmary

Pepper Adams
Saxophone Trailblazer
Gary Carner
Foreword by Chick Corea

Blues on Stage
The Blues Entertainment Industry in the 1920s
John L. Clark Jr.

Ducktails, Drive-ins, and Broken Hearts
An Unsweetened Look at ‘50s Music
Hank Davis

Expanding the Music Theory Canon
Inclusive Examples for Analysis
from the Common Practice Period
Paula Maust

Tommy, Trauma, and Postwar Youth Culture
Dewar MacLeod

Baroque Counterpoint
Revised and Expanded Edition
Christoph Neidhofer & Peter Schubert

Perfect Pitch, Third Revised Edition
An Autobiography
Nicolas Slonimsky
Edited by Electra Slonimsky Yourke
Reframing the music theory curriculum

AMS/SMT 2023 Joint Annual Meeting
Friday November 10, 4:00-5:30pm

Join Dr. Sarah Louden (NYU Steinhardt) and Dr. Paula Maust (Peabody Institute, Expanding the Music Theory Canon) to gain valuable insights and practical suggestions for making your music theory courses more relevant, engaging, and inclusive.

Dr. Sarah Louden
Director for the Music Theory and History Program
Clinical Assistant Professor of Music
New York University Steinhardt

Dr. Paula Maust
Assistant Professor of Music Theory
Peabody Institute of the Johns Hopkins University
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Olivia Bloechl, Director of Graduate Studies and Professor (Musicology)
Amy Williams, Director of Graduate Admissions and Professor (Composition and Theory)
Shalini R. Ayyagari, Associate Professor (Ethnomusicology)
Adriana Helbig, Associate Dean for Undergraduate Studies/CGS and Associate Professor (Ethnomusicology)
Aaron Johnson, Interim Director of Jazz Studies and Associate Professor (Jazz Studies)
Eric Moe, Andrew W. Mellon Professor (Composition and Theory)
Mathew Rosenblum, Professor (Composition and Theory)
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Medieval and Renaissance music, saints, devotion, politics

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

John Kapusta
Music in the United States, 20th-21st-centuries; American Studies; Belle Epoque France

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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Plaza Ballroom (A/B/C)
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Micaela Baranello, opera and operetta, staging, Vienna, musical theater
Stephanie Doktor, jazz and popular music, racial inequality, capitalism
Shana Goldin-Perschbacher, music and identity, popular music, queer studies
Michael Klein, musical meaning, narrative, psychoanalysis, Chopin, the soundtrack
Edward Latham, tonal theory, opera/musical theater, ludomusicology
Adam Vidiksis, EA virtuosity & improv, generative & neuro-music
Steven Zohn, 18th-century music, historical performance, sociability

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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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Joint New Attendee Reception
Thursday, 9 November
12:30pm  •  Plaza Ballroom A

Joint Student Reception
Friday, 10 November
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- Dave Fossum: musics of the Middle East and Central Asia, intellectual property law, cultural policy, creativity, language
- Kay Norton: music and wellbeing, American sacred music, the American South, community singing
- Catherine Saucier: medieval and Renaissance sacred music, civic cultures of the Low Countries, hermeneutics, liturgical studies, sensory perception
- 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, Black American music, dance and embodiment, popular music, arts and cultural policy, gender and sexuality studies
Sponsored Events

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

**THURSDAY, 9 NOVEMBER**

**Northwestern University Reception**
Thursday, 9 November, 7:00 PM • Governor’s Square 17

**FRIDAY, 10 NOVEMBER**

**Cultural History of Western Music**
Friday, 10 November, 10:15 AM • Plaza Ballroom A

**Reframing the Music Theory Curriculum, Presented by Auralia & Musition**
Friday, 10 November, 4:00 PM • Vail

**Rice University Alumni Reception**
Friday, 10 November, 5:45 PM • Tower Court B

**University of Kansas School of Music Meet and Greet**
Friday, 10 November, 5:45 PM • Plaza Court 1

**Eastman School of Music Alumni Reception**
Friday, 10 November, 5:45 PM • Director’s Row I

**Friends of Stony Brook**
Friday, 10 November, 5:45 PM • Tower Court A

**University of Chicago Reception**
Friday, 10 November, 8:00 PM • Grand Ballroom II

**University of Alberta Reception**
Friday, 10 November, 9:30 PM • Tower Court B

**Society for Christian Scholarship in Music Annual Reception**
Friday, 10 November, 9:30 PM • Tower Court A

**University of North Carolina at Chapel Hill Reception**
Friday, 10 November, 9:30 PM • Plaza Ballroom D

**University of Oregon Reception**
Friday, 10 November, 9:30 PM • Director’s Row I
Sponsored Events  cont'd

Columbia University Reception
Friday, 10 November, 10:00PM  Vail

Coffee Break Sponsored by Artusi
Friday, 10 November, 10:15am  Exhibit Hall

RIPM / RILM Reception
Friday, 10 November, 5:45PM  Director's Row H

Florida State University Reception
Friday, 10 November, 7:00PM  Plaza Ballroom F

Case Western Reserve University Reception
Friday, 10 November, 7:00PM  Tower Court C

Project Spectrum Reception
Friday, 10 November, 7:00PM  Tower Court D

New York University Reception
Friday, 10 November, 7:00PM  Vail

W. W. Norton Party
Friday, 10 November, 7:00PM  Majestic Ballroom

Michigan State University Music Theory Reception: Spartan Music Theorists Past, Present, and Future
Friday, 10 November, 7:00PM  Director's Row J

Saturday, 11 November

UCLA Musicology Alumni Party
Saturday, 11 November, 8:00 PM  Plaza Ballroom A

McGill Reception
Saturday, 11 November, 9:00 PM  Tower Court B
Sponsored Events cont'd

University of Pennsylvania Department of Music Reception
Saturday, 11 November, 9:00 PM • Director's Row H

Yale Alumni and Friends Reception
Saturday, 11 November, 9:30 PM • Grand Ballroom II

Indiana University Jacobs School of Music Networking Reception
Saturday, 11 November, 9:30 PM • Tower Court C

Princeton University Party for Students, Alumni, and Friends
Saturday, 11 November, 9:30 PM • Tower Court D

AP Music Theory Reception
Saturday, 11 November, 9:30 PM • Director's Row J

University of North Texas Reception
Saturday, 11 November, 9:30 PM • Governor's Square 10

CUNY party
Saturday, 11 November, 9:30 PM • Governor's Square 16

Cornell Reception
Saturday, 11 November, 10:00 PM • Plaza Ballroom E

University of California, Berkeley alumni reception
Saturday, 11 November, 10:00 PM • Plaza Ballroom F

CCM Reception
Saturday, 11 November, 7:00pm • Plaza Court 1

Honoring Susan Youens
Saturday, 11 November, 9:00PM • Director's Row I

University of Texas at Austin Alumni Reception
Saturday, 11 November, 9:30PM • Governor's Square 12
Sponsored Events  cont'd

Stanford University Department of Music Reception
Saturday, 11 November, 9:30pm  •  Tower Court A

University of Illinois Reception
Saturday, 11 November, 9:30pm  •  Gold
TRANSFORMING VÒDÜN
Musical Change and Postcolonial Healing in Benin’s Jazz and Brass Band Music
Sarah Politz

HERE FOR THE HEARING
Analyzing the Music in Musical Theater
Michael Buchler and Gregory J. Decker, Editors

TRACKS ON THE TRAIL
Popular Music, Race, and the US Presidency
Dana Gorzelany-Mostak

JAMMING THE CLASSROOM
Musical Improvisation and Pedagogical Practice
Ajay Heble and Jesse Stewart

ON MUSIC THEORY, AND MAKING MUSIC MORE WELCOMING FOR EVERYONE
Philip Ewell

QUEER VOICES IN HIP HOP
Cultures, Communities, and Contemporary Performance
Lauren J. Kehr

CRITICAL EXCESS
Watch the Throne and the New Gilded Age
J. Griffith Rollefson

FOR THE CULTURE
Hip-Hop and the Fight for Social Justice
Lakeya 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

WHAT IS POST-PUNK?
Genre and Identity in Avant-Garde Popular Music, 1977-82
Mimi Haddon

SONOROUS WORLDS
Musical Enchantment in Venezuela
Yana Stainova

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Edited by Orhan Memed with additional material by Alan Brown
The complete works of Benjamin Cosyn are a key addition to Musica Britannica’s historic catalogue of Tudor and Jacobean keyboard music. This important corpus of voluntaries, plainsong settings, pavans, galliards, grounds, variations and suites expands our view of music-making in seventeenth-century England, and affirms the stature of this virtuoso and composer, previously regarded chiefly as a copyist of pieces by Bull, Gibbons and others.

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David Skinner’s reconstruction of Se lord and behold, to words by Katherine Parr and a contrafactum of the magnificent six-part Gaude gloriosa dei mater, has also made possible the dating of the latter to the Henrician period which is the focus of this collection. Six colour facsimiles of Corpus Christi College MS 566, with the editor’s account of the recreation of the English-texted work following the discovery of these fragments in 1978, are the highlight of a volume also containing Tallis’s earliest antiphons Ave dei patris filia and Ave rosa sine spinis.

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Music Theory
- Inessa Bazayev
- Olivia Lucas
- Robert Peck
- Jeffrey Perry

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The Shape of Musicology to Come

Panelists:
Alex Blue V
Rena Roussin
Ireri E. Chávez-Bárcenas
Amanda Hsieh

Alejandro L. Madrid, Co-chair
Lisa Barg, Co-chair
Robin Moore, Discussant

This panel will engage current and future directions of critical race, Indigeneity, and ethnicity scholarship, centering the work of four early career scholars in music studies. This session makes space for the questions that keep junior and emerging scholars up at night, including (but not limited to): How do we undo the norms of whiteness in music scholarship, curriculum, and academic culture? What scholarly interventions – epistemologically and practically (at the level of both the personal and the institutional) – can we perform to counteract the dominance of Anglo-American knowledge production?

Friday, 10 November
10:45am • Grand Ballroom II
GRADUATE STUDY
IN MUSIC HISTORY & MUSIC THEORY

Music History Faculty
Erinn Knyt, Evan MacCarthy, Emiliano Ricciardi, Marianna Ritchey

Music Theory Faculty
Brent Auerbach, Jason Hooper, Catrina Kim, Miriam Piilonen, Alan Reese, Christopher White

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Featured Exhibitors

Connect with these exhibitors in the Exhibit Hall.

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**Auralia** 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: 303**

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**Featured Exhibitors  cont'd**

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**The Packard Humanities Institute (PHI)** has published **Carl Philipp Emanuel Bach: The Complete Works (120 volumes)** in cooperation with the Bach-Archiv Leipzig, the Sächsische Akademie der Wissenschaften zu Leipzig, and Harvard University. In addition, PHI has published **Mozart Operas in Facsimile (7 volumes)**, and is launching a new critical edition, **Johann Christian Bach: The Operas (12 volumes)**. **Booth: 501**

**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: 504**

**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: 505**
Featured Exhibitors  cont’d

A proud supporter of the American Musicological Society, the University of Michigan Press is an award-winning publisher of books and an integral part of Michigan Publishing—the hub of scholarly publishing at the University of Michigan and part of its dynamic and innovative University Library. Our music studies catalog showcases the best new scholarship in music, media, and the performing arts, highlighting the richness and diversity that they cover and offering books appropriate for classrooms, research, and institutional libraries. Please send manuscript proposals in music and media studies to Sara Cohen (sjco@umich.edu). Booth: 404

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Exhibit Hall Hours
Thu, 9 Nov: 1:00pm – 6:00pm MT
Fri, 10 Nov: 8:30am – 6:00pm MT
Sat, 11 Nov: 8:30am – 6:00pm MT
Sun, 12 Nov: 8:30am – 12:15pm MT

The Exhibit Hall is located on the Concourse Level of the Plaza Building in the Plaza Exhibit / Foyer area.

Exhibitors

203 American Institute of Musicology
308 American Musicological Society
102-3 A-R Editions
101 A-R Music Anthology
401 Artusi
303 Auralia & Musition
304 Bärenreiter
204-5 Boydell & Brewer
104 Cambridge University Press
105 Clemson University Press
302 Connect For Education
406 Early Music America, Inc
109 Exhibitor Information Table
301 Indiana University Press
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306 medici.tv
506-7 Oxford University Press
501 Packard Humanities Institute
206 Palgrave Macmillan
504 Répertoire International de Littérature Musicale (RILM)
505 Répertoire International de la Presse Musicale (RIPM)
106 Routledge
408 Society for Music Theory
407 SUNY Press
508 The Scholar's Choice
202 The University of Chicago Press
405 University of California Press
207 University of Illinois Press
404 University of Michigan Press
502-3 W. W. Norton & Company
305 Women's Philharmonic Advocacy
“In this lecture, I will use autoethnography to reflect upon my thirty-five years’ worth of experience in the public sector as a curator and scholar of music. It is a story that places my life and career against the social, political, and cultural backdrop of the ensuing decades after the Civil Rights Movement where revolutions of the sixties set the stage for navigating what living in an integrated society that supports the equal rights of all citizens really meant. Reflecting on my lived experiences, I had an epiphany that my personal journey with music is deeply intertwined with my own identity and value formation that has been navigated at the intersections of race, gender, class, and generational and regional divides. By turning a critical lens on to my personal life and career, I hope to situate my creative and professional practices as a museum professional within broader conversations about race, music, identity, scholarship and serving public audiences.”

— Dwandalyn R. Reece
Associate Director of the Office for Curatorial Affairs
Curator of Music and Performing Arts, Smithsonian Institution,
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Friday, 10 November
5:45-7:45pm

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Samuel Ng: Phrase rhythm and musical form, performance and analysis, music theory and Christian theology, contemporary Christian worship songs

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

Stanley E. Romanstein: Vocal and instrumental music of the Renaissance and early Baroque eras, Handel and the development of the oratorio

Christopher Segall: Russian music theory, music of the Soviet Union, form theory, twelve-tone technique, hauntology

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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SCHEDULE OF SESSIONS & EVENTS

All times are listed in Mountain Time (MT).

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Wednesday, 8 November

France: Musiques, Cultures, 1789-1918
9:00 AM – 6:00 PM • Director’s Row H

SMT Executive Board Meeting
2:00 PM – 6:00 PM • Plaza Court 5
Closed meeting

AMS Board of Directors’ Dinner
7:30 PM – 9:30 PM
Closed meeting

Thursday, 9 November

SMT Executive Board Meeting
8:00 AM – 12:00 PM • Plaza Court 5
Closed meeting

AMS Board of Directors’ Meeting
8:30 AM – 12:30 PM • Plaza Court 4
Closed meeting

Peer Learning Program: Music and Sound in Political Movements
9:00 AM – 12:00 PM • Plaza Court 1
Closed meeting.

Peer Learning Program: Music Theory Fundamentals Today: Core Skills, Concepts, and Repertoires
9:00 AM – 12:00 PM • Plaza Court 2

France: Musiques, Cultures, 1789-1918
9:00 AM – 1:00 PM • Director’s Row H

Eileen Southern Scholars Cohort Meet-up
12:00 PM – 12:30 PM • Governor’s Sq. 10

AMS Career Development Grants in American Music: Orientation
12:15 PM – 1:15 PM • Director’s Row E

Joint New Attendee Reception
12:30 PM – 2:00 PM • Plaza Ballroom A

AMS Buddy Meet-up
1:00 PM – 2:00 PM • Plaza Court 6

SMT Conference Guides Common Meet-up
1:00 PM – 2:00 PM • Plaza Court 3

Exhibit Hall Open
1:00 PM – 6:00 PM • Plaza Exhibit

19th-Century Technology on the Opera Stage
2:15 PM – 3:45 PM • Grand Ballroom II
Chair(s): Gundula Kruezer, Yale University
Ending with Flair: Final Transformations in Late-Eighteenth-Century Magical Operas.
Miguel Arango Calle, Indiana University.
Le Prophète and Its Sun: Electrifying Audiences at the Paris Opera. Kimberly Francis, University of Guelph; Sofie Lachapelle, Wilfrid Laurier University; Stephanie Frakes, University of Manitoba;
Finding the Ghostly Tones: Wagner’s Audiovisual Constructions of the Phantom Crew in Der fliegende Holländer. Feng-Shu Lee, National Yang Ming Chiao Tung University

Biographical Reinventions: Grainger, Beach, and Ellington
2:15 PM – 3:45 PM • Governor’s Sq. 12
Chair(s): Deane Root
"The new life is hard": Amy Beach’s European Years and the Launching of her Second Career. E. Douglas Bomberger, Elizabethtown College
Mark Samples, Central Washington University
Inventing Percy Grainger on Stage and Screen. Sarah Kirby, Grainger Museum, University of Melbourne, Australia

Change and Conflict in Chant
2:15 PM – 3:45 PM • Plaza Ballroom E
Chair(s): Barbara Haggh-Huglo
A Gregorian Chant, a Melodic Revelation
Graduate Studies at Boston University
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MIKI KANEDA, Transcultural music, the avant garde, sound studies, race & gender.
GREGORY MELCHOR-BARZ, Africa, gender and sexuality, music and medicine. Dir., BU School of Music.
JEREMY YUDKIN, Beethoven, jazz, Middle Ages. Co-Dir. (w/ Lewis Lockwood), Ctr. for Beethoven Research.
LELAND CLARKE (Prof. of Practice), African American Gospel, Blacks in Boston, social justice, music therapy.

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LOUIS CHUDE-SOKEI (Affiliate, Dir. African American & Diaspora Studies), Black Studies, technology, minstrelsy.
ANDRÉ De QUADROS (Affiliate, Music Education Faculty), Refugees, prison, choirs, social justice.
JACQUELINE GEORGIS (Postdoc, Society of Fellows), Electronic music, Lusosphere, Immigration, Africa, Portugal.
JOSHUA RIFKIN (Emeritus), Josquin, Schütz, Bach, Darmstadt, ragtime, performance.

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from Mount Sinai, and the Burning of Martyrs at the Stake: The Legends and Presumed Relationship of Sanctus and Aleinu. Daniel Seth Katz, Martin Buber Institute, University of Cologne (Germany)

The Sequentiaries from Cividale: New Insights into Local History. Eleonora Celora, Medieval Institute, University of Notre Dame

Were Crusader Scribes the Heralds of Square Notation? Uri Jacob, University of Western Ontario

Chinese Music in Theory and Practice
2:15 PM – 3:45 PM • Plaza Ballroom D
Chair(s): Heeseung Lee

Chinese Musical Instruments, from Ming to Qing: Zhu Zaiyu’s Yuelü Quanshu and Its Influence on Joseph-Marie Amiot’s Treatises. Stewart Arlen Carter, Wake Forest University

Music and Dance in Zhu Zaiyu’s Ceremonial Music: An Ontological Intervention on Early Modern Dance Studies. Joyce Wei-Jo Chen, Princeton University; University of Oregon

Stretched to the Breaking Point: Singing as Phonological Analysis in Kunqu Theory. Jacob Reed, University of Chicago

Gender and Voice on Record
2:15 PM – 3:45 PM • Majesty Ballroom
Chair(s): Lisa Barg

Culturally Situating Trans-Femininity through Hyperpop’s Technologically-Processed Vocals. Lily Shababi, University of California, Los Angeles

Music for the Weaker Sex: Gender as an Organizing Principle in Postwar Mood Albums. Jennifer Messelink, Yale University

Sound, Sex, and Somaesthetics. Richard Beaudoin, Dartmouth College

Lisette: A Song’s Journey From Haiti & Back
2:15 PM – 3:45 PM • Governor’s Sq. 14

Performer(s): Jean Bernard Cerin, Ithaca College; Nicholas Mathew, University of California, Berkeley

Musical Closure
2:15 PM – 3:45 PM • Governor’s Sq. 11
Chair(s): David Sears

"Here is where I'll end it": (Un)finishedness, (In)completeness, and Agency in Popular Music. Jacob Eichhorn, Eastman School of Music

Plagal and Authentic Conflict as Tonal and Narrative Structure in Jesus Christ Superstar. Kyle Hutchinson, Colgate University

The "what" and "when" of cadences. Christopher White, University of Massachusetts Amherst; Helkin Sosa, University of Massachusetts Amherst

Musical Responses to Trauma
2:15 PM – 3:45 PM • Governor’s Sq.17
Chair(s): Erin Brooks, SUNY Potsdam

"Real Pain": Trauma and Good Non-Sovereignty in the music of Indigo De Souza. Dan DiPiero, University of Missouri Kansas-City

Hearing Suffering and Faith in Lingua Ignota’s SINNER GET READY. Olivia Rose Lucas, Louisiana State University

Waters on Fire: Post-War Trauma, Disability, and Multi-Narrative Strategies in Prog Rock. Marcelo Gabriel Rebuffi, Case Western Reserve University

Style and Interpretation in American Music
2:15 PM – 3:45 PM • Windows
Chair(s): Jonathan A. Gómez, University of Southern California

"Procession In Shout": Cecil Taylor’s Metamorphosis of Language to Music in A Rat’s Mass. Michelle Aeojin Yom, CUNY Graduate Center

Disrupting Orchestral-ness in Ornette Coleman’s Skies of America. Luke Riedlinger, McGill University
Putting Ecstatic Minimalism into Words.
Victoria Aschheim, Carleton College

Taking on Administrative Roles in Academia:
Preparation, Challenges, Rewards
2:15 PM – 3:45 PM · Plaza Ballroom F
Chair(s): Catherine Mayes, University of Utah; Maria Cristina Fava, Western Michigan University

Taking on Administrative Roles in Academia:
Preparation, Challenges, Rewards.
Rebecca Cypess, Rutgers University; Andrew Dell’Antonio, University of Texas at Austin; Christine Getz, University of Iowa; Mark Katz, University of North Carolina at Chapel Hill; Tiffany Kuo, Mount San Antonio College

Video Game Music
2:15 PM – 3:45 PM · Silver
Chair(s): Julianne Grasso, Florida State University

Playing Between Forms: Intersemiotic Translation and the Classical Arrangement of Video Game Music. Stefan Greenfield-Casas, University of Richmond

Lyrical, Ludic, and Leitmotivic: Video Game Song Lyrics and Semantic-Leitmotivic Transformation. Blaire Ziegenhagel, University of Oregon

From Galant to Gaming: Schemata in Early Video Game Music. Alan Elkins, Cleveland Institute of Music

Visibility, Coalition, and Hearing Otherwise:
Music Theory and Asian/American Identities
2:15 PM – 3:45 PM · Grand Ballroom I
Chair(s): Toru Momii, Harvard University Discussant(s): Ellie Hisama, University of Toronto

The (In)convenience of Labels. Gurminder K. Bhogal, Wellesley College


Affective Contingency in the Discipline.
Catrina S. Kim, University of Massachusetts Amherst

Disciplining the Professional Music Lover: On Minor Feelings in Music Theory. Vivian Luong, University of Oklahoma

Orientalism, Perpetually Foreign Musics, and Asian Exclusion. Jon Silpayamanant, New Albany, IN

Women, Musical Communities, and Social Change
2:15 PM – 3:45 PM · Vail
Chair(s): Peng Liu

Lifting as She Climbed: Mollie Fines and Music in African American Women’s Clubs. Marian Wilson Kimber, University of Iowa


There is no Audience Without Ladies: Gendered Participation in Nineteenth-Century Rio de Janeiro Concert Culture (1860-1900). Miranda Bartira Tagliari Sousa, University of Pittsburgh

Perspectives on Rhythm and Meter
2:15 PM – 4:15 PM · Denver
Chair(s): Kofi Agawu, The Graduate Center, CUNY

"A network of interacting forces": rhythm, African philosophy, and music theory. Chris Stover, Queensland Conservatorium, Griffith University

Long-form Non-isochrony and Implicit Music Theory: Cyclicality and Entrainment in Cantos de Boga. Lina Sofia Tabak, CUNY Graduate Center


Poetic Meter: A View from Music Theory. Joseph Straus, CUNY Graduate Center; Rebecca Moranis, CUNY Graduate Center
Text and Music
2:15 PM – 4:15 PM • Governor’s Sq. 15
Chair(s): Stephen Rodgers, University of Oregon

Text, Texture, and Timbre: An Interdisciplinary Approach to Art Song. Kaitlyn Clawson-Cannestra, University of Oregon

Paths Toward bill and Revelations of Loss in Brahms’s Songs. Loretta Terrigno, Eastman School of Music

Singing Lyrics to Life: Melody and Lyrical Meaning in Recent Singer-Songwriter Music. Hannah Fulton, University of Oregon

The Energetics of Florence Price’s Caged Birds. James Sullivan, Michigan State University

Coffee Break
3:15 PM – 4:30 PM • Plaza Exhibit

"Doing Musicology" with Primary Sources
4:00 PM – 5:30 PM • Grand Ballroom II
Chair(s): Reba Wissner, Columbus State University

Using Primary Sources to Undo Common Misconceptions. Matteo Magarotto, University of Miami

Sourcing Better Research Questions. Dan Blim, Denison University

Ethnography Using Online Popular Sources. Elizabeth Massey, Towson University

Teaching Music History through Ephemera. Reba Wissner, Columbus State University

Forging Musicological Skills through Forging Primary Sources. Louis Epstein, St. Olaf College

19th-Century Biography
4:00 PM – 5:30 PM • Windows
Chair(s): Sarah Day-O’Connell

Chorale Transformation and Triumph in Mendelssohn’s Sinfonia VI and Hensel’s Das Jahr. Claire Fontijn, Wellesley College

Home Divided: Social Class in the Schumann Marriage. Roe-Min Kok, McGill University

Liszt’s Franciscanism Revisited: Separating Fact from Fiction. Jorge Luis Modolell, Washington University in St. Louis

19th-Century Orchestration, Genre, and Form
4:00 PM – 5:30 PM • Plaza Ballroom F
Chair(s): Jeffrey Sposato

‘Einheit’, ‘Freiheit’ and Vormärz Aesthetics: Political Ventures through Formal Strategies in Ferdinand David’s Violin Concerti. Dominik Ralph Mitterer, Durham University

"Als reines Organ Gefühle": Wagner’s Associative Orchestration and the Tristan Matrix. Julie Anne Nord, University of Western Ontario

Orchestrational Absorption, Traumatic Rehearing, and the Gothic Specters of Berlioz’s Grande symphonie funèbre et triomphale. Samuel T. Nemeth, Case Western Reserve University

British Imaginings of the Other
4:00 PM – 5:30 PM • Governor’s Sq. 16
Chair(s): Arman Schwartz

"Look Not in My Eyes": Musical Readings of A. E. Housman’s Strategies of Concealment in A Shropshire Lad. Alison Elizabeth Gilbert, University of Wisconsin - Eau Claire

Music Aesthetics and the Urban Imaginary in Late-Victorian London. Katherine Fry, King’s College London


Composing Jewish Modernity
4:00 PM – 5:30 PM • Governor’s Sq. 12
Chair(s): Mackenzie Pierce


German Jewish Universality and the Passions of Graun and Bach. Samuel Teeple, The Graduate Center, CUNY
Does Russian Music Have a Woman Problem? (Re)locating the Feminine in Song, Opera and Music History
4:00 PM – 5:30 PM • Governor’s Sq. 14
Chair(s): Peter Schmelz, Arizona State University
Death Becomes Her: Musorgsky’s Lyric Voice. Philip Bullock, University of Oxford (UK)
From Lady Macbeth to Juliet of Mtsensk and back again: have we lost Shostakovich’s Katerina Izmailova? Pauline Fairclough, University of Bristol (UK)
Towards a Social History of Female Pianism in Late-Tsarist Russia. Marina Frolova-Walker, University of Cambridge (UK)

HBCUs and Music Theory
4:00 PM – 5:30 PM • Grand Ballroom I
Chair(s): Christopher Endrinal, Florida Gulf Coast University; Rachel Lumsden, Florida State University
Presenter(s):
   Maya Cunningham
   Richard Desinord
   Paula Grissom-Broughton
   Tamyka Jordon-Conlin

Music and Disability
4:00 PM – 5:30 PM • Silver
Chair(s): Tekla Babyak, Disabled Independent Scholar
Representations of Stuttering in Popular Song from 1965 to Present and the Rhythmic Implications. Kristi Hardman, University of North Carolina at Charlotte
Movement as Music in Signed Song: Analyzing Rosa Lee Timm’s “River Song”. Anabel Maler, University of British Columbia

Music, Media, and Place: AMS Music and Media Study Group Panel and Business Meeting
4:00 PM – 5:30 PM • Plaza Ballroom E
Chair(s): Daniel Bishop, Indiana University; Jordan Stokes, West Chester University
Presenter(s):
   Kate Galloway, Rensselaer Polytechnic Institute
   Jonatha Minnick, UC Davis
   Dale Chapman, Bates College
   James Denis McGlynn, Trinity College Dublin

Now You See Us, Now You Don’t: Radical Queer Expression and Mainstream Assimilation
4:00 PM – 5:30 PM • Vail
Chair(s): William Cheng, Dartmouth University/ Harvard University
Singing ”Out”: Radicalism and Assimilation in Queer Community Choirs. AJ Banta, University of Michigan;
It’s Funny, Honey: Gender Identity and the Performance of Drag in Musical Theatre. Harry Castle, University of Michigan;
”Doing Something Unholy:” Mainstreaming Queer Subculture on TikTok. Kelly Hoppenjans, University of Michigan

Organological Origins and Obsessions
4:00 PM – 5:30 PM • Governor’s Sq. 17
Chair(s): Lindsey Macchiarrella, University of Texas at El Paso
Albrecht Dürer: His Obsession with Music. Susan Forscher Weiss, Johns Hopkins University
Traces of European Renaissance Keyboards in Early Modern Sub-Saharan Africa. Janie Cole, Yale University
MA and PhD in Critical Music Studies at StonyBrook

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

MARGARETHE ADAMS
Kazakhstan and Northwest China; popular culture and Islam in Central Asia; temporality

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

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

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

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

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

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

BENJAMIN TAUSIG
Thai and Southeast Asian music; sound studies; politics and ethnography

stonybrook.edu/music
Representing Racialized Selves and Others in Czech Music
4:00 PM – 5:30 PM • Plaza Ballroom D
Chair(s): Kelly St. Pierre, Wichita State University
Discussant(s): Michael Beckerman, New York University
Presenter(s):
  - Tina Frühauf, City University of New York
  - Brian Locke, Western Illinois University
  - Tereza Havelková, Charles University, Prague
  - Christopher Campo-Bowen, Virginia Tech University

Spaces and Transformations
4:00 PM – 5:30 PM • Governor’s Sq. 11
Chair(s): Nora Ann Engebretsen, Bowling Green State University
Chord-Member Space and Transformations.
  - Alexander Michael Shannon, Indiana University
Transcendent Triadic Chromaticism in Songs by Mel Bonis.
  - Rachel H. Rosenman, Harvard University
  - Leah Frederick, University of Michigan

What is Latin Song in the Medieval World?
4:00 PM – 5:30 PM • Majesty Ballroom
Chair(s): Mary Channen Caldwell, University of Pennsylvania
Discussant(s): Mark Everist, University of Southampton
Presenter(s):
  - Henry Drummond, Katholieke Universiteit, Leuven
  - Rachel May Golden, University of Tennessee
  - Christopher Preston Thompson, NYU Steinhardt
  - Catherine Saucier, Arizona State University
  - Melanie Shaffer, Radboud University
  - Charles Brewer, Florida State University

Harmony in Popular Music
4:30 PM – 5:30 PM • Governor’s Sq. 15
Chair(s): Stefanie Acevedo, University of Connecticut
Pivot Sonority Markedness as Bass-Chord Disjunction in Pop and Rock.
  - Matthew Allan Bilik, Anderson University
Interpreting Chromaticism in Pop Chord Loops.
  - Brad Osborn, University of Kansas

Meter and Form in Metal
4:30 PM – 5:30 PM • Denver
Chair(s): Olivia Rose Lucas
Contextual Counting: An Insider Approach to Metal Analysis.
  - Calder Hannan, Columbia University
Form as a Technology of Cultural Production in Heavy Metal Music.
  - Michael Dekovich, Loyola Marymount University

AMS President’s Plenary Lecture Pre-Session
5:00 PM – 5:45 PM • Gold
Closed meeting.

AMS Board Meet & Greet 1
5:00 PM – 6:15 PM • South Convention Lobby

Joint Interest Group and Affiliates Fair
5:00 PM – 6:15 PM • South Convention Lobby

SMT Music Theory Online Editorial Board Meeting
5:30 PM – 7:00 PM • Governor’s Sq. 10
Closed meeting.

Dreaming Reparative Musicologies in a Paranoid Time (AMS President’s Endowed Plenary Lecture)
6:00 PM – 7:00 PM • Grand Ballroom II
Chair(s): Georgia Cowart, Case Western Reserve University
Presenter(s):
  - Suzanne G Cusick, New York University

Joint Welcome Reception
6:30 PM – 7:45 PM • Plaza Ballroom (A/B/C)
Northwestern University Reception
7:00 PM – 9:00 PM • Governor’s Sq. 17

SMT Analysis of World Musics /History of Theory Interest Groups Meeting
7:30 PM – 9:00 PM • Silver

SMT Dance & Movement Interest Group Meeting
7:30 PM – 9:00 PM • Grand Ballroom I

SMT Mathematics of Music Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 15

AMS Ecomusicology Study Group Lightning Talks and Business Meeting
8:00 PM – 10:00 PM • Governor’s Sq. 16
Chair(s): Heidi Lee Jensen, Alfred University
Nolan Sprangers (University of Toronto) - "(Bird)song and Discourses of Nature in Stravinsky’s Nightingale (1908–14)"
Marie Comuzzo (Brandeis University) - "Singing with Whales: Exploring Human and Non-Human Musicalities"
Camila Peralta (University of Florida) - "Sounded Ethnography: the Rights of Nature and Sound Along the Santa Fe River"

Anti-Semitism, Music, and Music Studies: Views from the Field
8:00 PM – 10:00 PM • Plaza Ballroom D
Organized by the AMS Jewish Studies and Music Study Group
Chair(s): Uri Schreter, Harvard University; Nicolette van den Bogerd, Indiana University
Discussant(s): Amanda Ruppenthal Stein, Carroll University
Presenter(s):
Ruth HaCohen (Pinczower), The Hebrew University of Jerusalem
Bonnie Gordon, University of Virginia
Rebecca Cypess, Rutgers University
Kathryn Huether, Bowdoin College

Beyond the Staff: Notation Pedagogies and Practices
8:00 PM – 10:00 PM • Majesty Ballroom
Organized by the AMS Music Notation, Inscription, and Visualization Study Group
Chair(s): Giulia Accornero, Yale University; Ginger Dellenbaugh, Yale University
Notation, Context & Representation.
Olufunmilayo B. Arewa, Antonin Scalia Law School at George Mason University
Pedagogy through Performance: Shōga and Notation in Gagaku Music Theory. Toru Momii, Harvard University
Inscribing Music in the Body: How Sign Language Reimagines Embodied Musicality. Anabel Maler, University of Iowa
Black American Music and the Ambivalence of Notation. Jonathan A. Gómez, University of Southern California

Early Sacred/Liturgical Musics and Digital Humanities: Skills and Resources
8:00 PM – 10:00 PM • Governor’s Sq. 14
Organized by the AMS Skills and Resources for Early Musics Study Group
Chair(s): Suzanna Feldkamp, Case Western Reserve; Christina Kim, Stanford University
Presenter(s):
Nicholas Bleish, Katholieke Universiteit, Leuven
Henry Drummond, Katholieke Universiteit, Leuven
Richard Haefer, Arizona State University
Lucia Denk, Princeton University
Madeline Styksal, The University of Texas, Austin
Dmitriy Stegall, The University of Texas, Austin
James Cook, University of Edinburgh
Gillian Gower, UCLA/University of Edinburgh
Adam Whittaker, Royal Birmingham Conservatoire
Margot Fassler, University of Notre Dame
Eleonora Celora, University of Notre Dame
Ralph Corrigan, Independent Scholar
Addi Liu, Cornell University
Popular Music, Gendered Violence, and Trauma Studies
8:00 PM – 10:00 PM • Governor's Sq. 12
Organized by the AMS Music, Sound, and Trauma Study Group
Chair(s): Jillian C Rogers Indiana University; Erin M Brooks, SUNY Potsdam
Presenter(s):
  Lindsey Eckenroth, The New School
  Kristofer Eckelhoff, CUNY Graduate Center
  Stephanie Jensen-Moulton, Brooklyn College
  Lauron Kehrer, Western Michigan University
  Gayle Murchison, College of William & Mary

Taking Stock: The Ibero-American Music Study Group Turns Thirty
8:00 PM – 10:00 PM • Vail
Organized by the AMS Ibero-American Music Study Group
Chair(s): Carol A. Hess, University of California, Davis; Bernard Gordillo Brockmann, University of California, Los Angeles
Presenter(s):
  William J. Summers, Dartmouth College
  Walter A. Clark, University of California, Riverside
  Ana Alonso-Minutti, University of New Mexico
  Alejandro L. Madrid, Harvard University
  M. Myrta Leslie Santana, University of California, San Diego
  Jacqueline Avila, University of Texas at Austin
  Cesar D. Favila, University of California, Los Angeles
  Rafael Torralvo da Silva, Cornell University
  Sergio Ospina-Romero, Indiana University

AMS/SMT After Dark
8:30 PM – 11:59 PM • Windows
W. W. Norton Focus Group
7:00 AM – 9:00 AM • Director's Row I
Closed session.

SMT Music Notation & Visualization Interest Group Meeting
7:15 AM – 8:45 AM • Governor's Sq. 15

SMT Student Breakfast Reception
7:15 AM – 8:45 AM • Plaza Ballroom A

American Brahms Society Board of Directors Business Meeting
7:30 AM – 9:00 AM • Tower Court C

AMS Communications Committee Meeting
7:30 AM – 9:00 AM • Governor’s Sq. 10
Chair(s): Sarah Eyerly, Florida State University

AMS Publications Committee Meeting
7:30 AM – 9:00 AM • Tower Court D
Chair(s): Nancy Rao, Rutgers University

AMS Student Chapter Representatives to Council
7:45 AM – 8:45 AM • Director’s Row E

SMT Poster Session
8:00 AM – 9:30 AM • Columbine
Investigating Relationships among Mindset, Rapport, and Belonging in Undergraduate Music Theory Learners. Benjamin Dobbs, Furman University; Shana Southard-Dobbs, Lander University

Metric Irregularity as Characterization in Death Note (2006). Thomas Charles Collison, Indiana University

Computational Analysis of Melodic Contour Based on CSIM and Clustering Techniques: A Model Tested by J. S. Bach’s Preludes in Cello Suites No. 2 and 3. Lizhou Wang, Indiana University

The "Colors" of Parsimony in Cohn’s Reinterpreted Tonnetz. M.A. Coury-Hall, New York City, NY

The Antiphonal Stream in Popular Music. David Forrest, Texas Tech University

Animated Harmonic Analysis Using DFT Phase Spaces and Coefficient Products. Jason Yust, Boston University; Giovanni Affatato, Politecnico di Milano; Fabian C. Moss, Julius-Maximilians-Universität Würzburg

Contextualizing Hildegard of Bingen's Compositional Style through Computational Analysis. Jennifer Bain, Dalhousie University; Kate Helsen, Western University; Mark Daley, Western University; Jake Schindler, Western University

Emo Guitar Tunings: The Impact of Guitar Tunings on Fretboard Distances. Matt Chiu, Baldwin Wallace University; Tyler M. Howie, University of Texas at Austin

Measuring the Uncanny: Chromatic Mediant Motion in Elliott Smith's, XO. Devin Ariel Guerrero, Texas Tech University; Brad Hawyer, Texas Tech University

Them Bars Really Ain't Hittin' Like a Play Fight - Analyzing Weak Alternative Lineations and Ambiguous Lineation in Relation to Metrical Structure in Rap Flows. Kjell Andreas Oddekalv, RITMO - University of Oslo

Planting Another Tree: Relational Salience as a Hierarchical Form-Building Mechanism. Morgan Patrick, Northwestern University

Choral Repertoire: Promising New Directions for Music Theory Teaching. Meghan Hatfield, Utah State University

Eileen Southern Scholars Breakfast and Mentoring Session
8:30 AM – 10:00 AM • Tower Court B

Eileen Southern Travel Fund Committee Meeting
8:30 AM – 10:00 AM • Tower Court A

New Approaches in Popular Music,
New from CHICAGO

Mozart the Performer
Variations on the Showman’s Art
Dorian Bandy
Cloth $40.00

Song and Self
A Singer’s Reflections on Music and Performance
Ian Bostridge
Cloth $22.00

Distant Melodies
Music in Search of Home
Edward Dusinberre
Cloth $22.00

Thinking with Sound
A New Program in the Sciences and Humanities around 1900
Viktoria Tkaczyk
Cloth $55.00

Voice Machines
The Castrato, the Cat Piano, and Other Strange Sounds
Bonnie Gordon
Cloth $55.00

Big Issues in Music
Sounding Latin Music, Hearing the Americas
Jairo Moreno
Paper $35.00

The Musician as Philosopher
Michael Gallope
Paper $35.00
Forthcoming in Spring 2024

Music in Golden-Age Florence, 1250–1750
From the Priorate of the Guilds to the End of the Medici Grand Duchy
Anthony M. Cummings
Cloth $60.00

A Book of Noises
Notes on the Auraculous
Caspar Henderson
Cloth $24.00

Interspecies Communication
Sound and Music beyond Humanity
Gavin Steingo
Paper $27.50
Forthcoming in Spring 2024

New Material Histories of Music
Tuning the World
Fanny Gribenski
Cloth $55.00

Sounding Human
Music and Machines, 1740/2020
Deirdre Loughridge
Paper $35.00

Creatures of the Air
Music, Atlantic Spirits, Breath, 1817–1913
J. Q. Davies
Cloth $55.00

Music in the Flesh
An Early Modern Musical Physiology
Bettina Varwig
Cloth $47.50

Format Friction
Perspectives on the Shellac Disc
Gavin Williams
Paper $30.00
Forthcoming Spring 2024

Computing Taste
Algorithms and the Makers of Music Recommendation
Nick Seaver
Paper $20.00

Country and Midwestern
Chicago in the History of Country Music and the Folk Revival
Mark Guarino
With a Foreword by Robbie Fulks
Cloth $35.00

The Inspiration Machine
Computational Creativity in Poetry and Jazz
Eitan Y. Wilf
Paper $35.00

Experimenting the Human
Art, Music, and the Contemporary Posthuman
G Douglas Barrett
Paper $27.50

The Bard Music Festival
Vaughan Williams and His World
Edited by Byron Adams and Daniel M. Grimley
Paper $35.00

Rachmaninoff and His World
Edited by Philip Ross Bullock
Paper $35.00

Sound Experiments
The Music of the AACM
Paul Steinbeck
Paper $25.00

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**Performance, and Technology**
8:30 AM – 10:30 AM · Windows
Chair(s): John J. Sheinbaum, University of Denver

AI Song Contest Revisited: Collaborative Songwriting, Technological Ethics, and an Inter/Transdisciplinary Dialogue. **Rujing Stacy Huang, The University of Hong Kong; Cheng-Zhi Anna Huang, Google DeepMind; Mila - Quebec AI Institute, Université de Montréal**

Elizabeth Cotten, Joni Mitchell, and the Guitar/Body Interface. **Rachel Hottle, McGill University**

Reconceiving Genre: Gender and Asian American Identity in Post-Millennial Rock. **Lauren Shepherd, Columbia University**

"We are not anonymous": Gender crisis and Self-identity in Chinese Pop Star Tan Weiwei's 2020 Virtual Performance. **Wenzhuo Zhang, SUNY Fredonia**

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**Catholic Circles**
9:00 AM – 10:30 AM · Majesty Ballroom
Chair(s): James Parsons

"Symphonies for God": The Disenchantment and Re-enchantment of Joseph Haydn's Mass Settings. **Robert B. Wrigley, The Graduate Center, City University of New York**

Musical Oratory and Catholic Networks: A Prolegomenon to Elgar’s The Dream of Gerontius. **Joanna Bullivant, University of Oxford**

Sacred Neoclassicism: Catholic Ritual and Modernist Objectivism in Interwar France. **Tadhg Sauvey, University of Cambridge**

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**Constructions of Race and Gender in Film**
9:00 AM – 10:30 AM · Vail
Chair(s): Jasmine Henry

End of Empire? Scoring for African-based Narrative Film, 1937-1966. **John H. O’Flynn, Dublin City University**

Film-Opera as Transnational Activism: The Queer "Retro-Futurist" Politics of ORFEAS2021. **Jane Isabelle Forner, University of Toronto**

Nondiegetic Sound and Queer Disembodiment in "Laura" (1944). **Stephen Rumph, University of Washington**

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**Boethius, Harmonic Theory, and the Alia musica: New Perspectives**
9:00 AM – 10:30 AM · Plaza Ballroom E
Chair(s): James Norman Grier, University of Western Ontario

Discussant(s): David Cohen, Max-Planck-Institut für empirische Ästhetik

A Revised Geometry of Musical Pitch in the Tenth Century: Evidence from Amended Diagrams in Boethius's Musica. **Calvin M. Bower, Notre Dame University**

"Wrong-Way Corrigan?" or just a little off-course? The *Alia Musica’s Expositor* and the Modes. **Charles M. Atkinson, The Ohio State University**

The Number System of the First Quidam of the *Alia musica*: A Mystery Solved. **Matthew Nace, University of Western Ontario**

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**Exploring Feminist Scholarship in Music Theory**
9:00 AM – 10:30 AM · Governor's Sq. 15
Chair(s): Carla Colletti, Webster University

Presenter(s): Judith Lochhead, Stony Brook University

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**Fairy tales and music between "Asia" and "Germany"**
9:00 AM – 10:30 AM · Governor's Sq. 16
Chair(s): Anicia Timberlake, Johns Hopkins University

Wagner, Fairy Tales, and the Staging of Hänsel und Gretel in Japan, 1913. **Amanda Hsieh, Durham University**

Modern Magic and Demystified Difference:
Musical Fairy Tales in Weimar Republic Germany. John Gabriel, University of Melbourne

Lost and Found: New Work in Ravel Studies
9:00 AM – 10:30 AM • Plaza Ballroom D
Chair(s): Marianne Wheeldon, University of Texas at Austin
Towards Unimaginable Sound: The Impact of Modern Sound Advancements on Ravel’s Orchestrations. Jennifer Beavers, University of Texas at San Antonio
Leaning into Ravel’s "Unresolved Appoggiaturas". Campbell Shiflett, Oklahoma City University
On the Musical Cliché: Revisiting Ravel’s Bolero. Michael Puri, University of Virginia

Open Access Resources in the Music History Classroom and Beyond: A Roundtable Discussion
9:00 AM – 10:30 AM • Grand Ballroom II
Chair(s): Trudi Wright, Regis University
Presenter(s):
Sara Jo Cohen, University of Michigan Press
Daniel Barolsky, Beloit College
Charles Garrett, University of Michigan
Esther Morgan-Ellis, University of North Georgia
Danielle Fosler-Lussier, Ohio State University
Jane Palmquist, Brooklyn College

Price’s “Whiteness”, Shostakovich’s "Jewishness” and Cooper’s "Royalty": Signifying Otherness as Resistance within Existing Collectivities
9:00 AM – 10:30 AM • Governor’s Sq. 12
Chair(s): David Kjar, Roosevelt University
Two Concertos, Both Alike in Dignity: Signifyin’ Tchaikovsky as Cultural Familiarity within Price’s First Violin

Concerto. Grace Pugh, Roosevelt University
To Know Myself: Shostakovich’s Jewish Existential Irony in Satires (Pictures of the Past). Tanya Landau, Roosevelt University
Outrageous Fortune: Signifying Modern "Royalty" with New Old-Music. David Kjar, Roosevelt University

Sounds, Materialities, and Pleasures in the Garden
9:00 AM – 10:30 AM • Plaza Ballroom F
Chair(s): Denise Von Glahn, Florida State University
Pleasure Gardens, Audible Landscapes: ‘Venedig in Wien’ and Schreker’s Elysium. Sadie Menicanic, University of Oslo
Glassy Gardens, Shattered Sounds: Tinkering with the Botanical. Cana F. McGhee, Harvard University

The Genesis of Popular Song
9:00 AM – 10:30 AM • Silver
Chair(s): Matt BaileyShea, Eastman School of Music
The "Nostalgic Sentence": Historical Contexts and Sample Analyses. Ash Stemke, Murray State University
(Chip)songs Without Words: Hearing Traditional and Ambiguous Rock Form in 8-bit NES Chiptunes. Richard Anatone, Prince George’s Community College; Gregg Rossetti, Rutgers University
Play a song from the Jukebox: Music composition and analysis in the age of generative AI. Nicole Cosme-Clifford, Yale University

Theory, History, and the Practice of Listening
9:00 AM – 10:30 AM • Grand Ballroom I
Chair(s): Maryam Aline Moshaver, University of Alberta
Theorizing Musical Listening in Ottoman
Istanbul (1560-1640 CE): Ontology, Perception, Affect and Multiplicity. Peter McMurray, University of Cambridge

"The Unpsychological Notion That Music is Made Up of Tones": Comparative Musicology and Gestalt Theory in Berlin, 1906-1913. Henry Burnam, Yale University

"There Aren't Seven Notes": The Affordances of Small-Vocabulary Solmization Systems. Megan Long, Oberlin College; Ian Quinn, Yale University

Transnational Politics of the Stage
9:00 AM – 10:30 AM • Plaza Ballroom D
Chair(s): Anne Searcy

Negotiating Racial Identity: Racialized Assimilation in the Performances of Lee Tung Foo as the First Chinese American Vaudeville Singer. Fangyuan Liu, Washington University in St. Louis


Representation, Performative Exchange, and Afropolitanism: Rethinking Opera Production in Nigeria through The Magic Flute. Joshua Tolulope David, University of Toronto

Graduate Student Workshop: Feminist Analysis
9:00 AM – 12:00 PM • Plaza Court 6

Graduate Student Workshop: Marxism, Music Studies, and Hermeneutics
9:00 AM – 12:00 PM • Plaza Court 7

A Survey of the Sources of Serialism at its Centenary
9:00 AM – 12:15 PM • Governor’s Sq. 11
Chair(s): Philip Stoecker, Hofstra University

Serialism as Source of Inspiration for the Creation of (New) Musical Gestures. Christoph Neidhöfer, McGill University;

Expanding the Search Parameters: Uncovering Evidence of Gerhard’s Expansion of Serialism in Notebooks, Scores, Folders, and Enigmatic Manuscripts. Rachel E. Mann, University of Texas Rio Grande Valley

The Twelve Tones of "Twelve-Tone Lizzie:” Elisabeth Lutyens’ Serialism of the 1960s. Aidan McGartland, McGill University

Confronting Serialism: Kaija Saariaho’s Early Compositional Practice. Nathan Cobb, UC Santa Barbara

Surveying Serialism in the 12 Hommages à Paul Sacher. Joseph Salem, University of Victoria (Canada)

Microtonal Listennings
9:00 AM – 12:15 PM • Governor’s Sq. 17
Chair(s): Jordan Lenchitz, Epic Systems Corporation

Discussant(s): Julia Wernitz, Berklee College of Music; Kate Galloway, Rensselaer Polytechnic Institute

"...per aiutare una consonanza...”: Learning Vicentino’s Enharmonic Music by Ear. Jordan Lenchitz, Epic Systems Corporation

Listening to Recursive Translations of Easley Blackwood’s Twelve Microtonal Etudes. William Ayers, University of Central Florida


Sonic Shadings in Two Versions of BWV 21/3, "Seufzer, Tränen, Kummer, Not". Jack Bussett, Indiana University

Finding Meter in Acoustics: Ryoji Ikeda’s Matrix. Noah Kahrs, Eastman School of Music

NANO-TONALITY: Queer Phenomenology or dis-Oriented Noumenology? Paul Mortilla, Rice University
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, Domenico Scarlatti
LAUREN ELDREDGE STEWART: pedagogy, African diasporic music, the Caribbean, Haiti, art economies
ESTHER KURTZ: Afro-Brazilian music and dance, racial politics, ethnographic ethics
ALEXANDER STEFANIAK: 19th-century music, virtuosity, piano culture, romantic aesthetics, music criticism
PARKORN WANGPAIBOONKIT: global music history, music and colonialism, opera, and the history of Siam/Thailand

MUSIC THEORY

CHRISTOPHER DOUTHITT: composition, electronic music, technology, analysis of recorded music
BEN DUANE: texture, form, music cognition, computational modeling, 18th & early 19th-century music
ROBERT SNARRENBERG: Schenker, Brahms, computer-aided music analysis
CHRISTOPHER STARK: composition, 20th-century theory and analysis, electronic music
PAUL STEINBECK: the Association for the Advancement of Creative Musicians (AACM), experimental music, improvisation, intermedia
Cultural History of Western Music (Book Launch)
10:15 AM – 11:15 AM · Plaza Ballroom A

Coffee Break
10:15 AM – 11:30 AM · Plaza Exhibit

SMT Retired Members Coffee Hour
10:30 AM – 11:30 AM · Director’s Row J

The Shape of Musicology to Come (AMS Critical Race Lecture)
10:45 AM – 12:15 PM · Grand Ballroom II
Chair(s): Lisa Barg, Jessica Perea
Discussant(s): Diane Oliva, University of Michigan; Sergio Ospina Romero, Indiana University
Presenter(s):
  - Alex Blue V, McGill University
  - Rena Roussin, University of Toronto
  - Ireri E. Chávez-Bárcenas, Bowdoin College
  - Amanda Hsieh, Durham University

Songs of the Self / Sounds of the nation
10:45 AM – 12:15 PM · Vail
Chair(s): Pierpaolo Polzonetti

"Listen Remember and Recreate": Jazz 101 in Occupied Japan. Stella Li, The University of North Carolina at Chapel Hill

"Wilderness of Wickedness": How a Musical Battle between Sex Workers and the Salvation Army Shaped Montana’s Settler Ideology. Siriana Lundgren, Harvard University

(Re)membering Theodorakis: ‘Art-popular’ song as the afterlife of Greek wartime and resistance music making. Eirini Diamantouli

Fragments to Footlights: What Can We Learn from Operatic Sketches?
10:45 AM – 12:15 PM · Plaza Ballroom E
Chair(s): Alexandra Amati, Harvard University

Beyond bel canto: Donizetti’s Maria di Rohan. William Rothstein, Queens College and The Graduate Center, CUNY

Lost Liszt Reclaimed: Editing Sardanapalo. David Trippett, Cambridge University (UK)
Modernism, Mosaics, Major-third Cycles, and #MeToo: A New Finale for Puccini’s Turandot. Deborah Burton, Boston University

Mediation of Blackness in Mid-Twentieth-Century America
10:45 AM – 12:15 PM · Plaza Ballroom D
Chair(s): Christopher Lynch

(Re)introducing Marian Anderson: Television’s Normative Power at the Ford 50th Anniversary Show (1953). Lauren Berlin, Eastman School of Music

RCA’s Portrait of America: Opera, Blackness, and Industrial Integration Post-World War II. Matthew Keenan Timmermans, CUNY Graduate Center

Mobility, Media, and Money in Early Modern Popular Music
10:45 AM – 12:15 PM · Governor’s Sq. 16
Chair(s): Rebecca Geoffroy-Schwinden, University of North Texas

Servants and the Circulation of Opera Airs in Seventeenth-Century France. John Romy, Purdue University Fort Wayne

Fashionable Farces: The Economics of French Musical Theater in Early Eighteenth-Century London. Erica Levenson, SUNY Potsdam

Bubble Ballads, Moving Media: Music and Financial Crisis, circa 1720. Morton Wan, Cornell University

Music Education and Cultural Identity in 19th-century France
10:45 AM – 12:15 PM · Plaza Ballroom F
Chair(s): Fabio Morabito, University of Alberta

À première vue: Sightreading as Performance in the Paris Conservatoire. Jack Blaszkiewicz, Wayne State University

Church and State in the Music of a Small French Town: Moulins, c. 1890. Katharine Ellis, University of Cambridge
**Musical Utopias**
10:45 AM – 12:15 PM · Majesty Ballroom
Chair(s): Lesley Hughes

Politics on the Program: Rudolf Mengelberg and the 1920 Mahler Festival. *Justin Gregg, Columbia University*

Reexamining the Dismissed: Cecilia Macca and the "Doom" of Sacred Nineteenth-Century Sicilian Music. *Jeana Melilli, University of Florida*

Utopian In Form, Bourgeois in Content: Moscow’s Conductorless Orchestra and Early Soviet Musical Life. *Kevin Bartig, Michigan State University*

**New Approaches to Studying Recorded Jewish Music**
10:45 AM – 12:15 PM · Governor's Sq. 12
Chair(s): Randall Goldberg, California State University, Fullerton

Gendered Voices of Home and Hopes for Tomorrow: Examining the Recorded Lullaby in Jewish Émigré Life through the Database of Recorded Jewish Music in America. *Danielle R. Stein, UCLA*

Immigration and the Sound of American Jewry: How the Immigration Act of 1924 Affected the Production of Commercial Jewish Music Recordings. *Jeff Janeczko, Milken Archive and UCLA*

The Frequent Sounds of Sacred Jewish Music. *Mark Kligman, UCLA*

**Performance, Analysis, and Embodiment**
10:45 AM – 12:15 PM · Governor’s Sq. 15
Chair(s): Daphne Leong, University of Colorado Boulder

Interpretive Agency: Flexibilities, Constraints, and Departures in Reena Esmail’s "Jhula Jhule". *Katherine Pukinskis, Carnegie Mellon University*

Performative Effort and Temporal Experience in Two Works by Elisabeth Lutyens. *Christa Cole, Oberlin College and Conservatory*

Gestural Analysis of Caroline Shaw’s Entr’acte. *Crystal Peebles, Ithaca College*

**Queer Musical Codes in Disguise**
10:45 AM – 12:15 PM · Governor’s Sq. 14
Chair(s): Jane Isabelle Forner

The Enemy Without: Blitzstein’s Reuben Reuben, Silence, and Biopolitics. *Kira Gaillard, University of North Carolina at Chapel Hill*

What is "Wild" about Wildeiana Music? Music and Oscar Wilde in 1882. *Rachel Short, Shenandoah Conservatory, Shenandoah University*

Queering Premodern Japan: Polycultural Vocality and Transhistorical Reappropriation in J-Pop. *Christina Misaki Nikitin, Harvard University*

**Queer Otherwise Possibilities in the SMT and Beyond: A Workshop and Conversation**
10:45 AM – 12:15 PM · Grand Ballroom I
Chair(s): Vivian Luong, University of Oklahoma
Presenter(s):
- Vivian Luong, University of Oklahoma
- Edward Klorman, McGill University
- Cora Palfy, Elon University
- Deborah Rifkin, Ithaca College

**Workshop: Rethinking Aural Skills Through Backwards Design**
10:45 AM – 12:15 PM · Silver
Chair(s): Timothy Chenette, Utah State University; Stacey Davis, University of Texas San Antonio
Presenter(s):
- Timothy Chenette, Utah State University
- Stacey Davis, University of Texas San Antonio
- Jenine Brown, Johns Hopkins Peabody Institute
- Philip Duker, University of Delaware
- Daniel Stevens, University of Delaware
- Leigh Van Handel, University of British Columbia

**18th-Century Poetics**
10:45 AM – 12:45 PM · Windows
Chair(s): Bertil van Boer, Western Washington University
Between Idomeneo and Tito: Seria Style and Genre in Mozart's Concert Arias of the 1780s. Michael Goetjen, Massachusetts Institute of Technology

The Metamorphosis of Style. Virginia Georgallas, University of California, Berkeley

Grotesque as an Alternative Aesthetic Mode in Madrilenian Chamber Music During the Second Half of the Eighteenth Century. Laura Trujillo Sanz, University of Oregon

Johann Sebastian Bach’s Goldberg Variations as Music of Protest and Tragedy: Intertextual Readings in Theatrical Works of the Twentieth and Twenty-First Centuries. Erinn Knyt, University of Massachusetts Amherst

AMS Board Meet & Greet 2
11:00 AM – 12:30 PM • Plaza Exhibit

Music Copyright Office Hours: Ask a Theorist-Attorney!
11:00 AM – 2:15 PM • Plaza Exhibit (table 408)
Presenter(s):
Dana DeVlieger, PhD/JD
Laura Wilson, JD

AMS Global East Asian Music Research Study Group Business Meeting
12:30 PM – 2:00 PM • Plaza Ballroom D
Organized by the AMS Global East Asian Music Research Study Group
Chair(s): Kunio Hara, University of South Carolina; Amanda Hsieh, Durham University

AMS Music and Disability Study Group Business Meeting
12:30 PM – 2:00 PM • Grand Ballroom II
Chair(s): Elizabeth McLain, Virginia Tech University; James Deaville, Carleton University
Presenter(s):
Jeannette Jones, College of the Holy Cross
Tekla Babyak, Disabled Independent Scholar

AMS Committee on Career-Related Issues Brown-Bag Lunch
12:30 PM – 2:00 PM • Director's Row E
Organized by the AMS Committee on Career-Related Issues
Chair(s): Catherine Mayes, University of Utah

AMS Jazz and Improvisation Study Group Business Meeting
12:30 PM – 2:00 PM • Governor's Sq. 17
Organized by the AMS Jazz and Improvisation Study Group
Chair(s): Kimberly Hannon Teal, University of North Texas

Mozart Society of America Business Meeting and Study Session
12:30 PM – 2:00 PM • Vail

Music and the Unique Challenges of Dance Research: MDSG Workshop 2023
12:30 PM – 2:00 PM • Plaza Ballroom E
Organized by the AMS Music and Dance Study Group
Chair(s): Stephen S. Hudson, Occidental College; Rebecca Schwartz-Bishir, University of Michigan
Presenter(s):
Stephen S. Hudson, Occidental College
Rebecca Schwartz-Bishir, University of Michigan

Music, Sound, and Trauma Study Group Business Meeting
12:30 PM – 2:00 PM • Governor's Sq. 12
Organized by the AMS Music, Sound, and Trauma Study Group
Chair(s): Jillian C. Rogers, Indiana University Bloomington

AMS Pedagogy Study Group Business Meeting
12:30 PM – 2:00 PM • Plaza Ballroom F
Organized by the AMS Pedagogy Study Group
Chair(s): Esther Marie Morgan-Ellis

Skills and Resources for Early Musics Study
**Music of the United States of America (MUSA)** is a national series of scholarly editions that seeks to reflect the character and shape of American music making. MUSA is a copublication between the American Musicological Society and A-R Editions and is supported by the National Endowment for the Humanities.

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

**Recent MUSA Titles**

- **Early Published Blues and Proto-Blues (1850–1915)**
  *Edited by Peter C. Muir • forthcoming*

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

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

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

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

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

- **George Whitefield Chadwick: The Padrone**
  *Edited by Marianne Betz • MU28/A082*
Group Business Meeting and Keynote  
12:30 PM – 2:00 PM • Majesty Ballroom  
Organized by the AMS Skills and Resources for Early Musics Study Group  
Chair(s): Daniel DiCenzo, College of the Holy Cross; Catherine Saucier, Arizona State University  
Harmonizing Content in the Cantus Database and DIAMM, Debra Lacoste, Dalhousie University

SMT Autographs & Archival Documents Interest Group Meeting  
12:30 PM – 2:00 PM • Governor’s Sq. 15  
Early Evidence of a New Formal Principle for Webern’s Twelve-tone Music. Brian Moseley  
Exploring an Initial Serial Sketch and Its Influence within Stravinsky’s Anthem (The Dove Descending) (1962). Mark Richardson  
Unexpected Connections: Boulez/Krenek/Perle. Catherine Losada

SMT Committee on Disability & Accessibility Brown Bag Lunch  
12:30 PM – 2:00 PM • Governor’s Sq. 10

SMT Committee on Feminist Issues & Gender Equity Brown Bag Lunch  
12:30 PM – 2:00 PM • Director’s Row H

SMT Committee on LGBTQ+ Issues Meeting  
12:30 PM – 2:00 PM • Governor’s Sq. 9

SMT Music & Psychoanalysis Interest Group Meeting  
12:30 PM – 2:00 PM • Grand Ballroom I  
Dreaming Beyond the Subject: Modernism, Dream and Opera in Kaija Saariaho and Salvatore Sciarrino, Mauro Fosco Bertola

SMT Post-1945 Music Analysis Interest Group Meeting  
12:30 PM – 2:00 PM • Silver  
Boot Beep: Startup Chimes and the Personal Computer. Kate Mancey, Harvard University  
What is “one note” on a synthesizer? Noah Kahrs, Eastman School of Music  
Porous Instruments: Synthesizers and the Circulation of Cultural Value. Jennifer Iverson, University of Chicago

SMT Russian Music Theory Interest Group Meeting  
12:30 PM – 2:00 PM • Governor’s Sq. 11

Society for Seventeenth Century Music Business Meeting  
12:30 PM – 2:00 PM • Governor’s Sq. 16

Speed Mentoring  
12:30 PM – 2:00 PM • South Convention Lobby  
Pre-registration required.

SMT CV Review Session  
1:00 PM – 3:00 PM • Plaza Court 6

SMT CV Review Waiting Room  
1:00 PM – 3:00 PM • Plaza Court 7

AMS/MLA Joint RISM Committee  
1:30 PM – 3:00 PM • Director’s Row G  
Chair(s): Paul Allen Sommerfeld, Library of Congress  
Closed meeting.

Rethinking Representation and Experience  
1:45 PM – 3:45 PM • Windows  
Mid-Century Mood Music as Racial Kitsch. Jade Conlee, Yale University  
The "Black" Dutchman: Race, Casting, and Der Fliegende Holländer on the Bayreuth Stage. Ryan Minor, SUNY Stony Brook  

SMT Popular Music Interest Group Business
Meeting
2:00 PM – 3:30 PM • Governor’s Sq. 10
Widening the Lens: Redesigning the Music Theory Curriculum Using Backwards Design. Cora Palfy

Analyzing Hip-Hop
2:15 PM – 3:45 PM • Denver
Chair(s): Noriko Manabe, Indiana University
A Juxtaposition of Flow in 2Pac and The Notorious B.I.G.’s Top Singles. Leah Amarosa, University of Oregon
Rhythm and Vocal Expression in Hip Hop Soul. Timothy Koozin, University of Houston

Hearing Hybridity
2:15 PM – 3:45 PM • Governor’s Sq. 15
Chair(s): Bruno Alcalde
Tonal and Narrative Teleologies in Chris Thile’s Music. Catrina S. Kim, University of Massachusetts Amherst
"What’s Up Danger?” and the Assimilative Implications of its Musical Hybridity in Spider-Man: Into the Spiderverse. Cristina "Trinity” Vélez-Justo, The Ohio State University
Hearing the Sonata Through Hensel’s Sonata o Capriccio. Ben Baker, Eastman School of Music

Historicizing Celebrity
2:15 PM – 3:45 PM • Governor’s Sq. 16
Chair(s): Clair Rowden
Discussant(s): Robert van Krieken, The University of Sydney
Presenter(s):
Shaena Weitz, University of Bristol
Emmanuela Wroth, University of Toronto
Sarah Hibberd, University of Bristol
Annegret Fauser, University of North Carolina at Chapel Hill

Interrogating "Global East Asia"
2:15 PM – 3:45 PM • Grand Ballroom II
Organized by the AMS Global East Asian Music Research Study Group
Chair(s): Kunio Hara, University of South Carolina
Presenter(s):
Amanda Hsieh, Durham University
Peng Liu, Truman State University
Bess Xintong Liu, University of Pennsylvania

Materials that Matter: Cultivating a Musical Tradition with Found Objects (Performance)
2:15 PM – 3:45 PM • Governor’s Sq. 14
Presenter(s):
Luke Helker, Benedictine College

Missionaries and Music
2:15 PM – 3:45 PM • Plaza Ballroom F
Chair(s): Alicia Doyle
Reconsidering the Music of the California Missions. Hyun Kyong Hannah Chang, University of Sheffield
Rethinking Translation: Hymns and Historical Changes in Korea in the Age of Pacific Empires. Bernard Gordillo Brockmann, University of California, Los Angeles

Music, Labor, and Jewish Identity
2:15 PM – 3:45 PM • Governor’s Sq. 12
Chair(s): Karen Painter
Concept, Laboratory, Playground: Ursula Burghardt as Composer-Artist in the 5-Day-Race (1968). Elaine Fitz Gibbon, Harvard University
The "Undesirable" in Box 14: A Counter-History of Jewish Men’s Labor for the Metropolitan Opera House, 1880-1940.
Samantha Madison Cooper, University of Pennsylvania
Voices from the East and the South: Isaac Nathan’s Global-Historical Pedagogy in Regency Britain. Devon J Borowski, University of Chicago

Music, State Populism, and Affective Nationalism in Early 20th-Century Latin America
2:15 PM – 3:45 PM · Majesty Ballroom
Chair(s): Ana Paola Sánchez-Rojo, Tulane University
Discussant(s): Jacqueline Avila, University of Texas at Austin
Heitor Villa-Lobos and Political Opportunism in Music Education. Chelsea Burns, University of Texas at Austin
Workers’ Choirs, Eugenics, and Cultural Intimacy in 1930s Colombia. Daniel Castro Pantoja, University of North Carolina-Greensboro
Music and Populism in Mexican Post-Revolutionary Education. Ana P Sánchez-Rojo, Tulane University

New Considerations in Black Music Research
2:15 PM – 3:45 PM · Vail
Chair(s): Mark Burford, Reed College
From Out of Bondage to The Underground Railroad: Early African-American Musical Theatre Rediscovered. Nico Schüler, Texas State University
Washington Conservatory Alumni in the Long History of Black Music Studies. Louis Kaiser Epstein, St. Olaf College; Maeve Nagel-Frazel, Independent Scholar

Public Scholarship: How We Got Here, Where We’re Going
2:15 PM – 3:45 PM · Plaza Ballroom E
Chair(s): Imani Mosley, University of Florida
Discussant(s): Imani Mosley, University of Florida
Presenter(s): Reba Wissner, Columbus State University

Karen Uslin, Defiant Requiem Foundation
Crystal Peebles, Ithaca College
J. Daniel Jenkins, University of South Carolina
Julianne Grasso, Florida State University

Puppetry, Music, and National Identity
2:15 PM – 3:45 PM · Governor’s Sq. 17
Chair(s): Margaret Lucia, Shippensburg University
Between Human and Machine in Manuel de Falla’s El retablo maese Pedro. Sylvia Renee Kahan, City University of New York
Reclaiming the Puppet’s Voice at the Petit-Théâtre de la Marionnette (1888-1894). Catrina Flint de Médicis, Vanier College, OICRM

Rethinking the West: Arabic and Hebrew Music Theory in Medieval Iberia
2:15 PM – 3:45 PM · Silver
Chair(s): Andrew Hicks, Cornell University
Al-`Abdārī’s Questions on the Fundamentals of Music: Music Theory in the Medieval Muslim West. Marcel Camprubi, Princeton University
Al-Fārābī in Hebrew: Elements of an Iberian-Provençal Jewish Epistemology of Music. Alexandre Cerveux, University of Oxford
Islamicate Music Theory in Christianate Seville: Solomon ibn Ya`īsh (d. 1345) on the Musical Motion of the Pulse. Giulia Accornero, Yale University

Writing and Collecting Music in the Thirteenth Century: New Perspectives and Historiographical Challenges
2:15 PM – 3:45 PM · Plaza Ballroom D
Chair(s): Mark Everist, University of Southampton
Rethinking Musical Historiographies of Thirteenth-Century Paris: Benedicamus Domino and Unwritten Polyphony. Catherine A. Bradley, University of Oslo
Notating Contrafacta in the Chansonnier Cangé. Áine Palmer, Yale University
Hartt offers BM, MM, and minors in both music history and music theory. Master’s students in music history can choose an emphasis in scholarship and research, performance practices, or music history pedagogy. Our programs enable students to explore an array of Western and global musical practices in their historical and cultural contexts. Students benefit from a distinguished faculty of scholar-performers, small class sizes, rigorous coursework, pedagogical training and opportunities to teach, and if desired, participation in our numerous performance organizations. Hartt’s Jackie McLean Institute of Jazz also offers our students courses on jazz history, theory, and musicianship. Graduates of our master’s programs have gone on to a variety of careers ranging from private teaching to administration to corporate employment, as well as to some of the top Ph.D.-granting graduate schools in the country.

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Karen M. Cook, *Assistant Dean*
Medieval & Renaissance history/theory, notation, video game music, music and identity

Emlyn Ngai
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Kenneth Nott, *Program Chair*
Handel, opera, critical editing, pedagogy, keyboard studies

Dana Plank
Music and disability studies, gender studies, video game music

Sarah Caissie Provost
Jazz, gender studies, film music, popular music, ecomusicology

Thomas Schuttenhelm
British music, Michael Tippett, guitar, contemporary performance practice, aesthetics, creative processes

Suhail Yusuf
Ethnomusicology, music and theory of North India, performance

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Transformational theory, reception narrative

Donna Menhart, *Associate Dean*
Ear training, Kodály methods, pedagogy, folk song materials

Akane Mori, *Program Chair*
Early twentieth-century music, Russian music, Igor Stravinsky, Japanese art song

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

Gábor Virágh, *Division Director*
Ear training, Kodály methods, jazz

Katalin Virágh
Ear training, Kodály methods
What Killed Petrus de Cruce? Anna Zayaruznaya, Yale University

Harmonic Effects
2:15 PM – 4:15 PM • Governor's Sq. 11
Chair(s): Daniel Harrison, Yale University
Analyzing Displacement Techniques in Prokofiev's Music. Evan Tanovich, University of Toronto
Theorizing the Modal Double-Tonic Complex with Maurice Durufle's Works as a Case Study. Lukas James Perry, Eastman School of Music
Theorizing Tonal Function in a Messiaen Mode 2 Idiom. Robert Hamilton, Eastman School of Music
Samuel Coleridge-Taylor and Schubert's Promissory Note. Rowland Moseley, Dartmouth College

Professional Ins and Outs: Practicing/Performing Public Music Theory
2:15 PM – 5:30 PM • Grand Ballroom I
Chair(s): Drew Nobile, University of Oregon; Elizabeth Sayrs, Ohio University
Public music theory outside the academy.
Matt Baileyshea, University of Rochester; Daniel B. Stevens, University of Delaware; Jennifer Beavers, University of Texas at San Antonio; Megan Lyons, Furman University; David Thurmaier, University of Missouri-Kansas City Conservatory; Megan Kaes Long, Oberlin College-Conservatory of Music
Public Music Theory Within the Academy.
Abigail Shupe, Colorado State University; Deborah Rifkin, Ithaca College; Christine Boone, University of North Carolina Asheville; Nancy Rogers, Florida State University

Ambient Music and EDM
4:00 PM – 5:00 PM • Silver
Chair(s): Victor Szabo, Hampden-Sydney College
A Posthuman Voice: Vocal Aesthetic and Identity in 2010s Witch House. Tyler Osborne, University of Louisville

Classical Forms
4:00 PM – 5:30 PM • Governor's Sq. 15
Chair(s): Olga Sánchez-Kisielewska, The University of Chicago
Cutting Out the Middle Man: The Medial Moment and the Binary-Ternary Transformation of Sonata Form. Yoel Greenberg, Hebrew University, Jerusalem; Barak Schosberger, Hebrew University, Jerusalem
Galant Schemata and Irregular Phrase Rhythm in late-Eighteenth-Century Spanish Keyboard Sonatas. Bryan Stevens Espinosa, Sam Houston State University
Mozart's "operatic cadence". Danuta Mirka, Northwestern University

Composing the "Other" in the Early 20th Century
4:00 PM – 5:30 PM • Majesty Ballroom
Chair(s): Daniel Callahan
Associations & Politics in Henriëtte Bosmans's Concertino voor piano en orkest (1928). Alison Maggart, The University of Texas at Austin
Exotic Novelties and New Women: Orientalism and Appropriation in Tin Pan Alley. Michael Turabian, McGill University

Hearing "American" Music: Subjectivity and Diplomacy during the Cold War
4:00 PM – 5:30 PM • Plaza Ballroom F
Chair(s): Marysol Quevedo, University of Miami
Untangling Governmental and Philanthropic Cultural Diplomacy in Antonio Fernández-
Cid’s La música en los Estados Unidos. Andrew L. Barrett, Northwestern University

Wind Bands in Cold War Diplomacy and The University of Michigan Symphony Band’s 1961 Tour. Kari Lindquist, University of North Carolina-Chapel Hill

Aerobic Sound, Neoliberal Bodies: Fashioning the "New American Person" in the US Cultural Imaginary. Destiny Meadows, University of North Carolina-Chapel Hill

Message Music: Musicology and Social Movements
4:00 PM – 5:30 PM • Plaza Ballroom D
Organized by the AMS Development Committee.
Chair(s): Jessie Ann Owens, UC Davis; Roger Freitas, Eastman School of Music
Presenter(s):
Reiland Rabaka, University of Colorado Boulder
Loren Kajiwaka, George Washington University

Metric Modulations, Patterns, and Schemas
4:00 PM – 5:30 PM • Denver
Chair(s): Ben Baker
Cue Schemas. Nathaniel Mitchell, University of North Carolina at Greensboro

Music, Technology, and Communication
4:00 PM – 5:30 PM • Governor’s Sq. 16
Chair(s): James Gabrillo, University of Texas at Austin
Medium, Message, Performance: Technological Inadequacy in Igor Levit’s “House Concerts”. Edgardo Raul Salinas, The Juilliard School

Raising a Proper American Citizen: The Politics of Childhood in the Music of American Cartoons of the 1950s. Ala Krivov, The University of Western Ontario

Timbre Dematerialized: Illusory Instruments in "Arrival" and "The Lighthouse". Cole D. Swanson, Duke University

Orality in Italian Popular Song
4:00 PM – 5:30 PM • Governor’s Sq. 12
Chair(s): Claudio Vellutini, University of British Columbia
Achieving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print. Chelsey Lee Belt, Indiana University


Operetta, Neapolitan Song, and the Southern Origins of Italy’s Popular Music Industry. Ditlev Rindom, King’s College London

Quotation and Borrowing in the Sacred
4:00 PM – 5:30 PM • Plaza Ballroom E
Chair(s): Kelly Huff
"Imitatio" and Josquin in the Sixteenth Century: The Benedicta es Complex and the Mass attributed to Hesdin and Willaert. David Michael Kidger, Oakland University

Imitating Birdsong or Praising Saint Catherine? The Courtly Remaking of a Fourteenth-Century Virelai. Johanna-Pauline Thöne, University of Oslo

Sarum Plainchant in A Reformist Biblical Play: Problem or Solution? Anne Heminger, University of Tampa

Reframing the Music Theory Curriculum
with Sarah Louden (NYU Steinhardt) & Paula Maust (Peabody Institute), Presented by Auralia & Musition
4:00 PM – 5:30 PM • Vail

Riddled with Regression?: Prospects for Inclusive Professionalism in the Music Fields
4:00 PM – 5:30 PM • Windows
Chair(s): Stephanie Jensen Moulton, Brooklyn College
Presenter(s):
Christi Jay Wells, Arizona State University

**Silence, Dissonance, and Dialogue: New Perspectives on French Modernism**
4:00 PM – 5:30 PM • Grand Ballroom II
Chair(s): Louis Epstein, St. Olaf College
Discussant(s): David Salkowski, University of Tennessee, Knoxville

On "Silence" in Music: Six Settings of "Un grand sommeil noir". **Megan Sarno, The University of Texas at Arlington**

Les Six and Dissonant Combination: Both a Unifying Technique and a Target for Antisemitic Criticism. **Dylan Principi, Princeton University**

Music as Asymmetrical Encounter in Arthur Lourié, Raïssa Maritain, and Simone Weil. **David Salkowski, University of Tennessee, Knoxville**

**Transauralities: Thinking Trans in Music/Sound Studies**
4:00 PM – 5:30 PM • Governor's Sq. 17
Chair(s): Amy Cimini, UC San Diego
Discussant(s): Hermán Luis Chávez, King’s College London

The Trans Ear/(h)earing. **Alejandrina M. Medina, UC San Diego**

Vocal Transcendence: Performing and Perceiving Transgender Drag Vocal Performance. **Morgan Bates, UCLA**

"I'll figure out a way to get us out of here": Cavetown and Trans Youthful Care. **Hermán Luis Chávez, King’s College London**

**Gospel Music**
4:30 PM – 5:30 PM • Governor’s Sq. 11
Chair(s): Braxton Shelley, Yale University

Modal Fluidity in Millennial Gospel. **M. Jerome Bell, Eastman School of Music**

Situating Gospel’s Inverted M2m. **Scott Murphy, University of Kansas.**

**Music Copyright Office Hours: Ask a Theorist-Attorney!**
4:30 PM – 6:00 PM • Plaza Exhibit (table 408)
Presenter(s):
Dana DeVlieger, PhD/JD
Laura Wilson, JD

**AMS Career Development Grants in American Music: Check-in 1**
5:45 PM – 6:30 PM • Director’s Row E

**Joint Prospective Graduate Student Fair**
5:45 PM – 6:45 PM • South Convention Lobby

**Reception for Friends of the AMS**
5:45 PM – 6:45 PM • Governor’s Sq. 10
Organized by the AMS Development Committee.
By invitation only.

**Eastman School of Music Alumni Reception**
5:45 PM – 7:45 PM • Director’s Row I

**Friends of Stony Brook**
5:45 PM – 7:45 PM • Tower Court A

**Rice University Alumni Reception**
5:45 PM – 7:45 PM • Tower Court B

**RIPM / RILM Reception**
5:45 PM – 7:45 PM • Director’s Row H

**University of Kansas School of Music Meet and Greet**
5:45 PM – 7:45 PM • Plaza Court 1

**Joint Student Reception**
6:45 PM – 7:45 PM • Plaza Ballroom D

**Case Western Reserve University Reception**
7:00 PM – 9:00 PM • Tower Court C

**Florida State University Reception**
7:00 PM – 9:00 PM • Plaza Ballroom F
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New York University Reception
7:00 PM – 9:00 PM • Vail

Project Spectrum Reception
7:00 PM – 9:00 PM • Tower Court D

W. W. Norton Party
7:00 PM – 9:00 PM • Majesty Ballroom

SMT Composition Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 11
Presenter(s):
Cynthia Folio, Temple University
Robert Morris, Eastman School of Music

SMT Film and Multimedia Interest Group Meeting
7:30 PM – 9:00 PM • Silver
Beethoven and Musical Irony in Blowback. Abigail Shupe, Colorado State University
Exploring Player Affect and Worldbuilding in the Music of Pokémon Mystery Dungeon. Eileen Snyder, Michigan State University
It's Not Linear: Music as Time in Sci-Fi and Fantasy Media. Chelsea Oden, Adams State University
Toward a Flexible Model for Musical Form and Cinematic Narrative: Three Examples from The Handmaiden (dir. Park Chan-wook, 2016). Gui Hwan Lee, James Madison University
Using Analytical Play to Redefine Audio Interactions in Video Game Music: Defining the Passive-Active Interaction (PAI) Model. Morgan Weeks, Louisiana State University

SMT Global Interculturalism & Musical Peripheries Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 15
The Impact of Acculturation Processes on Foreign Music Theories in Brazil. Cristina Gerling, Federal University of Rio Grande do Sul; Ilza Nogueira, Federal University of Paraíba; Maria Lúcia Pascoal, State University of Campinas; Guilherme Sauerbronn, State University of Santa Catarina; Gabriel Navia, Federal University for Latin-American Integration
Teaching the National Intervals: Learning to Hear & Feel Brazil in a 1930s Music Class. Micah Oelze, Adelphi University
Functional Tonality and Equi-Heptatonicism in Colombia’s South Pacific. Lina Tabak, CUNY Graduate Center
Counter-Narrative in the Post-Tonal Thought of Julián Carrillo. Lee Cannon-Brown (Harvard University)

SMT Hip-Hop & Rap Interest Group Meeting
7:30 PM – 9:00 PM • Denver

SMT Musical Theater Interest Group Meeting
7:30 PM – 9:00 PM • Grand Ballroom I
"Godless Communists" and "Christian Patriots": Music and Spirituality in the Cold War
8:00 PM – 10:00 PM • Governor’s Sq. 14
Organized by the AMS Cold War Music Study Group
Chair(s): Gabrielle Cornish, University of Miami
Discussant(s): John Kapusta, Eastman School of Music
The Pope, Solidarity, and Religious Awakening of Polish Composers in the 1980s. Beata Boleslawska, Institute of Art, Polish Academy of Sciences
Incidentally On Purpose: Religious Content in Willis Conover’s Voice of America Jazz Hour. Maristella Feustle, University of North Texas
Spirituality and Collective Memory in the Last Soviet Kazakh Opera. Knar Abrahamyan, Columbia University

AMS Ludomusicology Poster Session: Music, Games, and Play
8:00 PM – 10:00 PM • Governor’s Sq. 12
Organized by the AMS Ludomusicology Study Group
Chair(s): Richard Anatone, Prince George's Community College; Cristian Damir Martinez Vega, University of Auckland
Discussant(s): TJ Laws-Nicola, University of Kansas; Stefan Greenfield-Casas, University of Richmond; Hyeonjin Park, University of California, Los Angeles; Molly Hennig, University of Madison-Wisconsin

Disability Identity in Music Scholarship
8:00 PM – 10:00 PM • Governor's Sq. 17
Organized by the AMS Music and Disability Study Group
Chair(s): Elizabeth McLain, Virginia Tech; Andrew Dell'Antonio, The University of Texas at Austin

Ethnography Through All Of Our Bodies: Reconsidering Methodology through Disability Expertise. Emily Williams Roberts, University of Chicago
I got a right to be Mad: Madness in Beyoncé’s Lemonade. Samar Johnson, University of Kentucky
Perspective. Molly Joyce, University of Virginia;
Inclusive Music Workshops. Diane Kolin, York University
An Initial Exploration of Autistic, Synesthetic Queer Listening. Steph Ban, Independent Scholar
You Want Us to do What?: Analysing the Disability Identity in Music Scholarship Call for Papers. Heather Strohschein, Bowling Green State University; Mags Smith, Independent Researcher; Linda Yates, Independent Researcher
Crip-Punk! Exploring Disability and Liberation Through Music. Chris Wylie

Queer Musicology from Dykecore to the Quare Canon
8:00 PM – 10:00 PM • Plaza Ballroom E
Organized by the AMS LGBTQ Study Group
Chair(s): Maria Murphy, University of Pennsylvania; Tiffany Naiman, UCLA
Making Something from Nothing: How Playing Pretend in 1990s Dykecore Created Community. Alex Nik Pasqualini, Cornell University
"The eternally music-loving music-making intersexual Uranian": Finding Queer Musicology at the Turn of the Twentieth Century. Kristin Franseen, McGill University
The Quare Canon: Queer Women-Identifying Songs of the Twenty-First Century. Jordan Brown, Harvard University
Mudang, Hwarang, and Han: Tracing Decolonial Expressions in eddy kwon’s UMMA-YA. J. Frances Pinkham, University of Oregon

Rethinking (Im)mobility in Global Music History Studies
8:00 PM – 10:00 PM • Windows
Organized by the AMS Global Music History Study Group
Chair(s): Hyun Kyong Hannah Chang, University of Sheffield; Daniel Castro Pantoja, UNC Greensboro
Discussant(s): Juliana M. Pistorius (University College London)
Presenter(s):
Sumanth Gopinath, University of Minnesota
Elisabeth Le Guin, University of California, Los Angeles
Alejandro García Sudo, University of California, Los Angeles

Student Engagement: Texts and Tools
8:00 PM – 10:00 PM • Governor's Sq. 16
Organized by the AMS Pedagogy Study Group
Chair(s): Sarah Waltz, University of the Pacific
Music History Texts in the Modern College Classroom. J. Peter Burkholder, Indiana University Jacobs School of Music; Danielle Fosler-Lussier, Ohio State University; Sara Haefeli, Ithaca College; Esther M. Morgan-Ellis, University of North Georgia; Kristy Swift, University of Cincinnati College-Conservatory of Music I
Tools for Active Learning. Janice
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.

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University of Chicago Reception
8:00 PM – 10:00 PM • Grand Ballroom II

University of Alberta Reception
9:30 PM – 10:30 PM • Tower Court B

Society for Christian Scholarship in Music Annual Reception
9:30 PM – 11:30 PM • Tower Court A

University of North Carolina at Chapel Hill Reception
9:30 PM – 11:30 PM • Plaza Ballroom D

University of Oregon Reception
9:30 PM – 11:30 PM • Director's Row I

Viola da Gamba Jam
9:30 PM – 11:30 PM • Governor's Sq. 15
Organized by the Viola da Gamba Society of America.

Columbia University Reception
10:00 PM – 11:59 PM • Vail

LGBTQ Study Group Party
10:00 PM – 11:59 PM • Plaza Ballroom F

Ohio State University Student-Alumni Breakfast
7:00 AM – 9:00 AM • Director's Row E

AMS Board and Council Breakfast
7:15 AM – 8:45 AM • Plaza Ballroom A
By invitation only.

SMT 2024 Program Committee Meeting
7:15 AM – 8:45 AM • Director's Row F
Closed meeting.

SMT Interest Groups Breakfast Meeting
7:15 AM – 8:45 AM • Director's Row I
Closed meeting.

SMT-V Editorial Board Meeting
7:15 AM – 8:45 AM • Director's Row J
Closed meeting.

Exhibit Hall Open
8:30 AM – 6:00 PM • Plaza Exhibit

Country Music
9:00 AM – 10:00 AM • Silver
Chair(s): Jocelyn Neal, UNC Chapel Hill
She Tells the Story: The Lyrical Narrator, Persona, and Empowerment in Country Songs. Madison Stepherson, University of Oregon

Queer Theory
9:00 AM – 10:00 AM • Governor's Sq. 11
Chair(s): Rachel Lumsden, Florida State University
Knights, Incels, and Bach?: Transhistoricism and Queer Listening in Dorian Electra’s My Agenda. Hallie Voulgaris, Yale University
Consonance, Dissonance, and Gender: A Queer-Theoretical Approach to Johanna Beyer's Clarinet Suites (1932). Alexandria
Jonker, McGill University

Between Worlds: Making Community in Black Music
9:00 AM – 10:30 AM • Grand Ballroom II
Chair(s): Gayle Murchison, William & Mary
Black Music’s Interstitial Inhabitance. Jonathan A. Gómez, University of Southern California
Mary Lou Williams’s Apartment: Sites of a Speculative Music Theory. Marc Edward Hannaford, University of Michigan
Songs of the Soil: The Science and Soul of Chthonic Jazz. Mark Lomanno, Albright College

Creative Characterizations in Film
9:00 AM – 10:30 AM • Governor’s Sq. 17
Chair(s): Esther Marie Morgan-Ellis, University of North Georgia
Francis Chagrin, Gerard Hoffnung, and the Art of Musical Caricature. Jeremy Orosz, University of Memphis
Inside the Score: Towards a Poetics of Theme Park Music. Gregory Louis Camp, University of Auckland

Disability and Affordance in Popular Music
9:00 AM – 10:30 AM • Governor’s Sq. 14
Chair(s): Christa Bentley
"Lady Gaga Hits Rock Bottom!": The Embodied Crisis of Pop Performance. Katelyn Hearfield, University of Pennsylvania
The Affordances of a Pegleg: Disablist Music-Making and (A)symmetry in Rhythm Tap Dance. Rachel Gain, Yale University

Dissertation to Book: Recent Survivors
9:00 AM – 10:30 AM • Vail
Chair(s): Kimberly Hannon Teal, University of North Texas
Presenter(s):
   - Lauron Kehrer, Western Michigan University
   - Darren Mueller, Eastman School of Music
   - Kelsey Klotz, University of North Carolina, Charlotte
   - Kira Thurman, University of Michigan

Gender, Opera, and Social Politics
9:00 AM – 10:30 AM • Majesty Ballroom
Chair(s): James Cassaro
Jules Massenet and the Paradox of Gendered Reception. Jennifer Walker, West Virginia University
Luigi Marescalchi and the Circulation of Power: Women on the Late Eighteenth-Century Italian Opera Stage. Margaret Butler, University of Wisconsin-Madison
Debating Cosmopolitan Utopia: Women Singers at the Glyndebourne Opera Festival in the 1930s. Beth M Snyder, University of North Texas

Medieval Polyphony
9:00 AM – 10:30 AM • Governor’s Sq. 16
Chair(s): John Thomas Brobeck, University of Arizona
Asses and Ales: Locating Ethnicity through Parody in Thirteenth-Century Balaam Motets. Eleanor Price, Eastman School of Music, University of Rochester
Machaut’s Rests in Scribal Hands. Emily Korzeniewski, Yale University
Repetition in the Insular Polyphonic Alleluya and the Integrity of Plainchant. Karen Desmond, Maynooth University

Mentoring Grad Students Toward Many Possible Futures: A Workshop for Faculty Advisors
9:00 AM – 10:30 AM • Windows
Presenter(s):
Danielle Fosler-Lussier Ohio State University
Stacy Hartman, Independent Scholar and Project Consultant

Nationalism and Politics
9:00 AM – 10:30 AM • Plaza Ballroom D
Chair(s): Steven Huebner
"No Anthem Linked to Russia": Tchaikovsky’s Piano Concerto No. 1 as a Substitute Russian Anthem at the Olympic Games. *Lena Leson, Dickinson College*

A Lost Legacy: Multivalent Nationalism in the Works of Emilie Mayer. *Eleanor Legault, The Juilliard School*

Rehearsing Settler Colonialism: Music in The Spectacle of Canadian National Identity. *Hannah Claire Willmann, University of Ottawa*

Navigating Cultural Identity: New York City’s Professional Musician Community, 1824-1858
9:00 AM – 10:30 AM • Plaza Ballroom E
Chair(s): Douglas Shadle, Vanderbilt University

New York Musicians in Revolt: the 1828 Musical Fund Society as an Inspiration for the 1842 Philharmonic. *Barbara Haws, New College, University of Oxford*


Early Nineteenth-Century American Chamber Music: Unknown and Unloved? *John Graziano, Music in Gotham*

Redefining Music Theory through Translation
9:00 AM – 10:30 AM • Grand Ballroom I
Chair(s): Anna Yu Wang, Princeton University; Chris Stover, Queensland Conservatorium, Griffith University

A Linguistic Approach to Music Analysis in 21st-Century China. *Rong Qian, Department of Musicology and Institute of Musicology, Central Conservatory of Music, China*

Metric Theory as an Instrument of Nationalism: Dobri Hristov’s "Rhythmic Fundamentals of Bulgarian Folk Music" (1913). *Daniel Goldberg, University of Connecticut*

Gusti Putu Made Geria’s World of Balinese Music Theory. *Michael Tenzer, University of British Columbia*

Sound Recording and Global Imperialism in the Early Twentieth Century
9:00 AM – 10:30 AM • Governor’s Sq. 12
Chair(s): Sergio Ospina Romero, Indiana University


Talking Machine Empires and the Early Sound Recording Business in Latin America and the Caribbean. *Sergio Ospina Romero, Indiana University*

Listening to Arab Modernity: Commercial Recordings from the 1932 Cairo Congress. *Melissa Camp, University of North Carolina at Chapel Hill*

The History of Harmony
9:00 AM – 10:30 AM • Denver
Chair(s): Nathan John Martin, University of Michigan

William Herschel’s Modulation in Theory and Practice. *Sarah Clemmens Waltz, University of the Pacific*

Twentieth-Century French Approaches to Harmonic Dualism. *Stephanie Venturino, Yale School of Music*

Why Richter? Exploring the International Success of Richterian Theory Pedagogy in the Nineteenth Century. *Bjørnar Utne-Reitan, Norwegian Academy of Music*

The Ur of the Ore: Moments in the Origins of Heavy Metal
Graduate Study in Music Theory and Cognition

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

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9:00 AM – 10:30 AM · Plaza Ballroom F
Metal Unchained: A Critique of the Conventional Heavy Metal Historiography. Charles Wofford, University of Colorado at Boulder
Galloping through Proto-Metal with Ritchie Blackmore, John Paul Jones, and Nancy Wilson. Isaac Johnson, University of Colorado at Boulder
Heavy Metal Roots Left in the Dark. Amir Dawarzani, University of Colorado at Boulder

AMS Poster Session
9:00 AM – 11:00 AM · South Convention Lobby
Crusader Rabbit and the Transition from the Theater to the Television. Lisa Scoggin, San Diego, CA
EDB (Electronic Dance Bluegrass): Acoustic Representations of EDM in the Punch Brothers' "Familiarity". Kevin Connor Laskey, New York University
The Colonial Effects of Opera in Portuguese Brazil: An Overview. Brandon Lane Foskett, The University of Texas at Austin
Quantitatively derived markers of socio-political biases in popular music contests: Eurovision 2022 case study. Nikolai Klotchkov, Peabody Institute of the Johns Hopkins University

The SMT Committee on Disability and Accessibility Session
9:00 AM – 12:15 PM · Governor’s Sq. 15
Chair(s): David Easley, Oklahoma City University
Discussant(s): Tekla Babyak, Independent Scholar, Davis, CA; Kate Pukinskis, Carnegie Mellon; Toby Rush, University of Dayton; Kristen Wallentinsen, Rutgers, The State University of New Jersey
Joni Mitchell and the Poetics of Human Imperfection. Timothy Koozin, University of Houston
Learning from misrepresentations of autism in music theory disability studies to improve scholarship and increase understanding of autism spectrum disorders. Kate McDonald, Western University
Rethinking the Music Theory Classroom through the Lens of Physical Disability. Megh Snelling, The Pennsylvania State University School of Music
Lost in Transcription? Captioning Issues for Music and Sound in Film and Television, A Presentation with Breakout Discussions. James Deaville, Carleton University

Coffee Break
10:15 AM – 11:30 AM · Plaza Exhibit

Form in Popular Music
10:15 AM – 12:15 PM · Silver
Chair(s): Drew Nobile, University of Oregon
"We All Have a Hunger": Formal Blends as Rebuilds in Popular Song. David Scott Carter, Loyola Marymount University
Formal Functions of Melodic Patterns in Popular Music. Jeremy Michael Robins, Claflin University
Recombinant Teleology in Improvised Popular Music. Micheal Sebulsky, University of Oregon
Formal Features of the Songs of Chuck Berry. Christopher Doll, Rutgers University

Romantic Form
10:15 AM – 12:15 PM · Governor’s Sq. 11
Chair(s): Andrew Isaac Aziz, San Diego State University
Spawn of the Symphonic Boa Constrictor: Formal Strategies from the Post- and Neo-Brucknerians. Frank Martin Lehman, Tufts University
Retracted Tonal Areas in Sonata-Form Expositions: Circular Directionality in Early Nineteenth-Century Music. Yonatan Bar-Yoshafat, The Open University of Israel
Medial Caesura, wherefore art thou? The Augmented Sixth chord as a Formal Initiator in 19th-Century Sonata
Expositions. Graham G Hunt, University of Texas at Arlington

Corpus Studies, Sonata Typology, and the 19th-Century Violin Concerto: Viotti, Saint-Saëns, and the Challenge of Recapitulatory Compression. Peter Smith, University of Notre Dame; Julian Horton, Durham University

Compositional Strategies for Sacrality and Acceptance
10:45 AM – 12:15 PM • Vail
Chair(s): Kirsten Yri

Literary Worlds and Storytelling Narratives in the Technical Death Metal of Nile: Western Subjectivities and Ancient Egyptian Historical Imagination. Eric Smialek, University of Huddersfield

Music and Sun Ra’s Atlantean-Egyptian Magic. Anna Gawboy, The Ohio State University

Notational Complexity and the Construction of Legitimacy: Steve Vai Transcribes Frank Zappa Note for Note. Alexander James Hallenbeck, UCLA

Copyright, Reparations, and the Marketplace
10:45 AM – 12:15 PM • Plaza Ballroom D
Chair(s): Ryan Raul Bañagale, Colorado College

"Hot Milk" to "One Hundred Guns": Samples and Riddims in Music Publishing. Claire E McLeish, Third Side Music

Haunted House Blues: Bessie Smith, Vocal Possessions, and the Time of Redress. Matthew Mendez, Yale University

Turning Rap into Pop on Commercial Radio Stations. Amy Coddington, Amherst College

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Georgia, Ukraine, and Decolonizing Soviet Music History
10:45 AM – 12:15 PM • Plaza Ballroom E
Chair(s): Peter Schmelz, Johns Hopkins/Arizona State University

Music in Uniform: The Case of Georgia. Nana Sharikadze, Tbilisi Conservatory

Georgian Opera under Stalinism: From Celebrations to Complications. Maia Sigua, Tbilisi Conservatory

The Kyiv Avant-garde Revisited: Decolonial Reflections on the Music of Valentyn Sylvestrov and Borys Lyatoshynsky. Schmelz, Johns Hopkins/Arizona State University

Lessons from the CRIM Project: What Can We Teach Machines about Renaissance Counterpoint, and What Can They Teach Us about Analysis
10:45 AM – 12:15 PM • Grand Ballroom I
Chair(s): Richard Freedman, Haverford College

Presentation types and formal function in Renaissance polyphony. Julie Cumming, McGill University

With Baccusi in the Jacuzzi; or, How I Learned to Stop Worrying and Love Numbers. Peter Schubert, McGill University; Sylvain Margot, McGill University

Block quotation in two chanson-masses by Orlando di Lasso. Vlad Praskurnin, CUNY Graduate Center

Models and Maps
10:45 AM – 12:15 PM • Denver
Chair(s): Kristin Taavola, University of Denver

Ulezo: Mapping Acoustic Attributes to Timbre Descriptors in Zambian Luvale Drum Tuning. Jason Reid Winikoff, University of British Columbia; Lena Heng, McGill University

Developing Corpora for Musical Traditions Across the Globe: Music Analysis with the MIRAGE-MetaCorpus. David R. W. Sears, Texas Tech University; Ting Ting Goh, Texas Tech University; Ngan V. T. Nguyen, Texas Tech University; Tommy Dang, Texas Tech University

An Experiential Model for Pitch Centricity. Stanley V. Kleppinger, University of Nebraska–Lincoln
NEW AND NOTABLE MUSIC BOOKS FOR 2023

1. On Minimalism
2. An Eternal Pitch
3. Fanfare for a City
4. Musical Lives and Times Examined
5. Kinetic Cultures
6. Just Before Listening
7. Key Constellations
8. Thinking with an Accent
9. Sounding the Indian Ocean
10. Who Hears Here?
11. Freedom Moves
12. How Hip Hop Became Hit Pop
13. Amazing Grace
14. Dancing Down the Barricades

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Music and the Middlebrow
10:45 AM – 12:15 PM • Governor’s Sq. 14
Chair(s): David Brackett

Sing Along with Mitch and the Politics of Participation. Esther Marie Morgan-Ellis, University of North Georgia

Rehab in the Nightclub: Don Shirley, Middlebrow Music, and the Civil Rights Movement. Pheaross Graham, Stanford University

A breach in the postwar nursery: agency, trauma, and the binaries of operatic childhood in Benjamin Britten’s The Little Sweep. Justin Michael Vickers, Illinois State University

Music for White America
10:45 AM – 12:15 PM • Majesty Ballroom
Chair(s): Larry Hamberlin


The Guitar Music of Leopold Meignen: Popular Music Subsidization of Concert Music in Antebellum America. Lars Helgert, University of Maryland

Urbanization, Cosmopolitanism and Whiteness: Mapping Domestic Instruments in Early Republic Virginia. Virginia Elizabeth Whealton, Texas Tech University

My Life in Music: An Autoethnography of a Curator (AMS Committee on Women and Gender Endowed Lecture)
10:45 AM – 12:15 PM • Grand Ballroom II
Chair(s): Stephanie Jensen-Moulton, Brooklyn College

Presenter(s):
  - Dwandalyn R. Reece, Smithsonian Institution

Opera on the Periphery
10:45 AM – 12:15 PM • Plaza Ballroom F
Chair(s): Ryan Ebright

Czech Pan-Slavism vs. Russian Imperialism: Glinka’s "A Life for the Tsar" in Mid-Nineteenth-Century Prague. Martin Nedbal, University of Kansas

From Provincial to Capital: Staging Shostakovich’s Lady Macbeth in Twentieth-Century France. Madeline Beth Roycroft, The University of Melbourne

Opera on the Periphery: "Orpheus und Eurydike" in Kassel. Daniel Thomas Boucher, University of Birmingham

Performance, Politics, and Media in the Philippines
10:45 AM – 12:15 PM • Governor’s Sq. 17
Chair(s): John Gabriel, University of Melbourne

La Mascotte’s Travels: Innocence and Empire on the Lilliputian Stages Across Asia Pacific. Isidora Kabigting Miranda, Vanderbilt University

Popular Prancing: Implications of Cultural Hybridity and Blackface Minstrelsy in Reckoning Nicanor Abelardo’s "Naku.... Kenko!" James Carl Lagman Osorio, University of Wisconsin - Madison/Tarlac, Philippines

Surveilled Soundscapes of Big Brother. James Gabrillo, University of Texas at Austin

Transforming Nationalism in Spanish Music: From Cultural Expression to Propaganda (1898-1975)
10:45 AM – 12:15 PM • Governor’s Sq. 12
Chair(s): Walter Aaron Clark, University of California – Riverside

"More than a pasodoble.” Flamenquismo, Realism, and Verismo in Manuel Penella’s El gato montés. Alessio Olivieri, University of Nebraska – Lincoln

Spanish Nationalism, Neoclassicalism, and Comic (Dis)Enchantment in Manuel de Falla’s El retablo de maese Pedro. Anthony LaLena, Eastman School of Music

"Avant Garde music, but tradition”: The Constant and Ambivalent Use of Nationalism in the Music Culture of Franco’s Spain—from Autarchy in the
1940s to Spanish Developmentalism in the 1960s. Pedro López de la Osa, University of California - Riverside

European Music and Caribbean Slavery in the Eighteenth Century
10:45 AM – 12:45 PM • Governor’s Sq. 16
Chair(s): Naomi Andre, University of North Carolina at Chapel Hill
Presenter(s):
  Julia Doe, Columbia University
  Rebecca Geoffroy-Schwinden, University of North Texas
  Aimee González, University of Chicago
  Mary Caton Lingold, Virginia Commonwealth University
  Maria Ryan, Florida State University
  Henry Stoll, University of Michigan

AMS Business Meeting of the Committee on the Publication of American Music (COPAM)
12:00 PM – 4:00 PM • Director’s Row F
Organized by the AMS Committee on the Publication of American Music

AMS Council
12:30 PM – 2:00 PM • Governor’s Sq. 17

AMS Global Music History Business Meeting
12:30 PM – 2:00 PM • Plaza Ballroom E
Organized by the AMS Global Music History Study Group
Chair(s): Hyun Kyong Hannah Chang, University of Sheffield

Decolonizing Mode in the Twenty-First Century Music History Classroom
12:30 PM – 2:00 PM • Majesty Ballroom
Organized by the AMS Pedagogy Study Group.
Chair(s): Pamela F. Starr, University of Nebraska-Lincoln; Stephen C. Meyer, University of Cincinnati College-Conservatory of Music (CCM)
Presenter(s):
  Jacob Ryan Ludwig, University of Cincinnati College-Conservatory of Music (CCM)

Haydn Society of North America Annual General Meeting and Business Meeting
12:30 PM – 2:00 PM • Governor’s Sq. 10

LGBTQ Study Group Business Meeting
12:30 PM – 2:00 PM • Vail
Organized by the AMS LGBTQ Study Group

Music Copyright Office Hours: Ask a Theorist–Attorney!
12:30 PM – 2:00 PM • Plaza Exhibit (table 408)
Presenter(s):
  Dana DeVlieger, PhD/JD
  Laura Wilson, JD

Notation, Inscription and Visualization Study Group Business Meeting
12:30 PM – 2:00 PM • Plaza Ballroom D
Organized by the AMS Notation, Inscription and Visualization Study Group
Chair(s): Ginger Dellenbaugh, Yale University; Giulia Accornero, Yale University

Open Access Musicology
12:30 PM – 2:00 PM • Columbine

Overcoming Barriers, Using Assets as ADHD Scholars in Musicology
12:30 PM – 2:00 PM • Plaza Ballroom F
Organized by the AMS Music and Disability Study Group
Chair(s): Jeannette DiBernardo Jones, College of the Holy Cross
Presenter(s):
  Peter Lamothe, Belmont University
  Stephanie Frakes, University of Manitoba
  Jeannette DiBernardo Jones, College of the Holy Cross

Popular Music Study Group Business Meeting
12:30 PM – 2:00 PM • Grand Ballroom II
Organized by the AMS Popular Music Study Group

SMT Jazz Interest Group Meeting
12:30 PM – 2:00 PM • Governor’s Sq. 15
SMT Music Cognition Interest Group Meeting
12:30 PM – 2:00 PM • Denver

SMT Music Informatics & Music Theory
Pedagogy Interest Groups Meeting
12:30 PM – 2:00 PM • Silver

SMT Timbre & Orchestration Interest Group Meeting
12:30 PM – 2:00 PM • Governor's Sq. 11

SMT Work & Family Interest Group Meeting
12:30 PM – 2:00 PM • Plaza Court 1

Speed Networking
12:30 PM – 2:00 PM • South Convention Lobby

AMS Board Meet & Greet 3
2:15 PM – 3:45 PM • Plaza Exhibit

Composition and Indigeneity
2:15 PM – 3:45 PM • Majesty Ballroom
Chair(s): Cintia Cristia

Language, Ethics, and Death: "...And Points North" by Stuart Saunders Smith. Rose Martin, University of Washington

Pasatono Orquesta Mexicana: Tensions Surrounding Indigenous Performativity and Concert Music. Mercedes Alejandra Payan Ramirez, University of Texas at Austin

Pious Ears: Rendering the Obscene Audible in the Archives of the New Spain Inquisition. Cibele Moura, Cornell University

Conceptualizing Mode and Key
2:15 PM – 3:45 PM • Windows
Chair(s): Christine Getz, University of Iowa

Alignment between Mode and Character in Operas by Francesca Caccini and Elisabeth de la Guerre. Solomon Guhl-Miller

Cipriano de Rore’s Il primo libro de madrigali a5 (1542) and a Defense of Mode. Seth J Coluzzi, Colgate University

On Earth as it is in Scale Degree Seven: Understanding the Mixolydian Mode in "Revelation Song". Dylan Crosson, The Ohio State University

Fields, Gardens, and Labyrinths
2:15 PM – 3:45 PM • Governor’s Sq. 16
Chair(s): Emily Loeffler

Escaping from "dust and noise" to the "verdant abodes of feather’d minstrels": The Politics of Sound in London’s Eighteenth-Century Pleasure Gardens. Ashley Greathouse, University of Cincinnati

From the Tiber to the Thames: Thomas Watson’s Italian Madrigalls Engished and the Naturalization of Marenzio’s Musical Arcadia. Joseph Olivier Gauvreur, Harvard University

Gardens, Modulations and Sacred Architecture in Marin Marais’s “Le Labyrinthe”. Eric William Tinkerhess, University of Southern California

From Political Work to Homoerotic Play: Music in Cults of James and Anna
2:15 PM – 3:45 PM • Governor’s Sq. 12
Chair(s): Linda Austern, Northwestern University

The Countess of Bedford, Royal Imagery, and Artistic Patronage in the Age of Elizabeth and Anna. K. Dawn Grapes, Colorado State University

Spying on Oriana: Homoerotic Codenames and the Politics of Amadís and Diana’s Nymphs. Alexandra Siso, University of Sheffield; Jeremy L. Smith, University of Colorado at Boulder

"Passing the Love of Women": Anthems and Queer-World Making in the Jacobean Era. Jordan Hugh Sam, University of California at Los Angeles

How George Bridgetower Flourished: A Violinist’s Bridge Between Past and Future
2:15 PM – 3:45 PM • Governor’s Sq. 14
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Performer(s):
Nicole Cherry
Faith DeBow

Music and the Law
2:15 PM – 3:45 PM • Governor’s Sq. 17
Chair(s): Eric Drott, University of Texas at Austin

Sing for the competition and go to prison: How the Italian “opera war” of Victorian London shaped contract and labor law.
Matt Stahl, University of Western Ontario

What was an Author? Ginger Dellenbaugh, Yale University

News, American Politics, and the Stage
2:15 PM – 3:45 PM • Plaza Ballroom D
Chair(s): Hannah Lewis

"Welcome to America": Exoticizing the United States in David Henry Hwang/Jeannine Tesori’s Soft Power (2018).
Zachary Lloyd, Florida State University

Anthemic Aspirations and Operatic Opinions: Rallying Communities in An American Soldier (2018) and The Central Park Five (2019). Allison Chu, Yale University

Sex Crimes and 1990s Politics in KISS OF THE SPIDER WOMAN and PARADE. University of Washington

Operetta and cultural transfer in Europe
2:15 PM – 3:45 PM • Vail
Chair(s): Sarah Hibberd, University of Bristol

"The best from abroad is good enough for the people of Amsterdam". Operetta transfer in Amsterdam’s theatrical landscape, 1860-1880. Veerle Maria Everdina Driessen Radboud University, Nijmegen, The Netherlands

German operetta as a means of escape for Nazi persecutees to Stockholm in the 1930s. Mirjana Plath, University of Oslo, Norway

From fantasias to cineoperette: operetta transfer and intermediality in the experience of the Casa Sonzogno (1874-1915). Alessandra Palidda, The University of Manchester

Vocal Timbre in Popular Music
2:15 PM – 3:45 PM • Plaza Ballroom F
Chair(s): Gayle Murchison, William & Mary

"Strange Fruit," a Musical Ekphrasis. Guillermo A. Luppi, Duke University

Listening for Tammi: Vocal Identity in the Duets of Gaye and Terrell. Andrew Flory, Carleton College


SMT Business Meeting
2:30 PM – 3:15 PM • Grand Ballroom I

SMT Awards Ceremony
3:15 PM – 4:00 PM • Grand Ballroom I

Scott Joplin’s Ragtime
4:00 PM – 5:15 PM • Governor’s Square 14
Chair(s): Matt Brounley, American Musicological Society

Presenter(s):
Marilyn Nonken, New York University

East Asia, Composition, and Transnationalism
4:00 PM – 5:30 PM • Governor’s Sq. 12
Chair(s): Sarah Lucas


Retranslating Mahler’s Das Lied von der Erde. Edwin Li, The Chinese University of Hong Kong


Historicizing Queerness
4:00 PM – 5:30 PM • Plaza Ballroom D
Chair(s): Kimberly Francis, University of Guelph
Dead Divas and Duets for One: Jesse Shepard, Queer Musical Mediumship, and Intermundane Vocal Drag. Gabrielle Elaine Ferrari, Columbia University

Facing the Music: Evangelical Beliefs and Queer Identities in the Christian Contemporary Music Industry. Anneli Loepp Thiessen, University of Ottawa

The Queer Musical Temporality of Vernon Lee. Jessica Gabriel Peritz, Yale University

Histories of Pedagogy/Pedagogies of History
4:00 PM – 5:30 PM · Plaza Ballroom E
Organized by the AMS Jazz and Improvisation Study Group
Chair(s): Darren Mueller, Eastman School of Music
Discussant(s): Kenneth Prouty, Michigan State University

The Performance and Pedagogy of Ron Miles. Darren Mueller, Eastman School of Music
Supporting Gender Inclusivity in Jazz Education. Annie Booth, University of Denver
Jazz and Academization in Los Angeles and Oakland, California. Jennifer Ye Ji Cho, University of California, Berkeley
The Institutes in Jazz Criticism. Christi Jay Wells, Arizona State University

Late 16th–Early 17th-Century Polyphony
4:00 PM – 5:30 PM · Governor’s Sq. 16
Chair(s): Melinda Latour

Ad sacrum convivium: The Mediating Role of Confraternal Music in the German Counter-Reformation. Alexander John Fisher, University of British Columbia
Motet persona: Vicente Lusitano, polyphonist of color, and his quest for legitimacy. Bernardo Illari, University of North Texas
Motets and Mandates: Austrian Habsburg Responses to the Ottoman Empire during the Long War (1593–1606). D. Linda Pearse, Mount Allison University / McGill University

Lessons from Avian Organology
4:00 PM – 5:30 PM · Governor’s Sq. 17
Chair(s): Matthew Zeller, Musical Instrument Museum, Phoenix; Lidia Chang
Presenter(s):
Emily I. Dolan, Brown University

Machine Sounds
4:00 PM – 5:30 PM · Majesty Ballroom
Chair(s): Zachary Wallmark, University of Oregon

"The Bell heard ‘round the world”. Kate Mancey, Harvard University
Chasing modernity on two wheels: Music for bicycling on stage in fin-de-siècle Milan. Taryn Dubois, Yale University
Pinball's Influence on Early Video Game Music. Neil Lerner, Davidson College

Race and Identity in Colonial Latin America
4:00 PM – 5:30 PM · Windows
Chair(s): Henry Stoll

"Barroco hispano-guaraní’ Music: Decolonizing Paraguayan Early Modern Repertories. Camila Corvalan Ocampos
"Animales sin Razón” in 16th Century New Spain: Music as a Theopolitical Intervention on the Capacities of the Human. Matthew Gilbert, Stanford University
Listening to Black Voices in Early Modern New Spain. Ireri E Chávez Bárcenas, Bowdoin College

Rethinking Intercultural Composition
4:00 PM – 5:30 PM · Governor’s Sq. 11
Chair(s): Olga Haldey, University of Maryland

"A Letter from Siberia": Tālivaldis Ķeniņš and Canadian Cultural Diplomacy within the Latvian SSR (1989-1991). Daniel David Jordan, University of Toronto, Faculty of Music
Unification of Indian and Western Musical Idioms in Reena Esmail’s "Meri Sakhi
UNDERGRADUATE & GRADUATE PROGRAMS
The University of Florida’s Musicology/Ethnomusicology area nurtures an environment of collaborative research, teaching, and creative work among students and faculty and takes advantage of the university’s outstanding interdisciplinary strengths in Latin America, European, Gender, and Middle Eastern Studies.

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LAURA DALLMAN Symphony and audience; music and accessibility; 20th- & 21st-century musics
SILVIO DOS SANTOS Second Viennese School; 20th-century music; Villa-Lobos & Indigenismo; Latin American music; music & cultural identity
IMANI MOSLEY Benjamin Britten; British postwar/modernism studies; 20th- & 21st-century opera; queer & masculinities studies; digital humanities/computational musicology
WELSON TREMURA Music & religion as expressed in Folia de Reis tradition; performance as research agenda; traditional music in the Age of Global technology; pedagogy & world music; Brazilian popular musical genres
PAYAM YOUSEFI Music in the Middle East & Central Asia; music & politics; critical creative practice; music & spirituality; global approaches to music analysis

https://arts.ufl.edu/academics/music/programs/musicology-ethnomusicology/
Ki Avaaz" ("My Sister's Voice"). Craig B. Parker, Kansas State University

Wagnerian Parodies
4:00 PM – 5:30 PM • Vail
Chair(s): Feng-Shu Lee, National Yang Ming Chiao Tung University

Irreverent Wagnerism: French Literary Parodies of Wagner in the Fin de Siècle (1885-1895). Adeline Anastasia Heck, Université libre de Bruxelles
French Instrumental Parodies of Wagner in the 1880s. François Delécluse, Université libre de Bruxelles
The Element of Parody in Anna Russell’s Wagner. Jeremy Coleman, University of Malta

Music Copyright Office Hours: Ask a Theorist-Attorney!
4:00 PM – 6:00 PM • Plaza Exhibit (table 408)
Presenter(s):
  Dana DeVlieger, PhD/JD
  Laura Wilson, JD

Bases and Superstructures: Academic Music Studies and the Capitalist Present
2:15 PM – 3:45 PM • Plaza Ballroom F
Chair(s): Amy Bauer, UC Irvine

Can there be a Radical Black (Marxist) Schenkerism? Bryan Parkhurst, Oberlin
Musical Development: Toward a Materialist Critique of Classical Music. Marianna Ritchey, UMass, Amherst;
Putting Class in Classical Music. John Pippen, Colorado State University

SMT Plenary: Public Music Theory
4:15 PM – 6:00 PM • Grand Ballroom I
Chair(s): Stephen Rodgers, University of Oregon
Presenter(s):
  Harald Krebs, University of Victoria (emeritus)
  Cory Arnold, 12Tone
  Lydia Bangura, University of Michigan

AMS Career Development Grants in American Music: Check-in 2
5:30 PM – 6:15 PM • Director’s Row E

AMS Business Meeting
6:00 PM – 7:00 PM • Grand Ballroom II

AMS Awards Announcement
7:00 PM – 7:30 PM • Grand Ballroom II

CCM Reception
7:00 PM – 9:00 PM • Plaza Court 1

AMS/SMT Awards Reception
7:30 PM – 9:00 PM • Windows

SMT Disability and Music Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 11

SMT Improvisation Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 15

SMT Music and Philosophy Interest Group Meeting
7:30 PM – 9:00 PM • Governor’s Sq. 15

SMT Performance and Analysis Interest Group Meeting
7:30 PM – 9:00 PM • Silver

SMT Scholars for Social Responsibility Interest Group Meeting
7:30 PM – 9:00 PM • Denver

Archives
8:00 PM – 10:00 PM • Vail
Organized by the AMS Music and Philosophy Study Group
Chair(s): Kyle Kaplan (University College Dublin)
Earth as Sound Archive. Peter McMurray, University of Cambridge
Materiality, Mobility, and Music in an Early Modern Maritime Archive. Nathan Reeves,
Northwestern University
How would a post-custodial archive look like in the case of the AUMI Consortium?
Valentina Bertolani, University of Birmingham
What is the Status of a Vaulted Tape When the Building Burns? Michael Heller, University of Pittsburgh

Music and Dance Study Group Business Meeting
8:00 PM – 10:00 PM • Plaza Ballroom D
Organized by the AMS Music and Dance Study Group

Music, Sound, and the Making of Eco-Culture
8:00 PM – 10:00 PM • Governor's Sq. 17
Organized by the AMS Ecomusicology Study Group
Chair(s): Ludim Pedroza, Texas State University; Heidi Jensen, Alfred University; Emily MacCallum, University of Toronto
More than Topography and Landforms: Musical Depictions of Southern Utah’s Wilderness. Kirsten Barker, University of Illinois
Surface Reflections: Hearing the Eco-History of Town Branch in Lexington, KY. Megan Murph, University of Missouri
The Re-Purposing of Folk Culture in the Struggle Against Resource Extractivism in Contemporary Greece. Dimitris Gkoulimaris, University of Texas at Austin
Goin’ to the Big Oil Show: Celebrating Oil in Song. Jamie Meyers-Riczu, University of Alberta
A Playlist for the Anthropocene: Elements of a Music-Ecological Aesthetics. Alex Rehding, Harvard University

Retrofitting the Bandura for a Soviet Childhood: Ukraine's National Instrument, Violent Erasures, and the Plan for a Communist Music
8:00 PM – 10:00 PM • Majesty Ballroom
Organized by the AMS Childhood and Youth Study Group
Chair(s): Maria Sonevytsky, Bard College
Discussant(s): Anicia Timberlake, Peabody Conservatory of the Johns Hopkins University; Knar Abrahamyan, Columbia University; Joy Calico, Vanderbilt University
Presenter(s): Maria Sonevytsky, Bard College

Teaching Popular Music Studies: Pedagogy and Curriculum
8:00 PM – 10:00 PM • Governor's Sq. 14
Organized by the AMS Popular Music Study Group
Chair(s): Mikkel Vad, Bucknell University; Amy Coddington, Amherst College
Soundscapes Of Learning: Rhythm Rhymes & Revolution in Education. Suzi Analogue, University of North Carolina at Chapel Hill
Music Videos as Music History. Brad Osborn, University of Kansas.
Differentiated Instruction of Popular-Music Analysis. Jeremy Smith, Ohio State University
Unlearning through Popular Music: Teaching Speech-Melody Relationships in Cantopop from a Non-native Speaker’s Perspective. Edwin Li, The Chinese University of Hong Kong
Ungrading Jazz: Listening and Writing as Decolonial Pedagogy in the Undergraduate Jazz History Survey. Ken Tianyuan Ge, University of North Carolina at Chapel Hill
Post-respectability Politics and Hip Hop in the Classroom. Larissa A. Irizarry, Gettysburg College

UCLA Musicology Alumni Party
8:00 PM – 10:00 PM • Plaza Ballroom A
Honoring Susan Youens
9:00 PM – 11:00 PM • Director’s Row I

McGill Reception
9:00 PM – 11:00 PM • Tower Court B
University of Pennsylvania Department of Music Reception
9:00 PM – 11:00 PM • Director's Row H

Stanford University Department of Music Reception
9:30 PM – 11:00 PM • Tower Court A

Yale Alumni and Friends Reception
9:30 PM – 11:00 PM • Grand Ballroom II

AP Music Theory Reception
9:30 PM – 11:30 PM • Director's Row J

CUNY Party
9:30 PM – 11:30 PM • Governor's Sq. 16

Indiana University Jacobs School of Music Networking Reception
9:30 PM – 11:30 PM • Tower Court C

Princeton University Party for Students, Alumni, and Friends
9:30 PM – 11:30 PM • Tower Court D

University of Illinois Reception
9:30 PM – 11:30 PM • Gold

University of North Texas Reception
9:30 PM – 11:30 PM • Governor’s Sq. 10

University of Texas at Austin Alumni Reception
9:30 PM – 11:30 PM • Governor’s Sq. 12

Cornell Reception
10:00 PM – 11:59 PM • Plaza Ballroom E

University of California, Berkeley Alumni Reception
10:00 PM – 11:59 PM • Plaza Ballroom F

Exhibit Hall Open
8:30 AM – 12:15 PM • Plaza Exhibit

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**Sunday, 12 November**

**Analyzing Jazz**
9:00 AM – 10:00 AM • Grand Ballroom I
Chair(s): Joon Park, University of Illinois
- Grouping Against the Groove: Metrical Dissonance in Hiromi’s "Voice". Sam Falotico, Eastman School of Music
- Monk's Bridges. Henry Martin, Rutgers University-Newark; Keith Waters, University of Colorado

**Blindness and Musical Identity**
9:00 AM – 10:30 AM • Windows
Chair(s): Jeannette Jones, College of the Holy Cross
- Belisario's Blindness: The Disabling of Operatic Conventions. Christina Colanduoni, University of Chicago
- Performing blindness and the anxiety of visuality in the career of Maria Theresia von Paradis. Christopher Parton, Princeton University
- Touching Melodies: Tactile Notation at the Vienna Institute for the Blind. Adeline Mueller, Mount Holyoke College

**Contemporary American Opera at the Intersection of Genre and Institution**
9:00 AM – 10:30 AM • Governor’s Sq. 14
Chair(s): Emily Richmond Pollock, Massachusetts Institute of Technology
- "At least as much theater as it is music": Redefining Opera at the National Endowment for the Arts, 1976–1980. Ryan Ebright, Bowling Green State University
- Co-Producing Convention: Operatic Repetition on the Contemporary U.S. Stage. Megan Steigerwald Ille, University of Cincinnati
Expanded Anthology of Sources in the History of Music Theory
9:00 AM – 10:30 AM • Plaza Court 2
Organized by the AMS History of Music Theory Study Group
Chair(s): Thomas Christensen, University of Chicago; Nathan John Martin, University of Michigan; Lester Hu, University of California, Berkeley
Presenter(s):
  Thomas Christensen, University of Chicago
  Nathan John Martin, University of Michigan
  Lester Hu, University of California, Berkeley

Music and Female Agency in European Society
9:00 AM – 10:30 AM • Plaza Ballroom D
Chair(s): Sanna Pederson
"My Harmonious Companion": English Square Pianos as Sites of Women's Agency in the Eighteenth Century. Rebecca Cypess, Mason Gross School of the Arts, Rutgers University
From Matinée Musicales to the Brighton Musical Union: Anna Caroline de Belleville and the Cultivation of "Classical" Chamber Music Culture. Peng Liu, Truman State University
Tracking Women's Multiple Roles in the Concert Life of Vienna 1780-1830: Opportunities, Networking, and Agency. Mary Kirchdorfer, University of Vienna

Music and Quackery in Britain and America
9:00 AM – 10:30 AM • Plaza Ballroom E
Chair(s): Ellen Lockhart, University of Toronto
Music's Uses at the Advent of England's Pharmaceutical Trade. Sarah Koval, Harvard University
Selling Sweet Songs and Vicious Fraud: Music and Patent-Medicine Advertising, 1890–1906. Dana Gorzelany-Mostak, Georgia College & State University

Music and World War II
9:00 AM – 10:30 AM • Governor's Sq. 16
Chair(s): Heather de Savage, Central Connecticut State University
"The Answer to the Enemy's Siren": GI Jill and Government Sponsored Intimacy in World War II Radio. Katie Beisel Hollenbach, University of Washington
Thriving in a WWII Margaritaville: Musical Ecology, Leonard Bernstein, and Key West in 1941. Zane Larson, University of Iowa

Music of China
9:00 AM – 10:30 AM • Governor's Sq. 11
Chair(s): Nathan Lam
Understanding Metric Flexibility and Performance Practice in Chinese Traditional Singing. Yiyi Gao, University of North Texas (Denton, TX)
Luo Zhongrong's trio ensemble One Yun Sharing Three-Gong Systems and the blending of Chinese and Western theoretical systems. Sitong Chen, University of Oregon
Expanding Music Literacy: Chinese Kunqü Opera Stage-Speech Tone Contour Transformation in YAO Chen’s Pipa Plays Opera (2013). Yi-Cheng Daniel Wu, Soochow University School of Music

Power and Aurality in Colonial Latin America
9:00 AM – 10:30 AM • Governor's Sq. 17
Chair(s): Ana María Ochoa Gautier, Tulane University
Discussant(s): Sarah Finley, Christopher Newport University
Hearing Doctrine: Catechism as Aurality in Colonial Mexico. Javier Marín-López, Universidad de Jaén
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Natacha Diels
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Timothy Rommen (Department Chair)
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Revisiting the 2017 Musicology Now "Open Letter to AMS Members on the State of the Academic Job Market": Strategies for Implementation
9:00 AM – 10:30 AM • Grand Ballroom II
Chair(s): Jennifer Saltzstein, University of Oklahoma; Brandi Neal, Virginia Commonwealth University
Presenter(s):
William Cheng Dartmouth College
Alexander Rehding, Harvard University
Marysol Quevedo, University of Miami
Samantha Bassler, New York University

Signs in Film and Television
9:00 AM – 10:30 AM • Governor’s Sq. 15
Chair(s): Chelsea Oden, Adams State University
Twisted Tones and Jumbled Styles: Musical Humor in Hong Kong Mo Lei Tau Movies. Wing Lau, University of Illinois Chicago
Vanishing Variations: Motivic Uniqueness as a Signifier of Prize Value on "The Price Is Right". Christopher Gage, University of Delaware
A Corpus of Corpses: Murder and Modernism in the Crime Films of Max Steiner. Brent Yorgason, Brigham Young University; Jeff Lyon, Brigham Young University

Theorizing Timbre, Texture, and Space in Hip-Hop Music
9:00 AM – 10:30 AM • Silver
Chair(s): Jeremy Tatar, McGill University
A New Model for Analyzing Texture in Recorded Hip Hop. Kelsey Lussier, McGill University
Trap Music’s Heterogeneous Sound Ideal. Ben Duinker, McGill University
Spatial Reinterpretation in Hip-Hop Sampling Practice. Philipp Elssner, McGill University

Timbres, Voices, Ciphers
9:00 AM – 10:30 AM • Plaza Court 1
Chair(s): Lindsey Reymore, Arizona State University
Hypnagogia, Oppression, and Sexual Desire in Rebecca Saunders’s O (2017). Hannah Davis-Abraham, University of Toronto
Tuning and Timbre as Critical Text Setting in Kate Soper’s Cipher. Scott Allen Miller, CUNY Graduate Center
Play, Nonsense, and Illusory Identities in Unsuk Chin’s Akrostichon-Wortspiel. Julianna Willson, Eastman School of Music

Coffee Break
10:15 AM – 11:30 AM • Plaza Exhibit

The Popular Singing Voice
10:15 AM – 12:15 PM • Grand Ballroom I
Chair(s): Christine Boone
Trauma, Dissociation, and the Popular Singing Voice. Emily Garlen Milius, University of Oregon
Voicing Form in Beyoncé’s Lemonade. Drew Nobile, University of Oregon
Stability and Instability in Vocal Performance: A Case Study of Rihanna’s Anti (2016). Johanna Devaney, Brooklyn College and Graduate Center, City University of New York
Excess Inhalations in Taylor Swift’s Midnights (2022). Mitchell Ohriner, Lamont School of Music

Contrafacts: A Template for Agency and Identity Formation
10:45 AM – 12:15 PM • Governor’s Sq. 17
Chair(s): Drew Edward Davies, Northwestern University
Discussant(s): Drew Edward Davies, Northwestern University
Aquilino Coppini’s Third Book (1609) and the Diplomatic Use of Spiritual Contrafacts. Michael Carlson, University of North Carolina at Chapel Hill
Opera Seria Contrafacts at the Amsterdam Sephardic Synagogue and the Negotiation of Jewish Identity in the Eighteenth Century. Paul Gustav Feller-Simmons, Northwestern University

Demystifying Public Musicology
10:45 AM – 12:15 PM • Grand Ballroom II
Organized by the AMS Committee on the Annual Meeting and Public Events (CAMPE)
Chair(s): Eduardo Herrera, Indiana University

Presenter(s):
William Cheng, Dartmouth College
Joseph Pfender, Program Book Managing Editor at Aspen Music Festival and School
Kira Thurman, University of Michigan
Will Robin, University of Maryland

Discoveries in Post-Tonal Music
10:45 AM – 12:15 PM • Silver
Chair(s): Antares Boyle

Whole-Tone-Plus Hexachords and Row Partitioning Strategies in Two Works by Roger Sessions. Laura Hibbard, University of Connecticut

The legacy of Ligeti’s unsung innovation: Textural Incline of Pitch (TIP). Joshua Banks Mailman

France and the Politics of Cultural Exchange
10:45 AM – 12:15 PM • Plaza Ballroom E
Chair(s): Jeanice Brooks

Crossing the Pyrenees: The Spanish troupe of queen Maria Theresa at the court of France (1660-1672). Clara Viloria Hernández, Harvard University

Dedicating Songs to Citizen Youth: Gender, Language, and Thomas Rousseau’s Les Chants du patriottisme (1792, 1795). Hedy Law, University of British Columbia

Opéra-Comique, Politics, and the French in Early America: Monsigny’s Le déserteur in Philadelphia. Elizabeth Louise Rouget, Princeton University

Music and Dance
10:45 AM – 12:15 PM • Plaza Court 1

Chair(s): Rachel Short, Shenandoah Conservatory

Krump Meets Rameau: Affect, Bodies, and the Communication of Emotions. Mítiia Ganade D’Acol, Indiana University, Bloomington

Spinning in Silence: Musical Visuality in the Marching Arts. Sara Bowden, Northwestern University

Not Just a "Little Parade": Engaging Interactions Between Music and Dance in "La cumparsita" from Carlos Saura’s Tango. Rebecca Suzanne Simpson-Litke, University of Manitoba

Narrating Indigenous Musical Histories
10:45 AM – 12:15 PM • Plaza Ballroom D
Chair(s): Allison Robbins

How Music Renders Property: Museums, Pieces, and Other Common Dispossessions. Patrick Nickleson, University of Alberta

Tracing Sounds, Sounding Traces: Indigenous Musical Histories of a Mexican Island. Chris Battersman Cháirez, University of Chicago

Upstream of Global Music History: Against the Musical Flow in North Sumatra. Julia Byl, University of Alberta

On the Totalitarian Stage
10:45 AM – 12:15 PM • Governor’s Sq. 16
Chair(s): Gabrielle Cornish

Bartók, Communist Propaganda, and the Ban on Musical Works under Rákosi. Zachary Milliman, McGill University

In ‘The Land of Smiles:’ Ideology, theatricality and responsibility on the totalitarian stage. Gabriela Cruz, University of Michigan

Late Operetta and Early Fascism: Politics of Light Music in Italy, 1920–30. Marco Ladd, King’s College London

Opera and the Politics of Inclusion and Consent
10:45 AM – 12:15 PM • Governor’s Sq. 14
Chair(s): Lily Kass
Intervening in Art: A Case Study in Contemporizing Consent for the Archive. Rebecca Carroll, Rutgers University

Opera’s New Realism: Engaging Harm, Care, and Repair. Naomi Andre, University of North Carolina at Chapel Hill

Whose Story Is This?: Indigenous Narratives and the Unsettling of Opera in North America. Rena Roussin, University of Toronto

Semiotics
10:45 AM – 12:15 PM • Governor’s Sq. 11
Chair(s): Yayoi Uno Everett, CUNY Hunter College and the Graduate Center

A Semiotic Exploration of the Music of Game of Thrones and House of the Dragon. Laine Gruver, Northwestern University

From Topic to Prime Sonority: The Structural Evolution of the "Guitar Chord" in Alberto Ginastera’s Oeuvre. Juan Patricio Saenz, McGill University


Specters of Polyphony
10:45 AM – 12:15 PM • Governor’s Sq. 15
Chair(s): Jonathan De Souza, University of Western Ontario


Visualizing the relative brightness of concurrent textural layers in Ruth Crawford’s Music for Small Orchestra (1926). Stephen Spencer Hunter College and the Graduate Center, CUNY

Specters of Bach: Hauntology in the Music of Sofia Gubaidulina. Christopher Segall, University of Cincinnati


Specters of Polyphony
10:45 AM – 12:15 PM • Governor’s Sq. 15
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Specters of Bach: Hauntology in the Music of Sofia Gubaidulina. Christopher Segall, University of Cincinnati

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University of Alberta Reception
Fri Nov 10 | 9:30-10:30 pm
Tower Court B

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Tower Building, 2nd level

**Nursing Parent's Room**
Client Office 2, Concourse Level, Plaza Building

**Quiet Room**
Plaza Court 4, Concourse Level, Plaza Building

**Speaker Ready Room**
Client Office 1, Concourse Level, Plaza Building

For Assistance:
events@amsmusicology.org
I. M. Pei Tower Building cont’d

Information & Program

Most information about the annual meeting is available on the conference website: https://denver2023.ams-smt.org.

To find up-to-date information about the annual meeting program, consult the Annual Meeting Mobile App or the Searchable Online Program. Instructions on accessing these resources are on the website.

For a downloadable program and information on featured programs and partners, consult the Annual Meeting Program Guide, also available on the website.

Meeting App

To access the Annual Meeting Mobile App, visit your favorite digital store (GooglePlay, Apple App Store, or Windows Store), download the Conference4Me app and search for “AMS-SMT 2023 Joint Annual Meeting.”

Volunteer Stations

Unlike in past years, the 2023 AMS-SMT Annual Meeting in Denver will not have volunteers stationed in session rooms. Instead, Volunteer Stations will be located throughout the venue and volunteers will circulate to all sessions rooms to inquire if anyone requires assistance.

To request assistance or ask for technical support, please visit the nearest Volunteer Station. They are marked on the maps with the following symbol: V.
The **Exhibit Hall** is located on the Concourse Level of the Plaza Building in the **Plaza Exhibit / Foyer** area.

**Exhibit Hall Hours**

- **Thu, 9 Nov**: 1:00pm – 6:00pm MT
- **Fri, 10 Nov**: 8:30am – 6:00pm MT
- **Sat, 11 Nov**: 8:30am – 6:00pm MT
- **Sun, 12 Nov**: 8:30am – 12:15pm MT

**Exhibitors**

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<td>Women’s Philharmonic Advocacy</td>
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**Website:**

Joint Interest Group & Affiliates Fair

The Joint Interest Group & Affiliates Fair will be held in the South Convention Lobby, on the second level of the I. M. Pei Tower Building.

Joint Interest Group & Affiliates Fair
Thursday, 9 November 5:00p - 6:15pm

AMS-SMT Interest Groups & Affiliates

<table>
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<tr>
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<td>AMS Global East Asian Music Research Study Group</td>
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<td>AMS History of Music Theory Study Group</td>
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<td>SMT Hip-Hop and Rap Interest Group</td>
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<td>AMS Ibero American Music Study Group</td>
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<td>15</td>
<td>AMS New York State Saint Lawrence Chapter (NYSSL)</td>
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Joint Prospective Graduate Student Fair

The Joint Prospective Graduate Student Fair will be held in the South Convention Lobby, on the second level of the I. M. Pei Tower Building.

Joint Prospective Graduate Student Fair
Friday, 10 November 5:45p - 6:45pm

Participating Schools

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<td>Case Western Reserve University</td>
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<td>CUNY Graduate Center</td>
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